

NURİ BİLGE CEYLAN FILMS EDITING

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BY

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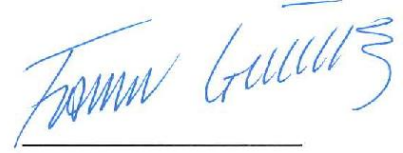
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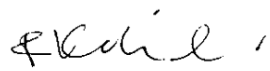
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ABSTRACT

Nuri Bilge Ceylan Films in Turkish cinema in recent years, especially in the Cannes Film Festival attracts attention with the prizes received. In this achievement, this is achieved by Nuri Bilge Ceylan, who nearly returned from various festivals with almost every film, the dramatic narration, player management and photographic image framing, as well as the editing technique is important would assume. Well, what are the editing techniques of Nuri Bilge Ceylan, the owner of abundant award-winning films? What kind of tempo does he have in his films? What editing technique does he use when connecting two shots together? Is there a measure of his cuts? What are the average number of scenes, sequences and parts of his films? What is the scale of shots he uses? How he uses dialogue and music? What is the frequency of use of video and auditory effects? Which are the colors he uses? How is his filmic time and space arrangement? The formal method of the editing technique of Nuri Bilge Ceylan Films is the priority of this thesis.

In the theoretical context of this study, editing theories created from the beginning of the cinema will be discussed with the editing language, the basic editing style and shooting techniques. Finally, some of the selected award-winning films of Nuri Bilge Ceylan will be formally examined in terms of editing techniques with the data collected by Content analysis method. In this way, the editing usage format in Nuri Bilge Ceylan films will be revealed. The scope of the research is limited by the determination of editing techniques. This kind of work is done on editing and narrative relationship. However, the editing and narrative relationship will not be done in depth because of the number of films to be examined in this study. The results of this study may be guiding people to make films; in addition, it is thought to be the source for those who want to perform a comparative formal analysis.

Keywords: Editing, Nuri Bilge Ceylan, cinema, theory.

ÖZET

Son yıllarda Türk Sinemasında Nuri Bilge Ceylan filmleri, özellikle Cannes Film Festivalinde aldığı ödüllerle dikkat çekmektedir. Neredeyse yaptığı her filmiyle çeşitli festivallerden ödülle dönen Nuri Bilge Ceylan'ın elde ettiği bu başarıda, fotoğraflık görüntü kadrajlarının, hikâyesindeki dramatik gücünün ve oyuncu yönetiminin yanı sıra kurgu tekniğinin de önemli olduğu varsayılabilir. Peki, bol ödüllü filmlerin sahibi Nuri Bilge Ceylan'ın kurgu mantığı ve teknikleri nelerdir. Filmlerinde nasıl bir tempo hâkimdir? İki planı birbirine bağlarken hangi tekniği kullanmaktadır? Kesmelerinin bir ölçüsü var mıdır? Filmlerinde ortalama kaç sahne, sekans ve bölüm vardır? Kullandığı çekim ölçekleri nelerdir? Söz ve müzik kullanımı nasıldır? Görsel işitsel efektlerin kullanım sıklığı nedir? Renkler onun için hangileridir? Filmsel zaman ayarlaması ve mekân düzenlemesi nasıldır? Sayılarla Nuri Bilge Ceylan filmlerinin kurgulanma tekniğinin biçimsel araştırılması ve analizi bu tezin önceliğidir.

Bu çalışmanın kuramsal içeriğinde sinemanın başlangıcından günümüze kurgunun gelişim süreci ve oluşturulan kuramlar ile kurgu dili, belli başlı kurgu stilleri ele alınacaktır. Sonrasında, Nuri Bilge Ceylan'ın seçilmiş bazı ödüllü filmleri içerik analizi yöntemiyle toplanan verilerle, kurgu teknikleri bakımından, biçimsel olarak incelenecektir. Bu sayede Nuri Bilge Ceylan filmlerindeki kurgunun kullanım biçimleri ortaya çıkartılacaktır. Araştırmanın kapsamı, daha çok tekniklerin tespiti ile sınırlandırılmıştır. Bu tarz çalışmalar ekseriye kurgu ve anlatı ilişkisi üzerine yapılmaktadır. Fakat kurgu ve anlatı ilişkisi bu çalışmada incelenecek filmlerin sayısının fazla olmasından dolayı, derinlemesine yapılmayacaktır. Bu çalışmadan elde edilecek sonuçların film yapacak kişilere yol gösterici olabileceği, ayrıca karşılaştırmalı biçimsel analiz yapmak isteyenler için bir kaynak olacağı düşünülmektedir.

Anahtar Kelimeler: Kurgu, Nuri Bilge Ceylan, Sinema, Kuram.

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1. INTRODUCTION

In 1826, the French Joseph Nicéphore took the first photograph in history with an eight-hour exposure from the Niepce House window. Not so much in 1895, the Lumiere Brothers in France have found the cinema with a device that can show a series of shot-exposed photographs in motion. Their first films consisted of one-minute uninterrupted films, and there was no narrative method of these films yet. In the early 1900s, filmmakers produced films with a similar narrative to the theater. Although the cinema played a role in the theatre, it soon proved to be a distinctive language of its own, unlike that. However, he succeeded in solving the grammars of the editing technique. The Art of Cinema has technical tools, symbolic language and various narrative possibilities as successful as a poem, a painting, a sculpture or a musical art through the technique of editing. This technical superiority makes cinema a richer art than other branches of art.

The Art of cinema is made up of photographs. These photos, which are the closest detection of reality, are like a series of shots when they come together. But when different photos come together, they create a new meaning. Moreover, the duration of photos with a sideways motion and differences in the scales of shots lead to other new meanings. The thing that allows a wide range of emotions to occur on the monitor in cinema is the sequence of different motion pictures that are brought together during editing. Over time, the sound element has taken its place within this sequence. The introduction of different moving images is disrupts the reality of these photographs. These images of different times and locations together reveal a new time and space. The merger of the photograph establishes itself by disrupting reality.

In the early years of cinema, many of the editing techniques are found. Especially in America, D. W. Griffith has used some editing techniques extremely

successful to create various emotions on the audience. The Soviet-Formist founders affected by him have made a formal transformation of the methods of editing, even today. With the merger of two plans, Pudovkin and Eisenstein have uncovered the concepts of the human brain, thus making the scientific infrastructure of editing techniques. In the 1950s, there was a time when it was opposed to the idea of editing in films. These years are a period of realistic theory of editing, especially as the realistic filmmaker Andre Bazin, who says that editing technique is too disrupting the reality, as much as possible in movies as little or not to be used at all. Even if formal editing has entered a regression period in these years, its value has been re-understood. In those years, the form of art is important, or the discussion of content is an important issue.

This art debate over editing techniques for cinema is a subject that has been intensely debated in other arts in those years. While the formalist filmmakers care about the formal art that forms the concept of combining the two plans, the use of long plan-sequences and every place in the scene, without combining realistic cinematists with one shot as much as possible. The area where we can see the net field was important to the long shots. The idea of creating the meaning made by the least intervention to reality was artistic. The editing technique is included with the camera angles, scales and player circuits in the other after the shooting in either of the two. The debate is more about the amount of editing techniques and the way in which meaning is produced. As this theory suggests, editing must be done in the art of cinema. The form and content debate that existed in art production also influenced the format of the films made today. For example, in art cinema, less editing techniques are used compared to the popular cinema. In fact, the editing techniques used in cinema genres differ from each other. This difference constitutes the form of each

species. Art films are also an art film thanks to this form. The way in which the directors are well with the content forms the shape of their use to express themselves. So even if the genre of the film is the same, the director has a narrative style that makes it different.

In this study, in the context of the importance of editing technique in the process of creating a film, Nuri Bilge Ceylan films were wanted to be examined in terms of editing technique. Thus, the technique in the works of a master director was asked to be revealed clearly. In the process of making a film, the director of the film takes into account many things like narrative structure, acting management, space creation, art management, light use, shooting scales and camera positions when creating meaning. In the final production process, images taken are merged. At this stage, different ways of displaying raw images, one after another, camera scales, colors, and other effects can be obtained in different formats. Such a surprising and magical power positions itself in the process of completing the film, especially in creating meaning, in a more important place than the other stages of the film. Due to this contribution of the Editing technique, it is often allocated to post production for a long time until the time allotted to the shooting period. Because the meaning of the film varies with each intervention to be made at the editing table. In addition, editing is only done at the end of the film, but they actually serve it when all the scripts and shots are designed. Therefore, every shooting scale and camera position is created with the previous one in mind. In fact, the director is doing image merging in his head. For this reason, it is more accurate not to see the editing technique as a cutting and merging process made only at the desk. This assumption is based on the study of Nuri Bilge Ceylan's editing techniques and shooting scales and camera positions and movements. The film will be examined as a whole with the use of camera positions,

shooting scales, circuits, Mise en scene, color and light, as it has a small number of uses in terms of editing techniques of art films. Thus, it will be possible to determine the common characteristics of the technique in Nuri Bilge Ceylan's films. Nuri Bilge Ceylan has received consecutive awards from the Cannes Film Festival, which we are known for its awards especially for its five films. His success shows us that it is useful to examine his films in every respect. Although there are many semantic reviews in this area, there are many examples of formal examination.

The results of this research and review are added to other studies in this field and the importance of working to contribute to Turkish cinema reveals. It is also important to identify a technique that is proven good in movies. The study is limited to the formal aspects of Nuri Bilge Ceylan with some of its award-winning films.

In the study, theoretical information was obtained by the general screening method and those who were accepted in common were elected. The editing techniques used in the cinema are eliminated. In the first chapter of the study, the history of cinema, the evolution of the editing technique, the editing theories that allow the cinema to be regarded as art, will be discussed with the major cinema theorists. In the second part, we will recognize the grammatical structure of the course and the meanings it adds to the narrative. In the third part, we will see detailed editing techniques, gravitational scales and their use. In the last chapter, the formal analysis of the selected award-winning films of Nuri Bilge Ceylan will be made.

2. EARLY-TERM DIRECTORS AND THEORETICAL APPROACHES IN CINEMA

2.1. Lumiere Brothers and the Invention of Cinematograph

In 1895, the Brothers Auguste Lumiere (1862-1954) and Louis Lumiere (1864-1948) discovered cinematograph, the first portable camera. On Saturday, December 28, 1895, this first public show at the Grand Cafe under the Grand Hotel in Paris was later adopted as cinema historians, the start date of the cinema (Tekinsoy, 2009: p, 13). The brothers made their first film debut together. However, Louis Lumiere found the cinematograph. His brother Auguste has helped him (Tekinsoy, 2009: p, 30). Cinema is a shortened word of cinematographer. Kinema in Greek: Motion with graphein: to write is a combination of words. This word carries the meaning of the movement, which detects the movement. The cinema means the place where movies are monitored over time (Özön, 2008: p, 3). A device can be used as a camera, a movie projector and a developing bath. It provided a 'perforated' mechanism to move the Filmstrip (Abisel, 2003: p, 30) the screen printing process of cinematograph filming images also occurred in cinematograph. Most importantly, the images were found to be very close to the reality movie screen, which should be the speed of the movie. In the first scenes of the Lumiere brothers, fifteen movie images were flowing in front of the lens. Sixteen images per second frame in the silent cinema period until 1920-1922, eighteen image per second frame used in the following years. Along with talking picture startup, this number has been increased to twenty-four frames per second (Tekinsoy, 2009: p, 31). Louis Lumiere's first films, made in 1895, consist of well organized, still frame and one-scene scenes (Abisel, 2003: p, 32). The Lumiere brothers first show the workers from the factory and a train

to the station entrance (The entrance of the train to the station caused some audiences to escape).

Shortly after the invention, the Cinematograph first met with the audience in London and Brussels, immediately following Berlin, Madrid, Serbia, Russia, Romania and Istanbul (Tekinsoy, 2009: p, 32). In the early 1900's, many people in the world had become curious about this innovation called cinema. These first films, based on real events (Abisel, 2003: p, 41).

In the first time of cinema, the audience spent a full shot watching a copy of life. Showed the first films were taken without a specific scenario, outside, without managers. These were documentary-type interviews (Garden irrigating gardener, a bathing scene on the seafront), documentaries, Scenes from everyday life (baby's lunch) and actuality-based films (King of Italy, Wed II.Nikola's coronation ceremony) (Betton, 1990: p, 7). According to Tom Gunning, up to 1904, the cinema is part of a fair and show (Butler, 2005; 12). The same films were also shown in the opposite, the man who took beer into a big glass, the wall that was knitted, like the back exit of the train (İri, 2011: p, 1). In the early years, the big curiosity about the cinema had become commonplace, even with the repetition of the same similar films after a while. Audience was starting to look for different movies. The film makers who were aware of this had to find innovations that would refresh the audience's attention. (Abisel, 2003: p, 54-55).

2.2.Georges Melies and Discovery of Cinema Technique

Georges Melies is the first of the directors who add meaning to the cinema. Melies grew up as a technician in his father's shoe factory, and was interested in illusionism in London, where he went in 1884. At the invitation of the Lumiere Brothers Antone, Melies attended the first Cinematographe show. Melies is very

impressed by what he sees; he wants to buy this device with great attention. However, he cannot buy Cinematographe, but he buys a Bioscope in 1896. The Melies, which began to show his film in the theater, which he made his films into cinema, soon establishes the first studio of France (Abisel, 2003: p, 55). On the first subject, the imaginary films start so. In terms of cinema language, the understanding of the Lumiere Brothers is a source of the documentary, while Melies style is close to the fiction (Dudley, 2010: p, 22). Melies wrote the story of his film drew up his shooting plans and then filmed these scenes in his studio. As cast, he was using ballerinas and variety players in his films, and some of his films were colored by hand. Unlike the Lumiere brothers, Georges Melies is not a real life, but a dramatic change in narrative, filming the fantastic events that will not happen, and the beginning of a distinction to be manifested in the later years of cinema. (Armes, 2011: p, 30) One day, a coincidence makes a discovery. During a shooting at the Opera Square in Paris, the receiver of the camera will be jammed (Tekinsoy, 2009: p, 35). During this period, the camera continued to record what they saw, movements in front of the camera, people had changed. When Melies watched the film later, he saw a woman turn into a man and a bus to a hearse. Thus, it explores the magical, supernatural capacity of the motion picture technique. "When the cinema is born, there is no editing rules or grammar" (Kolker, 2011: p, 55). However Melies developed editing techniques such as superimposition, dissolve freeze frame, speed motion and slow motion, fade in-fade out, masks, and reverse motion to be able to transitions between images (Abisel, 2003: p, 56). With this coincidence, the art of cinema acquires artistic technical tools and the language of expression is enriched.

2.3.Edwin S. Porter and Continuity Editing

One of the pioneers of American cinema, Edwin S.Porter is the first person to make films based on film editing. "Porter went on the way of editing the scenes in an image sequence dissolve the same footage, thereby making the cinema the head element of the Entertainment series" (Sklar, 1993: p, 40). Porter has been avoiding documentary stories like Melies, making fiction films. In his stories, he raised excitement with dramatic situations, ending the film happily. The dramatic intensity in his films allowed the audience to establish identity among the players. This sense of identity would later form the basis of American cinema.

Each scene aims to create a new meaning, both in an event and by adding it to the next scene. Melies's films have multiple shots, but the event begins and ends at the end of the scene. In Porter's films, the scenes were dissolve connected. Porter's first major film (The Life of an American firefighter, 1903) was used for the first time clouse up. The transition from one scene to a stage was made through fade in-fade out, creating a drama that was watched with excitement. Thus, the first example of the understanding of American cinema, which emerged from ordinary novels, newspaper news and reached an emotional solution with a lean narrative was born (Tekinsoy, 2009: p, 76). The dramatic structure in his films made multiple shots for a continuity suitable for real life. Then he'd add these shots together. Porter's contribution to the cinema is due to the fact that the film has shown a fundamental way of explaining a story. He became Porter, proving that the art of cinema was based on continuity (Abisel, 2003: p, 66). It was Griffith who would further his continuity technique.

2.4.David Wark Griffith and Clasic Narrative

The important name of American cinema after Porter is David Wark Griffith. Editing language is an event that Griffith reveals. In a short period, he managed to

turn the cinema into an independent narrative tool, a new art language that is convenient to explain a personal view. He has determined the rules that cinema will use in later years (Tekinsoy, 2009: p, 78). Griffith created a new cinema language by cutting the scenes into pieces, changing the distance and angle of the camera from part to part, creating this new language, especially not as the connection of the scenes, but also as the assembly of the parts. This language has begun to occur (Dudley, 2010: p, 167).

The common feature of their films is the use of successful parallel editing, close up, a careful light-shade relationship in the scenes, the aesthetic position of the camera, the continuous modification of the cameras, the camera moves during shooting, panning and drama is a variety of topics from adventure, emotional stories to headline events (Tekinsoy, 2009: p, 79). Griffith has used close up, tracking, panning, speed editing, cross editing, parallel editing and active cameras and flashbacks. On the crane and balloon shots, Griffith achieved striking vertical tilts on the one hand, and on the other, it created a kind of zoom lens effect with fast forward tracking. Fade in, soft focus, get fogged images with various filters, coloring films and freeze frame are the techniques that apply today, but are consciously used by Griffith for the first time (Abisel, 2003: p, 111- 117).

The dramatic structure of the films that Griffith has placed building blocks of cinematic narrative form; exposition, conflict, relaxation, new conflict, the summit of the conflict and the last moment of salvation. Like Porter, he was right about the audience being dragged into the event. The classic editing that Griffith made, he was dividing the truth into footage that was sequenced after one another. These shots were nothing more than an array of logical or subjective points of view on the event. A person trapped in a room waits for his executionman to come and find himself. He

will stare at the door with anxiety. When the Executioner is going in, the director will not be able to turn a shoulder shot that shows the slow rotation of the doorknob. What makes up the current cinema language is the sequence of these shots, which is the usual analysis of a constant truth (Bazin, 2011: p, 207).

Griffith has made an important contribution to the richness of film narrative by using unlimited angle of shots. It is the first director to use camera movements, supported by in-frame motion and editing to consolidate the excitement that accelerates the pace created by the audience. Cutting could be done on different scales of shots. The cutting between the shots was done with the most appropriate timing, as the emotional nature of the scene differentials (Abisel, 2003: p, 89-90-110). This editing technique has been instrumental in the development of Soviet editing theories in the future.

2.5. Development Years of Editing

In Europe and in America, the cinema was not regarded as an art until the 1930s. It was like some kind of ordinary folk fun. Because cinema was ultimately a technological buy and it was the ability to replicate reality. However, the opposite was that he managed to attract more educated people in eastern and southern countries.

Due to the unique technical characteristics of cinema, the idea that it could carry the reality to the artistic dimension through the editing and shooting scales was only adopted in the 1920s (Tekinsoy, 2009: p, 133). Although the first American directors, the Soviet directors, provided the editing development period of cinema and the founders felt their weight in this area. In the 1920s, Soviet cinema was creative in many respects. With the great influence of the revolution, innovative and traditional narrates were found in the cinema and the cinema in Tsarist Russia grew and flourished from the beginning of the 1900s (Abisel, 2003: p, 210).

Most of the films were the literary and theatrical adaptation. In a short time, the cinema halls were formed and studios were established in the Soviet state Cinema School began education in 1920, and there was an intense and productive debate around this school. Essentially, this country became the land of the first cinema theories in this sense. Lev Kulešov, Dziga Vertov, V. I. Pudovkin and especially Sergey Eisenstein, when spoken in connection with this period, gave the most commonly known theories and works (Dudley, 2010: p, 58).

In this period, editing theories and the emergence of various art streams that will deeply affect the cinema are witnessed. Vertov's work and assembly experiments in Lev Kulešov's work provided a few savings. In the same years, Mayakovski and Ysevolod Pudovkin were in the journals of Kinophot and Kino, and Ayzenştayn began writing about cinema in Lef. In the mid-1920s, theoretical thoughts and debates on the cinema were concentrated and many conferences and seminars were held. “The 1920s are now the time when the new Soviet Union's cinema began to adopt itself to the whole world. The silence of the cinema was slow, the literacy rate was very low, and in a society where different languages were spoken, it facilitated the ability to communicate with large audiences. Cinema, in the immediate way of the revolution in the picture wall posters equipping the country's streets with the ability to be a much stronger propaganda tool” (Tekinsoy, 2009: p, 130). 1925, the representatives of the Formist current, especially Ayzenştayn, Pudovkin and Aleksandr Dovjenko trio, young film directors have enabled Soviet cinema to rise to the first place in the international arena. In those years, the current of styling began with Soviet directors has influenced the whole world. The first formalist founders have worked hard to bring the cinema to a more respectable position in society and to be known that it is an art (Monaco, 2000: p, 294).

Formalist theorists such as Rudolf Arnheim, Bela Balazs and Siegfried Kracauer tried to prove that cinema was different from reality, and they stood on aesthetics. They have tried to prove that cinema can be art in this way, which makes reality different with the ability to abstraction the experiences we live in. The cinema abstract the stories that add meaning to society by isolating the audience from reality and concludes that the audience is independent from the real world (Özarslan, 2015: p, 27). Formalist are trying to make the most suitable images for what they want to describe the process of making a film, and to formulate it with the right choices.

According to them, technically, shots are the best director, most successful directors. In the beginning, they theoretic the language of the art of poetry to create arguments to the cinema language. Accordingly, there are functions that correspond to all activities of the people, these are four pieces; practical, theoretical, symbolic and finally aesthetic. The practical category is the relationship established with the functional objects. For example, a train path is an object of transportation. A theoretical category is a generalized object in a particular field. It is as if scientific concepts. The symbolic category is that an object replaces another object, such as an engagement or wedding ring. Aesthetic function objects do not correspond to any purpose, they exist for themselves. Aesthetics can only be done through sensations, perception and deep thinking. Only one object can serve many functions. The old Egyptian dynasty key, for example, is just a lock-on tool. Today, it is an important historical piece in a museum. When it enters the language of poetry, it has a symbolic function. From here, they conclude for art; Art is an activity made to describe aimless objects and create them. The objects are there so that we can express our emotions (Dudley, 2010: p, 158). According to the formalist theory, ' ' cinema serves a symbolic function when it reproduces the reality in a simple way. It serves an

aesthetic function when it forces us to participate in a specific way (with its unnatural techniques) (Dudley, 2010: p, 159). For Formalist, art was not content-based, it was just a technique. With this technique, they made the images unrecognizable, and the objects were unknown, making the images different so they would try to put the object into a new form. Among them were those who load a different meaning to the detail shot scales. According to them, the object should be positioned forward, and a rhythm should be done with the editing. Besides the fact that the object placed in the front area is artistic, detail shots relaxes the viewer, the work is boring, rhythm-based editing; the proper cuttings and repetitions. Reveals the style of a manager where the quantities, types, and how the objects placed in the prefix are placed. Victor Shklovsky, one of the leading figures of the Formalist, added, "The style is the art itself" (Dudley, 2010: p, 162-165).

When it comes to the theory of realism in the history of cinema, the names of Siegfried Kracauer and Andre Bazin are the two important founders. They find the power of the film in its context, i.e. the objective reality it is recording. According to them, the main task of the camera is to take a position that does not interfere with the objective reality. Cinema should show the material world as it is life instead of transforming life, editing techniques and scale of shots should be used only to relate to the topic described. According to the realistic theory, photography and motion picture are not in all other arts, they have a structure that allows us to discover reality. By utilizing this feature of the camera, certain styles of reality can be explored. Such a gifted vehicle will return to a very useful narrative tool when used correctly (Dudley, 2010: p, 194). The Kraucer is a war between the content and the form of all the existing art, the film is superior to the content of the war among the arts. Kraucer considers cinema to be a scientific tool that can record objective truth.

According to Kraucer, “an unrealistic alchemy is like a scientific instrument used as a toy. It can be interesting, exciting and entertaining, but it will always result in a distraction or a diverging from its own nature” (Dudley, 2010: p, 197).

Andre Bazin, one of the most important theorists of the realism movement, summarizes why cinema should be realistic. The directors who believe in a formalist reality, who weigh the formal characteristics of the film language to establish their cinematic narrative, think that meaning can be created through cinematic techniques in the best way. Those who believe in reality are the directors who found the film's power in its content, i.e. the physical reality it recorded (Bazin, 2005: p, 24)

Cinema theories are generally in the framework of the formalist theorists and the realistic theorist. However, in this study, it will be continued chronologically before the first theorists, Hugo Munsterberg, and Dziga Vertov, which constitutes his absolute true cinema theory.

This study will continue chronologically with hugo Munsterberg, one of the first theorists, and then Dziga Vertov, who created his own absolute theory of real cinema. Then the Formalist theorists, Realistic theorists, Auteur theory and Minimalism will be discussed.

2.6.Cinema Theorists

2.6.1.Hugo Munsterberg

Hugo Munsterberg is a pioneer of German applied psychology. His family was fond of art, Münsterberg showed interest in many areas such as music, literature, acting and poetry at a young age. In 1916, he wrote *The Photoplay: A Psychological Study* in the cinema and Munsterberg divided his theory into two aesthetic and psychological. He tried to explain the functioning and importance of cinema in his book.

He called the camera a fotoplay. First, he tried to understand how this tool works and what it can do. With this work, the cinema has served to become an institution and to industrialize (Dudley, 2010: p, 62-63). “Mentally, the world is divided between two-class, intellectuals and ordinary people,” he wrote. He hoped that the cinema would bring together these two classes (Monaco, 2002: p, 371). That the Münsterberg cinema did not like the theatre, but also thought that it had a psychological effect and divided it into internal and external developments. He described a progressive psychological theory in which the viewer had a dream-like interaction with him while watching a movie (Monaco, 2002: p, 371-372). Suggesting that the mind had a gradual phase. According to him, the mind perceives the first movement revises it, and it is portrined as Phi-phenomenon (storing in the mind after a visual stimulant disappears). Even if we close our eyes for a moment after the vision of the retina layer in the eye, Munsterberg knew that he was hiding the image for a short time. So the mind's natural law captures the movement, works and evaluates it. For these reasons, cinema was an art of mind. Based on the working principles of the mind, he tried to formulate how the gravitational scales and editing types triggered emotions. He saw the camera (Fotoplay) as a mirror that depicting and reflecting emotions (Dudley 2010 66-69).

2.6.2. Dziga Vertov (Kino-Eye)

He is the director of the Soviet documentary film and actuality. At the beginning of 1918, he began working as a writer and an editingist at the Moscow Film Committee. Dziga Vertov is the initiator of the ‘real-cinema’ or ‘kino-eye’ movement. Vertov assumes that the camera is an objective eye and has the opportunity to record all life objally. Its purpose is to capture simple and bare realism as it is. Therefore, it rejects the dramatic structure, literature, scenario, even the theater, the décor, the

player. According to him; the task of managing is to regulate the parts of the reality with the help of editing (Nuyan, 2013: p, 47). “The principles of Dziga Vertov's kino-eye theory, ‘to ensure solidarity between the proletariat of all countries’, advocates the purpose of ‘achieving cinematic reality’, which is even more beautiful than the existing reality. This cinematic reality, however, can capture the Kino-eye, because the Kino-eye sees that the human eye does not see” (Tekinsoy, 2009: p, 136). It is against editing at the cinema. In her opinion, disrupting reality makes the audience intoxicated, so you can get the mind-blurry audience to be able to agree to the facts you want. Therefore, it also advocates the screening of real events in the cinema. Aside from the dramatic structure, the cinematic events should emphasize the impact of the workers, the economic structure of the society should raise the agenda. The current events chosen from the lives of the workers or the opposing classes must be processed. He will learn to see using the buyer, to think about what he sees. Thus, the camera ‘superior’ eye (kino-eye) will give the workers a new look. In summary, it is a materialistic sense of cinema that is set out from Lenin's views (Tekinsoy, 2009: p, 136). According to Vertov, the Kino-eye “aims to create a truly international cinema language, to create an absolute cinema language, to completely separate the art of cinema from theatre and literature. The movie camera almost never moves, unlike the factory-cinema concept where ‘life’ passes in front of the camera in a sequence that is suitable for the timing of scenes. The Kino-Eye has to move as fast and agile as possible to increase the observation ability to detect the ones that are alive. The Kino-Eye follows step-by-Step life (Betton, 1990: p, 26).

Editing for Vertov makes the director an artist. It reveals the creativity in it. Combining two very different images tells us that new meanings can be revealed.

Separates Vertov's Kino-eye theory into three elements;

1. According to Vertov, the results of its time and space dimensions should be explored, copying the movements of the camera.
2. When Editing, the images on hand should be sorted with a continuation without deteriorating the understanding power of the person succeeding, the flow of movement without integrity intact must then be merged.
3. Kino-eye for Vertov; should record two movements in different time and spaces, and bring together a new meaning, without disturbing reality (Karacan, 2018).

According to Vertov, the camera is more successful than the human eye in seeing the truth. He wants to remove the illusion and show social reality. Cinema should stay away from all sorts of exaggerable. Vertov tried to purge the cinema.

Many of the films that Dziga Vertov made were compilable from films taken at different times. Nevertheless, in the form of news-actuality, they were cheerful and abstract films for the agitation of the masses.

2.7. Formalist Theorists

It is a theory that is more popular in the quiet years of cinema. The enlightened cinema of that period was an artistic addition to other arts, and they tried to reveal the qualities of this art. The formalist founders bent over the film technique. Is it more important for all art branches to be a topic of discussion, form or content? For them, the format is more important. Rudolf Arnheim, Hugo Münsterberg, Sergei Eisenstein and Béla Balázs are the main formalist founders. Münsterberg and Arnheim are the first to understand that the cinema is formed following a design process, that it is a narrative form and that it is an original language (Dudley, 2010: p, 18).

In art, formalism can be expressed in the form of an artistic work, rather than the subject of the process, in which the process of being described forms the art. Accordingly, an event is evaluated with the form of not being true or false. In cinema, Formalism is a theory of film work focusing on the formal or technical elements of a film (Özarslan, 2015: p, 20-21). The formal or technical elements of a film lighting, set design, color use, shooting composition, arrangement and sound (later with the introduction of the sound of the film) is to give importance.

2.7.1. Rudolf Arnheim

Rudolf Arnheim is one of the first film theorists. In 1923, he entered the psychology department at the University of Berlin. Here, it is influenced by the Gestalt psychology of the Lineart, and later he is curious about art. Arnheim, who specifically interested in theatre and cinema, writes *Film as Art* in 1933. Arnheim's book also tries to prove that cinema is an art branch.

It is common opinion that during those periods, the film can be used to produce artistic results, but it is a tool that is not mandatory to use for this purpose. For example, color-illustrated postcards are not art and are not intended to be art. The same applies to a military anthem, a story of true confesies, or a striptease. Movies do not necessarily have to be art. Many educated people have determined that the film could be art. They say: “Film is a mechanical reproduction of reality because it cannot be art to those who say cinema was born with the desire to record real events mechanically. The interest was not an art of cinema” (Arnheim, 2002: p, 14). Even in the simplest vision process according to Gestalt, According to Gestalt, the vision process is that the eye does not produce mechanical records of the real world, but the position of the object it detects and the records organize the principles of balance in the eye. “This invention of the Gestalt is not only a selected copy of the truth, but

rather the transformation of the observed qualities into the forms of a particular tool. Thus, when it was suggested that art was more equal than a derivative of reality, photography and cinema became a trial example. If the mechanical reproduction of reality with the machine could be an art, this theory was wrong. In other words, it was a dangerous encounter of reality and art that triggered human beings. Photography and cinema together can be a perfect reproduction. Insufficient features can play an important role in art'' (Arnheim, 2002: p, 9).

Arnheim, based on this, reveals an unsatisfactory or incomplete aspect of cinema. This way he tries to prove that he is an art. For example, scale of shots say that the lower and upper angles are particularly confused and disrupted reality. Detail shot with long shot (proximity-distance), three-dimensional world is reflected in two dimensions. Depending on this, the absence of depth perception in the cinema indicates that it is a frustrating. If you draw a cube high angel shot and then reflect it on a flat surface, it indicates that the viewers will perceive the cube as a square. Again, the use of light and color (shades of black and white and gray for that period) tells that the time in the narrative can be variable, detail shots and subjective camera angles are a factor that distorts reality and creates new meanings. Arnheim exempts this situation, ''if the movie screen shows an ordinary view of a few men on the boat, the viewer will most likely not perceive anything other than a boat. For example, if the camera is placed too high on top of the boat, a very rare image will emerge in real life. Thus, the interest is shifted to the format. The audience realizes how long the boat is, and how interesting it is to have the men's bodies swinging back and forth while rowing. Things that have not been noticed before are more striking; because the object itself looks strange and extraordinary as a whole. Thus, it is ensured that the viewer sees something familiar as something new. That is when the audience can

make an accurate observation. Because the viewer's interest is only directed to the marginalness of the natural object, the objects themselves are more pronounced and as a result it becomes more impressive'' (Arnheim 2010).

According to him, everything of this kind is by showing the audience in an angle they have never seen and the objects they know, pushing them away from their known worlds and rethinking them to reality. Nevertheless, it should also be a relationship with a good shooting. According to him, formal shots that do not add power to the idea are even more unworthy. The dancing Ballerina in an experimental film is a creative choice of down angle shots, but it does not make sense because the down angle shot is not associated with an idea (Arnheim, 2010: p, 39).

In the theory of Gestalt, when fragments come together, each piece creates a different whole. From here, the reality that human perceives is a new reality that is not a single mechanical component, but a combination of parts. Arnheim is here to judge. ''Artwork is a selected copy of the truth, not an imitation, but its observed qualities are transformed into the forms of a specific tool'' (Özarslan, 2015: p, 39).

Arnheim is completely against the sound of the cinema. ''Cinema has taken the power of outstanding artistic influences as well as its strength in absolute silence'' (Arnheim, 2002: p, 93). According to him, the sound of cinema disrupts the language of visual narrative. He says that the sound of the cinema will no longer be done and the easy way to get creative solutions.

2.7.2. Bela Balazs

The most important work of the Hungarian film writer, Marxist thinker Bela Balazs, which continues his life in Germany and the Soviet Union, is the Theory of the Film. Balazs has been a source of theoretical inspiration for the Italian new realism movement with his ideas for cinema (Tekinsoy, 2009: p, 197). In the book of

Balazs, he examines the cinema in a linguistic shape, just like Arnheim and Munsterberg, and is interested in the economic structure of the cinema, unlike them. What is the language of cinema in the Balazs theory? It starts with the question.

He gives examples of Griffith's films to prove that he is the language of cinema. Griffith has a cinema language with the camera angles and lenses change, then interlacing the scenes by dividing them into pieces. The film language developed during the silent cinema is almost perfect compared to Balazs. In a short time; he settled the rules and became ideal. This language is not a language used where verbal language ends, but a visual language in itself (Balazs, 1952: p, 40).

Balazs did not find it appropriate to film all subjects. According to him, there were issues that were cinematic. Some stories were invaluable in literary, but could return to a glorious art with cinematic tools. Some stories could not be withdrawn because it is not suitable for film technique. Whether it is a picture, a novel, each of the other arts, with the art making tool in hand, restricts the subject and reformats reality, just like in the cinema. It was very important to carefully select the scenario and the cinematic subjects. Even “He saw it as an independent arm of the artwork” (Dudley, 2010: p, 168-169). The subjects should be naturally produced and then given to him by technique. Each of the techniques of cinema should clarify these issues, which are often covered blurry. Therefore, the original format would have been altered.

Balazs thoughts about the technique of the film were very parallel to Arnheim's, and they both read the whole view of the formist and thought that the acquired images should be arranged according to the subject, but the use of sound in the Balazs cinema was separate from Arnheim. Arnheim felt that the use of sound in cinema would weaken the narrative ways and hindering creativity. Balazs will

contribute to the format of sound, saying it is more open to innovations. Balazs also tells that the sound will be too much to contribute to the art of film, when reassembled, to serve a purpose, such as images, by editing (Dudley, 2010: p, 171).

Balazs believes that the director can do a lot through editing, but it also adds to the need to be careful. A tool that only produces a simple copy of reality becomes artistic with the form, but only the format is not enough, the content-appropriate format is correct. In some films he follows, he criticizes the very different experiments of the form because of the lack of physiognomic harmony. Between the previous and subsequent scenes, it is pointless to put the objects side-by-side without carefully associating them (Balazs, 1952: p, 114-123).

It is necessary to use transition methods such as fade in and fade out, superposition, which finish and initiate sequences that are often used in movies. This kind of use makes a natural mental process for the audience, but other than these, transition effects are contrary to the spirit of film art. The Angle of shot is very fond of the use of close up shots. According to him, this kind of shots allows us to see the world of small creatures, to notice the details and the gestures that people have not seen before. However, the idea of the Balazs success in revealing the proximity of cinema and the way of life in reality is inevitably unavoidable from the formalist, and the realistic positions of Siegfried Kracauer and Andre Bazin are greatly (Dudley, 2010: p, 174-184).

2.7.3. Lev Kulešov (The Kulešov Effect)

Lev Kulešov is the founder of the Soviet cinema. After studying painting at the Moscow Academy of Fine Arts, he became the assistant director of Evgeniy Bauer. His first film, *Proyekt Inzhenera* (1918), has applied for the first time in Russian cinema to complete the editing rules. He developed his theory, called the

Kulešov effect, by making experimental films of only photographs with his students. Changing the previous and subsequent plans in the photos led to another meaning in the middle plan (the effect of Kulešov). After the first experiment, according to Kulešov, editing demonstrated its incredible power and proved to be editing on the basis of cinema. Because editing, the cinema could tear down the displayed material, repair it, or use it to establish a completely different arrangement. In one of his experiments for this purpose, Ivan Mosjoukine's face was the same shot-smoking bowl of soup, a child playing with a teddy bear and an image of a dead young woman, who saw the film, the face of Mosjoukine, respectively, hunger, tenderness and the impression that he expressed sadness. But the face of Mosjoukine was always the same. The same face reflects different emotions, thanks to editing it was due to the meaning of the bowls, children and dead female images. The editing form of Kulešov has an expression uncertainty, depending on the natural rules. The experiment of Kulešov proves the accuracy of this with different meanings given to the face (Bazin, 2011: p, 50). Like this, Kulešov also suggests that he created a woman who did not actually exist through the cinema. Kulešov writes: “we were filming a woman who was decorated in front of the mirror with my students. When we put together women's faces, hands, hair, legs, feet, and editing them, we created a woman who actually does not exist but exists in the cinema” (Tekinsoy, 2009: p, 133). Andre Bazin interprets this situation as saying “the meaning is not in the image, but by editing it is reflected in the consciousness of the audience” (Bazin, 2011: p, 46). The director for Kulešov is the creator of cinema, the players do not matter. The cinema should be rescued from actors who were especially trained in theatre. The player should be a tool that emphasizing emotions, fulfilling the behaviors that the director wants only (Tekinsoy, 2009: p, 132). "The manager is everything, the player is nothing" (Betton, 1990: p,

24). According to Kulešov, the film was shot together according to a predetermined format. The conscious use of filmic material created meaning. The person who made the film was reaching audiences by establishing sentences from his material. Each shot was a meaningful icon, while the shot format also contributed to the meaning of the icon (as the same object was made with the down angel shot and the high angel shot). The director was editing these icons together in a broader sense of structure. The director, who conveyed his thoughts to the Kulešov, was alike to the Brickman and the poet. In all the dramatic textures, shots containing an idea or a story were placed overlapping, such as bricks. Thus, the rhythm of the film, as the poet uses the words, shots were obtained by the order. The content is composed by shot; with the shot, editing created the opportunity for all "sentences" to build the film. The editing method, which was reflected in the cinema with Kulešov, was essentially to divide a system into small pieces and combine them with the aim of establishing a different system from the new beginning. Thus, a suitable tool was presented to the filmmakers in the formation of the new social order. By selecting and editing the parts of reality, they will reformat and redefine everything, creating a new and more accurate world (Abisel, 2003: p, 219-220).

2.7.4. Vsevolod Ĭ. Pudovkin (Associations)

Among the students of Lev Kulešov is the originality of the style and the artist Vsevolod Pudovkin, who featured in terms of the content of his work. He sees chemistry, then becomes an actor, and started directing with a smile called *Shahmatnaya Goryaçka* (1925). The Film was a "editing" comedy on the contrary to the American comedy. For example, a chess piece that was taken by a young girl who was angry was suddenly in the hands of the champion. In fact, two shots that had nothing to do with it were lined up consecutively, and the impression was that the girl

threw the stone. In this film, Pudovkin also played people who had nothing to do with acting, and placed the match of a previously recognized chess player in the film as a new One (Abisel, 2003: p, 228). Immediately afterwards, he drew the most important film from the main novel of Maksim Gorki, after Nathan Zarkhi's screenwriter, after Potemkin battleship of the USSR Cinema (Tekinsoy, 2009: p, 138). The language of the Film was simple, direct and appealing to emotions. The Editing method is reflected in the reflections of Griffith, Kulešov, and Ayzenştayn (Abisel, 2003: p, 228).

Pudovkin cannot conceit that he is greatly influenced by Griffith. His film editing method was aimed at revealing intense emotions. He ranked short short plans with different content with cutting in relation to each other. He liked to use Detail shots. Pudovkin's editing technique is similar to that of Kulešov. The director decides what the audience wants to see. Before the Shooting director, tries to capture the most beautiful images. This is the process of fragmentation of the editing material, and then the integration process comes to the agenda. Murat İri Pudovkin discusses three different editing techniques. The Pudovkin first presents the effect of the image by concatenating it with its opposite. For example, the poverty image then puts the image of wealth. Second, parallel editing. The events that occur in separate places are joined together in a certain continuum and logic. In the final stage, a repeating visual is created with a main theme editing (İri, 2011: p, 4). According to him, the director is not only the person who created the place, but by organizing the reality with a piece of footage, he set the time and place. The director can achieve greater significance than a detail. He can get into the universe from the details. So the camera penetrates the reality on the storyboard, penetrating into the details that will escape the viewer's eye.

Pudovkin's editing technique is three phases: constructional, structural and interconnected.

2.7.4.1. **Constructionary Editing:** General descriptions are made at this stage. Long shot Angel is used in the series scenes. If detail shot plans are to be used, the scene is organically linked.

2.7.4.2. **Structural Editing:** Both detail shot and long shot Angel are used together. This type of assembly should emphasize the original structure of the detail shot and the difference in a whole.

2.7.4.3. **Connected Editing:** Plans are sorted by the emotions that are intended to be created in the viewer.

Pudovkin divides the Technique of Connected Editing to five.

2.7.4.3.1. **Cross Editing:** Links are carried out freely, i.e. filmic time and space are ignored. Pudovkin explains it as follows; imagine you're telling the hopeless situation of a starving man. In this case, the opposite of the image of the man who is almost starving before the contrast is obtained by placing the image of an affluent. If you emphasize the meaningless gluttony of the wealthy man in this process, you will increase the effect further (Pudovkin, 1966: p, 75).

2.7.4.3.2. **Parallel Editing:** The time between the contrasts, the space is associated with each other. Two interconnected events that pass at the same time or at different times follow each other in the order of relationship. Emerging events are given in order to increase the excitement. “Parallel editing is like cross editing, but has a wider meaning than it “(Pudovkin, 1966: p, 74). Pudovkin illustrates the parallel editing technique as follows. The execution of an employee sentenced to death in the strike film will be held at 5 a.m. The boss of the condemned worker comes out of a diner. Drunk. Looks at the wristwatch; 4 o'clock. In the following scene, we

see the prisoner worker; the execution of the execution is done. We see the boss again: he steals the doorbell and checks the clock for 4.30 hours has been. A black car passes through the streets, accompanied by a guard convoy. The condemned worker's wife was attacked. Drunk boss snores in a bed. His trousers turn upside down, while the hand is hanging from the bed one more time: The watch progresses to the Scorpion 5. The worker was hanged (Pudovkin, 1966: p, 75-76).

2.7.4.3.3. Symbolic Editing: It is close to Eisenstein's conflict-based intellectual editing structure, based on confrontations. Pudovkin uses a scene like this in the strike film. The gun is tightened to the workers, but nothing else is shown. Instead, the eyes of a bull slaughtered in the slaughterboard are given a detail shot. Thus, through the icon in the minds of the workers like that bull, the consignment is made.

2.7.4.3.4. Match Editing: The shot plans of two related events occurring at the same time are repeatedly linked. It is similar to the parallel editing structure, but the end of the story occurs as a result of one of the pieces affecting the other part. It is important how the previous scene is to reach the end. Pudovkin gives an example of this method. One of the workers will be hanged by hanging, but his life will be spared if his wife can catch the train with the governor who has the authority to forgive. The woman who tries to catch the train on one side and the preparation of executions on the other side and the face of the prisoner makes the Film. The pardon only comes at the last moment when the Executioner's hand is on the gallows. The aim of this editing style is to keep the tension high on the thorn by arousing Curiosity in the viewer (Pudovkin).

2.7.4.3.5. Leitmotif Editing (Leading Motive): The scene or sounds that show a theme are made similar repetition throughout the film. The aim of this method

is to strengthen the main theme of the film. In this method, the emotion and opinion desired to be created in the viewer is done by repeating the various stresses. These are Sound, color, music, a similar angle can be repeated each shot or a geometric shape. For example, every time we see the villain in a cowboy movie, giving the same sound effect or music makes the impression that something will happen to the viewer.

These editing techniques created by Pudovkin are still used today. According to Pudovkin, editing is the language of the director. If a literary critic has a peculiar style, the director has a distinctive style. The director is manifested in the form of reforming reality in the editing phase. The director selects each frame, stops, shakes, re-takes, stops on each shot individually and creates the editing structure through an informed artistic composition (Abisel, 2003: p, 231-232).

Pudovkin, like the rhythm in the music in the cinema, realized that the movement was important in explaining the images. “The art of Pudovkin knowingly senses us, stimulates our desire for a never-ending thinking about human, takes it further, justifies our revolves and calls on what we all think lies in the deepest depths, to the forces we push” (Betton, 1990: p, 26).

Pudovkin benefits from human psychology; In the first quarter of the 1900s, Ivan Pavlov was conducting experiments on conditional reflex dogs. In his very well-known experiment, Pavlov was ringing the bell before giving a dog a meal. The dog, who established a connection between this bell and the food, was drooling when he heard the bell sound, even if the food was not given. Pudovkin thinks that a similar motivation can be applied to people: if we take a special mimic record with a given emotion, it could create a similar emotion on the people watching this particular mimic film we received on camera. In his book "Basic Principles of cinema",

Pudovkin speaks of the scenario and theory of a film and the relationship between the director and his material (Iri 1995, 2011: p, 3). The director's work is a technician who guides the audience's emotions; For example, if the director will make a cut from the remote plan, close-up shooting, there is no conflicting situation. What really happens is to give the details of anything that has been taken. Pudovkin believes the audience's possible reactions can be routed. It defines an editing technique with a number of different effects. To increase the effect of an image, Ilkin must combine it with the opposite: poverty is associated with varility. In parallel editing, different events can be connected with a potential threat; similarly, a concrete theme or vice versa could be linked to two different components; it can be linked to each other by editing it as if it were synchronized in two naratives, and both naritans were shown in the same sequence. This does not mean that we have seen different scenes that have passed at the same time. However, they remain in our minds as if they were synchronous. Finally, there is also the use of a visual image or light that repeats during the entire movie: they can be geometric shapes and coils. Movie shot to shot, scene to scene, sequence sequence is built; Filmmaker, wall is like the wall of the ruins. The reactions of the audience are formatted with a gradually increasing tension. A responsive director should be extremely careful not to tire the audience by increasing the tension early. This is technique that the film lies in its narrative form (Buttler, 2005: p, 19-20).

2.7.5. Sergei M. Eisenstein (Intellectual Editing)

Sergei M. Eisenstein is the first place in the development of Russian cinema theories. Kulešov, Dziga Vertov, Pudovkin and of course Sergey Eisenstein. Eisenstein first studied mechanical engineering, then entered the Moscow Academy of Arts. In those years, Konstruktivizm was interested in the art stream. With this

period, it is grasping as to build, making it a kind of artistic activity for him. In a magazine called *Lef*, he had his first thoughts of Attraction Editing. Accordingly, regardless of the action-selected images, instead of the time-indexed stream, the audience should be editing in a way that would inspire the most intense spiritual effect. The director should create a suitable environment to grasp the message that is intended to be given to the unconscious, and the audience should be brought to a spiritual position that would be a source of the nature of an idea. So much so that the interaction of images or scenes that came side by side should have hit the audience. According to Eisenstein, “the interaction between the plans brought together can be likeable to explosions in a car's engine. As explosions carry out the car, a dynamic editing brings the film to Life” (Dudley, 2010: p, 109). According to Eisenstein, all elements in a film, such as costumes, dialogue and light, should be combined in a democratic harmony, not in a hierarchy. In other words, an element becomes meaningful in its context, not alone, meaning that it makes sense when all of the parts are detected within a whole, for example, the color becomes meaningful with respect to other colors and codes. Each piece strengthens another and raises the effect of the other (Özarslan, 2015: p, 53).

Eisenstein's editing theory is socialist. It emphasises society, not the individual in its films, but rather a mass of heroism. The first important film is the strike. This film differs from the concept of American editing based on classical-linear narrative. For the first time in this film, "Editing of Conflict" has applied, and again, the first time, not a person, but the society has placed. At the end of the film, the scene of the soldiers firing at the strike workers, the slaughter of cattle in the Slaughterboard gives a succession. The final plan is to place the detail-shooting eye of the cut cattle. Two scenes that Eisenstein has given after a row have nothing to do with one another.

However, the arrangement of these two separate cases gives rise to the idea that the workers, who were shot in the audience, were on the slaughter like animals in the slaughterplace. In this and similar ways, Eisenstein directs the audience's emotions. He's amazed at the audience by bringing together plans that are opposite. After this film, Eisenstein pulls out *Bronenosets Potyomkin* (1925), one of the most important films in cinema history. The Film describes a battleship called Potemkin that undergoes the bad conditions of sailors. The battleship Potemkin is a phenomenon known to everyone in the Russian period. The Film is like a documentary, but the subject is like a drama. Eisenstein divides the film into five chapters. The events of each section are separate from the other sections. But a unnoticed bond establishes a structural integrity by associating all events with one another. The most important part of the film, which includes the 1300 plan, is the Odesa stairs section. This episode, which is very important for the history of cinema, is an example of Eisenstein's attraction-editing structure. Long shot in the plan, the people who fled down the stairs under the barrage of fire, in between, the eyes of fear, screaming mouths, barefoot feet, flowers printed on them, close up plans to show a broken umbrella Shows. To boost the increasingly emotional pace, the director takes advantage of the crowd. Before the close up shots of the people who run forward, and then the long shot scenes are given (Dudley, 2010: p, 109-110). Eisenstein has created various effects in this film through editing. It has disrupted the flow of real time several times, extending time of shot to increase the effect of the object on the camera (Abisel, 2003: p, 238).

When he created the Pudovkin film, he wanted a director to interconnect with the shots at hand. Eisenstein advocates not to bind the shots to each other, but to create conflicts and to replace a passive audience with the audience in the creation

(Dudley, 2010: p, 115). He thinks of the concept of editing differently, does not participate in the evaluation of the shots as a whole brick, it stands out from the narrative functions of the editing techniques, much of its intellectual function, from the image to emotion, from emotion to to the past. Each shot is a 'cell' that contradictions both in itself and conflicts with other shots as well. The syntheses arising from these contradictions create ideas through the meaning and intellectual confluences that are raised. Thus, the audience will also pass through the path of the director's creation process. Therefore, the editing is not to be placed behind each other in the wall covering, but also the establishment of organic relations both in and between themselves'' (Abisel, 2003: p, 248-249) This contradicting the viewer's revolutionary-Marxist a feeling that would lead to the right direction of consciousness. "On the one hand, while the effect of the film must have a fairground appeal with a kind of speed train excitement, it should be a revolution from the intellectual point of view since'' (Buttler, 2005: p, 22). Because of the nature of influencing the society, Eisenstein advocates that the contrast is the basis of a film in general. In addition, the conflict is the fundamental principle of all kinds of art (Büker 1996, 36). According to him, the main purpose of art is to create a true political thought in the viewer by revealing all the complexities and conflicts of real life. "Hence, there is a conflict between the organic nature of the real world and a logical attempt to represent a part of it. In order to ensure these contradictions and avoid exaggerated definition in the narrative and the relationship between the two shots is more important than any single shot, a dialectic stylistic is required'' (Buttler, 2005: p, 24).

A feeling of conflict occurs when an image is brought next to each other with another. This sensation leads to Marxist, revolutionary awareness on the audience.

The effect of the film in terms of the audience, even if it is in a fairground circus, on the other hand, each component creates a definite psychological impression on them, which is an idea of a revolution (İri, 2011: p, 4). Whereas traditional aesthetics, such factors as lighting, framing, support the narrative. Only then can a strong psychological effect be created. “To watch a film for Eisenstein, not only from the story, but the various components of the filmic audience shocks from each of the constant bonds, such as shaking the person is something. The Film can only exist as an art if it reduces itself to a sum of striking footage. Like the music in the rhythmic and thematic shapes of all experiences” (Dudley, 2010: p, 111).

Eisenstein dreamed of a system in which all the components were equal and could be measured with the same scale. Acting, composition, lighting, storytelling and even subtitles had to be related the idea of the editing thinking that (Dudley, 2010: p, 110). Eisenstein asserts is an effective way of editing an event in a long shot, from beginning to end. Rather than the idea of the method, short shots are more effective than plans. “The addition of conflict and attraction of editing to display more than one moment of action or movement will prevent the distraction from falling into intermediate stages that connect these moments, so the tension obtained from the editing is high Will be” (Abisel, 2003: p, 249). Eisenstein did not think that cinema was the only saving of life. At the beginning of his career, the plan found the directors who had the sequence wrong. The importance of short short films on the cinema curtain is obvious to him. “What kind of gain would it be to keep a long look at an event? For him, the raw material of the film was ideally located within the shot, which had the ability to revive a discrete (and potentially measurable) reaction on the audience (in the years when Dudley first entered the cinema, Eisenstein Very cautious. At that time, the most sound-resistant ‘Cinema is the foundation of silence,’

says Charles Chaplin Later, the Soviet directors, such as Pudovkin, Eisenstein and Aleksandrov, who opposed the sound with a common statement, had to use the audio element later. And Bela Balazs took a moderate stance on the sound. Only Rudolf Arnheim continued the idea that the sound weakening the narrative of cinema (Tekinsoy, 2009: p, 221-222). Eisenstein later called the concept of vertical editing to indicate the editing position of the sound in the editing, only to illustrate this new editing relationship between the audio and the image. Uses. Considering the logic of working with digital editing systems today, it can be thought that it has a much more advanced view than the time of use.

Eisenstein Film format, he mentions five editing methods. These are metric, rhythmic, tonal, overtonal, and intellectual respectively.

2.7.5.1. Metric Editing: Depending on the dramatic structure of the scene, cutting is kept long or short. The length of the cut parts depends on the narrative of the content. In a scene full of excitement, cutting is done longer in stationary scenes while cutting shorter. Here, the measure is the only lengths of the shots. “The pieces are added to each other according to a musical measure, depending on their length. Then, these mathematical measures are repeated. Tension is achieved by the effect of mechanical acceleration at the end of shortened parts “(Ayzenştayn, 1985: p, 90). This editing can be likeable to creating a poem or music framework. The rhythm is created with changes in the shutter lengths that constitute the essence of the editing structure. “Shooting parts with a duration of five seconds; Creates a slower rhythm than the one-second shooting piece” (Ayzenştayn, 1984: p, 154). “The Metric editing format is sometimes located between extreme complicate and extreme, as well as using two types of components that vary in length, such as parallel to two kinds of content in these parts” (Ayzenştayn, 1985: p, 90).

2.7.5.2. Rhythmical Editing: In this method, the cut shape is like metric editing, but what determines the time here is the emotion in the scene and the scale of angle. With a scene that is high in excitement, even if it is in the same plan for a long time, time will go fast for the audience. Otherwise, the rhythm can be accelerated by keeping the stage shorter. In terms of Scale of shots, a long stay in detail shot will slow time for the viewer. For instance, if a person in a still, stationary shot is kept in a long-shot detail, the viewer is bored, and if it is kept too short, it is uncomfortable because the viewer cannot fully perceive the plan (Asiltürk, 2014: p, 133). According to Eisenstein, what determines the motion in the editing structure is the motion of the image, or the motion of the Eye, which is directed along the line of the viewer (Ayzenştayn, 1985: p, 91).

2.7.5.3. Tonal Editing: In tonal editing, the concept of motion encompasses all the emotions of the editing part. Editing here is based on the dominant element of the part, with the enthusiastic sound of the part bearing the property. Based on the overall tonal format of the part. The characteristics of the enthusiastic sound of footage can be measured just like measuring with a metric editing ruler, but the units of measure are different, and the quantities to be measured are the same. For example, the degree of sound vibration in a part can be measured by an element with light sensitivity, and even with the naked eye, every repetition of these vibrations can be detected. We can also find a mathematical coefficient for the degree of enlightenment of this piece (Ayzenştayn, 1985: p, 91), if we give a piece a very dim, exuberance advantage Trying to regulate the various degrees of blur or sharpness is a pronounced use of tonal editing technique. Tonal editing is based on the dominant element of the enthusiastic sound of the pieces. All this can be likeable to the harmony in music. The dominant element here varies with the motion. For example, if the dominant element

is a black sky in a stormy weather, Thunder will flash as the clouds approach each other. The secondary tonal elements are then engaged; The wind will shake the leaves, the harvest that expresses the blessings of the rain will get wet and change the color, the new dominant items emerge with the changing giants: the rinse of water; Slight shaking of the anchor ship and the float; Gently rising mist; Gently in the water, like gulls. The increase of tension occurs one after another the dominant element is the strengthening of the Akarmy (Ayzenştayn, 1985: p, 92-93). And it varies with the colors of the other Bailey items; Dark gray to foggy white, and the harvest is light grey to black (Ayzenştayn, 1985: p, 94).

2.7.5.4. Overtonal Editing: Tonal editing arises from the conflict between the rhythmic and tonal principles of the part. Overtonal editing arises from the conflict between the base of the part (the dominant element) and the overtone. Real cinema begins with the collision of various cinematic changes with motion and tone. For example, the pictorial conflict between the human figure and the Horizon line placement (it does not matter if this conflict is in dull or vivid objects). Or the conflict between the different lighted parts in terms of the only conflicting light vibrations, or the shape of an object and the illumination of this object, etc. (Ayzenştayn, 1985: p, 95). In music, this is explained by the moment that the overtone can be heard together with the basic sound, from the tonal effect, but more, as the only physical displacement of the perceived impressions, the tone, the release of the oscillations. This is especially related to high-voiced instruments where the overtone principle is of great importance. The sense of physical displacement is sometimes achieved literally: bells, organ, drums, etc. In a movie, they sometimes collide even with metric and rhythmic lines. As manifested in various events of the religious. Kneeling under the icons, melting candles, breathing breaths, etc. (Ayzenştayn, 1985: p, 96). As it is

understood, Eisenstein reveals the overtone editing structure as a polyphonic chorus or even an orchestra. According to this, each item is concentrated and all together form an overtone structure, just like all the instruments of an orchestra accompany the track together.

2.7.5.5. Intellectual Editing: Intellectual editing is an editing technique of Intellectual variety of sounds and overtone structures, not usually from physiologically Overtone sounds, i.e. the Intellectual of self-matching sensations will clash with each other (Ayzenştayn, 1985: p, 97). Here, Eisenstein pointed out that the experience of a director, from conflicts (from the simplest method, to the complex), which was achieved from the metric editing technique to the overtone editing stage, has made him an advanced spirit. With this new state of mind, the Director will now be able to attack the full essence of the events. It forces the audience to perceive intellectual as the underlying class conflict axis. “When the experience provided by the study is applied towards higher classes than the lower lines, it provides the opportunity to attack the full essence of things and events. An example of this can be found in the October movie – Gods-separation. All the conditions of comparison of the gods here depend on the all-class intellectual sound that occurs in the relationship of each part to God. Class qualification, because the principle of attraction is universally humanist, intellectual the principle of class color is the depth of the policy. These pieces are assembled in accordance with an intellectual array of inici. By taking the concept of God to its sources, “it forces the viewer to perceive this development as intellectual. Nevertheless, undoubtedly this is not intellectual cinema in the sense that I have reported for several years yet!” (Ayzenştayn, 1985: p, 98).

This editing phase is ideal for Eisenstein in the art of cinema. It explains, “intellectual cinema, physiologic and intellectual overtone structures to solve the

conflicts of side-by-sides will be cinema: the establishment of a brand new form of cinema, the realization of the revolution in the general history of culture; Establishing the synthesis of science and Art'' (Ayzenştayn, 1985: p, 98). The intellectual film attempts to untie the link between the real object and the image, which is a major problem of the film language. Eisenstein demonstrated the path of intellectual editing as a way out. According to him, editing is considered the reconfiguration of the thought mechanism (Özarslan, 2015: p, 125).

Soviet editing founders influenced many Western filmmakers. Especially British documentary School, as well as German, Scandinavian and American Cinema (Adanır, 2003: p, 143). The vast majority of films and cinema theories carry traces of Pudovkin much more than Eisenstein, but Eisenstein, who has enriched the vision of a new cinema, has ignited them. "His theory of raw material was infinitely more complex than Pudovkin" (Dudley, 2010: p, 115).

2.8. Realizm Film Theories

The first theoretical thoughts in the cinema were formist. The first people who can be called realistic before the voice period are documentary filmmakers. They expressed it for the theory of films taken without observing the purpose of entertainment. In this period, Dziga Vertov in Russia wished for his own kino-eye theory. However, after 1935, realistic filmmakers such as Andre Bazin, Siegfried Kracauer and Jean Mitry revealed the real power. Realism was the idea that cinema-based filmmakers, using the techniques they use, fascinated the public with a drug effect, so that the people were drugged. Entertainment films should avoid it, a conscience for our daily life and social situations, and an alternative to other films. It should also present the truth without disrupting the natural tissue in order to show the place of Man in Nature (Dudley, 2010: p, 188-189).

Both Siegfried Kracauer and Andre Bazin indicated that it is necessary for the community to become harmonious with human and external reality, and to gain new Perspectives on society (Dudley, 2010: p, 190).

2.8.1. Siegfried Kracauer

Siegfried Kracauer is a German writer and film critic. Worked as a film and literary editor in the Frankfurt newspaper in 1960, he published the *Theory of Film: The Redemption of Physical Reality*, claiming realism was the most important function of cinema. Like Andre Bazin, he advocates that realism is the most important function of cinema. Kracauer and Bazin are one of the most important features of the art of Cinematology, as well as the fact that it has to be the most fundamental point of Origin even in the fictional works of this aspect, both in philosophical and sociological.

Kracauer is a traditional democrat and an open-minded theory. He did not rely on ideologies, but he believed that a person who had real experiences would shape life according to the conditions of reality. His approach to science, rationalist, requires us to use science to achieve the right perception of objects. Science has enabled us to take care of our subjects, but only in an abstract way. Kracauer considers cinema to be a scientific tool created to explore certain levels or types of reality. While the arts exist to transform life with their unique tools, the cinema can only exist in the deepest and most concise way when it shows life as it is. Other traditional arts consume their own in creation; On the contrary, the cinema tends to exhibit its own substance (Dudley, 2010: p, 193-194). While performing the art of a sculptor, transforming the reality that it has completely revealed by carving the marble, whereas the director's camera is physically Reflects Reality (Özarslan, 2015: p, 208). It expresses the

different ways of perception of the physical reality of the art of cinema with the traditional arts and puts the cinema in a different place.

Kracauer and Bazin saw the cinema in a very wide context, but the cinema was not determined by it, although it contained many political things in itself. Their call is for humanity to be harmonized with reality through cinema. For both, this means the radical renewal of society, but such regeneration is not to go in front of the appropriate relationship with nature, but to go after it (Dudley, 2010: p, 189-190).

Andrew Dudley Kracauer's allegations are as follows:

1. Cinema is a product of photography, from editing or other formative processes,
2. Photography is a process that is linked to the objects it saves first and above all, a process that transforms objects,
3. Then the cinema should serve the events it allows to record objects and equipment; In this case, it should be formally realistic, because it is imaginary (Dudley, 2010: p, 218).

The cinema is the heir to the opinion that still photography and photograph may be unquestionable with visible reality (Dudley, 2010: p, 194). Kracauer therefore, the subject of cinema has to be the world that is discovered for the service of stationary photography: infinite, spontaneous, visible world of random events and unscientific reflections, echoes of people returning to human beings. The cinema is made up of views of its reflections to recreate it, which feeds on reality every moment.

Kracauer reveals two distinctions as 'key features' and 'technical specifications'. This distinction is like the format and content separation in the art. The main feature is that it can be seen as a record of the world, identifying reality as

photographs. The technical feature defines the fact that the recorded reality is reflected without being manipulated by methods such as short plans and various effects. Kracauer assumed that cinema had to record the events of life every day, because he thought the empirical reality was the predisposition of cinema. Andre Bazin, on the other hand, has a much more complex view of reality and considers reality multilayer. For him, empirical reality includes the suitances, connections and mutual relationships that the camera can find. In addition, human beings have created a political and artistic world over "natural reality", which can be given by camera (Dudley, 2010: p, 251).

2.8.2. Andre Bazin (Realistic Editing)

The thinker Emmenuel Mounier influences a Liberal person, Bazin. He is famous for his theoretical work, *What is Cinema?* The theoretical influence and contribution of Bazin's film criticism helped to consider film criticism to be a discipline that could be seen as a criticism of literature (Özden, 2004: p, 45). Bazin was in the blood of two opposing directions in the quieter film stage: The directors who believe in the first image represent the others as believers in reality. It highlights the directors of the object from the interpretation, the player's before the director, and not a special place to do the montage (Lotman, 1999: p, 78). It advocates that realism is the most important function of cinema. He believes that the interpretation of a film or scene should be left to the viewer. Andre Bazin is the first critic to effectively head the formal Soviet tradition. Instead of the learned power of the image on the artistic control of the images, the film theory based on the bare power of the mechanically recorded image belongs to him (Dudley, 2010: p, 225). For example, and we can talk about the opposition to Eisenstein for editing. The montages used by Kuleşov,

Eisenstein and Gance cannot show us an event; only implies. No doubt, they were editing the selected elements of Reality (Bazin, 2011: p, 34).

Eisenstein's audience put his mind and emotions into the creative process.

Bazin, “The Soviet school with the montage to impose the only appearance of shapeless reality, eliminating multiple meanings. Audience is prevented from finding anything other than dictated by editing, suggesting that the editing technique is fundamentally and inherently contrary to the expression of ambiguity” (Perkins 1974: p, 33) (İri, 2011: p, 41-42).

Bazin is authentic in the editing method and Is the idea of an objective theory. According to him, what is good in cinema is that it allows events to hold a more important place than the presentation. The cinema audience asks for a complete view of the truth as much as possible, with the logical requirements of the cinema story and the current boundaries of the technique (Bazin, 2011: p, 205). Bazin also emphasized; it is not the reality itself, it is fiction, never and in any way described in the cinema. The fiction is not exactly the same as the reality of the universe, which is described in the cinema, but it has a strong proximity relationship, saying (Dudley, 2010: p, 20). Editing tools to pay attention to the dangers of guiding the truth. Bazin, who loves the directors who make themselves "invisible", adores Orson Welles depth of field technique and the realism of Jean Renoir. Because Renoir is a director who develops long shots, sliding camera usage and depth of field in composition (İri, 2011: p, 42). Bazin was a realist, but in a special sense that he meant the realistic word (especially the subject of ethics and psychology understand. Like the entire criticism, the mise most scene theory was based on the intense interest of the human relationship between the artist and the audience. According to him, “mise was a dialectic step

forward in the history of the cinema language, not pure style threads of the scene and deep focus, but'' (Monaco 2006, 14).

The fact that Bazin is capturing the true continuity of reality, hence the attitude to not using editing, has influenced the students especially Francois Truffaut and Jean-Luc Godard. The shots in Truffaut's films are extremely long. Used when interrupts are inevitable (İri, 2011: p, 42).

Bazin later claimed that the cinema was a vision of evolution, that it was the most excellent technological development that served by giving us the unimaginable forms of cinema, moreover, the progress towards perfection would continue. (Dudley, 2010: p, 70).

In this study, it was thought that it would be useful to describe the Auteur criticism and minimalism movement, which we think determines Nuri Bilge Ceylan's film-making technique. Because when describing Nuri Bilge Ceylan, it is particularly emphasized that he has an auteur director and minimalist approach.

2.9. Auteur Theory and Minimalism

Auteur: The author means creative. Auteur's film review generally says that the director, like a writer, is the one who signed the film himself. After The Second World War; he was born with a critical approach to films by the younger generation of the young people around the film theorist Andre Bazin, such as Truffaut and Godart. They wanted to bring cinema to a real level of art. Auteurist critique examines films in the context of the personality of directors. He evaluates and explains the director's main concerns by associating the motifs, content and forms repeated in his films in the context of his personality and with his other films. Many people say that even if they work together in the movies, it is the director who is responsible. Auteurist wants to reveal the characteristics, processed subjects, formal structure and

things that they want to describe personally, which are prominent in the director's films and are repeated, diversified or used in every film (Özden, 2004: p, 126-127).

This theory is that American cinema is worth examining because the films that are truly superior are left to be excluded and forgotten, not by cultured elite, i.e. in the minority, who are on the commercial cake. Arose from the belief that it was built by a set of auteurs (Wollen, 2004: p, 68).

Minimalism is a movement in ‘modern art and music, rooted in the 1960s, that emphasizes simplicity and objectivity. ABC art is also referred to as minimal art’ (Wikizero, 2019). Minimal Film is ‘a type of film in which the use of acting and technical tricks is minimized. Those who want to make a minimal film tend to avoid or minimize the camera movements, the techniques at the editing table and the producer's interference with the film’ (Özdoğan, 2004: p, 64) The shaping of the minimalist current in cinema The most obvious current that causes it is New Realism. This trend occurs in Italy. Luchino Visconti, Roberto Rossellini, Vittorio De Sica are the filmmakers who created the movement. Instead of studio, natural décor and environmental preference, natural lighting instead of artificial, amateur actors and improvisation in acting, defend the usual layout instead of artificial atmosphere. In their stories, they oppose the classic happy ending. Then, in the late 1950s, the French New Wave, in which Jean-Luc Godard, François Truffaut and Alain Resnais formed the theory. New wave is a movement that prefers realism, actuarial, natural light and space usage, cheap equipment. Today, these currents evolve into minimalism. A minimalist film supports the use of amateur actors. He avoids extreme gestures of professionalism. Natural light is used to the extent that possibilities allow. Static camera angles are preferred and plans are kept long. Support elements and artificial effects, such as; external music, are not referenced. The décor and objects are as

simple and functional as possible. Minimalist cinema worries about a realistic posture. It is the formation of a filmic structure that develops parallel to life. Minimalist cinema often falls in the category of films that are the product of independent postures, often with not being boxoffice (Özdoğru, 2004: p, 65-70).



3. EDITING

3.1. Editing Concept and Evolution Process

The Turkish language institution as the meaning of editing word describes editing concept: “a film combining the parts taken in different periods and places, providing a harmony and meaning integrity, montage” (TDK, 2019). In our daily use, we substitute the word montage, which is French for editing, and sometimes the word editing in English. In the vocabulary of Nijat Özön Cinema terms, it first explains the meaning of the word editing, then explains the difference between the word montages. Editing (Fr. Montage ing. Editing, Montage): Choosing between the shots obtained during the translation of a movie, placing them in the order in the shooting script, combining them to provide a specific purpose and the art of achieving rhythm. (In the United States) Combining short and long shots to create a visual effect; The case arising from this uniting (for this is only the term ‘montage’ in the United States, which is described by other use editing)” (Özön, 1963: p, 75). There is no such distinction in our country. Often when we say editing, with the wrong use, we mean the storytelling of a narrative or film, the plot situation, the work of combining with the montage. The American Film terms dictionary says, Editing: To put the parts and audio band of a film in a sort that can logically and harmoniously describe a story. The process digits are as follows: The Rough cut, the first logical ordering of the selected parts; more detailed version on the Fine cut; the final cut the negative film accordingly will be cut (Singleton, 2004: p, 33). Cutting means extracting unwanted plans. This process is the elimination of bad parts in a sense (Murch, 2005: p, 9). It can be likeable to the process of removing a statue by sculpted. To build the montage is to assemble the pieces (Monaco, 2002: p, 208). According to Alim Sharif repair, the

editing is to choose from the film fragments obtained from the shoots; The most ideal combining for their contents and lengths (Onaran, 1986: p, 74).

According to Pudovkin, editing is called “a scene from the shooting, a sequence of scenes and a magazine is a combination of sequences” (Pudovkin, 1966: p, 66). For Eisenstein, he said, “Editing is a conflict” (Eisenstein, 1985: p, 53).

Editing, starting with the director dreaming minds about the scenario. The selection of players, where the shots (such as geography and space selection), scales of shots, camera movements, light and color usage and similar to the account of things with the participation of the dramatic structure, in which order, how to put the dream of the creation of a process with which the shooting is made. Then, the images obtained by hundreds of footage are called editing the process of dividing them into pieces, one after another and on top (horizontally and vertically), to create a meaning that is intended to be pre-reached. This process is usually done in conjunction with an editing operator, director and producer. According to Nijat Özön, the director has even designed his work in his head before filming the film (Özön, 2008: p, 169). The result may be better than the director designed, and worse, because the language of the image is a language that seems simple but is actually extremely complex and open to innovations. So it is easy to explain things with images, it's hard to add fluency and meaning to the film, to beat the rhythm, to decide on the amount of sequencing, to create the filmic time and space. In the words of Lotman, “The artistic series is installed in a different format “(Lotman, 1999: p, 79). According to him, this sequence is complex, surprising, but still contains high information. Just like writing poetry, painting or making music. By referring to the editing way of the director of the Pudovkin, “Editing is the language of the film director” (Pudovkin, 1966: p, 103).

There is no editing in the first years of cinema. The first films consisted of an uninterrupted film with the opening and closing of the cinematography once. As soon as the cinema became a hall of fun, the films lasting about one minute were combined repeatedly to extend the impression times. However, this was not a cutting process, yet it was an articreing, there was no connection that would constitute meaning between them. After the camera became portable, the idea of editing was developed after getting closer to objects and moving away from the scale of Angel. Then, along with the prolongation of recording times of the films, it was necessary to bring the footage together with the principle of continuity and to make a sense of editing. The combination of films of different lengths and the filming of different venues has enabled filmmakers to find the way to cinematic reality and cinematic world (Özön, 2008: p, 159-160).

Edwin Porter began using parallel editing and Griffith's discovery of the ability to be guided by the fun of the salon to improve the dramatic effect, which meant the discovery of the editing event. In those years, Griffith was creating a tension on the viewer with the use of parallel editing. As the scenes progressed, the tension of excitement was rising, and at the end of the film, the suspense was ending with a salvation. Without these and similar invents, the film would only mean filming a theater, the cinema would never be an art. Those who developed the use of artistic editing have become Soviet filmmakers who are highly influenced by Griffith's editing methods, notably Eisenstein, Pudovkin, and Kuleshov. The reason for the development of the editing technique in the Soviet Union is that it is impossible to tell the story by the use of intermediate writing to the most non-literate Soviet people. Soviet filmmakers were forced to prefer the language of imaginary. In this way, editing language has been a major development by combining different parts with

interrupts (Dmytryk, 2011: p, 265-266). With different parts editing, it intelligently stimulates the junction points, leading to rapid changes in the meaning, while editing the continuation of each other slows down the semantic transition (Lotman, 1999: p, 100). Therefore, with the sound of the cinema, the formal editing has lost its old power. Nowadays, it is the inevitable consequence of the economic and so-called artistic demands of the editing television companies (which will annoy and irritate the human level) and pass through the period of absence. "If Lindgren's argument is correct, the development of the film technique as a whole has ended with editing" (Dmytryk, 2011: p, 266).

3.2. Editing Techniques

3.2.1. Punctuation

Punctuation is the whole of the processes used to distinguish various parts of a film, such as shooting, stage, sequence, and parts. The track is almost like the chapter in novels; is a large part of the dramatic structure that develops and results. It is one of the main parts of the structure. Each piece contains several sequences. The sequence is the film part of the scenes in which the facts are developed and ended in the story. The sequence consists of a combination of scenes and shots that have standalone integrity. Sometimes a single long shot can be sequencing. A sequence can start outdoors and continue indoors. It usually begins with a fade in-fade out or another dissolve and ends. A film consists mostly of seven to eight parts, and twenty to thirty sequences. The scene consists of the same people shooting in the same time and space. As one of the divisions in the dramatic structure, it resembles the stage in the theater. The game is played and the décor creates the scene. It can only consist of shots or a single shot. The plan-sequence is the film part of the camera, which is created with a single continuous operation and playback. Repeating a shot in the same décor is

called shooting again. If we depart from here, we can say that the footage consists of a combination of scenes, sequences from the merging of scenes, part of the sequence merger, and the film from the fragment merger. In some of the films, scenes and sequences can consist of a long shot, which may result in a single sequence; these are called plan sequencing. These divisions constitute the rhythm of a film. It all helps to build a robust building with dramatic structure (Özön, 1963: p, 118) (Mascelli2007, 15).

Punctuation marks determine how two plans are linked together. In Editing programs; they are called video transition effects. Cutting, dissolve, superimpose, wipe, fade in and fade out are the most commonly used punctuation marks. The most commonly used method is the cut. The audio was carried out in previous movies without going into the cinema-fade out and dissolve on the camera (Dmytryk , 2011: p, 363).

Transition effects should be used very carefully, in accordance with the story being monitored. The material in the movie often determines the transition effect. The most appropriate choice should be made by looking at the story and the motion, as if the event itself must have created this transition. Any extra and unnecessary transitions will damage the story, cools the audience. Punctuations to be used must always be in the structure that makes sense, dragging the viewer to an appropriate result. It is much more accurate to change filmic time and place, to combine sequences or to close certain things (Mascelli, 2007: p, 150).

3.2.1.1.Cutting

Cutting is the most basic method of switching between cut shots. Cutting “Two-shot connecting directly to each other, two separate shooting is the case arising from the follow-up “(Özön, 1963: p, 71). It is the most lean of the punctuation

variations used in Editing. When linking a plan to the other plan, no transition effects are put together. Therefore, it is called cutting transition. Cutting is the only art created by cinema, "says Edward Dmytryk. According to him, the cinema has taken all the other tools he uses, and the cutting plays the cinema. According to Walter Murch, the discovery that the films can be withdrawn with the cutoff, has eliminated the dedication to time and space in the cinema. In this way, filmic time and space can be created. By going a little further, it reminds me that the film is already cut by nature in twenty-four pieces per second. So, what does it do to cut the film? If we were to shoot the film without cutting action, the shots would be too long and the probability of making mistakes will increase. Camera angles can be selected to orient emotions in cut movies, and editing from these selections is much more effective, in view (Murch, 2005: p, 6-7).

The cut sometimes puts you in the event, and sometimes it keeps you out (Foss 2016, 110). When cutting, where the detail is cut, you should be done again when cutting the full shot, which will be the angle of the camera or cut according to the decision on how it would be a reaction with cutting. Because the end of a plan is the beginning of another. Sometimes an arrangement of attraction can arise if we connect a different plan, unrelated to the pursuit of a plan. The opposite is sometimes the elimination of excess plans. The plan is to create rhythm with length and shorthand (Öngörgören 1976, 186). Moreover, creating cutting tension is to create the bends (Büker, 2009: p, 111).

The main benefits of making a cut according to Cengiz Asiltürk are:

- To obtain a shot/plan of the required length,
- To create a new meaning by bringing two shots independently of the content in terms of the individual,

- Because the venue does not allow the camera regime,
- To create an attraction with editing (speeding up the pace of a movie),
- To draw the viewer's attention to a certain point, object, movement or gesture,
- To make the metaphor,
- To create the contrast,
- To make an aesthetic transition,
- make a transition to the Attraction,
- To create a curation/metaphor,
- To create a filmic time by reducing or overtaking spatial time (Asiltürk, 2014: p, 69-70). Of course, it is possible to add other substances.

From the early years of cinema, the number of cuts in the films has been forced to choose from the different perspectives of the new vehicles that have been put into use in parallel with technological developments. Also the number of interrupts has increased gradually, hence the use of numerous cameras in the same scene. Another reason is that digital editing systems provide easy cutting. For example, 1950 and 85 cuts in 20 minutes of *Sunset Boulevard* film, 1999 *Fight Club* film has 365 cut in 20 minutes (Murch, 2005: p, 94). What is the need to pay attention to when determining the time to cut? The famous editing technician, Walter Murch, created a theory that people could be the moment to cut their wink moments in movies. It is important that the clipping moment is not only the time between the two winks that should be considered according to him. When you talk to someone, the opposite person will blink your eye. Accordingly, it is one of the moments we need to cut in the film (Murch, 2005: p, 53). Dmytryk master cutter (such as Walter Murch and Edward Dmytryk). says that some tricks have long been aware and clarify the

blink event. The audience in the cinema hall will blink when the intensity is high with a loud sound, it should be cut right at that time. Loud noises cause the viewer to blink. The diversion that causes the eyes to close when you interrupt is useful. When the viewer blinks or loses itself to the motion; the cut should be done, found in the determination (Dmytryk, 2011: p, 299). It then summarizes the basic rules of the breakpoint action.

1. Never interrupt if there is no valid reason. Do not interrupt the existing plan as long as the dramatic structure is well described. Using any effect more than enough reduces its value.
2. If you are uncertain about where to cut, cut the plan longer rather than cutting it shorter as time.
3. Preferably in the circuit. Switch to the other plan according to one of the player's movements that draw attention. Any movement of the body allows for a cut without being detected. Also, switching to action causes a smoother flow. It's like switching to the direction the player looks at. The adaptation of the player's steps can also be used in this job. The continuation of the movement to be considered is the progress from the right point.
4. If an extra frame is added for a reason, it should be added to the plan, not the plan that ends. The viewer's interest remains so much more vivid.
5. All scenes must start and end with the action in progress. It should cut off from the point of view. If the audience sees it for the first time, it should be kept longer, while the beer can be shorter each time. The same is true when inserting an image into an insert; it should be kept slightly longer for the viewer to interpret. It can be kept shorter when showing a second time. If there

is an ongoing action, such as a cigarette in the player's hand, all subsequent scenes must also be smoked.

6. Make cut for correct values instead of correct 'position suitability'. If the stage has a dramatic structure, the position is not suitable for continuity. The important thing is to know where the audience is focusing. If the viewer is looking at the face of the player, he will not notice the change in his arm or finger.
7. Before the content, then format (Dmytryk, 2011: p, 290-423).

Each plan transfers information to the viewer, so the director needs to know how people perceive them well. The good grasp of this process will constitute the way in which the information carried by each plan is transmitted to the viewer.

Aleksey Sokolov revealed the methods of passing from one plan to another. If the director is looking for integrity and compatibility in his film, he says he must comply with all of these principles (Sokolov 2012, 132).

Editing principles for Aleksey Sokolov (Sokolov 2012, 64-119):

1. Editing by plan scale
2. Editing by point of view of objects in the scene
3. Editing Prensipleri Editing of the objects according to the direction of movement of the subjects in frame
4. Editing of objects by motion stages
5. Editing by the tempo of movable objects
6. Editing according to composition in the frame – Editing of attention
Center by displacement
7. Editing by lighting

8. Editing by Color
9. Editing of the shooting axes by displacement
10. Editing of the actual audience moving in the frame according to the direction of movement.

3.2.1.2.Dissolve

“Dissolve (Fr. Enchaîné, Ing.Dissolve): The passage of one shot through Superimpose to the next shot. The first images of the second shot gradually appear on the last images of the first shot, the images of the two shots overlap at a certain moment, then the images of the first shot are increasingly weakening and their location is increasingly strengthened by the second shot” (Özön, 1963: p, 140). Dissolve combines two separate plans that are unrelated to each other in a way that will ensure continuity. It will end the plan or sequence, the plan or sequence that begins to connect with each other, the beginning of the image, such as the first image in the cut, not immediately, the short quarter of a second, the longest can take minutes, connects to each other in length. Dissolve, like impression, allows both images to appear on the screen at the same time. The light (opacity) of the plan that is in progress decreases, while the light of the plan to begin increases. When the Dissolve is finished, the scene in the first plan disappears completely, and the scene in the second plan is fully lighted. The event that occurs is as follows, the amount of light (opacity) of both plans is 100 percent. So, when the light intensity of the finished scene goes from 100 to zero, the light intensity of the scene that starts gradually increases to 100, starting from zero. When the Dissolve is halved, the light intensity in two plans is 50. Until the completed scene is zero, the process continues until the starting scene is 100 (Dmytryk, 2011: p, 363).

The breakpoint can be likeable to commas in the writing language, to the fade in-fade out point, and dissolve to a semicolon. Dissolve transition is in a format that will be located in the middle of the fade in-fade out with the cut by structure. Dissolve can be done not only to the image but also to the sound dissolve. On a stage that is being finished, the sound of the scene being started, or the continuation of a conversation can be made from another stage (Onaran, 1986: p, 85). Dissolve the transition from one plan to another is not suddenly with the method of cutting, slowly, while one of the plan is severely lost, another plan replaces the disappearance. Dissolve Film provides a rhythmic contribution. It is a slow rhythm in question, often used to make a comeback in time by simulating that an idea is made up of another opinion (Pudovkin 1995, 64).

Dissolve facilitates the transition between two plans. It moves the viewer from one time to another, or to another. It helps in the narrative of the speed and mental state of the filmic time. In the early stages of cinema, it was used to make a difference in time and space transitions. Sometimes they are used to blend images together to describe a change in the player's mind. They are also used to return to a promotional article Dissolve or back in time. Another way of use is to avoid defects in scenes and angles that are not intended to be closed. It is a valuable punctuation mark with the right usage, but otherwise it has a striking characteristic. Dissolve is easy to do with two things that are similar to the one that is incompatible. Such dissolve should be avoided if the forest fire with the flame of the match is combined with dissolve, but does not make any sense in the story. In the use of dissolve with Distortion shapes, images are blurred, spiral, waved and twisted. If given with a spooky sound, a flashback can carry its purpose. If it is to be used dissolve consecutively, they will tell you back and forth in time or before or after strange events. Finally, the last frame

of the first plan and the first frame of the second plan is the same as the time between the scenes that merged with the freeze-made dissolve (Mascelli, 2007: p, 142-172).

3.2.1.3. Superimposition

Superimpose (Fr. Superposition, ING. Superimposition): “The exposure of a blank film twice. At the end of this, individual images are located in the same frame on top of each other” (Özön, 2008: p, 277). Overlap of two or more images. The difference with dissolve is that the two overlapping images are translucent for a long time. According to the dramatic structure in the story, both images can remain the same value, one may be more pronounced, or one can be more pronounced as a runner. Fade out or fade in images does not occur. Before the Editing machines evolved, this was done with two or more exposures of the same frame on the camera. Because overlapping images in this method eliminate clarity, reality perception, perspective and space are lost, this technique is preferred because of its success in creating realistic images (Yıldız, 2014: p, 210).

Superimpose can tell the player the status of the mood, overlaps the old and new version of something to jump time. A concert poster or theatrical event on a train image, the headlines about the event of newspapers in a court scene can be put on top of the screen. The figures that flow on top of a stock market image, the graphs can be given, the electro chart of a hospitalized heart patient may overlap the screen (Mascelli, 2007: p, 144). Superimposes are sometimes used to support the subject, strengthening the atmosphere of the second plan being put on top. A man who misses his lover can be placed on his lover in the near plan. On an excitedly monitored tournament, viewers can be overdrawn on a map image that shows the route during the flight (Vineyard, 2010: p, 121).

3.2.1.4.Fade in-Fade out

Fade in (Fr. ouverture en fondu, Ing. fade in): “The punctuation of a shot starting in the dark and gradually lighting the images based on the image” (Özön, 1963: p, 2). Fade Out (Fr. Fondu, ing. Fade-out): “A variant of punctuation based on the increasingly dark and invisible state of images” (Özön, 1963: p, 69).

Sometimes they are used together, and sometimes they are used separately. It tells the image to begin a part or sequence by slowly fading out of the darkness, which means that the image is finished by slowly fading out of the light and the part or sequence is finished. If it is in use together, this piece is terminated, meaning the other piece begins. All parts and sequences of the film can be created with fade out fade in. So every story will be separated. We can compare them to the curtain on the theater or the chapter in novels. The fade in in a sequence will be useful to jump back or forward in time. Sometimes it could be a way to get into another place. If the frequency of use is too much, the film will give a very fragmented feel.

If temporal jumps are not to be performed, they usually take place at the beginning and end of the sequence (Mascelli, 2007: p, 142). Describes an event that ends in fade out when the fade in starts a new event (Yıldız, 2014: p, 208). Sequences and more pieces fade in and fade out. Many movies begin with fade in, the end ends with fade out. Sequences and parts determine the duration of the effect of fade in or fade out in their inner temporal proximity or distances (Özön, 1985: p, 119).

The fade out made at the end of a sequence or track usually lasts a half or two seconds until the screen is completely black. The duration of the fade in effect is the same as the previous one. Fade in and fade out in our time, the nature of the dramatic films are used when starting and ending. Nevertheless, if there are so many apparent sequences, fade in and fade out will give you time to focus on the subject, even if it's

a moment above the audience. In films such as pieces in literary works, it can be divided into sequences (Dmytryk, 2011: p, 362). If the time left during the fade-out and fade-out was short, there was not much time in the filmmaking time, but a long time back or forward in the filmmaking time if the time dropped was longer.

Fade out carries a more rhythmic mana. Instead of suddenly disappearing from the screen, it is like the viewer slowly moving away from the stage. The plan is finished with fade out to create a sequence or especially if the plans are progresssslowly. Fade in is the exact opposite of the fade-out effect, which puts the watchers in a new environment, yep. Fade in is used when starting the film or at the beginning of the sequence. The Fade out time adjusts the overall rhythm of the circuit. It is mostly used in conjunction with fade-in-fade out plans. This way you can switch from the story's flow to a different plan. It is mainly used to create an overlap (leitmotif) or to make temporal retrospective (Pudovkin 1995, 62-63).

3.2.1.5.Wipe

Wipe Fr. volet, İng. wipe: “A variant of punctuation. The image of the second shot begins to appear from any part of the curtain, replacing the image of the first shot in any form (straight, curved, broken, slash...) by deleting (Özön, 1963: p, 108). The image of the new plan to begin on a scene, a prominent by dividing the screen by the line, the desired direction is erased. With the wipe effect, the A plan replaces location B plan. When the line is used very distinctly, it expresses a sense of action and speed. Suppose a player walks from right to left. As the player moves to the left, the framework starts to wipe the player's movement direction, the next plan can also be a plan of the same player. This kind of transition creates a sense of speed because it will shorten the stage entry a bit. If the Wipe effect is not visible and the line is

ambiguous, the effect will be more effective than a cutting effect because the transition is extremely ambiguous (Dmytryk, 2011: p, 364).

The direction of the Wipe effect can sometimes be vertically, sometimes horizontally, sometimes at the diagonal angle. The shape of the wipe effect can sometimes be a shark tooth, sometimes a star, sometimes a lightning bolt. These shape ones are rarely used in dramatic films. Wipes effects have been used in the first years of sound and musical films. More advertising and television is used in our time (Mascelli, 2007: p, 143-144).

3.3. Editing Methods In Terms Of Expression

3.3.1. Continuous Expression

In this narrative form, events and subjects are progressively successive. The subject bond is preserved in a temporal way. The exposition, unfold, and solution progresses respectively. All events are described in accordance with the cause and effect relationship (Özön, 1985: p, 132). Throughout the film, the viewer's interest is achieved through logical inferences. It usually looks like the result of the film is unclear. It is often used in psychological drama films, where psychological analyses are an element of curiosity about how events will result.

When all developments reach an unresolved point with reason result logic, the events are resolved by reaching a very sensible conclusion. The narrative form of most of the adventure, crime, history and Western films is plain narrative (Özön, 2008: p, 172). There may be many plans drawn from different angles in this editing, but the important thing is that these shots seem uninterrupted, in a way that follows each other. During the film, editing is done by considering the body movements, positions and aspects of the players. The composition rules in the previous shot and the player's position should be paid attention to the scene as well. For example, if a

player's arm is shown in the air in the overall shot, then the air should still be seen on the next shooting scale. Players' positions, gestures and mimics should be fairly close to the previous scene (Mascelli, 2007: p, 155-157).

All shots must be numb with each other. The location of each piece on the stage should be well known, they must be present during the shooting. The light of the scene, the color intensity must be the same in each shot.

3.3.2. Compilation Narration

The storytelling is a form of narrative in which the scenes are created according to what the narrator says they do not have to watch each other. In particular, a number of research, documentation, information-based documentary productions and news programs use this method. Each scene is based on what is said in the text at that moment. Because there is no need to establish a relational connection between the scenes, a continuous (numb) narrative is not much needed. There is no obvious form in the compilation narrative, but they focus only on details. After a full shot may come again a full shot, there may not be a link between the previous and the next scene. As long as the text described is consistent, it is not anxious to comply with editing rules. Time and spatial jumps are inconveniences as long as they are based on the narrative (Mascelli, 2007: p, 158).

3.3.3. Flashback and Flashforward Narration

Flashback is the current time of events in the movie, skipping to a time in the past. In this kind of time, backward returns can be the kind of occurrence of events in a partial or complete past tense. The film progresses from a point close to the solution point when it is navigable back to temporal. All events from that point to the present time are described in accordance with the time sequence. The difference in plain narrative is that it bounes backwards. In the present time, the events are said to have

been carried out in the past. The viewer follows the film with the idea of a kind of destiny. However, when the exact events are at the solution point, the result can be surprising. Not all of the film is applied for the disclosure of an event to the departmental retrospective, which is described only by turning the history of some pieces. It is clear what happened in the past. Very often flashback can be used for scenes where a memory-lost player remembers his memories. Usually a blur is made to the stage with effects such as Zoom in (Özön, 2008: p, 172-173).

Flashforward is the time to skip events in the film. Flashforward is a reflection of the designs and wishes of what will happen next time. There is always a way to go to the next time in the movie. Sometimes it can be totally fantastic, when the time to go is after thousands of years, it becomes difficult to fantasize about those dates. In the dreams that are related to the recent time, looking at the present, a kind of future is tried to be conceived (Özön, 2008: p, 174). Genellikle bir bulanıklık, zoom in gibi efektlerle sahneye geçiş yapılır (Özön, 2008: p, 172-173).

3.3.4. Classical Narrative

Classical narrative is a narrative based on character and action, which has a storyline in the structure of the exposition, unfold and solution that forms the Hollywood style until the 1950s. In the exposition stage, characters and venues are introduced after the first story. In the unfold phase, the elements that create conflict are felt and the conflict appears. The final part is the solution stage in which the conflict is linked to a good outcome. In the classical narrative; everything is given as if it were born. It is conceit that this is fiction. The continuum created by editing is given as if there were no editing, no jumping at the time or at all. The fact that it is natural and therefore believability, in the moments of conflict, causes the viewer to identify with the character. Especially close-up in this narrative is often used. Thus, the mood

of the character allows the viewer to form intense emotions. Everything is normal and natural is like a representation of the world we live in. In the classical narrative, some characters are heroes of the story. These heroes are the ones who suffered from the conflict. They struggle to solve the conflict. In this process, the audience is stretched along with the hero, and they want the conflict to be resolved to the benefit of the hero and be happy. The classical narrative has no critical perspectives. The audience will be immersed in the story without questioning. Identifying with a hero is a priority goal. Therefore, a negative, unlikable character is placed in the face (İri, 2011: p, 129-131).

In this kind of narrative, the story is now or in a recent past. The events progress in a chronological order (Abisel, 2005: p, 216). During editing, the scenes are divided into pieces. A long period dissolves one after another, and in a short time, the events are described in the montage-sequences (Oluk, 2008: p, 124).

3.4. Correlated Editing Types

When switching between plans, the editing format is made to form an association between the two images (Özön, 1963: p, 11). Its main types are cross cutting, parallel Editing and similar Editing.

3.4.1. Cross Cutting

The narrative is made by creating contrast between the two plans. Let us say we want to tell the poor situation of a starving human being; If this scene is combined with the pointless gluttony of a wealthy man, it will make a much more vivid impression. Not only is this a simple contrast relationship based on the appropriate editing method. It is possible to bind the death sequence to the gluttony sequence. Thus, the impression of this contrast increases even further, as it is possible to always force the audience to compare two cases that strengthen the element. Cross cutting is

the most effective, but also the most principalities, one of the most common methods, so it is necessary to be careful not to avoid extremism (Pudovkin, 1966: p, 75).

3.4.2. Parallel Editing

Edwin Porter, first used this method especially after David Griffith, which they may not have won in the cinema, but the method is referred to with them. It is used to describe two or more cases that are related to one another at the same time. It is a succession of cases that are experienced in separate time and spaces. Often there is a similarity in terms of time. Many events are nested in the mesh. Usually in western films, parallel editing is often used so that the excitement of the story is gradually increasing. This method increases the sense of speed and tension in the film, increasing the anxiety sensation of the viewer after the completion of a case they follow each other in a similar sequence in other cases (Özön, 2008: p, 174). In this narrative, plans are laid out from the beginning to the end, but develop independently from each other (Yıldız, 2014: p, 186).

Parallel narration is like cross editing, but more extensive. It is worth remembering the example that Pudovkin had given earlier. It illustrates this as follows, the execution of a condemned worker in the morning will take place. At the same time, the prisoner's boss comes out of the diner, the clock is four, then the prisoner is shown, the prisoner's wife is attacked, the prisoner is taken to the gallows. The boss is sleeping in the bed. The wristwatch comes to five. The worker is hanged. Here, two unrelated events are developed in parallel with the watch image. The watch on the boss's wrist is conscious of the audience. Undoubtedly, this remarkable method is suitable for many developments (Pudovkin 1964, 75-76). According to Pudovkin, the viewers' thoughts can be consciously guided by the way of Congruences. He will tell you the script. Spies are about to reach their targets to explode their arsenal. A man

receives a letter on this subject, the audience increases the excitement, will he be able to prevent the explosion? The time is very small. Can they catch up on time? You give a guard a spy to the screen, respectively, so that the viewer's interest is gradually increasing. If the spiritistic excitement is causing a movement, it can be created by imitating this movement and create a stir that depends on it. So if the rhythm is created with care and the viewer's interest is drawn like this, what happens in the other case right now? The question will be formed in the heads of the audience. This can be increased by the excitement dose (Pudovkin, 1966: p, 72-73).

In a movie, parallel editing is used to increase the audience's interest. The interest is sometimes a clash in an impressive final scene, which is given in the order that the Tempis constantly rising. Sometimes the tension is raised, the detail shots of a time-set bomb and the search work are given in succession. Sometimes it can be used to compare, culture comparison or how it used to be, like how to compare it now. With this method, an event occurring in a specific space can be easily combined with the incident occurring in another space. These events are spatially different in the same space, each of which is described in order to develop. The follow-up scenes between chasing with fleeing are usually given respectively. Sometimes, some of the important people of a story are shown without a link between them. It also links or compares the lives, product variations, or more events in different countries in documentary formats. Parallel editing is more of an audience interest than the plain narrative, the story advances in space and time (Mascelli, 2007: p, 162-163).

3.5. Analogy Editing

The Analogy Editing is a cut that is made according to the shape or meaning of the two plans. They are often used to lead to aesthetic and logical ingestion (Vineyard, 2010: p, 107). When editing the analogue, an idea is attempted to create an

approximating between the two concepts that exist during the transition. For example, a large number of chicken-eating chickens in a poor family, with a cut to the dinner on the table are provided with this kind of expression. Sometimes it can be a contrasted structure with the opposite of something. Like cutting into the image of a ton of food spilled into the sea after a shot showing people dying for hunger. This method is sometimes benefited from associations. The plans in the footage may consist of the opposite concepts of each other, or vice versa, the important thing is the emergence of a new concept through the association of the two. For example, the sex scenes are often shown in these ways. Like cutting off a stage of fireworks after a sex start scene, Alfred Hitchcock uses a cut that shows the train's entry into a tunnel after a lovemaking scene in the *Notorious* film. Sometimes these methods can all be found consecutively in the film, called Attraction Editing (Özön, 2008: p, 162-163).

Sometimes sound match is done. The sound in the first plan is made by the resemfation of the Voice in the second plan. For example, by screaming at the sounds of children playing war games with each other, it is possible to interrupt the sound of the bomber-fighting jet, or interrupts to the sound of a propeller, a helicopter, from the buzz around the lamp. This kind of method provides a very rich and vivid narrative.

In the film Pudovkin *Mat*, an attack showed that after a plan that showed people to flee with panic, the ice masses were smashed into a bridge foot and split into pieces (Onaran, 1986: p, 77). In the film Stanley Kubrick *a Space Odyssey*, the monkey throws a piece of bone into the air, while the bone progresses in the air, a space station vehicle is shown in the next scene. Thus, a reference to the concept of human evolution is made (Vineyard, 2010: p, 107).

3.6. Motion Editing

Motion editing has two types. The first of these is the motion of the living things in front of the camera, and the second is the motion of the camera's own movements. The motion in front of the camera, which is not caused by the movement, is the kind of motion that occurs during the next shot, cutting during editing. A little change occurs when you move from one shot to another. A jump is felt when switching from one to another in two very close to each other. As the gravitational scales, approach each other, this jump will be more pronounced.

There is also a movement of the opposite concepts of the motion of the leap born here. Another motion is the motion of the moving object in the first plan, formed by the position on the next stage. Let us say we see a spear launched in the first day's shoot in the air, the second day, and the spear is stuck to a human being. Then let us tie two plans in a row. Although these two shots are at different times, there is also no movement in the second day shoot, although the viewer does not doubt that this spear is being stabbed in the air after advancing. If we hold the air shot of the spear for a long time instead of briefly, we can increase and decrease the speed of the resulting circuit. All of our plans can be created through motion editing, even if they are non-dynamic. The three lion statues that Eisenstein used in the Potemkin battleship are a good example. A lion sleeping in the first, a lion standing in the second, and the third image, using a roaring lion statue, the lion, who is all-out, lifeless, dead, awakers and is a roaring-driven lion. Most of this era created by the Editingnun, they benefit from the art films. One of them was the impression that a few people who made dance figures in the film Toulouse Lautrec were really dancing by combining their hands, feet, head and body images with the editing(Özön, 2008: p, 167). Plan sequence The process of recording the entire sequence, part or entire film at once after the camera is

opened. During the filming, the camera moves, and the players act as they do in the theater scene. The viewer sees events that occur in front of the camera. Alfred Hitchcock's *Rope* film consists of almost one plan-sequence. In this way, players can improvise more comfortably. Although these two shots are at different times, there is also no movement in the second day shoot, although the viewer does not doubt that this spear is being stabbed in the air after advancing. If we hold the air shot of the spear for a long time instead of briefly, we can increase and decrease the speed of the resulting circuit. All of our plans can be created through motion editing, even if they are non-dynamic. The three lion statues that Eisenstein used in the *Potemkin* battleship are a good example. A lion sleeping in the first, a lion standing in the second, and the third image, using a roaring lion statue, the lion, who is all-out, lifeless, dead, awakes and is a roaring-driven lion. Most of this era created by the Editing, they benefit from the art films. One of them was the impression that a few people who made dance figures in the film *Toulouse Lautrec* were really dancing by combining their hands, feet, head and body images with the editing (Özön, 2008: p, 167).

3.7. Plan Sequence

Once the camera is turned on, it is the process of recording all sequences, episodes, or entire film at once. During the shot, the camera moves, and the players act as they do in the theater scene. The viewer sees events that occur in front of the camera. However, this method will move more comfortably because the player's performance ends in one shot (Vineyard, 2010: p, 29). Woody Allen, Theodoros Angelopoulos, Andrei Tarkovsky, Michelangelo Antonioni are some of the directors who love to use this method.

3.8. Metric Editing

A way to set the rhythm and tempo of a movie is to connect the plans in terms of durations. The harmony of the motion that occurs with editing is only metric editing. The Tempo is revealed by the motion of the film in terms of the length of its movement. All films have a rhythm according to the subject, the style of the director and the type of film. The story described in the film can be prevented by making a rhythm according to the situation. These editing types are equalmetric, slow and fast editing (Özön, 1985: p, 131).

3.9. Equelmetric Editing

In this method, all shots are made of equal length. The subject described by the motion in the film should be appropriate. It leads to monotony. This method is used very little (Özön, 1985: p, 131).

3.10. Slow and Fast Editing

Slow editing occurs when long shots are sorted one after another. It has a narrative with a sad cone that progresses at a slow pace. Quick editing is made up of short shots, increasing tempo. It is used in high-excitement, exuberant narrates. While slow editing slows down time, quick editing is the speed of time (Özön, 2008: p, 169).

3.11. Gradually slowing down and accelerating Editing

Increasingly slowing and accelerating editing progressively slows editing shots to the girl, starting at a fast pace, progressively forming a slow pace towards longer plans. The overall air of the film is superior to tension and anticipation, and the end of the film usually ends with no consequences or frustration. Melancholy is a pessimistic weather judge.

In the increasingly accelerated editing method, the shooting starts from the long plans and then leaves the place very short. It is used in situations where the tempo is gradually rising, where the end of the film is important (Özön, 2008: p, 169).

3.12. Editing in Number Terms

It is the sum of the shots used in a movie. Each film has an average duration. The longer the duration of the footage used in this limited time, the less the number of shots. Conversely, the shorter the shots are, the more shots you get. Usually, depending on the type of film and the narrative style of the director, the number of shots increases or decreases. There are a small number of shots in psychological films or dramas. The progression of the cases in these films requires a long shot. However, comedy films have shorter plans. The editing type, which is made using long shots, is called Synthesis Editing, and the editing with short shots is the Analyzer.

Synthesis Editing, the whole movie is made up of long plans, and sometimes there is only one sequence of plans. In this kind of long shot, images are usually created with the camera's front motion and the camera's motion. Careful viewers do the perception of problems and solutions.

Analyzer editing type, the plans are given short short. All details are given to create meaning in the viewer. There's no doubt in the heads. The events are enlightened, without the need for interpretation (Özön, 2008: p, 170-171).

3.13. Jumping Editing

Jumping narration when switching from one plan to the other, the existing angle and distance are changed to be apparent. In such jumps, the audience will not be able to notice the jump. When you are asked to be specific to the jumping state, it will notice that similar angles can still be made by cutting to similar angles or by changing the position. For example, in a plan, if the player is on the left of the screen, the next

scene appears to the right, the viewer will immediately notice the jumping image (Vineyard, 2010: p, 104). Interrupts of this type break spatial integrity and continuity.

3.14. Sound Bridge

The next scene is the process of extending the sound to the end of the previous scene. The audience hears the sound of the scene that comes first, and then sees the scene where the sound comes. This process is called the Audio Bridge. For example, the sound of a fired gun is heard, but the person firing the gun is not on the screen yet, with the next cut, everything is illuminated.



4. SOUND, MUSIC, COLOR USAGE AND SHOOTING TECHNIQUES IN EDITING

4.1. Use of Audio in Editing

The silent film has been history since the entrance to the cinema in 1927. Until that date, the story was narrating, and the music was played according to the speed of the film, accompanied by an orchestra played live in the movie theaters. The orchestra would make some natural noises, the sound of the door, the siren. The first time of audio movies, the use of unnecessary sound has caused important filmmakers to approach the sound. In 1928, a joint statement by Eisenstein, Pudovkin and Aleksandrov indicated that the sound could negatively affect the editing of the voice by standing on the weak and powerful aspects of the voice. In the early days, when the films entered sound, the Soviet films were as soulless and chatty as American films (Dmytryk, 2011: p, 111). But with the introduction of the sound of the tendency to stabilize everything, editing was almost liquidated (Dmytryk, 2011: p, 266). The use of sound, such as editing from those days, has improved and the masters of the work have been formed. The entrance to the cinema has increased the credibility of the films, even closer to reality. In addition to this dialogue, natural sounds are very contributing to the sounds. The intertext with the voice has been eliminated, making it better focused on films without interruption. Silent scenes have become an important instrument of expression with the use of sound. They also added background music so the power of storytelling has increased. The sound of the horn in a scene, the sound of the engine, the sound of the sea, the sound of the wind, all the dialogues are called the actual sound (Onaran, 1986: p, 49).

Between our sense of vision and our hearing, the scope of our visual field is more narrow than the scope of our hearing area. Our eyes cover an area of 120

degrees, we need to turn our heads to see things outside this area. However, the direction of sound is not very noticeable, wherever it comes in our hearing is heard. Another hearing feature is that we can choose from the voices we hear. We won't hear the radio on the background after a while. Due to these and similar differences, it is necessary to make sound editing separately. These features of the sound are utilized to create a more dramatic team effect. Moreover, the perception of visual stimulation is faster than the perception of auditory stimulation. We can't grasp the auditory ones at the same level as we grasp the visual meaning better. The viewer in the cinema immediately understands what's happening in the image and focuses on the next footage, but it will take a little more time to put the sound in his head. He will miss the footage if he tries to pay attention to the words. It is more practical to describe the concepts visually. Despite all this secondary position, a more successful reality is presented using dialogues and natural sounds, adding a completely new dimension to the sound cinema. This intense use of sound in cinema has revealed the value of silence. A long silence, with a strong hum, sudden gunshot, or sudden discontinuation of the screaming and external ambient sounds, will undoubtedly make a dramatic impact (Özön, 2008: p, 143-145).

If a music track is played on stage, the actual sound is not the actual sound if it is given to the background. If we hear a voice in the intensity of the character in the film, it is called subjective sound. Such sounds include sounds and music from the player's memories. Sometimes we use the sound of the simulation method. For example, the two women discussing the natural sounds of parrots to give the voices of screaming by superimpose. We create a new narrative by placing another sound instead of the natural sound. A concept can be created by repeating similar voices (Leitmotif- Leading Motive). Every time we see the villain, the repetition of a similar

voice will be the effect. The music prepared for the Film is the works composed in accordance with the dramatic structure (Onaran, 1986: p, 49-56).

The main uses of sound in cinema are three varieties. Talk, natural voice and music.

4.1.1. Talk: In a movie, all of the players' conversations are a talk. This includes the exposition of emotion. In the film, real time can be extended with the motion of the images; the same cannot be done in the talk merits. Because the word in the movie is not understood in real time. Therefore, the filmic time and the length of the film is not made by editing technique, it is the talk. Therefore, it is necessary for a fluent film to adjust the rate of use in movies. When the promise conveys things that cannot be explained by the image, it will be used correctly when it supports the image (Özön, 2008: p, 147).

Types of talks include

1.1.1.1.Dialogue : Conversations made between people. A discourse is reflected in everyday life in a way that is appropriate for her, bumpy or whispered way to the natural.

1.1.1.2.Internal Monologue : It is the thoughts that the player in the scene has in mind. Even though the player does not talk, we hear his voice.

1.1.1.3.Voice-over: During the Film, the main person tells the story as external sound. We often hear it as an internal phoneme, sometimes the narrator's speech is given directly.

1.1.1.4.Storytelling : Often used in documentary films. The explanation of the things shown throughout the film is explained by a voice-over.

1.1.1.5.External Voice : A sound from a source that does not exist in the scene. It is used to create a curiosity, excitement and tension by giving a sound that is not currently in the frame (Özön, 2008: p, 147-148).

4.1.2. Natural Voice (Noise)

In a movie, except for people's conversations and the use of music, all sounds are natural. It could be called noise. Nature events, pitch sound, door squeaking, ringing, animal sounds are all natural voices. These voices are sometimes recorded with the microphone when shooting, while some are digitally produced in the studio environment and some are used in artificial media. The use of natural voices, especially in documenting the documentary, greatly enhances the sense of reality. The sounds of animals inside a forest support the image. These voices form the atmosphere of a space. Bazaar-Market Place, port or a workshop finds life with these sounds.

4.1.3. Music

There is no relationship between the music played by a small orchestra to create background music during the silent cinema period and the subject of the film. The music used here was made to suppress the noise of the film demonstrators during the screening. Afterwards, the producers began to send the music to the player, indicating the rhythm of the film, so that the orchestra played the soundtrack in accordance with the rhythm of the film. In the following years, music pieces prepared specially for the film were prepared for the screening. The sound of the film with the image of the audio matched with the editing can be done. After that, it is usually the music and the rhythm of the film to coincide with each other. Nowadays, the variety of music used in movies has increased. Music made for a movie would be more appropriate. Music used in some films can be played even in concerts (Özön, 2008: p,

150). There have been music that can be prevented by the film as commercial success. Adding background music to the film is an important improvement. The use of music has accelerated the tempo of the scenes, increasing the dramatic effect. To adjust the speed of this tempo, it is necessary to know where to use it. So maybe the speed of the tempit can be reduced. With music added to the Fona, you can join an atmosphere of the film, the performances of the players can become more noticeable, a distinct emphasis may be brought to the monitored scene (Dnytryk, 2011: p, 119-128). The director should choose the music to be suitable for the film. Because he knows that different music used to support emotion, sadness, enthusiasm and fear on the audience (Asiltürk 1995, 97). In fact, music is an element that is used to capture integrity with the situation on the stage. It is valuable as long as it strengthens the narrative. One of the good examples of this is animation films. These are the images of the creatures that are given to the screen by voice reflection, the image is a kind of voice depication. We also encounter similar uses in comedy films and themed films. The sound effects in the key role can dramatically increase the dramatic, thriller and romantic features of movies (Dnytryk, 2011: p, 352).

Music is a supportive element in these films. It is a support that does not feel fully, advancing the side of words and natural sounds throughout the narrative. The music used in the background supports the atmosphere in romantic movies, while in comedy films it directs more players ' activities (Asiltürk 1995, 97). Sometimes it contributes to the effectiveness of the images. The music of a region, a culture, is used to give that region the air of that culture. Sometimes it determines a character. That person accompanies each scene. Given the music, it is obvious that the person is not on stage, but is somewhere nearby. Sometimes a song is played during the movie. The lyrics of such songs fall in accordance with what is happening in the movie.

The most common use of music is the use of musical fragments that establish a conceptual connection with the fragments of the films. Thanks to the harmony between both the music and the concepts in the plan, the relationship of both visual and auditory attraction arises (Özön, 2008: p, 152).

There is also a musical film genre. This type of film is music-weighted. The famous composer or singers' life stories, especially the Revulü and dance productions. Topics are created by keeping the songs in the foreground.

4.2. Using Color In Editing

Generally, Films are divided into black and white and color. Black and white films reflect the colors in nature in the black and white range as variations of the gray color. The colored films reflect the colors in nature, very close to what the human Eye sees (Özön, 1985: p, 32). Just like the addition of the sound to the cinema, the color has been fully entered into the cinema with the production of colorful films. Before the color film is found, there is a color usage in the cinema. The films were dipped in paint and the technique of coloring them was applied, so that the grey films were blue or green. Yet they are far from the right colors. Then one color painting was done. Various parts of the film have been colored with this method with a more aesthetic purpose. These first color films did not work beyond the combination of a series of incompatible and irrelevant colors. Edwin Porter painted the last scene of the ' Great Train Robbery ' in red, David Griffith ' The Birth of a Nation ', which was shot in the daytime and painted plans for the night in the orange, the blue color of the nights taken (Sözen, 2003: p, 112). With this painting technique, the whole pelicula was painted, not the clothes of the people or the table. The red color was mostly applied to the entire fire scene (security 1960, 80). The use of color in cinema was poorly assessed by critics of that period (Onaran, 1986: p, 46). Despite the widespread color

of the film in the 1940s, black and white film production in the years after the reproduction of the color film because the cost is more than the black and white film and the colors in nature are bright (Sözen, 2003: p, 111). However, since the 1950s, color films have become more and more closely colored in nature and their use has gained prevalence. One of the reasons for this delay is that filmmakers can only learn how to use the colors in this passing time. The other reason was that the use of color was meaningless for some films. For example, some color films, after being watched on a black and white television, can be shown that viewers do not feel any sense of color.

The use of color in cinema was a necessity to reflect the nature as it was in the sound usage. Because in his daily life, he was a living person who saw nature in color and could hear all sorts of voices. The color element was a part of nature as well as the sound element. A black and white world was a use that was born of a technical lack of cinema. For these reasons, the first use of color in cinema was to save the nature in color. But later, just like a painter used to create the colors, they took advantage of the qualities of color in filmmakers. If the color is hot or cold, sharp or soft, the injury is gone. In this way, filmmakers have not only used the color as a nature-reflecting element, but they used the color with symbolic meanings and spiritual meanings (Özön, 1985: p, 155-156). For example, to give the atmosphere of a period in history, colors that reflect that period are used. The meanings of colors in each culture are somewhat different. Symbolically used as the red color desire, white purity and happiness, black color is the symbols of sadness and grief. Blue and green cold colors as psychological color, red and orange are more uses of warm colors (Onaran, 1986: p, 46).

4.3. Tempo and Rhythm

Interrupted in cinema while an event is being told. We put together other plans, then back to the event that was reexplained. The separation of the scenes independently of each other separates the time the viewer detects, and the time of the film. That way, sometimes it collaps, sometimes it expands. This situation creates different emotional effects on the monitor. The audience establishes links between memories, past, future, and new worlds. As the duration of the plans decreases, the breaths are cut, the expectation increases. All of this is a quick tempest creation. With the sequence made during Editing, the increase in the circuit, slowing occurs. So the rhythm emerges. The development of the story only makes sense thanks to the rhythm of longer or shorter joins. Just like the music in the cinema, it creates the subject in time. The content of the story, and the occurrence of characters, depends on whether these rhythms are slow or fast. Speed should be addressed as the distance that is doubled at a given time. In this case, adding a wide path in a short time means seeing more events in the cinema. This creates a spatial narrowing. That means a temporal expansion. The cinema leaves the planes behind with the use of this speed. Heroes roam the world with lightning speed. These abbreviated plans are seen by the movie Monitor as a jump. These jumps are a new part and change (Biro, 2011: p, 53-54). Tarkovski is the only art that beats the time stamp of cinema due to tempo and rhythm, which means that we can examine the same film infinitely, which is why the rhythm and tempo, according to him, earns his own time in the cinema (Tarkovski, 2009: p, 167). The idea of the Ingmar Bergman in this regard is the rhythm of cinema mainly; In the ongoing sequence. Music works in the same style: I can say that there is no art form with a lot of partnership with cinema, “(Aktaran Biro, 2011: p, 14). All

the stops, interrupts and iterations of our breaths are experienced in the complicate ways of the story.

The rhythm is mostly determined during the work of the shooting script, and then adjusted during editing. Repeats in the music are repeated in the film as well as certain items. Some plans are more emphasized thanks to their giants, while others are softer. The rhythm of the film is created by the rhythm in the images and the rhythm in the sequence of these images. The conflicts of the story and the phases of the tensions determine the rhythm of the film. The world itself is a rhythm from beginning to end. We recognize as much as we perceive with our sensory organs. The rhythm of the real world that we perceive is driven by a constant tempo. The pace of things we watch in nature depends on our mood. We can simulate this to editing. The arrangement of our perceptions in our brains changes both the audio and the image speed. While the image is storing the tempo of the world, the sound generation can create a different rhythm in human perception or vice versa. (Pudovkin, 1966: p, 202-203). With the tempo created during Editing, the tempo within the image is different. For example, we can sort the brisk horses with a faster pace of editing.

4.4. Editing And Composition Relationship

The elements that compose the composition in a scene, such as tables, cabinets, furniture, various trinkets, framed photographs, personal belongings, etc. are all in the same positions. The audience will notice something missing most of the time. For example, in a full shot, an object in the background on the left side of the player should not remain on the right of the player when the camera angle is changed. If a series of shots are to be done, the positions of all objects should be well monitored. Sometimes in very close-up shots with the lens focus changed, the

underlying object will be very close to the front player, and vice versa, the distance between them will be extended. All of this should be taken into consideration

4.5. Filmspace and Time

There are a lot of indoor and outdoor spaces that should be used in the scenario when filming movie space and Time movies. Most of the shots are at different times and in different places. All these shots are like the time and space of each other as they are combined during editing. A filmic time and space is formed after editing, even when there are no relationships between them, time and spatial. Sometimes even the same player's plans taken in irrelevant places can be put in succession. With the help of the cinema frame and the image tricks, we cannot notice that the place has changed. By the technique of cinema narrative, it will transform a dinner lasting fifty minutes in real time to a scene that lasts thirty seconds. This will create a new filmic time and space. So, cinematic time and space, only by editing the reality wins. The director recreates the real time and place in nature by designing it. The space can be kept wider or narrower, transported elsewhere. Or it can only be done from the start, it could be a décor made for the movie. Both time and space can be recreated. A story that is described can be turned back on the date or on a world trip. A case can be presented in the actual form or divided into many parts. Spatially separate dozens of shots can be combined as if they were passing in one place. When we live in it is true, it follows a proper sequence. Cinematic time happens in four ways, current time, past time, future time, conditional time. One or more of these are found in a movie. A situation in the film in the present time may go back to a time or a future time. Time sometimes jams, expands or freezes (Mascelli, 2007: p, 72-73).

We combine life and future life through editing, which is impossible to happen at the moment we live. It can give a person the right to be in the same place, as well as

in the future and in childhood. We can stop, slow, accelerate, reverse or Dodge time (Özön, 2008: p, 163).

Filmic time is the reduction of the actual duration of an event in real life, with little or no clipping. The director does so in order not to exceed the actual duration of his film. While shorsing the time, they often take on the powerless sides of the case being taken. It takes a few points taken from the case into the film. For example, a child will go to morning school. In real life, this student will walk out of the house, maybe ride a vehicle and go to school in maybe twenty or maybe even longer. A director will explain this situation in two plans, as the child's exit from the house and the entrance from the school door.

4.6. Filmic Universe And Filmic Reality

Filmic reality is the perceptual fact that the audience creates a film. Cinema, by its very nature, delivers the truth in the best way, but sometimes it produces it directly. In bad weather conditions, a lightning bolt event can be created with artificial light and sound effects. On the other hand, it can be fully prepared in a computer environment. The important thing is not to shoot the reality of the lightning scene, it gives the impression that it is true with this created effect. Even though the real lightning phenomenon is different, it is the reality of representation of reality. Although movies are being produced in the world we live in, they tell other centuries, even other worlds. They create a different universe in which the worlds that do not actually have a corresponding way, such as the time and space of the filmmaking itself, in different places can be found at the same times. Although the world created in fantastic Films is completely fictional, space creatures for the audience and life forms there are real. The universe created from this genre is called the Cinematic Universe (Özön, 2008: p, 165).

4.7. Shooting Techniques And Editing During Shooting

The director made before proceeding to the editing phase limits the next editing phase. The director has already made the editing work largely during the shooting. Because if you have images from which angles you have, you should be forced to use them during editing. The person who determines the position of the camera during filming is the director. Therefore, the Director decides what will happen within the frame of the camera. The decision of those who remain outside the framework also belongs to him. (Dmytryk, 2011: p, 74). In a film of average length, there are many shots. After the players and the décor, the direction of movement determines the position of the camera. The angle of the camera also determines the viewer's perspective. A carefully selected camera angle enhances the dramatic effect. The sloppy selected camera angle can create a sense of confusion as a result of distraction. Therefore, an interest-centric camera position is extremely important. The camera frame limits the area to be worked. The director must make a choice. In which order to decide what to take place in this frame, where the motion must come from where to go. How the camera angles should be.

4.7.1. Shooting by Camera Angles

4.7.1.1. Objective Camera Angle

It's the perspective of someone who's not seen in the middle. It's not the point of view of anyone in the scene. They act like the people on the camera don't know about it, and they never look at the camera. If one of the players looks at the camera unintentionally, the scene will be repeated. Camera angles are positioned on objective positions. The audience follows the events in a neutral witness position. Most of the films are pulled from this camera angle. But the entire film may not be objective.

Occasionally, the director may switch to subjective camera angles to ensure that a certain party is supported (Özön, 2008: p, 141).

4.7.1.2. Subjective Camera Angle

The viewer is in the film. It's like an active participant on stage. Sometimes it follows the subject as if it were the eyes of a person from the film. In addition, the viewer contacts players on the stage directly by looking at the camera in this way the viewer is included in the game. Typically, this method acts as if the camera is the viewer's eyes. For example, sometimes the viewer is shown as if you are looking at pictures in a museum, and sometimes it looks slowly with details of a machine's parts. The aim of this shooting is to create a participant in the audience. When the audience is thrilled at the landing and exits of a roller coaster at the amusement park, the desired goal is reached. Similarly, when you are watching a car that is fast, the camera creates a similar effect on the right-to-left turn. The reaction to the viewer is because it feels like it is the case. In this technique sometimes, the camera is dropped by connecting to the cable from a high location or the camera placed inside a football ball is ejected away. So the audience is not the only one watching the events, but the person who lives the scene. It is like he's driving that car.

These two techniques enhance the dramatic effect and increase interest in the film when both objective angles and subjective angles are used together. If there is a close plan before subjective filming, the audience understands that this person is seeing events from their eyes and settles in the same position as him. The moving camera is always subjective. Stationary camera shots can be objectively or subjective during editing. Therefore, when a player looks out the window and a close-up is added to it, the viewer will think that the things they see are the ones that appear in the player's eye.

4.7.1.3. Lower Angle-Upper Angle-Normal Angle

Various perspectives are made between the object taken by the camera. The normal point of view occurs when the attraction to the object is parallel with it. When the camera is looked down, the upper angle occurs when the camera looks upwards and the lower angle is formed. The appearance of objects in the Normal perspective does not change. It doesn't make sense. It's an objective point of view. Because the lenses used at this angle are close to the sight of the human eye, the vertical stretching objects do not deteriorations. Because it has a Normal person's perspective, it's less interesting than the lower angle and the top angle. Eye level is also the level of eye-eyes. If a person sitting is involved, the shot should be done from his eye level. The player must be at the same level (Mascelli, 2007: p, 39).

At the top angle, the objects appear smaller than they are. A little bit of a distortion. This kind of attraction often describes weakness, opiality, and incomprehensible emotions. At the bottom angle, the objects are longer and larger than they are. This kind of footage tells more about greatness, excitement and enthusiasm. While the Normal angle is presented as reality, the lower and upper angles refer to different emotional, dramatic associations (Özön, 2008: p, 63). When used in close plans, the lower angle usually makes the player's eyes look better. Eyes are a very effective tool to convey the emotion of the player. The dramatic effect is further increased thanks to a special illumination made only to the eyes. Full shots or upper angle is used in crowded narrow areas (Dmytryk, 2011: p, 75-76). These angles have extreme uses. For example, a camera angle that sees a person's feet, or a camera angle facing downwards from a skyscraper, increases the dramatic effect. From the sky to the Earth shot is called a bird's eye. In the Terminator film, many angles of the

Terminator are lower angles. In the taxi driver film, the upper angle was used after a massacre (Vineyard, 2010: p, 25).

According to Mascelli, all angles should be relative, considering the height of the object being filmed. The lower angle and the upper angle are any angle that the camera looks up or down when viewing the object. According to him, it is not necessary to see the object from the bottom or the top. It does not mean to fall below the eye level or to increase the eye level. Because it could be a worm or a building, shoot. When prompted to increase the size and speed of the captured object, when prompted to raise the dose of excitement and fear, the vanishing line should be erased and the lower angle should be used when the background is requested to be destroyed and the dramatic effect is raised. The upper angle is the geography of the building, such as an airport, stators, animal migrations and racetracks. Because the upper angle will shorten the length of the objects, someone who is taller would look down on the short one. It will look like a divine superiority to the opposite person. Shooting at the upper angle is much preferable to the shots made from eye level. They add a variety and dramatic look to even places. It should be used when you are prompted to provide visuals to the story or to allow the viewer to give players an emotional Tect (Mascelli, 2007: p, 42-44).

4.7.1.4. Point Of View – Angle Opposite Angle

The camera is in a position close to a player's perspective in this kind of shooting. It is usually used during mutual conversations of two people. This angle remains somewhere between the objective angle and the subjective angle. The player opposite the cheek of a player to be counted as a subjective angle is seen. The viewer is given the impression that the cheek is sitting next to the visible player. The events do not appear on the cheek of the visible player, but the viewer sees it as being with

him from his point of view. The camera is in an objective angle because it is like an unnoticed observer here. Each player can be viewed from the perspective of the player opposite. When viewers see the way the player sees it, it is easier to identify (Mascelli, 2007: p, 24).

4.7.2. Scales of Shots

The people at the center of all the films are involved. By comparing other objects in nature to their own body, human beings define them as greater as or smaller than human (Özön, 2008: p, 70). L. V. Kulešov, one of the important objects of art, has chosen the measure of the degree of proximity of the shots. Human beings have become the only criterion of objects in any shot. For example, using an expression of the type of close plan of a locomotive is deemed absurd in the cinema language. Right next to the locomotives, when a person's figure is drawn or imagined, the proximity scale of the frame appears immediately.

According to Kulešov, the degree of proximity of the plans is as follows.

Detail Shot: Close Shot of the human eye: the face of a man where the shoulders are almost outside the frame.

First medium Shot : The part of a man's waist.

Second Middle Shot : The part of the man's knees.

Full Shot : Man's full-length frame. The distance between the head and the foot under the frame should be very little.

Long Shot : The area occupied by the frame is very small.

Micro Shot : The object is not visible to the naked eye, it is the plan taken through a microscope.

Macro Shot : The shooting scale that remains between the micro-plan and the detail shot (Aktaran Sokolov 2012, 52-55)

All the shooting scales preferred by the director have a lot of benefits.

Sometimes to make a situation even more dramatic, sometimes it is advantaged to provide an insight into the environment, sometimes not to feel the cross-plan leap during editing, for uninterrupted expression. Using different Scales of shots in the editing phase of the film provides a great contribution to the narrative. Scales of shots are mostly used to support the narrative. The frequency of Scales of shots used according to the type of films varies. The major Scales of shots are listed below.

4.7.3. Long Shot

Long Shot is a type of shooting taken from far distance, taking into a very large area, with an airplane, a drone, a helicopter or a very high point. People look so small. In the early parts or sequences, the atmosphere is used as an introduction to depict the geography and begin the story. It is usually supplied with a Static camera movement using a very wide angle lens. Panning is only used to increase interest. (Özön, 2008: p, 321) (Mascelli, 2007: p, 27)

4.7.4. Full shot

It is the shot that framed a large area containing all the people and items in the environment. Full shot is a very often used shooting type. Because when you look around, it's a similar shot. A little closer look at the objects according to the use of Long shots. To illustrate the phenomenon, it aims to describe the nature, the place and the social environment (Özön, 2008: p, 77). It is mostly utilized to switch to close plans after full shots. For example, first a full shot to give the enthusiasm of people in a stadium, then players are given. It is used as a sort of handle plan (Dmytryk, 2011: p, 73). It holds a lot of detail in Full shot, so it stays longer on the screen. The viewer needs time to distinguish objects. We show a street, a hall or a room with a full shot. Thus, the players are shown in the story, the entrance and exit of the actors. When

close-ups are shown for a very long time, a full shot can be used again to remind players to re-position (Mascelli, 2007: p, 29)

4.7.5. Medium Shot

Medium shot is a full-size shot that takes the whole body of people's feet up to the top of your head. This shooting is between close-up with a full shot. Sometimes a medium shot can be made that starts just six or more of the knees. The rate of use in movies is high because after a full shot, it is mostly continued with a medium shot. They are ideal for showing the events that are required to be told. Similar to Full-shot use, the medium shot helps to depicting the environment and space shot. It's a big shot that can give you an image of many objects and a few people. This kind of footage keeps the viewer's attention alive (Özön, 2008: p, 77) (Mascelli, 2007: p, 26).

4.7.6. Dual Shot

Dual shooting is the shot with two people on the screen. It has a lot of variations. The most commonly used form is the way in which both players stand or sit on the profile. If the players are asked to be boosted, the extra illumination is made and the position is taken care of. In order to add depth, one of the players is positioned a little further away (Mascelli, 2007: p, 28).

4.7.7. Close Ups

Close ups a large-scale type of shooting that takes into the part of a person's chest. It is a type of shot that is calculated by proportion to its size when it comes to goods, not human beings. The proportions for humans are as follows. Close shot: The frame from the waist to the head. Close-up: The frame from the middle of the chest to the top of your head. Head and shoulder close-up: from shoulder to head to the top of the frame. Head Close-up: just head-frame. Face close-up: the frame made from lips to forehead. Very close-up: Shoot a small object or a small portion of a large object

into the frame. Internal intermediate close-up: A closer shot of the previous scene. It's part of my previous cycle. External intermediate close-up: It's not part of the previous scene, but its own. It is part of another motion (Mascelli, 2007: p, 31-185-190).

Close-ups dramatically cause very intense emotions. In close-up, the mood of the character is put forth. At the same time, the invisible details are shown. When dramatic intensity decreases, full shot is preferable. In this type of shooting, sounds are louder, and in remote shots, they are given lower. A full shot is shown shorter on the screen in case the viewer is not bored (Özön, 2008: p, 78-79).

4.7.8. Detail Shot

Detail shooting is the attraction that the camera is very close to the object. What is so small is that it fills the entire frame. For example, eye, ear limbs, or a small object, an insect, a weapon, a chalice, a letter, a photograph, the image of a newspaper is a detail capture (Özön, 2008: p, 74).

4.7.9. Angle Plus Angle Shot

Three dimensions, the object is made from the front and side. It is also drawn from the lower angle or the top angle so that the subject does not appear flat. This creates a lifelike visualization. The background of the players is thoroughly separated from each other (Mascelli, 2007: p, 50).

4.7.10. Skew Angle Shot

Skew angle shooting is the shot in which the objects in the image are tilted. This kind of footage is preferable to give unusual, unbalanced, bizarre situations. A natural catastrophe can be used to describe a catastrophic disaster instantly. When a right-curved plan is active and strong, a left-inclined plan is static and weak. A horizon that is drawn from the left bottom to the right of the slope shows the elevation, vice versa (Mascelli, 2007: p, 51).

5. FİLM ANALYSIS

5.1.About Nuri Bilge Ceylan

Born on January 26, 1959 in Bakırköy, Istanbul, Nuri Bilge Ceylan spent his childhood in his father's hometown of Çanakkale, Yenice. After high school, in 1976, he entered the Chemical Engineering Department of Istanbul Technical University. However, he leaves the department after two years.

He took the exam again in 1978 and transferred to the Department of Electrical Engineering of Bosphorus University. After graduating from Bosphorus University Electrical and Electronics Engineering Department, he studied cinema for two years at Mimar Sinan University. During his education at Bogazici University, and he participates in the University's photography (BUBOK), mountaineering and caving clubs and deals with nature activities.

Towards the end of 1993, he began shooting the short film KOZA (Cocoon). The film was screened at Cannes in May 1995 and became the first Turkish short to be selected for competition at the Cannes Film Festival.

Three full-length feature films followed that could be cast in terms of a sequel to Koza; they have also been described by some as his 'provincial trilogy': Kasaba (The Small Town, 1997), Mayıs Sıkıntısı (Clouds of May, 1999) and Uzak (Distant, 2002). In all of these films, Ceylan enlisted his close friends, relatives and family as actors and took on just about every technical role himself: the cinematography, sound design, production, editing, writing and direction.

When Distant, the final film of the trilogy, won the Grand Prix at the 2003 Cannes Film Festival. Ceylan's fourth feature film, Climates, is accepted into the competition section of the 2006 Cannes Film Festival. The film, which is the biggest budget work ceylan has ever produced, has been produced with digital image

technology and has become the first film that Ceylan has not undertaken as a cinematographer himself. At the 2008 Cannes Film Festival, he won the Best Director Award for Three Monkeys. At the 64th Cannes Film Festival, he was awarded the Grand Prix Award for Once Upon A Time in Anatolia. Nuri Bilge Ceylan's film Winter Sleep won the Palme d'Or at the 67th Cannes Film Festival in 2014 (Wikizero, 2019) (NBC Film, 2019).

Table 5.1 Filmography of Nuri Bilge Ceylan (Wikizero, 2019)

Films					
Year	English Title	Credited as			Notes
		Director	Scenario	Editing	
1995	Cocoon	Yes	Yes	Yes	Short film
1998	The Small Town	Yes	Yes	Yes	Featyre debut
2000	Clouds of May	Yes	Yes	Yes	
2002	Distant	Yes	Yes	Yes	
2006	Climates	Yes	Yes	Yes	Also Actor
2008	Three Monkeys	Yes	Yes	Yes	
2011	Once Upon A Time in Anatolia	Yes			
2014	Winter Sleep	Yes	Yes	Yes	
2017	The Wild Pear Tree	Yes	Yes	Evet	

5.2.Editing By Nuri Bilge Ceylan

In this part of the study, Nuri Bilge Ceylan's films, which have won awards at the Cannes Film Festival, will be examined. The Cannes Film Festival is an international film festival in Cannes, southern France, which usually takes place in May. It is one of the 3 most important film festivals in Europe. An average of 20 films compete at this festival each year. These films are awarded by the president of the jury and members of the jury. Awards at the Cannes Film Festival include the Palme d'Or, Grand Jury, Best Director, Best Actress, Best Actor, Best Screenplay, Best Short Film, Golden Camera and Jury Award.

The first festival was held on September 20, 1946. In 1959, the Marché du Film was established, bringing the festival a commercial identity and bringing together producers and buyers of the film industry. Today, the Film Market is the number one commercial platform in the film industry.

In 1995, Gilles Jacob launched the festival's final official chapter, Cinéfondation. The aim of this chapter is to support the film creation process around the world and to ensure that new screenwriters are included in this social environment with celebrities. Over time, the festival becomes one of the most important showcases of European cinema. European Cinema: In their book *An Introduction*, Jill Forbes and Sarah Street report that the festival “has become extremely important for Europe's attempts to sell films based on artistic quality, critical and commercial concerns.” Forbes and Street also emphasized that the Cannes Film Festival creates crucial possibilities for a country like Venice and the Berlin Film Festival to determine the image of cinema and foster the notion of artistic cinema in European cinema.

The world's prestigious jury meets every year for the Cannes Film Festival. From Steven Spielberg to Robert De Niro, Quentin Tarantino to Ingrid Bergman,

Cannes is the most important meeting point of all time for the golden children, beauty symbols and genius directors of the world. America is the most famous awards ceremony in the world after the Oscars. Yılmaz Güney's *Road (Yol)* at the Cannes Film Festival in Turkey won the Palme d'Or in 1982 and Nuri Bilge Ceylan's *Winter Sleep* won the Palme d'Or in 2014. The awards that Turkish cinema receives at this festival are valuable in terms of artistic film production. Nuri Bilge Ceylan has achieved a significant success at the Cannes Film Festival with five consecutive films. For this reason, five films by Nuri Bilge Ceylan, which received awards at the Cannes Film Festival in chronological order, will be examined. First, *Distant* and *Climates* films will be examined in formal detail. It will then be analyzed en masse for editing techniques including *Distant*, *Climates*, *Three Monkeys*, *Once Upon A Time in Anatolia*, and *Winter Sleep*. *Winter Sleep* won the Palme d'Or award. In a sense, Nuri Bilge Ceylan's films have constantly improved towards the grand prize. We will examine the films in this order and we will be uncovered the technique used in the film he received the Palme d'Or and the technique he used in his first award-winning film. The films will follow chronological order. In this way, the director, who has become increasingly proficient in filmmaking, will develop the techniques he used most from the beginning and the new techniques he started to use later. While the film is examined in terms of editing, the shooting scales and camera positions will be laid out first. Because we know that editing is a process that begins in the director's mind during the screenplay phase of the film. The camera positions and shooting scales used during the shooting are technically the beginning of the film's editing process. Therefore, the use of camera positions and shooting scales will be examined first. The movements in front of the camera, which is also technical, and the movements of the camera will be examined. In the next stage, punctuation, video and audio effects used

on the Editing table will be examined in terms of time and the tempo and rhythm of the film will be revealed. Finally, the use of light and color used in his films will be examined and the formal structure of Nuri Bilge Ceylan's films will be revealed.

Twelve criteria will be used in total when examining films. These include Scales of Shots, Camera Positions, Continuity Shooting, Static Shots Front Motions, Two Shots, Basic Camera Movements, Editing Techniques and Punctuation, Sound Usage, Special Effects, Narration Structure, Editing In terms of Number and Length Structure and Color and Light Criteria. He is a criterion compared to numerical and percentage expressions. This will produce the correct results for each film. When determining these criteria, all the factors affecting the form are taken into account in a film that we describe in detail in the theoretical chapter. Thanks to this work, Nuri Bilge Ceylan's way of making films will be revealed in all its contours. In addition, thanks to such a comprehensive study, the technical codes of Nuri Bilge Ceylan films will be determined. How form was used in Nuri Bilge Ceylan films, the answer to this will be sought.

5.3.Distant (Uzak) Film Analysis

In this study, some of Nuri Bilge Ceylan's films were selected for formal examination. At the time of this selection, Nuri Bilge Ceylan's films were taken into account when he received an award at the Cannes Film Festival. The first award-winning film from the Cannes Film Festival, Distant, will begin review. First, the imprint and the subject of the film will be explained, then the analysis of the film will be done with the criteria.

- **Distant Movie Tags:**

Director: Nuri Bilge Ceylan - Screenplay: Nuri Bilge Ceylan - Produced by: NBC

Film. Producer: Nuri Bilge Ceylan- Line Producer: Feridun Koc. -

Cinematography: Nuri Bilge Ceylan Sound: İsmail Karadaş - Art Director : Ebru

Ceylan - Editor : Ayhan Ergürsel, Nuri Bilge Ceylan - Sound Mix : Erkan Aktas,

Fono Film - Music : Mozart (K.364) - Sound Studio and Lab : Fono Film, Istanbul -

Telecine : LTC, Paris

- **Cast:**

Muzaffer Özdemir (Mahmut), Mehmet Emin Toprak (Yusuf), Zuhale Gencer Erkaya (Nazan), Nazan Kırılmaz (Lover), Feridun Koc (Janitor), Fatma Ceylan (Mother), Ebru Ceylan (Young girl)

Original title : Distant - English title : Distant - Type of film : Feature - Format : 35 mm - Color : Color - Length : 3000 m. - Running time : 110 min. (in film); 105 min. (in video) - Original Film Language : Turkish - Screening ratio : 1.75 - Sound : Dolby Digital - Country of production : Turkey - Date of Production : 2002

- **Cannes Film Festival Award:**

2003, Grand Prix du Jury, Best Actor (Muzaffer Özdemir and Mehmet Emin Toprak). 2003 - FIPRESCI Grand Prix for Best Film of the year.

- **Film's Story:**

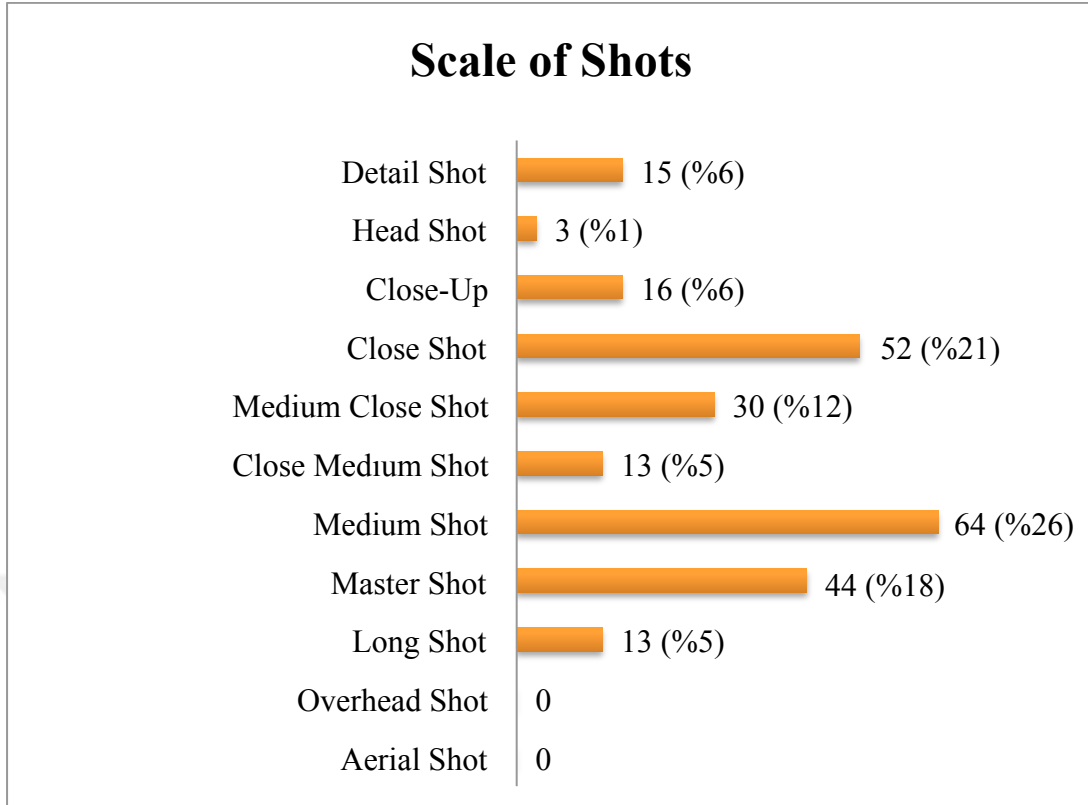
A photographer who is haunted by the feeling that the gap between his life and his ideals is growing finds himself obliged to put up in his apartment a young relative who has left behind his village looking for a job aboard a ship in Istanbul to go abroad. (NBC Film, 2019).

5.3.1. First Criterion: Scales of Shots

We are going to look at Distant from scales of shots before it's formally.

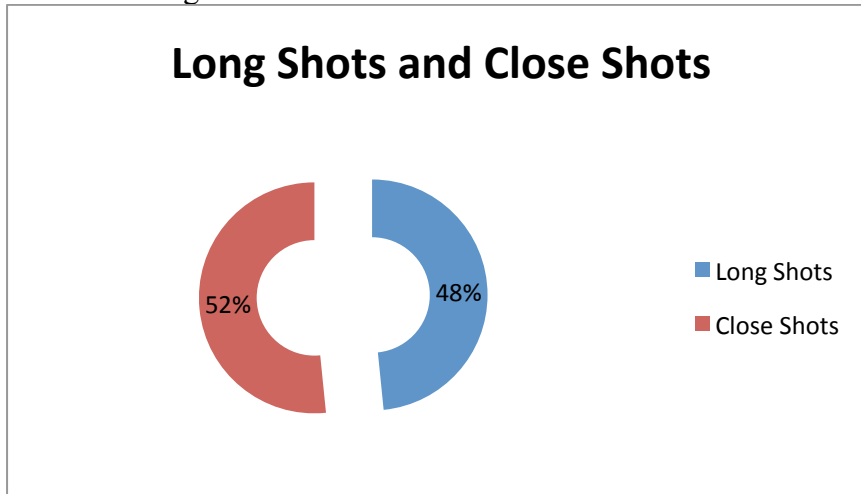
Scales of Shots is sometimes used to promote the environment and sometimes to create a certain feeling in the audience. Scales of Shots limits what is intended to be shown to the viewer and connects plans during editing, while these different scales ensure a fluid sequence. The closer scales of Shots approach each other, the more a leap is felt when you move from one to the other. Using different Scales of Shots during the editing phase of the film contributes greatly to the narrative. Scales of Shots is often used to support narration. The frequency of scales used by type of films varies. We have covered the generally accepted Scales of Shots in the previous chapter. The Scales of Shots we use to review the film is as follows:

Table 5.2 Scale of Shots



The film Distant was medium shot with total 64 of the most widely used shots in Scales of Shots. In second place is Close Shot with total 52 shots, Master Shot in third place with 44 shots, and Medium Close Shot in fourth place. The shots are mostly connected between these four angles. Nuri Bilge Ceylan has never used Aerial Shot and Overhead Shot. Head Shot is only total three shots from very close-ups. Long Shot and Close Medium Shot have been used total 13 times each, close up total 16 times and Detail Shot total 15 times. What we see under the Medium Shot plan is close-ups. Medium Shot and its top situations constitute remote shots. In this case, the usage rate distribution is as follows.

Table 5.3 Long Shots and Close Shots



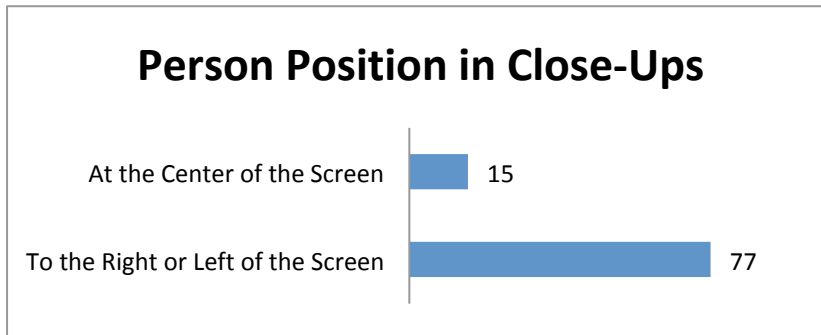
As can be easily seen from this graph, both shooting scales are used close together. The total number of close-ups is 121 shots and the remote plans total 129 shots. Scales of Shots is used almost all of the films to make comfortable transitions and create meaning in the film *Distant*. Overhead shooting and aerial shooting have never been used. In the early 2000s, when the film *Distant* was shot, the cost of aerial shooting was very high.

Figure 5,1 Close Up (*Distance*, 2002)Figure 5,2 Close Shot (*Distance*, 2002)

In close-ups, the director positioned the person in the frame to the right or left of the screen. In this way, he achieved a depth in the frame. He may have made this choice with aesthetic concerns and creating meaning in the film. It often fits a second person into that area in the frame. Sometimes it acquires new meanings and aesthetic

images with its clear depth of field there. Another method he uses a lot is when he uses static shots, while someone enters the frame close to the right or left of the screen, sometimes from the bottom.

Table 5.4 Person Position in Close-Ups



In close-ups, the number of shots the person is on the right or left of the screen is 77. The number of shots placed at the center of the screen is only 15. The director mostly shot, leaving space on one side of the screen.

5.3.2. Second Criterion: Camera Positions

Camera positions are another meaning-creating arc in the film. Scales of Shots measure distance and proximity. Camera positions require a specific position because of the light falling on the object. Sometimes it has a dramatic effect, and sometimes it helps us to see other things that are meant to be seen in the frame. The position of the camera is effective in the presentation of layout and visuality. The camera positions we use when examining the film are as follows.

Over The Shoulder Shot - Amors: The shoulder plan is a plan drawn from a player's neck, seeing part of his head and shoulder.

Right or Left by Object: The camera position is more or less on the right or left of the person.

Direct Opposite the Object: The camera position is directly opposite the person.

Right or Left Behind The Object: The camera position is more or less behind the person.

Frame in Frame: A new frame is obtained by using objects in front of the camera (Singleton, 2004: dictionary) (Özön, 1963: dictionary).

Table 5.5 Camera Positions

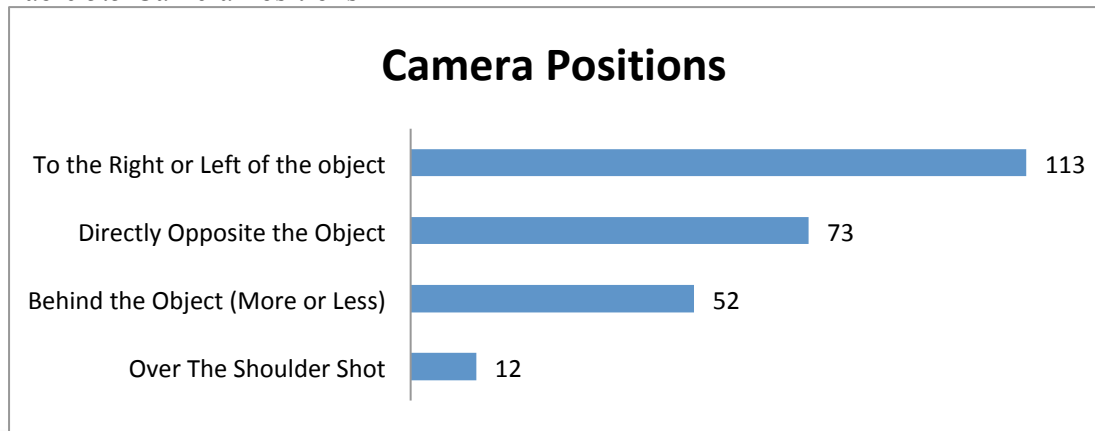
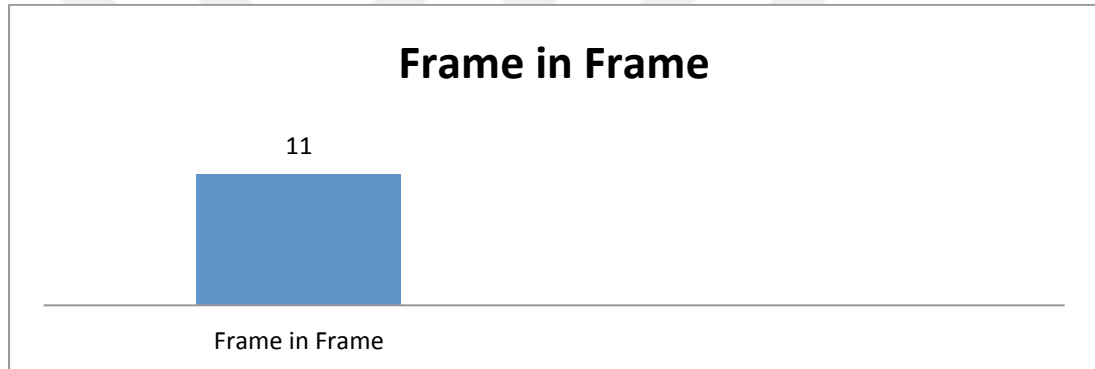


Table 5.6 Frame in Frame

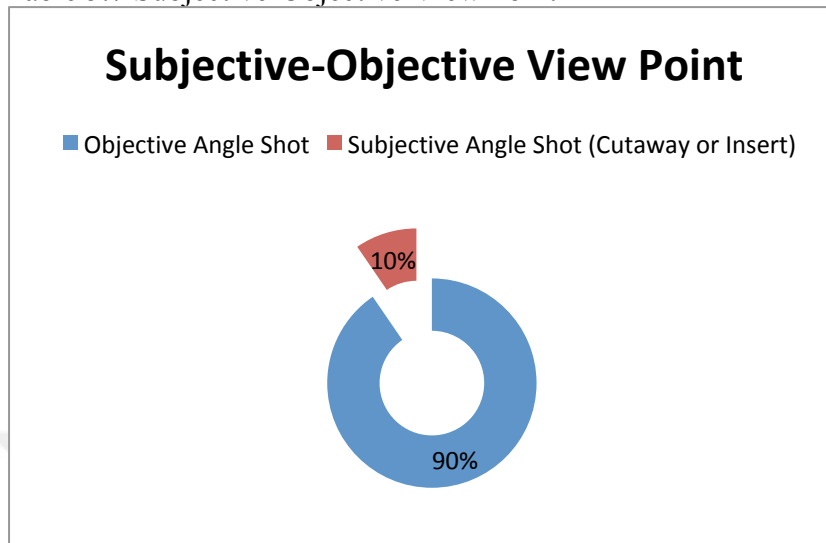


In distant film, the director positioned the camera on the right or left of the object with up to 113 pieces to create visuals and meaning. The shot is 73 from the opposite. The shot taken from behind the person is 52 pieces. It is seen that the director prefers this position to create aesthetic plans and create dramatic emotions in the audience. The number of over the shoulder shot plans is very small with 12 pieces. The fact that there are few dialogue scenes in the film is the biggest reason for this. Of course, it should be noted that the lack of dialogue in the film is a conscious choice of the director. The frame within the frame is 11 pieces. Most of the doors have created a new frame outside the door. This frame is sometimes created by aesthetic anxiety, where the place where the shot is taken is narrow and small.

The camera used in the film has also been positioned from different angles.

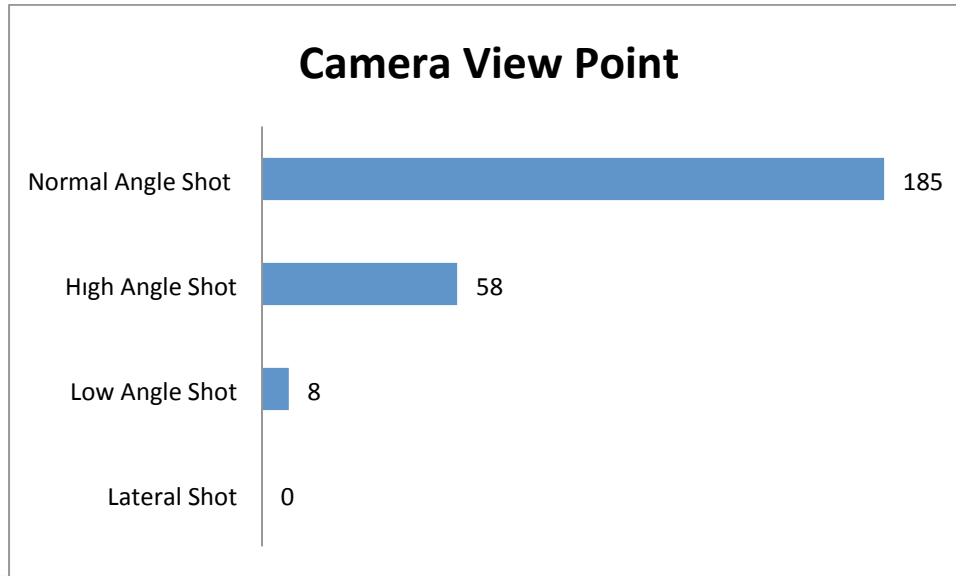
Here is how we can sort them out.

Table 5.7 Subjective-Objective View Point



When both the objective angle and the subjective angle are used together, it increases the dramatic effect and increases interest in the film. If there is a close-up prior to the subjective shooting, the audience will realize that they are seeing things through their eyes and will be in the same position as him. The camera on the move is always subjective. Shooting static shots can be made objective or subjective during editing. The objective camera angle is 227 pieces. The subjective camera is only 24 and is often intended to show where the character is looking. However, Nuri Bilge Ceylan does not always use the same subjective camera. In the previous plan, we see where the character looks, and in the next plan, the character is shown when looking at the ground. What we just thought of as a subjective camera is now objective camera shooting. Nuri Bilge Ceylan is a director who likes to surprise the audience. I mean, it is more cutaways, it shows where the character sees it, but you cannot be sure of that. Nuri Bilge Ceylan largely distances between the viewer and the character using an objective camera.

Table 5.8 Camera View Point



In the film *Distant*, the director used a normal angle with a maximum of 184 pieces. From a normal point of view, the appearance of objects does not change. Meaning does not break. It is an objective point of view. Because the lenses used at this angle are close to what the human eye sees, vertically extending objects do not deteriorate (Mascelli, 2007: p, 39). In second place, he preferred a high angel shot in 58 shots. Thirdly, there are eight low angel shots. High angel shot and low angel shot make you confused. At the top angle, objects appear smaller than they do are. They are a little distorted. This kind of attraction often describes weakness, oppression and impenetrable emotions. At the bottom angle, objects are longer and larger than they are. Such shots mostly describe grandeur, grandeur and enthusiasm (Özön, 2008: p, 63). Lateral shot is an angle the director never uses.



Figure 5,3 High Angel (Distance, 2002)



Figure 5,4 Low Angel (Distance, 2002)

5.3.3. Third Criterion: Continuity Shooting

In the films, multiple shots are performed in order to make the dramatic structure a proper continuity and editing. Without distortion of integrity, the flow of the movement is combined with each other in a certain continuity and logic. This requires different shots. Some of these are as follows. (Singleton, 2004: dictionary) (Ozön, 1963: dictionary):

Running Shot: A moving camera while watching a moving person or object.

Point Of View Shot: A shot that evokes the impression of an actor.

Angle Plus Angle Shot: A succession of front-to-side shots to add three dimensionality to the subject.

Reaction Shot: The person's close plan reacting to what was said or done in the previous plan or outside the frame

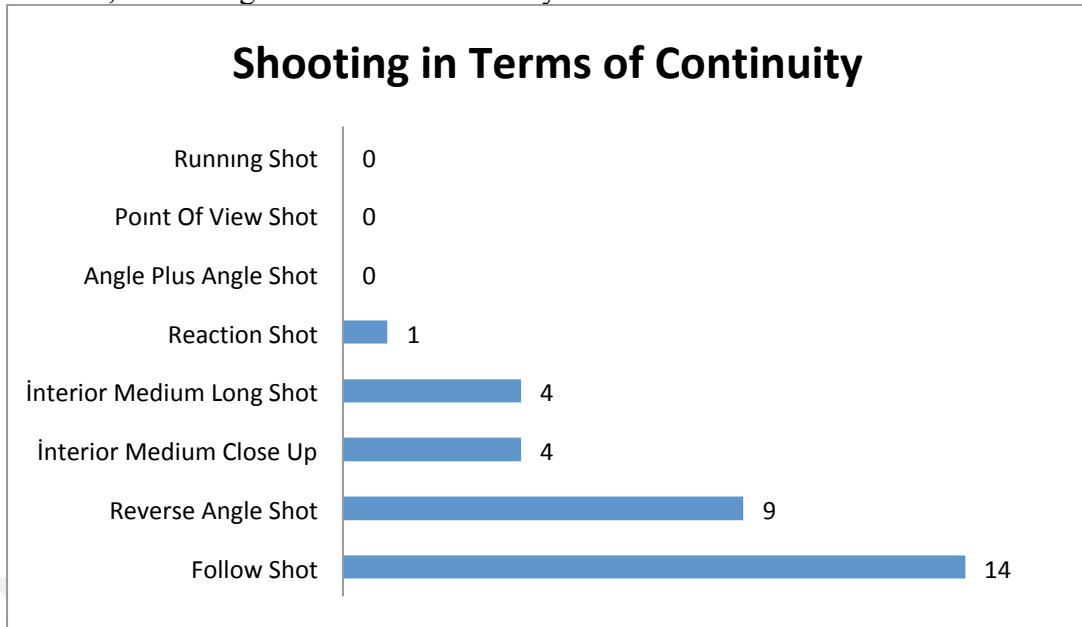
Interior Medium Long Shot: A more distant shot of the previous scene than the person who reacted to what was said or done outside the previous plan or frame.

Interior Medium Close Up: A closer shot of the previous scene that is part of the previous motion. It is part of the previous momentum.

Reverse Angle Shot/Reverse: A plan shot at approximately 180 degrees against the previous plan.

Follow Shot: A plan in which the camera follows the player in motion, maintains the distance between them, moving or regressing in the direction it is going. It is a follow-up plan.

Table 5,9 Shooting in Terms of Continuity



In *Distant*, the director uses the most follow shots with 14 shots in terms of continuity. The camera is still throughout the film. There are also few players' movements. This type of shot, in which the camera follows the player, is mostly done by pan technique for the player in motion. Reverse angle shot was used in 9 shots. The director has never used the shooting style, which is often used in films as an angle plus angle shot. Nuri Bilge Ceylan does not much prefer the filming slots for the close plan or long shot plan of the previous scene, which is also widely used in the films. Interior Medium Long Shot and Interior Medium Close Up are 4.

Figure 5,5 Interior Medium Long Shot (*Distance*, 2002)

5.3.4. Fourth Criterion: Static Camera Front Motions

In Distant, the cameras own movements are very limited. The momentum in front of static shots is similar. The following values are taken into account for the motions in front of the static camera. (Singleton, 2004: dictionary):

Head On Shot: The plan in which a movement appears directly towards the camera.

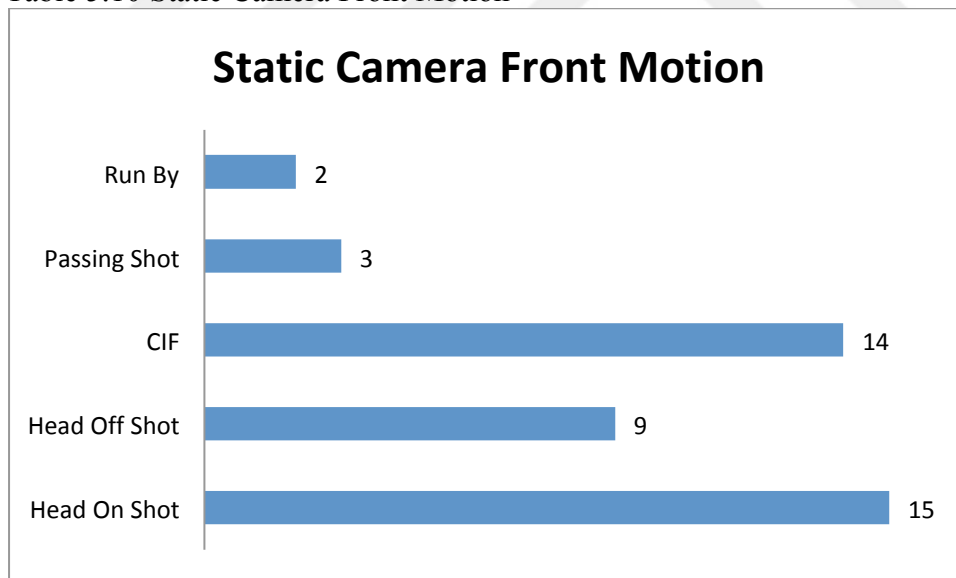
Head Off Shot: A plan in which a movement moves directly away from the camera.

CIF: Character enters into the frame on the left or right side.

Passing Shot: The plan in which the camera is immobilized and the person passes through the frame or the player is immobilized and the camera moves. Transition Plan.

Run By: A plan in which a moving car (or other vehicle) passes in front of a static camera.

Table 5.10 Static Camera Front Motion



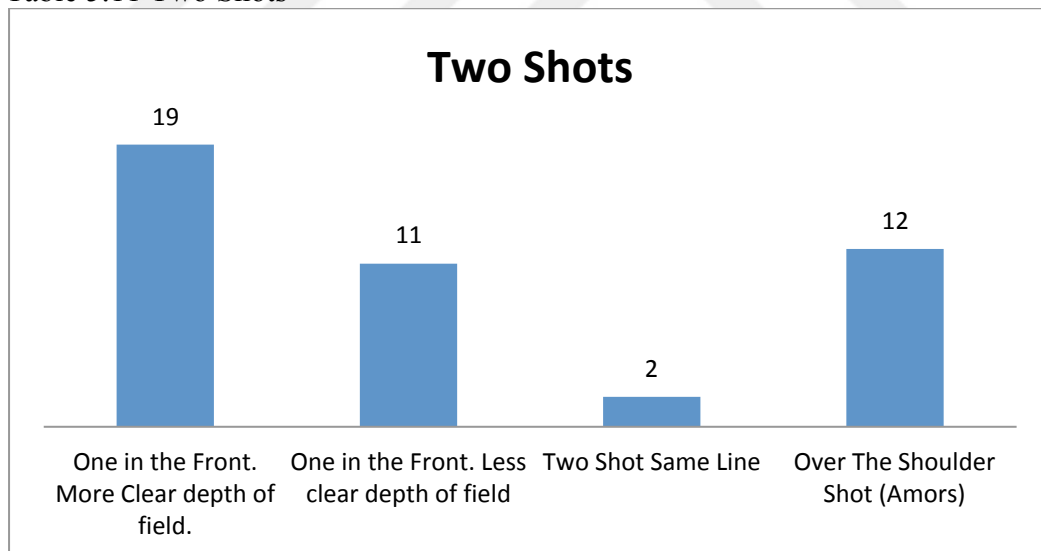
In front of the camera, the head on shot is mostly used where the character walks towards the camera. This will change from the master plan scale to the close-up scale. In the second row, with 14 shots, the character is seen entering the frame from the right or left while the camera is static. The character entering the frame makes

another scale. In the third row comes the shooting of a moving character while the camera is in close proximity with 9 pieces. With this method, it is possible to obtain master or long shots. Passing shot is only 3 shots, where the character passes in front of the camera and goes out of frame. The number of plans in which a moving vehicle passes in front of static shots is two. In both shots, we see a train pass by. Nuri Bilge Ceylan performs different Scales of Shots formats with movements in front of the camera. What he does is to put these scales together in front of the camera, rather than pulling different scales separately.

5.3.5. Fifth Criterion: Two Shots

The shot that featured two people on the screen. It has many variations. The most common shape is the way both players stand or sit on the profile. In Distant, the single plans were mostly lyrical, as well as the most binary framing singles are 176.

Table 5.11 Two Shots



Single shot is used in a large number of Distant films. The film is mostly made up of a single-man frame. However, Nuri Bilge Ceylan used long-plan filming in the film Distant. In these very long shots, single plans sometimes turn into double shots, sometimes the player in front walks back and the rankings change. A new binary shot

occurs. Because there are more than one combination in the same shot, the number of double shots cannot be given exactly. However, in plans that are obviously a double shot, the most preferred type of shot is the binary shots, where both of the characters can be selected with a clear depth of field. The number of them is 19. The depth of field provides a more active mental attitude of the viewer because it is more of a place to look. His next preference is one of the characters, the blurry one that is clear. The custom of these is 11. Over the Shoulder Shot are 12. The least preferred type of binary shot is the dual shot type of two people standing side by side on the same plane. The number of these is only 2. Nuri Bilge Ceylan prefers double shots with a clear depth of field, one of which is in the front and the other far away. In singles, if you are using a close-up scale, the camera usually creates an angle on the left or right shoulder of the character. In some of the shots taken by the character's shoulder, the player holds his body steady and turns his head towards the camera.



Figure 5,6 Two Shots (Distance, 2002)

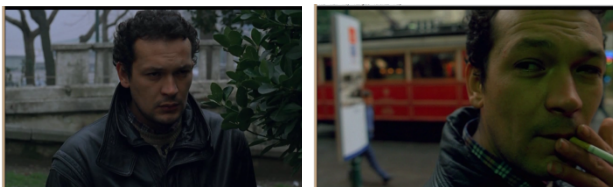
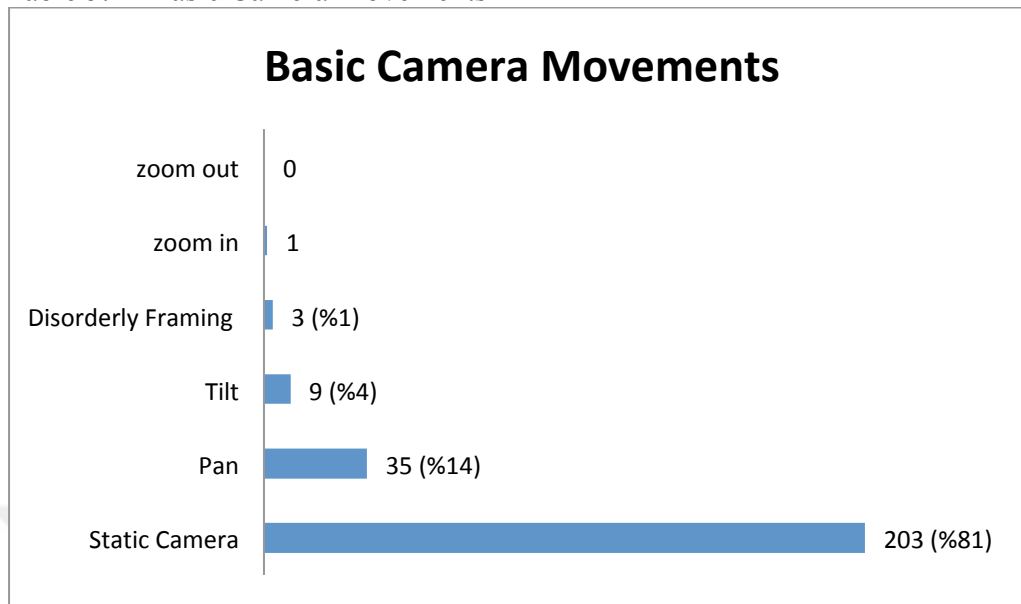


Figure 5,7 Single Shots (Distance, 2002)

5.3.6. Sixth Criterion: Basic Camera Movements

Table 5.12 Basic Camera Movements



In Distant, the camera is mostly static with 203 shots. It static itself likes the seat of the audience. The person watching does not get up from his seat and move. The camera pan does not move when it tilts, it just turns its head. 35 right or left turns were made. Nine tilts, three disorderly framing, a slow zoom in to the character at the end of film. The audience's view has been to be kept under control. Panning is mostly intended to follow the movement of the character. Tilt, on the other hand, was mostly used to show where the character was looking. In Distant, another guide movement follows the director of the pan movement. When a moving boat passes in front of the camera, it moves in its direction and the player then moves in that direction. The camera starts the pan movement with the boat and follows the player. Another movement on the screen that triggers the start of pan movement. In another scene, the camera starts the pan movement at the same speed in the direction of someone pushing the pram and stops as the real character is framed. These and similar motion pursuits are another version of punctuation marks during editing. In a sense, they are the method of aesthetic transition. In another pan movement, the camera at the airport

makes a pan in the direction the character goes. When the character passes through a column, it does not leave, it is hidden. But the camera doesn't stop the pan movement, it follows the movement of a woman who is walking at that moment. It is amazing. Nuri Bilge Ceylan does not use pan movement very much. According to Monaco, cutting instead of pan is more realistic. For example, when crossed from one object to another by cutting, the router may be more realistic because the cutting distorts and rearranges reality, while the pan motion of the camera maintains the integrity of the space. In fact, when we're directing our attention from one object to another, we rarely pan, because space is the last thing we're interested in at that moment. Psychologically cutting is more suitable for our natural perception (Monaco, 2010: p, 168-170).

5.3.7. Seventh Criterion: Editing Techniques and Punctuation

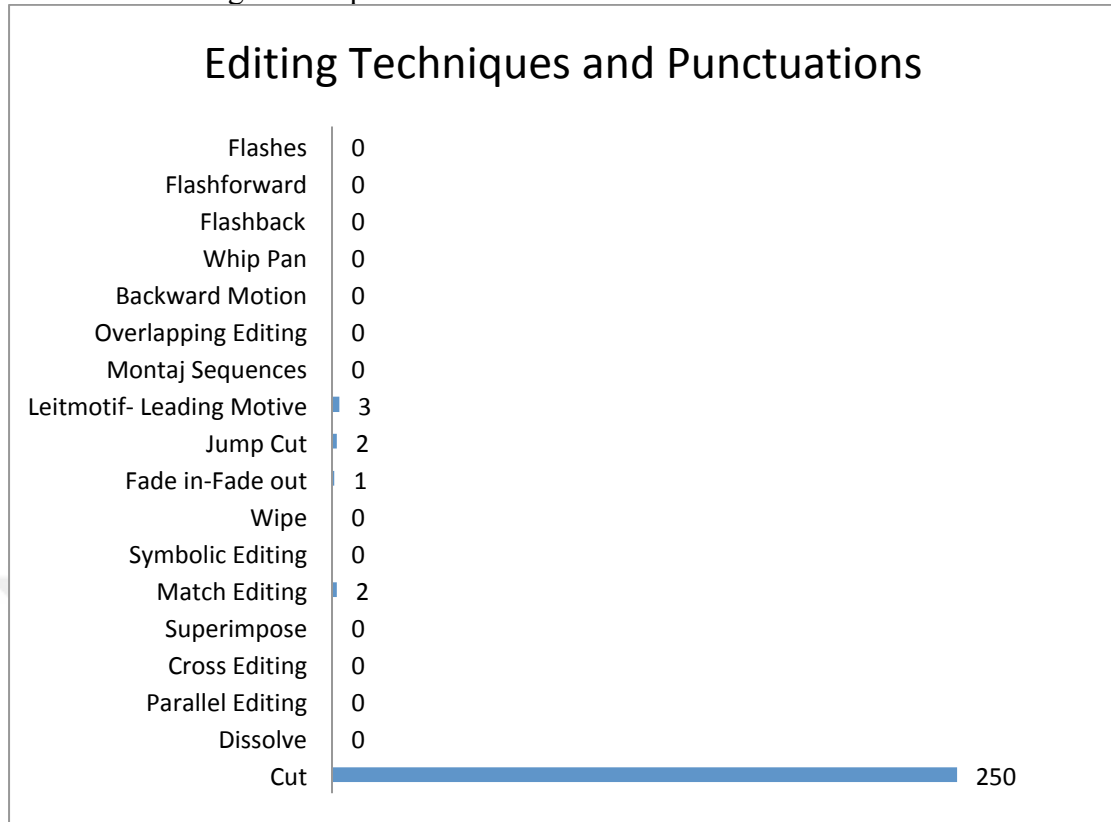
Punctuation marks are the determination of how the two plans will be connected. Punctuation is used to change filmtime and space, combine distinctions, or close things. The most common methods used in determining editing techniques are benchmarked. Punctuation will not be re-explained because it has been elaborated before. The dictionary description of editing techniques not included in the theoretical section is below.

Montage Sequences: A whole image that summarizes a long event in short shots.

Overlapping Editing: Scenes where an image is shown again in the same time frame from a different camera perspective

Flashes: Images of at least 5 consecutive shots, each lasting less than a second (Singleton, 2004: dictionary) (Özön, 1963: dictionary).

Table 5.13 Editing Techniques and Punctuations



Nuri Bilge Ceylan avoided editing techniques. He makes cutting through punctuation in Distant film. The transition effect between the two plans is only 1 fade-out usage. He used the fade-out effect to make the film's finish. Although it is usually used at the beginning of the film, the director Fade-in did not use it. The straight transition for the rest of the film connects the cut with the plans. 3 are used as a leitmotif of a video, such as a similar repetition of the film, leading light on and off, cat passing and wind chimes. Jump cut and match editing was used twice.

5.3.8. Eighth Criterion: Sound Usage

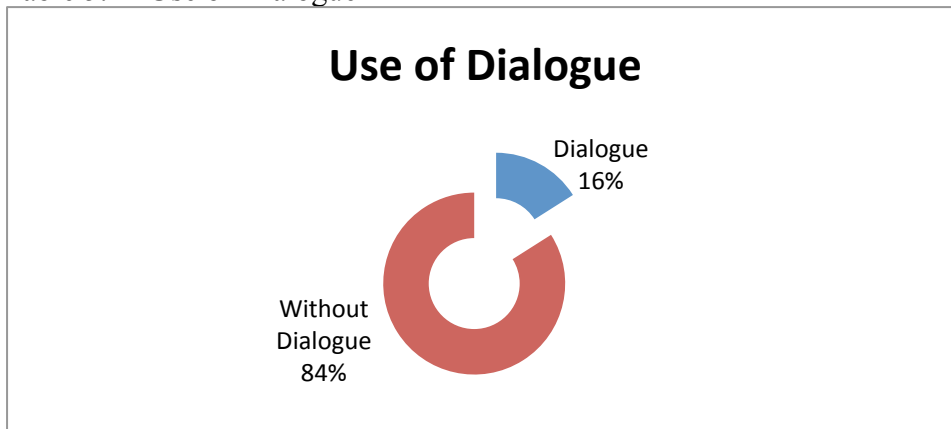
In Distant film, the following criteria are taken into account to determine the usage of sound. Some criteria are not included in the list below because they have already been specified, and some are very familiar. The dictionary description of sound techniques not included in the theoretical section is below.

Silent: Turn off all sounds.

Metadiegetic Sound: Sound Distortion (Singleton, 2004: dictionary).

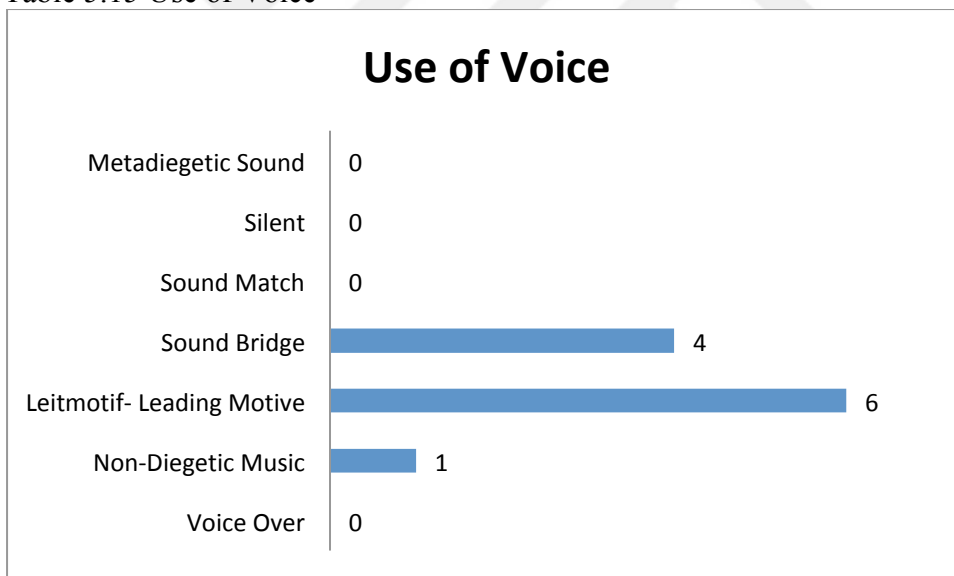
The total of dialogues in the film is around 20 minutes. The Film is 105 minutes.

Table 5.14 Use of Dialogue



The film is 84% quiet in terms of the use of dialogue. This rate is much higher in music usage.

Table 5.15 Use of Voice



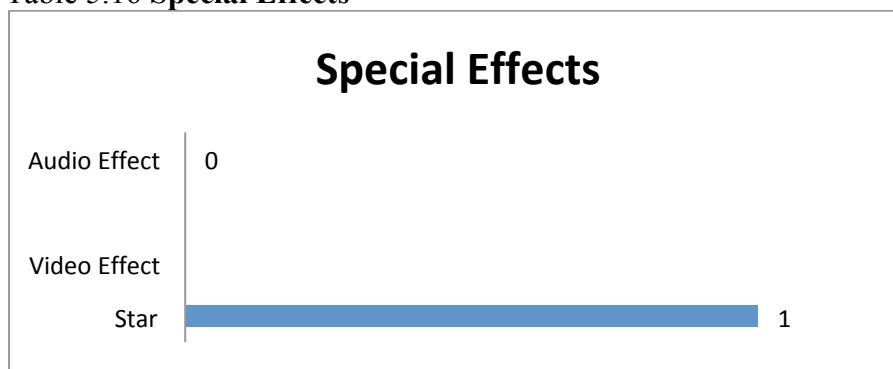
Throughout the film, dog barking, bird sounds, cat meow and wind bell sound used as another leitmotif are repeated. Editing was built more of a sound bridge. The director also makes the sound bridge when the writing flows from the screen at the beginning of the film. The writing at the beginning of the film is white on a black background. Comes with cutting goes with cutting. Together with the writings, we hear the continuing sounds of the scene, which ends for a while, and the sounds of the

scene that will begin later. Thus, the audience prepares for the upcoming stage. The writing spilling on the screen is now a part of the film. The beginning of the writings (fade in) describes a sequence that ends, while the end of the writings (Fade out) is the beginning of a new sequence. The use of music throughout the entire film is almost nonexistent. The music is heard briefly from the inside of the Mahmut character's car, staring at the apartment where his ex-wife lived with sad eyes. The music is used to reinforce the dramatic sense of the character's close-up head shot inside the car. He plays classical music. Another similar use is that the other character in the film, Yusuf, uses it to create a similar dramatic effect for a longer period of time while looking out the window. Yusuf watches the girl he likes crossing the road through the window, while classical music is given as external music.

5.3.9. Ninth Criterion: Special Effects

Video and Audio Effects are used for the use of special effects. Only the star effect of the video effects is used once. Again, color and light play was made from video effects with color effect. Audio effects include a variety of animal sounds, footsteps when walking in the snow, floor-to-floor squeak, and similar sound effects.

Table 5.16 **Special Effects**



5.3.10. Tenth Criterion: Narrative

The narrative structure of the film is a straight narrative. Events go chronologically. The plot is suitable for contemporary narrative structure. This style of narration is the opposite of classical narrative. Highlights include aimless characters, a lack of cause and effect between events, and the uncertain end of the film.

5.3.11. Eleventh Criterion: Editing in Terms of Number and Length

In terms of number, editing is the sum of the shots used in a film. Each movie has an average duration. The longer the duration of the shots used in this limited time, the less time it takes. Conversely, the shorter the shots are used, the more shots there are. Usually the number of shots increases or shortens depending on the type of film and the direction of the director's narration. The distant film is 105 minutes and consists of 251 shots. To put it in accord, if each shot was 42 seconds, 251 plans would be 105 minutes. The distant film is well below the average number of shots used in a film in terms of the number of plans. In this film, Bireci Fiction is made. In such merges, the whole film consists of long plans, sometimes a single plan sequence. In such long shots, images are usually created with camera front motions and camera motion. Careful viewers do the perception of problems and solutions. The distant film does not contain too many plan sequences. There are two plan sequences in the whole film. In this film, the sequence is scarce, but the plans are long. 23 shots are longer than a minute. There is no sync-up editing between shots. The total sequence in the film is 25 pieces. The shortest sequence is 1.13 minutes.

Table 5.17 Plan Sequence

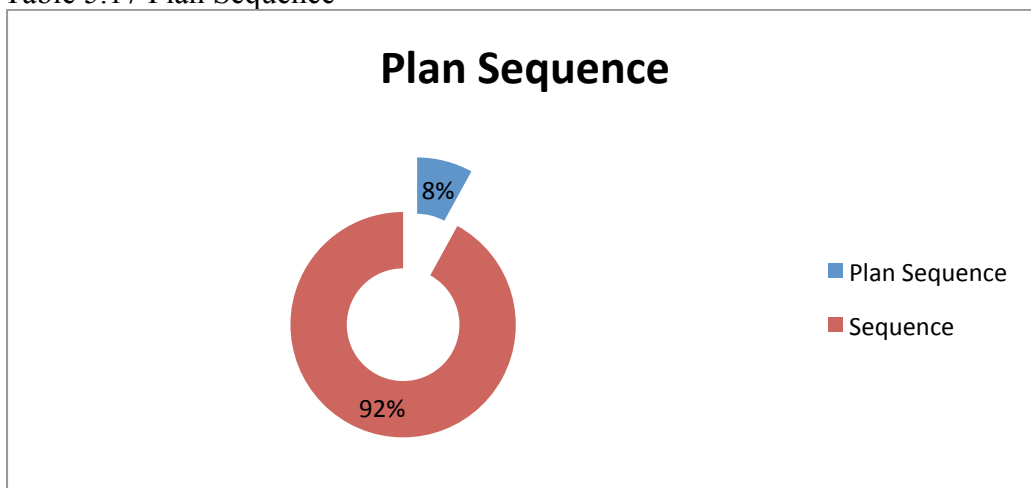
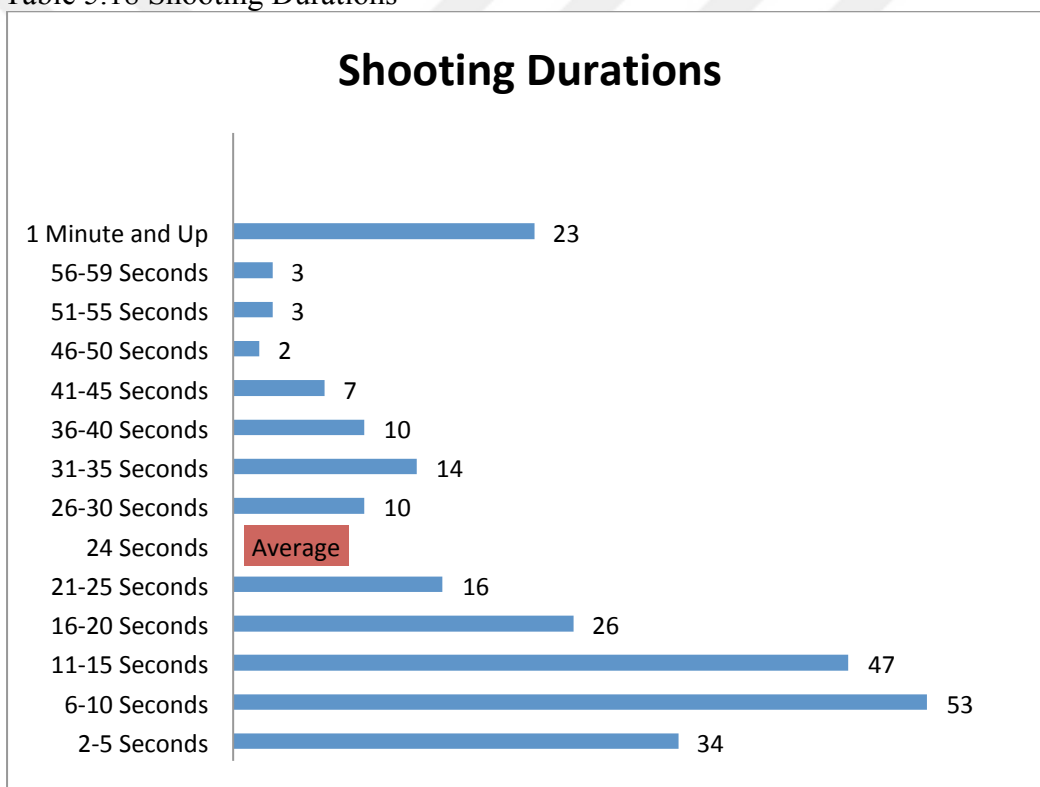


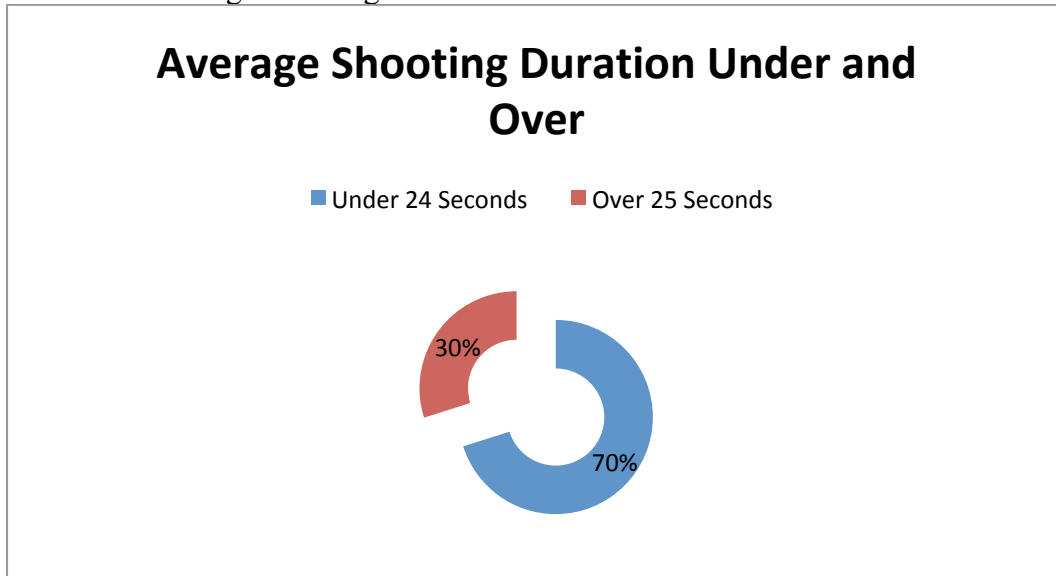
Table 5.18 Shooting Durations



The shortest shot in the film is 2 seconds and the longest shot is 3.04 minutes.

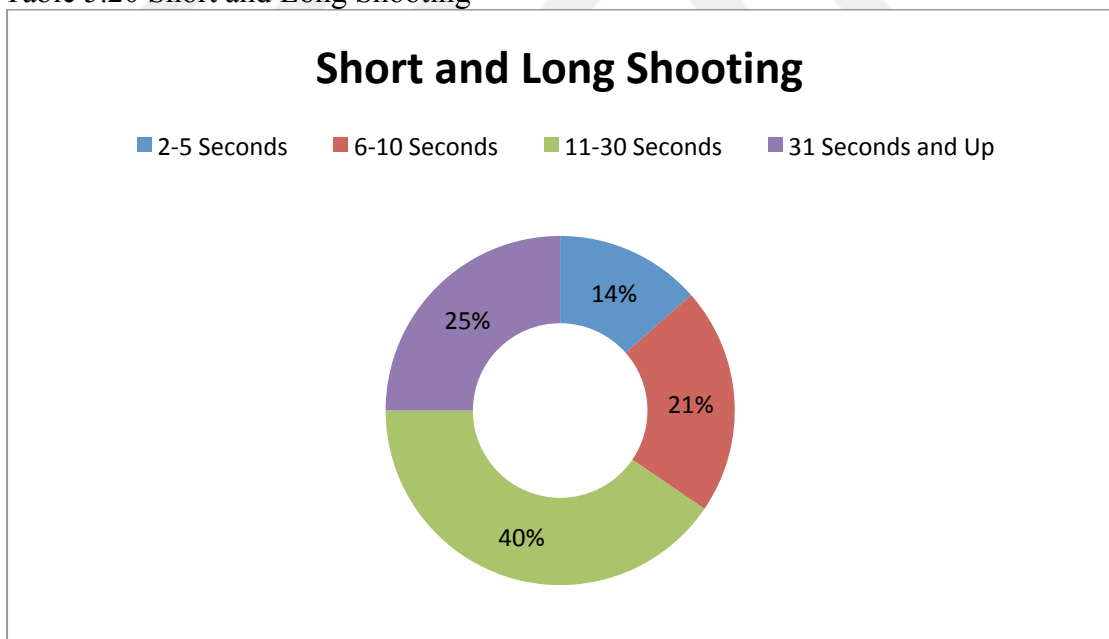
The average shooting time is 24 seconds. The total number of shots is 251.

Table 5.19 Average Shooting Duration Under and Over



The film is used in under 24 seconds and the number of shots used in 25 seconds and above is 75. 70% of the total duration of the film is shot between 2-24 seconds. 30% of the film consists of shots longer than 24 seconds.

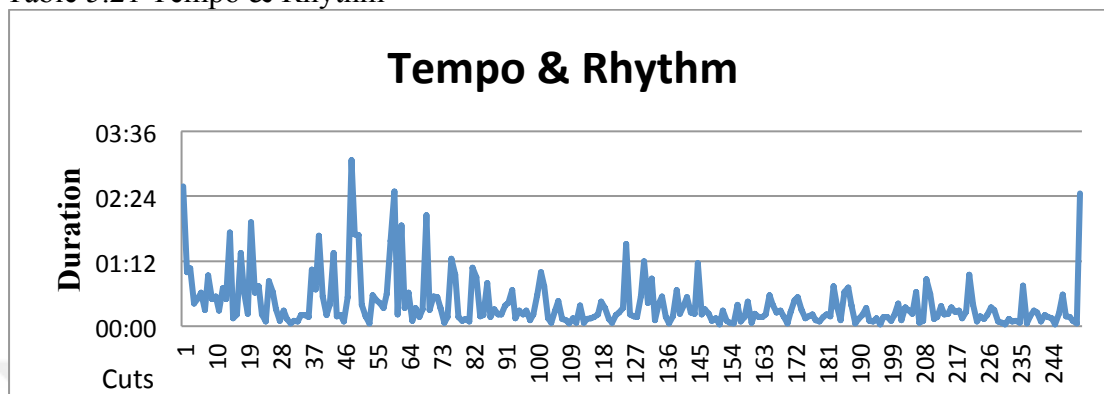
Table 5.20 Short and Long Shooting



In Distant film, there are 34 shots that can be considered short in terms of duration. These are 2-5 seconds shots. The number of shots between 6-10 seconds is 53. The number of shots, which can be considered slow at the tempo, is 102. These are shots with a duration of 11-30 seconds. These shots took place at 40% in the total

time of the film. The number of shots to be counted at a very slow pace is 63. These are shots with shooting times of 31 seconds or more. 25% of the film consists of very long-term shooting.

Table 5.21 Tempo & Rhythm



Speed should be considered as the distance travelled at a given time. In this case you pass a wider area in a short time, means you see more events in the cinema. This creates a spatial contraction. This means temporal expansion (Biro, 2011: p, 53-54). When distant film is examined in terms of tempo and rhythm, the film has an increasingly accelerated editing structure. The fastest sequence in terms of rhythm is 76 minutes and 79th minutes. The total number of shots during this time is 17. The duration of these shots is 27 seconds if the shortest time is 2 seconds. The tempo of the film gradually increased towards the end. The rhythm of the film is created by the rhythm inside the images and the rhythm in the sequence of these images. The phases of the conflicts and tensions in the story determine the rhythm of the film. After 75 minutes in Distant, the conflict increases. Of course, it is important to remember that the tempo created during the editing and the tempos in the image are different things. However, the distant film has a slow tempo both in terms of shooting times and tempo in the image. The total shooting used in the film is 250 pieces. At the beginning of the film, we accepted the informative articles that lasted a minute as one of the shots. Therefore, there are 251 shots in the table above. As can be seen from the curve in

the table, the film consists of long plans at the beginning. That is why his rhythm is slow. The film has a faster rhythm after the 150th shot. The tempo in front of the image also accelerates from that point onwards. In fact, the tempo of films has been increasing for the last 50 years. The average number of shots of a film between 1930 and 1960 is between 300 and 700. As an example, *Sunset Boulevard* (1950) contains eighty-five cuts in the first twenty minutes. It is customary for the fifties, but it is half the rate today. *Fight Club* (1999) doubles it with 365 cuts in the last twenty minutes (Murch, 2005: p, 93-94). Nuri Bilge Ceylan reads cinema differently with the number of cuts in this film.

5.3.12. Twelfth Criterion: Color and Light

The use of light in distant film is usually the sources of light and daylight in the environment. In close-up snare shots, special facial lighting injured the character. With the way of light and darkness, similar repetitions were made in different scenes and meaning was created. Outdoor filming was done with daylight. Street lamps are used for outdoor night shots. A television or lampshade in the environment was used as a light source.

The use of color is close to natural colors. When proximity between the two characters is formed in the filming, the yellow-toned sunset uses warm colors. There is a gray tone in outdoor shooting, which is not intimate and away from intimacy.

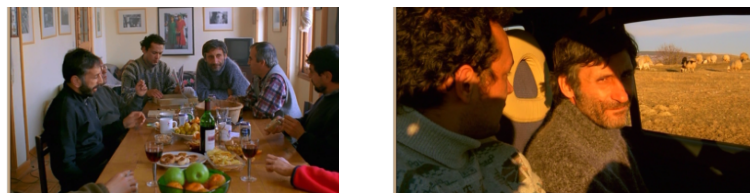


Figure 5,8 Use of hot Color (Distance, 2002)



Figure 5,9 Use of Ambient Light (Distance, 2002)



Figure 5,10 Grey Colours for Outdoor Shooting (Distance, 2002)



Figure 5,11 Specific Facial Lighting (Distance, 2002)

Outdoor shooting is dominated by cold colors in indoor and snowy weather.

Contrastlight and dominant character colors are used in indoor shots

5.4.Climates (İklimler) Film Analysis

- **Climates Movie Tags:**

Director and Screenwriter: Nuri Bilge Ceylan - Producer : Zeynep Özbatur - Co-producers: Fabienne Vonier - Cemal Noyan, Nuri Bilge Ceylan - Director of Photography : Gökhan Tiryaki - Editors : Ayhan Ergürel, Nuri Bilge Ceylan - Sound Engineer: İsmail Karadaş - Visual Effects and Inferno Artist: Burak Balkan (İmaj-Turkey) - Original title: İklimler - English title: Climates - Shooting Format:HDCAM - Shooting Camera: Sony F900 - Length in 35mm: 2775 m - Running time: 97 min.(video and digital cinema); 101 min.(35mm.) Date of Production: 2006

- **Cast:**

Ebru Ceylan (Bahar), Nuri Bilge Ceylan (Isa), Nazan Kesal (Serap), Mehmet, Eryılmaz (Mehmet), Arif Aşçı (Arif), Can Özbatur (Güven), Ufuk Bayraktar (Taxi driver), Fatma Ceylan (Isa's mother), M. Emin Ceylan (Isa's father), Semra Yılmaz (Semra), Ceren Olcay (TV series actress), Abdullah Demirkubuz (TV series actor), Feridun Koç (TV series director), Zafer Saka (TV series crew member)

- **Cannes Film Festival Award:**

2006 - Cannes Film Festival · Fipresci Prize in Competition

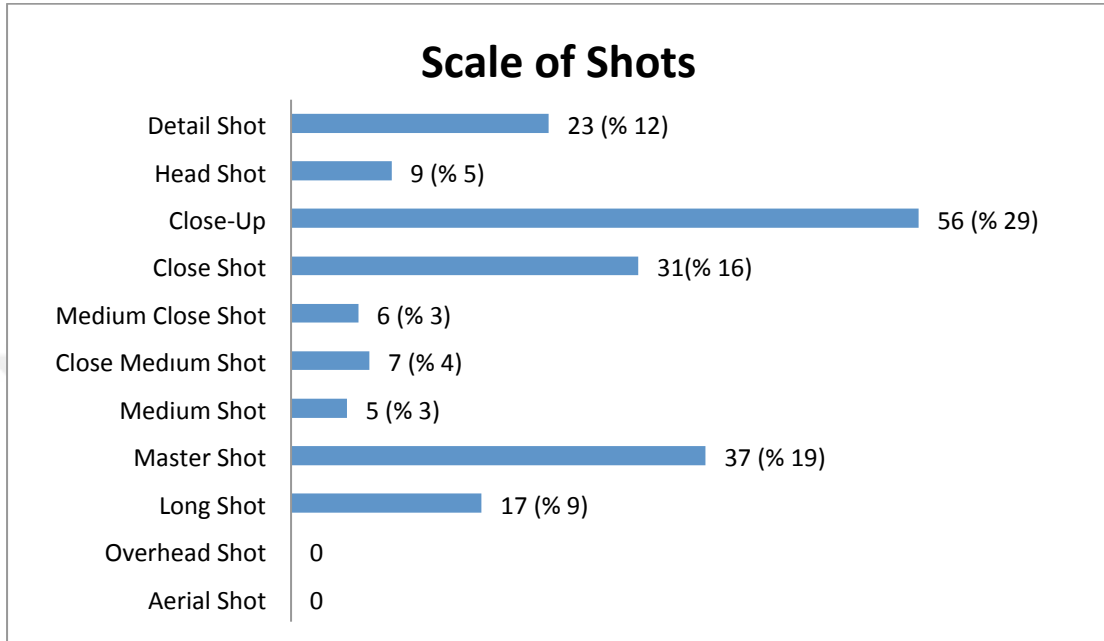
- **Film's Story:**

Man was made to be happy for simple reasons and unhappy for even simpler ones just as he is born for simple reasons and dies for even simpler ones... Isa and Bahar are two lonely figures dragged through the ever-changing climate of their inner selves in pursuit of a happiness that no longer belongs to them. (NBC Film, 2019).

5.4.1. First Criterion: Scales of Shots

Scales of Shots is the first criterion we use when examining Climates as follows.

Table 5.22 Scale of Shots



In Climates, It was Close up Shot with 63 of the most widely used shots from Scales of Shots. Master Shot comes in second place with 37 shots, Close Shot comes in third place with 32 shots. The fourth place comes from Detail Shot with 23 shots. In fifth place, Long Shot was shot 17. The shots are mostly connected between these five angles. From very close-ups, Head Shot is only 2 shots. Medium Close Shot 6 shots, Close Medium Shot 7 shots, Medium Shot 5 shots were used. Head Shot has been used only twice. Closer to head shots are close-ups with Detail Shot.

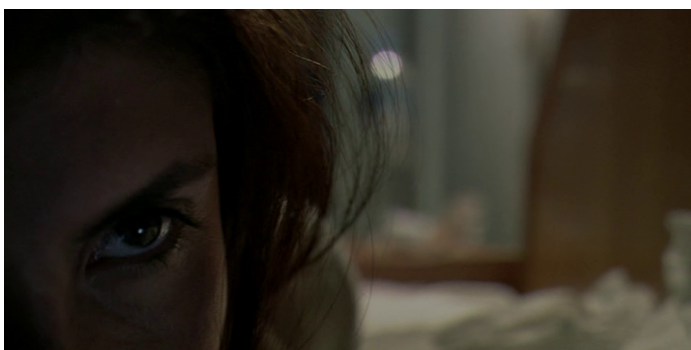
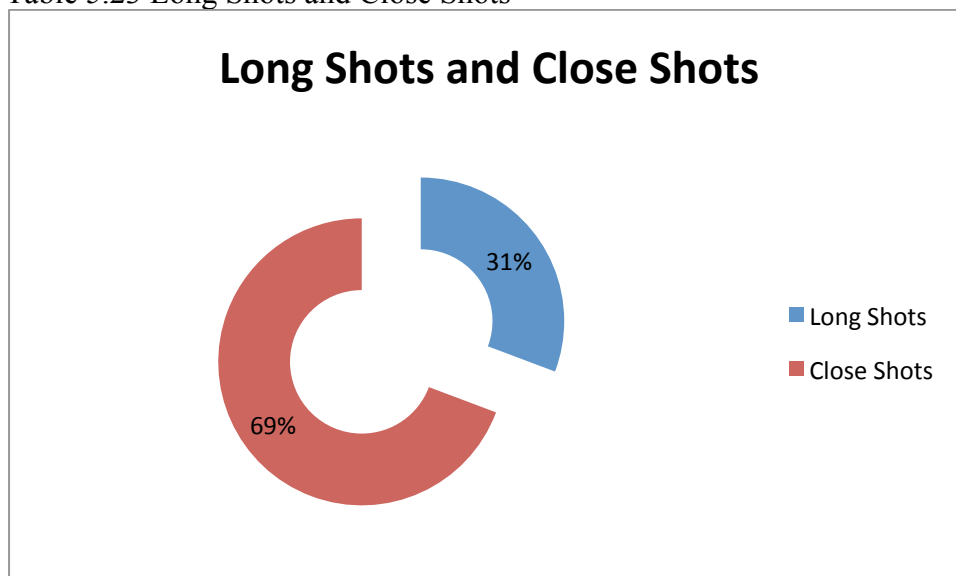


Figure 5,12 Detail Shot (Climates, 2006)

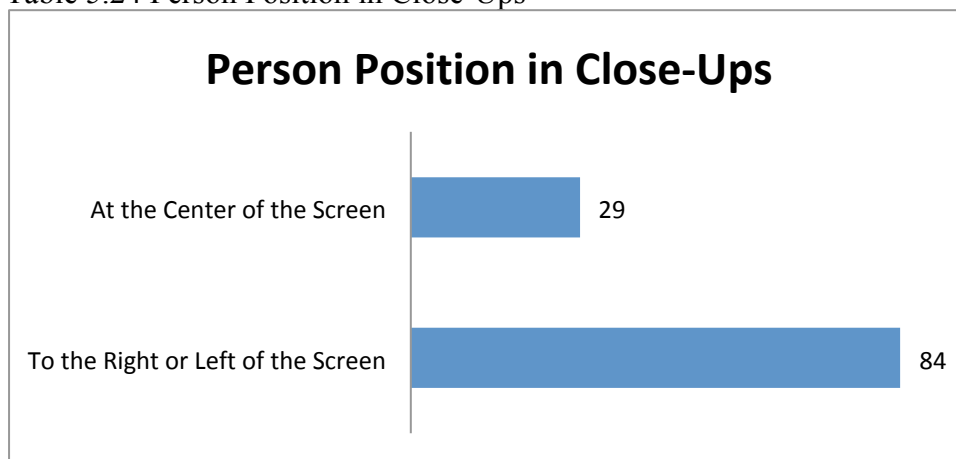
Table 5.23 Long Shots and Close Shots



Close-ups total 133 shots, while Long Shot has 59 shots. *Climates* uses more close plans than *Scales of Shots* to make comfortable transitions and create meaning. Overhead shooting and aerial shooting have never been used.

In the film *Climates*, the director positions the person in the frame to the right or left of the screen. But in this film the detail head and hand shots are noteworthy with their position in the center of the screen. In close-ups, the director often fits a second person into the space in the frame. Sometimes it acquires new meanings and aesthetic images with the clear depth of field in these shots.

Table 5.24 Person Position in Close-Ups



5.4.2. Second Criterion: Camera Positions

The camera position is effective in the presentation of mise en siene and visuality. The camera positions we use when examining the film are as follows.

Table 5.25 Camera Positions

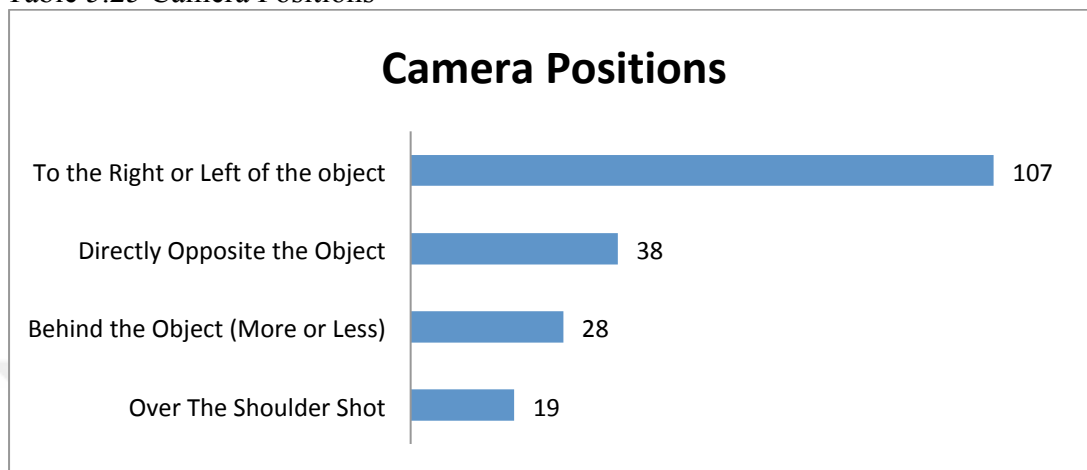
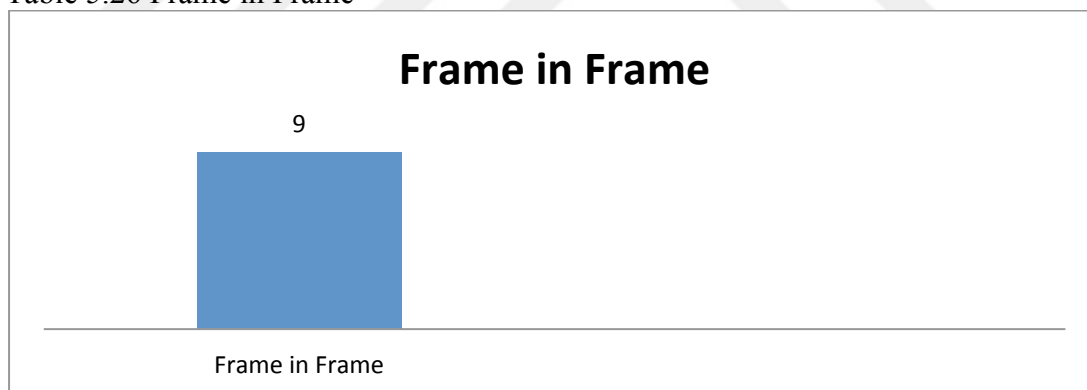


Table 5.26 Frame in Frame

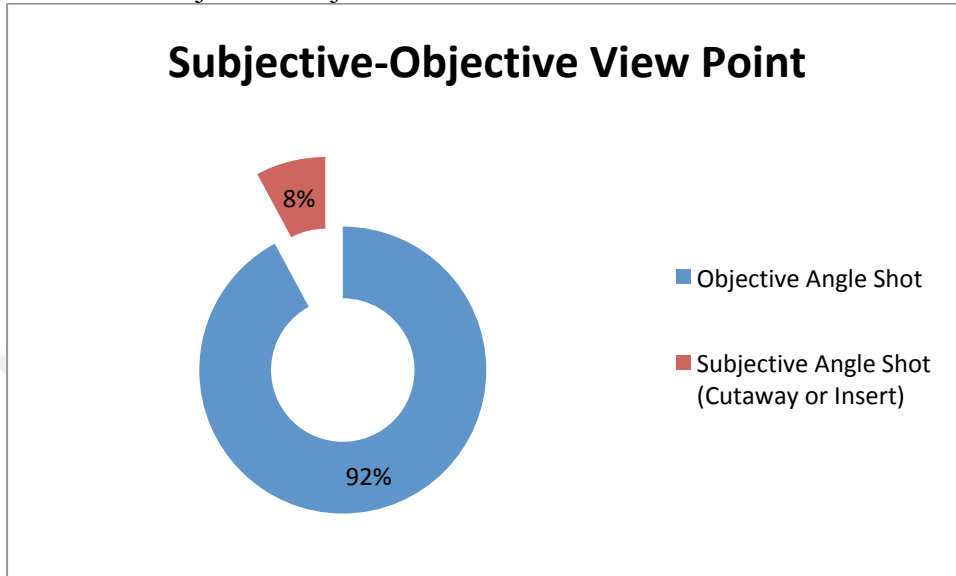


In *Climates*, the director positioned the camera to the right or left of the object with up to 107 pieces to create visuals and meaning. The exact number of shots taken from the opposite is 38. The shot taken from behind the person is 28 pieces. It is seen that the director prefers this position to create aesthetic plans and create dramatic emotions in the audience. The number of over the shoulder shot plans is few with 19. The main reason for this is that there are few dialogue scenes in the film. Of course, it should be noted that the lack of dialogue in the film is a conscious choice of the

director. The frame within the frame is 11 pieces. Most of the doors have created a new frame outside the door.

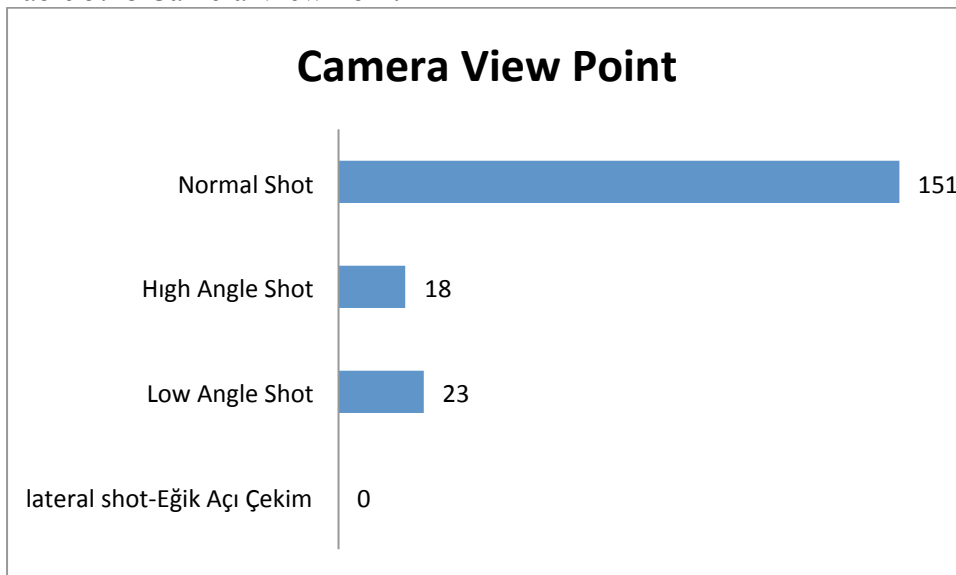
The camera used in the film has also been positioned from different angles.

Table 5.27 Subjective-Objective View Point



The objective camera angle is 176 pieces. The subjective camera is only 15 pieces. The subjective camera is often used to show where the character is looking.

Table 5.28 Camera View Point

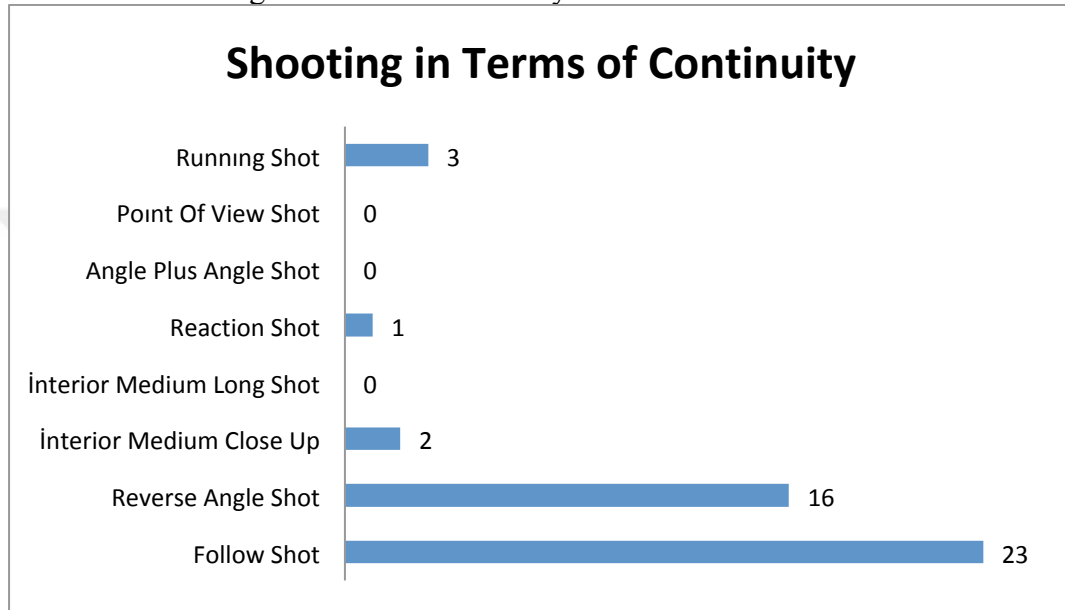


In the film *Climates*, the director used a normal angle with a maximum of 151. In second place, he preferred a low angel shot in 23 shots. The third preferred angle is high angel shot 18 pieces.

5.4.3. Third Criterion: Continuity Shooting

In the films, multiple shots are performed in order to make the dramatic structure a proper continuity and editing. Without distortion of integrity, the flow of the movement is combined with each other in a certain continuity and logic. This requires different shots.

Table 5.29 Shooting in Terms of Continuity

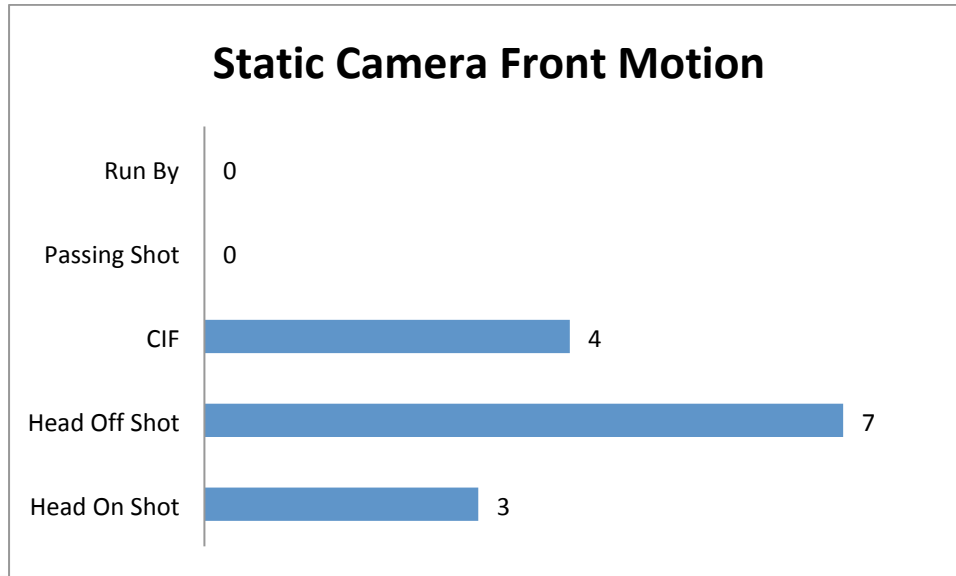


In *Climates*, the director uses the most follow shots with 23 shots in terms of continuity. In this film, the director's number of moving cameras has increased. The camera is not fixed throughout the film. The type of shooting where the camera watches the player is mostly intended to track the player on the move. Reverse angle shot was used in 16 shots. Interior Medium Close Up, which shows the close shot of a remote plan, used 2 types of shooting. Running Shot, another moving camera, was used in 3 shots.

5.4.4. Fourth Criterion: Static Camera Front Motions

In *Climates*, the cameras own movements are very limited. The momentum in front of static shots is similar. The following values are taken into account for the motions in front of the static camera.

Table 5.30 Static Camera Front Motion

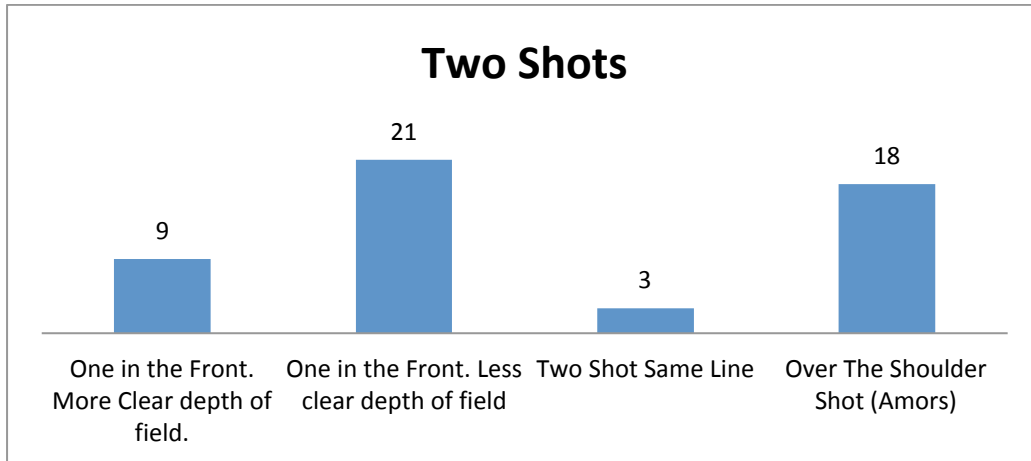


Nuri Bilge Ceylan used far fewer static shots than his previous film, *Distant*. There is also a small number of characters that enter the frame from the right or left. In front of the camera, the head off shot is mostly used with 7 pieces where the character walks away from the camera. In the second row, with 4 shots, the character is seen entering the frame from the right or left while the camera is fixed. In the third row comes the filming of a character walking towards the camera with 3 pieces. With this method, it is possible to obtain general or remote shots. Passing shot is not made where the character passes out of the frame by passing in front of the camera. The film does not shoot Run By, where a moving vehicle passes past static shots.

5.4.5. Fifth Criterion: Two Shots

The screen is a shot of two people. It has many variations. The most common shape is the way both players stand or sit on the profile. In the film *Climates*, the single plans are most lyrically framed.

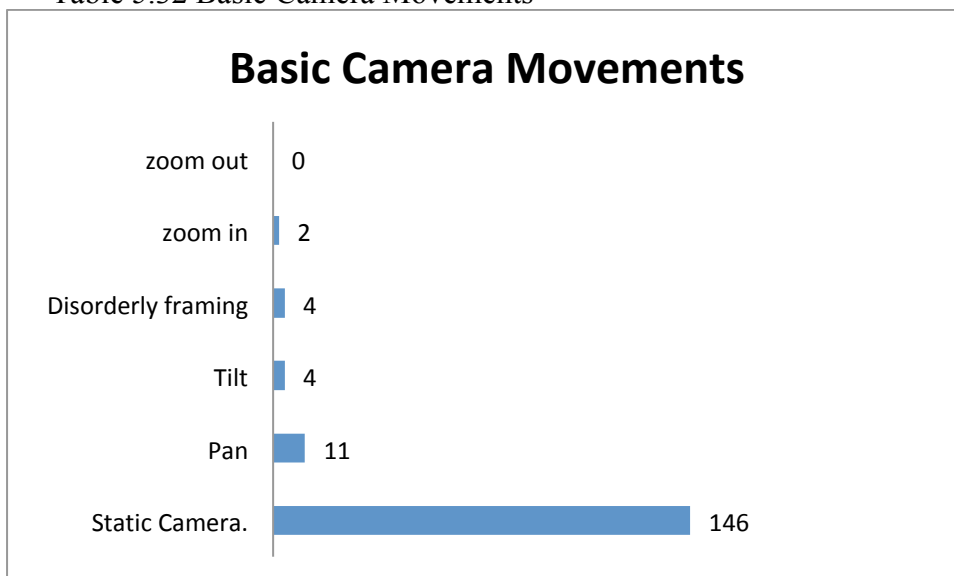
Table 5.31 Two Shots



There is many singles in Climates. The film is mostly made up of a single-man frame. In this film, the director prefers shots with less depth of field among two shots. The number of these is 21. The number of two shots with a higher depth of field is 9. His next preference is an amorphous shots, one of which is blurry and the other is clear. The custom of these is 18. The least preferred type of two shots is the attraction of people standing side by side on the same plane. The number of these is only 3.

5.4.6. Sixth Criterion: Basic Camera Movements

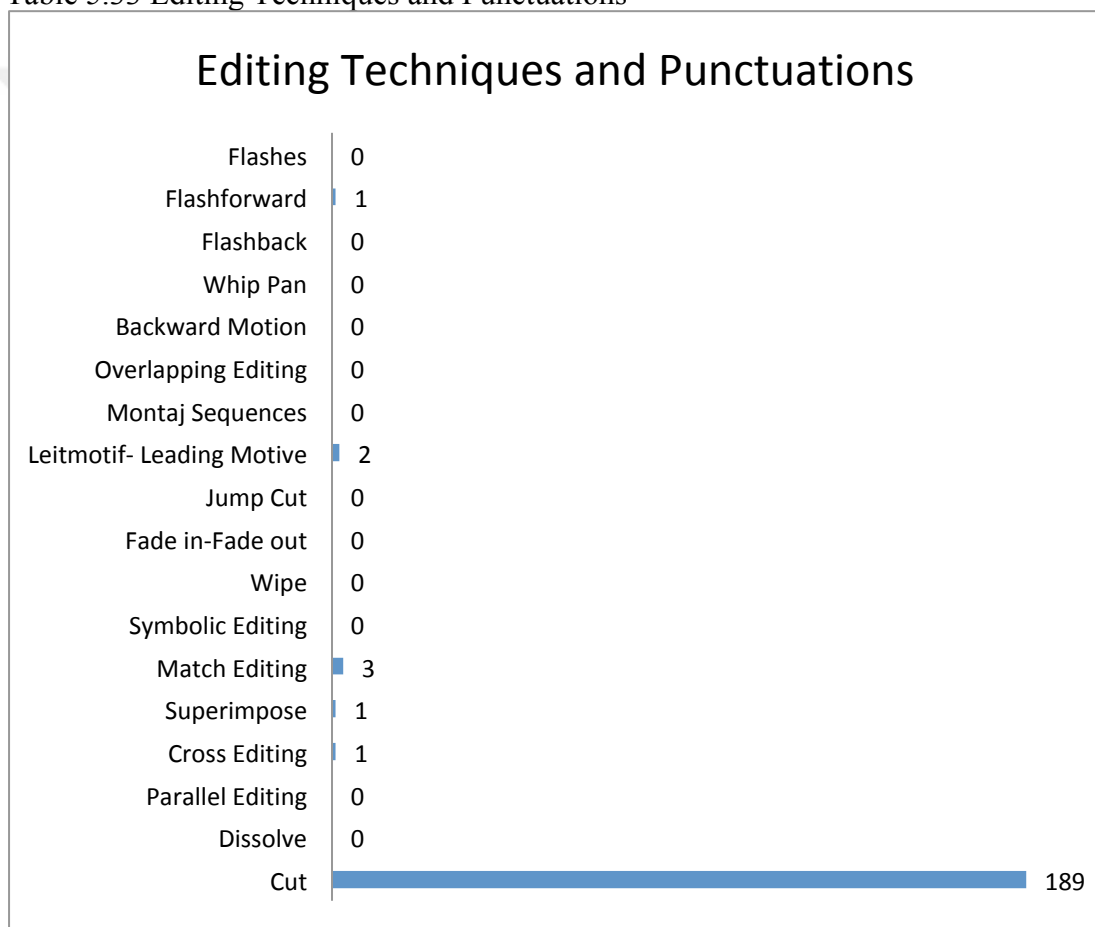
Table 5.32 Basic Camera Movements



With 146 shots in *Climates*, the camera is in a static position. However, static shots use in *Climates* is less than in *Distant*. While the number of pans and tilts in *Distant* is high, this number decreases in *Climates*, but the camera is much more mobile. 11 pans were twisted to the right or left. 4 tilt were twisted to the up or down, 4 disorderly framing, 2 zooms are made. Zoom in was used more than the film *Distant*.

5.4.7. Seventh Criterion: Editing Techniques and Punctuation

Table 5.33 Editing Techniques and Punctuations



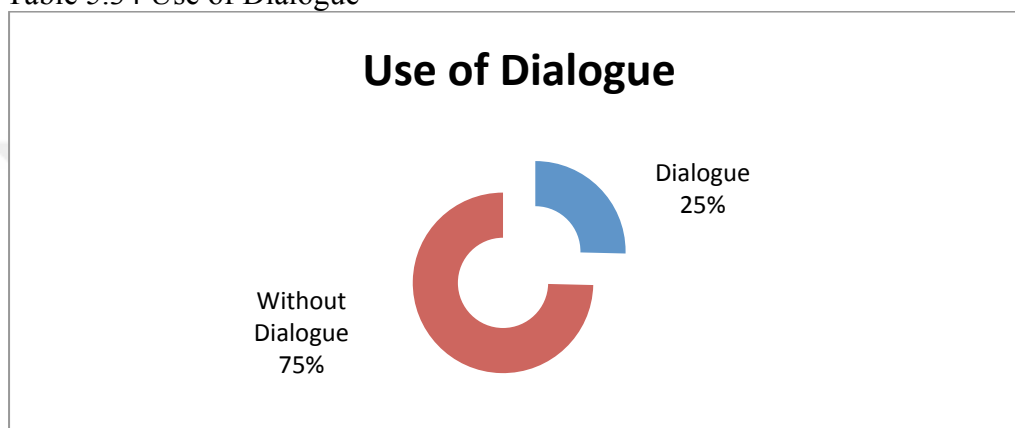
Nuri Bilge Ceylan takes advantage of his editing techniques and punctuation in the film *Climates*. The director uses more punctuation effects than the film *Distant*. It switches 1 Cross, 1 Soperimpse and 3 Match editing between the two plans. 1 step forward flashforward is used in the film. For a very short time this jump; On the

beach, the woman is at sea and the next cut we see her next to her lover. For the rest of the film, it connects the plans with the straight transition. 2 leading motive to have similar repetitions of an image or sound throughout the film were used.

5.4.8. Eighth Criterion: Sound Usage

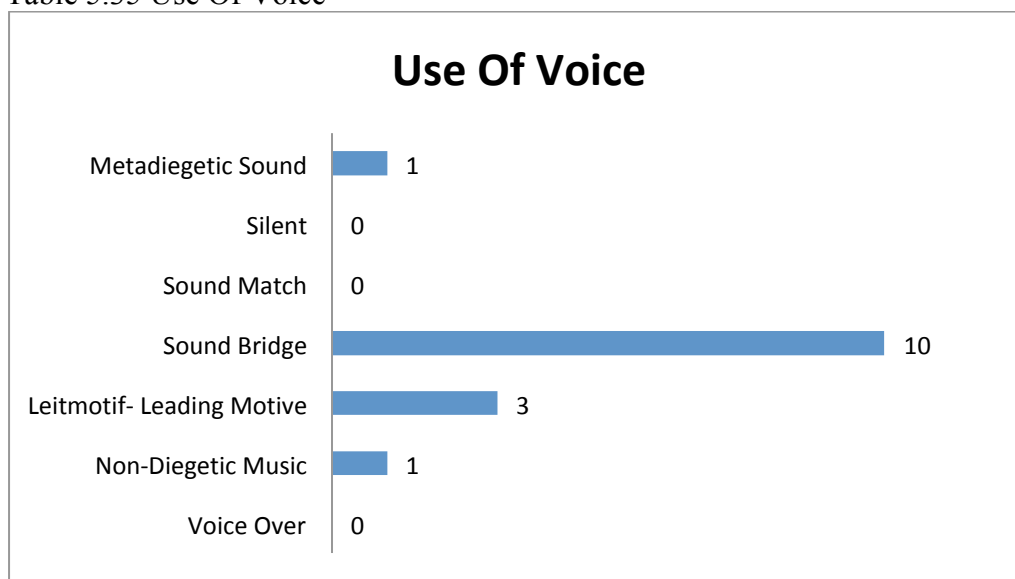
The total number of dialogues in the film is around 33 minutes. The film lasts for 97 minutes.

Table 5.34 Use of Dialogue



The film is 75% quiet in terms of the use of dialogue. This rate is much higher in music usage. According to the film Distant, The Climates film has more dialogue.

Table 5.35 Use Of Voice



Throughout the film, the sound of dogs, bird sounds, rain sounds are repeated as leitmotifs. When editing audio, more sound bridges were built. The director makes the sound bridge as the writing flows from the screen, as in the film *Distant* at the beginning of the film. Together with the writings, we hear the continuing sounds of the scene, which ends for a while, and the sounds of the scene that will begin later. Thus, the audience prepares for the upcoming stage. The writing spilling on the screen is now a part of the film. Non Diegetic music uses on classical music players.

5.4.9. Ninth Criterion: Special Effects

Table 5.36 Special Effects

Special Effects		
Audio Effect		
Metadiegetic Sound		1
Slow Motion		1
Video Effect		
Light & color		1
Mask		1
Slow Motion		1

Looking at video and audio effects only mask, slow motion and color-disrupting effects of video effects are used once. Audio effects are made of slow motion and sound metadiegetic.

5.4.10. Tenth Criterion: Narrativ

The narrative structure of the film is a straight narrative. Events go chronologically. The plot is suitable for contemporary narrative structure. This style of narration is the opposite of classical narrative. Highlights include aimless characters, a lack of cause and effect between events, and the uncertain end of the film.

5.4.11. Eleventh Criterion: Editing in Terms of Number and Length

The film *Climates* is 97 minutes and consists of 190 shots. To put it in sync, if each shot was 50 seconds, 190 plans would be 105 minutes. The *climates* film is well below the average number of shots used in a film in terms of the number of plans. In this film, syntesis fiction is made. This kind of film consists of long plans, sometimes a single plan is a sequence. In such long shots, images are usually created with camera front motions and camera motion. The perception of problems and solutions are done by careful viewers. The *Climates* film does not contain too many plan sequences. There are a total of 2 plan sequences in the whole film. One of them takes 5'15 minutes. In this film, the sequence is scarce, but the plans are long. There are 22 shots that are longer than a minute. There is no sync-up editing between shots. The total sequence in the film is 18 pieces.

Table 5.37 Plan Sequence

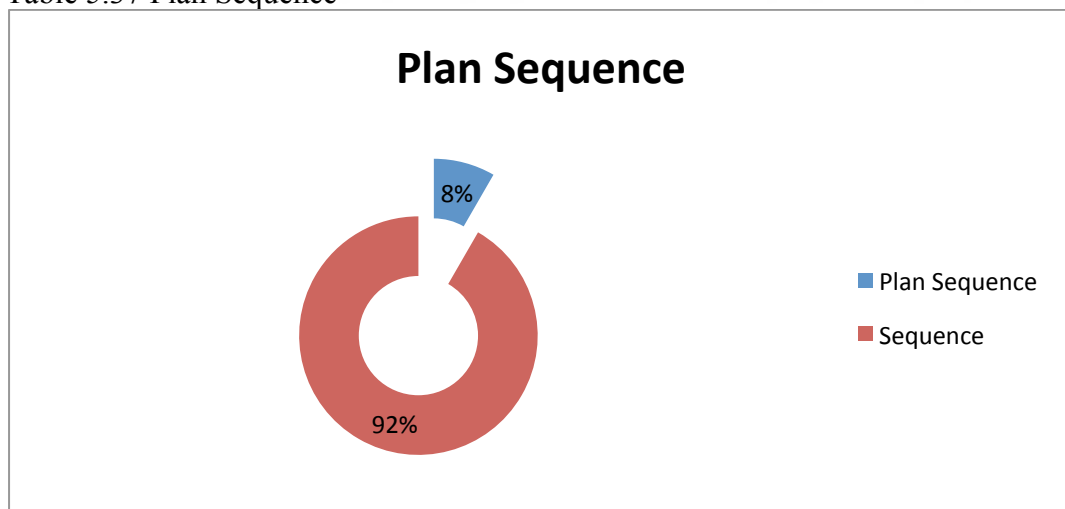
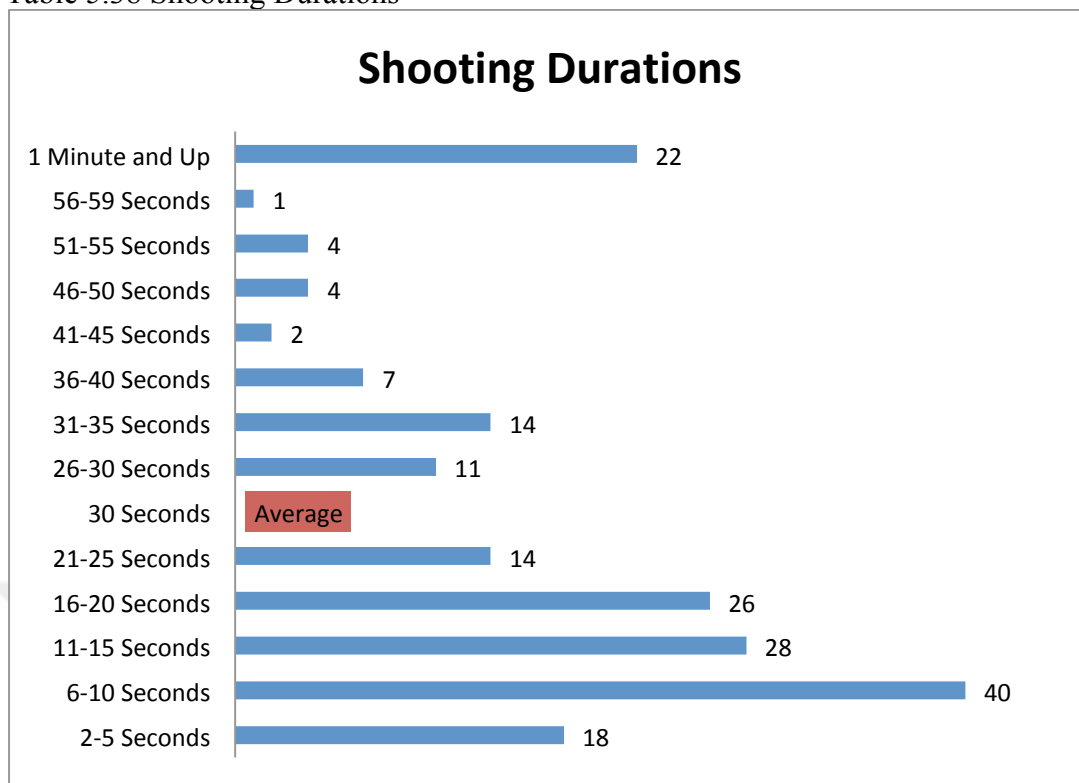
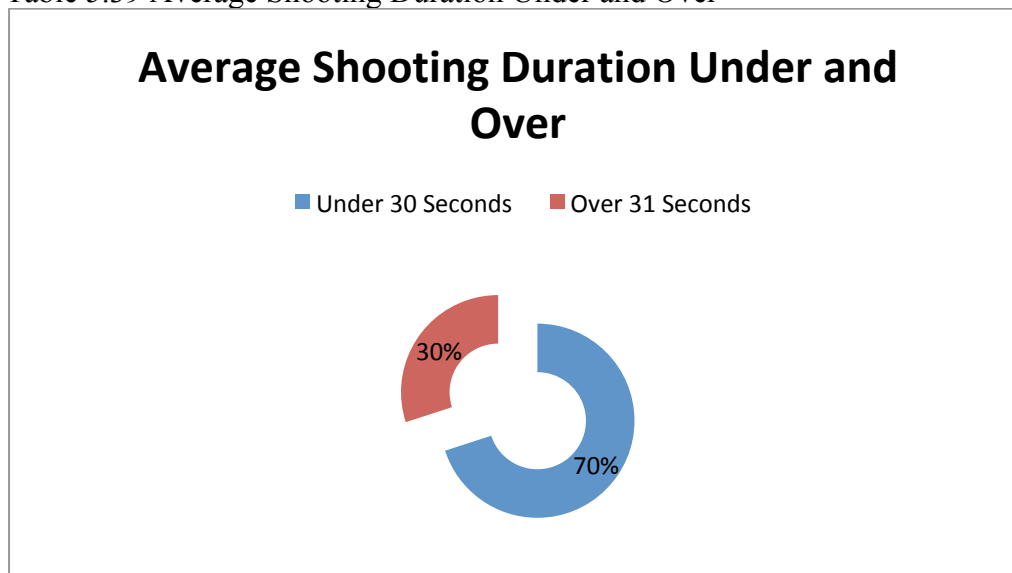


Table 5.38 Shooting Durations



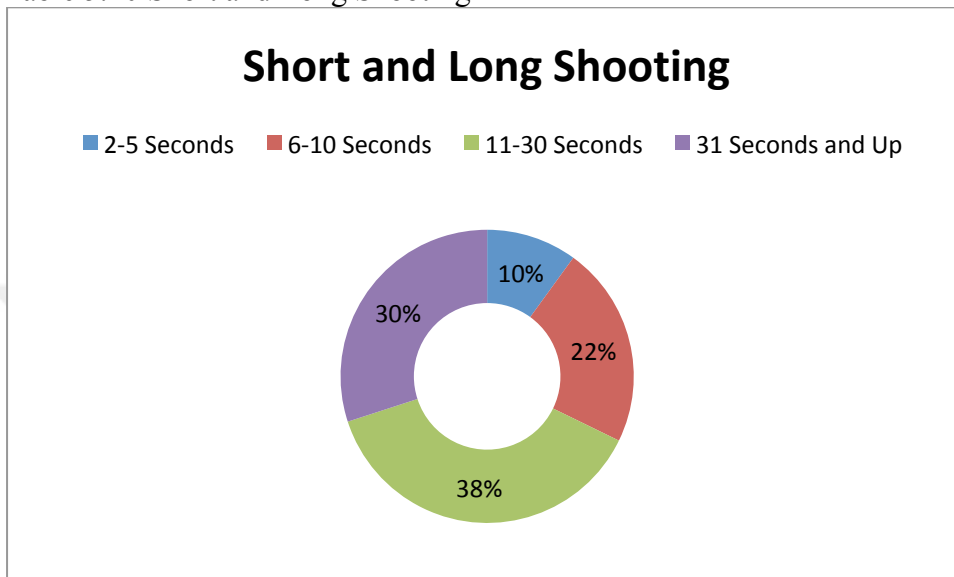
There are a total of 190 cuts in the film. The shortest shot is 2 seconds and the longest shot is 5'15 minutes. The average shooting time is 30 seconds.

Table 5.39 Average Shooting Duration Under and Over



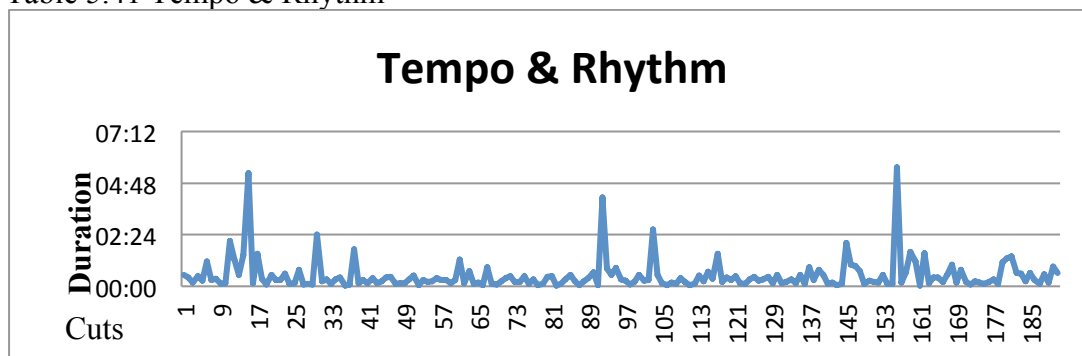
The average duration of the film is 126 shots used under 30 seconds, while the number of shots used over 30 seconds is 54. 70% of the total duration of the film is shot that lasts between 2-30 seconds. 30% of the film consists of plans longer than 30 seconds.

Table 5.40 Short and Long Shooting



The film *Climates* has 18 quick cuts. These are 2-5 seconds long plans. The number of shots that will be considered a bit slow is 40. These are plans between 6 and 10 seconds. The number of slow plans is 68. These are shots that take between 11 and 30 seconds. These shots took place in 38% of the total time of the film. The number of plans to be counted very slowly is 54. These are shots with shooting times of 31 seconds or more. 30% of the film is made up of very long plans.

Table 5.41 Tempo & Rhythm



When the film *Climates* is examined in terms of tempo and rhythm, a method of editing starts slowly and gradually accelerates and then slows down again. The fastest sequence in terms of rhythm was the 89th time with the film's 68th cuts. The total number of shots during this period is 24 cuts. The duration of these shots is as short as 2 seconds and the longest is 39 seconds. The tempo of the film gradually slowed down towards the end. The rhythm of the film is created by the rhythm inside the images and the rhythm in the sequence of these images. The phases of the conflicts and tensions in the story determine the rhythm of the film. In *Climates*, the feeling of conflict is felt at any moment. However, the film *Climates* has a slow tempo in terms of shooting times. As can be seen from the curve in the table, the film consists of long plans at the beginning. That is why his rhythm is slow.

5.4.12. Twelfth Criterion: Color and Ligh

The use of light in climates is usually the sources of light and daylight in the environment. In close-up snare shots, special facial lighting injured the character. Other outdoor shots feature vibrant colours in indoor and snowy weather. The film is colored by custom. Almost all colors are light. Contrastlight and dominant character colors are used in indoor shots. Indoors, ambient light is used during the day and ambient light is used at night. However, digital tampering has been made not only with colors but also on light. The seaside holiday sequence has warm colors

dominated by yellow and red tones. Light is generally in the reverse light position.

Reverse light has been used in large numbers in daytime shootings



Figure 5,13 Use of Reverse Light (Climates, 2006)



Figure 5,14 Use of Ambient Light (Climates, 2006)

Filmde dış mekan çekimlerde sarı tonlarında karamsar bir hava hakimdir.

Renk ve ışıkla dijital olarak oynanmıştır.



Figure 5,15 Sky Digitally Modified (Climates, 2006)



Figure 5,16 Specific Facial Lighting (Climates, 2006)

Other outdoor shots feature vibrant colours in indoor and snowy weather. The film is colored by custom. Almost all colors are light. The contrast is high. Contrast light, dominant character colors are used in indoor shots. Indoors, daylight during the day and ambient light are used at night. However, digital tampering has been made not only with colors but also on light. Nuri Bilge Ceylan is looking for new narrative paths in *Climates* after the film *Distant*.

5.5.Distant-Climates-Three Monkeys-Once Upon A Time in Anatolia- Winter Sleep Film Analysis

After that, five film reviews will be put together and examined comparatively.

- **Three Monkeys (Üç Maymun) Movie Tags:**

Director: Nuri Bilge Ceylan - Producer : Zeynep Özbatur - Co-producers: Fabienne Vonier, Valerio De Paolis, Cemal Noyan, Nuri Bilge Ceylan - Scriptwriters : Ebru Ceylan, Ercan Kesal, Nuri Bilge Ceylan - Director of Photography : Gökhan Tiryaki

- **Cast:**

Yavuz Bingöl (Eyüp), Hatice Aslan (Hacer), Ahmet Rıfat Şungar (İsmail), Ercan Kesal (Servet), Cafer Köse (Bayram), Gürkan Aydın (The child)

- **Technical Info:**

English title: Three Monkeys - Shooting Format: HDCAM - Formats available:35 mm print (cinemascope) - Color: Color - Running time: 109 min. in 24fps (35 mm, digital cinema or Blu-Ray disk) - Screening ratio: 2.35 (Cinemascope) - Sound: Dolby Digital - Countries of production:Turkey - France – Italy - Date of Production: 2008

- **Cannes Film Festival Award:**

2008 - Cannes Film Festival · Best Director.

- **Film's Story:**

A family dislocated when small failings blow up into extravagant lies battles against the odds to stay together by covering up the truth... In order to avoid hardship and responsibilities that would otherwise be impossible to endure, the family chooses to ignore the truth, not to see, hear or talk about it. However, does playing “Three Monkeys” invalidate the truth of its existence? (NBC Film, 2019).

- **Once Upon A Time in Anatolia (Bir Zamanlar Anadolu’da) Movie Tags:**

Director : Nuri Bilge Ceylan - Producer : Zeynep Özbatur Atakan - Co-producers:

Mirsad Purivatra (Prod2006), Eda Arıkan (1000 volt), İbrahim Şahin (TRT), Müge Kolat (İmaj), Murat Akdilek (Fida Film), Nuri Bilge Ceylan (NBC Film)

Scriptwriters : Ercan Kesal, Ebru Ceylan, Nuri Bilge Ceylan

Director of Photography : Gökhan Tiryaki

- **Cast:**

Muhammet Uzuner (Doctor Cemal), Yılmaz Erdoğan (Commissar Naci), Taner Birsel (Prosecutor Nusret), Ahmet Mümtaz Taylan (Driver Arab Ali), Fırat Tanış (Suspect Kenan), Ercan Kesal (Mukhtar), Erol Eraslan (Murder Victim Yaşar), Uğur Arslanoğlu (Courthouse Driver Tevfik), Murat Kılıç (Police Officer İzzet), Şafak Karali (Courthouse Clerk Abidin), Emre Şen (Sergeant Önder), Burhan Yıldız (Suspect Ramazan), Nihan Okutucu (Yaşar's wife Gülnaz), Cansu Demirci (Mukhtar's daughter Cemile)

- **Technical Info:**

English title: Once Upon A Time in Anatolia - Formats available:35 mm print

(cinemascope) - Color: Color - Running time: 157 min. in 24fps (35 mm, digital

cinema or Blu-Ray disk) - Original Film Language - Sound: Dolby Digital

Countries of production: Turkey - Bosnia Herzegovina - Date of Production: 2011

- **Cannes Film Festival Award:**

Cannes Film Festival - Grand Jury Prize - 2011

- **Film's Story:**

Life in a small town is akin to journeying in the middle of the steppes: the sense that 'something new and different' will spring up behind every hill, but always unerringly similar, tapering, vanishing or lingering monotonous roads. (NBC Film, 2019).

- **Winter Sleep (Kış Uykusu) Movie Tags:**

Director : Nuri Bilge Ceylan - Producer : Zeynep Özbatur Atakan

Executive Producer : Sezgi Üstün - Co-producers : Alexandre Mallet-Guy

(Memento-France), Mustafa Dok (Bredok-Germany) - National Co-Producers:

Muzaffer Yıldırım, Müge Kolat, Olivier Père, Rémi Burah, Nuri Bilge Ceylan

Scriptwriters : Ebru Ceylan, Nuri Bilge Ceylan (Based on several Anton Chekhov's

stories) - Quotations : Anton Chekhov, W.Shakespeare, F.M.Dostoyevski, Voltaire,

A.Gide, J.London - Director of Photography : Gökhan Tiryaki

- **Cast:**

Haluk Bilginer (Aydın), Melisa Sözen (Nihâl), Demet Akbaş (Neclâ), Ayberk Pekcan

(Hidayet), Serhat Kılıç (Hamdi), Nejat İşler (İsmail), Tamer Levent (Suavi), Nadir,

Sarıbacak (Levent), Mehmet Ali Nuroğlu (Timur), Emirhan Doruktutan (İlyas),

Ekrem İlhan (Horseman Ekrem)

- **Technical Info:**

English title: Winter Sleep - Shooting Format: 4K (Sony F65) - Color: Color

Running time: 196 min. in 24fps - Screening ratio: 2.39 (Cinemascope)

Countries of production: Turkey - France – Germany - Date of Production: 2014

- **Cannes Film Festival Award:**

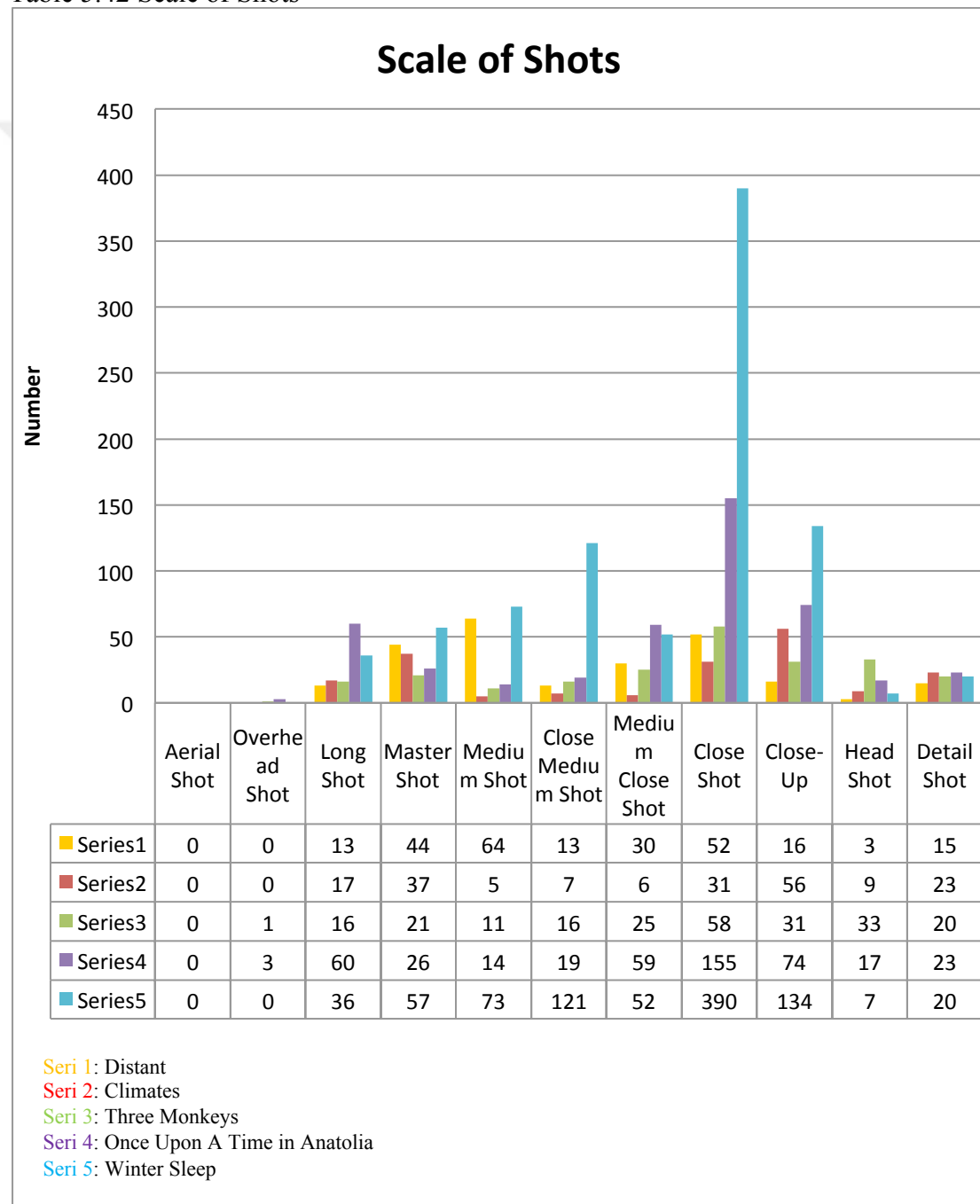
Cannes Film Festival –Palme d'Or (Golden Palm) 2014.

- **Film's Story:**

Aydin, a former actor, runs a small hotel in central Anatolia with his young wife Nihal with whom he has a stormy relationship and his sister Necla who is suffering from her recent divorce. In winter as the snow begins to fall, the hotel turns into a shelter but also an inescapable place that fuels their animosities. (NBC Film, 2019).

5.5.1. First Criterion: Scales of Shots

Table 5.42 Scale of Shots



When we examine five films in terms of Scales of Shots, it is more accurate to specify the data obtained as a percentage because the film's shooting times are different lengths. Scales of Shots, the most widely used in distant film, was Medium Shot by 26% and Close Shot by 21%, respectively. The least used shooting scale in Distant was 1% Head Shot. In this film, the director prefers to use scales of shots farther away. The most widely used Scales of Shots in *Climates* was 29% close up and 19% Master Shot, respectively. The least used Scales of Shots were Medium Shot and Medium Close Shot in 6%. In addition, 12% Detail Shot was used in *Climates*. This is the highest Detail Shot usage rate of all films. A climate is in a very different place as a parameter from other films. A climate is the film in which the search for a narrative method is most felt. After this film comes *Distant*. This quest in *Climates* follows Medium Shot, Close Medium Shot and Medium Close Shot, which have very few percentages of usage rates as well as the use of Detail Shot. These scales have much higher proportions in other films. Detail Shot, which is not very much in terms of usage rate in other films, attracts a lot of attention with half a human face or just eyes, hair and hand detail shots. He gives up this form of use in later films.

Scales of Shots, the most widely used in *The Three Monkeys*, was A Close Shot of 25% and a 14% Head Shot, respectively. The least used Scales of Shots was Medium Shot at 5% and Overhead Shot at less than 1%. In *The Three Monkeys*, the shots other than Overhead Shot were used in a balanced way. Most types of attraction have been used in proportions close to each other. However, Nuri Bilge Ceylan is noted for his close-up number of shots in this film. Nuri Bilge Ceylan uses closer plans in his films after *The Three Monkeys*. This film shows us that some scales have been settled in the form of his film.

Once Upon A Time in Anatolia, the most widely used Scales of Shots was Close Shot by 35% and Close up by 16%, respectively. The least used Scales of Shots was Medium Shot by 3% and Overhead Shot by 1%. The dictate in this film is the high number of 13% Long Shot usage rate. Long Shot was used more in his later films.

The most widely used Scales of Shots in Winter Sleep was Close Up 44% after Close Shot, followed by close up slots of 15%, respectively. The least used Scales of shots was 2% detail shot and 1% Head Shot. Nuri Bilge Ceylan used the most close shot shots to create meaning in this film.

The most widely used scale of the five films is close shot, with the exception of *Climates*. Nuri Bilge Ceylan has increased the use of close shot scale in each film he has made respectively. He does not use many Close Shots in *Climates*, but instead trys to use Close ups. However, in his later films, he gives up this form of use. The second most used scale in five films is the Close up shooting scale. The director preferred to use the main close shot in his films in 34% and Close up 16%. In other words, he preferred to use close shot and close up shoots in five films proportionally at a rate of 50%. The Master Shot shooting scale, which he uses most in *Distant*, reduces usage rate in later films. The scale types he uses the least in all his films are Head Shot with 3%, followed by Overhead Shot. He does not use the Aerial Shot scale in any of his films.

In addition, Nuri Bilge Ceylan's most used frame-to-frame shape on close up scales is the character's pose by standing on the camera from the profile and turning his head to the camera. He uses this shape a lot in all his films. Its second preferred framing is the frame-to-back form of the character from the top angle.



Figure 5,17 Close Up Shot (Tree Monkeys, 2008) (Once Upon a Time Anatolia, 2011)



Figure 5,18 Close Up Shot (Distant, 2002)



Figure 5,19 Close up-Behind the Object (Once Upon a Time Anatolia, 2011) (Distant, 2002)

Close shot usually positions the character on the right or left of the screen.

This method allows for depth of field.

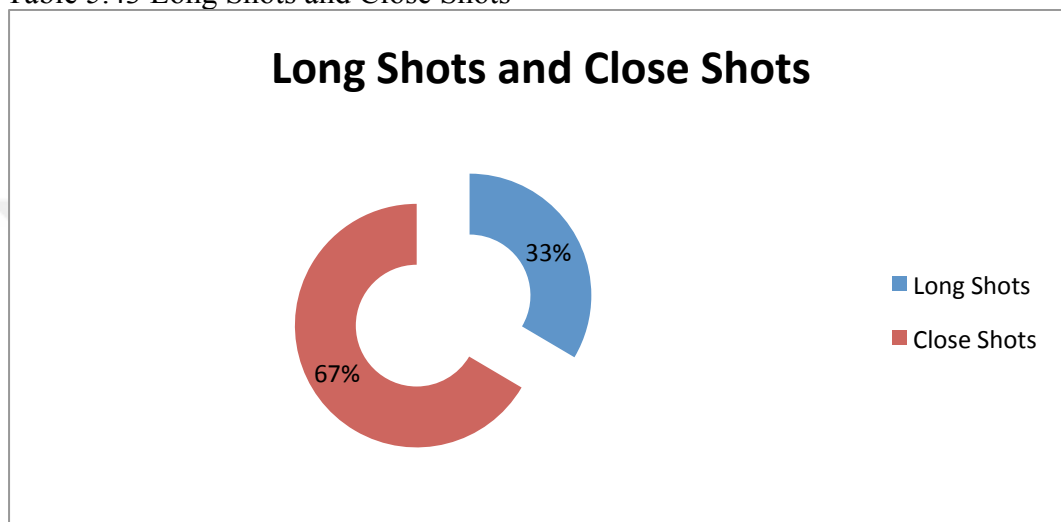


Figure 5,20 Close Shot (Distant, 2006)



Figure 5.21 Close Shot (Distant, 2006)

Table 5.43 Long Shots and Close Shots



In the five films that are the subject of review, close-ups are 67%. The usage rate for long shots is 33%. Nuri Bilge Ceylan uses close-ups in his films while creating meaning.

Table 5.44 Person Position in Close-Ups

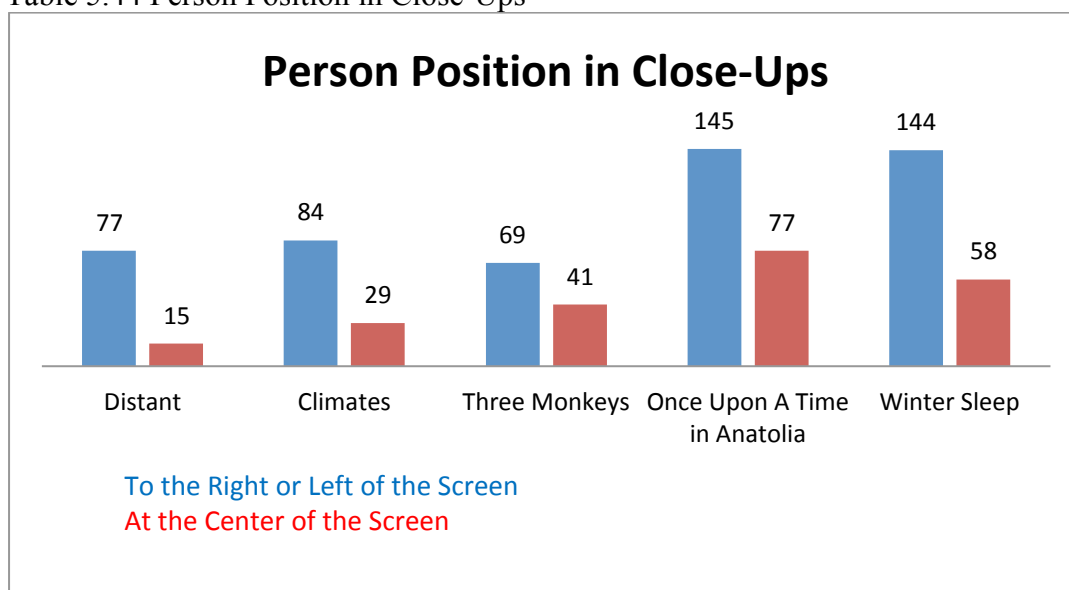
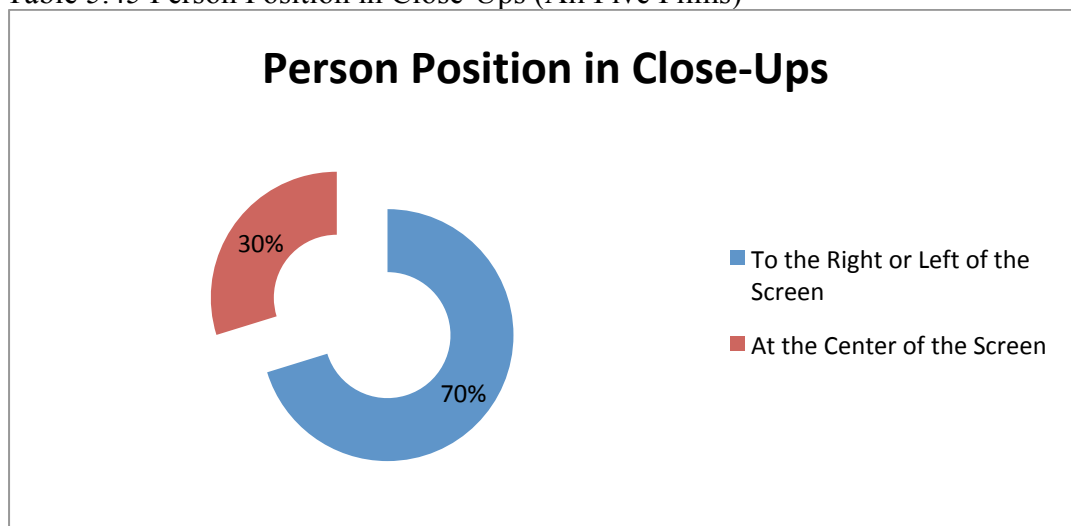


Table 5.45 Person Position in Close-Ups (All Five Films)



In close-ups, the number of shots that the person is on the right or left of the screen is 519. At the center of the screen is only 220. The director mostly shot, leaving space on one side of the screen.

5.5.2. Second Criterion: Camera Positions

Table 5.46 Camera Positions

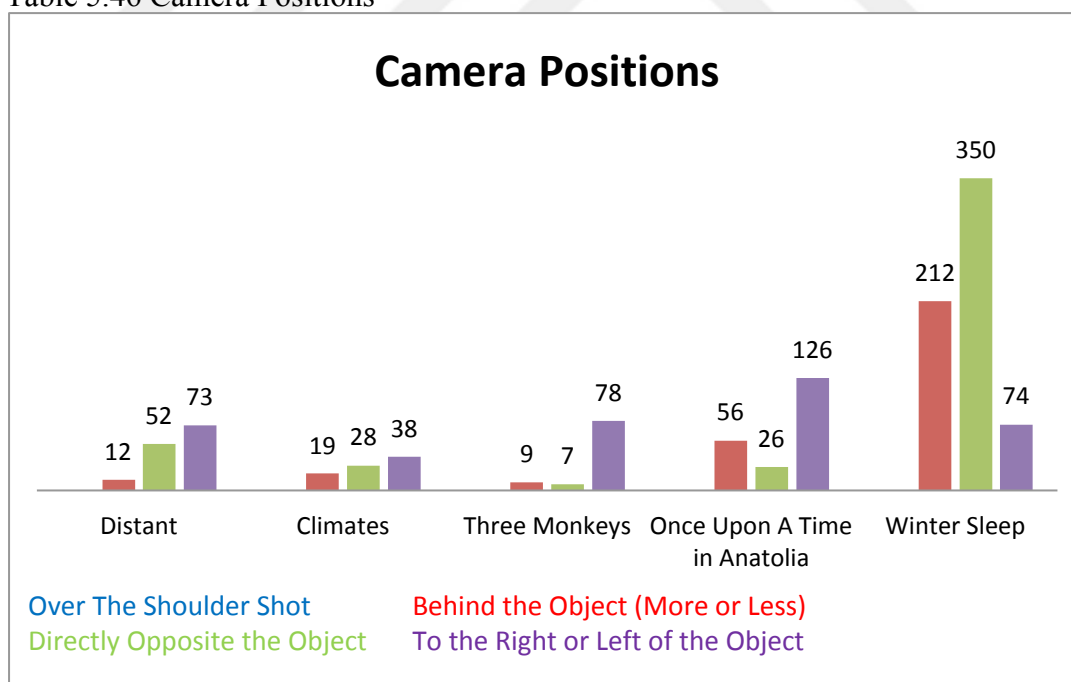
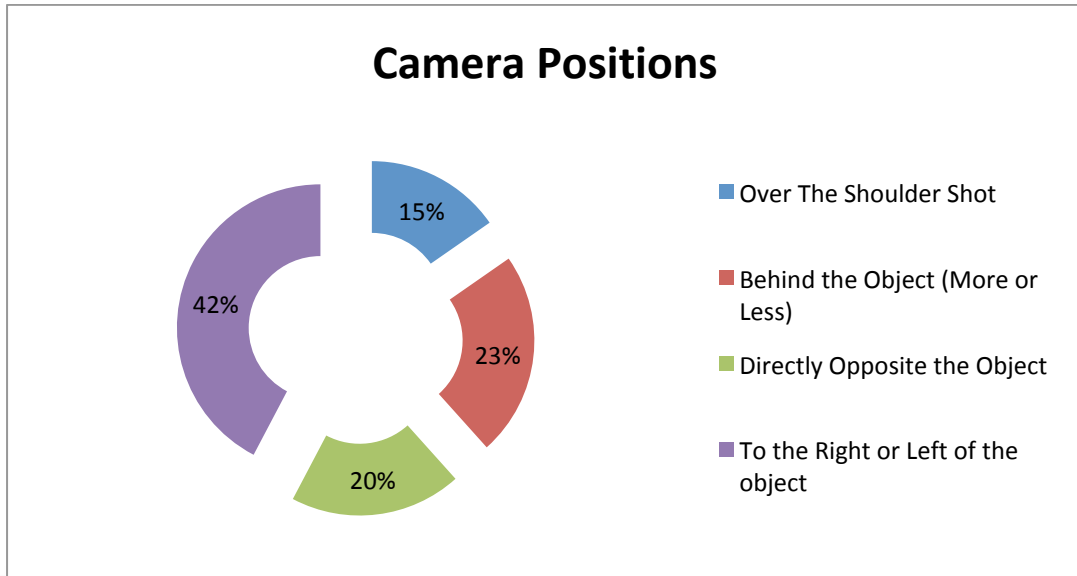
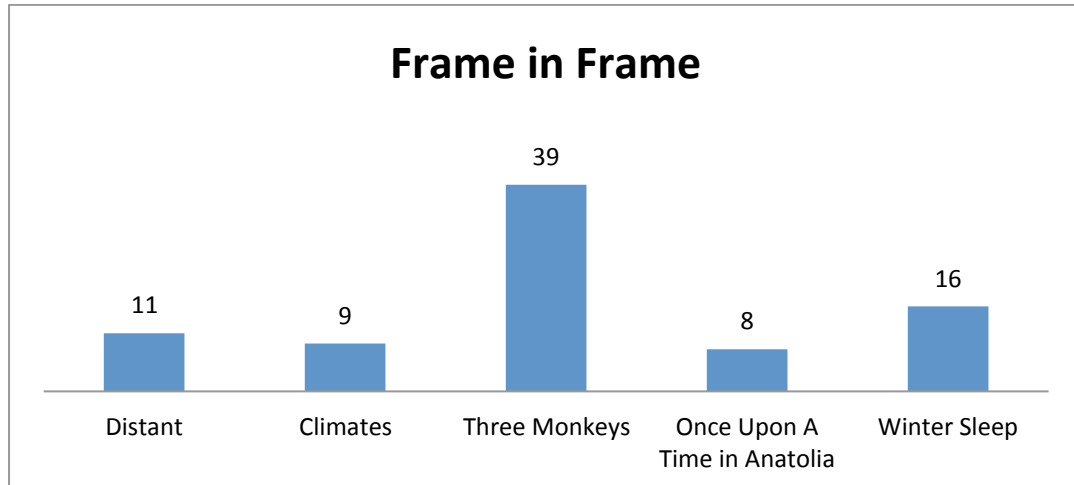


Table 5.46 Camera Positions



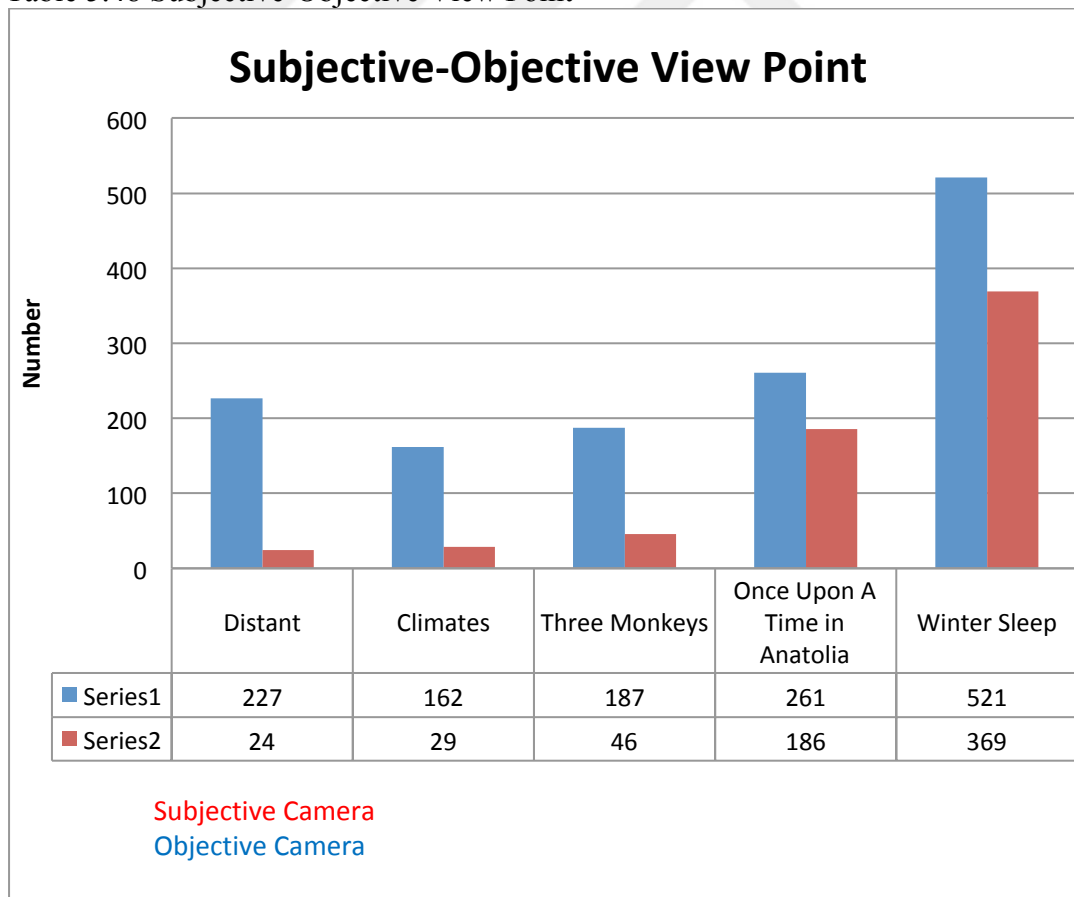
In all films, the director has positioned the camera on the right or left of the object with up to 850 pieces to create visuals and meaning. The exact number of shots taken from the opposite is 389. The shot taken from behind the person is 463 pieces. The number of over the shoulder shot plans is 308. We can accept these plans from the shots taken from behind the person. In this case, the distribution is as follows. 42% of the camera is on the right or left of the object. 39% The camera is behind the object and 19% is directly opposite the object. Nuri Bilge Ceylan prefers the right, left or back of the object when positioning the camera. The amors plans were most widely used in Winter Sleep. The number of shots taken from behind the person has a very high usage with the Winter Sleepnda 212. In Once Upon A Time in Anatolia and Winter Sleep Over the Shoulder Shot are more than the other three films. The use of dialogue has increased exponentially in films. In Distant and Climates, camera positions are closely close together. He used similar techniques in these two films. The exact opposite position of the camera has equal use in most films.

Table 5.47 Frame in Frame



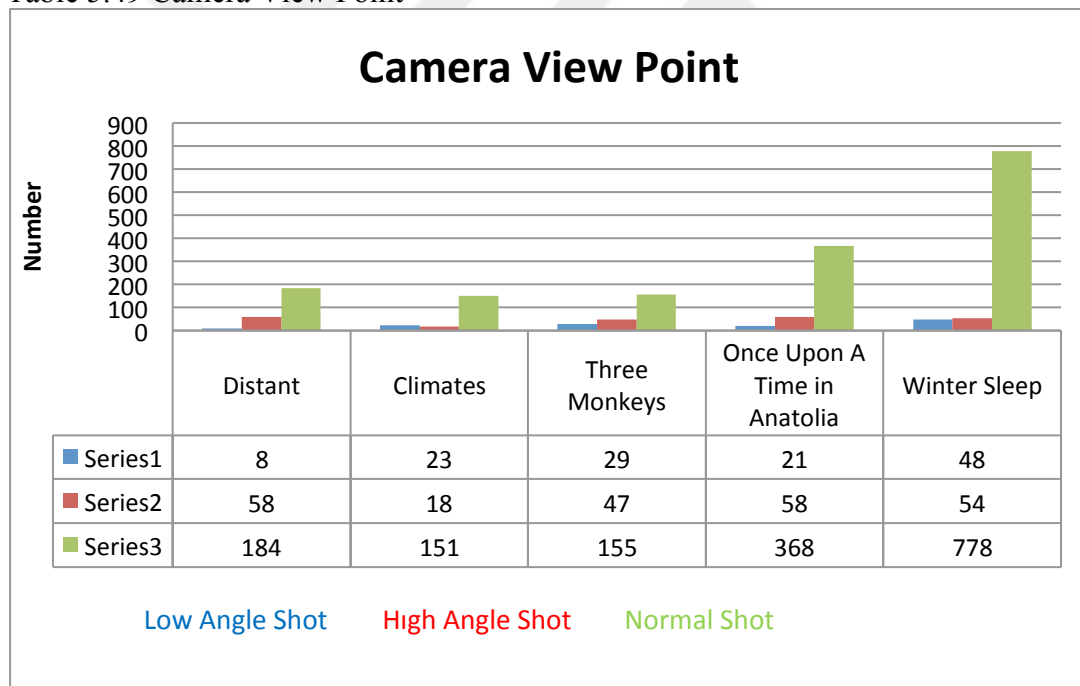
The frame in frame is 83 pieces. Most of the doors have created a new frame outside the door. This frame was used many in the film Three Monkeys. In general, the director likes to use frame in frame format.

Table 5.48 Subjective-Objective View Point



Nuri Bilge Ceylan used more objective camera angles in his films. However, after the film *Distant*, the use of subjective cameras gradually increases in films. Subjective camera usage in *Once Upon A Time in Anatolia* and *Winter Sleep* is close to using objective cameras. This is proportional to the director's use of more dialogue. Nuri Bilge Ceylan's films contain more and more speeches. This will also directly affect the cutting numbers. The use of objective cameras in *Distant* film, which is 90%, declines to 58% once Upon A Time in Anatolia. *Once Upon A Time in Anatolia* is notable for its subjective camera usage at 42%. The *Winter Sleep*nda Subjective Camera usage rate is 41%. The director has gradually increased the use of dialogue in the language of narration.

Table 5.49 Camera View Point

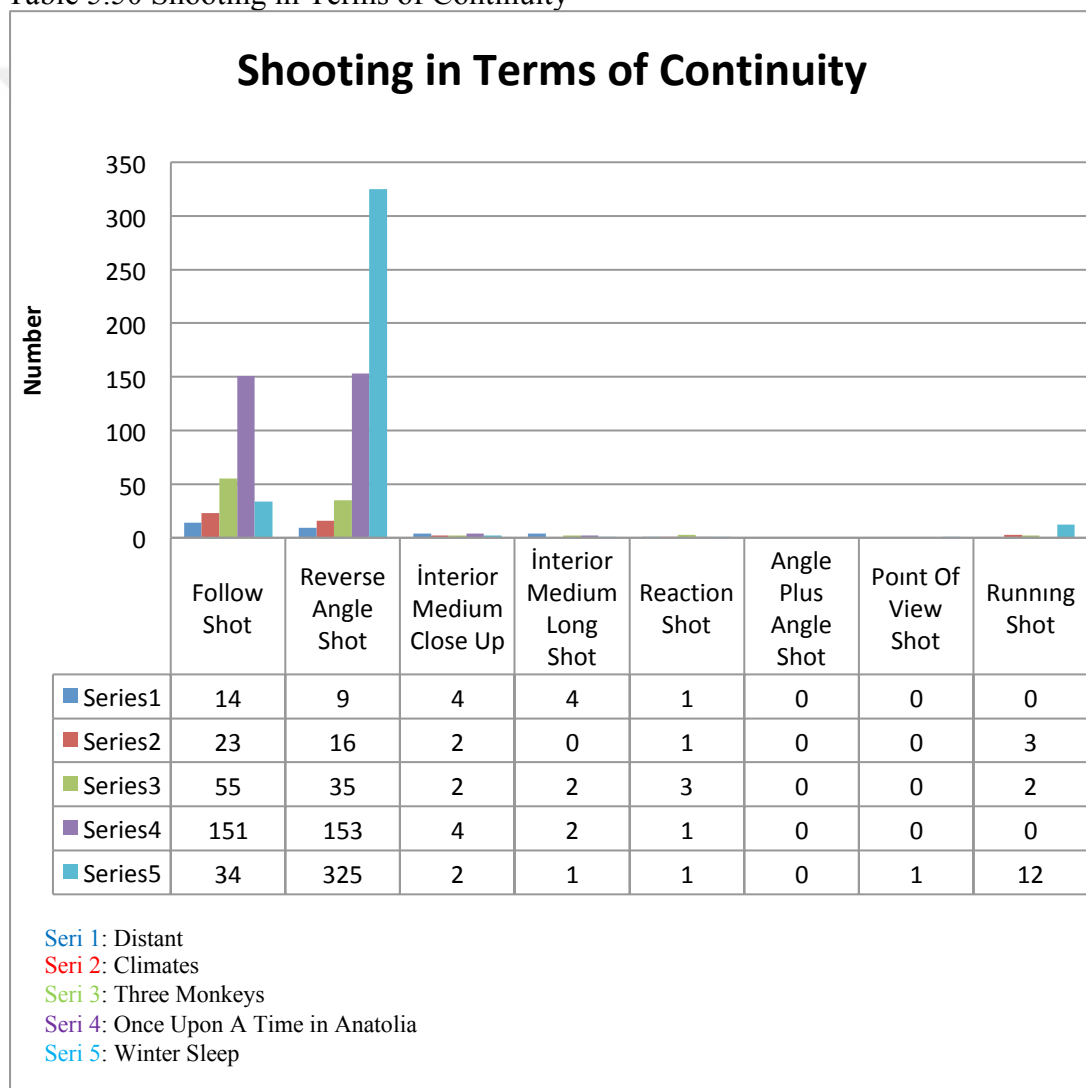


Nuri Bilge Ceylan uses more normal angles in his films. High angle and low angle shots are preferred to show the mood of the character. In fact, many of the normal angles in their films are positioned above very lightly compared to the object. However, it would not be correct to consider this use as a top angle, because this framing angle does not make a very obvious angle difference. The director positions

the camera in the same position as the viewer. The camera turns its head like a monitor or keeps it in line. Distant and Climates de keeps the viewer and the camera in the same position, and the camera does not get up and move anywhere else, just like the viewer. The way this camera is used will change dramatically in later films. The normal angle usage rate in five films is 82%. High angle usage is 12% and low angle utilization rate is 6%.

5.5.3. Third Criterion: Continuity Shooting

Table 5.50 Shooting in Terms of Continuity

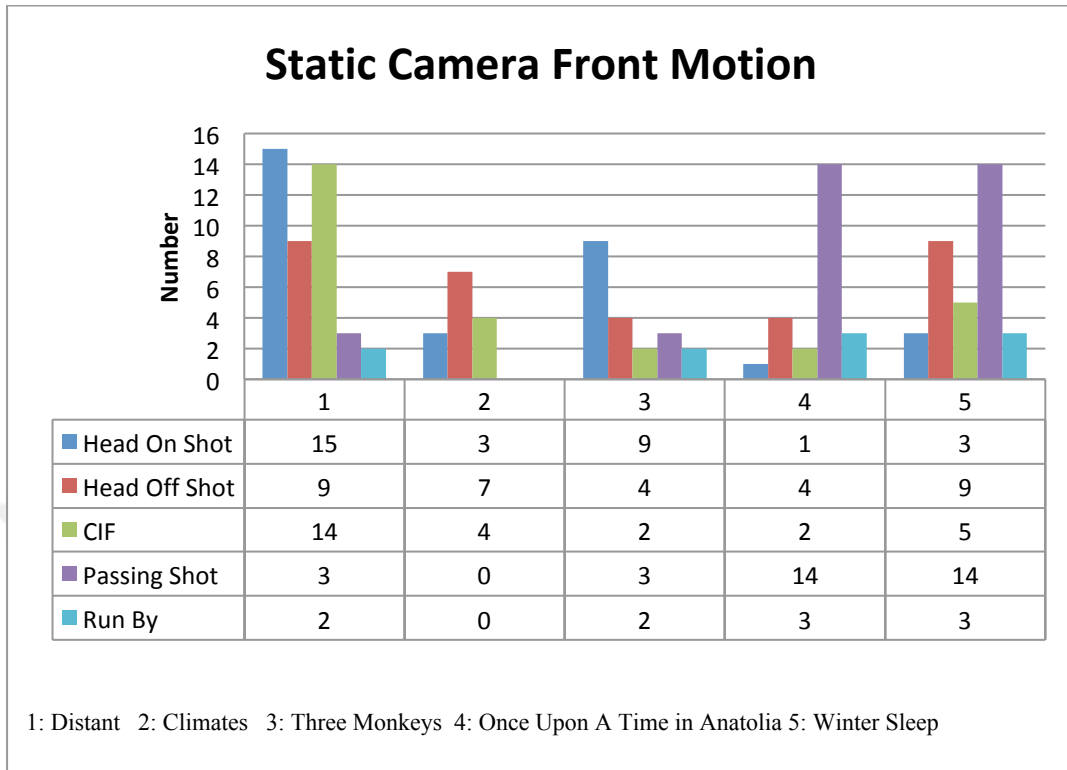


In Nuri Bilge Ceylan Distant, there are very few angle shots. This is mostly due to the film being shot with an objective camera. Follow Shot shots are again made with head-flippings, with the logic of the audience and the seat pairing. So the player

has been followed using the pan. This camera usage is similar in climates. But in *The Three Monkeys*, the director now lifts the audience. Camera tracking plans are not made only with pan or tilt. The camera moves directly based on the player's motion. This pattern of motion is more follow-shot than character-independent Running Shot shots. Follow Shot shots once attracted attention with a high usage rate in *A Time in Anatolia*. *Winter Sleep* has fewer such shots. This is because of the low momentum in front of the camera. However, the use of dialogue in *Winter Sleep* is high. Even if there's a movement in front of the camera in *Distant* and *Climates*, the camera doesn't move, it mostly turns its head horizontally or vertically. But if there's a movement in front of the camera since *The Three Monkeys*, it'll follow. Nuri Bilge Ceylan increases the number of use of moving cameras with *Three Monkeys*. Angle counter-shooting is mostly filmed in dialogue scenes. The reverse angle shot usage rate increases exponentially in each film. This type of shot, which has a 2% usage rate in *Distant*, is 60% in *Winter Sleep*. Running Shot is also higher in terms of use in *Winter Sleep* than any other film. In the film *Winter Sleep*, point of view, which he had not used in his previous films, was used for the first time as the character's eyes saw. The director rarely uses the footage, which is done by adding a close plan or a background of the previous scene in a row. The director rarely uses the reaction plans for something in the previous scene

5.5.4. Fourth Criterion: Static Camera Front Motions

Table 5.51 Static Camera Front Motion



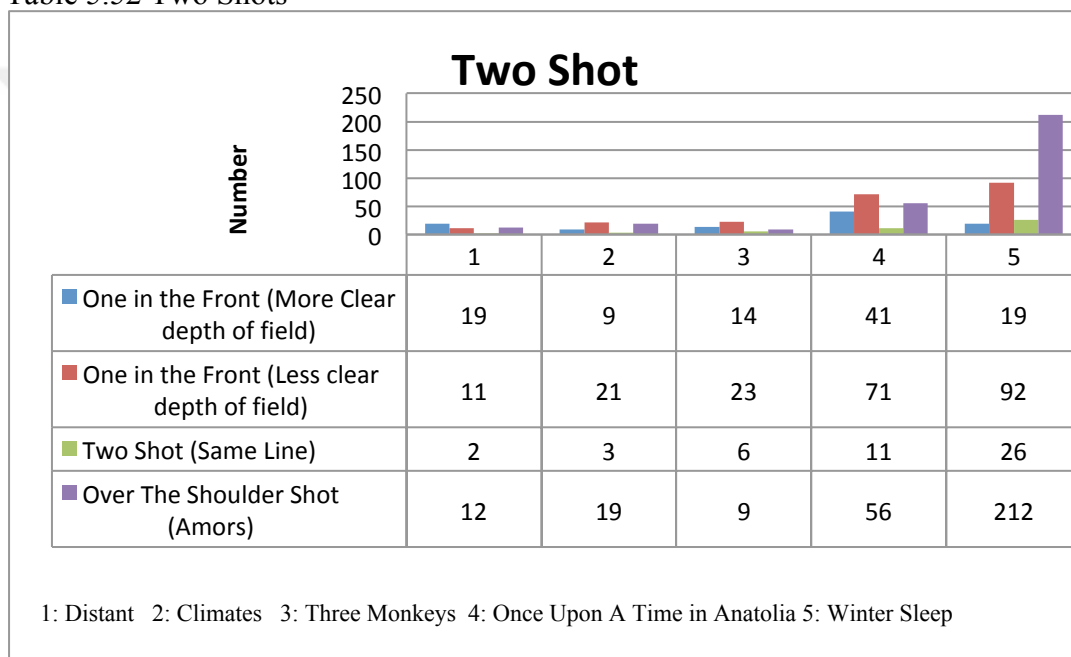
The criteria we are examining here do not cover any camera motions. What is at stake is the determination of some of the movements that Nuri Bilge Ceylan likes to use. Some of the techniques the director used in front of the camera for the first time decreased in later films. At the beginning of these is the Head on Shot shots where the character walks towards the camera. He used this technique with 15 in distant film, and later used 1 in Time in Anatolia and 3 in Winter Sleepnda. There is a similar picture when the character enters the screen from the right or left of the screen. The number of CIF uses in distant film does not exceed 5 in subsequent films. The passing shot plan usage rate is increasing, as the camera remains immobilized and the person passes through the frame or the player stays still and the camera moves. In Distant, the number is 3, while in Winter Sleep it is 14. The plan that a moving car or other vehicle passes in front of a stationary camera is similar to the Run By usage rate in other films except climates. Head off Shot, the type of shot the character takes away

from the camera, continued to use it even if the director reduced the use of it in some of his films. As Nuri Bilge Ceylan increased camera movement in his films, head on shot and CIF usage rates decreased spontaneously. The camera's movement has led to a decrease in other techniques used.

5.5.5. Fifth Criterion: Two Shots

The screen is a shot of two people. It has a lot of variations. The most common shape is the way both players stand or sit on the profile.

Table 5.52 Two Shots



In Distant film, Nuri Bilge Ceylan's most preferred type of shot in the two shots is the duo, with a high clear depth of field, where both of the characters can be selected, one in the front and the other in the back. One of the characters being blurred eventually replaces this two shots genre and the other is clear. This change begins with the director's film Climates and gradually increases. Over the Shoulder Shot usage rate is also exponentially increased. In Distant, the number of Amors shoots 12, while in Winter Sleep, the number increases to 212. Nuri Bilge Ceylan prefers two shots, one of which is in the front and the other far away, with not much clear depth of

field. In two shots genres, the director likes to use an arrow at a different angle. In addition to the classic two shots, it also uses two shots with very different perspectives. In particular, the two shots with different perspectives used in *The Once Upon A Time in Anatolia* are noteworthy. Moreover, in this film he even uses examples of two shots in which he violates the axle line. Here are some examples of two shots that Nuri Bilge Ceylan likes to use.



Figure 5,22 Two Shot Symmetric (*Tree Monkeys*, 2008)

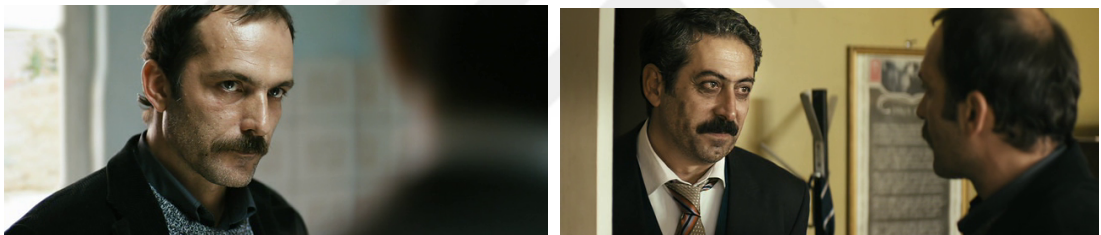


Figure 5,23 Two Shot with Axle Breakage (*Once Upon a Time Anatolia*, 2011)

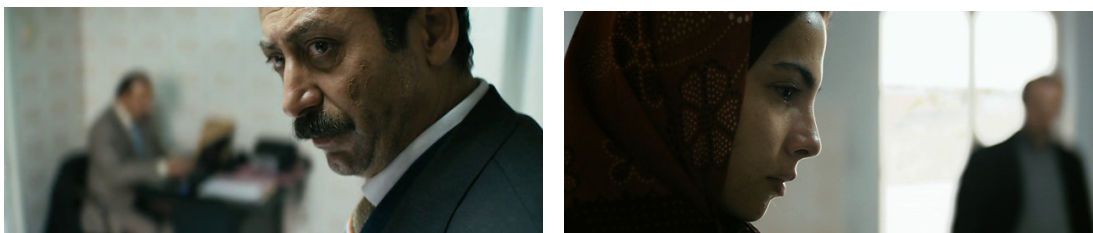


Figure 5,24 Two Shot from Different Angles (*Once Upon a Time Anatolia*, 2011)



Figure 5,25 Two Shot from Different Angles (*Once Upon a Time Anatolia*, 2011)



Figure 5,26 Two Shot from Different Angles (Once Upon a Time Anatolia, 2011)



Figure 5,27 Two Shots from Different Angles (Once Upon a Time Anatolia, 2011)

Examples of shootings with threesomes and more people are not common in Nuri Bilge Ceylan's Distant and Climates films. However, the three shots film plans are especially highly available in Once Upon A Time in Anatolia and Winter Sleepnda.

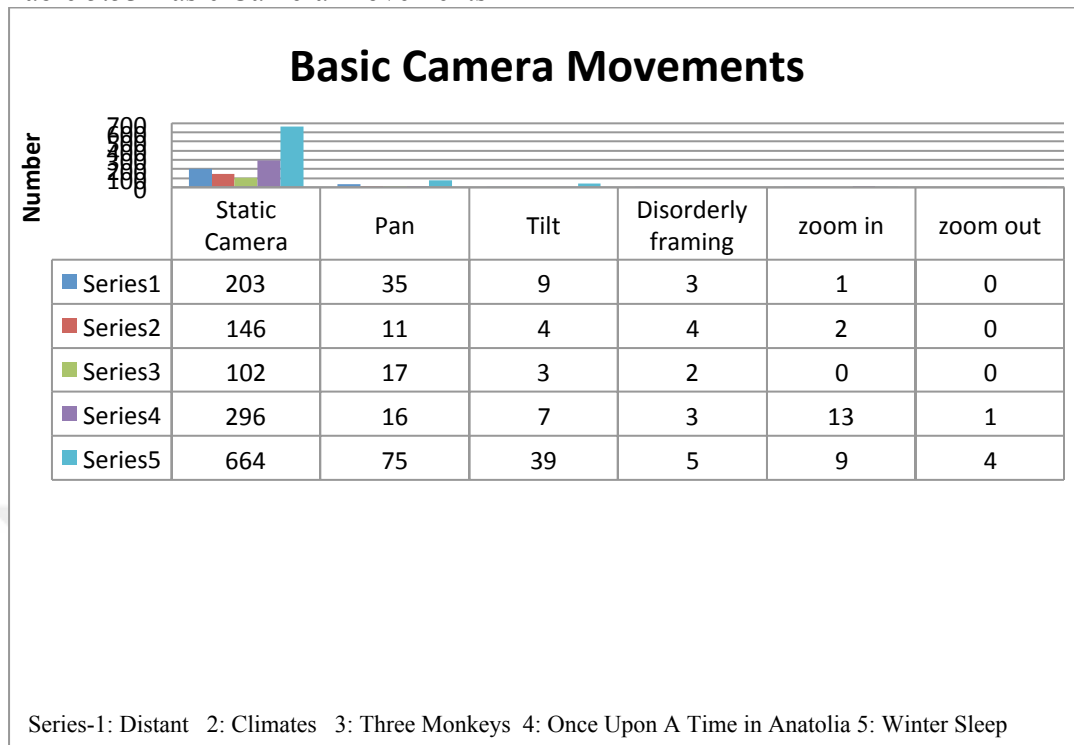
Examples of Three Shooting:



Figure 5,28 Three Shots (Once Upon a Time Anatolia, 2011)

5.5.6. Sixth Criterion: Basic Camera Movements

Table 5.53 Basic Camera Movements



Nuri Bilge Ceylan likes to use static shots. The usage rates of static shots based on the total number of shots of movies are as follows. Distant uses 81% static shots. 77% static shots were used in climates. In Three Monkeys, static shots were made at 44%. Once Upon A Time in Anatolia uses static shots in 67%. Winter Sleep uses 57% static shots. Three Monkeys is the only movie with a mobile camera usage rate of more than 50%. In his later films, the rate is still high, but he has now given up static shots usage rates in Distant and Climates. Nuri Bilge Ceylan's camera is much more mobile than before. Pan and Tilt usage rates are very high, especially in Winter Sleep. He used a separate technique in the film Distant on pan use. As pan began, a guide caught the movement and followed him, and then continued to surround the player with his action. Therefore, with any movement in the stage, the pan movement begins and continues with the movement of the character. For example, if a boat is heading to the left, the camera moves in the direction of its movement and, as the

character enters the frame, it now drops the boat and continues to rotate in the direction of the character's movement. He doesn't use this aesthetic translation in his later films. The director uses the same logic as he uses it when switching between interrupts by closing a door or with another strong sound. Uses such actions as a reason for cutting into the other plan. Nuri Bilge Ceylan doesn't like to zoom in and zoom out as much as making turns from camera movements. In distant, he uses only one zoom in. In *Climates*, it uses only 2 zoom ins. Zoom in *Distant* was used at the end of the film. He prefers to use such movements when the sequence ends. Nuri Bilge Ceylan once articulates the use of zoom out to the filmmaking technique with *Once Upon A Time in Anatolia*. The usage numbers are 13 in *Winter Sleep*, and *Once Upon A Time in Anatolia* are 14. The slightly shaky camera usage rates are more or less the same in all films examined. The director rarely makes this kind of camera use very rarely.

5.5.7. Seventh Criterion: Editing Techniques and Punctuation

Table 5.54 Editing Techniques and Punctuations

Editing Techniques and Punctuations					
	Distant	Climates	Three Monkeys	Once Upon A Time in Anatolia	Winter Sleep
Cut	250	189	230	445	890
Dissolve	0	0	0	2	2
Parallel Editing	0	0	0	0	0
Cross Editing	0	1	0	0	0
Superimpose	0	1	0	0	0

Match Editing	2	3	0	0	
Symbolic Editing	0	0	0	0	0
Wipe	0	0	0	0	0
Fade in-Fade out	1	0	9	3	2
Jump Cut	2	0	1	0	2
Leitmotif- Leading Motive	3	2	3	1	0
Montaj Sequences	0	0	0	0	1
Overlapping Editing	0	0	0	0	0
Backward Motion	0	0	0	0	0
Whip Pan	0	0	0	0	0
Flashback	0	0	0	0	0
Flashforward	0	0	0	0	0
Flashes	0	0	0	0	0

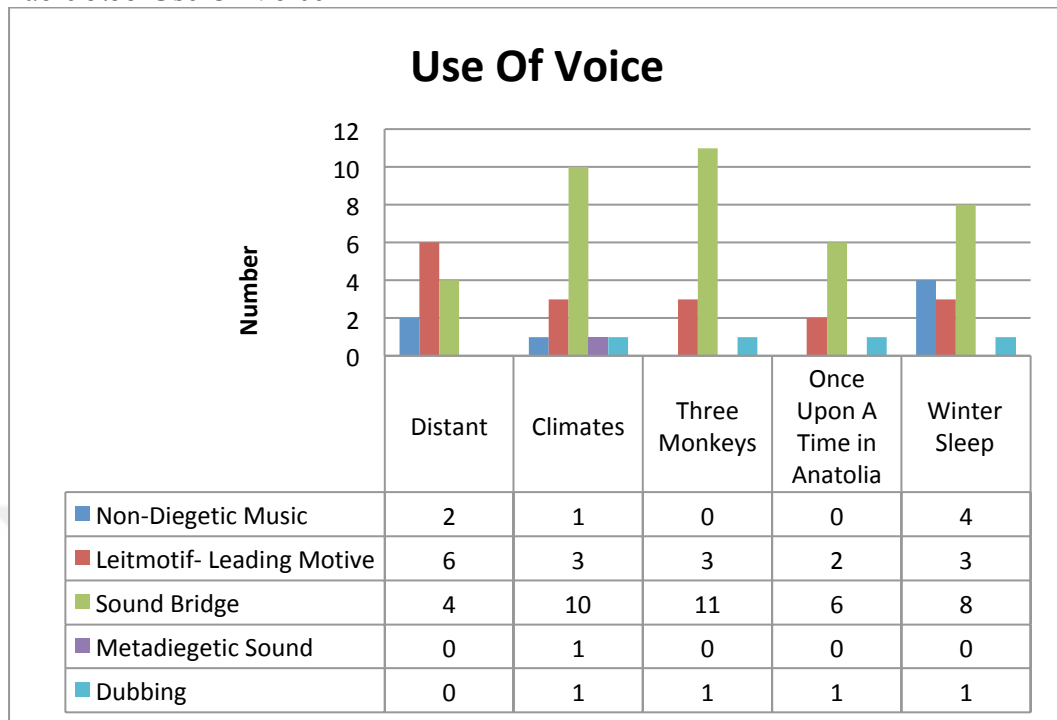
Nuri Bilge Ceylan preferred to use cutting as a method of transition in all the films we examined. Dissolve used the transition in Once Upon A Time in Anatolia and Winter Sleep. He does not use this technique in his previous films. Fade in and Fade out Edited into Climates, where he mainly used it in the film Three Monkeys. With The Three Monkeys, articles pass through the screen with fade in-fade out or

dissolve. He uses a little more digital techniques from the film. Coloring and light play between them are noteworthy. When the director connects the two plans, they rarely punctuate. Match Editing 2 was used in the distant film. In the film *Climates*, 3 passes, superimpose 1 and Cross Editing 1 were used. He gives up these uses in his later films. Jump cut is the director's preferred cut for 2 *Distant*, *Three Monkeys* 1 and 2 in *Winter Sleep*. His films with similar image repetitions are others except *Winter Sleep*. *Winter Sleep*nda has used an assembly sequences that describes the short we time frame that she had never used before. Nuri Bilge Ceylan uses the most cutting punctuation from punctuation. A small number of other punctuations benefit from it. Composing techniques use the leading motive.

5.5.8. Eighth Criterion: Sound Usage

Nuri Bilge Ceylan has increased the usage rate of dialogue in his films. The use of dialogue, which is 16% in *Distant*, exceeds 50% in subsequent films. His favorite use of sound is to switch between two successive scenes with a similar sound element. The director uses sound bridge to combine sequences. Thus begins a new sequence that ends in a sequence. Another sound item that he likes to use is to use a motivation to motivate sounds that show a theme to be repeated similarly throughout the film. This feature is common to all the films we examine. His favorite leitmotiv sounds are dog barking, various bird sounds and cat sounds. We hear the sounds of these creatures over and over again in various scenes. Sometimes the director shows us these creatures directly.

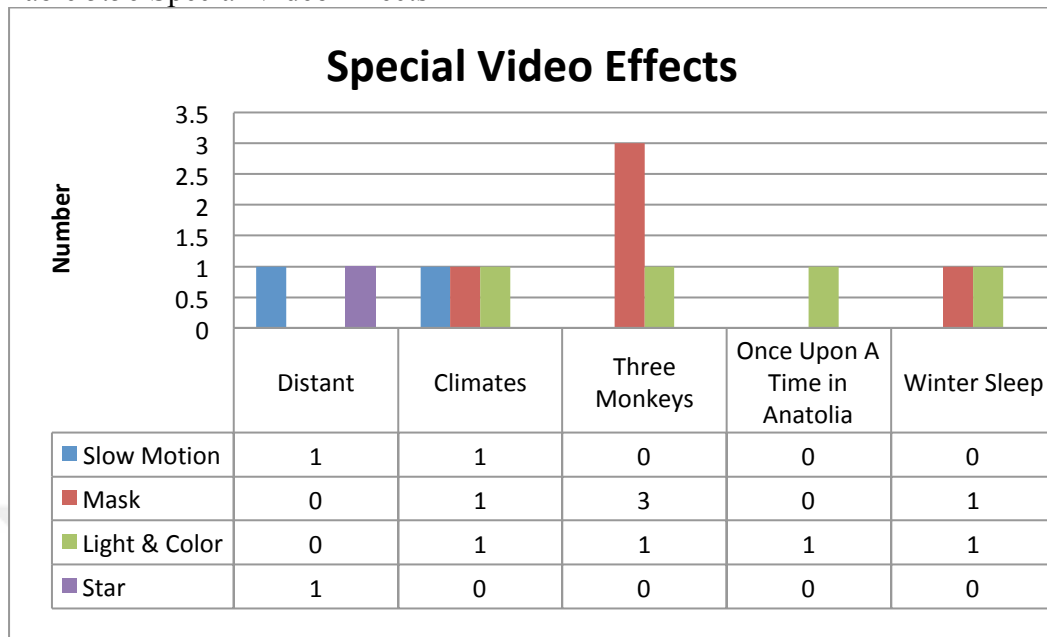
Table 5.55 Use Of Voice



Another feature common to all films is the choice of classical music as non-diegetic music. There is very little use of music. The director refrains from supporting his narrative with music. It has its own structure in terms of the use of music. It is a case of avoiding more use. Because the music is used for a very short time and immediately turned back off. He is not caught up in his rhythm. Nuri Bilge Ceylan uses dubbing in other films other than distant film.

5.5.9. Ninth Criterion: Special Effects

Table 5.56 Special Video Effects

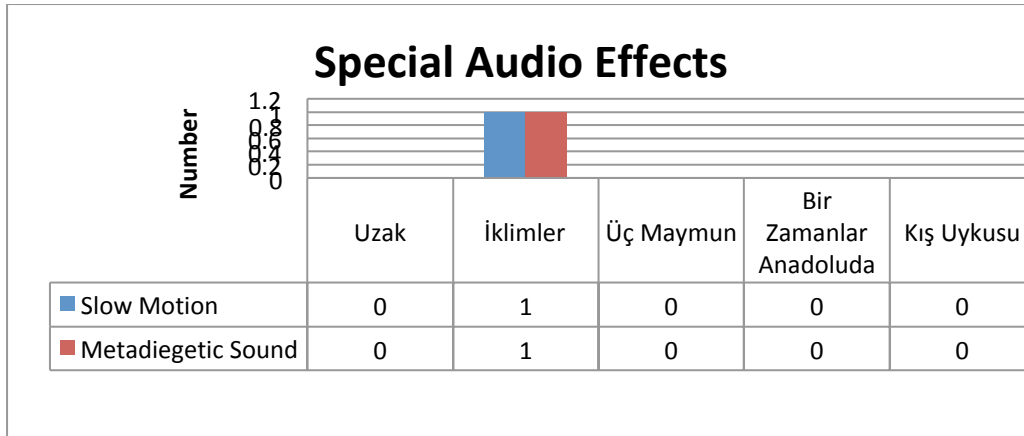


The use of special effects has increased since the film *Climates*. There is only 1 slow motion that he uses in this film. In *distant*, the star effect uses 1. Nuri Bilge Ceylan benefits mostly from color and light video effects. Some special effects applications are masks. In *The Three Monkeys*, close-up eyeshot and a mask effect are used in the fantasy scene. Also in *climates*, the entire film was played with the colors. Color and light are played on the sky shots. In all the films after *The Climates*, various color works were also conducted. Most movies play with color and light, but video effects applications are limited to the above. In other words, video effects are mostly used for aesthetic play.



Figure 5,29 Mask (*Tree Monkeys*, 2008)

Table 5.57 Special Audio Effects



As an audio effect, climates has 1 slow motion and 1 sound distortion. Sound effects ranging from audio effects to door creaking footsteps, phone to animal sounds are not included here. Because it is not possible to specify these effects as numbers. However, the use of such sound effects has been used extensively.

5.5.10. Tenth Criterion: Narrative

Among the films examined, except for the narrative structure of The Three Monkeys, others have a chronological lyre. Three Monkeys has a classic narrative structure in chronological order. These narrative structures affect other techniques to be used in films. Contemporary narrative often leads to the use of long-plan shots. The use of light and the use of layout in this narrative is extremely close to the understated truth. Although The Three Monkeys are in a classic narrative structure, they have not been shot with classical editing techniques.

5.5.11. Eleventh Criterion: Editing in Terms of Number and Length

The duration of the films we examined is Distant 105min, Climates 97 minutes. Three Monkeys 109 minutes Once Upon A Time in Anatolia 157 minutes and Winter Sleep 196 minutes. Nuri Bilge Ceylan has gradually increased the average time of his films. The film Distant includes 251 shots, Climates 191, Three Monkeys 232, Once Upon A Time in Anatolia 447 and Winter Sleep 890. Climates and Three Monkeys are the slowest films in terms of shooting time and shooting time.

Table 5.58 Shooting Durations (Three Monkeys)

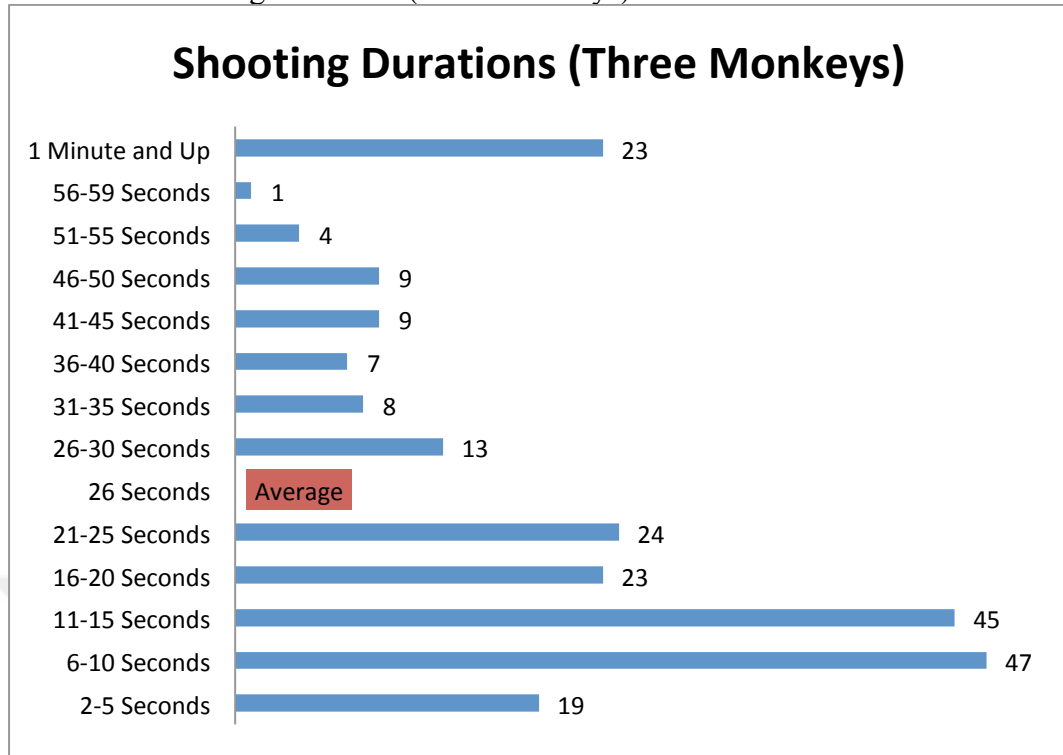


Table 5.59 Shooting Durations (Once Upon a Time Anatolia)

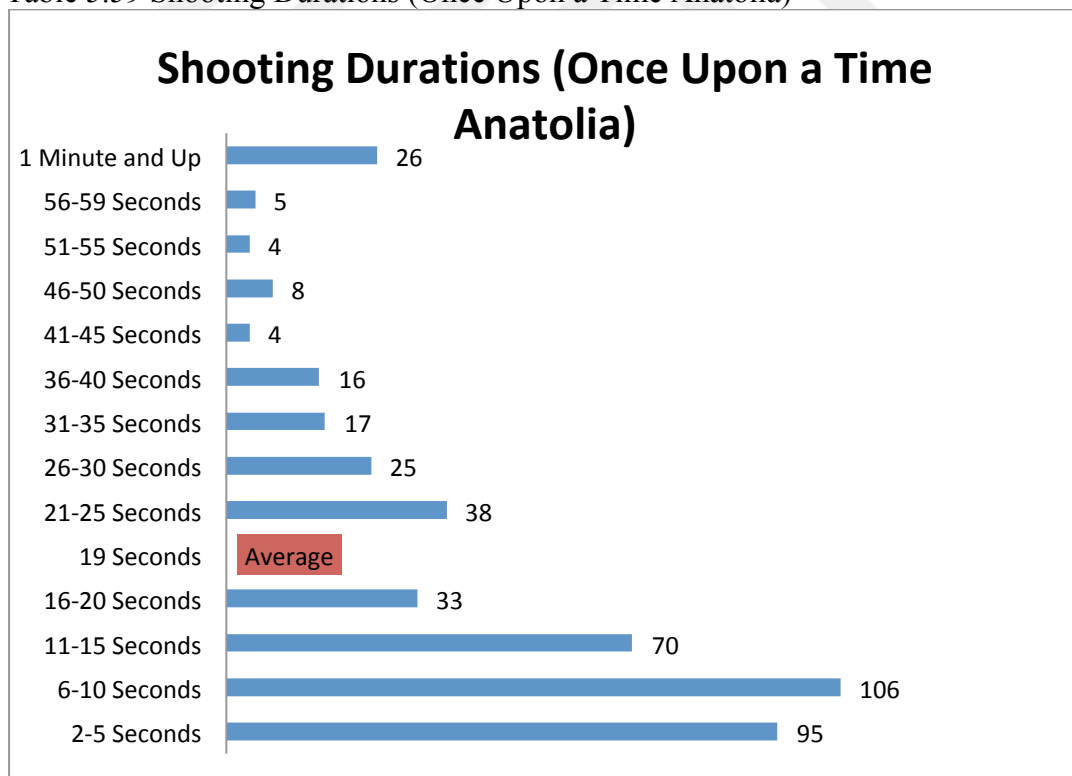
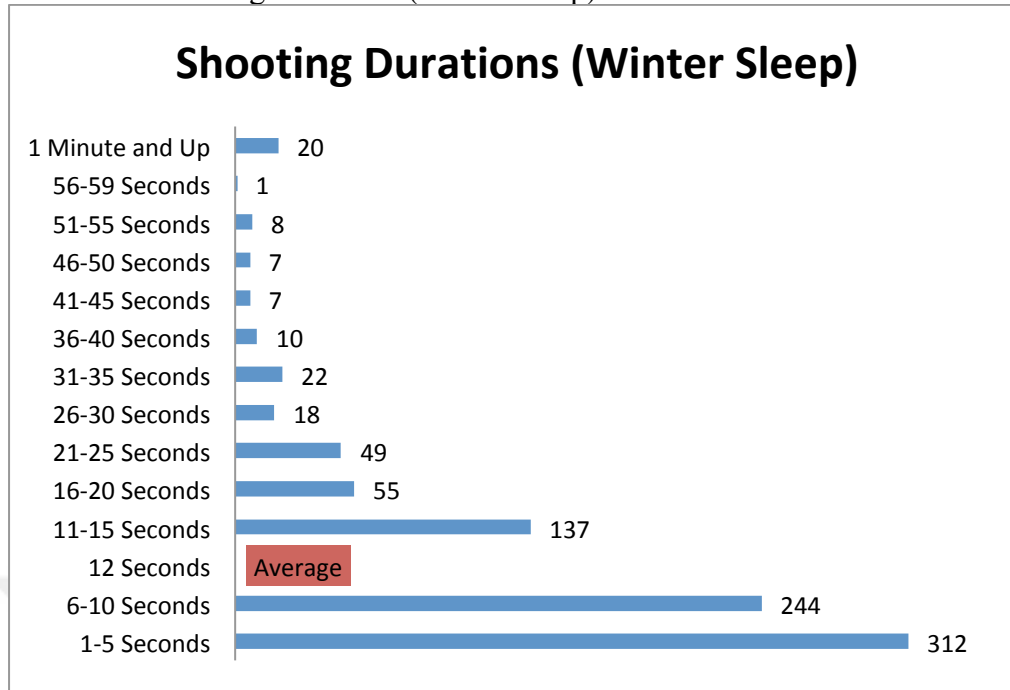


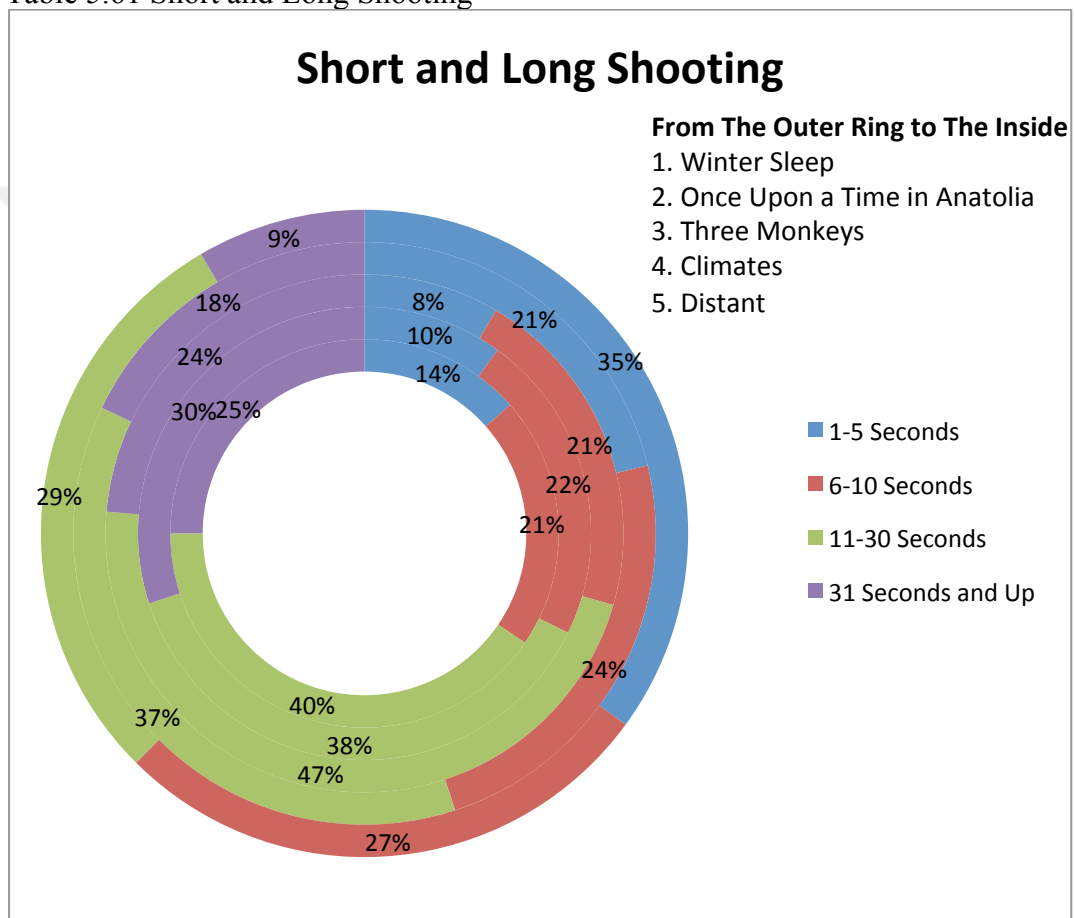
Table 5.60 Shooting Durations (Winter Sleep)



In Distant, there are 23 shots of 1 minute or more. There are 22 in Climates, 23 in Three Monkeys, 26 in Once Upon A Time in Anatolia and 20 in Winter Sleep. Regardless of the time in his films, the director used a plan of between 20 and 26 in each film for 1 minute or more. In terms of short plan usage, Climates has at least 18 and winter sleep 312 plans. The average shooting time for Distant is 24 seconds. The average shooting time for climates is 30 seconds. The average shooting time for Three Monkeys is 26 seconds. Once Upon A Time in Anatolia has an average shooting time of 19 seconds. Winter Sleep has an average shooting time of 12 seconds. The slowest rhythm of the films reviewed is Climates with an average of 30 seconds. In second place is three monkeys 26 by second. The fastest-rhythmed film is Winter Sleep, with an average of 12 seconds. However, such an assessment alone is not enough. When it comes to tempo and rhythm, when the tempo in the film itself is faster, it passes quickly at the time that people perceive. In addition to the shooting numbers here, it should be decided whether the camera is moving, the motion in front of the camera and the amount of dialogue. The film is the slowest film in terms of static shots usage

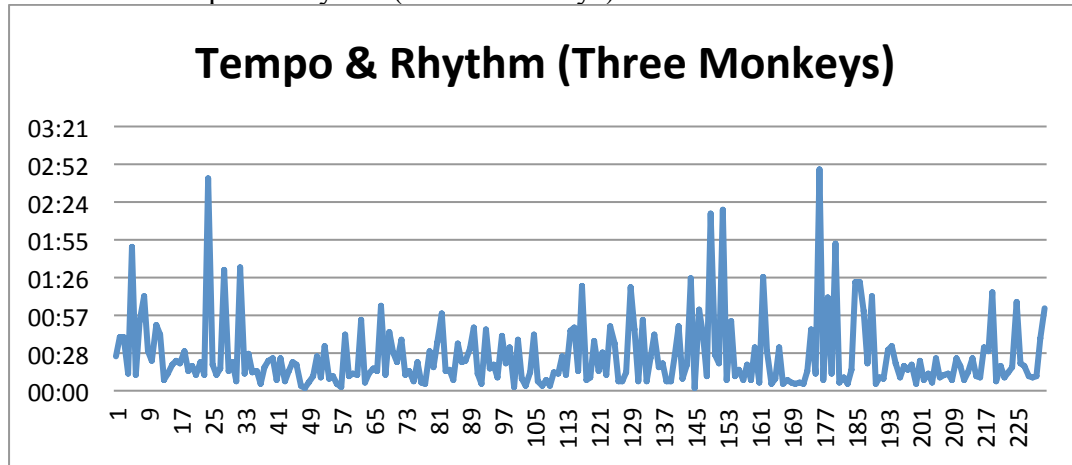
rate, the amount of motion and dialogue in front of the camera. Although the average shooting time is 24 seconds, the flow of time is much slower than other films in terms of action and amount of dialogue. Follow Shot and amors have the lowest number of Distant films in usage rates. In the distant film, the amount of conflict and motion is very low.

Table 5.61 Short and Long Shooting



The longest-being plans over 30 seconds are most commonly used in Climates, with a usage rate of 30%. The film with the lowest odds is Winter Sleep with 9%. Winter Sleep has a 62% share in the entire film, which is between 1-10 seconds when examined in terms of short plans usage. Once Upon A Time in Anatolia is in second place with a rate of 45%. The last film to be in line for fast-moving plans is Three Monkeys with 29%.

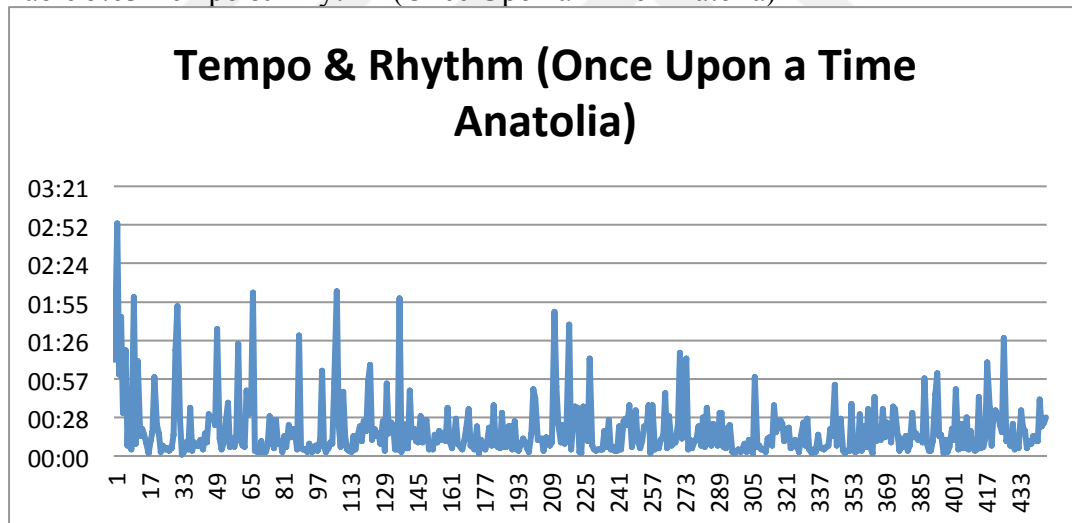
Table 5.62 Tempo & Rhythm (Three Monkeys)



Three Monkeys initially shoot very slowly in terms of tempo and rhythm.

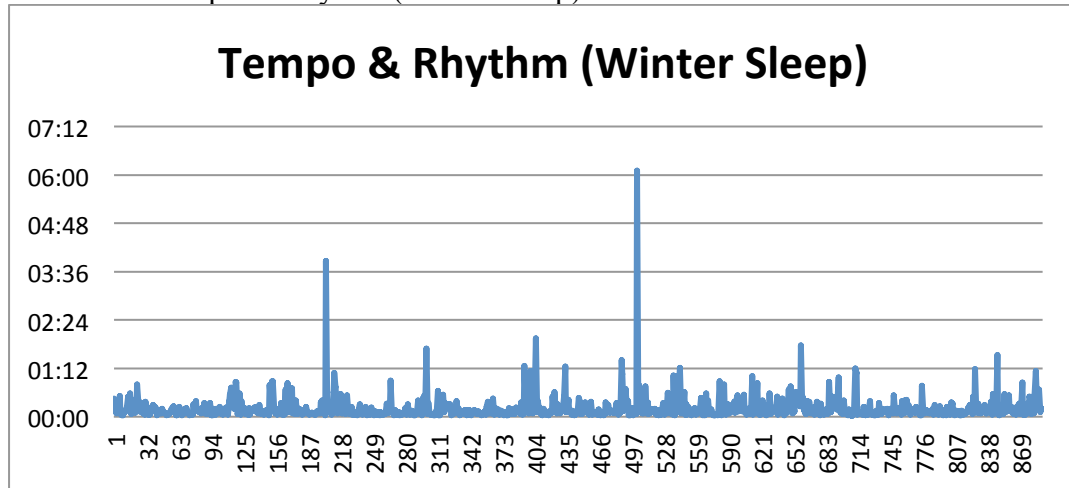
Between the 33rd shot and the 50th shot speeds up a bit and then it slows down gradually. Towards the end of the film, the tempo increases slightly, but the film generally watches at a slow pace. Shots over 30 seconds are too many.

Table 5.63 Tempo & Rhythm (Once Upon a Time Anatolia)



Once Upon A Time in Anatolia, the tempo of the film moves very slowly at first.141. For the film, which gets a little faster after shooting, it can be said that it starts slowly and accelerates.

Table 5.64 Tempo & Rhythm (Winter Sleep)



Winter Sleep Nuri Bilge Ceylan's film has the fastest tempo compared to other films. The tempo slows down a bit in the middle of the film, but has a better rhythm at the beginning and the end of the film. 813. After shooting, the rhythm decreases slightly in the final episode.

5.5.12. Twelfth Criterion: Color and Ligh

Nuri Bilge Ceylan's films show that he prefers daylight and light sources in the environment as sources of light. Indoor spaces use the light reflected from the window in the general plan and the light sources that exist in the environment. Indoors, it uses special lighting on the character's face during close-ups. It often uses reverse light during daytime shooting. Nuri Bilge Ceylan uses color as a means of creating meaning for intimate or distant postures in his films. There is also the dominant tone of the entire film. The shades of gray in Distant, a greenish tone in Climates, and a gray and dark gray tone in Three Monkeys. The director plays in digital media with color and light. For this reason, sometimes an exaggerated sunset, sometimes increased saturation colors appear.

6. SONUÇ

In the early days, moviemakers' filmed what they saw with the excitement of finding a vehicle that could re-present reality. These films are just those who are worried about showing, away from worrying about telling things. After a while, recording and showing reality, presenting the same things, is not attracted enough attention in the audience. These first films are not yet a work of art. The way to be a work of art depends on the work having something to say. Cinema has provided the power to be an art tool since it succeeded in telling stories. Cinema tells stories, especially through editing and Scales of Shots, thanks to its unique technical features. Film artists also find answers to the question of whether form is important or content is important when telling stories. Art is a technique for formalist theorists. Victor Shklovsky, one of the leading figures, said style is art itself. Among them are those who have a different meaning from shooting techniques, especially close-ups and detail shots. Balazs Scales of Shots, for example, loves close up scales from within. According to him, this kind of filming allows people to notice details and gestures that they have never seen before. According to them, the object should be positioned in front and editing with a rhythm. Besides being artistic, they thought that this kind of detail was not boring by means of appropriate cuts and repetitions. Furthermore, they believe that the amount, type and placement of objects placed in the foreground reveal the stylist of a director. Nuri Bilge Ceylan's style is also hidden in the shapes of the people he placed in the front area. Close-up shots chest shots and shoulder shots are his favorite types of shots. However, the expression of these people placed in the front area and the new meanings they create with other objects or people are more important to him. Placing people in the front area and looking at it from behind or in front of it, using the lower angle or upper angle is one of the important techniques

Nuri Bilge Ceylan uses to create expression. There are no quick cuts in its front area, where people are placed. It avoids creating meaning through editing techniques. It is obvious that he does not use punctuation too much except for cutting from the editing techniques. However, it is not because he's against them altogether. Some movies use punctuation, even if it is a little. Nuri Bilge Ceylan seems to think about punctuation as well as the formalist theorist Balazs. According to Balazs, transition methods such as fadeout and fadein, overlapping images, which finish and initiate sequences commonly used in films should be used. Such uses provide a natural mental process for the viewer, but Balazs argues that the transition effects made other than these are contrary to the spirit of the film art. Balazs is more in line with the opinion of realistic theorist Andre Bazin in terms of some of these and other inferences. Bazin believes that the interpretation of a film or scene should be left to the audience. Instead of the meaning of images created by editing techniques, it advocates to create meaning based on the naked power of a mechanically recorded image. Nuri Bilge Ceylan takes advantage of the naked power of reality when describing his subjects. It avoids punctuation and editing techniques other than cutting. Too much plan does not shoot sequences prefers longer shots. In this respect, it stands close to the style of realistic theorists. Nevertheless, the importance he attaches to close-ups and binary shots reveals his desire to convey spiritual feelings. In this respect, it can be said that he stands closer to formalist theorists. Nuri Bilge Ceylan tries many combinations in binary shoots, saving the narrative language from boring. From *Distant* to *Winter Sleep*, the duo uses Scales of Shots, all of which are similar. Many of these plans are shots that also show the location from the upper angle. Most of these shots have a high depth of field. Drawing a long plan from scales of shots is an indispensable technique for him. Each film uses plans longer than 1 minute of at least 20 pieces. It

comes to mind that he makes this choice in order to reflect his style rather than to make sense of it. Because even in films of different lengths, there is a numerical similarity in terms of long plan usage. Nuri Bilge Ceylan has the understanding of realistic filmmakers in terms of long plan usage. Long shots, not cutting to the other scene unless necessary, the use of scrolling cameras and depth of field in composition are the formats that realistic film theorists like. These theorists find the power of the film in its content, the objective reality it records. According to them, the main task of the camera is to take a position that does not interfere much with objective reality. Cinema should show the material world as it is, instead of transforming life. Editing techniques and Scales of Shots should only be used to add a relationship to the topic described. Nuri Bilge Ceylan films have very low cuts. The average cutting time for films exceeds 20 seconds. It refrains from cutting unless it is mandatory. In terms of using the language of cinema in this way, it is one of the makers of realistic films. He does not use extra light sources in his films. It benefits from daylight and ambient lights. Because he wants to present reality as it is. The techniques used in a film and the way they are used reveal your artistic posture. Nuri Bilge Ceylan is close to realistic theorists of the French school with its use of cinema techniques. The Cannes Film Festival appreciates this. Moreover, realistic theorists are a movement that emerged and defended there in France. Nuri Bilge Ceylan cinema captures reality not only with the technique it uses, but also with its story and its characters' usual situation. The technique you use is a tool in the presentation of reality. You are surprised by the reality of the characters and dialogues in Nuri Bilge Ceylan cinema. However, the realistic technique used presses the feet of this narrative to the ground. Nuri Bilge Ceylan cinema has a heavy language in terms of the number of cuts. In movies, the tempo is slow. In the latest films, *Once Upon a Time in Anatolia* and

Winter Sleep increase the number of cuts. The tempo rises in the last films compared to previous films. Since Three Monkeys, the number of static shots shoots is gradually reduced and the number of moving camera shots increases. In this respect, Nuri Bilge Ceylan cinema gains a more fluid language. However, there are no significant increase in camera front motions. These are films shot with a small number of actors. They usually use two shots and have a heavy tempo in terms of player movements. There is not much player momentum in these films, but the use of dialogue is increasing in films. These increases reduce the stagnation and slow tempo of the films relatively. Nuri Bilge Ceylan uses editing techniques and punctuation more in his latest films. Digital video-audio applications, fade in and fade out, zoom in, and their use of dissolve in text increases. Initially minimal, the amateur player and a small number of set crews change towards the latest films, professional players, and a large number of set teams. Uses more in digital color, light, and other audio-video effects movies. Nuri Bilge Ceylan cinema is in line with the definition of minimal cinema with its initial films. However, it is observed that he has moved away from this line with the film Three Monkeys. The minimal proximity to cinema in his early films seems to be a necessity for small-budget films.

Nuri Bilge Ceylan proves that Auteur is a director with similar shooting measurements and a similar number of long plans, similar natural sound repetitions, natural light-color use and solid dialogues in each film. This kind of use is like a director's signature. Each film uses a similar opening, type streaming format, and a similar ending. He signs his films with this kind of use. Consequently, Nuri Bilge Ceylan cinema is anxious to be realistic in its narrative and has a distinctively unique form.

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