THE REPUBLIC OF TURKEY
BAHÇEŞEHİR UNIVERSITY

FILMIC REALITY: A CASE STUDY OF BONNIE AND CLYDE

Master's Thesis

ELİF TURAN

ISTANBUL, 2021

THE REPUBLIC OF TURKEY
BAHCESEHİR UNIVERSITY

THE GRADUATE SCHOOL
FILM AND TELEVISION MASTER'S PROGRAM

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ISTANBUL, 2021

T.C.
BAHCESEHIR UNIVERSITY
GRADUATE SCHOOL

..18../.06.../.2021....

MASTER THESIS APPROVAL FORM

Program Name:	Film and Television
Student's Name and Surname:	Elif TURAN
Name Of The Thesis:	Filmic Reality: A Case of Study Bonnie and Clyde
Thesis Defense Date:	18/06/2021

This thesis has been approved by the Graduate School which has fulfilled the necessary conditions as Master thesis.

Assoc. Prof. Dr. Burak KÜNTAY
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This thesis was read by us, quality and content as a Master's thesis has been seen and accepted as sufficient.

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ACKNOWLEDGEMENTS

I want to express my deep gratitude to my supervisor Asst. Prof. Dr. Gönül Eda ÖZGÜL TAHAN and all of my teachers in film and TV department.

Istanbul, June 2021 Elif TURAN

ABSTRACT

FILMIC REALITY: A CASE STUDY OF BONNIE AND CLYDE

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Film and Television Master's Program

Advisor: Asst. Prof. Dr. Gönül Eda Özgül Tahan

June 2021, 205 Pages

The relationship between cinema and reality has been the most critical debate throughout film history. In film studies, most of the theories have carried a representational approach while few of them have adopted a non-representational approach. However, by reducing cinema to physical reality, the representational approaches underestimate cinema as an art form. This study aims to bring a liberating approach to this discussion by seeing movies as part of their own reality. This study builds its argument on Richard Rushton's concept of filmic reality and tries to answer the following questions; what kind of reality films produce and how they do that, how films affect the physical reality, and contribute to our experience of reality.

Firstly, this study examined the approaches on the relationship between art and reality and cinema and reality. In this regard, it has been concluded that art has produced its own reality throughout history.

Lastly, to determine the kind of reality that cinema produces, the theories that understand films as a reality are brought together under the concept of filmic reality. Within the framework of these theories, a film analysis method has been created that considers films as realities. Three films about Bonnie and Clyde that were shot in different periods, were evaluated in terms of their filmic realities. The main purpose of this analysis is to explore how movies have changed the story by creating a new Bonnie and Clyde. While this method evaluates films in the historical context and within the framework of medium specificity features, it also analyzes how the film creates its own reality by using the concepts of filmic mind, filmic body, and filmic thinking.

As a result of this study, a new perspective is brought to film studies and to the concept of reality, by presenting an approach that evaluates films based on their realities.

Keywords: Filmic Reality, Reality, Film Theory, Bonnie and Clyde.

ÖZET

FİLMİK GERÇEKLİK: BONNIE VE CLYDE ÖZELİNDE ÇALIŞMA

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Sinema ve Televizyon Yüksek Lisans Programı

Tez Danışmanı: Dr. Öğr. Üyesi Gönül Eda Özgül Tahan

Haziran 2021, 205 Sayfa

Sinema ve gerçeklik ilişkisi, sinema tarihi boyunca en çok tartışılan konu olmuştur. Sinema çalışmalarında çoğu teori, sinemayı temsili bir anlayışla ele almıştır. Temsili yaklaşımlar sinemayı fiziksel gerçekliğe indirgeyerek, sinemanın sanat olma özelliğini göz ardı etmektedir. Bu çalışma, filmleri kendi gerçeklerinin bir parçası olarak görerek, bu tartışmaya özgürleştirici ve çağdaş bir yaklaşım getirmeyi hedeflemektedir. Bu çalışma argümanını, Richard Rushton'un filmik gerçeklik kavramı üzerinden oluşturmaktadır. Çalışmada filmlerin; fiziksel gerçekliği nasıl etkilediği ve gerçeklik deneyimimize nasıl bir katkısı olduğu, kendi gerçekliğini nasıl yarattığı ve ne tarz bir gerçeklik ürettiği ortaya konulmaya çalışılmıştır.

Bu çalışmada, öncelikle sanat ve gerçeklik ilişkisiyle ilgili yaklaşımların sanat tarihi boyunca nasıl değiştiği incelenmiş ve tarih boyunca sanatın kendi gerçekliğini ürettiği sonucuna varılmıştır. Daha sonra sinema ve gerçeklik ilişkisine odaklanılarak, bu ilişkinin sinema tarihi boyunca nasıl değiştiği incelenmiş ve erken dönem film teorilerinin ve dijital çağ ile ortaya çıkan teorilerin, sinemayı bir gerçeklik olarak görmeye daha yakın olduğu sonucuna varılmıştır.

Sinemanın nasıl bir gerçeklik ürettiğini ortaya koymak için son bölümde, sinema tarihi boyunca filmleri gerçeklik olarak gören teoriler, filmik gerçeklik kavramı altında bir araya getirilmiştir. Bu teoriler çerçevesinde bir film analiz yöntemi oluşturularak, Bonnie and Clyde ile ilgili farklı dönemlerde çekilmiş üç film, filmik gerçeklikleri üzerinden değerlendirilmiştir. Bu yöntem filmleri tarihsel bağlamda ve araca özgü özellikleri çerçevesinde değerlendirken, filmik zihin, filmik vücut, filmik düşünme gibi kavramlar yardımıyla da filmin kendi gerçekliğini nasıl oluşturduğunu ortaya koymaktadır.

Araştırmanın sonucunda, filmleri kendi gerçeklikleri üzerinden değerlendiren bir yaklaşım sunularak, film çalışmalarına ve gerçeklik kavramına yeni bir bakış açısı getirilmektedir.

Anahtar Kelimeler: Filmik Gerçeklik, Gerçeklik, Film Teorisi, Bonnie ve Clyde

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1. INTRODUCTION

Since the beginning of history, people have tried to find a meaning of their existence. Throughout this grand search, humanity produced thousands of imaginary products; dreams, ideas, artworks. From Aristotle's concept of morality to the current concepts of the digital age, imaginative creations by the human mind have been used to understand life, existence, and the world. As imaginary products of the human mind, artworks became the most used practice in this manner. However, their relationship with reality has been related to the physical world. Even though approaching reality in art has changed with the new artistic forms -which are considered a product of socio-cultural, political, economic transformations- representational approaches of academia and the art world have not changed much.

The ontological status of reality produced in an artwork is one of the most debatable subjects both in academia and the art world. Throughout the history of art theories, understanding of "*art as mimesis*" has lead artworks to be seen as imitation, reflection, copy, representation, reproduction. Yet art is never considered as a "*primary being*", a first-hand reality (Rushton 2011, p. 2). Since the understanding of art as a secondary being labels the artwork as a representational product, it may decrease the value of artworks. This idea produces the understanding that reality is representative; hence, it assigns the purpose of art to a representation, which limits the imagination side of art. In the second half of the twentieth century, academic studies have shown that perception can go beyond physical reality, and artworks create such perception and communication with those exposed to them. By examining art as reality, we can expand our views and understanding of art.

This thesis will try to determine the relationship between reality and art by choosing the seventh art, cinema, due to cinema's incredible collaboration with other art forms from its very early stage. As a medium that contains other art forms, cinema is never accepted apart from physical reality. Cinema had gone through many criticisms because of its design by nature. After the invention of cinema, its photographic nature reduced cinema

to the mechanical reproduction of reality. Later, meaning-centered criticism became the main approach to film studies which is a representational approach to cinema. Because of the representational approaches, cinema has been mistreated as a reproduction of the images captured by the camera.

This thesis suggests that films create filmic perception and filmic temporality, which can not be comparable to physical reality. Hence, this thesis aims to provide a non-representational approach to film studies which is an under-appreciated approach throughout cinema's history. For the purpose of this study, an extensive literature survey has been done on the theories regarding the relationship between art and reality. Thus, this thesis will explore different theories about how cinema had been seen as a secondary being through history to move on to more contemporary theories that had considered cinema as a primary being. This thesis builds its argument within the framework of Richard Rushton's concept of "filmic reality". Because of that, after the literature survey, this thesis will present a case study to exemplify the filmic reality analysis. Rushton points out that filmic reality is not a film theory, but it is a new way to see cinema. Hence, this thesis does not propose a new film theory; instead, it proposes a new way of looking to film theories and film analysis by challenging them with the non-representational approach; filmic reality.

This research is structured around four chapters. The main objective of this thesis throughout these four chapters is to present a contemporary approach to the study of film aesthetics by examining cinema as a primary being- a first-hand reality. Based on this main objective, the following questions will be answered; how do films produce their own reality, what type of reality do films produce, how do films affect the way we structure our lives, what impressions or thoughts do we get from films, and how do films contribute to our experience of reality? Along with this goal, this thesis also observes representational approaches to art and, more specifically, to the cinema. Hence, this thesis also seeks to answer the following questions: how has the relationship between art and reality been seen through the history of art, how has the relationship between art and reality changed, how has relationship between cinema and reality been seen through the history of cinema, how relationship between cinema and reality has changed?

The first chapter of this thesis focuses on the theories regarding the relationship between art and reality from Ancient Greek philosophers to digitalization in the first half of the twenty-first century. The chapter's main argument is about the reality of art always being a new creation because artworks are never faithful to reality. Hence, this chapter approaches these theories by challenging them with a non-representational understanding. The chapter suggests that even the most radical realist approaches carry a construction/creation of reality that searches for a greater meaning than a representation of physical reality. Moreover, when art got closest to physical reality, it always went beyond it.

The second chapter of this thesis focuses on the theories regarding the relationship between cinema and reality from the early responses to new approaches in the first half of the twenty-first century. The chapter observes how cinema had been evaluated with a representational approach and how this understanding starts to get challenged. The chapter analyzes film theory by exploring photographic nature-based theories, meaning-centered theories with a critical approach. Film theories restricted cinema in terms of certain rules and modulations. Hence, the chapter starts with reconstituting the early responses to cinema and moves to the criticism of more contemporary approaches by challenging them with non-representational approaches. Recent studies show that the non-representational approach to film studies has a future in the digital age.

The third chapter of this thesis focuses on the approach called filmic reality. The chapter's main argument is that as a new approach filmic reality can change film studies by adjusting a non-representational approach to it. Filmic reality suggests that films "*create realities, they create possibilities, situations, and events that have not had a previous existence; they give rise to objects and subjects whose reality is filmic*" (Rushton 2011, p. 4). Filmic reality is examined with the other ideas that constitute or suggest a different version of filmic reality. To illustrate how cinema produces its own reality, the chapter presents a case study that analyzes three different films that are retelling the real-life story of Bonnie and Clyde. These three films create their own Bonnie and Clyde in their own ways. Bonnie and Clyde have a historical reality however their historical reality is not unified; just like its films, their historical reality has also been produced multiple times.

Bonnie and Clyde are popular culture icons, and their story became public domain over the years. Bonnie and Clyde's story had an impact on many different art forms such as literature, tv shows, movies, academic works, songs, and a Broadway musical later on[1]. Bonnie and Clyde are some of the most influential couples in history. Because Bonnie and Clyde is a partner in a crime story, it has influenced some other couples in cult crime films. Among these, *They Live By Night* (1947), *À bout de souff*le (1960), *Natural Born Killers* (1994), *Heathers* (1988), *Thelma and Louise* (1991) can be counted. However, the story is also retold by being more loyal yet unique to the original story by some other films. Among these, three films have been selected because of their ability to create a different filmic reality experience along with their interpretation of the story. These films have been shot in different decades, and each constitutes a different reality. Chronologically the first film is *Bonnie and Clyde* (1954), which is a cult film and known as the film that started the new Hollywood, the second film is *Teenage Bonnie and Klepto Clyde* (1992) which is the teenage rebellion film that is adapted to the period in which it was shot, and the third film is *The Highwaymen* (2019) which is a Netflix production and the most recent version of Bonnie and Clyde story that retells the story from the detectives' side. Each film produces a unique Bonnie and Clyde interpretation by adding their own reality to the dramatic elements of the story.

Even though there is criticism towards the representational approach to film studies, this criticism stayed as part of individual claims. The non-Representational understanding has been suggested as an approach to cinema from the beginning of film history. However, it is never considered as a general approach to film studies. In his book *Refractions of*

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[1] Films based on Bonnie and Clyde story: *The Bonnie Parker Story (1958), Bonnie and Clyde (1967), Teenage Bonnie and Klepto Clyde (1993), Bonnie & Clyde: Justified (2013), The Highwaymen (2019)*; TV-Show based on Bonnie and Clyde story; *Bonnie & Clyde: The True Story (1992)*: Books based on Bonnie and Clyde story: *Side By Side: A Novel of Bonnie and Clyde (2018)*; Songs based on Bonnie and Clyde story: *Bonnie and Clyde (Serge Gainsbourg, 1967) A Day in the Life of Bonnie and Clyde (Mel Torme, 1968)*; Broadway Musical based on Bonnie and Clyde story: *Bonnie & Cylde (2009)*; Academic works based on Bonnie and Clyde story: The New Hollywood: *From Bonnie and Clyde to Star Wars (Peter Krämer, 2005), Bonnie and Clyde (Roger Evert,2002), Arthur Penn's Bonnie and Clyde (Lester D. Friedman, 2000).*

Reality: Philosophy and the Moving Image (2009), John Mullarkey (2009, p. 11) claims that the idea that "*films can think for themselves*" is taking more interest among philosophers lately. With the digital developments and new technologies, cinema already out-came its photographic nature, and it lost its bounds to physical reality (3D, CGI, Virtual Reality, Artificial Intelligence). Mullarkey (2009, p. 16) suggests that "*there are only impure realities that participate with each other in refractive processes*"; hence when we accept that reality is not singular, we can multiply our perception. This is where cinema comes in because cinema does not present a fixed reality; it has a plural reality. Cinema is open to endless opportunities, so does film studies. However, studies and researches on films that are not limited to representational approaches are needed to achieve this goal. Filmic reality that will be presented in this research may provide a better approach to improve film studies. By seeing films as part of reality, this thesis wants to bring a liberated approach to the film and reality debate that has been continuing for many years.

2. ART AND REALITY: THEORIES

This chapter focuses on the in art from Ancient Greek philosophers to digitalization in the first half of the twenty-first century; by doing so, the chapter observes how approaches to reality and art have changed through art history. The chapter argues that the reality of art was always a new creation because artworks were never faithful to reality. The chapter starts with the understanding of mimesis which claims that art imitates nature. In this respect, Plato's and Aristotle's ideas on reality and art are revisited. The chapter suggests that even though Plato's and Aristotle's believed that art has a mimetic ability, Aristotle purports that art creates a better morality because it gives an ideal world. In addition to that, according to John Mullarkey, Plato rejected art, but he wrote like a poet. Hence, from a twenty-first-century perspective, their mimesis does not seem so restrictive towards art.

The chapter moves to Renaissance Art and its relationship with reality. This era has one of the most restricted ideas on art and reality. With a single-point perspective and urge to create detailed paintings, the experience of the painting was heavily restricted. However, the chapter points out that the first critic to mimetic approach in the Renaissance era was Sir Philip Sidney. According to him, art should represent nature in an ideal way. However, ideal means something that does not exist in the physical world. Hence, the chapter suggests that each attempt to idealize a painting is a construction of a new reality.

The chapter then moves to the Realist period and its relationship with reality. The chapter suggests that even the most radical realist approaches carry a construction/creation of reality that searches for a greater meaning than the representation of physical reality. For instance, the chapter points out the deliberate construction of physical reality in the 17th-century Dutch landscape paintings or how Social Realist artworks were ideologically constructed. By pointing out these examples, the chapter suggests that realist approaches involve a construction of reality. However, the chapter claims that when art got closest to physical reality, it always went beyond it.

The chapter continues with Modernist approaches and their relationship with reality. In this era, artist's interpretation and creativity became the most important approach in art. Hence, representation slowly lost its importance. The chapter suggests that with the blurring lines between reality and art, perception became the main feature of the painting. However, the chapter also focuses on how photography brought the word reproduction into the art world. Photography freed painting from its bounds with reality; at the same time, it brought a brand new representational approach which is the most difficult to challenge. However, the chapter suggests that the criticisms towards photographic objectivism and representative approach made the Modernist era the first decisive break from a restrictive understanding of reality.

At the end of the chapter, this thesis moves on to the digital age and its relationship with reality. The chapter suggests that digital technologies have changed the understanding of reality by creating a reality out of nothing. The digital age presents a digital reality. Hence, the chapter suggests that to perceive reality, we need imaginative creations more than ever because reality is expanded and augmented, even turned out to be virtual and artificial in the digital age.

2.1 ART AS MIMESIS

The first theory regarding the relationship between reality and art is the mimesis theory by Plato and Aristotle. This theory remained as the main understanding of art until almost the late eighteenth century (Brill 1972, p. 18). With the establishment of poetry and theatre, Ancient Greek philosophers have had many thoughts on the aesthetic properties and their purposes. They tried to understand the value and function of aesthetic properties. They have found a connection between aesthetic properties and nature. The first ideas about reality and art were focused on imitation theory. Imitation theory claims that art imitates nature. However, Plato argues that art imitates reality, so for him, art is a copy of reality. For Aristoteles, art imitates reality as it should be, so it can be argued that it is an interpretation.

Plato and Aristotle tried to understand the notions and elements of art. Their work focused on poetry their work mostly. They both explored the relationship between art and imitation. Even though they both supported the idea that "art is mimetic", they approached the issue from different points. Plato deals with the concept of the ideal world; Aristotle believes that art imitates reality as it should be. Plato's view on the mimesis shows that the ideal world can not be reachable by art because by creating an imitation of reality, art takes us further from reality. On the contrary, Aristotle believes that we can reach the ideal with the creation of art because art creates an ideal reality.

According to Plato (2008, p. 73), art takes one away from the world of ideas, and he belittles art because of that. The artist's interpretation of the real (imitation) distorts the truth. Plato uses the word mimesis as "*mimesis suggests image, a visual image related to imitation, representation*" (Brill 1972, p. 18). Plato argues that the function of art is to teach morality. He believes that to create an aesthetic property, art needs ethics. Hence, according to him, mimesis is dangerous for the education of the young because we imitate what we see from childhood; we adapt the examples before us. Plato believes that art creates an imitation of reality. Therefore young people understand art as the real. Muses of the poets - the imaginary distorts the good and bad, and it gives young people wrong moral insights.

> "*Imitative poets simply hold up a mirror to the world, reflecting one perspective on actual objects while potentially fooling their audience into believing that they perceive the phenomenon itself, in the manner of a trompe l'oeil -deceive the eye"* (Wallach 2001, p. 322).

Therefore according to Plato, a poet's work is a reflection of the real but not reality itself, and because it reflects one perspective, it distorts the reality- it is an imitation of reality. Plato believes that while philosophy is dealing with the ideal, poetry distorts that ideal. Therefore philosophy is superior to poetry. In his book Republic, the mimetic poets are not even allowed to enter the city-state. However, according to John Mullarkey's (2009, p. 11) interpretation, "*Plato banished the poets, yet he wrote like a poet*". His cave allegory is an excellent example of this interpretation. Even though Plato's understanding of reality is quite different from Aristotle's, in his cave allegory, he describes how reality is a reflection; however, his poetic approach makes it further from this representational

approach by constructing a new reality.

Plato has a different view of the understanding of reality. According to his cave allegory, humans live in a cave from their childhood. They are chained and prisoned in this cave and can only see what is before them. Above and behind them, there is a fire that causes a shadow on the wall before them. According to Plato (2017, p. 9) what they actually see is *"only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave"*. Because of that, the reality that they can reach is just a reflection of themselves. Hence, cave allegory demonstrates that the actual reality is unreachable. When we try to understand mimesis from Plato's cave allegory it's inevitable that art can only reach a reflection of the real. Because reality deals with the ideal world, however, the reflection that art creates puts a distance to reality. He believed that reality has existed in the ideal world as forms however, it might be never reachable. He believed that ideal forms exist and we perceive the world from these ideal forms. According to him, there are two different worlds that exist; the world of becoming and the world of being. The world of becoming is the one we perceive in our daily lives (like the cave), on the other hand, world of being is where ideas and forms exist (light outside of the cave). So that, those ideas and forms reflect on the world of becoming; therefore, from Plato's perspective, "*all we see or seem is but a dream within a dream*" (Poe 1827). Thus according to Plato, what art stands for is just a dream because art imitates the world of becoming, a world of reflection.

On the other hand, even though Aristotle also supports the idea of mimesis and sees the poet as an imitator, he approaches this theory from quite a different point. According to Aristotle's Poetics, *art is mimesis, "an imitation of the world"*. He argues that imitation comes from childhood and helps to learn. He believes that as an art form, tragedy is an imitation of certain people and actions, and tragedy can actually provide moral insights and foster them (as opposed to Plato's ideas). Aristotle's mimesis is the idea of reflecting reality.

According to Aristotle, art does not show things as they are; on the contrary, it shows how they ought to be. He believes art can be educational because art can show better

possibilities, it can educate the young. Thus Aristotle believes in the connection between art and philosophy. He does not see philosophy as superior to art as Plato does. However, he does not think that art's function is to teach morality.

Instead, he comes up with a concept of "catharsis" as a function of art. "*The theory of catharsis presupposes that there is an integral connection between some aspects of the structure of the work and the response of the audience"* (Landa 2004, p. 22). In Noël Carroll's (1999, p. 20) understanding, art "*is stimulated emotional responses for a beneficial purpose*". Thus catharsis becomes a necessary element for the audience's response to the artwork. According to Aristotle, catharsis, by its nature, functions as a primary mission for the artwork. Catharsis helps the audience (receiver) to feel satisfaction and release. Hence it helps the audience to reach better moral insights. "*A tragedy, then, is the imitation of an action that consisting of incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions*" (Barker 2008, p.49). These emotions - pity and fear help to reach a better moral insight. Because, according to him, catharsis creates a feeling of salvation from dangerous emotions. According to Aristotle, catharsis is necessary to give the audience "*a periodic opportunity of excitation and outlet through the medium of art, the process being at the same time a pleasurable one*" (Copleston 1993, p.367). Aristotle supported the idea that art creates an imitation of reality. He even suggested that using real historical names in an artwork (literature) artist can increase the imitation of reality which can help the catharsis gets stronger. Aristotle believed in causes and purposes rather than forms because he understood change as a progressive element to reach its potential. According to him, reality can be captured by reaching the full potential of the being. According to him, art helps to realize this ideal and reach potential. Because the experience of art helps us to understand the nature of reality, perhaps it is the only way to do that. Aristotle says that "*the chief forms of beauty are order and symmetry and definiteness"* (Copleston 1993, p. 359). He believed that there should be order in the artwork, which later became a decisive factor in Renaissance art.

Early mimesis theories have supported the idea of an imitation of reality in art. However, this theory has failed by not seeing how art can go beyond "the real". It can reach beyond

"the real", and it can create its own reality. Even though Aristotle believed that art could reach the ideal (it is even maybe the only way to reach the real), he still was thinking that art is an imitation and not a primary being which "will be" discussed in other chapters.

2.2 THE RENAISSANCE ART

The idea of mimesis has influenced art throughout history. Especially in painting, according to mimesis theory, the idea of reaching reality could only be possible by imitating what is real. The idea of imitation became even more relevant during the Renaissance period. In the Renaissance period, the Ancient Greek literature and writings were translated and dominated art in general. The ancient ideas and thoughts determined the general approach to art. However, theorists and artists of the Renaissance period modified Aristotle and Plato's perception of "mimesis". Instead of supporting the idea that art imitates nature, they argue that art represents what is in nature in an ideal way.

During the Renaissance period, Sir Philip Sidney became the first to criticize imitation theory in his essay "*An Apology for Poetry*" (1595). He believed that art does not imitate nature like a copy; instead, it represents the idealized versions. He firmly believes that all artworks consist of elements of nature; however, the artist's purpose is "to teach and delight". This idea shares resemblances with Aristotle's theory; however, it differs in his approach to the artist. Sir Philip Sidney demonstrates that Romans used to call poets as "*vates*"[2] which means a diviner, foreseer, or prophet, and the Greek word of the poet means "*a maker*". According to him, artists reflect nature as it should be. Renaissance thinkers believed that beauty is the way to reach the ideal. Hence, with the Renaissance period, beauty and harmony became the essential elements of an artwork, and the artists tried to reach this ideal beauty. They have tried to create perfection in the manner of reaching beauty. This idea created the modern understanding of the 20th century.

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[2] In Greek, the philosophical description of "poiesis" means bringing something into the world which did not exist before. The etymological meaning of "poet" is "to make". Therefore in here, Sir Philip Sidney depicts that the poet is the one who makes, creates something, and brings it to the world for the first time. Online Etymology Dictionary, Poet, https://www.etymonline.com/word/poet. [accessed 01 February 2021].

With the single-point perspective technique, a new understanding of reality emerged in paintings during the first decades of the fifteenth century. The emerging humanism during the Renaissance period has created a new way of seeing. "*The paintings of the time present a new human-oriented relationship to reality for their viewers and listeners"* (Lütteken 2019, p. 4). A single-point (linear) perspective puts the viewer in a godly position. The viewer has the illusionary perception of having the ability to control what is before them. With this new perception that is created by the single-point perspective technique, "*the components of the representation were now focused on and centered on an imaginary observer"* (Lütteken 2019, p. 119). For instance, Leonardo da Vinci used a single-point perspective to put the viewer in the center to create a spiritual sensibility. Thus this new human-oriented perspective created a restricted (because of its singularity) yet a new reality in a way. In the manner of human-oriented perception, art had the ability to work with science. The artists of the time had evaluated this new perception as a scientific one. This single-point perspective required the use of mathematical techniques. These methods gave birth to a whole new point to the purpose of the artwork: Science-based artworks of the time tried to reach perfection and an idealized world. Thus, they constructed a new reality.

According to Bazin, "*perspective was the original sin of Western painting*" (Gray 2017, p. 7; Bazin 1960). He states that the search for true realism (the need that is to give significant expression to the world) and pseudorealism (deception aimed at fooling the eye) created confusion (Gray 2017, p. 7; Bazin 1960). He believes that medieval art was "*vividly realistic and highly spiritual, it knew nothing of the drama that came to light as a consequence of technical developments*" (Gray 2017, p. 7; Bazin 1960). Those paintings had used new techniques in their formalistic approach. However, the content was primarily spiritual (especially religious paintings). According to Bazin, those paintings copied the outside world while trying to touch a spiritual world, and that created a plastic realism (Gray 2017, p. 10; Bazin 1960). He declares that plastic arts were obsessed with likeness, and in order to achieve likeness, they have created a plastic world; however, photography freed them from this obsession (Gray 2017, p. 12; Bazin 1960). We can see that he was right by looking at the modern art of the 20th century. Because photography outlasted the likeness by having such dash realism that a painting can not

achieve, therefore this became one of the causes of the rise of modernist forms of narration.

Leonardo da Vinci believed that paintings *make images of the works of nature with more truth than poetry* (Blunt 1997, p. 27; Ludwig 1919, p. 14). According to this statement, Leonardo defended that art should truthfully reflect nature. However, this understanding of the Renaissance period shows that art is related to nature with a representational approach. Art depends on how it represents reality. Thus, art is a scientific imitation of the real. This understanding underestimates the non-representational nature of imagination through images while actually both painting and poetry deal with imagination, whether it is truthful to nature or not.

2.3 REALIST PERIOD

With the development of the modern sciences, new art styles start to focus more on the faithful replications of nature. That is because scientists and artists are equally influenced by their time. Realism created a painting style in which details are crucial and aim to be as close to reality as possible. In the 17th-century Dutch landscape painting, artists followed such a style that can be called naturalistic portrayal. Nonetheless, the understanding of the function of the art was the same as Plato's. Those artists aimed to reflect an ideal world. To do so, painters created image compositions rather than painting what is before them. Thus those paintings were composed of different images of different realities that the artist brings together to create a dramatic effect.[3] Those paintings "*transcend the replicated natural elements in the form of an ideal compositional image of their World*" (Ossing & Brauer 2006, p. 1). Hence they were not portrayals of nature as it is. Imitation theory was perceived in a completely different way in the 17th century, and the artists believed that the eye is not enough to reflect the reality on canvas.

[3] In Jan van Goyen's painting, The Valkhof in Nijmegen (figure 2.1), the clouds have not been positioned accurately according to the geographical conditions of the area (Ossing 2006, p. 5).

Figure 2.1: The Valkhof in Nijmegen (1641), Jan van Goyen



Source: Rijksmuseum[4]

According to the 17th-century painter Samuel Van Hoogstraten *"a perfect painting is like a mirror of nature, which makes things which do not actually exist appear to exist and thus deceives in a permissible pleasurable and praiseworthy manner"* (Brusati 1995, p. 159). Therefore, the artist needs to get involved with reality physically and affectively (Weststeijn 2009, p. 133). For instance, in Hoogstraten's paintings, the coloring appears as an "*ambivalent appreciation of the ephemeral, superficial, and seductive aspects of painting*" to show the "*deceptiveness of the visible world itself*" (Weststeijn 2009, p. 16).

This construction shows that landscape painting of the 17th-18th century had a "*contrived reality*" as Ossing and Brauer described in their essay. According to their essay, the artists' interpretation of the landscape paintings could easily be seen in the portrayal of topography and meteorological conditions that are represented differently and inaccurately in the painting. These interpreted portrayals created an ideal reality instead of being faithful to "reality". Even though the portrayal is realistic, it was not representing the real. However, "*contrived reality generates in the viewer the sensation of the real*"

[4] Rijksmuseum, https://www.rijksmuseum.nl/en/collection/SK-A-122, [accessed: 4 May 2021].

(Ossing 2006, p. 1).

In the Landscape paintings of the period, a vast amount of the painting is spared for the sky. Clouds and weather are usually the main elements of the paintings. According to Ossing (2006, p. 7), because of the 16th century's "*Little Ice Age*" period*, "the objective view of reality was marked by the changing climate"* in the Landscape paintings. On the other hand, most of the 17th-century Landscape paintings depicted mythological or bib0lical stories; thus, the huge sky also had a metaphorical meaning showing the relationship between humanity and divinity. In the 18th-century, landscape paintings moved to France, where history became the content, and to England, where portraits of landlords became the content of the paintings.

In the 16th century, a new Europe was emerging. The ruling class determined the purpose of art. The developing trade and the emerging market economy and market system gave birth to a new class, "The Bourgeoisie". Thus artworks started to become consumption products. In the 17th century Holland, *"oligarchy of rich citizens and merchants, large-scale farmers and ship-owners… became primary customers of the painters"* (Ossing 2006, p. 7). Thus the customers started to influence the content of the paintings. John Berger (2008, p. 134) explains this by saying*, "oil painting did to appearances what capital did to social relations*". According to Berger's Ways of Seeing*,* art became something that reflects social status and wealth. The paintings that were ordered reflected the wealth of the wealthy. "*All reality was mechanically measured by its materiality"* (Berger 2008, p. 134). The reality of the wealthy became a commodity in these paintings. Thus Berger (2008, p. 173) explains that when a landscape painting turns into a commodity, it only functions to show the landlord's wealth and happiness, nothing more.

In the 19th century, Romanticism emerged in art. In Romanticism, the artist's emotions and imagination were emphasized, and thus it was a rejection of rationalism. Later, as a reaction to Romanticism, Realism emerged. Realist painter Gustave Courbet was supporting the idea that things should be painted as they are as he purports in his realist

manifest[5] "*painting is an essentially concrete art and can only consist of the representation of real and existing things*" (Courbet 1861). The 19th-century Realism, the main purpose was to achieve a realist representation. Details became the prime element in those paintings. Realistic details construed an allegory for the main purposes of the paintings. For instance, in William Holman Hunt's painting, The Awakening Conscience (figure 2.2) "*details are used to construct a moral allegory"* (Malpas 1997, p. 13).

Figure 2.2: The Awakening Conscience (1853), William Holman Hunt



Source: Wikipedia[6]

[5] Realist Manifesto, Gustave Courbet, 1861, https://arthistoryproject.com/artists/gustave-courbet/realist-manifesto-an-open-letter/ [accessed: 10 February 2021].

[6]Wikipedia,https://en.wikipedia.org/wiki/The_Awakening_Conscience#/media/File:Hunt-AwakeningConscience1853.jpg, [accessed: 4 May 2021].

In the painting, a woman is sitting on a man's lap in a room. However, when we examine the details, little hints about the painting start to get clear. Hunt paints the woman's hand in such a way that it became one of the center points of the painting. Hunt lights the woman's fingers to make it clear that she has rings on all of her fingers except one. Hunt positions the man's hand right under her hand. All these efforts hidden as details in the painting are to show the absence of a wedding ring. The reason for that is The Awakening Conscience is a painting of a mistress and her lover. Hence, Hunt shows a moral awakening.

On the other hand, 19th-century literature took an interest in the realist movement in a broader sense. Writers started to notice the changes in social life more quickly with the French and Industrial Revolutions (Larkin 1977, p. 8). While the promises of the revolutions were failing, the bourgeois class had gained new privileges. As the social values kept shifting, writers searched for a more realistic version of hope in a world that they believe is no longer able to provide an independent environment for the individual (Larkin 1977, p. 8). Therefore objectivity, observation, faithfulness to reality, and determinism became the main methods of realist literature. The 19th-century realist literature relies on the claim that objective truth can be demonstrated by the writer. This modern understanding of realism mainly had been shaped in France during the 19th century. The writers chose their characters from daily life "*in their dependence upon current historical circumstances and made them the subjects of serious, problematic, and even tragic representations*" (Auerbach 2003, p. 554). Auerbach (2003, p. 554) suggests that 19th-century realist literature liberated the idea of mimesis by interpreting reality. According to him, the acute observation that representation theory suggests evolved to an aesthetic style that is "*capable of rendering sordidness and beauty with unadorned directness*" by the 19th-century realist writers (Auerbach 2003, p. 554). At the beginning of this era, Victorian writers such as Charles Dickens and George Elliot had created a mild realism in their work. Their approach was to create a morally idealized version of the world. By choosing their characters according to their political and social status quo, they tried to point out social injustice. Thus their main goal was to evoke the reader morally. George Elliot has believed that "*art is the nearest thing to life because it engages in the endlessly difficult and endlessly necessary activity of seeking a reality beyond the*

self" (Levine 2008, p. 11). George Eliot's statement can be interpreted from this respect because art creates a reality that is outside of the physical reality.

However, some realist writers like Gustave Flaubert "*formulated an ethic of disinterested observation*" without interpreting the social world and revolutionary changes (Auerbach 2003, p. 554). In the late 19th century, realism evolved to naturalism in literature. As a labor-conscious writer, Zola focused more on the economic reality and the problems of the working class (Larkin 1977, p. 139). In his work, such as Germinal, it is possible to see this kind of approach. His naturalistic language is going beyond a representation of the real and creates liberated mimesis by challenging the social-economic environment in which he ended up getting involved in the Alfred Dreyfus's acquitting by writing his famous case book "J'Accuse...!". That way during the 19th century, realism in literature evolved from the desire to reflect a morally idealized reality to a desire to reflect a socially aware reality. This evolvement shares some similarities to neorealism in cinema. Socially aware reality does not aim to construct reality, on the contrary, it tries to show reality as it is. However, this approach is another version of construction as well because it is ideologically constructed.

19th-century realism's social awareness evolved to Social Realism in art. Their approach was more critical to the social conditions of daily life. Between the world wars, social realism became a way of challenging social issues and political conditions. The sharp visibility of the contrasting conditions of slums/rural areas to wealthy city life brought along a more vital social consciousness. Instead of using the moral idealization of 19th-century realism, artists supported the idea that Social Realism needed to show things as they are. The influences of this movement can be found in many smaller movements such as Ashcan School paintings about the slum life of New York, Social realist photography (such as the FSA Project), and British Kitchen Cinema.

According to Durkheim, Social Realism is '*constellation of ideas*' (Jones 1999, p. 1). Constellation is about making a logical pattern from different shapes. Durkheim sees a similar formula in the pattern of Social Realism. Georg Lukács explains a similar formula for the pattern of Social Realism which he calls totality. According to him, realist

literature "*should work toward revealing the underlying objective totality of the economic syste*m" (Leitch 2001, p. 1031). According to him, "*realist literature represents reality as it is-namely, as a totality*" (Leitch 2001, p. 1031). He suggests that realist literature needs to create a totality that constructs representative characters composed from historical backgrounds of the social developments (Leitch 2001, p. 1031). As Lukács indicates in his essay Realism in the Balance (1938);

> "*only when the masterpieces of realism, past and present, are appreciated as wholes will their topical, cultural, and political value fully emerge. This value resides in their inexhaustible diversity, in contrast to the one-dimensionality of modernism*" (Leitch 2001, p. 1056).

According to him, the criticism towards one's own history is necessary for the process of creating wholeness (Leitch 2001, p. 1057). Lukács defines such criticism as "*an accurate and profound understanding of the realities of history*" (Leitch 2001, p. 1057).

On the other hand, Soviet art evolved into Socialist Realism. Trotsky indicated that "*definite feeling for the world consists in a feeling for life as it is*" (Harrison & Wood 2000, p. 432). He suggests that art is in a race to capture life either with the idealized version or as it is (Harrison & Wood 2000, p. 432). Thus, he strongly believes that the new art will be a realistic one (Harrison & Wood 2000, p. 432). Because art deals with reality, as he indicates, "t*he unity of art is created by an active world-attitude and active life-attitude*" (Harrison & Wood 2000, p. 432). When we examine his thoughts from a socio-political sphere, "*active world-attitude"* that he is mentioning can be interpreted as the critical and realistic approach to art. However, socialist realism had another and more fundamental purpose: providing an ideological transformation and realizing revolutionary purposes on society. In that sense, just like Victorian bourgeois writings that were morally idealized, Social Realist artworks were ideologically constructed as well. Social Realist artworks serve to create awareness. Hence, their construction comes from the ideology that they contain. On the other hand, during the Romantic period, Catalan painter Pere Borrell del Caso dedicated his work to realism. His 19th-century trompe-l'oeil (deceive the eye) painting "Escaping Criticism" (figure 2.3) shows a boy who tries to escape from the painting.

Figure 2.3: Escaping Criticism (1874), Pere Borrell del Caso



Source: Wikipedia[7]

The painter creates sort of a window impression by drawing the boy's feet, fingers, and head off from the frame to the other side. This illusion creates an impression that the artist's reality has access to our own reality. The boy becomes real in the spectator's reality. In another context, he even seems like he escapes from the painter's world to our world. In this particular painting, the artist destroys the idea of representation or imitation by making his own creation something that belongs to the very reality. Thus, even though this is a realist painting, it has a modernist approach in its making. Escaping Criticism perfectly demonstrates a three-dimensional surface on a two-dimensional surface. However, somehow it destroys both. By deceiving the eye, the boy becomes alive in the

[7]Wikipedia,https://en.wikipedia.org/wiki/Pere_Borrell_del_Caso#/media/File:Escaping_criticism-by_pere_borrel_del_caso.png, [accessed: 4 May 2021].

spectator's reality.

On the other hand, when we look at the context of the painting, the painter's intent is notably to criticize the critics. However, the boy has surprised eyes while he enters the spectator's world. He seems like he has seen another way of seeing outside of the painting. By doing so, the artist creates an unspoken conversation between the boy and the spectator. The engagement of thoughts goes on; is he escaping from the conservative critics of his time who do not see the value of realism, or is he escaping from his reality or from his own trompe-l'oeil.

Nevertheless, the paradox of realism (more specifically naturalism, neorealism, photo-realism, etc). is inevitable because each time art tries to reach realism, it goes further from it. Ernst Gombrich (1984, p. 71) holds a similar opinion by saying, "*there is no neutral naturalism. The artist, no less than the writer, needs a vocabulary before he can embark on a 'copy' of reality*". Gombrich puts question marks on the word copy; this quotation can be interpreted that Gombrich does not reduce artworks to a copy of reality; he is aware of the other approaches to reality and art. Moreover, by saying "*there is no neutral naturalism",* he points out the paradox of realism. Because of that, Gombrich (1984, p. 71) claims that even though Dutch paintings carry a naturalistic approach, they are still "created from a limited number of types and gestures". The realist period aimed to reflect reality in a most neutral way. However, each attempt of this aim has failed, and from this failure, a richer reality (the reality that belongs to the artwork) is born.

2.4 MODERNIST APPROACHES

With the modernist approach, the relationship between art and reality took another shape. In modernist art movements, the artist's interpretation is emphasized rather than imitating nature. The creativity of the artist started to become more visible. Because artist's creativity is more important to create original works of art. Perceptions and impressions became the main determining factor of the artworks and replaced scientific approaches. At the beginning of impressions and the perception of the artist came to determine the relationship between art and reality. In the 19th century, Impressionism liberated the

relationship between painter and the viewer. For instance, by following the usage of color or traces of brush strokes, it is possible to get the drawing experience of the painter. With Impressionism, figures became more obscure. The blurry and incomplete representation of the figures helped paintings to gain a liveliness, a sense of movement. It even became possible to explore the changing of the time with the blurry usage of the colors. The more the art of painting moved away from reality, the closer it became to the feeling of reality because naturalist/realist approaches to art have created a sort of an out-of-touch-ness with reality. In naturalism, there is no other world outside of the paintings; the gaze is singular and absolute. Impressionism emerged as a cure to this singularity, and impressionist artists questioned this constructed perception.

As a medium, "painting" has certain limitations that cause some difficulties, such as dimensional problems. As an apparatus of painting, "canvas" has a two-dimensional surface. Thus painting a three-dimensional surface to a two-dimensional surface becomes impossible. According to Gombrich (1984, p. 39), impressionist "*painters have convinced us that limitations of the medium can be overcome*". In fact, the limitations might lead to a greater value of art. Gombrich (1984, p. 303) sees those limitations as a "*source of strength for art*". Thus, more possibilities in art had occurred with Impressionism. For example, impressionist painters used visible brushstrokes to make the apparatus visible. Thus the viewer becomes aware of the presence of the medium and its apparatuses. The illusion of a single perspective perception has been destroyed by multiplying perspectives.

Impressionist literature focused on the character's perception, understanding, interpretation of the events (Palmer 2007, p. 140). According to Charles Baudelaire, an impression means "*an emotional impact of a scene or experience that colors the memory of an object and is a stimulus to the imagination*" (Shapiro 1997, p. 39). Hence, in Impressionism, reality lies in the experience and emotional response of the artist. In that way, reality and the experience of reality create a fusion in the impressionist artworks.
Impressionism had influenced many 20th-century art movements. With the new century, these art movements such as Expressionism, Cubism, Dada movement, Surrealism, abstract art became even more distant from the imitative approach. At the beginning of

the 20th-century Expressionism had emerged in Germany. With rapid industrialization and instability of the political atmosphere, Germany was going through despair and alienation. Modern industrialization made people alienated from their own reality. This feeling of alienation made artists break off from reality and instead focus on what is inside. The reason behind that is in Impressionism, and Naturalism artists paid attention to the outside world. However, the expressionist focused on the inner world; hence, the outer world was something alien. In order to understand it, they chose to focus on the damage of the outer world inside of the individual.

Instead of impressions of the artists on the things, they believed that artists need to express their feelings and emotions, which comes directly from the artist. Impressionists had created an ambiguous reality; however, Expressionists had distorted the reality. They chose to represent their own response to the appearing reality by manipulating it. Gombrich (1984, p. 303) purports that representation could be an instrument of expression. This representational art movement had used the expressions of the artist to create an artwork.

Cubism (1907), on the other hand, had created a richer reality perception by showing multiple viewpoints at once. Cubism destroyed the single-point perspective understanding, which was well established during the Renaissance period. Cubism criticizes the illusion of a single perspective perception of Renaissance by showing that multiple realities could exist simultaneously. Instead of imitating the form of objects and their positions, cubism developed a new way of representing them in space (Kahnweiler 1949, p. 11). Because imitation is no longer a thing, the painting starts to represent itself. Thus the art of work becomes a reality.

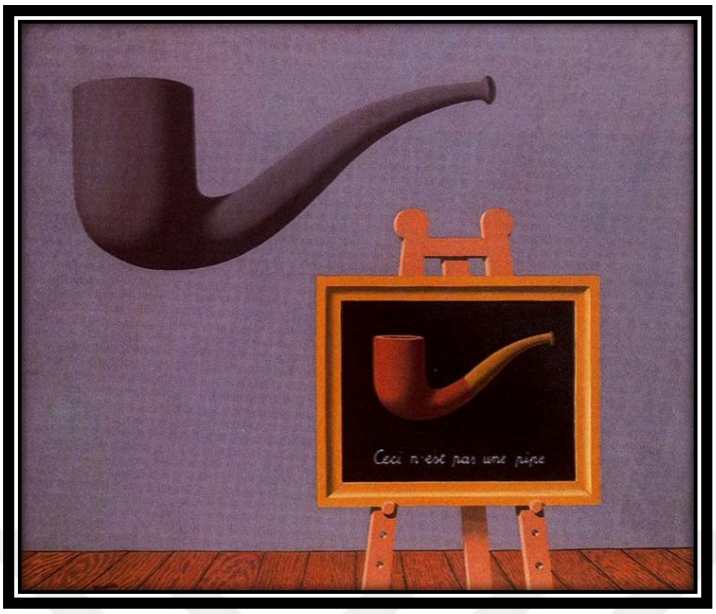
Dada movement (1915) emerged as a reaction to World War I. Artists rejected logic and reason because they believed that these norms brought the war along with them. By rejecting the values of the modern capitalist society, they support anarchy and irrationality in their work. A whole movement was a protest against bourgeois values. Thus Dada movement went further on the relationship between reality and artwork. In his manifest, Francis Picabia suggests that "*Dada is nothing like your hopes, your idols, hereos*". "*In*

the works of Duchamp, space begins to walk and take on form" (Paz 2011, p. 14). Octavia Paz (2011, p. 40) purports that with the Dada movement, Duchamp denounced the superstition of the craft. "*The artist is not the maker of things; his works are not pieces of workmanship—they are acts"*.

With Surrealism (1920), sub-conscience is revealed by the artists. Multiple possibilities occurred at the same time because sub-conscience is multidimensional. Surrealism values what is beyond the real. According to Gombrich "(1984, p. 314), in Dali's art, "*a successful pun may make us aware of the function of words and their meaning"*. Thus Dali mixes up the meanings and uses the unreal as the real in this work. Surrealists' definition of Surrealism gives dreams a higher value than reality. According to Andre Breton's Surrealism, manifest (1969) imagination needs to reclaim its rights because "*man are inveterate dreamers*".

On the other hand, another Surrealist successful "pun maker" René Magritte, tries to make us "aware of the function of words and their meaning" by challenging them. Thus his work took a different and more profound meaning with conceptualism and poststructuralism. In his work "*La Trahison des Images, Ceci N'est pas une pipe*" (The Treachery of Images, This is Not a Pipe), he challenges the very meanings of the images and how they are different from the objects. According to semiotics, referents and symbols determine the concept of the object; therefore, images can be treachery, dangerous even. In his book "*This is Not a Pipe*" (1973), Michel Foucault draws attention to two different versions of the pipe in Magritte's painting "*The Two Mysteries*" (1966) (figure 2.4).

Figure 2.4: The Two Mysteries (1966), René Magritte



Source: Wikiart[8]

The first pipe is above the painting. However, there is no information for the size of it or the space that it is in. On the other hand the second pipe is below the painting and it is in a frame that stands on an easel. Foucault (1983, p. 15) explains that for the second pipe "*the frame indicates that this is an artist's painting: a finished work exhibited and bearing for an eventual viewer the statement that comments upon or explains it*". The presence of the artist exists in the image. This self-reflexivity of the painting shows that this is a creation, not a concept or something outside reality. The easel and frame directly link to the painter's presence in the painting. The second pipe has an established scale which indicates that it is a construction, a creation that belongs to an artist. However, the first pipe does not have a scale; hence it functions as a concept of a pipe, a concept that is not restricted by an artistic mind.

In the second version, under the drawing of the pipe, there is also a writing that says, "*this is not a pipe*". Even though Magritte strongly affirms that this is not a pipe because you can not smoke it, and it makes it just a representation of a pipe, it actually is more than a

[8] Wikiart, https://www.wikiart.org/en/rene-magritte/the-two-mysteries-1966, [accessed: 4 May 2021].

representation. It is sort of an idealization or the only way to understand the concept of a pipe. However, it reveals that it is a painting. The statement is clear this is not a pipe; it is a representation of a pipe, because the relationship between an image and the object depends on what it refers to as the constructed meaning. He explores the link between the image and the word by challenging the construction of the symbol of the pipe.

Magritte combines verbal signs with visual signs in his painting *The Two Mysteries* (1966). This construction can be explained with the theory of with the linguistic theory of Ferdinand de Saussure. According to Saussure (1983, p. 16), semiology constitutes signs, and sign unites a concept which he calls a signified and sound-image which the calls a signifier (Saussure 1983, p. 66). According to their relationship, a meaning constitutes. Magritte's painting *The Two Mysteries* (1966) challenges the established referent (the sign) of the pipe. The image of the pipe does not refer to a real pipe. However, with his statement, Magritte makes this painting bigger than what it is. Magritte's paintings "*represent nothing else than unborn realities*" (Gablik 1976, p. 9).

According to Magritte, the viewer stops searching the meanings of the symbols and finds a new way to look at the paintings, a way that is different and free and outside of the painting's construction (Gablik 1976, p. 11).

Fauvist painter Henri Matisse believes that Realist and Impressionist artists have copied nature. Thus in his statement, he purports that Realist and Impressionist art has its root in the truth inexactitude of representation (Flam 1978, pp. 117-119). Matisse states that;

> "*We work toward serenity through the simplification of ideas and form. The ensemble is our only ideal. Details lessen the purity of the lines and harm the emotional intensity; we reject them. It is a question of learning and perhaps relearning*" (Flam 1978, p. 48).

His idea of relearning creates a sense of deconstruction. By simplifying the form and lessening the details, Matisse exposes a purer form of the symbols. He sees literature as a mode of pictorial illustration, just like the post-structuralists. He says that "*the artist expresses his interior visions. I take from nature what I need, an expression sufficiently eloquent to suggest my thoughts*" (Flam 1978, p. 48).

These modern approaches to art lead to a whole new understanding of reality. According to artist Samia A. Halaby (1987), abstract paintings reflect the reality of "*a space within which we orient ourselves*". Thus reality lies in the experience. It is because "*the reality of art is disclosed only in experience, not in reflection upon experience*" (Greenberg 1961, p. 376). She also claims that each abstract artwork "*reflects the visual knowledge of the society that produced it*" (Halaby 1987). Thus abstract art can not be perceived apart from reality. It is part of reality however, abstract works define reality differently from the previous art movements. For instance, in abstract painting, the arrangement of colors and forms defines the painting itself. With this approach, the representation of some existing reality is no longer a value for art.

Werner Haftmann (1959, p. 15) claimed that abstract art speaks a "*world language*" and it frees art from naturalist representations "*artistic reality*". Therefore in the Haftmann based theories, abstract art is seen as universal and independent of cultural, political, or historical contexts. However, this theory has been tested empirically by the academics of the University of Vienna in 2014 and the results are showing the opposite of Hatftmann's theory. According to this research, the results indicate that "*abstract paintings do not evoke a more homogeneous perception than representational paintings - neither concerning eye-movements nor regarding the evaluative responses*" (Brinkmann et al. 2014, p. 257). The research shows that "*there are no differences between abstract and representational artworks concerning the coherence of cognitive and emotional response*" (Brinkmann et al. 2014, p. 257). In this regard, the experience of the act of painting becomes the reality of the painting. The experience of the artist transferring to the viewer to create a cognitive and emotional response. In this context, in the abstract painting, the process of art-making becomes the painting itself. Hence, self-reflexivity enhances the value of the reality of the painting. The awareness of the spectator takes the place of the constructed perspective's role.

Abstract art does not need an object anymore. Because of its non-representability (non-objectivity), abstract art does not refer to a subject. Abstract art refers to "*things in themselves"* (Spencer 2010, p. 6) rather than the things outside of the painting. Thus in the modernist approach, "*making the invisible visible is the function of works of art"*

(Spencer 2010, p. 8). Sontag (1966, p. 7) states that the lack of content makes abstract painting un-interpretable. Interpretation of the artist is a "*modern way of understanding something… makes art manageable, comfortable*" (Sontag 1966, p. 5). However, abstract painting's essence is not to be interpreted. *The image has the power to convert inward experience into a concrete object of perception* (Spencer 2010, p. 8). Thus the artwork can only be experienced; it can not be interpreted. The reality of the abstract painting is the perception. In this respect, the reality that abstract painting produces is the closest to cinema's reality. Cinema is a perceptual medium, just like an abstract painting. It creates a viewing experience in order to activate its viewer.

In the '60s, George Maciunas has founded a new art movement called Fluxus **(**means flow, flowing). In its manifest, he wrote, "*Promote living art, anti-art, promote non-art reality to be grasped by all peoples*" (Fluxus manifest, 1963). He wanted to blur the line between everyday life and art and wanted to create a fusion between them. As a Fluxus artist, Dick Higgins (1983. p. 19) believed in such a fusion between art and life. According to him*, "Fluxus fuses philosophical principles or structures with their "serious culture" referents; the art/life dichotomy becomes the art-life fusion*". Higgins's theory of intermedia is determined to create such a fusion. According to him, for an artwork to be intermedial, there should be a conceptual fusion that "*we cannot deal with just one of their origins but must deal with the work*" from both principles (Higgins 1983. p. 19). Interdisciplinary arts such as video art, performance art, visual poetry, art installation should be considered and criticized from this perspective. Intermedial work "i*s to be explored, searched, perused with the same amazement and wonder with which one would walk through a labyrinth*" (Higgins 1983. p. 19). Thus, it is there to be experienced. From this perspective, interdisciplinary arts create multiple realities that are open to many possibilities.

In the 19th century, the invention of photography caused a brand new period in the art world and modern society. Painters such as Matisse started to see their own art from different points and decided that painting should overcome the perfection of photography with new ways of seeing. Thus many theoreticians criticized the role of the medium, what photography did to society, to the art world and how it challenged daily life in terms of

reality. Photography is used in both ways; personal usage and artistic usage.

In modern society, photography became an easy way to save memories and document important events. Therefore the role of photography has spread over a broader area. Thus photography gained a richer meaning both academically and practically.

With the invention of photography, the perception of reality in art has changed completely. This new medium has affected the relationship between art and reality, especially on two main subjects. Firstly the representation theory lost its importance. With the discovery of photography reproduction of reality became possible. When photography is invented, it is interpreted that photography was not imitating or representing nature anymore, but it was re-producing it. It is suggested that with photography, the mechanical reproduction of a moment, capturing or freezing the time, stilling the time from reality became very much possible. Secondly, the uniqueness of the artwork has been destroyed. Even though the artwork was already reproducible by imitating or printing the original one, with the mechanics and new technologies producing the exact reproductions and their duplications became possible (Benjamin 1999, p. 218). Before this invention, the artwork was unique, one and only in a time and a place. Photography has completely changed that perception and removed the uniqueness of the artwork.

This new medium was defined with its mechanical capabilities. The literal meaning of photography is drawing with light. Bergson believes that "*things are luminous by themselves without anything illuminating them*" (Deleuze 1997, pp. 60-61). According to him, "*photography, if there is photography, is already snapped, already shot, in the very interior of things and for all the points of space*". (Deleuze 1997, p. 60). However, it lacks a plate. When we consider the nature of Camera Lucida (as a painter's equipment), it shows the photography itself which is already there and already taken however without a plate, celluloid, or a sensor it just seems invisible. Therefore according to Bergson, to be able to have a photograph, very special images should have stopped or reflected the light and should provide the "black screen" which the plate lacked (Deleuze 1997, pp. 60-61).

Meanwhile, the photo will remain "*translucent*" till it has been embodied by a plate,

celluloid, or a sensor (Deleuze 1997, pp. 60-61). Barthes also supports an idea that is similar to Bergson's. Roland Barthes chooses the name Camera Lucida for his book about photography. According to him, photography has a direct relationship with reality because it proves that the thing has been captured (a subject that is now an object/image) has been in there before; it indeed existed. Here, Barthes suggests a representational approach to the reality of the photographs because photographs represent actual realities. However, this presence of the things that have been captured turned out to be different from themselves, as Barthes (1981, p. 6) suggested later on. From this perspective, according to Sontag (2005, p. 2), "*photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood*". By seeing photography as an experience, Sontag verifies that the reality of the photography is not reduced to an object captured. The temporality of the experience is what really captured, and the camera captures this experience with a conscious mind, like a second mind.

While some critics and theoreticians focus more on the mechanical capabilities of photography, some others interest in the philosophical and sociological side of photography, Bazin links the Egyptian embalmment technique with photography. He believes that the wish of immorality which he calls a "*mummy complex*", becomes possible or at least more satisfactory with photography (Gray 2017, p. 4; Bazin 1960). He purports that humans have tried to be immortal through history; hence, to preserve the mortal object, they have tried various ways such as embalming the dead, painting portraits, and finally photography. According to Bazin, "*photography does not create eternity, as art does, it embalms time, rescuing it simply from its proper corruption*" (Gray 2017, p. 6; Bazin 1960). According to Barthes (1981, p. 9), "*every photograph"* has *"the return of the dead*" because "*image produces Death while trying to preserve life"* (Barthes 1981, p. 92). That way, *"the practice of embalming the dead might turn out to be a fundamental factor in their creation"* (Gray 2017, p. 2; Bazin 1960).

Susan Sontag (2005, p. 8) describes this situation as "*the event has ended, the picture will still exist, conferring on the event a kind of immortality".* She believes that;

> *"while real people are out there killing themselves or other real people, the photographer stays behind his or her camera, creating a tiny element of another*

world: the image-world that bids to outlast us all" (Sontag 2005, p. 8).

The image world becomes stronger and alien to the viewer somehow. Right before the killing (taking the photo), the subjects may define themselves and each other. However, after the photographic ritual, the captured moment no longer belongs to the living world. It belongs to the image-world, which is immortal and outlasts the other (real) one.

Roland Barthes supports the "image-world" that Susan Sontag suggests. However, he takes this idea a step further and indicates that "*Photograph is always invisible: it is not it that we see. The referent adheres*" (Barthes 1981, p. 6). In this respect, photography hides its medium just like cinema. However, the meaning it constitutes is there, as visible as it can be. This idea shares a similar approach to the illusionistic understanding of art. By hiding its apparatus, photography creates a reality effect. However, as this thesis suggested, what this reality effect creates does not refer to something in physical reality; instead, it is an independent outside reality. However, according to Barthes (1981, p. 13) "*photography transformed subject into object… a museum object*". Thus in photography, "*consciousness dissociates from identity"* (Barthes 1981, p. 12). He believes that the self is always different from the revealing image because photography carries expression in itself. The one who is getting photographed always knows that he/she is getting photographed. That creates an unspoken rule on the photographed one. Thus we might say the uncanniness of photography is posing. Barthes (1981, p. 11) describes this as "*I pose, I know I am posing, I want you to know that I am posing*". However, at the end of the photographic ritual, something rather than the self is born; a "Photograph". The self (subject) turns into an image (object), and that image carries endless referents. For Barthes dead subject comes alive at this part. When Barthes describes the photographic ritual, he uses the words death, finger, trigger, metallic, and sound. That almost sounds like he is describing a weapon, a deadly one. After the photographic ritual, the subject is dead; however, it comes back to life as an object, something different than itself. Its function is changed, the purpose is changed, meaning is changed. The dead subject comes back as a living object with a whole new reality.

Whether photography is an art or not and the artist's contribution in photography are also disputed topics. However, this debate has ended, and photography has been accepted as

an artistic discipline; even so, it is still important to reexamine some of the thoughts to understand this medium's nature better. Bazin believes that the creative intervention of the artist is absent in photography due to the nature of its medium. He supports this idea by indicating that the word for Camera lens in French is "objectif" as the same word in English "objective". This means that photography is thought of as an objective art that can capture outside reality objectively. Even though Bazin considers that the artist's creative side is in the process of creating the art, he also believes that the photographer's participation is not as strong as the painter's (Gray 2017, p. 7; Bazin 1960). Rodin (1957, p. 118) supported similar views. According to him, the photograph is "*a scientific image, where time is abruptly suspended*". However, he believes in the artist, not in the photograph; "*it is the artist who is truthful, and it is photography which lies*" (Rodin 1957, p. 118). On the other hand, just like many other artists, Rodin used instantaneous photographs (the lies) in order to create his moving-like sculptures.

As Rodin argued, photography lies, or to put it a better way; it reconstructs reality. According to Benjamin, the first people (models) who are photographed act with a sort of shyness right before the camera. Therefore the motto of the photographer became "*don't look at the camera*" in the early days of photography. However, models were not the only one who was uncomfortable with this medium; the viewers also felt the same. According to Benjamin (1972, p. 8), people were afraid of the photographs as they seemed real to them, and they believed that "*the little, tiny faces of the people in the pictures could see out at them*". This reality effect and the aliveness of the photographs showed the potential manipulation effect of the medium. Photography sure represents reality; however, while it does that, it manipulates it. Hence, the representing process is not a reproduction of the existing world but a production of the image world. In the image world, each image gains a new different meaning. Moreover, since the images are no longer the objects themselves, the artist's interpretation is very much possible in photography. According to Barthes (1972, p. 106), "*photograph is a kind of speech for us*"; it speaks for itself; it has its own ideology. According to Barthes (1972, p. 106), "photograph is a kind of speech for us"; it speaks for itself; it has its own ideology. However, for Barthes, a photograph speaks to itself with its referents, not quite a non-representational approach, on the contrary, according to Barthes photography produces

an objective reality. Nevertheless, Barthes thinks there is more in photography than objective reality. When he talks about Punctum, it is relevant to say that he sees a deeper meaning in photographs.

According to Sontag (2005, p. 26), photography does not function to create a historical understanding of reality; history and politics can be irrelevant in photography because they might contradict each other. She came to these conclusions by comparing Arbus's and Steichen's photographs. Two different styles yet they created their own reality that contradicts the historical understanding of reality (Sontag 2005, p. 26). However, we remember past events through photographs. We knew the past through photographs. Barthes explains this with the term Punctum. According to him, Punctum is the little details in the photograph which are not apparent in the first viewing. However, these are such details that give the true meaning to the photograph. He believes that we remember the photos with Punctum; therefore, we know the photograph when we remember them, not while we are looking at them (Barthes 1981, p. 53). Many childhood memories are actually construed by the photographs that our parents have taken. After the child sees them, it creates a false memoir. It is like a false déjà vu because remembering a memory from early childhood through photography is just a learned memory. In this respect, Sontag and Barthes share a similar approach to the memories that photography creates. All collective memories of the past are construed by photographs. Barthes supports that the experience of photography starts when we remember them, and Sontag supports that the experience of the photography can be constructed as Arbus and Steichen does. Hence, photography using physical reality as a referent, creates another reality.

Photography creates a constructed reality. According to Godard, "*photography is truth*" because each element is real and existed, even though killed by the photographer. However this reality is not a reproduced one. Photography shows the reality which even an eye cannot see. Photography can capture the details, true colors, or, according to Sontag, even more of it. Sontag (2005, p. 115) purports that photography took it far beyond its written destiny by transforming "*true colors into brilliant colors, provide new, irresistible satisfactions*". Photography provided trustable sources for reality (Sontag 2005, p. 115). According to Bazin, "*the photographic image is the object itself, the object*

freed from the conditions of time and space that govern it" (Gray 2017, p. 2; Bazin 1960). So when the object ones freed from time and space, it becomes a real referent, just like Magritte's first pipe image that hangs on the air. Stephen Sondheim (2011, p. 27) believes that the only way to see (the real) is to step back from reality because it creates a safe space, and the artist reaches the world through his/her creation and comes back to reality from his/her creation. Viewed in this perspective, once the object is freed, the real can be revealed.

According to Sontag (2005, p. 130), photography seems like a free excess to the reality that is not excess-able in daily life. However, it provides an easy, consumable reality. What "*photography supplies is not only a record of the past but a new way of dealing with the present"*. Sontag (2005, p. 130) states that "*cameras…provide an instantly retroactive view of experience"*. We collect the memories and forget the present. With photography, presence (now) becomes an instantaneous nostalgia. Sontag (2005, p. 130) purpots that *"photographs give mock forms of possession: of the past, the present, even the future"*. That means the experience of memory that we collect from photographs creates a false agenda. Each moment becomes a nostalgia as the camera kills it. However, this instant nostalgia is consumed by the viewer instantly as well.

In the modernist period, the relationship between reality and art slowly began to move away from the idea of mimesis. As an artistic medium, painting freed itself from physical reality, by self-reflecting itself, by being more abstract, by multiplying its perspective. With the invention of photography, this divergence became even more pronounced. Photography seemed to present a faithful reproduction of reality. The idea of illusion (reality effect) has lost its meaning with photography. However, critical approaches have emerged quicker than photography which took years for painting. Even though Barthes supports photographic objectivism, which presents a restrictive understanding of reality, he claimed that there is hidden meaning in the photographs that occur later on. Similar to that, Sontag also believed that photography is much more than a reproduction of reality. Because of that, the modernist period represents the first decisive break from a restrictive understanding of reality.

2.5 DIGITAL AGE AND REALITY

With digital photography, established perceptions of reality (understanding that sees photography as a reproduction of reality) had been destroyed. The manipulation and reliability of photos became a vast discussion subject. The ability to manipulate the real seemed like a threat to reality. However, searching for truth in photography was never a meaningful quest. For instance, Barthes (1981, p. 87) claimed that "*photography never lies as to its existence*". However, digital photography proved that this opinion is not trustable because digital photography can manipulate any existence whatsoever. In that case, searching for truth in photography is no longer accurate with the digital age unless we change our way of seeing the truth.

Sontag purports that in modern societies, photography is a consumable product. From this perspective, what we call reality is no longer the same as it was in the mimetic understanding. The reason behind that is that "we are surrounded, not by reality but by the reality effect, the product of simulation and signs" (Krauss 1984, pp. 62-63). With the digital age, this so-called reality effect became the only way to make sense of reality. Many of us have experience buying a product online by looking at its digital photo and felt cheated after receiving the real object because it does not look like the way it looked in its digital photo. The problem behind that is "*digital photographs are intended to be received by their viewers as photographs*" (Lister 2009, p. 329). However, when we consider what the photo sells, the answer is simple, it sells the concept, the meaning. The digital photo does not sell the object itself, but it sells its true meaning. Moreover, there is nothing closer to the truth than that.

In the 21st century, reality became a product itself. It became an object of consumption. Millennium-age citizens of the world are no longer looking for a pure (naked) truth; on the opposite, they are in search of a suitable truth that depends on the individual, which is delivered by the new media or new mediums of communication. Baudrillard described the reality of the postmodern world as "hyperreality". According to him, hyperreal "*is the generation by models of a real without origin or reality*" (Baudrillard 1981 ,1994 p. 1). It creates a universal simulation of reality. Hence, Baudrillard purports that reality no longer

exists. In addition to that, technologies such as VR (virtual reality), AR (augmented reality), MR (mixed reality), and their combination XR (extended reality) promote a more practical world that simulates reality.

Vattimo believes that "*under the pressure of today's medial construction of reality, we comprehend that reality was always a construction*" (Weiss, 2011 p. 8). We should investigate the reality perception of millennium age citizens from this perspective. According to Baudrillard, everything that surrounds us is coded by the referents and symbols, and this is what simulated reality offers us. However, this "codified society" has gained a broader meaning with the new media. According to Thiry-Cherques (2010, p. 1), Baudrillard "*questioned the domination imposed by systems of signs, the "symbolic value" which replaced the exchange value and the use-value as drivers of economy and society"*. This could be associated with online shopping.

In the twenty-first century, the symbolic value of the products is more efficient than the real function of the products. Hence, digital photographs of online products are more effective in decision-making while buying products.

In 2016, Oxford Dictionaries selected Post-Truth as the word of the year, which they defined as; "*relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief*".[9] Because Post-Truth works the same as the truth, it is a well-functioning establishment. When the truth itself is not enough to be able to perceive the ongoing situations, Post-Truth substitutes truth. Daniel Boorstin (2012, p. 502) says, "*truth has been displaced by believability as the test of the statements that dominate our lives*". Even though the word Post-Truth has been used since the mid-'90s, it gained its true meaning internationally in 2016 with the changing socio-political atmosphere around the globe. "*We live in a post-truth era. Post-truthfulness exists in an ethical twilight zone. When our behavior conflicts with our values, what we are most likely to do is reconceive our values*" (Keyes 2004, p.

[9] Oxford Dictionaries, 2016, https://languages.oup.com/word-of-the-year/2016/, [accessed: 10 February 2021].

27). If we look at cognitive dissonance theory, when people encounter contradictions, they rather change their behavior, their beliefs, or their perception to have consistency in their situation.

Hence people are most likely to believe according to what they know before. Because of that, in facing the truth, credibility gains more value than facts.

Barthes (2007, p. 3) describes Aristotle's theory of Verisimilitude which "*does not necessarily correspond to what was once the case nor to what must be but simply to what the public thinks is possible, which can be quite different from historical reality or scientific possibility*". Barthes definition of Verisimilitude directly links with Post-Truth. According to Keyes (2004, pp. 31-32), in a post-truth era, a third category exists neither a truth nor a lie. For this third category, Keyes (2004, p. 32) comes up with different names such as "*Enhanced truth, Neo-truth. Soft truth. Faux truth. Truth lite*". Keyes believes that the media has encouraged post-truthfulness. According to him, "t*elevision inherently favors the dramatic over the factual, even nonfictional shows have adopted the conventions of fictional ones* (we can count the news on that)" (Keyes 2004, p. 321). In a way, with the media, fiction replaced the truth. Even though post-truth is a challenging term because of its manipulative features, ability to create agendas, and the way it presents itself as singular objectivity, this thesis approaches post-truth from a different position by interpreting it as an open-ended and multi-layered constitution. The hybridity of the creative constitutions and media multiplies the realities. It is because the notion of post-truth shows that any construction can be accepted and valued as a reality; hence it re-positions the concept of reality.

Barry Levinson's 1997 film Wag the Dog is simply an example of post-truth creation because it shows how dramatic overcomes the factual. In the film, Hollywood producer Stanley Motss and a spin doctor Conrad Brean tries to create a fake war in Albania in order to take the attention away from the presidential scandal before the upcoming election. However, even though they seem like creating a false agenda to distract, with the power of media, a false agenda becomes an alternative agenda, even a stronger one than the truth. There are some lines from the film that defines the power of dramatic truth,

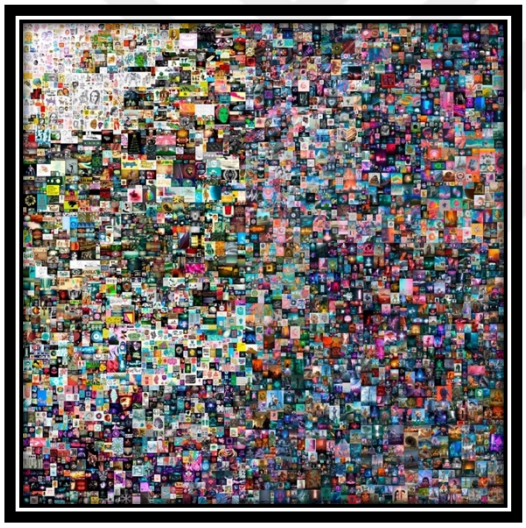
such as "*we remember the slogans, but we don't remember the war" and "of course there's a war. I'm watching it on Television*". These lines show how fiction is well functioning in a Post-Truth era. The dramatic creation of the media, fictionalized truths has more power over the masses than a "dull, plain" truth. In the Millennium Age, perceiving our lives with a dramatic construction seems like the only way to be able to reach a version of the truth. However, it is essential to point out that manipulating reality to create a false agenda is not this thesis's subject here. Instead, this thesis claims that films are realities, not manipulations of existing reality, but they belong to their own reality.

Moreover, as a criticism on that Gönül Eda Özgül (2012, p. 4542) claims even though it is accepted that new media dissolves the distance, in actuality, new media creates new distances because it is eliminating the borders between actual events and their representation on new media, however, the actual events or their reality are not valued as much as their representation on media anymore. To illustrate, there are many war photos (even historical ones) that are shared on new media tools that are claimed to be fake. There was even a debate about the realness of some photos of children in a war. The problem is that whether if they are real or not, that did not make a difference to create a public sphere on the issue. The reason for that, according to Özgül, is the experience that new media produces is a construction and reconstruction of the images of the real world. Hence in new media, being exist means being visible and interactive (Özgül 2012, p. 4542). However, these constructed images present themselves as realities on new media; therefore, they create some sort of a world of simulation (Özgül 2012, p. 4528). Özgül (2012, p. 4544) suggests that if new media stops hiding its apparatus and shows its intensions and ideology, then it can truly provide an environment for new ways of seeing as it promises in the first place. She also points out that while new media create a world of simulation, cinema creates reality because its main intention is to present ideologically determined reality (Özgül 2012, p. 4528). Hence in a world of post truths, maybe cinema could be the way to bring back reality. The question here is, If we are losing reality in reality, can we catch it in the cinema?

Before the conclusion of this chapter, it is important to point out some recent developments in the digital art world. From its very beginning, digital has been a quite

controversial platform for the art world. Especially its easy accessibility and free reproducibility causes problems in the subjects of uniqueness, intellectual property, and authorization. Furthermore, in late 2017 NFT's (non-fungible tokens) are introduced to the digital art market called crypto art or rare digital art. However, they found their true market on March 2021 with the sale of the first tweet tweeted by Jack Dorsey, the founder of the social media platform Twitter. Since then, many NFT's sold for millions of dollars. For instance, the digital artist Michael Joseph Winkelmann's (who known as Beeple) collage of "Everydays - The First 5000 Days" (2021) (figure 2.5) sold for 69,3 million dollars, making it the highest sale in the NTF market. Beeple's digital art consists of 5000 digital images made by him, and it is the 3rd third-most-expensive work by a living artist (Gompertz 2021).[10]

Figure 2.5: Everydays - The First 5000 Days (2021), Beeple



Source: New York Times[11]

Crypto art is defined as "*limited-edition collectible art*" that is "*cryptographically registered with a token on a blockchain*" (Franceschet et al. 2019, p. 3). Blockchain gives a platform that all can see, but only one can own for digital, intangible artwork

[10] Gompertz, W., 2021, Everydays: The First 5000 Days. https://www.bbc.com/news/entertainment-arts-56368868. [accessed: 04 May 2021].

[11] New York Times, https://www.nytimes.com/2021/03/11/arts/design/nft-auction-christies-beeple.html, [accessed: 4 May 2021].

(Franceschet et al. 2019, p. 25).

This method prevents digital goods from fraud and opens a safe market for transactions. Hence it is claimed that crypto art becomes "*a unique, one-of-a-kind asset that represents ownership and authenticity of the underlying artwork*" (Franceschet et al. 2019, p. 3).

If we go back to Walter Benjamin, in his 1935 dated essay "*The Work of Art in the Age of Mechanical Reproduction*", he strongly claimed that work of art had lost its uniqueness and authenticity with the developments of mechanical reproduction. So the question is, does crypto art really give back that uniqueness and authenticity to the artwork and increase the value of digital art. The problem is NFT crypts the data not the medium (Franceschet et al. 2019, p. 4). From this perspective, the code given to the digital artwork is definitely unique, and one of a kind, but digital artwork can still be copied and shared repeatedly. At this point, it is claimed that NFT is sort of a signature of the artist that shows the artist's touch (artificially) to the artwork, which creates true ownership. The digital signature of the artist guarantees that the digital artworks directly belong to the artist, and it is not non-fungibility that makes it unique because "*the term fungible refers to the interchangeability of each unit of a commodity with other units of the same* commodity" (Regner et al. 2019, p. 3). Moreover, digital art values a coded reality that exists outside of the physical world because developments such as crypto art show that digital art can be valued as a physical reality regardless of its existence as 1's and 0's. Digital art has no counterpart in physical art; even its colors are in RGB (subtractive color/color of light) instead of CMYK (additive color/color of pigment). In addition to that, digital art exhibitions are totally different from traditional art because digital art can only be displayed on digital-based technologies such as screens, computers, phones, tablets, etc. The critical point here is that printing digital art (such as 4D, 3D, graphic designs, CGI) on paper or some other material would damage its aura. Hence, the digital art audience mostly tends to exchange and exhibit digital art on online platforms to engage interactively as well. Crypto art provides an environment for "*hyper-portability of the object and the rejection of conventional markets and institutions*" by decentralizing art creation and sales (Franceschet et al. 2019, p. 15). By doing so, crypto art does not need traditional exhibition venues, usually created about their unsuitability for digital artwork.

According to Sergio Scalet, crypto art "*allows new digital expression languages to have a fast, pulsing, tailor made market on the new generation of collectors*" (Franceschet et al. 2019, p. 6). In the article "*Crypto art: A decentralized view*", it repeated several times that the crypto art trade is most possible will take the interest of millenniums and generations after them since its not possible to hang a computer-based technology on an actual physical wall (Franceschet et al. 2019, pp. 6-25). The article also points out there should be a critical and academic system development to ensure the sustainability of crypto art otherwise, it may disappear without completing its language (Franceschet et al. 2019, p. 18). If a critical system can be developed for crypto art, this platform might open many possibilities for digital artworks, including the cinema with all its digital-ness.

Since 2016, technology-based art forms have entered a new era. Art was in control of the artist even though it can go beyond its capabilities. Artist was the one who could determine the start and endpoints of the artwork. However, recently with the possibilities of digital art, the artwork is now out of control of the artist. Artificial Intelligence (AI) technologies present an out-of-control environment in the creation process of the artwork. Humans were the only ones who can create a sign, with artificial intelligence humans are not the only ones to create a sign anymore. To illustrate in his exhibition Machine Memoirs (2021) (figure. 2.6), media artist Refik Anadol uses AI technologies to use the data in various ways; as the machine learns, it creates more various algorithms.

Figure 2.6: Machine Memoirs (2021), Refik Anadol



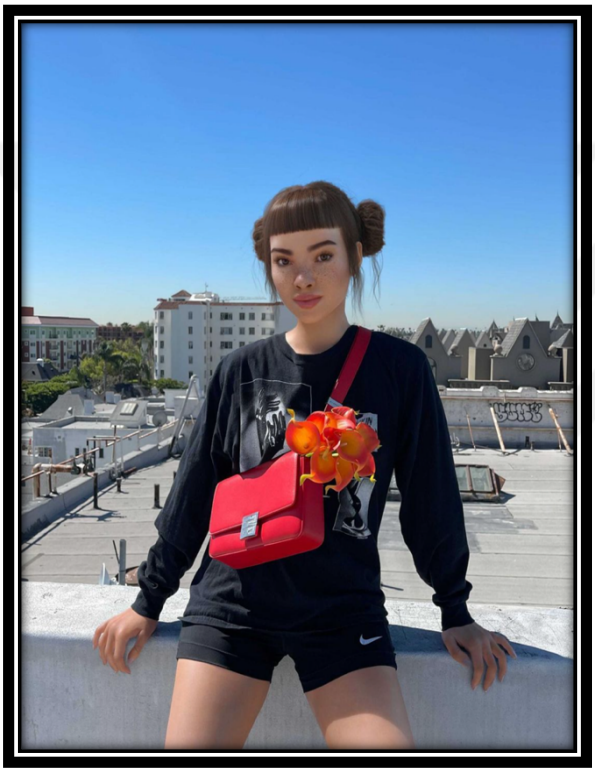
Source: Kultur Sanat Istanbul[12]

[12] Kultur Sanat Istanbul, https://kultursanat.istanbul/EventDetail/53979, [accessed: 4 May 2021].

The algorithms create hybrid realities of physical and digital entities, and as the algorithm changes, the reality which it is producing changes. Hence, with AI Technologies, possibilities are endless with multiple perspectives.

Moreover, another AI-based technology is taking over physical reality; Virtual Influencers. In April 2016, the first CGI modeled influencer named Miquela Sousa (figure 2.7) was created.

Figure 2.7: Miquela Sousa



Source: Instagram[13]

In 2021 her followers have reached three million on Instagram and other social media accounts, even though she does not exist in the physical world. Miquela became a brand ambassador for famous companies and acting on their commercials; she even collaborates with actual people on the commercials. In 2021, she started to drop her own NFTs with blockchain technology on the crypto art market. Miquela's existence and effect on society look very similar to the film *S1m0ne* (2002). In the film *S1m0ne* (2002), a producer

[13] Instagram, https://www.instagram.com/p/COYNb_cBVxq/, [accessed: 4 May 2021].

digitally creates a film star with AI technology and introduces her as a real person. Simone acts in films and makes product promotions for brands just like Miquela. There are other virtual influencers like Miquela Sousa. These influencers are the result of hyperreality. Even though they are virtual and their followers are awere of this, their influence is real. The question here is, is this a reality effect just like it was in the illusionistic approaches, or is this a different type of reality.

Miquela is not a full AI character yet, however with the new developments, some other virtual influencers will be, that means, these new realities can and will create their own realities.

In conclusion, the understanding of reality has completely changed in the twenty-first century. Artificiality is the same as reality, and the borders are blurred while we perceive the artificial as actual. However, this is not a reality effect to deceive its audience. AI-based creations such as Miquela do not hide their artificiality. For instance, Miquela introduces herself as a robot, an artificial being. Hence, Miquela presents a reality in her own, something outside of physical reality, yet it influences it in its core. Besides, artificiality has an actuality as it creates and produces its own reality. To make it clearer, we can talk about a new type of creation that is independent of human intervention. Maybe now the artist is creating something that can create its own creations. In this respect, If this is the future of cinema (art), is it still possible to call films representations.

3. CINEMA AND REALITY: THEORIES

This chapter focuses on the theories on reality in cinema from the early responses to new approaches in the first half of the twenty-first century. This chapter observes how representational approaches have been established in film theories. The chapter starts from early responses to cinema which evaluate cinema by challenging its ontological status. Most of the early responders ask questions about the relationship between reality and art. Some claim films reproduce reality, while others claim it is a reality effect that creates an illusion of reality.

Nonetheless, the chapter suggests that these early responses should be reconstituted from the twenty-first century's point of view. The reason for that is that early responses to cinema carry a philosophical approach to cinema which is one of the most effective approaches to cinema in the twenty-first century. Hence, these responses are the first ones that claim cinema is an art. In this respect, this thesis combines their thoughts with a non-representational approach which liberates cinema as an art form.

Moreover, the chapter continues with classical film theories and approaches them with a critical understanding. This chapter suggests that both realists like Bazin and formalists like Arnheim restricted cinema in terms of specific rules and modulations that reduced cinema to some sort of representation. For instance, Bazin focused on the photographic nature of cinema and claimed that cinema captures outside reality as it is; meanwhile, Arnheim claimed that cinema does not capture an outside reality because it distorts it with its medium specificity features. Classical film theory did not evaluate cinema with a non-representational approach.

The chapter moves onto contemporary film theories, which is the era that film theories and ideas become an academic field in universities. These theories carry a meaning-centered approach to film studies. Noël Carroll describes this era as "psycho semiotic Marxism". Most of the contemporary film theories support that meaning is something to be created rather than captured. However, evaluating films only with a meaning-centered

approach is restricting cinema to signs and their constructions. Carrol indicates that contemporary film theories suggest a Grand Theory, a theory that is not penetrable. However, besides these Grand Theories, there were other approaches to cinema in the "psycho semiotic Marxism" era. Hence, in this chapter, critics such as Jean-Louis Schefer and Gilles Deleuze are included under contemporary film theories. Their understanding of cinema is quite non-representational. They do not reduce cinema to physical reality or a text that should be decoded. They are aware of cinema's power to create its own reality. By observing their thoughts, this thesis also approaches cinema with the non-representational approach.

From the 90s to the first half of the twenty-first-century film studies started to decompose from the representational understating. Hence, the chapter on the late responses to cinema focus on Noël Carroll's and David Bordwell's idea of cognitive film studies. Criticizing the meaning-centered understanding and cultural studies perspective, they suggest a new approach that is cognitive film studies. According to them, films should be evaluated with a cognitive approach. They believe that the viewers' engagement with the film should be the main focus of film theory. This suggestion reconstitutes the early perception-based ideas on cinema which do not reduce cinema to a reflection or a representation.

At the end of the chapter, this thesis moves on to new ideas in the millennium era. Recent studies show that the non-representational approach to film studies has a future in the digital age. Since digital technologies challenge the representational approaches, that focus on representation would no longer be accurate in film studies.

3.1 EARLY THEORIES

In the early film theories, many art critics and theorists tried to understand the essence of the cinematic medium, and they tried to explain why cinema should be considered as a form of art. Cinema has taken a sharp turn from being seen as a mass entertainment form to being seen as an art form. However, for cinema to be able to be seen as an art form, critics and theorists wrote many ontological articles on the medium of cinema and its apparatuses. By revisiting these theories, theboş thesis aims to understand the relationship

between reality and cinema from its early stage. These early ontological theories mainly focus on the technical and psychological aspects of the medium. Hence, they present an early investigation on the medium. By doing so, this thesis aims to prove that cinema could be seen as a primary being, a reality itself. According to Malcolm Turvey (2016, p. 2), in the early cinema theories, theorists claimed that cinema "*can uncover features of reality inaccessible to human perception*". These theories claim that "*cinema is a cognitive instrument that generates knowledge about reality much like philosophy, science, and other truth-tracking pursuits*" (Turvey 2016, p. 2). In retrospect, early film theorists believed that the value of cinema lies in its ability to show the immediate reality that existed outside of the film, both physically and emotionally. However, this immediate creation is quite different from reflection or reproduction. According to many early film theorists, because of medium specificity, cinema outcame the human eye. Hence, it creates a reality that can only be perceived via films. This idea not only presents cinema as an art form but also claims that the nature of cinema is likely to involve the process of creating a new reality.

Early theories on the relationship between cinema and reality hold a distinctive approach when it comes to the relationship between reality and cinema. Most of them compared cinema with theatre and photography. This era of film theories consists of a lot of different thoughts and perspectives. Because the medium was new, each study contributed to the development of the medium. There was no established theory yet; thoughts on cinema were free, and they did not have to follow any pattern of film theory. Besides, it was the time that the medium was most open to innovations and developments. Everything was experimental; each film was helping cinematic language to develop. Because of that, early critics simultaneously produced contrasting ideas and perspectives in their works. For instance, one week, critics said the essence of cinema is coming from cinema being silent; the other week, they were saying how unique sound cinema is. In an era of development, critics mainly discussed how cinema captures reality or reproduces it because of its photographic nature.

However, at the same time, they were also supporting the idea that cinema was capturing something that an eye can not perceive in the physical world. This shows that early critics

were not very orthodox when it comes to art. They saw the potential of cinema, a potential that can create its own reality. One can say they were just confused about its photographic nature. Otherwise, they did not hold restricted ideas towards cinema.

Before looking into early film theorists' and critics' views on cinema, it might be well to examine a few thoughts about the need to revisit these views and their impact on today's contemporary film theories. First of all, it is essential to point out that these early works on cinema studies are generally not accepted as theories but instead considered from a historical perspective. However, some attempts at categorizing film theories suggested otherwise. Noël Carroll calls Balázs one of the classical film theorists. In her book "Béla Balázs: Early Film Theory", Erica Carter evaluates Balazs's thoughts in the category of film theory. Another example is Kevin McDonald; in his book "Film Theory The Basics", he calls the 1915-60 period of film studies "theory before theory".

In the panel "roundtable on the return to classical film theory" (2014), Malcolm Turvey points out that early (classical) film theories are mostly considered with a historical interest rather than a scientific perspective (Andrew et al. 2014, p. 16). Therefore they were never valued as a theory in film studies. In recent years some of the early film critics' works have been translated into English, and they became a search topic on film studies again. Malcolm Turvey suggests that early film theories could be used for contemporary film theorizing. According to him, these early film theoreticians had evaluated film as a revelatory medium (Andrew et al. 2014, p. 16). Therefore, he suggests that these early thoughts on cinema might help explore today's contemporary film theorizing problems from the point of new technological developments and changing aesthetic interests. After all, that was the main interest of these ontological works as well because these early works are onto the contemporaneity of film as a means of expression.

3.1.1 Eadweard Muybridge

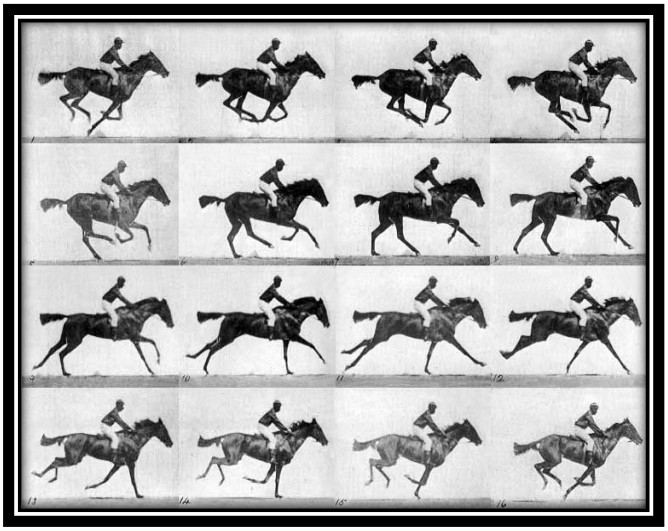
Examining the notion of movement had been such an intriguing topic for both scientists and artists throughout history. Before the invention of the movie camera, experimental attempts were made to capture a movement. Photographer Eadweard Muybridge made

successful attempts in order to freeze a moment. His famous works are known as "*motion studies*", in which he used multiple cameras to capture certain moments in the movements. Muybridge projected his moving like photographic series with zoopraxiscope. This seemed more like an illusion of a movement, sort of a Trompe-l'œil for movement. However, even his most famous photograph series, "Horse in Motion", (1878) (figure 3.1) was retouched.

> "*Muybridge had always retouched his photographs. He added clouds for the atmosphere to his landscapes or eliminated elements that marred the aesthetic appeal of the composition he wanted in order to satisfy the taste of his contemporary market*" (Braun 2013, p. 42).

This is similar to the painter's dramatic construction of the images. On April 14, 1882, the editor of the journal of Knowledge (London), wrote about Muybridge's photographic series of "*Horse in Motion*" that little details and differences in the same movements "*perfectly recognizable in the combination of pictures which, separately seen, simply startle us by the new light which they throw on the real nature of these rapid movements"* (Muybridge 1955, p. 6).

Figure 3.1: Horse in Motion (1878), Eadweard Muybridge



Source: ResearchGate[14]

[14]ResearchGate,ttps://www.researchgate.net/figure/The-Horse-in-Motion-Eadweard-Muybridge-1878_fig2_231557036, [accessed: 4 May 2021].

The editor of Knowledge sees this study as a new light that is thrown on the real nature of a movement. From this perspective, Muybridge's motion studies can be read as a scientific experiment. According to Münsterberg (1916, p. 10), Muybridge "*contributed to science... for the registration of movement processes*". His works made an examination of movement perfectly possible. The editor even claims that these motion studies startle them by showing the little details of the movement that an eye can not capture. Thus before the invention of the movie camera, what a movement can do and construct or establish a reality was already a question, and it was already on trial.

Later on, with the invention of the Kinetoscope by Thomas Edison, capturing a movement and the projection projecting it onto a screen became possible. However, Edison's Kinetoscope was suitable only for a single audience at once. Kinetoscope almost established the voyeuristic feature of the medium from the beginning, since the first Kinetoscope films consist of shots of a dancing woman, kissing couple, boxing cats, execution of a man. Hence, Kinetoscope films serve to the most basic voyeuristic perception. In relation to their function, Kinetoscope films share similarities with GIFs (Graphics Interchange Format): both are suitable for individual viewing, depict non-narrative style, and seek short and quick entertainment.

Lumière Brothers had improved the Kinetoscope, and they invented Cinématographe, which can be projected onto a screen for multiple audiences to see at once. With the invention of Cinématographe, cinema as we know it today was born. These new formalistic progressions started to shape the language of the new medium. As the medium was shaped, its relationship with reality had begun to be questioned more and more. The movement in the films separated cinema from photography, but because of the photographic nature of cinema, the reproduction theories continued to be developed.

3.1.2 Ricciotto Canudo

In the 1911 dated manifest, Italian film critic Ricciotto Canudo labeled cinema as "*the seventh art*". He purports that "*we need the cinema to create the total art towards which the other arts have always tended*" (Welsh 1975, p. 253). In this respect, it is possible to

see that Canudo believes cinema outcame the other art forms with its capability of creating total artwork (Gesamtkunstwerk). According to him, cinema "*captures and fixes the rhythms of light*" (Welsh 1975, p. 253). This definition is quite poetic and close to Epstein's approach to cinema which is not surprising because he wrote his fascination about Canudo later on. In the manifest, Canudo describes this new medium; *"The forms and rhythms which are called Life gush forth from the turning crank of a projector. The rounds of light and sound around an incomparable hearth: our modern spirit"* (Welsh 1975, p. 254).

Epstein wrote that Canudo had seen the possibility that cinema can be used as an instrument for lyricism (Keller & Paul 2012, p. 300). Epstein indicates that cinematic style is superior to the narrative. In one of the experiments of Canudo, he selected extracts from various films to build up an anthology of cinema, and according to Epstein, that showed how style is superior to narrative (Keller & Paul 2012, p. 300). According to him, thanks to style, life itself is gushing from a film projector. This non-narrative understanding shows that the cinematic medium itself is enough to create. By his understanding that the film projector shows life, Canudo does not underestimate the power of cinematic creation. Besides, he believes that cinema indeed captures our modern spirit, which cannot capture the human perception provided by physical reality.

3.1.3 Early American Critics: Vachel Lindsay and Victor Oscar Freeburg

American film critic and poet Vachel Lindsay was another pioneer of film studies. In his 1916 book "*the art of the moving picture*", he claims that "*the motion picture art is a great high art, not a process of commercial manufacture*" (Lindsay 2000, p. 71). He compared cinema to other art forms and claimed that cinema profoundly differs from them. For the same period, another American film critic Victor Oscar Freeburg too indicates that photoplay as an art medium inherits from other art forms, and yet it differs from them. According to him, "*the cinematograph is the great magician of the twentieth century which permits us to see with our physical eyes the things which our forebears since the world began saw only in their imagination*" and "*art sets imagination free*" (Freeburg 1918, p. 82). In his 1918 book "*the art of photoplay making*", he gives pieces

of advice to the filmmakers about how to make a film in an artistic form. He recommends that filmmakers should be more careful when it comes to the appealing feature of the film because he indicates that "*the appeal of the photoplay is pictorial, as well as dramatic*" (Freeburg 1918, p. 26). Thus, according to Freeburg, for photoplay to be an art, it needs to be appealing in its cinematography and narrative. However, these American film critics were not really interested in the ontology of the medium. Instead, they were more interested in what is more appealing to the audience, how to create a climax, etc. Maybe this shows us how ideological aspects of the countries affect views on art and theory, just like Ana Lopez suggested (1985, p. 58).

Even though Lindsay and Freeburg accepted cinema as high art, they reproduced an illusionistic understanding of cinema by describing it as the great magician. Their approach supports a cinema that hides its apparatus to achieve a perfect narrative to appeal to the audience. For this reason, it can be interpreted that Lindsay and Freeburg have a representational understanding that devalues cinema's endless possibilities.

3.1.4 Hugo Münsterberg

With the early years of cinema, other theories appeared to examine the representation of reality. As a very early response to cinematic theories, psychologist Hugo Münsterberg (1916, p. 1) has questioned the ontology of cinema as an intellectual medium. In his book "The Photoplay A Psychological Study", he defines moving pictures as "*kinematoscopic rendering of reality*". He purports that "*we perceive things in their plastic depth, and yet again the depth is not that of the outer world. We are aware of its* (on the screen) *unreality and the pictorial flatness of the impressions*" (Münsterberg 1916, p. 58). However, he questioned how and when we experience these "photoplays" as reality.

According to him, all the artistic creation's "*central esthetic value is directly opposed to the spirit of imitation*" (Münsterberg 1916, p. 62). In order to exemplify this, Münsterberg draws attention to the exaggerated language in Shakespeare's plays, and he claims that language in these plays is out of touch with reality. Therefore, they differentiate from the daily language. Münsterberg (1916, p. 62) believes that even though a work of art

"*contains traits of reality*", it becomes art when "*it overcomes reality... leaves the imitated reality behind it... the highest art may be furthest removed from reality"* as he purports that art actually "*changes the world, remodels it*" rather than representing it. He claims that the purpose of art is to transform the world. According to him, overcoming reality can be possible with the specific features of the apparatus. Münsterberg defended this idea by exemplifying the abilities of the cinema apparatus such as depth perception, creating motion, and usage of close-ups. He questioned how single frames can create such an illusion of motion, how depth perception can be created on a flat screen with no real depth on it, and what close-ups create in our mental state. To set an example, according to him, "*close-up has objectified in our world of perception our mental act of attention and by it has furnished art with a means which far transcends the power of any theater stage*" (Münsterberg 1916, p. 38). He sees these unique abilities of the apparatus as specific features that made this new medium an art. A similar theory has been developed more broadly by Rudolf Arnheim later on.

As a psychologist, Münsterberg examined this new medium from the perspective of the mind. According to him, "*the mind develops memory ideas and imaginative ideas; in the moving pictures, they become reality*" (Münsterberg 1916, p. 135). The reason behind that is the "*memory ideas and imaginative ideas"* are not visible tangible phenomenons. However, they can appear and get a shape on the screen. Münsterberg strongly supports that with emotions and mechanical production inner state can be objectified. "*The mind is filled with emotions, and by means of the camera, the whole scenery echoes them"* (Münsterberg 1916, pp. 135-136). Thus, it is possible to say that according to Münsterberg's theory, human imagination can turn into a reality in cinema.

3.1.5 Louis Delluc

Louis Delluc, as a director, screenwriter, and film critic, also had put his trust in the great future of this new medium. He wanted to see cinema with its full potential, not as what cinema already is but as what cinema can be (McCreary 1976, p. 15). Delluc had evaluated the value of cinema as a communication medium, a work of art, and an industrial object at the same time. (McCreary 1976, p. 15). According to Epstein, in 1919,

Delluc formulated the notion of "*photogénie*", and "*the concept of cinema as an art was born*" (Keller & Paul 2012, p. 300). He thought "*photogénie*" is the essence of the film; it is the things in the daily objects that only the camera can capture. According to him, cinema was "*the only truly modern art*" because it was a "*child of technology and of human ideals*" at the same time (McCreary 1976, p. 18).

Delluc's ideas on commercial cinema were not conservative like many other critic's ideas in the early days of cinema. In fact, he encouraged filmmakers to make films for money.

However, even though he was not condemning commercial production companies such as Pathé, he indeed supported that films need to have an artistic vision. According to him, a film with artistic approaches can have a commercial value. He supported this idea by saying, "*It happens that beauty earns money*" (McCreary 1976, p. 16). This argument of Delluc is quite remarkable, comparing to other early film critics' views on commercial cinema. However, he argues that films should be sold afterward, not beforehand (McCreary 1976, p. 16). He supported that a unique film will sell itself; thus, he suggested that commercial interest should be focused more on the comfort of the theatre seats, quality of the poster, and appropriate music to accompany the film (McCreary 1976, p. 16). He claimed that producers do not precisely know what the public wants. Hence, according to him, doing the same movie over and over again, simply because it succeeded before, is a waste of the potential of cinema. Even though today, big production companies know exactly what the public wants by doing detailed research before making the film, still sometimes a unique, unexpected film that gains commercial success while a commercially produced film fails.

Delluc saw the potential of cinema as a way of universal communication. The reason for that is, in a film, everything speaks; "*an object, a landscape, the quality of light*" (McCreary 1976, p. 17), and according to Delluc, they speak to everyone in the same way. So that creates universal communication. He even thought that it could even lead to masses because of cinema's ability to create an expression.

Delluc thought that cinema needs to capture the truth. He condemned the films which put

everything like facts. Because, according to him, "*film was an art of suggestion*" (McCreary 1976, p. 20). To make his point, he said that "*the animated image has so much power when it suggests. Rhythm and light were not thought, but they incited to thought*" (McCreary 1976, p. 20). According to Delluc, cinema should not enforce to accept something, but it should oblige us to see, to think. Delluc depicts that because cinema captures small fragments of reality in a stylized way, and by doing so, it can raise greater morality and show the beauty in reality. According to Delluc, other media of art do not have the same capability of capturing this beauty. Hence, "cinema is precisely a step toward this suppression of art, in that it surpasses art by being life" (McCreary 1976, p. 34). In this matter, Delluc indicates that; "*cinema will teach us a lot of things about the world and about ourselves*" because "*the spectacle of real beauty reveals ourselves to ourselves*" and "*it will force us to love truth*" (McCreary 1976, p. 34). By seeing the future potential of cinema, Delluc shows us what cinema is really capable of. He believes that not using cinemas' full potential would be "*folly to miss this opportunity"* and "*criminal to refuse this responsibility*" (McCreary 1976, p. 34).

3.1.6 Jean Epstein

In his 1922 dated essay, Jean Epstein, a director and film theoretician, purports that cinema creates such a "*particular feeling that no other betrayal (real life-like) then this imaginary one (cinema) will satisfy it*" (Keller & Paul 2012, p. 283). By expressing this idea, he points out the differentiation between cinema and other art forms. Just like Münsterberg and Delluc, Epstein sees the potential of cinema as an art form too. Epstein believes that the function of cinema is to recreate a movement (Keller & Paul 2012, p. 356). Even though he uses the word recreation, he does not necessarily mean some sort of a reproduction of reality. Because, according to him, cinema is an expression that is coming from the "*outer world as well as from the inner world*" (Keller & Paul 2012, p. 356). It is important to remind here that Münsterberg (1916, pp. 135-136) also supports this idea by saying in cinema, "*inner state can be objectified*". According to Epstein (2012, p. 356), this expression comes from the notion of movement in the cinema, which he calls "*object of pure cinema*". In order to explain the object of the pure cinema, he expanded Delluc's theory of "*photogénie*". He associates "*photogénie*" with the notion of

mobility in cinema. According to him, cinema adds value to reality by using "*photogénie*" as he explains "*only mobile aspects of the world, of things and souls, may see their moral value increased by filmic reproduction*". According to him, filmic reproduction increases the value of real-world aspects such as things (objects, situations) and souls (people's inner state). Epstein supports that to create a photogénic value, the film needs to capture mobility, some sort of movement in time and space. Because, according to Epstein, "*every change of camera position, with every shot, the spectator is offered a new kind of space, which is always partially indeterminate*" (Keller & Paul 2012, p. 398).

In this respect, Epstein supports that cinema creates a new kind of space with movement. His perspective shows that cinema has its own universe in which our world can live its full potential. Besides, according to him, cinema does not only increase the value of the real-world aspects, but it also creates a new reality. Hence, Epstein is one of the first responders who understands the value of cinema more than a representation.

However, he believes that cinema is capable of creating a movement not only in a visual base but also in a sound base. Thus the movement of sound is an object of pure cinema as well simply because it adds one more layer of depth to the film. According to philosopher Henri Bergson, "*reality is an indivisible, continuous whole that both endures and changes unpredictably*" because the matter is mobile and constantly changes, as Bergson explains it in his book "*Matter and Memory*" (Turvey 2008, p. 22). Turvey (2008, p. 22) purports that Epstein is highly influenced by Bergson's idea that the human eye can not perceive the mobility of reality. However, while Bergson thought cinema is far distant from reality because of its nature that shows an artificial movement by lining up single frames one after another, Epstein believed that this ability of cinema "*synthesizes discontinuous and immobile elements in a continuous and mobile set*" (Keller & Paul 2012, p. 144). According to Epstein, cinema is able to reveal the reality hidden by secondary qualities (Turvey 2008, p. 23). He believed that cinema as a medium is superior to humans with its ability to reveal things that an eye can not see. Therefore, cinema represents the world with continuous mobility (Keller & Paul 2012, p. 220). If it is accepted that films have their own reality, then cinema expands its universe with its continuous mobility.

To understand the 1920's atmosphere on this matter, it is important to add counterpart opinion of another director and film critic from the same period, Germaine Dulac. She (Williams 2014, p. 80) indicates;

> *We cannot deny it: cinema multiplies our knowledge. It continually throws us outside of our milieu, outside of our familiar thoughts, outside of our acquired knowledge, into ignored worlds. It moves, it seizes forms, their rhythm and their spirit by attacking the nuances that reveal instinct. It is a powerful eye, which adds itself to our own much too limited eye.*

Even though she too believed that cinema's gaze is superior to the human gaze, she also draws attention to that; cinema can create a new perception. For instance, she defines slow motion as "*a state of the soul described by speed*" (Keller & Paul 2012, p. 163). She claims that the slow-motion technique can reveal the state of the soul.

Since Henri Bergson influenced Epstein, he established a concept of movement that is not only about a change in space but also a change in time. According to Epstein, "*reality is constantly changing in time, that it is in a perpetual state of becoming rather than being"* (Turvey 2016, p. 4). Epstein believed that by capturing the mobility of time, cinema captures this process of becoming. Turvey (2008, p. 4) explains this as "*time is the fourth dimension of a universe of space-time*"; therefore, cinema is the only way to capture time as a visible dimension to the human eye. From this perspective, it is possible to say that cinematic time creates a new reality that is visible to the human eye. Theodoros Angelopoulos's film *Ulysses' Gaze* (1995) could be an obvious example of this theory. In the scene where A goes back to his childhood house, Angelopoulos creates such a mise en scéne that many different timelines exist in the same frame. However, by using décadrages and creating another storyline outside of the frame, he consolidates the power of cinematic time. Thus, we can say that the moral value of the scene's notion (lost childhood, forgotten past, and roots, missing cultural bonds) increases by the filmic reproduction.

Early film theorists' focus was mainly on the cinematic apparatus. Therefore they approached cinema from a more scientific perspective (photographic status of cinema and perceptional effect) considering mostly psychological and physical aspects. In the small

chapter called "*cinema creates physical and affective realities* (not just illusion)" Christophe Wall-Romana (2013, pp. 166-167) defines the perspective of Epstein on the cinematic apparatus: He explains that Epstein believed that the cinematic apparatus, because of its natural design, produces images that affect viewers' knowledge and perception which causes a real impact on the viewers (Wall-Romana 2013, pp. 166-167). As Epstein purports "*The cinematograph too is an experimental apparatus which constructs, that is, thinks an image of the universe; hence there is some reality pre-determined by the structure of its plasmatic mechanism"* (Wall-Romana 2013, p. 167). From this perspective, he claims that the cinematic apparatus constructs its own reality without the human (artists') interpretation. Epstein (1921, p. 8) defines camera as "*an entirely honest artist*". Therefore, according to Epstein, the apparatus itself has the ability to create a reality in the first place. However, this vision lacks how the human (artist') contributes to that very reality.

3.1.7 Erwin Panofsky

In 1936, art historian Erwin Panofsky wrote his essay "*style and medium in the motion picture*s", in which he claimed that "*the medium of the movies is physical reality as such*" (Panofsky 1966, p. 31). According to Terry Comito (1980, p. 235), Panofsky meant that "*movies seem to heal the breach between the perception of things and the more primitive perception of expression"*. Panofsky claims that cinema's unique abilities such as "*dynamization of space*" and "*spatialization of time*" differ from cinema from theatre (Comito 1980, p. 237). He supports that "*the earliest films added movement to works of art originally stationary*" and that made cinema an art. (Panofsky 1966, p. 17). Since, according to Panofsky (1966, p. 32), the "*medium of the movies is physical reality",* so "*all these objects and persons must be organized into a work of art"*. However, Panofsky (1966, p. 32) claims that cinema's "*problem is to manipulate and shoot unstylized reality in such a way that the result has style*". This ability adds value to any physical reality captured by the camera from this perfective. Just like what Sondheim (2011, p. 18) says about art, "a*rt is edited truth-edited to give it shape, rhythm, speed and punch"*.

In order to make his point, Panofsky (1966, p. 19) describes the film spectator's position;

> *The spectator occupies a fixed seat, but only physically, not as the subject of an aesthetic experience. Aesthetically, he is in permanent motion as his eye identifies itself with the camera lens, which permanently shifts in distance and direction. Moreover, as movable as the spectator is, as movable is, for the same reason, the space presented to him. Not only bodies move in space, but space itself does, …through the cutting and editing of the various shots …transformations, disappearances, slow-motion and fast-motion shots, reversals and trick films.*

Here, Panofsky almost provides the basis of the spectator theory in film studies, which was established years later. He shares a similar position with Jean-Louis Baudry about the spectator's fixed position, and he describes an early version of Chrisitan Metz's identification with the camera theory. However, he does not interpret this as a restriction as Baudry and Metz do. Panofsky sees cinema as a medium that liberates physical reality by stylizing it with its medium specific features. From this perspective, according to him, cinema is not an illusionistic medium because it uses physical reality and manipulates it, but to reveal something better about them. As an early responder to the cinema, Panofsky believes in the potential of cinema, a potential that can not be reduced to a representation.

3.1.8 Bela Balázs

Hungarian film critic Bela Balázs describes cinema as a "l*anguage of gestures and facial expressions* "thus, he accepts cinema as a universal language just like Delluc (Carter and Balázs 2010, p. 24). From the mid-1920s to the mid-1930s, Balázs wrote theoretical essays on film in the German Language. These essays were published as books under the name of Visible Man (1924) and The Spirit of Film (1930) and fully translated into English in 2010 for the first time. In these books, Balázs tries to define cinema as an intellectual medium. As mentioned earlier, these new translations caused a revisitation of the classical film theory by film scholars. These recent works show us that there are many new aspects of classical film theory to be discovered and reconsidered to examine contemporary film theory.

Balázs has developed the first film theory for silent film in his book *Visible Man* (1924). He explained why we need a theory for this new art by saying,

> "*Theory isn't grey at all. It is the map for the traveller in the realm of art: a chart that shows us all the paths and possibilities and gives us the courage to embark, like*

Columbus, upon voyages of discovery" (Carter and Balázs 2010, p. 5).

Nonetheless, he revised his thoughts seven years later with the beginning of the sound film era. He begins his new book "*The Spirit of Film*" (1930) by explaining how Columbus made a mistake and how that mistake opened the door to a whole new world. According to Carter, Balázs's early film theory was not quite academic; nonetheless "*it was a product of a practice of cultural production that drew on its author's first-hand experience of film technology and creative practice*" and in fact helped for this new medium's development (Carter & Balázs 2010, p. 17).

Balázs's film theory contains many basics from other film theories that were established years later. For instance, to prove that cinema is an art and is superior to other art forms, Balázs wrote about the medium-specific characteristics of cinema which is theory was a theory that was explained by Rudolph Arnheim later on. He defined the director as the true author of the film, and that is similar to the *"auteur theory*" by Alexandre Astruc. In addition to that, Balázs supported that cinema helps to "*experience an immediate, concrete reality*" that is similar to Kracauer's "*redemption of physical reality*" theory (Carter & Balázs 2010, p. 8). Hence, we can say that Balázs's theories during the 1920-30s were incontrovertibly enlightening and farsighted. Noël Carroll indicates that Balázs was quite accepting of sound in cinema at a very early stage. In fact, Carroll (2014 p. 60) points out that, according to Balázs, "*sound film will teach viewers to listen more attentively, just as the close-up allegedly taught us to see man* (human gesture)".

Balázs believed that the director and the actors are the true authors of the film, and by saying so, he implied that whether the expression was made by the director or the actor, it was linked directly to the content of the film (Carter & Balázs 2010, p. 18). Thus, Balázs supported the idea that the director should choose not a performer but a character itself when deciding on actors to create a film (Carter & Balázs 2010, p. 27). This perspective that observes the director's artistic and creative contribution to the film is one of the earliest views on this matter in film history.

Dudley (1976, p. 192) purports that Balázs analyzed the economic infrastructure of the film, which he claimed that "*film art could grow, only when business conditions allowed*

it to". He believed that only the bourgeois class could provide such a supply because cinema depends on budget status. Hence according to him, the purpose of the film has served this same class. Balázs believed that to gain profit, the bourgeois created a cinema that forced on oversimplified plots and unnecessary details. Therefore under the title of "*reality instead of truth*", he stated that "i*n its fear of the whole truth, it hid its head like an ostrich in the sand of tiny particles of reality*" (Balázs 1970, p. 88). According to Dudley (1976, p. 197), even Balázs himself, sometimes was more interested in reality more than truth. Maybe the reason behind that is, as Dudley (1976, p. 197) explains; "*Balázs had a firm belief in the reality and independence of the external world of sensation. Art never grasps reality in itself because art always brings to this world its own human patterns and human meanings*".

Hence, from this perfective art creates a new reality. According to Balázs (1970, pp. 89-90), "*every picture shows not only a piece of reality but a point of view as well*". Thus each set up of the camera that is determined by the director has a point to it. According to him, "each visual angle signifies an inner attitude" (Balázs 1970, p. 90). According to Noël Carroll "*for Balázs, cinema recovers something neglected rather than replacing the human eye with something superior*", because, Balázs supports that with cinema "*man will become visible once again*" (Carter & Balázs 2010, p. 10). Balázs defended cinema as an art form simply because it's expressive. For that reason, Carroll (2014 p. 57) calls him "*expression theorist*". Although I agree with Carroll's idea, I prefer to use Malcolm Turvey's definition of "*revelationist*", because, according to Turvey, by seeing cinema as superior to other art forms in his early and late words, Balázs has a forward-looking perspective, and Turvey depicts that Balázs has seen the value of cinematic creation from the beginning.

Carroll (2014, pp. 61-62) mentions that Balázs strongly supported the idea that "*cinema shouldn't be reducible to literature*" because cinema is a visual art.

Carroll (2014 p. 62) believes that even though this is a fact that everyone knows, it is also frequently forgotten. Thus here, Carroll (2014, p. 62) indicates that Balázs points that out from the beginning.

3.1.9 Georg Lukács

Philosopher Georg Lukács was one of the early critical thinkers on cinema, and he kept writing his thoughts on cinema from 1913 till 1971. Even though he does not call himself a theoretician, he contributed with many distinguished thoughts to cinema being an art medium. It can be interpreted that because of this very reason, Ian Aitken named his book on Georg Lukács as "*Lukácsian Film Theory and Cinema*" in 2012. In that book, some of Georg Lukács's writings on cinema were published for the first time in English. So revisiting and reinterpreting Georg Lukács's thoughts are exceedingly important for contemporary film theory. Unlike many early film critics, Georg Lukács's thoughts contradict themselves throughout the years because he had a more progressive and rational understanding when it comes to cinema, and he had a chance to see the developments in cinema from its early years to the 70s.

Lukács supported 19th-century realism, and he was against impressionism. Thus, he believed that cinema should be a "*combination of naturalism, melodramatic effect, popular culture and surreal symbolism*" (Aitken 2012, p. 29). He thought that cinema should be produced for the masses, not for an elitist group of people. Later on, he established a Marxist-Leninist approach in his writings about cinema. He was more concerned about the social and political reality instead of empirical reality (Aitken 2012, p. 63). Lukács rejected modernism because, as Aitken (2012, p. 72) explains, it is far from objective reality. Lukács claims that the content should determine the form of the artwork; otherwise, it will be far from realism. In a 1969 interview, Lukács shows that he is still against subjectivity in cinema by adhering to the thought that truth lies in Marxism-Leninism (Aitken 2012, p. 261). According to him, films should represent reality because "*film has the task of representing the positive and negative aspects of society*" (Aitken 2012, p. 257) in which he compares with Ibsen and Chekhov's argument that the artist poses the question (Aitken 2012, p. 256).

On the other hand, just like many other early responders to this new medium, in his early writings, Georg Lukács was also interested in the mobility of the cinema. To elaborate on that, Lukács states that "*the temporality and flow of the 'cinema' are entirely pure and*

unsullied: the essence of cinema is movement as such, perpetual flux, the never- resting change of things" (Aitken 2012, p. 183). However, for this very reason, Lukács believes that cinema is a "*reflection of a given reality, even though the end-product will always be a representation of reality, and never reality itself"* (Aitken 2012, p. 188). He expands upon that by saying, "*in film, ultimately, a single and unified reflection of reality emerges from the process of the double mimesis, in which the traces of its genesis are utterly obliterated*" (Aitken 2012, p. 188).

According to Lukács, "*perceptual experience and aesthetic representations of reality are able to converge with reality*", hence cinema can be the medium to do that (Aitken 2012, p. 91), due to the anthropomorphic ability (human in appearance) of the cinema. According to Aitken (2012, p. 91), Lukács believes that this anthropomorphic ability is relevant to our "*perceptual experience of the external reality"*. Lukács purports that "*deanthropomorphic reflection and its technological realization"* (Aitken 2012, p. 187) in cinema creates double mimesis (double reflection). Therefore he criticizes Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction* (1935) essay. According to him, issues such as loss of the aura and uniqueness of a work of art are problematic from that point. Because Lukács strongly argues that the camera captures reality without the perceptual experiences. To create such a perception anthropomorphizing features should be employed by the filmmaker; thus, this reproduction created the second mimesis (second reflection). He also claims that for a film to be good, it needs "*a certain unity of atmosphere, by the artistic determination of its entire tone*" (Aitken 2012, p. 228). Lukács sees this kind of creation as a construction. From this perfective of Lukács, we can claim that film creates its own reality if it is not the given reality itself. He purports that double mimesis augments the aesthetic possibilities and aesthetic importance within the filmic totality (Aitken 2012, p. 192). Because of that, a real entity turns into an aesthetic quality (Aitken 2012, p. 188).

Lukács believed that if the films' content reflects real aspects of life socially and politically, films would have objective reality. This idea is problematic, as this thesis suggests. This thesis supports that each film constructs its own reality regardless of if it content have a reality in the physical world. Lukács' thoughts are contradictory at this

point. According to him, "*in film real-time prevails*" (Aitken 2012, p. 193), and "*reality becomes meaningfully visible as a transition from the past into the future*" (Aitken 2012, p. 194). From this very thought, Lukács suggests that film offers "*a meaning more paramount than the experienced moments of real life*" (Aitken 2012, p. 194). Even though Lukács supports that cinema is a representation of reality, many of his thoughts show that he believed that cinema outlasted what is in reality.

3.1.10 Russian Formalists

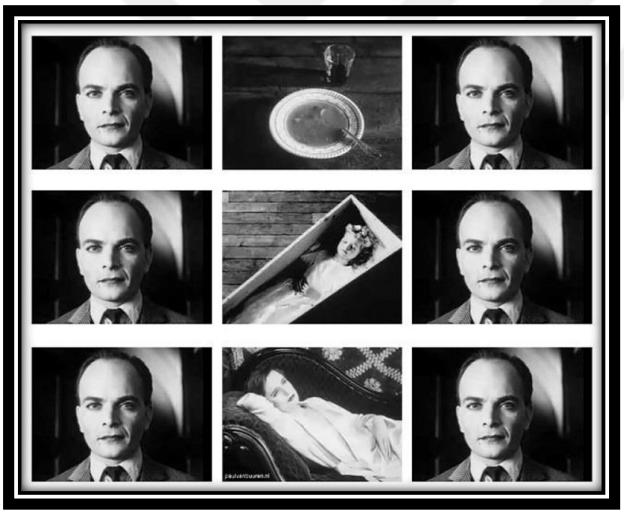
In 1919, the world's first film school Moscow Film School was established in Soviet Russia. Immediately Russian formalism started to shape cinema. Russian formalist directors Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and Lev Kuleshov started to give lectures at Moscow Film School. Instead of teaching practical lectures about filmmaking, their interest was mainly focused on theorizing and analyzing cinema and experimenting with new techniques. According to them, cinema was an experimental medium that can be used to support and spread ideologies and regulate socio-political systems. After the 1917 Revolution, the ideology of the new proletarian state had affected art. Russian formalist directors' interest was in that direction as well. According to them, artworks could "*challenge conceptions of the social world*" by defamiliarizing or making them strange (Lopez 1985, p. 58). Thus art was valued as an act of generating new insights about human existence by transforming materials taken from the real by the Russian Formalists (Lopez 1985, p. 58). They firmly believed that combining shots in such orders could create a way of manipulation to guide spectator's perceptions and evoke them for the sake of social transformation. They called their theory "*montage cinema*".

3.1.10.1 Lev Kuleshov

As a Russian formalist director, Kuleshov has done many practical experiments at Moscow Film School. His most famous theory, the Kuleshov Effect (figure. 3.2), is an excellent example of how Russian formalists understand creating meaning through montage cinema. This experiment of Kuleshov "*proved that the order of shots in a sequence influenced the perception and meaning of any given action"* (Prince & Hensley

1992, p. 59). When we look at this experiment, it is evident that montage cinema does not create an imitation of reality; instead, it builds a reality. To understand the Kuleshov Effect, we must examine how he puts shots together as he builds up a new reality. Kuleshov used a single shot of a man looking directly into the camera without any expression on his face. This single shot had no meaning at all without the magic of editing. However, Kuleshov combined this shot of a man with three different shots, such as a plate of soup, a child in a coffin, and a woman on a sofa. The first combination created an expression that the man is hungry, the second one created an expression that the man is sad, and finally, the third one created an expression that the man is in love. Same shot, and yet three different meanings had been built by him. Kuleshow effect shows that editing as a construction enriches the meaning by multiplying the reality of a single shot.

Figure 3.2: Kuleshov Effect



Source: Lights Film School[15]

3.1.10.2 Sergei Eisenstein

As a reformist director, Sergei Eisenstein also created new theories by examining new methods in cinema. He suggested that cinema should not be limited to the imitation of

[15] Lights Film School, https://www.lightsfilmschool.com/blog/what-is-the-kuleshov-effect-agj, [accessed: 4 May 2021].

reality; instead, it should create its reality. According to him, the reality is not something that is already there, but it is something to build. Eisenstein supported the idea that cinema should provoke the audience to challenge conceptions of the social world. Thus his primary focus was to find the best way to pass his message to the audience. To achieve this goal, he used an experimental approach to cinema. Russian formalist directors understood the power of editing at a very early stage. They noticed that editing is the most powerful tool to create an integrity of meaning in cinema. Eisenstein developed five editing methods according to the Soviet montage theory; metric, rhythmic, tonal, overtonal, and intellectual (Polan 1977, pp. 21-22). These editing methods are different from continuity editing (classical, Hollywood), and the main aim is to achieve Soviet montage ideology in the form. While continuity editing regulates the spectator's emotions in order without giving any space for interpretation, Soviet montage theory aimed to create a free space to evoke spectators intellectually. This differentiation shows that Russian Formalist cinema liberated the medium of cinema from a classical approach via editing. However, they aimed to provoke the audience ideologically; hence, the manipulation of the images was created within the editing process.

Eisenstein defined the filmmaking process as "*a characterization -a definition of the represented matter*" (Polan 1977, p. 16). From this perfective, the process itself is a creation of a definition. In his understanding, shots need to be close to actual reality (objectivity); however, montage should (editing process) manipulate the images (Polan 1977, p. 21). While shots are being faithful to actuality, the manipulation is reproducing a new meaning for the images. Eisenstein believed that with montage, he could create a new reality that has a meaning not by pieces but as a whole. As a Marxist director and theoretician, Eisenstein saw reality as dialectical and reproducible by montage with this very approach. Thus according to him, "*the structure of the work must be carefully governed to bring about not just any affect but rather the proper affect*" (Polan 1977, p. 23). He believes that art is a conflict between natural being and creative notion (Eisenstein 1977, p. 100). According to him, Soviet cinema "*was gathering the experience of revolutionary reality*" with the first experiments of Vertov and systematic ventures of Kuleshov (Eisenstein 1977, p. 410). Hence, he wanted to capture the essence of reality. For example, in his film Strike (1925), the shots of soldiers shooting combined with the

shots of a slaughterhouse.

Eisenstein (1977, p. 120) uses butchering as an "*associative link*" and creates an "*emotional intensification of the scene*". Eisenstein (1977, p. 122) also believed that action should be liberated from the definition of time and space. To achieve this, Eisenstein created a new time and space with a combination of shots. He did not prefer to use long shots or camera movements because, according to him, creating meaning with editing was more creative. He suggested that long shots make cinema theatrical, and motion can be created with the power of cinema. We can see such an example in his most famous "The Odessa Staircase" scene from his 1925 movie Battleship Potemkin. In this scene, we see men, women, and children of all ages who had come to see the ship of Potemkin and sailors in order to encourage them. Then the troops come to the stairs and march through the crowd. At this point, Eisenstein creates a new filmic time by cutting to medium shots and close-ups of different people trying to get down from the stairs in a rush and the troops who are marching forward on them. Hence by combining individual shots that do not have a meaning with each other, a new meaning- a meaning that does not exist before had been created by Eisenstein. Therefore, even though Eisenstein claimed that cinema should not be symbolic and shots need to be close to reality, his cinema and montage theory caused coded scenes that need to be opened up by the audience. However, Eisenstein's cinema theory aimed to evoke the audience by creating manipulated and coded scenes for the audience to open up. According to Polan (1977, p. 27), "*his signifier is controlled by an intent to cause the viewer to get at a signified*" therefore, his theory is simply about *"how to organize the signifier as an expression of a signified*".

3.1.10.3 Vsevolod Pudovkin

Russian montage theorist and director Pudovkin's approach differed from the other Russian directors and theorists of the same period. He got accused of being close to western thoughts and distant from the Russian ideology. However, his approach to editing was quite similar to theirs. Pudovkin claimed that celluloid, as a raw material for the film, separates the movements that have been shot, and therefore cinema creates a fresh

perception of the world (Sargeant 2001, pp. 21-23). According to Pudovkin and other Russian montage theorists, this separation is possible only with editing. Pudovkin defines editing as "*a method that controls the psychological guidance of the spectator*" (Sargeant 2001, p. 158). The reason for that is Russian montage theory evaluates editing as a tool that creates meaning by combing different shots. By doing this, the spectator can be guided according to the director's interpretation of the film's subject. Pudovkin believed that cinema should evoke feelings, emotions. To understand Pudovkin's difference from other Russian directors of the same period, Léon Moussinac makes a comparison that could be helpful. According to him, "*a film by Eisenstein resembles a shout; a film by Pudovkin evokes a song*" (Sargeant 2001, p. 167). In this quote, Moussinac indicates that Eisenstein's cinema is a provocation itself; on the other hand, Pudovkin's cinema is more poetic. Eisenstein reviews Pudovkin's film *The Mother* (1926), and he states that "*recurring frames and images and the transformation of images into symbols support my conviction that this film is poetic by nature*" (Sargeant 2001, pp. 72-73). However, this kind of poetic approach was the aim of Pudovkin.

Nonetheless, like Eisenstein, he strongly supported the idea of creating a new reality by montage. According to him, "*the will of the director transforms and subdues reality to assemble the work out of it*" (Sargeant 2001, p. 159). By saying this so Pudovkin believes that the director should guide the spectator accordingly to achieve the task of evoking emotion (Sargeant 2001, p. 159). Thus, the construction of the director reconstitutes the spectator's emotional level. In his respect, a new reality is created by the director.

3.1.10.4 Dziga Vertov

As a Russian montage theorist and a documentary director, Dziga Vertov had a pretty different position in Soviet Cinema. He developed two theories called "*Kino-eye"* and "*Kinopravda*", which influenced the "*cinéma vérité*" (cinema truth) style documentary later on. Vertov believed that the camera is a second eye (mechanical) that reveals the truth in things; hence, just like Epstein and Balázs, he believed that the camera is superior to the human eye (Turvey 2014, p. 85). He described kino-eye as "*the possibility of making the invisible visible, the unclear clear, the hidden manifest… making falsehood*

into truth" (Vertov 1984, p. 41). He also claimed that the kino-eye not only reveals the truth, but ıt also builds a truth. In his essay "*Kinoks: A Revolution*" (1923), Vertov (1984, p. 17) wrote that "*I am kino-eye. I am a builder. I have placed you, whom I've created today, in an extraordinary room, which did not exist until just now when I also created it".* He claims that what the kino-eye tries to show is the *"Film-truth*" (Vertov 1984, p. 42). From this perspective, according to him, filmic truth does not exist in the outside world until the director creates it. On the other hand, Vertov claimed that "k*inopravda doesn't order life to proceed according to a writer's scenario, but observes and records life as it is*" (Turvey 2014, p. 80). This claim demonstrates that the camera can capture life objectively. However, according to Vertov (1984, p. 85), by capturing reality as it is and creating a new reality with editing, cinema can reveal things of the outside world that we cannot perceive through our own senses; thus, via cinema, we can perceive new aspects of our existence.

According to Turvey (2014, p. 80), Soviet montage directors reconstituted "*details to create a visual experience of something that does not exist in reality*". Turvey (2014, p. 80) explains that Vertov "*combines two different shots of the same thing ....so that part of each shot appears in a different section of the image, the split between them accentuated by tilting the shots away from each other*". By describing Vertov's montage technique, Turvey exemplifies how Vertov created something that does not exist in the real world. Turvey (2014, p. 81) points out that because of this very reason categorizing Vertov's position in film theory had been quite challenging for other theorists and directors for years. Vertov believed that cinema could record "*life as it is*"; on the other hand, cinema is a way to "*rearrange reality*" (Turvey 2014, p. 81). This contradiction became the main issue on how to locate Vertov in film theory. According to Vlada Petrić, Vertov tried "*to achieve a balance between an authentic representation* (factual) *and "aesthetic" reconstruction of the external world*" (Turvey 2014, p. 81). Turvey (2014, p. 83) claims that this contradiction underlies Vertov's belief that cinema's ability to create a "*visual experience of reality*" can cause a "*fresh perception of the world*". Vertov believed that human perception is limited. However, cinema outcomes this limitation and creates a fresh perfective (Turvey 2014, p. 86). To exemplify that, in Vertov's documentary *Man with a Movie Camera* (1929), the film itself functions as a

demonstration of our perceptual way to understand the world (Turvey 2014, p. 86). In this case, the self-reflexivity of the film is manifest to itself. According to Turvey (2014, p. 102), Vertov's film is centerless; it represents a "*view from nowhere*" because "*everything is unified as the object of the kino-eye's vision*". To elaborate on that, Turvey (2014, p. 102) explains the purpose of Vertov, which is to provide "*a visual representation of the transcendence of individual perspective, both ethical and epistemic*" for his audience.

Thus while rhythmic and parallel editing helps to constitute the general atmosphere of the film, this style functions as a spreading tool of kino-eye vision.

According to Vertov, "*cinema had to be nonfiction or nonplayed*", and to achieve this goal, cinema needed to be independent of other media, especially literature and theatre (Turvey 2008, p. 31). Thus he did not support Eisenstein's or Pudovkin's films that had fictionalized storylines. This clearly shows us that, even though the Soviet Russian directors/theorists followed similar paths ideologically (Marxist-Leninism), they had quite different approaches in their style and theories. Moreover, this differentiation diversified the approach to cinema's relationship with reality. However, they all supported that as a tool, editing builds a new meaning and reality that does not exist before.

3.2 MODERNIST THEORIES

3.2.1 Rudolf Arnheim

After the establishment of the first film school, theorizing on cinema became an important development for film art. As a film theorist Rudolph Arnheim, just like Hugo Münsterberg, had a psychological background. He followed Gestalt psychology principles during the Weimar era. If we consider the Gestalt principles (connections, similarity, figure, proximity, etc). and the atmosphere created by the Weimer-Era (Golden years of German Cinema), it is possible to see these connections in his formalist film theory. He developed a theory called "*medium specificity*". Like Balázs and Münsterberg, whom both followed a formalistic approach in their writings about cinema, Arnheim too

believed that the peculiarities of the medium make cinema a unique art. Even though his views on cinema are mostly written in the '30s, Arnheim renovates some of his thoughts in the preface of his book's 1957 edition. However, he argues that despite the passing time, his claims about cinema as an artistic medium remain at they are (Arnheim 2006, p. 5). Hence, by revisiting his own thoughts, Arnheim shows how technological developments do not change the ontological nature of cinema. The main reason for that is, cinema remained as a storytelling tool via moving images from the chemical era till the digital era. He points out his central idea that cinema, in fact, is equal to reality because it is more than just an "*imitation or selective duplication of reality*" (Arnheim 2006, p. 3). In order to prove his point, Arnheim vigorously defends that cinema differs from the existing reality.

At the beginning of his 1933 book "*Film as Art*", Arnheim (2006, p. 8) opposes the idea that because cinema only reproduces reality mechanically, it can not be considered as art. He believes that what underlies this claim is the comparison of cinema with painting. By queuing the specificities of the cinematic medium, Arnheim tried to prove his arguments in order to show how cinema differs from other art forms and why cinema should be considered as an art form. Arnheim evaluates cinema according to its relationship to reality; the further away cinema is from reality, the more its art value increased. The reason for that is, no matter what, the audience perceives films as real while still being aware of their illusion (Arnheim 2006, p. 32). Hence, this illusion creates a safe space for the artist to create something that truly has artistic value. According to him, absences and limitations are the most significant criteria to prove that cinema is an artistic medium. Arnheim claims that some of the specificities of cinema prevent cinema from showing reality as it is, enhancing the artistic value of cinema. First of all, he indicated that cinema, in fact, tries to project objects to a plane surface and yet creates a deeper meaning than an eye can see (Arnheim 2006, pp. 9-11). Then he moves on to the issue of depth in cinema, and according to him, even though films try to create a realistic depth, the filmic depth effect is somewhere between two-dimensional space and three-dimensional space (Arnheim 2006, p. 12). In addition to that, because of perspective illusions, objects never look as they do in reality; space and distance change according to the camera position (Arnheim 2006, p. 14). Arnheim (2006, p. 61) explains why this makes cinema an artistic

medium by saying, "*the apparent alteration in the size of an object which in reality remains the same size enhances its actual activity, and thus helps the film artist to interpret the impact of that activity visually*". Thus, cinematic limitations give room for artistic interpretation of reality.

On the other hand, in his early thoughts, Arnheim was against sound and color in film. This kind of approach is severely common in early film theories. However, Hollywood cinema could be blamed for this kind of protest on sound and color, because after the discovery of sound in film, most of the big studio films used cheap, easy, cliché dialogs and forgot cinema's most important ability: to tell stories with images. In addition to that, microphones were too big to hide; thus, most of the films had to be shot in studios without moving the camera too far. This situation caused stable and claustrophobic movements, almost like the camera is tied somewhere. Furthermore, when it comes to color, Arnheim (2006, pp. 14-15) supported the idea that the absence of color was creating some sort of unreality (ambiguity) that distorts sizes and shapes, and according to him, as a result of this audience's perception of the real world was reshaped.

According to him, filmic canvas (frame) has a delimitation, and distance from the object regulates the size and height; hence, the artistic approach can be used according to the film's purpose (Arnheim 2006, pp. 16-18). According to Arnheim (2006, pp. 20-29), another absence that makes cinema an artistic medium is the space-time continuum. He points out that in real life, time and space are continuous; however, in film, space and time can be interrupted. Besides, editing adds more value to the cinema's creative process because editing discontented timed space can be joined together in a more creative way (Arnheim 2006, p. 88). Finally, he points out the absence of the non-visual world of senses. He explains how the camera's movement can create a sense of movement that the audience perceives as if they are moving. He also claims that films create a sensation of re-balancing and smelling or hearing of the things that the audience sees on the screen.

For Arnheim, these illusions create a more significant meaning that does not exist before; hence, this situation augments films' artistic value and makes cinema an artistic medium. He argues that the artist's urge should be "*not simply to copy but to originate, to interpret, to mold*" (Arnheim 2006, p. 157). As he finishes his book, he mentions his hopes and

worries about the future of cinema as an art. He questions, as a hybrid form, whether cinema will liberate itself from photographic reproduction and finds its purer form or not (Arnheim 2006, p. 230). In his 2015 article called "*Rudolph Arnheim: Cinema and Partial Illusion*", Nathan Holmes answers this question. Holmes points out the new media theorist Lev Manovich's view on the subject matter. According to Manovich, "*with innovations in computer animation techniques, photography is becoming much less central to the cinema than it was in the twentieth century*" (Holmes 2015, p. 3). Even though digital technologies do free cinema from its photographic reproduction in a way, whether it makes cinema a purer form is still on debate. However, maybe changing the perspective in film theory and seeing films as primary realities could help to free cinema as an art form.

3.2.2 Siegfried Kracauer

Kracauer, a writer, sociologist, and film theorist, gathered his opinions about cinema in his 1960 book "*Theory of Film*". Dudley Andrew (1976, p. 231) states that Kracauer's writings were organized and systematic; hence he paraphrases Kracauer's book "*Theory of Film*" as "*direct, self-consciously academic, thorough*". As a realist film theorist, Kracauer believed that films are about the material world; they can reach thorough reality, unlike theatre and painting, since cinema, unlike other art forms, does not deal with the imaginative world; it deals with the material world. (Kracauer 1997, p. vii, Andrew 1976, pp. 234-235). Kracauer depicted photographic technology as the main essence of the film that captures reality. His main claim was that "*films come into their own when they record and reveal psychical reality*". He supported that films can and do reveal psychical reality because of their ability of photographic reproduction. When Kracauer is evaluated from this perspective, some resemblances with Frankfurt School critical theory can be found easily in his thoughts. This is because he was friends with two influential Frankfurt School thinkers Theodor W. Adorno and Walter Benjamin, who were influenced by the thoughts of Kracauer.

According to Kracauer, there are basic and technical properties of the medium. While the basic properties reveal the physical reality, technical properties help to create a meaning

(Kracauer 1997, p. 29). Even though he was against the formalist approach of Soviet Russian directors, he did not completely ignore the importance of the form; however, according to him, formalist elements of the films were there to help in the process to create a deeper and more cinematic film. Kracauer ennobled art films and experimental films of the 1920s; however, he also did not oppose to narrative cinema. According to him, the narrative is supposed to be realistic; thus, he endorsed naturalist novels for narrative films.

He saw cinema as a revelatory medium, and he claimed that cinema could provide redemption from physical reality. According to him, with cinema, we have two "*different visible worlds";* physical reality and camera reality (Kracauer 1997, p. 28). He supported the idea that cinema can reveal what was hidden and show us a deeper non-physical reality. He attributed this to the film's ability to open up a space to understand the material world, the ability "*to redeem it from its dormant state, its state of virtual nonexistence*". (Mcdonald 2016, p. 40). Kracauer believed that cinema should serve mass culture. According to him, films help us "*to appreciate our given material environment and to virtually make the world our home once again*" (Mcdonald 2016, p. 40). This Neo-Aristotelian approach to cinema was unique to Kracauer between Weimer era thinkers and critics (Mcdonald 2016, p. 40).

Specially Frankfurt School followers had a more chaotic approach when it comes to the "*aestheticization of industrial society*" that is realized by cinema (Mcdonald 2016, p. 39).

When it comes to reality, Kracauer opposed the Russian formalists' view, which considers cinema as a manipulative tool. On the contrary, Kracauer argued that there was still some reality in that manipulation because even though editing and mise en scène manipulated to create meaning, shots are still representing the real. Maybe because of this very reason, Kracauer was interested in Clouzot's "experimental" documentary "*Mystery of Picasso*" because Clouzot's documentary reveals Picasso's painting process in a solid material way. This is exactly what Kracauer endorsed in cinema because, according to him, cinema reveals the process of materialization. He argued that the materialization of modernity in cinema creates some sort of alienation because of its self-representing

presentation. For example, Kracauer (1997, p. 21) evaluates slap-stick comedies as an "*anarchistic critique of capitalist rationalization*", even though in today's genre readings, slap-stick comedies are accepted as a solid presentation of material life rather than a critique of it. Kracauer (1997, p. 28) cites one of the spectators saying, "*in the cinema, I dissolve into all things and beings*". He explains this situation from a psychophysical point by saying, in cinema, "*we are discovering the material world*", a world that "*we are free to experience… because we are fragmentized*".

In Kracauer's book "*Theory of Film*" 1997 edition introduction chapter, Miriam Bratu Hansen points out the problems of today's cinema and digital technologies, and she questions whether early film theories could be an answer to reconstruct today's cinema (Kracauer 1997, p. 8). According to her, with the age of digital technology, the photographic nature of cinema is no longer relevant; thus, she questions why Kracauer's theory should still be relevant or how to evaluate them. She suggests that Kracauer's theory does not eliminate framing and editing as tools of cinema. Even though so much criticism has been directed to his theory through the years, it can still offer us an "*aesthetic matrix of a particular historical experience*" (Kracauer 1997, p. 10). Hansen points out that in Kracauer's understanding, cinema was an "*alternative public sphere*" because it was self-representing the process of mechanization and modernity. However, at the same time, it was offering an alternative to the problems of modern society (Kracauer 1997, p. 11). Because of this very reason, "*film mixes the whole world into play*" regardless of being imagined or real (Kracauer 1997, p. 12).

Kracauer (1997, p. 34) was encouraging the medium's aesthetic possibilities and empirical diversity. What he endorsed in cinema is still the most relevant part of the medium's nature today. The reason for that is that as a medium, cinema has a hybrid form that keeps changing and changing, and it is open to endless experiments. Hansen suggests that if Kracauer perceived cinema by looking at its hybrid nature (photography into another medium; a kinetic one), then we can identify the hybridized forms and formats of today's cinema by looking at Kracauer's (1997, p. 35) understanding.

Even though Hansen ennobles cinema while having a nostalgic sense about how cinema

was and has been, If we look from Kracauer's (1997, p. 35) point, digital technologies actually created more opportunities and technical capabilities to build new aesthetic possibilities and broader empirical diversity.

3.2.3 André Bazin

André Bazin was a French film theorist and critic who was also a founder of a film magazine called Cahiers du Cinéma that became a highly influential magazine in film history. Some of his essays are collected in the books "*What Is Cinema?*" and "*What Is Cinema II?*". Bazin's essays have been influencing film history since they are translated into English. Bazin was a cinephile, spending his time at cinémathèque and taking notes to formulate his thoughts later. Dudley Andrew (1976, p. 292) points out that Bazin's approach in his essays was different because he did not have an organized, systemic theory like Kracauer had; however, Bazin gave examples from actual films, which was a lacking feature in Kracauer's essays.

Andrew (1976, p. 295) states that Bazin's understanding of reality was different because, according to Bazin, cinema was dependent on reality, "*spatial reality*"; thus, it was the "*art of the real*". Therefore Bazin suggested that even though the film might look unreal (a dream sequence or fantasy genre), it is still recorded mechanically (Andrew 1976, p. 297). Bazin (2004, p. 96) calls photographs "*luminous impression in light-to a mold*" because if the photograph shows one thing, it is that the thing that was photographed was there before. Andrew (1976, p. 310) interprets that Bazin was the first one to see that the "*mold of reality has its own aesthetic validity*". If we consider the material of cinema as a reality more precisely mold of reality, then we can consider that it has an aesthetic value without the artist's interpretation. For example, Bazin (2009, p. 102) believed that sometimes a closing door, a leaf flying through could make more sense than the dialogues or actors. To exemplify that Abbas Kiarostami's film "*24 Frames (2017)"* is a whole film that is made of moving still images just like cinema. Kiarostami says that "*we are not able to look at what we have in front of us, unless it's inside a frame*". Bazin believed that same exact approach. According to him, the reality was not a style that the director should use, but it was an attitude that the filmmaker adopts (Elsaesser & Hagener 2015, p. 30).

Bazin was interested in genre and style in films (Andrew 1976, p. 306). According to Bazin, films come out from the confrontation of the artist's abstractive abilities and raw reality of the material, which all resulted in the style and the form of the film (Andrew 1976, p. 314). For realistic purposes, he was supporting the continuum of reality; thus, he was endorsing deep focus and long shots (Andrew 1976, p. 356). According to him, these techniques were revealing the structural depth of reality because they were locating the objective meaning of the things (McDonald 2016 p. 47). Kevin McDonald (2016 p. 47) relates Bazin's endorsement of the deep focus and long takes to their ability to create ambiguity and uncertainty that modernism requires, hence claims that Bazin's understanding of realism could be related to defamiliarization. Kevin McDonald (2016 p. 47) strengthens his argument by adding Bazin's claim that lens (because of its impassive) is capable of creating an objective world for us to see from a new perspective. Bazin believed that longs shots could give real-time sense and sets the audience free. He elaborated on that by exemplifying how Chaplin used spatial continuity in order to create comedy. Bazin pointed out that Chaplin's comedic success was hidden in its creation without using montage techniques because his comedic gigs were shot by showing the whole space instead of cutting one to another; for example, when he is shown with a lion, they were both shown in the same shot together (Andrew 1976, pp. 356-357). Bazin argued that ambiguity is another value, and cinema must protect it because reality itself is meaningful. According to Bazin (2004, p. 21), this way, cinema can reveal to its audience "*a world alive with possibilities that ask for recognition and response*".

According to Andrew's (1976, pp. 357-359) interpretation, Bazin believed that "*cinema can provide a common non-ideological understanding of the earth*", and it can even be studied like an object in itself. Andrew (1976, pp. 367-359) concludes that when Bazin asked "what is cinema", he was not seeking an answer; instead, he was trying to explore cinema's evolution, what it was, what it is, and what it will be. As an art medium, cinema opens endless possibilities as it grows and shifts its shape. Therefore according to Andrew (1976, pp. 369-370), Bazin was trying to make cinema "*aware of its freedom and possibilities*" and get "*unshackle it from old theories which tie it to particular self-conceptions or ideologies*".

Dudley Andrew carefully points out Bazin's views of how the form of cinema as we know it today was established due to its own industrialization. At the beginning of film history, there were no restrictions, however before not much time passed, in 1920' films start to run approximately 80–120 minutes; Andrew (1976, pp. 372-373) claims that while the medium gained restrictions on its way to becoming a proper medium, on the other hand, the expression of it started to burst. Hence to become a medium, cinema exchanged its freedom to a standard form while getting more free in its expressive ways. As a result of this situation, for about a half-century, many art critics and film theorists' main concern was about the medium's future because quick industrialization and the demand of the audience started to become a thread. This concern can be located quickly in Bazin's writings as well; however, Bazin always believed that cinema would evolve to its best form and reach its potential by freeing itself.

Bazin interpreted "*cinema as a window on the world and as a frame on a preconstituted reality*" (Elsaesser & Hagener 2015, p. 33). However, Elsaesser and Hagener point out that window means sort of an illusionary representation in some level of interpretation. They question digital technologies usage of the word window (Windows, touch screen, etc.). As we look at Bazin from a fresh perspective today, his insistence on objectivity sounds naive and oversimplifying. Especially in his early work, he suggested that reality can be examined via footages. He claimed that "*the photographic image is the object itself*", and because it is freed from time and space, the image now is open to an examination as if cinema is a lab environment (Bazin 2004, p. 14). Even though this claim is highly problematic and technically wrong, freeing the image itself from the medium's interpretation could open new possibilities for films' determination as a primary product. Moreover, Dudley Andrew claims that "*does not rise or fall with technology*", because according to Bazin, cinema is about discovery and revelation (McDonald 2016, p. 152). To expand upon that, McDonald (2016, p. 152) claims that If technology does not affect the practical status of cinema, then "*film theory's existing principles and methods are still applicable even in a post-film world*". McDonald points out that some film scholars support this idea; Andrew states that Bazin's notion of realism can be found in digital films like Zhangke Jia's *Still Life* (2006) and Werner Herzog's *Grizzly Man* (2005), and David Bordwell argues that contemporary Hollywood films still follow classical

principles in their narrative thus they still serving traditional purposes (McDonald 2016, p. 152). Even though if these statements are partially true, technology has changed the ontological status of cinema; however, the purpose of cinema remains the same regardless of ıf it is digital or not.

3.2.4 Jean Mitry

As a film theorist and critic Jean Mitry was more organized in his writings like Kracauer. According to him, Eisenstein's obsession with editing and Bazin's determination on reality was oversimplifying the issues on cinema. Instead of choosing some limitations, Mitry believed that every problem in cinema should be studied individually (Andrew 1976, p. 400). Dudley Andrew (1976, p. 401) states that Mitry's goal was not to understand cinema, but it was to examine and illuminate the questions about cinema. While Eisenstein's theory suggested cinema is a frame with limitations and Bazin's theory suggests cinema is a window that opens to reality, Mitry suggested that cinema's true appeal and the advantage lies in both of these theories (Elsaesser & Hagener 2015, p. 65).

According to Mitry, the camera does not reveal reality; instead, it restructures reality to give it a "*new appearance*" thus, what the camera presents can not be considered as "*objective*" (Bazin 2004, p. 6). Here, Mitry (1997, p. 10) opposes Bazin's theory by arguing that the camera does not capture reality as it is; instead, cinema presents a "*virtual perception of concrete reality*". To exemplify that, Mitry (1997, p. 30) states, "*I can sit on a chair but I can- not sit on the image of a chair*" because the image of reality is not the reality of the image. However, Mitry explains that even though the chair exists in the real world with endless possibilities of perspective, a person can see it from one perspective at once, but in cinema, perspective can be multiple, yet Mitry (1997, p. 30) points out that in cinema spectator is forced to follow the director's guidance; therefore, the experience is limited to whatever artist presents. Mitry suggested that a single image has a natural meaning; however, when images are edited together, they represent what the filmmaker constructs (Andrew 1976, p. 409). As Mitry (1997, p. 11) states, "*the images are the product of the director*".

Andrew (1976, p. 407) claims that Mitry's book's title, "*The Aesthetics and Psychology of the Cinema*", is related to Mitry's idea that film outcomes the world by giving it an aesthetic frame. Mitry suggested that film is a collection of raw materials that "*gives us immediate perception of the world*", and they gain meaning by editing/montage (Andrew 1976, p. 404). According to Mitry, montage makes a filmic universe out of the raw material and human signification out of the natural tendency of things (Andrew 1976, pp. 410-411). As seen here, Mitry's definition of montage had a vast meaning; hence, his claim about montage somehow transcended Bazin and Eisenstein's theories simultaneously. Mitry asserted that even in a single shot, there is a montage effect, even when there is no camera movement or changing angle because he claimed that the action on the single-shot creates a second image in the image itself; thus, this situation creates the same effect (feeling) that montage does (Andrew 1976, p. 411). This kind of an effect can be seen in Ruben Östlund's film *Force Majeure* (2014). In the scene where the family eats in a restaurant in the background, an avalanche is coming towards them. Even though a single camera shoots the scene with a static shot, there is still VFX editing for the green screen avalanche. As Mitry suggested, the montage effect here is used as a creation of a human signification or a filmic universe. In the exemplified scene, this kind of montage effect can be easily found. On the other hand, Andrew relates this theory to Mitry's obsession with the narrative. Andrew (1976, p. 411-413) says that "*man gives to reality an order and a logic*" by creating a narrative; thus, the director cannot exclude himself/herself from reality instead must insist on using it for himself/herself.

Mitry indicated that "*a film develops in a rhythm, not from a rhythm*" (Andrew 1976, p. 419) and "*cinema is a world that organizes itself into a narrative*" (Andrew 1976, p. 441). According to these claims, cinema puts itself into other art forms such as music or literature; these media do not determine cinema; cinema determines them and finds its natural form. Hence as an art medium, cinema is much liberated from other art mediums. Andrew (1976, p. 446) interprets that from Mitry's understanding, cinema lets us see experiencing reality from other people's eyes and lets us "*project new meanings back on reality*" to enrich our experience about the world and ourselves. In this respect, Mitry does not see cinema as a reproduction of the physical world. His understanding is more close to cognitive studies. Because cinema gives reality experience, he interprets that this

experience of reality might be projected to physical reality by the spectator. By doing so, Mitry gives a new meaning to cinematic reality.

3.3 CONTEMPORARY THEORIES

3.3.1 Christian Metz

As a film theorist, Metz was a pioneer in film semiotics that highly influenced cinema studies in the 1970s. Metz was convinced that film studies before him were generalizing cinematic values and conceptions, and they were proceeding according to theorists' individual world views (Andrew 1976, pp. 448-449). In fact, most of these theorists followed philosophers that have a metaphysical approach to explain material reality, which according to Metz, is an approach that might lead film studies to a dead end. Instead, Metz embraced a brand new approach called the "*grande syntagmatique*" that searches for the process of exact cinematic signification in which he used semiotics as a tool (Andrew 1976, p. 452).

Semiology provided a suitable environment for scientific methods to signify the meaning that film embodies, and in order to do so, semiology used related disciplines such as; sociology, economics, social psychology, psychoanalysis, physics, and chemistry (Andrew 1976, pp. 456-457).

In the beginning, Metz claimed that cinema's impression of reality on the spectator is problematic in many forms (Metz & Taylor 1990, p. 4). According to him, films appeal to spectators because of their realistic effect that is based on psychological factors; for instance, even the subject of the film is based on fantasy, that fantasy is becoming real in cinema (Metz & Taylor 1990, p. 5). Moreover, Metz suggests that because the movement is not tangible, it is related to neither the real nor the copy (Metz & Taylor 1990, p. 9). Thus in films is materialized or, as Metz describes, "*in the cinema the impression of reality is also the reality of the impression, the real presence of motion*" (Metz & Taylor 1990, p. 9). Even though this idea supports that in cinema, the reality is only an impression of itself, when it is interpreted on vice à versa, cinema actually produces a sort of reality

that does not exist in the real world. Metz claims that we know that images are not real. However, motion is, hence with the power of cinema, imagination is more real than it had ever been (Metz & Taylor 1990, p. 15).

However, in his later writings, Metz changed his mind about the impression of reality; instead, he argued that meaning is constructed by codes, signifiers. He suggested that cinema does not have a determined language because its signifiers are not words; they are images (Andrew 1976, p. 468). Thus, because signified and signifiers are bound together, decoding of meaning depends on the decoding of the filmmaker's attitude (Andrew 1976, pp. 468-469). Because cinema does not have a ready-made language, what filmmaker simply does is organizing, pointing and releasing expression that comes from the real world and the filmmaker's himself/herself (Andrew 1976, p. 470). However, Dudley Andrew (1976, p. 470) points out that Metz used linguistic in his signification process of cinema in a chapter called "*nevertheless film is like a language*". Metz believed that cinema was a restricted language: "*a language without a language system*" (Elsaesser & Hagener 2015, p. 73). Semiology claims that meaning is created by systematic codes that convey a message. Thus Metz claimed that "*film image itself to be a culturally determined product*" that its codes can be crack by examining the cultural signifiers (Andrew 1976, p. 493). For example, he supported that meaning can be created by adding shots one to another. From this point, he was suggesting that editing makes cinema a text because editing was syntagmatic (Metz 1982, p. 183). Thus he claimed that cinema's signifiers are imaginary and have a dualistic character that carries a "*perceptual wealth*" (Metz 1982, p. 45). According to Metz (1982, p. 45), this characteristic of cinema makes it a unique medium because cinema actually involves the spectator to this imaginary world, and in the process, its own absence becomes the only present signifier.

In his late work, Metz started to get more interested in psychoanalysis and argued that there is a presence-absence situation to determine the signifier in fiction films. That is because "*filmic image refigures an absence as a presence*", just like Freud's "*fort-da game*" (Metz 1983, p. 40). Susan Hayward (2006, p. 325) claims that Metz associated cinematic apparatus with fetishism, not just because of its voyeurism but because of its ability to make present what is absent; however, the spectator disavows the difference in

order to absorb fetishism means while films ability to disguise its apparatus helps the audience to identify with this made up presence. Metz also adopted Lacan's theory of "mirror stage" (the film is like a mirror) and Roman Jakobson's metaphors and metonymies to explain narrative cinema (Elsaesser & Hagener 2015, p. 72). As Mcdonald (2016, pp. 83-84) points out, these notions are associated with dreams and psychopathology. Metz (1982, p. 185) understood metonymies and metaphors as imaginary referents because their function is referential. They refer to similarities and continuities between the referents.

Because the reality is absent and absence perceived as presence Metz questioned how identification works for the spectators so that perception of reality has been achieving (Andrew 1976, p. 492). Metz indicated that the identification of the spectator with a film is a "*construction*" because whether the film is a mirror (a reflection of reality) or not, only in the film is there an identification for the spectator (Elsaesser & Hagener 2015, p. 73). According to him, there are two types of identification; primary and secondary. Primary identification is when the spectator identifies with the camera, and secondary is when the spectator identifies with the characters (Elsaesser & Hagener 2015, p. 75). In primary identification, the spectator identifies with what the camera constructs; therefore, it has the power to lead spectators. He also opposed his earlier writings by claiming that we should go beyond the image instead of examining their resemblances to physical reality because he states that cinema's signifiers are imaginary (Andrew 1976, p. 492). Metz's works on cinema led cinema studies to be recognized as a scholarly research field, and this way, film studies entered the university system as an academic discipline. However, McDonald (2016, p. 84) points out that film studies mainly consider films with social and cultural implications, and because of that, other film studies borrowing understandings from other disciplines more than any other art medium. McDonald (2016, p. 84) also points out that early film critics such as Lindsay and Münsterberg wanted cinema to add to the scholarly research field as "*aesthetic merits*" rather than practical reasons.

There have been many criticisms of Metz's theory over the years. His structuralist methods and persistence on imaginary signifiers are the most criticized points of his theory. According to Andrew (1984, pp. 163-164), Metz's research followed closed

structuralism; thus, it was only capable of classifying methods of textual disfiguration, but when it comes to what lies beyond the text (reality), Metz's methods were not enough to explain it because they were imaginary signifiers.

On the other hand, Richard Rushton (2011, p. 11) claims that Metz's theory "*imaginary signifier*" was strong enough to explain what lies beyond cinema by placing "*imaginary at the heart of the cinematic experience*". Rushton (2011, p. 12) goes beyond this and claims that the reality of the cinema is imaginary, and it lets us see new orders of reality. Andrew's criticism could be essential to consider to explain the complexity of the semiotic methods in reality. However, Rushton's claims are answering why the imaginary is essential to define cinematic reality. Rushton's (2011, p. 80) claims might be wrong when he says Metz's imaginary is not Lacanian or not Lacanian enough; however, Metz's theory "*imaginary signifier*" surely outcame Lacan's imaginary by dignifying the value of cinematic reality. Metz (1982, p. 66) describes cinema as "*a loophole opening onto something slightly more crazy*" which Rushton relates it with the imaginary signifier. According to Rushton (2011, p. 95), Metz supported that cinema is somewhere between the real and imaginary; thus, it gains its own reality: the film's reality.

3.3.2 Jean-Louis Baudry

Jean-Louis Baudry is one of the most influential psychoanalytic film theorists in film studies. His Apparatus Theory examines the ideological effects of the medium on the spectator. According to Baudry, the cinematic apparatus produces an ideological position because it hides its apparatus (Hayward 2006, pp. 370-371). He supports that cinema hides its apparatus in order to create a sense of realism. According to Plato's cave allegory, spectators watch their shadows, but this illusion creates a sense of reality. Baudry makes the same connection between the projection, camera, screen, and the spectator. According to him, spectators' lives are reflected on the screen via projection, and they are reflected by the screen back to the spectators' seats, which creates an illusion of reality (Baudry & Williams 1974, p. 45). Baudry relates the movie camera with a camera obscura in Renaissance time (Baudry & Williams 1974, p. 40). He believes that both have a linear perspective that creates the illusion of reality (Baudry & Williams 1974,

p. 40). He also supports that Renaissance perspective understanding came from camera obscures 'sense of realism (Baudry & Williams 1974, p. 40). Baudry states that cinematic apparatus positions the spectator in the center as a subject. This superior position creates the sense that the spectator has control over the film; hence spectator engages with the film's ideology. In this respect, the spectator becomes a "*transcendental subject*"; however, Baudry points out that the spectator is actually constructed by the film (Hayward 2006, pp. 370-371).

Hayward (2006, pp. 370-371) points out that later, Baudry has changed his approach, and he adopted a more psychological approach that focuses on the film's "*ability to embody psychic desire*". It is because "*Baudry sees a relation between film technology and psych"* (Elsaesser & Hagener 2015, p. 72). He brought a Lacanian approach by using his Mirror Stage into film theory. Baudry believes that just like the mirror stage, films repeat and reenact the imaginary order, in this process, spectators identify with the image of their own body that is reflected on the screen (Baudry & Williams 1974, p. 45). However, Baudry supports that the spectators are "*captivated by the ideal images that appear on screen such that their own limitations are concealed*" (McDonald 2016, pp. 77-78). According to him, in the identification process, the spectator is action-less. Hence the spectator identifies with what is happening on the screen rather than what is represented (Baudry & Williams 1974, p. 45). The spectator does not think or engage with the film. However, Baudry ignores the spectator's consciousness; a film viewer is not a Tabula Rasa that comes to the film to be constructed. The film viewer engages with the film by responding to it consciously. The film viewer perceives the film and responds to it. Hence the Apparatus Theory has been criticized by cognitive film theorists later.

Moreover, Baudry also claims that "*cinema is a simulation apparatus directed at the viewer or audience in order to generate an impression of reality like that of a dream state*" (Mullarkey 2009, p. 64). However, Carroll objects that films can be repeated and accessible to the general public; however, dreams are not (Zucker 1990, p. 157). On the other hand, dreams are not impressions; they are unique and belong to one's unconscious reality. Besides, dreams are related to sleeping and being action-less; however, films provoke and wake up the viewers; they let the viewers become the part of the experience,

contribute to this experience with consciousness. In this respect, in Baudry's understanding, films are directly related to physical reality and restricted perspective. By reducing films to physicality and limitations, Baudry underestimates the film's biggest power: creation.

3.3.3 Laura Mulvey

Laura Mulvey brought a new perspective to psychoanalytic film theory. In her essay *Visual Pleasure and Narrative Cinema* (1975), she draws attention to "*gender hierarchy and inequality in narrative cinema*" (Miller & Stam 2000, p. 137). She has described that in cinema, "*looking itself is a source of pleasure*" (scopophilia and pleasure of looking) (Mulvey 1984, p. 363). Like Baudry, Mulvey is also interested in the cinematic apparatus' relationship with the spectator. She states that the conditions of the film screening are providing "*the spectator an illusion of looking in on a private world*" (Mulvey 1984, p. 363). However, she explains that through this private world, narrative films feed the patriarchal society with their ideologies.

Her essay demonstrates how "*the unconscious of patriarchal society has structured film form*" (McDonald 2016, p. 105). According to her, films produce a male gaze by depicting the woman as the object of desire.

Mulvey claims that in the narrative films, the threats towards masculinity/patriarchy (which she explains through Freud's castration fear) are neutralized by fetishizing the image of the woman and punishing the woman (Miller & Stam 2000, p. 137). Mulvey (1984, p. 366) states that because the woman has a passive position in the film as a pleasure object, spectators identify with the male protagonist. She believes that mainly mainstream Hollywood cinema produces such gaze that represses the image of the woman to create voyeuristic pleasure.

According to Mulvey (1984, p. 366), "*the fantasy world of the screen is subject to the law that produces it*". In this respect, she understands that film constructs its meaning and is produced accordingly to its ideology. On the other hand, she believes that films produce

a male gaze. However, the male gaze is also something to be produced. This kind of constitution does not exist in the physical world organically, it is also a constitution there. The male gaze creates its own world. Even though Mulvey explores this constitution through meaning within the symbolic order, she accepts that films create something other than the organic physical world. For instance, in the physical world, the women exist without the male gaze, it is a perception that the patriarchal society constitutes. Women in the physical world are not passive like in Hitchcock movies for instance. Her job does not end when a man does not look at her. Even though, the perception that the patriarchal society constitutes may affect her believes and others, her organic existence does not construct by the male gaze. She actively exists as she moves and contributes to the physical reality unlike, in the films that Mulvey criticizes.

On the other hand, other films do not produce the male gaze. If the male gaze exists in the physical world organically, then would not these films' be a liberation, a break free from the physical reality. Hence, the idea of the male gaze shows that films are not limited to physical reality; the world that film creates could be far from it.

3.3.4 Jean-Louis Schefer

As a philosopher and art critic Jean-Louis Schefer offered a whole new approach to film theory. However, his ideas about cinema are not common in Anglo-American film studies. Even though there are traces of Schaefer's ideas in Gilles Deleuze's books, his works have recently become available to Anglo-American studies. His most famous book about cinema, "T*he Ordinary Man of Cinema*", was published in 1980 in French and was recently translated into English in 2016 (ffrench 2017, p. 161). The book proposes a non-representational approach to cinema. Benjamin Crais (2016)[16] suggests that in "*The*

[16] As If Their Light Could Define Us: Jean Louis Schefer's "The Ordinary Man of Cinema", 2016, https://mubi.com/tr/notebook/posts/as-if-their-light-could-define-us-jean-louis-schefer-s-the-ordinary-man-of-cinema [accessed: 09 February 2021].

Ordinary Man of Cinema", Schefer offers a *"chance to reappraise how we conceive the relationship between cinema and thought today*". Schefer claims that cinema does not follow physical laws as in our world, and because of that, Schefer mainly focuses on the effects created by cinema on the spectator (ffrench 2017, p. 169).

Schaefer's spectator theory suggests different approaches in many aspects to more widely accepted approaches such as; Baudry's apparatus theory, psychoanalysis, and semiotic approaches. Even though his suggestion shares some resemblances with the views of Münsterberg, Schefer offers a brand new approach to spectatorship. His main idea is based on how films shape our relationships with history and culture. To expand upon, Hunter Vaughan (2012, p. 147) suggests that Schefer's theory offers a "*link between cognitive film analysis and metaphysical film-philosophy*", which is extremely necessary for contemporary film theory. Vaughan (2012, p. 147) believes that Schefer's ideas on the spectators' individual cinematic experience should be connected with "*our social use of image-culture*". According to Vaughan (2012, p. 147), "*cinema's ability to change its spectators and the world"* needs to be connected with modern subjectivity without the "*narrative rhetoric or representational interpretation*". From this perspective, Schefer's spectator theory offers a connection that observes the personal experience of film viewing.

According to Schefer, a film spectator is not the person who goes to see a film (ffrench 2017, p. 170). It is the ordinary man who is not quite ordinary. He claims that the spectator is a new organism "*which is not completely reducible to a perceptual body*" (ffrench 2017, p. 172). In this respect, the spectator is "*an experimental and unprecedented being, even a new form of humanity*" (ffrench 2017, p. 172). Hence, according to Schefer, not only film offers a perceptual experience that has its own world, but the spectator is an inseparable part of that world. He claims that the spectator does not encounter the images that resemble our world; instead, the spectator encounters disorienting and disruptive effects (ffrench 2017, p. 172). To explain these effects, Schefer uses the word "*sideration"* which describes the "*terror and the shock of the experience of the cinema*" (ffrench 2017, p. 172). Even though the term of sideration resembles identification theory, it is quite different. The reason for that is in identification; the spectator identifies

similarities of his/her world; on the other hand, in sideration, the spectator encounters something outside the world.

Moreover, Schefer purports that cinema has an invasion effect on the spectator's mind (ffrench 2017, p. 175). Film viewer brings emotional effects from the films into his/her own life (ffrench 2017, p. 176). Schefer develops an idea that understands cinematic effects and sensations of the image are prior to their "*capacity to recognise or read an objec*t" (ffrench 2017, p. 178). This idea not only adds a value to the imaginary constitutions of human nature but it also accepts that these constitutions can have a momentary visual form that "*solicits our unlived potential, the invisible part of our bodies, that part of us which has remained without action*" (ffrench 2017, p. 178). Just like Deleuze, Schefer supports that cinematic experience is related to its creation of time. According to him, "*in the cinema, the subject spectator has the experience of a disappropriation of his surplus reality, which is time"* (ffrench 2017, p. 176). This presents the spectator with a new kind of experience of time. In this respect, Schefer suggested that the reality of the cinema is the effect that spectator experience in the images (ffrench 2017, p. 176). Thus, according to Schefer reality of cinema is the recognition moment; however, it is not the recognition of the spectator's life projected onto a screen, but it is the recognition of what was missing, what was never recognized before.

To sum, Schefer's idea's primary differentiation from other film theories is, according to him, "*the real is produced, not reflected, and it is produced in the spectator as a stock of affects*" (ffrench 2017, p. 177).

According to Schefer, cinema's reality is not something from the past; instead, cinema produces future memories. Schefer wrote that "*films photographed us in our childhood*" (ffrench 2017, p. 173). Films somehow built us a new world that can not directly interact with our world, but they can influence and change it. According to Schefer, cinema creates a "*capacity to live in many worlds at once*" (ffrench 2017, p. 178). Schefer purports that cinema gives a "*paradoxical birth*" to a "*memory of unlived time*" (ffrench 2017, p. 178). According to him, the duration of the film bounds to the spectator's memory (ffrench 2017, p. 176). Schefer (ffrench 2017, p. 176) writes;

> *A repository is constituted in memory and in it reside images, sounds, movements, degrees of the definition of images: a part of memory is enframed, caught in frames. For me, this is the cinema's reality, not the reality of reference.*

Schefer's spectator theory is quite radical because, according to him, film viewer is not silent and tied up to a chair. There is no gaze that leads him/her through the film. The gaze is in the spectator because Schefer repeatedly claims that the spectator is part of the reality of the film and the whole experience. According to Schefer, cinema produces experimental bodies that do not share physical laws that we have, and it allows the spectator to exchange these experimental bodies for a substance and duration of the spectator's body (ffrench 2017, p. 179). As Schefer purports, "*cinema is the sole experience where time is given…as a perception*" (ffrench 2017, p. 180).

However, on the other hand, Schefer believes that the experience of cinema is a crime that occupies our social being (ffrench 2017, p. 179). Because cinema "*gives us a memory of unlived time*", a ghostly experience (ffrench 2017, p. 179). According to Schefer, the film is a "paradoxical mirror" because it is not a demonstration of our world. Instead, Schefer states that cinema's "*resemblance to us occurs through another face and a wholly other composition of time on the body*" (Crais 2016, p. 1). Crais (2016, p. 1) explains this as "*we are both the reality of the cinema and impossibly far from its images*" because filmic duration, how the bodies appear and move on the screen are pretty peculiar for us. Thus, for Schefer, we can not inhabit within the images we encounter (Crais 2016, p. 1). However, we can adopt them. Schefer calls cinema experience "*the crime of an amputation on ourselves*" because we encounter with the images "*to which the soot of our body does not adhere*" (Crais 2016, p. 1). From this perspective, our world becomes a reflection of the cinema, an unsuccessful copy of it. Reflection because films echoes in our reality, unsuccessful because they amputate and mutate the spectator so that spectator is no longer belong to any of these worlds, the spectator becomes a new foreign organism, mutant bodies. Schefer claims that these new bodies "*take our place*" because "*their movements depend on our vision*" (ffrench 2017, p. 175). These ideas of Schefer show that he vehemently rejects the representational approach in film studies. Instead, he offered a filmic reality that independent of the outside world but dependent on a spectator.

3.3.5 Gilles Deleuze

As a philosopher, Gilles Deleuze is one of the key influencers of film theory in history. Even though he was an active critic and theorist during the 1960s-80s, his ideas on film have found their value in the late 1990s in Anglo-American film studies. His books Cinema I movement-Image (1983) and Cinema 2, time-image (1985) significantly impact contemporary film theory. Deleuze followed a different path than many film theorists. His thoughts have been seen as radical and controversial. However, his ideas have great importance to liberate cinema with a non-representational approach.

Henri Bergson's views about movement had deeply influenced Deleuze. Hence to understand his views, Bergson's perspective should be explained. In the preface of his book "*Cinema 1: The Movement-Image*", Deleuze states that Bergson reconstructs the relationship between movement and image. According to Bergson, "*movement, as a physical reality in the external world, and the image, as psychic reality in consciousness, could no longer be opposed*" (Deleuze 1997, p. 14). In Bergson's explanation, image is not only related to external images but deeply related to internal images (Deleuze 1997, p. 14). Bergson includes the brain and body as the internal images (Deleuze 1997, p. 14). Deleuze (1997, p. 14) points out that in Bergsonian theory, the body does not exist as a representation, It has an ontological meaning because it is an image itself. The reason for that, according to Bergson (2005, p. 19), the body is an object; however, it has the ability to move other objects. Therefore, the body is in the center of the action, and for that, it does not represent external reality; instead, the body has a psychic reality (Bergson 2005 p. 19). Bergson (2005, p. 19) explains this relationship by stating that body and mind affect external objects by transmitting movement, and external objects affect body and mind by giving them the movement back.

According to Bergson, "*movement is present*"; therefore, it is not divisible (Deleuze 1997, p. 3). However, Bergson calls cinema's relationship with movement a cinematographic illusion. Even though Bergson opposes cinema, Deleuze (1997, p. 2) believes that Bergson's Movement-Image theory directly encounters the cinematographic image. Deleuze (1997, p. 2) states that from Bergson's point, the cinematic process is just like

the process of perception or expression because while we perceive something;

> "*We take snapshots, as it were, of the passing reality, and, as these are characteristics of the reality, we have only to string them on a becoming abstract, uniform and invisible, situated at the back of the apparatus of knowledge*".

According to Deleuze (1997, p. 2), cinema deals with this kind of snapshots just like perception or expression; however, cinema corrects the illusion when the image appears for a spectator. Thus, "*cinema does not give us an image to which movement is added*"; instead, it gives us a movement-image, a mobile section that removes the illusion (Deleuze 1997, p. 3). This idea gives a whole new perspective to the imaginative products because, If the image itself has a mobile ability then it doesn't appear as a representation. It constitutes its own rules, or as Deleuze (1997, p. 37) expresses, it constitutes an "*autonomous world*".

Deleuze challenges Bergson's views on cinema by questioning how he first presented the idea of movement-image in 1896 before the cinematic developments and afterward how he described cinema as a cinematographic illusion. Deleuze explains the reason for Bergson's views on cinema by pointing out that because cinema was a new medium and was in the course of its development at the time, the discovery of its essence was not possible. Bergson believes that it is "*forced to imitate matter*" at the beginning of life, and Deleuze (1997, p. 3) purports that this is relevant for cinema because, in the beginning, cinema was forced to imitate the natural perception. Thus cinema found its essence when it is freed from its immobility, spatiality, unity of its viewpoint with projection. After a detailed examination, Deleuze (1997, p. 3) purports that in the "*Matter and Memory* "thesis", Bergson prefigures the future or the essence of the cinema. Deleuze (1997, p. 8) states that Bergson evaluated movement as a mobile section of duration besides instant immobile section, and because of that, "*the movement expresses….the change in duration or in the whole*". From this perspective, Deleuze claims that movement as a mobile section presents a qualitative change that ends up as the reality.

On the other hand, movement as an immobile section does not present a change; thus, it expresses an illusion (Deleuze 1997, p. 9). When it's considered from this perspective,

the cinematic movement presents a change in duration, and because of that, it can not be an illusion. Moreover, because cinema expresses reality, it affects and gets affected by the whole, just like Bergson's idea of external images affects internal images and vice versa.

In the preface of "Cinema 1: The Movement-Image", Deleuze gives hints that his theory will transform from movement-image to time-image. He switches his main topic from movement-image to time-image with the relation of change in duration, which he believes is beyond movement. His ideas about time-image show Schefer's influence on Deleuze. However, Deleuze (1997, p. 23) adds that the essence of cinema is "*constantly to become or to change, to endure*" because it creates a pure movement, and because of that, cinema keeps developing variations.

Deleuze believed that the cinema space stands for singularity, uniqueness, unlike the general approach that evaluates space with a de-singularizing approach (Bell 1997, p. 3). To illustrate, the notion of home or work seems to represent a de-singularizing notion; however, David Cronenberg uses apartments as a character of the film that will lead the chaos eventually. For example, in *Shivers* (1975), the apartment represents the uncanny and changing personality of the characters, which leads them to controlled chaos to find their true nature as human beings. Because of that, Bell (1997, p. 3) suggests that Deleuze's time-image does the same thing "*it places the identity of character, plot, etc., into crisis*". This means, in cinema, spatiality, and temporality present the identity and plot of the film. Deleuze questions how the shifting status of time has emerging between the relationship of cinema and thought (McDonald 2016, p. 148).

To understand Deleuze's point of view about realism, his ideas about reaching truth must be examined. Plato dealt with a direct image of truth; however, in the end, he reached the conclusion that a direct image of truth can not be reachable; hence, the image of truth represents likeliness (Bell 1997, p. 2). On the other hand, Deleuze suggests that direct image of the time-image can not be reachable; however, time-image indeed does not carry an analogical value (Bell 1997, p. 2). This means the direct image of truth is not something to be reached; however, from Deleuze's perspective, the image does not represent likeliness with the truth; hence this view adds a different value to the image, which can

be described as Anti-Platonic. On the other hand, according to Rodowick's essay on Deleuze's film theory, questions of what is the notion of time and direct image of it, and what is the relationship between time and truth has been left unanswered in Deleuze's theory (Bell 1997, p. 2). Rodowick claims that Deleuze's fascination with cinema was because cinema was indeed anti-Platonic (Bell 1997, p. 2). However, he points out that if cinema is about becoming, then this challenges the idea of being (Bell 1997, p. 2).

According to Richard Rushton's (2011, p. 9) interpretation, Deleuze meant that reality is not hidden in films that are coded to be revealed; contrary, the reality of the films are the films themselves. Deleuze's idea about the essence of cinema confirms this interpretation. From Deleuze's perspective, films keep changing and developing variations define the purest reality, and it has an organic structure as if the films are alive. To illustrate this, Rushton explains the difference between primary materials and secondary materials. Deleuze uses the term "*signaletic material"* to define primary materials because matter turns into a signaletic material (Rushton 2011, p. 9). Deleuze (1997a, p. 33) claims that signaletic material produces intuition of duration because each sign contains an expression that composes the image and movement. D. N. Rodowick (1997, p. 43) purports that this idea presents a new kind of realism that differs from the debates on realism in film theory. Rodowick (1997, p. 43) points out that most of the debates on realism in film theory focus on the "*analogical representations of objects*". However, Deleuze supports that modulation of movement-image is the object itself, "t*he thing itself caught in movement as continuous function*" (Rodowick 1997, p. 43). According to this non-representational understanding of Deleuze, "*the shot"* presents a "*mobile section of duration*" (Rodowick 1997, p. 44). Rodowick (1997, p. 44) points out that this idea is similar to Bazin's because he also focused on the relationship between an uncut film shot and the time of perception in such fashion. However, Deleuze did not seek Bazin's realism in cinema; instead, his central concept was built into image-movement modulation. According to Deleuze (1997a, pp. 23-24), in filmic time, past and future coexist with the present image. The reason for that is cinema "*conveys a relief in time, a perspective in time: it expresses time itself as perspective or relief*". Thus Deleuze (1997a, p. 38) purports that direct cinema achieves direct presentation of time.

On the other hand, Deleuze develops a radical understanding of creation and truth with Félix Guattari. They claim that all truths are "*falsify pre-established ideas*" because all trusts "*presuppose symbolic systems*", thus excepting truth as a creation means excepting truth as a pre-established and produced concept which Deleuze calls "*falsifications*" (Rodowick 1997, p. 136). Deleuze compounds this theory with singularization, and he claims Guattari's and his ideas on the same issues have their own understandings and unique to themselves. (Rodowick 1997, p. 43). Because of that, Deleuze claims that he and Guattari are each other's falsifiers (Rodowick 1997, p. 43). So that Deleuze states that "*the powers of the false that will produce truth*" (Rodowick 1997, p. 43), in this respect, Deleuze challenges the notion of truth with the notion of falsehood, Rodowick (1997, p16) interprets that delimitation of truth is a creative process rather than reflective. From this perspective, creation is unique and falsifiers the other. Therefore, art as a creation is unique as well. However, here, the other is not another artwork. The other is the outside reality, therefore artwork falsifiers outside reality. When Delezue's views are evaluated from this perspective, the value of imaginary products shares the same respect with the truth. Here the word truth is problematic because cinema does not produce truth. Cinema produces a reality that is outside of the physical world. However, for the spectator, it functions as truth. The spectator takes the cinema as truth with the full awareness that it is a film that is projected onto a screen. Because of that, cinema also can change the world as a primary reality.

3.4 NEW APPROACHES IN DIGITAL AGE

This chapter focuses on the new approaches to film in the digital age. In the Digital age of cinema, previous film theories started to get questioned in Anglo-American studies. Bordwell and Caroll suggested to describe the theories in film studies till the 80s as Grand Theory (Bordwell & Carroll 1996, pp. 38-39). They criticized the singularity approaches that previous theories carried. They broke this understanding by reconstructing film theory which they called post-theory. They adopted a cognitive approach to film studies. Within these understandings, a new era was born in film studies. With the digital developments in cinema, non-representational ideas entered into film studies. However, at the same time, cultural studies brought back the representational understanding by

considering films as ideological constructions. However, their understanding of representation is far more different than the contemporary approach. Because according to cultural studies, cinema does not represent an external reality; it represents an ideological construction. From this perspective, it is safe to say that film studies in the digital age are more perception-based.

3.4.1 Noël Carroll

American philosopher Noël Carroll holds a distinguished position from contemporary studies with his critical approach to film studies. In the late 80's he wrote a book called *Mystifying Movies: Fads and Fallacies* (1988) to diagnose ongoing problems on the contemporary approaches of film theory in the '70s and '80s. He calls the approach of this era of film studies "*Marxist-psychoanalytic-semiology",* which he sees as the film theory of the academic establishment in the United States at the time (Carroll 1988, p. 2). This kind of academic establishment is still solid in the millennium age and joint in film studies. According to Carroll (1988, p. 234) psycho-semiotic Marxist approach became the lingua franca in the academic field. However, Carroll (1988, p. 234) indicates that this joint approach "*reduced film analysis to the repetition of fashionable slogans and unexamined assumptions*". Because of that, he proposes a brand new approach to film studies; the cognitive film theory.

According to Carroll (1988, p. 113), "*the psycho-semiotic Marxist maintains that film is not an automatic or mere mechanical reproduction of reality*". The reason for that is that understanding of contemporary film theory accepts cinema as a social construction that modulates signs and meanings within this concept. On the other hand, classical film theory accepts cinema as an automatic photographic reproduction of reality. Carroll (1988, p. 114) states that even though contemporary film theorists reject the "*ontology of the cinematic image*" (Bazinian theory), they accept that "*films give the impression of being re-presentations of reality to spectators*". In this respect, the contemporary approach contradicts Bazinian realism; however, it builds its theory on the reality effect because it is ideologically persuasive for the spectator (Carroll 1988, p. 114).

On the other hand, Carroll (1988, p. 114) points out that while psycho-semiotic Marxists reject the ontological reality of the cinema, ordinary spectators believe in cinema's realism. Carroll claims that contemporary film theories formed with politicized education. Therefore, the ideological construction of the cinema appeals to psycho-semiotic Marxist film scholars more than cinema's ontological being. He points out that since the '70s, film studies became one of the most demanded scholarly fields in academia (Bordwell & Carroll 1996, p. 2). Carroll states that this situation affected film theory economically and politically. Hence, he believes that theory plays an economic role in film programs (Bordwell & Carroll 1996, p. 2).

In 1996, David Bordwell and Noël Carroll edited a book called *Post-Theory Reconstructing Film Studies*. In the first chapter of the book Noël Carroll carefully analyzes the concept of film theory. He points out the misconception of the term film theory in the history of film. Carroll states that film theory is seen as a unified, single theory because that every period, a single theory became dominant in the scholarly approach (Bordwell & Carroll 1996, pp. 38-39). Instead of this singular approach, Carroll suggests seeing film theories as a field of activity (Bordwell & Carroll 1996, pp. 38-39). Hence, he offers to use the term "*film theories rather than Film Theory*" (Bordwell & Carroll 1996, pp. 38-39). Carroll also points out that each film theory deals with different issues and answers different questions. Therefore the film theories vary in their functions (Bordwell & Carroll 1996, p. 41).

Carroll claims that theories contradict each other and they are dialectical in their nature. Because of that, he proposes cognitive film theory as a contradiction to psychoanalysis. He believes that cognitive film theory may suggest solutions to the problems of psychoanalysis in film theory. Carroll states that "*movies appeal to our cognitive faculties by virtue of their forms. They answer questions that they vividly pose*" (Carroll 1988, p. 211).

He purports that cognitivism is not a unified theory because cognitivist theories contradict each other (Carroll 1988, p. 62). Carroll (1988, p. 68) claims that the future of film theory depends on its dialectical argumentation.

Cognitivists see the brain as an "*inferring machine*" (Mullarkey 2009, p. 29). According to them, "*the film-experience is all about encountering problems, generating solutions, testing them and finally having our expectations fulfilled or not*" (Mullarkey 2009, p. 37). However, this perspective is restricting as well because films are not for algorithmic processing, the human mind is not a machine. Films are not only understood but also felt. Because of that, John Mullarkey (2009, p. 29) criticizes the cognitive approach; according to him, they were answering the question of what film is while they were observing what film-viewing is. In this respect, the cognitive approach is beneficial to film studies because of their arguments on meaning-centered criticism and reducing films to ideology. However, their understanding is not quite liberating cinema but it creates a new form of restriction.

3.4.2 David Bordwell

American film theorist and film historian David Bordwell has considerable influence on film studies. In the book *Post-Theory Reconstructing Film Studies* (1996), Bordwell criticizes ongoing problems in film studies along with Noël Carroll. In the introduction chapter of the book, Bordwell summarizes the short history of film theories and how they gave birth to film studies as an academic discipline. According to him, structuralism offered a new theory for the generation of the '60s (Bordwell & Carroll 1996, p. 2). This new approach excited film students with its abstract and political formula (Bordwell & Carroll 1996, p. 5). Bordwell argues that structuralist "*subjectivity is constructed through representational systems*" (Bordwell & Carroll 1996, p. 6). Moreover, he claims that this theory has a unitarian approach to deconstruct the ideological constructions (Bordwell & Carroll 1996, p. 9). However, Bordwell points out that with the attacks of post-structuralism, culturalism has emerged as a new approach in film studies (Bordwell & Carroll 1996, p. 10). Each sub-culture group constituted its own conceptions. Their object of study was not the texts themselves but was the uses made of texts (Bordwell & Carroll 1996, p. 10). Instead of looking through diverse meanings in texts, culturalists searched for meaning amongst audiences (Bordwell & Carroll 1996, p. 10). According to Bordwell, culturalists focused on reception studies "*whereby audiences are often held to appropriate films for their cultural agendas*" (Bordwell & Carroll 1996, p. 10). Bordwell

states that culturalist studies occurred when analyzing the failures of revolutions seemed more significant than showing how successful a rebellion might be (Bordwell & Carroll 1996, p. 11). He calls this approach Grand Theory which "*homogenizes films by producing 'top-down' interpretations and readings*" (Rushton 2010, p. 132). Moreover, this approach not only creates limitations with its "*meaning-centered criticism*", but it also eliminates the poetics of cinema (Rushton 2010, p. 133).

On the other hand, Rushton (2010, p. 133) points out that to avoid such problems, Bordwell presents new suggestions that he calls "*conceptual frameworks*" instead of a theory. He proposes a new methodological approach called neoformalism to film studies along with Kristin Thompson. The neoformalist approach suggests a "*bottom-up"* analysis instead of Grand Theory's "*top-down" analysis* (Rushton 2010, p. 134). The Neoformalist approach works along with cognitive studies. Cognitive film study focuses on how films work upon the spectator. According to Bordwell, film studies should "*let films speak for themselves*" in the hammer of historical poetics of cinema (Elsaesser and Hagener 2009, p. 49). However, Bordwell claims that unintended interactivity between text and viewer might occur during film viewing (Rushton 2010, p. 175). For instance, a spectator might show a response of sympathy to an unsympathetic character because the "*spectator's brain continues to function in more or less autonomic or deliberative ways in response to stimuli*" (Rushton 2010, p. 133). Hence, Bordwell believes that this characteristic of cinema "*gives filmmakers enormous power, along with enormous responsibilities*" (Rushton 2010, p. 133).

Cognitive film study does not share the same tendency that psychoanalytic film study does. Cognitivists interpret consciousness as the basis of identity instead of a hidden, repressed unconscious (Buckland 2012, pp. 114-115). Hence, Bordwell does not aim to analyze pre-constituted meaning in films because films are fragmentary and depend on "*perceptual and cognitive aspects of film viewing*" (Buckland 2012, pp. 114-115). Even though he excepts that spectators are involved in the construction of the meaning, they are guided by schemata "*norms and principles in the mind that organize the film into a coherent mental representation*" (Buckland 2012, pp. 114-115). According to this idea, the spectator's mind process and mobilizes the existing knowledge and uses this data to

predict and classify the new one along with the film. He then applies this theory to historical periods of film-making (Buckland 2012, pp. 114-115). Even though this approach of him looks unorthodox with the bottom-up analysis, Bordwell suggests that "*a little formalism turns one away from History, but a lot brings one back to it*" (McDonald 2016, p. 142).

Bordwell supported the idea that the perception of the films should be observed from psychological and biological perspectives instead of as ideological constructions (Mullarkey 2009, p. 36). This is why cognitivism opposes cultural studies because cultural studies explore the ways of seeing in films (Mullarkey 2009, p. 36). Bordwell's ideas are also significant because he does not ignore the film viewer's engagement with the film while putting forward his theory. He criticizes the meaning-centered understanding of cinema—this understanding frees cinema from the obligation to reflect or represent something that exists outside in the world.

3.4.3 New Ideas in The Era of Millennium

At the end of the 20th century, with the developments of new digital technologies, cinema has entered a new era. With the beginning of the 21st century, digital technologies opened a whole new environment to new production, distribution, and exhibition forms. While the analog nature of cinema has changed, new questions and problems occurred in film theories. According to Kevin McDonald, digital technologies provided such an environment that audiences can engage with different platforms such as television and the internet (McDonald 2016, pp. 151-152). Moreover, the interactivity of new media and transmedia leads the audience to be more active in their cinematic experience (McDonald 2016, pp. 151-152). McDonald (2016, pp. 151-152) interprets that the interactivity of the new digital technologies creates an active audience just like cognitivists suggested in the first place.

In the meantime, film studies gained more popularity and recognition in the academic field; previous film theories and approaches have been evaluated and revisited from a fresh perspective. David Bordwell and Noël Carroll criticized dominant theories in film

studies and called this new area Post-Theory (McDonald 2016, p. 134). McDonald (2016, p. 134) evaluates this period between 1996-2015, and according to him, Post-Theory presents the film studies "*changing institutional and intellectual status*". McDonald (2016, p. 135) states that Post-Theory does not stand for the end of theory, but it stands for a change in filmic theories.

However, even though previous dominant film theories have lost some meaning with digital technologies, some scholars suggest otherwise. McDonald (2016, p. 152) points out that according to Dudley Andrew, even though the nature of cinema is changing, "*cinema does not rise or fall with technology*". Daniel Strutt (2019, pp. 10-11) also points out a similar view by compounding cinema's technological impact with the Lumiere Brothers' famous train screening. According to the story, when the Lumière Brothers screened their film "L'arrivée d'un train en gare de La Ciotat" to a small audience in a French cafe, it created a reality impact on the audience which resulted in them screaming and running away from the cafe (Strutt 2019, pp. 10-11). This almost mythological story shows how the audience perceives cinema as real. Because of that, Strutt (2019, pp. 10-11) states that media technologies have affected consciousness over the years, just like Lumière Brothers' train as the train becomes the cinematic sound then, color then 3D. David Bordwell also points out that regardless of the emerging new technologies, Hollywood is still serving traditional purposes (McDonald 2016, p. 152). Even though the technology behind cinema has changed, the value of cinema did not rise or fall.

Film scholars have been persistent to categorize film theories with various terms such as chronological, geographical, historical, contextual, formalistic approaches. After David Bordwell and Noël Carroll diagnosed the problems in the historicization of film theory, more scholars adopted a similar approach to film studies. In 2014, Thomas Elsaesser and Malte Hagener wrote a book called "*Film Theory An Introduction through the Senses*" to highlight outgoing problems such as categorization and classification of film theory in the digital era. In the book's introduction, they claimed that film theory is going forward to a dead end (Elsaesser & Hagener 2015, p. 3). They argued that the main reason for the crisis of film theory is that since the '80s, theories are shaped by individual theorists (Elsaesser & Hagener 2015, p. 4). For that reason, those theories could not go far from

just improving upon the ongoing theories (Elsaesser & Hagener 2015, p. 4). Elsaesser and Hagener (2015, p. 3) are describing this solution as "*revolving-door-effect*" and "*illusory progress*". Hence, they claim that they have a fresh idea to systematize film theory. Elsaesser and Hagener (2015, p. 4) ask, "*what is the relationship between the cinema, perception and the human body?*". Hence they focus on how film and spectator, cinema, and body encounters. While Elsaesser and Hagener explore this relationship, they do not ignore the new apparatuses of the medium. They claim that as new developments, television, computers, and mobile screens present a new spatial environment to "*explicitly invite new modes of bodily engagement*" (2015, p. 5). Even though this idea resembles Deleuze and Schefer, Elsaesser's and Hagener's approach does not go far from careful categorization.

Elsaesser and Hagener (2015, p. 7) also claimed that since the late 90's film theory is turning back to a revisitation of classical film theorists, and their views gain "*new meanings in different contexts"* because the medium is in a digitalization crisis. Elsaesser and Hagener argue that film theory is not historically stable; hence they tend to show the evolvement of different ideas in film history.

Another scholar, Nicholas Rombes, has also discussed the digitalization crisis; however, he suggests a different approach. He suggests that the digital era reshape film and cultural impact with the new possibilities that technology offers us. He claims that the digital era in cinema somehow erases the gap between reality and film (Rombes 2014, p. 12).

This claim can be seen as a controversial view when considering the general critique of digital cinema's manipulative ability that separates cinema from reality. The general consensus about digital technologies shows that digital is accepted as a manipulation of reality in so many ways.

On the contrary, Rombes (2014, p. 13) suggests that digital is bringing reality back to the cinema. He gives the example of Lumière Brothers films' real-time duration effect somehow links to Russian Ark's real-time duration effect, which only can be possible with digital cameras (Rombes 2014, p. 13). According to Rombes (2014, p. 13), Dogme's

95 movements used a similar approach in the manner of liberating reality via camera. Thus he claims that "*reality is the most experimental form*" that we have in the digital era (Rombes 2014, p. 13).

On the other hand, digital technologies recently gain value as an aesthetic production rather than an economical one. Because of the ontological problematics of digital technologies and their oversimplification by mass media products, the recognition of digital technologies as an art form took some time for scholars. However the development of CGI technology (computer-generated imagery) and Cinema 4D, virtual reality techniques are re-conceptualizing the cinematic medium. Their non-representational relationship with reality, opens new questions about the ontological status of Digital Cinema. To be able to answer these questions, Strutt (2019, p. 25) offers a new "*form of digital rationality -a digi-thinking*". He purports that digital images are " *not simply and firmly indexically tethered to real objects that we already know but can offer a novel experience of reality*" (Strutt 2019, p. 29). Strutt (2019, p. 30) asks that if these digital images are creating another dimension, is this an invasion, or an invitation, or projection of our own imagination that is "*even closer proximity to reality*" and perhaps "*promises to rupture the boundaries between worlds*". These questions of Strutt could be seen as a reflection of Deleuze's views about cinema's creation of its own world and how it encounters the physical world. According to Strutt (2019, p. 31), the "*immaterial materiality of digital data*" can carry the same aspects of analog material as they both perceive it as a temporal medium.

According to Hakan Erkılıç (2017, p. 62), our relationship with reality is changing, but digital cinema creates new opportunities that can overcome this. The reason for that is that digital cinema "*refreshing our image of the real world*" results in a new kind of defamiliarisation (Frampton 2006 p. 568). Lev Manovich presets a term called "*elastic reality*" which stands for a digitally transformable reality because every pixel has an elastic feature that can change its temporal and spatial position as a color scheme, from *Kino-Eye* to *Kino-Brush* (Erkılıç 2017, p. 62). To explain digital cinema, Erkılıç points out Zygmunt Bauman's term liquid modernity which stands for speed, flexibility, loss of limits, and sharpness during the Neo-liberalist, globalist era. Erkılıç sees digital

cinema as a result of this era, and because of that, digital cinema contains a fluid nature. However, this fluidity creates an ambiguity for the future of cinema. Hence, Casetti asks that is the end of the cinema or is cinema expanding its universe (Erkılıç 2017, p. 58). When it is considered that each technological development expanded the cinematic universe, we can say that Digital cinema is just adding one more layer to cinema as an art form. According to Edward Weston (1930, p. 318) photography had provided a real creative field for painting. In other words, before photography, realistic paintings seem to be the end of the painting; however, photography liberated painting with its un-competing realism (Erkılıç 2017, p. 68'). After all, digital cinema creates more opportunities for the narration and production of cinema.

On the other hand, according to Gabriel Giralt, digital cinema does not capture reality; instead, it builds a reality that is not reliable and unrealistic (Erkılıç 2017, p. 65). While this idea of Giralt supports classical film theory, it completely ignores the formalistic film theories based on building a reality. Hence, Erkılıç answers (2017, p. 66) Giralt's accusation with a noteworthy question "*should we consider digital images unrealistic just because they do not contain any tangible matter?*". Francesco Casetti (2011, pp. 95-96) points out that "*cinematic realism does not depend solely on a trace left by objects*", and digital cinema can not reduce the status of animation. After all, digital images create a cinematic experience perceived by the audience as real in like analog cinema. Moreover, the perception and receiver relationship has completely changed with new media assets. Thus, neither the cinema is as used to be nor its audience.

Moreover, Stephen Prince (1996, p. 32) comes up with the term "*perceptual realism"* which refers to the images that are *"referentially fictional but perceptually realistic"*. Before Digital cinema was able to shoot whatever is existed in front of the camera, however with digital technologies, things that can not exist in the physical world can appear on films with a surprisingly credible reality or as Prince (1996, p. 34) explains, "*unreal images have never before seemed so real*". According to Nicholes Rombes (2014, p. 7), "*realism in art can only be achieved in one way, through artifice*". He claims that the resurrection of reality in digital cinema presets "*the final break with the real*"; hence, "*digital remove us even deeper from the real world*" (Rombes 2014, p. 11). Hence, Prince

(1996, p. 36) suggests that "*digital imaging represents not only the new domain of cinema experiences but a new threshold for theory as well*".

According to Kevin McDonald (2016, p. 156), film theory has changed as the medium itself, and industrial conditions of its production and distribution changed. Film theory is related to the number of social and political movements, and as they change, film theory will continue to change (Mcdonald 2016, p. 156).

4. FILMIC REALITY AND BONNIE AND CLYDE

This chapter focuses on the approach called "*filmic reality*" and a case study regards this topic. The chapter starts with observing Richard Rushton's "*filmic reality*" which evaluates cinema as a first-hand reality with a non-representational perspective. In order to explain this approach, this thesis brings similar ideas of other philosophers, critics, and theorists together. These theories and ideas share an attitude that exploring films as realities. By collecting them under the title of filmic reality the chapter aims to provide an organized approach to Rushton's idea.

Moreover, the chapter continues with a case study to present an example of an analysis by using the method of filmic reality. Even though the methodology for filmic reality film analysis is presenting for the first time here, this thesis attempts to present an example of filmic reality analysis that could be improved in the future. This thesis observes the Bonnie and Clyde films regarding this analysis. As a real-life story, Bonnie and Clyde's films provide a proper example to experiment the filmic reality analysis. Herewith, this thesis moves to the observation of three films that retell the real-life story of Bonnie and Clyde: Bonnie and Clyde (1967), Teenage Bonnie and Klepto Clyde (1993), and The Highwaymen (2019). These three films are evaluated from the understanding of the filmic reality of Richard Rushton's along with the other ideas presented in this chapter that constitute or suggest a different version of filmic reality. This thesis observes these films within the framework of the political and social conditions of the era along with the new medium-specific features of the cinema; then, it moves onto a filmic reality analysis of the film. In this chapter, this thesis aims to find out how these films produce a new reality for Bonnie and Clyde and structure the understanding of it for the film's viewer.

4.1 FILMIC REALITY

The concept of Filmic Reality states that as an imaginary product, cinema produces a reality; therefore it presents a primary reality (Rushton 2011, p. 2). Almost all the previous approaches in film theory to cinema's relationship with reality suggested otherwise. From

early responses in film studies to recent film theories, cinema has been evaluated as mimesis, illusion, reflection, representation, reproduction, copy of the physical world. Hence, cinema is accepted as representational art. However, some distinguished ideas challenged this widely accepted concept. Theorists and philosophers like Deleuze, Schefer, Cavell, Souriau brought new approaches to the cinema's relationship with reality. Even though these philosophers and critics influenced film studies, cinema itself was never seen as reality in academic studies. In his book "*Theories of Filmic Reality*" (2011), Richard Rushton (2011, p. 2) questions that very concept by asking why imaginary products constructed by humanities creative acts do not consider as primary realities. This question has been influenced by Cornelius Castoriadis's views that describe "*creations of human imagination"* as a *"fullness of being"* (Rushton 2011, p. 2). Castoriadis claims that products of human imagination are never seen as a primary being, a first-hand reality; instead they have been excepted as secondary beings (secondary mode of reality) (Rushton 2011, pp. 2-3). Kracauer (1995, p. 143), evaluated ideas as "*spiritual forces or entities*", he claimed that "*they all want to become reality themselves. They appear within human society as a concrete, material should-being and have an inborn drive to realize themselves*". As an idea or imaginative product, films also realize themselves within human society. In his book, Rushton (2011, p. 2) presents a theory called filmic reality to explain a concept that excepts cinema as a first-hand reality. However, this idea of Rushton's is not very strange in film history. Since the beginning of film theory, many have claimed that films produce their own worlds with their own rules. Moreover, some critics and theorists went further and claimed that the worlds that films create actually affect and change our world. This chapter of this thesis will take Rushton's concept of filmic reality and compounds it with similar ideas by evaluating it from a broader perspective.

Rushton points out the differentiation of filmic reality for different film theorists. According to him, Bazin's filmic reality searched for what reality can be for socially (the reality of cinema itself as a shared, social practice), Metz's filmic reality searched for what reality is as imaginary, Cavell's filmic reality searched for what reality can be as fantasy, Deleuze's filmic realty searched for what reality is as perception (Rushton 2011, p. 128). To illustrate more, according to Rushton's (2011, p. 13) interpretation, Deleuze

claimed that "*cinema has the ability to redefine for us what reality itself is*". Rushton states that this claim of Deleuze makes him the most influential theorist of filmic reality. On the other hand, Hugo Münsterberg focused on the perception that cinema creates on the spectator. Sergei Eisenstein believed that meaning is something to be built rather than captured. Siegfried Kracauer evaluated cinema as redemption of physical reality. According to Rushton (2011, p. 95), even though Metz followed a semiotic approach, his ideas have a particular signification beyond structuralists because Metz developed an idea that values the imaginary. The reason for that is that Metz referred to cinema's signifier as the imaginary (Rushton 2011, p. 95). These examples suggest that even in the classical and contemporary film theory, the construction of imaginary understood more than a representation. Even though they are not quite non-representational approaches, they give primary importance to cinema by seeing it apart from external reality.

However, these anti-illusionistic, anti-Platonic, non-representational approaches have been criticized and challenged. For instance, Warren Buckland (2011, p. 391) points out that Rushton never answers why imaginary products should have a primary reality because his idea lacks a systematic structure. According to him, Rushton bases his theory only on the reality of the filmic experience. When it is evaluated that way, many filmic theories, including cognitive studies have a focus on the experience of the film and its engagement with the film viewer. However, this criticism of the theories that analyze the filmic experience underestimates one vital point that filmic reality holds about the film viewer. According to filmic reality, the film viewer is free, not tied into a chair like in the apparatus theory; hence, the film viewer is free about bringing the film into his/her reality.

Another critical point is that the creative status of cinema is under-appreciated by most of the film theories. Films are creative imaginary products. In classical film theory, cinema was reduced to reproduction because of its photographic nature. However, with digital technologies, cinema outcame its celluloid being, CGI technology questioned cinemas representational status. Nevertheless, on the theory, cinema stayed as representational art. From this perspective, according to books reviews of "*Theories of Filmic Reality*" (2011), Rushton's concept of filmic reality is "*original and timely intervention that aims to shake up the reality of film theory in its post-theory phase*" (Sinnerbrink 2011, p. 323) and

"*makes an impassioned case for the contemporary relevance and future of cinema in the academy and beyond*" (Holland 2011, p. 301).

Moreover, In this book, "Theories of Filmic Reality" (2011), Rushton also points out the debate of distinguishing films as illusionary and closer to reality. According to him, political modernism categorizes orthodox cinema (mainstream cinema) as illusionary and counter-cinema (art-house cinema) as the one that breaks down the illusions of reality (Rushton 2011, pp. 20-21). Rushton opposes such a categorization because such categorization is based on the representation of reality. Professor Edwin Boring states that '*the concept of illusion has no place in psychology because no experience actually copies reality"*. Thus, artists "*cannot rely on their visual experience alone*" (Gombrich 1984, p. 247).

Rushton (2011, p. 7) accepts cinema as a creative power that changes and influences the "*concepts, feelings, and ways of seeing and relating to the world that contribute to what we understand as reality*". He doesn't separate films like the ones close to reality and the ones that construct a fantasy; instead, films are part of the reality that can "*even transform what we take reality to be*" (Rushton 2011, p. 4). According to Robert Sinnerbrink's (2011 p. 324) review of Rushton's book, his concept restores the ontological dignity to the cinema and introduces its philosophical potential as a tool that can reveal reality in numerous senses. Sinnerbrink (2011 p. 324) interprets this understanding as "*constructivist -realism with a human face"*.

Rushton (2011, p. 10) explains that filmic reality is not a film theory; instead, he sees it as *an attitude one takes towards films…to see films as being part of reality instead of as representations of it*". However, in his review of Rushton's book "Theories of Filmic Reality" (2011), Buckland (2011, p. 394) states that Rushton's filmic reality is stating important questions from the way that it challenges cinema's acceptance as a representation in the 21st century. However, Étienne Souriau and Daniel Frampton suggest a more scientific and systematic approach to filmic reality. They, too, see films create another reality/universe/the second world. However, Étienne Souriau generates a new methodology to explain the structure of the filmic universe, and Daniel Frampton

generates a new vocabulary to explain how films construct their own world. This kind of methodological approach is missing in Rushton's book.

French philosopher, Étienne Souriau contends that films constitutes their own filmic universe (Thanouli 2013, p. 17). In his article *The Structure of the Filmic Universe and the Vocabulary of Filmology* (1951), he brings a new approach to film studies by claiming that all films create their own filmic universe (Thanouli 2013, p. 17). He is using the term "filmic universe" to describe "*an ensemble of beings, things, events and phenomena that inhabit a spatiotemporal frame*" (Thanouli 2013, p. 17). Souriau's filmic universe and his description of seven different types of reality helped in the emergence of filmology. Souriau uses a scientific method to formulate the structure of the filmic universe. This structure echoes many other ideas described individually before by a broad section of theorists. However, Souriau's approach combines them and gives a more determined structure. He mainly focused on how film creates its own universe through different processes. To describe these processes, he came up with "*seven levels of existence that extend from the real world to the filmic world and then back to the real world again*" (Thanouli 2013, p. 17). Souriau describes the first level as the *afilmic reality* that is an "*external reality, the real world*", second-level as *profilmic reality* that is "*part of the real world which is placed in front of the cinematic camera*", third level as filmographic reality that is "*the film as a physical object, structured by techniques such as editing, coloring and superimposing that exist at the level of the film as a material object*", forth level as *filmophanic reality* that is "*the film as projected on a screen*", fifth level as *the diegetic reality* that is "*the imaginary world proposed by the film*", sixth level as *the spectatorial reality* that is "*the spectator's perception and comprehension of a film*", seventh level as *the creational reality* that is "*the filmmaker's intentions*" (Thanouli 2013, pp. 17-18; Buckland 2007, p. 47).

According to Susan Kerrigan (2016, p. 2), traditional film studies generally do not focus on the creativity of film. Thus Souriau's work is significant to provide "*a refreshing way to understand how films and screen works are made*" because his approach was to explain the artist and creativity along with the film (Kerrigan 2016, pp. 2-9). For instance, according to Souriau, profilmic reality (real world placed in front of the cinematic

camera-film set) and diegetic reality (imaginary world of the film) coexists together, and this coexistence represents the director (Kerrigan 2016, p. 10). Thus, the director presents both the film set (physical space) and the imaginary world (imaginary space). From this perspective of Souriau, the creative construction of the film becomes the most significant part of the filmic universe.

Another French philosopher, Jean-Luc Nancy, explained that in the post-modern world, cinema is a world without meaning, "*a tabula rasa, an empty page which offers itself*" (Früchtl 2010, p. 194). According to him, a world without a single meaning can restore a world in itself, "*where nothing counts, everything is possible*" (Früchtl 2010, p. 194). Because of that, Ian James (2007, p. 68) states that according to Nancy, work of art is not representational, and "they do present or expose world existence". This perspective of Nancy shows that with an ability to multiply meaning, cinema can restore a world in itself without the need for representation.

French philosopher Jacques Rancière defines artworks under the category of aesthetics (Rushton 2011, p. 17). According to him, "*the aesthetic regime is based on distinguishing a sensible mode of being specific to artistic products*" (Rushton 2011, p. 174). However, Rancière claims that in the eighteenth century and with modernism, an understanding has produced artworks with specific forms, which Rancière calls a "*representative regime*" (Rushton 2011, p. 174). However, Rushton (2011, p. 174) points out Rancière does not mean representational understanding (imitate or copy); instead, he means "*a system of presenting images or words according to rules*". Fiction (storytelling) is not accepted as truth; hence, film studies have seen cinema as an illusion for years because the modernist understanding does not accept narrative cinema as truth (Rushton 2011, p. 177). Rancière holds a different approach than modernists and states that cinema as art stays "*somewhere between aesthetic and representative regimes*"; hence, the aesthetic regime creates a heteronomy hat art and life fused (Rushton 2011, pp. 178-181). Rushton (2011, p. 181) interprets that with this fusion, life itself becomes an aesthetic experience; for instance, contemporary installation arts are about the experience; hence the line between art and life is not quite visible. Rushton (2011, pp. 174-190) claims that Rancière's approach to cinema is quite different from other theorists and scholars because instead of asking what

cinema should be, he asks what cinema is. Rushton (2011, p. 174) points out that this is what filmic reality is also looking for; what films do and how they do it.

As a philosopher, Stanley Cavell holds a similar perspective to Gilles Deleuze on film theories. Just like Deleuze, Cavell supports that filmic theories should be related to philosophy. In his book *The World Viewed: Reflections on the Ontology of Film* (1971), Cavell argues that films have the capacity to enable an experience of reality that is not reachable in the physical world (Rushton 2011, p. 13). Thus, this experience could be truer than the physical world. Cavell points out that films become our past, present, and future because we speak in their language; we say this can only happen in a movie; when an actor makes unnatural gesture we say its fake, we even fantasize about being in a movie or meeting a character from a movie (Rushton 2011, pp. 106-107). Such fantasy even self reflects itself in a film; in Woody Allen's film *The Purple Rose of Cairo* (1985), the protagonist meets her favorite film character as a result of him coming to life. This self-reflectivity of the filmic universe is so strong in the film it even echos in the dialogs when the protagonist says, "I just met a wonderful man, he's fictional but you can't have everything". This idea of Cavell shares similarities with Schefer and Frampton's ideas. They, too, believe that cinema affects our daily reality; it is even part of it.

Moreover, according to Cavell, cinema can be the only way to understand truth. For instance, Cavell describes the distorted stairwell scene in Vertigo as reality because it is not the realism what the Vertigo effect does, but it is the creation of its own reality that constructs the protagonist's state of mind (Rushton 2011, p. 112). The protagonist's mood is visualized and materialized, and this visualization can only be experienced through the film. According to Cavell, we are presented in the film while we are not in them. When he is questioned, who is presented in the film, he answers, "*human something*" is in the film, so we are absent in the film (Rushton 2011, p. 114). This absence creates a universe to see the unseen for the film viewer. Besides, Cavell's reality of the films is not a representation of the physical world; instead, the reality of the films screen the "humankind's modern relation to the world" to show the world unseen (Rushton 2011, p. 115). Hence, the film shows the relationship between the film and the physical world and how it resembles our own relationship to the world (McDonald 2016, p. 153).

Another French philosopher, Edgar Morin, holds a similar approach to many filmic reality critics. In his book *The Cinema or the Imaginary Man* (1956), Morin describes cinema as "*the dialectical unity of the real and the unreal"* and with the imaginary illusions of cinema, "*humans have the capacity to remake themselves, to reinvent themselves*" (Rushton 2011, p. 105). He believes that by questioning cinema, we can reintegrate the imaginary with the physical world's reality (Rushton 2011, p. 105). He defines films' effect on the spectator as "*our collectively shared and industrially produced dreams*", yet he sees that cinema brings these dreams into our reality (Morin 2005, pp. 32-33). In this respect, Morin does not underestimate the effect of industrially produced films. Just like Schefer, he accepts the fact that films create collective memories/dreams. However, he claims that "*the image can seem animated with a life more intense or more profound than reality*" (Morin 2005, p. 33). Similar ideas can be found in many theorists that are examined in this chapter. The reason for that is the reality of films outcome physical reality with its imaginary perception. Hence, many film theorists shared similar views to Morin when it comes to the reality of films.

On the other hand, Morin (2005, p. 23) approaches the subject practically by claiming that if imaginary reality can be recognized, we can possess them as much as they possess us. From this perspective, Morin does not take film-viewing as a one-way communication or manipulation. He believes that they coexist and interact with each other. This understanding carries a non-representational approach and liberates cinema as an art form.

Gregory Currie has a different approach to realism and cinema. He claims that movement on the screen is real because we see literally a movement on the screen with the same sense that we see a color in the real world (Bordwell & Carroll 1996, p. 325). Then he argues that the movement in the moving pictures is a truth, not an illusion (Bordwell & Carroll 1996, p. 325). However, this has not been evaluated in such a way in film history. Even though Currie admits that film theory can not be simplified and reduced on one thing only, he claims that there are three types of major film theories on cinematic realism; the first one is "*transparency"* which is believed that cinema reproduces reality, the second one is "*perceptual realism*" which is believed that cinema recreates the experience

of the reality and the last one is "*illusionism*" which is believed that cinema creates reality illusion for the audience (Bordwell & Carroll 1996, p. 326). In order to prove his point, Currie claims that semiotically and psychoanalytically oriented film theories reduced cinema to an illusionistic medium (Bordwell & Carroll 1996, pp. 341-342). However, he argues that evaluating cinema as an illusionistic medium does not really answer the questions about the nature and function of the film (Bordwell & Carroll 1996, pp. 341-342). Thus he suggests that instead of illusion, film theories should focus more on realism. According to him, Anglo-American philosophy of mind and language creates a "*considerable debate about the nature and viability of realism*" (Bordwell & Carroll 1996, p. 325). Currie elaborates on that by describing that we should also consider realism with subjectivity as well (Bordwell & Carroll 1996, pp. 341-342). According to Currie, metaphysically speaking, motion is a primary quality that contrasts to color, which is a secondary quality because it depends on an observer (Bordwell & Carroll 1996, p. 342). Thus, Currie claims that if cinematic motion is real, "*we shall have to acknowledge a kind of motion which takes its place among the secondary qualities*" (Bordwell & Carroll 1996, p. 342). Moreover, according to Currie viewers use their imagination while they watch a film. They guess and think about the character's actions by filling the gaps. According to him, "*imagining is part of the evolutionary adaptive functioning of the mind – filmgoers imagine beliefs, simulate terror, and so on*" (Frampton 2006, p. 423). He explains that it does not matter if the viewers believe that the events are real; they still emotionally respond to them because "*our emotions are real*" while watching the film (Frampton 2006, pp. 422-423). From this perspective, if the emotional responses are understood as real in the physical world then responses to filmic realities are as real as they can be.

In his book *Filmosophy* (2006), Daniel Frampton suggests a new perspective on the understating cinema, which he states on the book's cover as "*a manifesto for a radically new way of understanding cinema*". Frampton generates a new approach that combines cinema and philosophy. Frampton (2006, p. 41) suggests using the term Filmosophy to explain "*post-metaphysical thinking that films enact*". According to him, "*cinema is a world of its own*" and "*in the twenty-first century…this film-world has become the second world we live in*" (Frampton 2006, p. 12). He states that this second world "*feeds and shapes our perception and understanding of reality*" (Frampton 2006, pp. 11-12). He

suggests that films present a new way of thinking which he calls "*film thinking*", and he offers the word "*film mind*" to explain how films produce their thinking (Frampton 2006, p. 25). According to Münsterberg, "*film moves away from reality, and towards the mind. It is the mind that creates ...the world in its own form. Film should therefore be seen as its own imagination*" (Frampton 2006, p. 23). From this perspective, it can be interpreted that the film thinks just like Frampton suggests. According to Frampton, film thinking affects the film-goer, and the film mind expands itself with every film because the film world interacts with itself (Frampton 2006, p. 25). By saying so Frampton indicates that films create a collective and expanding memory; each film is an homage to another. He states that "*cinema allows us to re-see reality, expanding our perceptions, and showing us a new reality*" (Frampton 2006, p. 15). He also uses the word film-body which he explains as a "*visible action and gesture' of film-perception*" (Frampton 2006, p. 118). For instance, Frampton (2006, p. 14) explains the post-film viewing experience as a "*return from another world*" because according to him, film viewing experience separates the body and the mind. This understanding is quite significant when it's considered that films expand viewers' memories. However, Frampton's understanding of Filmosophy does not go far from being an interesting idea because his attempt at theorizing Filmosophy and its terminology are not enough to formulate a structure and methodology as a theory would do. His approach is more poetic rather than scientific. On the other hand, his attempt to combine cinema and philosophy by claiming that films think rather than reflect is a good start to liberate cinema from representational understanding.

To fully understand the concept of Filmic Reality, it might be well to examine a few artists' perspectives. Besides critics and theorists, some film directors also valued the imaginary as a primary reality and understood cinema as something more than a representation.

To start with, as a film director who follows a Neo-Aristotelian approach about the function of art, Tarkovsky (1987, p. 182) believed that cinema created an ideal reality for a better moral sense. He evaluated film as an emotional reality that the audience receives as a second reality (Tarkovsky 1987, p. 176). According to him, cinema was a selection of reality in which the director chooses what is going to be shown (Tarkovsky 1987, p.

184). In his film *Mirror (1975)*, Tarkovsky creates a narrative that moves backward and forward in time. According to him, "*time in the form of fact*" and chronicle is a "*way of reconstructing, of recreating life*" (Tarkovsky 1987, p. 65). For instance, in *Mirror (1975),* memories appear disconnected from each other like in a dream. It leaps from sequence to sequence without regard for chronology, as in a dream. For him, "*personal memories are more real than any artificial resemblance or displacement*" (Çolak 2013, p. 58). It is clear that by attributing a deeper meaning to dreams, Tarkovsky enriches the imaginary. In the film, memories are disconnected from each other like in a dream without chronological order (Çolak 2013, p. 59). Memories, dreams, hopes became an organic unity in the movie. Tarkovsky tries to make people feel that Bach and Pushkin's letter and the soldiers forcing the Sivash crossing, all these things are, in a sense, equally important as human experience (Tarkovsky 1987, p. 192). For example, in the scene where the soldiers forcing the Sivash crossing, we experience an organic reality. This organic reality does not come from editing or plot; instead, it comes from it is own experience that we can feel (Tarkovsky 1987, p. 26). According to him, in terms of a person's spiritual experience, what happened to him yesterday may have exactly the same degree of significance as what happened to humanity a thousand years ago (Çolak 2013, p. 59). According to him, every scene produces its own temporal laws, its own time. This idea presents resonances with Deleuze's time-image theory. Tarkovsky says that the artistic expression has to come from inner necessity, from an organic process going on in the material as a whole.

Another film director and writer Alain Robbe-Grillet also supported a similar approach. According to him, our personal bounds with reality had been changed through history and it keeps changing because the medium searches for itself (Robbe-Grillet 1981, p. 108). However, the art doesn't witness the existing reality instead it re-shapes and *"constitutes"* reality (Robbe-Grillet 1981, p. 109). The reason for that when reality turns into imagery it becomes more real (Robbe-Grillet 1981, p. 109). Thus, somehow, with art, a new reality is brought into existence. For instance, Robbe-Grillet (1981, p. 165) calls Kafka a realistic author and defines him as a "*creator of a material world, of a visionary presence*". According to Robbe-Grillet, Kafka evokes the reality that is hidden behind the material world. Robbe-Grillet (1981, p. 156) suggests that the author looks for

cooperation with the reader and sees the reader as "*an active, conscious, creative assistance"*. The author wants the reader "*to participate in a creation, to invent in his turn the work—and the world—and thus to learn to invent his own life*" (Robbe-Grillet 1981, p. 156). Here, the author can be seen as the director and the reader can be seen as the spectator because as a Nouvelle Vague director and Nouveau Roman author, Robbe-Grillet excepted film director as the author of the film (auteur theory). Octavia Paz (2009 p. 28) supports a similar approach by giving poems as an example and says "*two opposing forces inhabit the poem… poet and reader are two moments of a single reality*". In this respect reader has the right to say as much as the artist over the artwork.

Another film director, Jean-Luc Godard, also valued cinema as a primary reality. In one interview (Sterritt 1998, p. 29), Jean-Luc Godard quotes his film La Chonoise (1967);

> *Art is not the reflection of reality, it is the reality of a reflection". To me it means something. Art is not only a mirror. There is not only the reality and then the mirror-camera. I mean, I thought it was like that when I made Breathless, but later I discovered you can't separate them from reality. You can't distinguish them so clearly. I think the movie is not a thing which is taken by the camera; the movie is the reality of the movie moving from reality to the camera. It's between them.*

According to these artists and theorists, cinema constitutes its own reality. Cinema creates an organic reality; as Andrei Tarkovsky states, it invites its viewers into the creation as Alain Robbe-Grillet points out, or it cannot be separable from reality as Jean-Luc Godard suggests. According to Deleuze (1995, p. 67), *"the imaginary isn't the unreal; it's the indiscernibility of real and unreal*". However, as an imaginary product, cinema is more than the reality of the physical world. This chapter suggests that cinema creates a reality that also constitutes our physical reality because "*cinema has the ability to redefine for us what reality itself is*" by being part of our reality (Rushton 2011, p. 13).

4.2 BONNIE AND CLYDE FILMS: A CASE STUDY

Bonnie and Clyde are one of the most influential couples in history. They became popular culture icons the moment they made up to the newspapers. Their story significantly impacts many different art forms such as literature, tv shows, movies, academic works, songs, and even a Broadway musical. Their lovability has increased as the media

produced more stories about them. Multiple well-known partners in a crime film's characters are based on Bonnie and Clyde. Among these, À bout de souffle (1960), Easy Rider (1969), Natural Born Killers (1994), Heathers (1988), Thelma and Louise (1991) can be counted. There are some other films directly based on Bonnie and Clyde's story. However, this thesis focuses on especially three of them because these films create a different filmic reality experience. Hence, in this chapter, three Bonnie and Clyde films will be analyzed. Because of their unique interpretation adding their own reality to the dramatic elements of the original story to create a different filmic reality experience, the following three films have been selected for the case study of this thesis: Bonnie and Clyde (1967) directed by Arthur Penn, Teenage Bonnie and Klepto Clyde (1993) directed by John Shepphird, Highwaymen (2019) directed by John Lee Hancock.

These films have been shot in different decades, and each constitutes a different reality. Chronologically the first film is Bonnie and Clyde (1967), which is a cult film and known as the film that started new Hollywood, the second film is Teenage Bonnie and Klepto Clyde (1993) which is the teenage rebellion film that is adapted to the period in which it was shot, and the third film is The Highwaymen (2019) which is a Netflix production and the most recent version of Bonnie and Clyde story that retells the story from the detectives' side. However, each of them produces a different Bonnie and a Clyde who did not exist before the film.

Richard Rushton (2011, p. 125) points out that "*fantasy and film are what reality can be confused with, but out of that confusion a world itself is formed*". In Screening Evil in History, Linda Bradley Salamon discussing how distance in space and time can create a safe environment for the filmmakers to construct a brand new reality for the film. Salamon (2007, p.18) claims that "*distance in space-time makes history unthreatening; a filmmaker can present horrendous acts at a safe distance, palatable to viewers complacency in an undoubtedly wiser present"* by referring to this sentence "*The past is a foreign country: they do things differently there"* from L.P. Hartley's novel, The Go-Between (1953). If the distance in space-time makes history unthreatening, then it is safe to create a new reality from a historical event. As Hartley explained, the past is a foreign country; however, in the film's own country, it is present, and things are being done

differently there as well. That safe but indeed careful environment of the films creates a little bit of freedom to produce its own history.

In this respect, this thesis proposes the concept of filmic thinking and filmic mind that is based on the concepts of film-thinking, film-mind and filmic-body by Daniel Frampton (2006, p. 25). Filmic-mind is the film itself and filmic-thinking is the way that film produce its own world, filmic-body is the way viewers perceive the film (Frampton 2006, p. 27). This thesis argues that a film creates its own reality through filmic thinking and filmic mind because these terms state the way of thinking that creates filmic reality.

In this regard, the methodology of the film analysis will consist of two phases while approaching the films. Firstly, in order to understand the new reality that film is producing, medium-specific features need to be determined. In this respect, films are evaluated from the way they use the medium. For instance, medium-specific features such as digital technologies, the shape, and size of projection formats, new distribution models all affect the reality of the film. However, this thesis does not suggest that formal elements of the film determine the content contrary; this thesis suggests that each element (formal, ideological, narrative) determines the filmic reality of the film. According to Frampton (2006, p. 482) "*film-thinking organicises the link between form and content*", hence the form becomes the content. Hence, filmic reality analysis evaluates these features along with the content of the film. Secondly, the analysis observes the films within the framework of the political and social conditions. However, this thesis suggests that even though political and social conditions affect the film, they do not determine the reality of the film directly. It is because history does not present objectivity instead; like films, history has subjectivity. Here, exploring the historical context is useful for the analysis in an alternative way as well because the film's own universe affects the physical world by producing its own realities. For instance, Bonnie and Clyde (1967) not only has changed Hollywood Cinema but also changed Bonnie and Cylde's legacy by creating two new idolized Bonnie and Clyde with Warren Beatty and Faye Dunaway. According to Frampton (2006, p. 72) films aims to present a "*world in the soul*" hence they use actors "*to project inner conceptions of the mind directly on the screen*". Hence the actors capture the soul of the character that the film presents. Maurice Merleau-Ponty puts in other

words, "*to see is to have at a distance*" hence "*film possess of its characters and settings"* (Frampton 2006, p. 113). This posession makes the character belong to the film with mind and body.

Moreover, like Kristin Thompson and David Bordwell's approach neo-formalist approach, this analysis also suggests using a bottom-up methodology while observing the films. Hence, the analysis examines the film chronologically. This thesis suggests that each shot has a follow-up shot that produces the meaning. The film becomes an act of becoming (Frampton 2006, p. 445). Frampton (2006, p. 126) points out that film is combined with static frames; however, film movement "visibly signifies the activity of becoming", which he defines with the term "film-body". Hence, in the film, the previous scene prepares viewers for the next scene and, all become the film-body.

Before analyzing the films, it is essential to retell Bonnie and Clyde's "real-life" story to show the difference between the films and the real-life story of Bonnie and Clyde. However, by combining narrative style and encyclopedic information to tell the real-life story of Bonnie and Clyde, this thesis aims to show how the construction of a new reality works[17].

4.2.1 Real Life Story of Bonnie and Clyde

Bonnie and Clyde are, without a doubt, the most famous outlaw couple ever. They have influenced history more than they themselves meant to. Some called them criminals; some called them heroes. They were public enemies that gained fame with the power of media through the years. However, their real story is not quite a mystery.

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[17] By retelling the story of Bonnie and Clyde in the fourth chapter of this thesis, a new version of the story is constructed. In order to support this thesis proposal, it is chosen to tell the case with a half encyclopedic, half fictionalized language. However, by taking the liberty of the creation process, the story is dramatized by using real case documents to create an imaginary product. Using the real poems of Bonnie and the statement of the famous Texas Ranger Hamer, it is intended to raise the dramatic tension for the readers.

Bonnie and Clyde were not born in fortunate families. They both were born in poor families that seek jobs in the industrial suburbs in Dallas.

Bonnie Elizabeth Parker was born in 1910 in Rowena, Texas. Her father died when she was only one year old. Bonnie's mother moved Bonnie and her two siblings to the suburbs in West Dallas. These were the migration times from rural areas to industrial cities. These industrial suburbs were a better choice for Bonnie's mother where she could work as a seamstress. Bonnie got married to Roy Thornton when she was only 16. However, her husband got arrested, and they never got to meet again. Bonnie moved back to her mother's house and started to work as a waitress.

Clyde Chestnut Barrow, on the other hand, was born in 1909 in Ellis Country, Texas. His family moved to urban slums in West Dallas when Clyde was about ten. His family was poor; they lived for a while in their wagon. At age of 17, Clyde was arrested for his first crime for not returning a rental car. He was arrested a second time after his first arrest; this time, his crime was stealing a truck full of turkeys with his brother. After that, his criminal life has started and never ended until his last day. He mostly was stealing cars and robbing stores. This sort of criminality was not strange in the Great Depression years in the U.S. It was the worst economic downturn, the stock market was crashed, and banks were closing.

At a time of despair and insecureness, in April 1930, Bonnie and Clyde met through a mutual friend. Cylde was 20 years old, and Bonnie was 19. They were attracted to each other right away. However, not before much time passed, Clyde was arrested and sent to Eastham Prison Farm; he was 21. Even though he escaped from the prison with help from Bonnie, he was recaptured was sent back to prison. Clyde was sexually assaulted in jail multiple times. By killing his assaulter, he committed his first murder. However, someone else took the blame. To avoid hard labor, Clyde chopped off two of his toes; what are the odds, he had realized from prison six days after the incident. People close to him said he was not the old Clyde after getting out of jail. Clyde started to rob stores and gas stations with his friends and Bonnie. Clyde had a mission; to launch a raid against Eastham prison after collecting enough money. During one of their robbery, Bonnie was captured by the

police, and she stayed in jail for a few months. When she was in prison, she wrote poems. In her poem *The Story of Suicide Sal* (1932), she wrote;

We each of us have a good "alibi"
For being down here in the "joint;"
But few of them really are justified
If you get right down to the point.

You've heard of a woman's glory
Being spent on a "downright cur",
Still you can't always judge the story
As true, being told by her.[18]

After the pair united, they continued their robberies. It became a lifestyle, it was the only way of life they knew. Clyde built up a criminal gang with his friends and Bonnie. In Oklahoma, at a country dance, a gang committed their first law officer murder by killing a deputy and wounding a Sheriff. By killing a government officer; Clyde and his gang attracted the attention of the government officials. In 1932, Clyde's family friend W. D. Jones (16 years old) joined Clyde's gang. Clyde killed another deputy on January 6, 1933. The number of people the gang killed had exceeded five by this time. On March 22, 1933, Clyde's brother and his wife joined the gang, and they set up a hideout all together in Missouri. Clyde accidentally fired a gun, and one of the neighbors reported this to Joplin Police Department. When the police came, Clyde and his brother opened fire and killed one of the detectives. The police searched the house and found out many weapons along with Bonnie's handwritten poems and camera with several rolls of undeveloped film.

The gang ran away without knowing what they left behind would take Bonnie and Clyde the most famous infamous couple ever in history. The undeveloped films turned out to be Bonnie and Clyde's most famous photos. The following day they were in the front-page news in every newspaper throughout the U.S. as the Barrow Gang. The photo of Bonnie with a gun in her hand and a cigar on her mouth (figure. 4.1) became one of the most iconic photos in history. With the power of the media, Bonnie and Clyde became one of the most famous public enemies that everyone envies for. It was no surprise that they

[18] Bonnie's Poem, https://allpoetry.com/Suicide-Sal, [accessed: 4 May 2021].

gained popularity in a short time; they were young, they were free, they were outlaws, they had tragic backstories, and most importantly, they were lovers. It was much better than Hollywood for Americans. The atmosphere of the country set up the acceptance and love towards Bonnie and Clyde. In the Great Depression, poverty and increased crime rates caused distrust against law enforcement and other government agencies. Because of that, being on the side of the outlaws was an act of protest for the Americans.

Figure 4.1: Bonnie's famous photo with a cigar on a newspaper



IDENTIFIED AS KIDNAP "MOLL"

BONNIE PARKER Alias MRS. CLYDE BARROW

Miss Sophia Stone and H. D. Darby drew the dragnet of evidence closer around the necks of "Buck" Champion Barrow and his brother, Clyde Barrow today when they identified photos of Bonnie Parker, alias Mrs. Clyde Barrow and Blanche Caldwell, alias Mrs. Buck Barrow in the offices of A. J. Thigpen, sheriff.

Photograph of the two "Gun Molls" were sent to the sheriff by authorities at Joplin, Mo., who are seeking the foursome who kidnaped Darby and Miss Stone Thursday afternoon and carried them into Arkansas as far as Magnolia.

Miss Stone and Darby positively identified the pictures of the two women as the companions of the Barrow brothers who took them for a "ride" Thursday.

Bonnie Parker, alias Mrs. Clyde Barrow, whose photograph is at the left, was identified as the woman member of the gang who pulled Miss Stone out of her car after Darby had been slugged by one of the Barrow brothers and jerked into the bandit car. Miss Stone said that Bonnie Parker cursed her and slugged her in the back of the neck with her pistol butt, shoving her into the bandit car also.

Miss Stone sustained no severe injuries from the blow inflicted by Bonnie's gun as the weapon struck her on the back of the neck where a heavy braid of hair was entwined.

Darby sustained no lasting injury from his slug other than a large swollen and inflamed place on the right side of his neck slightly below the base of his brain. It was

Source: Newspapers.com[19]

The photos of the outlaw couple have changed everything. They were dressed well and were misbehaving in the photos (figure. 4.2). These private photos have given public the opportunity to create many stories about the couple. Even though Bonnie stated that she

[19] Newspapers.com, https://www.newspapers.com/clip/31102870/bonnie-clyde-and-gang-accused-of/, [accessed: 6 May 2021].

has never smoked a cigar and was only joking that day, photos suggested otherwise; because, as mechanically produced interpretations, photos have the power to arouse the viewers' imagination. And the rest followed their popularity. Women wanted to dress like Bonnie; men were looking up to Clyde. Bonnie's poem was published in the newspapers as well. Her simple poem and their playful photos gave the first imaginative folk story style ideas to the public.

Figure 4.2: Bonnie and Cylde's famous photo on a newspaper


with assault.

Bonnie's in a Gunplayful Mood

Bonnie Parker, southwest gun moll, known as "Suicide Sal," was in playful mood when this picture was snapped. She was showing her companion, believed to be Clyde Barrow, much-wanted bandit, her technique in handling a gun. The picture was found in an outlaw hideout in Joplin, Mo., after the Barrow gang had shot their way out of a trap.

Source: Newspapers.com[20]

After they got famous, they continued their crimes, but they had to be more careful this time because they were wanted everywhere. The Barrow Gang kept killing whoever got into their way. In the meantime, Clyde had a car accident that left Bonnie with third-degree burns. She became crippled for the rest of her life which did not last for long.

[20] Newspapers.com, https://www.newspapers.com/clip/31102940/photograph-of-bonnie-and-clyde-that-was/, [accessed: 6 May 2021].

While they were running away, they kidnapped a Sheriff and a City Marshal. They handcuffed them to a tree outside Oklahoma. They united with Clyde's brother and his wife Buck and his wife Blanche in Arkansas. When they were staying in a motel, law enforcement launched a raid on The Barrow Gang. Clyde's brother Buck was shot, but they managed to escape. They camped at Dexfield Park; however, police officers found them. Buck and his wife Blanche were captured, and others once again managed to run away.

On January 16, 1934, Clyde organized an escape for his former gang members from the Eastham Prison Farm (figure 4.3).

Figure 4.3: Bonnie and Cylde's prison raid news


DESPERADO FREES FIVE CONVICTS

Ambushing a working party at the Eastham state prison farm in Texas, Clyde Barrow, Texas' most notorious gunman, laid down a machine gun barrage that wounded two guards and permitted the escape of five prisoners. One of them was Raymond Hamilton, Barrow's former companion. Above Barrow is shown in a snapshot found after the outlaw was forced to make a quick get-away from a posse. Inset is Bonnie Parker, two-gun companion of Barrow who was believed to have aided him. (Associated Press Photos)

Source: Newspapers.com[21]

Their successful breakout became Clyde's triumph towards the Texas Department of Criminal Justice, his ultimate revenge; at the same time, this triumph started the deadly

[21] Newspapers.com, https://www.newspapers.com/clip/31102922/photo-of-clyde-with-gun-photo-of/, [accessed: 6 May 2021].

manhunt for him. Texas and the federal government were outraged. The Texas Department of Corrections decided to bring back the former Texas Ranger Captain Frank Hamer for the most famous manhunt in history. On April 1, 1934, Barrow and Methvin killed two highway patrolmen. However, a false claim of an eye witness made up to the front pages as Bonnie had killed one of the highway patrolmen and even crushed his head with her foot. After the newspaper headlines, Texas Governor Ma Ferguson decided to take revenge and offered a reward over the dead bodies of Bonnie and Clyde.

They never wanted to capture Bonnie and Clyde. To end the public love towards the outlaw couple and win back the public's trust, the only way was to get them dead. After the headline news (figure. 4.4), the fans of Bonnie and Clyde were startled this time by the cruelty of the infamous couple. Their hostility increased when they killed an old man who was a widower and father. According to the FBI records, they were wanted for 13 murders and numerous robberies and burglaries. The media took back the fame quickly that they gave in the first place. The horrifying news sobers up the public. Eventually, they saw the inhumanity of Bonnie and Clyde.

Figure 4.4: Bonnie and Cylde's kidnapping the police news



World Economic
Move Called Good

DESPERADOES TIE KIDNAPED TEXAS OFFICERS TO TREE

Machine-Gunning Motorists Escape With Injured Woman Companion

(By The Associated Press)

Wellington, Tex., June 11.—Two machine gunning motorists today

Delegates to St
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Who Should
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By Karl H.

(Universal Service

London, June

George V. opens

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The fact tha

Source: RareNewspapers.com[22]

As a Texas Highway patrol, Frank Hamer decided to set up an ambush for Bonnie and

[22] RareNewspapers.com, https://www.rarenewspapers.com/view/589305?imagelist=1, [accessed: 6 May 2021].

Clyde. He learned that they were staying in the Methvin family home in Louisiana. The ambush was on a rural road in Bienville Parish, Louisiana. Methvin's father agreed to help the ambush to save his son. On May 23, 1934, Ivy Methvin positioned his truck on the road as if he is changing the tire while five police officers were hidden in the bushes to capture Bonnie and Clyde. Clyde fell into this trap and slowed down his car.

Along with Frank Hamer, the five police officers opened up a fire and fired about 130 rounds. Bonnie and Clyde were killed right away (figure. 4.5).

Figure 4.5: Bonnie and Cylde's dead news


EXTRA! EXTRA!

The Galveston Daily News

CLYDE BARROW AND BONNIE PARKER SLAIN BY OFFICERS

Tank Crashes Through Seven-Story Building Killing Three Workers

Clyde Barrow and His Gun Moll, Bonnie Parker

Two Former Rangers And Deputies Trail Couple to Hideout

LOAN MEASURE FOR BUSINESS NEAR PASSAGE AFTER DEBATE

DEPUTIES FIRE SHOTS FATAL TO NOTORIOUS PAIR

Desperadoes Die Without Firing Shot

HEARINGS ON ARMY INCREASE BILL SET

Source: Newspapers.com[23]

In her last poem *The Trail's End*, Bonnie foreseeingly wrote;

> *They don't think they're too smart or desperate*
> *they know that the law always wins.*
> *They've been shot at before;*
> *but they do not ignore,*
> *that death is the wages of sin.*
>
> *Some day they'll go down together*
> *they'll bury them side by side.*

[23] RareNewspapers.com, https://www.newspapers.com/clip/31102950/headlines-about-the-deaths-of-bonnie/, [accessed: 6 May 2021].

To few it'll be grief,
to the law a relief
but it's death for Bonnie and Clyde[24].

Their dead bodies were brought into the city while they were still in the car. Little that they know, there was a crowd of fans waiting to collect souvenirs from their dead bodies. It seemed like public love had not faded away yet. Bonnie lost a lock of hair and a piece from her dress while Clyde loses his trigger finger. The crowd became bigger and bigger. There were almost 12,000 people around. Local stores increased their prices to make a profit from murder tourists.

It was a carnival in downtown Arcadia, Louisiana. Police officers took the car and dead bodies into a furniture store to project them from the crowd's storm. Clyde's father was there to identify his son's body, and he was sitting and crying on a rocking chair in the furniture section. It was mayhem in Louisiana (figure. 4.6). None of the Texas polices had seen this coming.

Figure 4.6: Bonnie and Cylde's car in Luisiana



Source: Reddit.com[25]

After the storm quite downed, the dead bodies of the infamous couple were given to their

[24] Bonnie's Poem, https://texashideout.tripod.com/poem.html, [accessed: 4 May 2021].

[25]Reddit.com,https://www.reddit.com/r/Damnthatsinteresting/comments/kr6oa7/this_photograph_shows_the_crowd_that_gathered/, [accessed: 6 May 2021].

families. Even though the couple wanted to be buried together, their families buried them separately into the family graves. 20.000 people attended Bonnie's funeral. 500.000 newspapers were sold in Dallas. Police offer told the story of their killing differently. Their ambush was accused of being unethical. However, as Hamer stated to a local newspaperman; "*I hate to bust a cap on a woman, especially when she was sitting down. However, if it wouldn't have been her, it would have been us*" (Boessenecker 2016, p. 875).

The writer Jeff Guinn who wrote the book "Go Down Together: The True, Untold Story of Bonnie and Clyde (2009)" states that in the Depression time, people were not aware that the world was changing; they were seeing banks and government as the enemy, they were looking for entertainment and, at that exact moment, Bonnie and Clyde made the conscious decision and they "*became the first two modern icons created by the media in America*".[26]

Hamer, Bonnie, and Clyde have been portrayed in many different ways. What they have done, what they have said, who they have been, are interpreted many times. One fact is, Bonnie and Clyde's story have gotten famous day by day. Films, books and music works kept their legacy alive, and it passed from generation to generation. Yet, one should ask, is it truly their legacy that passes through, or is it the narrated folk story that enchanted everyone?

As Richard Gilman (Leggett 2005, p. 16) expresses;

> *Facts are the imagination's pretexts, and the sordid lives of the historical Bonnie Parker and Clyde Barrow have every right to serve as pretexts for an imaginative work that is interested in something other than historical truth.*

[26] Jeff Guinn' interview, 2009, https://www.npr.org/templates/story/story.php?storyId=104498617, [accessed: 4 May 2021].

Figure 4.7: Bonnie and Cylde's photo



Source: Brittanica[27]

4.2.2 Bonnie and Clyde (1967)

The most famous film version of Bonnie and Clyde's story, without a doubt, is Arthur Penn's 1967 film *Bonnie and Clyde*. Before Penn's film, the influence of Bonnie and Clyde on cinema could be seen mainly in film-noir movies. It was because their criminal reputation was suitable for gangster films. However, 1967's *Bonnie and Clyde* saved the story from being reduced to a gangster story. It became one of the most influential films in the American film history. Even though the film took bad reviews at first because of its gruesome violence, it later gained a box office success, and critics had to change their reviews. The film's interpretation of the story built up a whole new perspective on Bonnie and Clyde. The film not only presented a new Bonnie and Clyde, but it also changed Hollywood forever.

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[27] Brittanica, https://www.britannica.com/biography/Bonnie-and-Clyde-American-criminals, [accessed: 6 May 2021].

4.2.2.1 60's counter-culture and the shift to New Hollywood

The 1967 film increased the fame of Bonnie and Clyde overseas. Not only their reputation but also Hollywood's benefited from the film. Many critics and film historians believe that this film has started a new era in Hollywood: provocative, daring, non-authoritarian, and experimental; an era called New Hollywood. Alexander Horwath defines New Hollywood's timeline as "*some- time between Bonnie and Clyde and Taxi Driver*" (Elsaesser et al. 2004, p. 9). Before the '70s, Hollywood has produced similar films with the same narrative patterns. New Hollywood has brought a brand new approach to the American film industry. However, this era of Hollywood parallels the changing American lifestyle and patterns of media consumption (Elsaesser et al. 2004, p. 42). Events such as; Vietnam war, television outbreak, anti-war voices, inner-city riots, and freedom for youth have all affected American life and created a new way of seeing. While some evaluate this change as progressive, some critics point out the problematic part of its effect on New Hollywood. Pauline Kael points out that Bonnie and Clyde (1967) contains all the New Hollywood agendas; "*self-obsessed youth, aestheticised violence, and a distrust or contempt for all forms of established authority*" (Elsaesser et al. 2004, p. 42). Late 60's American cinema has produced outlaws that are outsiders and rioting against the conventional lifestyle of America. According to Elsaesser, late 60's counter-culture films "*assumed the moral bankruptcy of established order*" (Elsaesser et al. 2004, p. 76). Films such as Bonnie and Clyde (1967), The Graduate (1967), Easy Rider (1969) present this taboo-breaking, anti-authoritarian youth of the '60s. Hence, Bonnie and Clyde (1967) have stormed a new trend in the film industry; low budget, stylish, youth appeal, taboo subject matter independent films (Elsaesser et al. 2004, p. 43).

Before New Hollywood had emerged, Hollywood was pretty restricted by conservative regulations such as Hays Codes.[28] However, with the freedom movements of the '60s,

[28] Hays Code, also known as Motion Picture Production Code, are the regulations that ruled Hollywood between 1934-1968. These codes acted as industry guidelines with their self-censorship appliance by the film studios. https://en.wikipedia.org/wiki/Motion_Picture_Production_Code [accessed: 13 May 2021].

those regulations have lost their strength. The younger generation was ready to destroy the American lifestyle's conventional structure and replace it with a counter-culture that they were generating. Popular culture was trending, and songwriters and poets were the voice of the rioting youth. For instance, the songs of Bob Dylan and Beatles contain political activism, just like Allen Ginsberg's poetry at the time. Counter-culture of the '60s had supported the most excluded subculture conventions. Anti-authoritarianism was bringing subculture groups altogether.

On the other hand, New Hollywood is not the result of the political environment in the U.S. only, according to some critics, it results from European art cinema as well (especially French New Wave) and hybridization of genres (Elsaesser et al. 2004, p. 45). Alexander Horwath points out that New Hollywood has affected European auteur directors' collaboration with the American industry (Elsaesser et al. 2004, p. 47). For instance, François Truffaut has been involved in the script development of Bonnie and Clyde (1967), and he actually was the first choice to direct the film. According to Pauline Kael, young French directors found poetry in popular American cinema (Elsaesser et al. 2004, p. 141). She means that French New Wave directors have turned American melodramas and gangster movies and comedies into stylish, existential poetry (Elsaesser et al. 2004, p. 141). In return, New Hollywood directors have been influenced by their own cinema's echos in the French cinema. Besides that, underground avant-garde films of Andy Warhol and Kenneth Anger also affected the changes in Hollywood (Elsaesser et al. 2004, p. 47). The unconventional storytelling and experimental styles were already screening at the underground film festivals in New York, so they had been adopted by the New Hollywood directors.

Thomas Elsaesser claims that the New Hollywood films have a counter-cultural crossover since their ideological construction has several dimensions; he points out that the notion of individualism and freedom-which are the main focus of New Hollywood films- belong to the American culture, not just to one ideology. Hence, the narrative sometimes shifts

its side in the New Hollywood films. Elsaesser gives the example of the shifting status of law and the outlaw in the crime films such as Easy Rider, The Wild Bunch, or McCabe (Elsaesser et al. 2004, p. 58). On the other hand, the audience's reaction was quite mixed. For instance, Bonnie and Clyde (1967) was a commercially successful movie. Even though it presents a counter-culture voice, the film's leading actors (Warren Beatty and Faye Dunaway) have helped to create a new Bonnie and Clyde myth similar to the status of the rockstars.

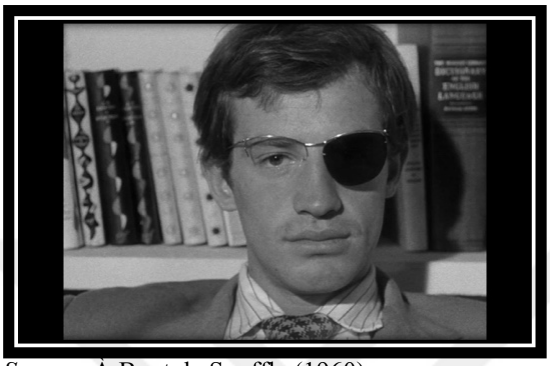
4.2.2.2 Filmic Reality of Bonnie and Clyde (1967)

The filmic reality of Bonnie and Clyde (1967) produces anti-heroes, a rebellious outlaw couple who lives in a world where outsiders should fight for what they deserve or at least what they think they deserve. Rioting is residing in the soul of the movie. 60's American politics plays a decisive role in the attitude of the film. For instance, the film constitutes an anti-authoritarian attitude towards law enforcement particularly. The world of the Bonnie and Clyde (1967) is not presenting Great Depression-era poverty and its ambiguous environment of it. On the contrary, freedom for youth and separation from conservative conformist world order is what the film Bonnie and Clyde (1967) is presenting. Great Depression-era Bonnie and Clyde wanted to have revenge from the government agencies because of the unfair conditions they faced as a result of capitalism and the collapsed stock market. However, the film Bonnie and Clyde (1967) wants to stand up against the repressive system against the freedom acts. The film is in a pastiche world of the '30s and the moral world of the '60s. Hence the film cuts its bonds with 1930's Bonnie and Clyde from the first scene to the last one. Even though the film sticks to a historical story (the one that favors Bonnie and Clyde as heroes), it is impressively far from it. Clyde believes he deserves better; he never wanted to shot a person, as he says. He wants a better life, a life that he thinks he deserves. Then, he presents this idea to Bonnie, who also wants something more from life.

Moreover, the French New Wave has highly influenced the film in its storytelling, cinematography, editing, even in its ideological construction. The jump cuts, extreme unusual close-ups, discontinuous editing, slow motion, long takes, and freeze-frame were

all foreign to Hollywood at the time. Hence, the film seems to be far from Classical Hollywood cinema in its form as well as in its content. The film has been influenced from Jean-Luc Godard's film *À bout de souffle* (1960) (figure 4.8, figure 4.9) and François Truffaut's film Tirez sur le pianiste (1960) directly.

Figure 4.8: Michel Poiccard with glasses



Source: À Bout de Souffle (1960)

Figure 4.9: Cylde Barrow with glasses



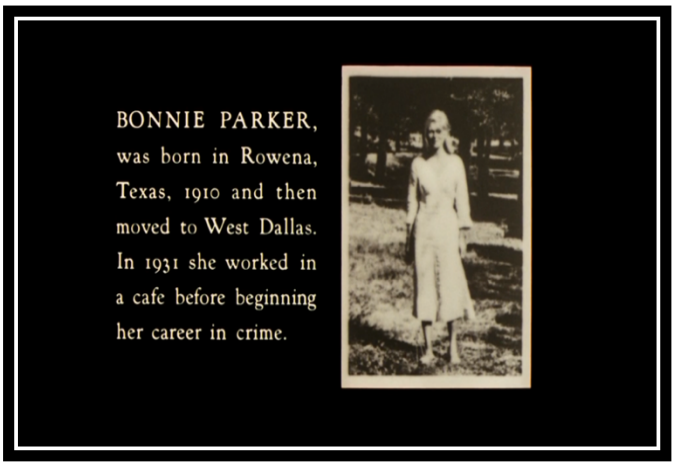
Source: Bonnie and Clyde (1967)

Both of these films are also about an outlaw couple who are rioting against the established conformist order, and the protagonists of the films also die tragically and shockingly. In *À bout de souffle* (1960), Michel Poiccard, a.k.a. Laszlo Kovacs got killed by the police officers because he was an outlaw for killing police and stealing cars (strong resemblances with Clyde) and in Tirez sur le pianiste (1960), Léna dies by getting shot by the gangsters while running away from them with her lover and his brother (similar to Bonnie, Clyde and Buck's run). François Truffaut's film *Jules et Jim* (1962) also has resemblances with Bonnie and Clyde (1967): Catherine is a confident, playful woman who is challenging gender roles just like Bonnie. In *Jules et Jim* (1962), Jim and Catherine die when

Catherine drives the car off a bridge into a river. The character's sudden death while driving resembles Bonnie and Clyde's death. Even though the difference is quite evident between their deaths, both deaths are inevitable and sudden. These three films have an unconventional heterosexual couple who shockingly die at the end of the film. These influences bring Bonnie and Clyde (1967) closer to the world of these films. However, the film is not only different from Classical Hollywood Cinema because it was influenced by the French New Wave films. It also gave birth to a new era called New Hollywood, which is explained comprehensively under the title "*60's counter-culture and the shift to New Hollywood*".

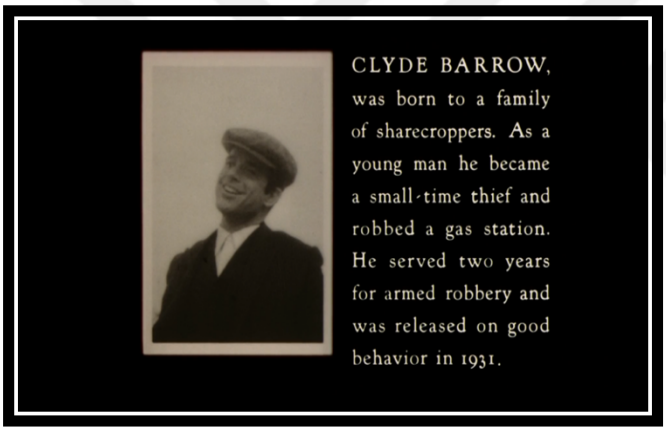
The film opens with sepia snapshots. As they quickly pass on the screen, the film introduces its viewers to a past, a mocked past of its characters. These photographs belong to someone's past; first, a child appears in a mother's arms, then the child is on a lap of an older man, then the child in front of a house with a woman, then becomes a school-age kid with friends then a photo with full of school-age kids, the house again, then kid grows up a little bit more now he is a charmingly smiling young man, first sharp photo, and it cuts to the actors titled name; Warren Beatty. A similar kind of arrangement goes on through the titles. The film introduces its viewers to a family album by inviting the viewer to get into their lives. It is a family living in a rural area in poverty. Family is together having fun, eating watermelons, and posing with hunting guns. These snapshots appear too fast that the filmic mind gets into the mind of the viewers in less than a minute. It does not matter what these photographs present individually; because all together, they present that the protagonists of the film are real because they have a past, and here is the evidence. However, these photographs do not belong to the historically accurate Bonnie and Clyde. These photographs belong to the 1967 film Bonnie and Clyde, and they have a past as it appears on the screen. The film uses this pseudo-documentary style and brings short biographies about the protagonists (figure 4.10, figure 4.11). These written down short and almost comedic biographies shows that crime will be inevitable throughout the movie. Biographies dissolve to an extreme close-up of a young woman's lips as she applies lipstick.

Figure 4.10: Bonnie Parker's biography



Source: Bonnie and Clyde (1967)

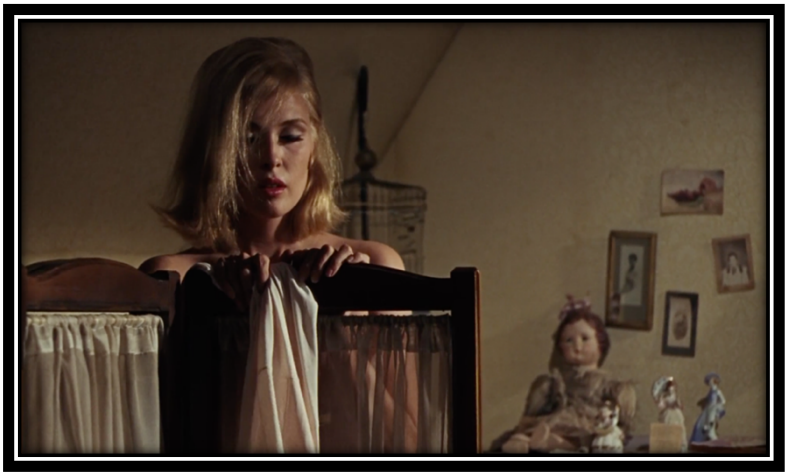
Figure 4.11: Cylde Barrow's biography



Source: Bonnie and Clyde (1967)

Art direction, cinematography, and editing give the viewer first clues about the character. Bonnie is a young woman, but she is not a kid. The contrasts in the frames are built up deliberately to show that. She is naked, and she is putting on lipstick; however, she is in a childhood bedroom, and there are dolls in the background (figure 4.12). The film does not sexualize her, but the film wants to show her as a sexually aware woman. Bonnie is looking at her reflection in the mirror; she walks around the room, throws herself to the bed, and holds the metal bed frames as if she is in prison.

Figure 4.12: Bonnie in her room



Source: Bonnie and Clyde (1967)

The jump-cuts add more profound meaning to her mental state; they make her look like she is also stuck in time. Each movement of her shows that she is a bored young woman. She is unsatisfied with her life and ready for a change. And at that moment change comes to her door and he is about to steal her mother's car. With these two scenes the film sets up Bonnie's world and her first reason to join Clyde. Each element of the scene produces Bonnie's reasons to runoff from the conventional moderate American life. By choosing to go with him, she will be leaving the old Bonnie behind. In retrospect, the 60's youth sought this kind of liberation from the conventional, morally conservative American life. Hence, the film sets up a similar desire for Bonnie, who is strong enough to riot. She is not rioting to her family or to the results of an economic crisis or just to authority. She is rioting against the conformist America.

Bonnie stops the man who is about to steal her mother's car and rushes downstairs to talk to him. The moment the man (Clyde) sees her, it becomes apparent that he liked her. They flirt in such a way that implying that Clyde is a poor but an honest man. He tells her right away that he is a criminal, even brags about it because he is an outsider. It might never be clear why the real-world Bonnie Parker decided to go with Clyde Barrow. However, it is indeed clear why the 1967 film's Bonnie decided to go with Clyde; not only that the film shows this, but it also makes the viewer understand the reasons behind the characters' motivation. They get to know each other more while walking in the streets through closed shops and Roosevelt posters. Bonnie seems quite interested in Clyde's criminal past,

especially two words excite her: “armed robbery”. Violence is what excites her the most. In the ‘60s, violence was no stranger to the media; Kennedy’s assassination, Vietnam War Footages, and rioters were all over on TV. The film also produces gruesome violence; however, that bothers almost no one in the film, except the only conventional, conservative character Blanche Barrow, Clyde’s brother’s wife. According to Martin, “*There is beauty and artistic meaning in the way that violence can be portrayed in cinema, and Bonnie and Clyde achieves a similar effect, albeit to show the ugly reality of violence”* (Martin and Ducca 2016, p. 55). However, when the film was released, it was criticized harshly for its portrayal of violence. It is questioned whether this kind of violence would create more crimes or not. Nonetheless, the film provides the reasons behind its portrayal of violence in such a way.

Bonnie dares Clyde to prove to her that he is whom he said he was. When he robs the grocery store, Bonnie wants to make out with him. Clyde being a criminal is what attracts her the most. The film produces this meaning by connecting Bonnie with Clyde’s gun. The gun is the only thing that is sexualized in the film. When Clyde refuses her, she admits that she judged the book by its cover, and she now sees the young boy inside those manly clothes of Clyde. Sexual innuendos are pretty strong in the film; Bonnie is aware of her sexuality; she is confident and challenges gender roles by smoking and daring masculinity.

On the other hand, Clyde carries a clumsy boyish charm (Bonnie calls him a “boy” from the first scene). He is not a teenager but not quite a man yet; he has a child-like attitude. The moment Clyde reunites with his family, his youngness becomes more apparent. Suddenly, the little boy comes out of him. He plays games with his brother, settles down in a house. Even when their order comes, no one but Bonnie goes out to pick them. Delivery boy implies that the bags are heavy, but Bonnie is not a conventional woman; she carries them easily. When Bonnie sees Clyde with his family, his uncanny, dangerous rebellious side disappears in her eyes. Bonnie is sexually frustrated; hence violence in the film can be read as a result of this repression. However, in the ‘60s, America’s sexually aware youth was one of the most dangerous enemies in the eyes of the established order.

The first scene of the film lets Bonnie tell her own story without breaking the classical narrative rules. This reminds Bonnie's poems that were published in the newspapers. In the poem called *The Trail's End* by Bonnie Parker, she told their story from her own perspective. Newspapers let her speak between the columns of their brutal crimes. The film lets Bonnie speak once again, but this time it does this by giving her a gaze. The film Bonnie and Clyde (1967) has an untraditional cinematography and editing. It also breaks the rules of the conventional ideology of American cinema. However, the film still follows classical narrative rules to appeal to the American audience. Hence, the film produces the camera's gaze mainly. The film does not let the viewer go out from the narrative. The gaze of the camera leads the film viewing experience for the viewer. Nevertheless, the film does something peculiar; it lets Bonnie speak. The filmic reality of Bonnie and Clyde (1967) realizes (makes real) Bonnie by giving her a voice. In the first scene, viewers get into Bonnie's mental state to her desires than to her loneliness. This is not a Bonnie Parker film because Bonnie exists in the film independently, just like her personality.

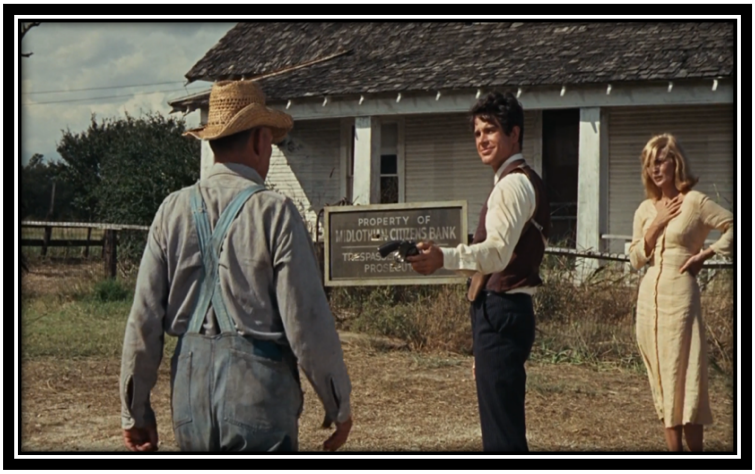
When Clyde invites Bonnie to join the criminal journey, he tells her that she deserves better; if she stays, she will be a waitress, but Clyde can offer her total freedom; freedom from the conventional, capitalist life. In the cafe scene, Clyde diagnoses Bonnie's life in detail. The words coming out of his mouth light the fuse of her motivation to join him. The film again produces another reason why they belong to each other; they want similar things from life, they deserve better than a traditional American life. As the viewers listen to Bonnie's life from Clyde's assumptions, their togetherness becomes more logical and robust for the viewers. They are not just lovers; they are alliances going for the same purposes. Hence when they die together, the filmic mind produces a wholeness to show how all the scenes served for more significant meaning.

They steal whatever car they want, but then the film cuts to an abandoned house that they spend the night because being an outlaw comes with prices. This contrast that the film produces shows that they should also leave conformism behind to be an outlaw. Throughout the film, they stay in the hostels; the film also shows that there is no conventional lifestyle for outlaws.

Clyde wants to give everyone the same opportunity, the opportunity to riot. He feels like a hero. This self-absorbed desire and self-absorbed hatred of authority show that there is no greater plan; it is just the right time to riot. In the '60s, the youth had a similar anger towards authority. Hence, when the film was released, it took some direct criticism towards the so-called reckless motivation of the protagonists. The films are accused of Bonnie and Clyde being reckless about the destruction that they caused; on the other hand, they are also rioting against the conventional ideas that caused bigger destruction according to them.

Throughout the film, Clyde collects people; he gives them a chance to be free and rebel; however, his understanding of freedom and rebellion is limited to destroying the established order. In one scene, he lets a farmer shoot the abandoned house taken by the bank from the farmer himself. This little pastiche of Depression-era poverty and bankruptcy appears for a purpose. Because the film is far from Depression-era morality, it is the rebellion time where rioters are stronger than authority. Hence the film sets up a scene for a Depression-era farmer to avenge with bullets (figure 4.13). They take revenge from an abandoned house because it is all they can do. The farmer asks to give the same opportunity to his African American friend, to shoot the house. The film once again shows that this is not the Depression-era anymore. It is a new era where freedom for all is the slogan of the streets. Clyde's heroic status builds for the first time in this scene. The scene ends with Clyde saying to the farmers, "*we rob banks*", which is not true at all for now at least. However, by saying that, Clyde wants them to know that their revenge will be taken.

Figure 4.13: Clyde giving his gun to a farmer



Source: Bonnie and Clyde (1967)

While they go to rob the bank, they are pretty nervous because they are not who they say they are. They are dressed up nicely in confidence (Bonnie with a French beret, Clyde with a jacket and a wide tie), but they are just young adults who are scared as they rebel against the system. They face a heartbreaking truth; the bank they just wanted to rob is already bankrupted. The film continues with this comedic approach that blends with violence. Albert Johnson claims that "*American life became distilled from moments of horrific violence and entertainment blending together*" in media (Martin and Ducca 2016, p. 58). Therefore it is not strange that Bonnie and Clyde merge comedy and horror.

When they understand that robbing banks maybe is not functional, they rob a grocery store again. However, when the store owner fights back, Clyde hits him in the head and runs away. In the car, he tells Bonnie, "*I did not wanna hurt him*". The film produces another strong point of Clyde that he is not an advocate of violence. He holds a gun, but he does not see the weapon as a deadly tool. He shoots properties but not people, at least not yet. When they meet C. W. Moss, a teenager, at a car repair store, they invite him to join them. Just like how Bonnie got excited when she met criminal Clyde, C. W. Moss gets excited that they have a stolen car. Being against conventional morality seems to be the most exciting part for the young generation. Now that they are three, they decide to rob another bank. This time they become successful; however, as they rush to the car, the bank's security jumps on the car, and Clyde shoots him in the face. Fast-paced editing

shows that Clyde did not have any other chance; it just happened all of a sudden. This is quite different from the historical Bonnie and Clyde. When they hide in the theatre, a musical film *Gold Diggers* of 1933 plays on the screen. The song "We're *in the Money*" plays mockingly because they got the money from the bank, but they are killers now. Bonnie seems not to care as it cuts to her singing the same song from the film while having a gold necklace on her neck.

Clyde is a nice guy so far; he is not a criminal gang leader. He tells Bonnie that she can go to save herself from getting caught by police for murder. However, Bonnie does not want money or a secure life; she wants the excitement that comes with Clyde.

They meet Clyde's brother Buck and his wife, Blanche. Blanche is a conventional woman; she feels uncomfortable around others. They take photos of Bonnie and Clyde. However, in the scene, Bonnie is incredibly comfortable holding a gun and posing in front of a stolen car (figure 4.14). She takes the cigar from Clyde's mount and confidently poses with a gun. However, she does that just to look tough in front of another woman. From the moment Bonnie meets Blanche, she hates her. It is because Blanche represents everything that she is running away from. Blanche is a part of conventional femininity. However, Bonnie wants to be an independent free woman who can challenge gender roles. Hence ones she meets with Blanche, her freedom goes on trial. She particularly feels uncomfortable around Blanche's existence. They settle down in a house; while Blanche gets excited about the house as she checks the furniture and white goods, Bonnie stares at her from a rocking chair. Bonnie wants to be alone with Clyde; she feels very uncomfortable in this domestic life that suddenly surrounded her. Their domestic life gets interrupted when the police launch a raid. Bonnie fires back at them while Blanche hysterically runs with a cooking knife in her hand.

Figure 4.14: Bonnie posing with a gun



Source: Bonnie and Clyde (1967)

When they read their news in the newspaper, Bonnie gets excited. Now they are finally outlaws wanted everywhere. The film introduces Frank Hamer at this very moment; the famous Texas Ranger that killed Bonnie and Clyde. However, the film does not let Hamer enjoy his reputation. The film produces Hamer on a completely different path. Clyde and now his official gang effortlessly catches Hamer. They mock and humiliate him. Clyde removes his badge and accuses him of chasing them for award money instead of staying in his own state and protecting the law. To punish him, Bonnie suggests, "*we take his picture, we send it to all the newspapers, then everybody's going to see Captain Frank Hamer of the Texas Rangers with the Barrow gang and all of us just as friendly as pie*". While they are taking the photo, Clyde mocks him, saying, "I'm *proud to have a Texas Ranger in the family*" (figure 4.15).

Figure 4.15: Photo with Hamer



Source: Bonnie and Clyde (1967)

Clyde puts Hamer to a sandal and pushes it to the lake. When they leave, the film cuts to a shot of a lonely Texas Ranger lying in the sandal in the middle of a lake with his hands tied up. The humiliation is not only towards him at this point; the status of the law is humiliated in the scene. Clyde is not against the idea that folks should protect it. However, according to him, current law arrangements are not keeping the peace as they are supposed to do. He tells Hamer himself that even the poor farmers are on the side of the Barrow Gang and not on the side of the law enforcement forces.

In the following scene, they rob another bank as the Barrow gang. Throughout the film, first, they robbed a small grocery store, then a failed attempt for robbing a bankrupt bank, then another failed attempt to rob a grocery store, then they rob a bank but manage to escape at the last minute. However, this time is different. Since they have killed a couple of police officers and a bank security, they became professional outlaws. The danger they got into made them professional criminals. During the robbery, Clyde lets a poor farmer to keep his own money; they only take the money from the bank. While they run away, the crowd gets bigger and talks about them; the second heroic act begins. While they run away (they are literally chased by a police car on a field), the people they encounter during robbery give interviews to the news reporters. In these sequences, time and space have been created by filmic reality. The film cuts to the chase and then to the interviews to

show that as they run away, their popularity grows. Hence, the discontinuous editing of the chase creates an ambitious spatiality, and by combing the shots of the chase and the interviews together, the film creates an ambitious temporality. So that filmic mind makes viewers think that they are on the way to become a legend. The interviews reinforce this legend. Security of the bank (an authority) tells reporters that he looked at the face of death while feeling proud of being a part of the Bonnie and Clyde story. Even a bank clerk and the security poses for the reporters while pointing the bullet hole on the wall that Clyde shot. The poor farmer tells reporters that he will bring flowers to their funerals. This sentence of the farmer gives the first hint that death is inevitable for Bonnie and Clyde.

They enter Oklahoma, so the chase ends when the police officers stop following since every state has its own rules. They steal another car, but this time another chase begins. The owners of the car, an engaged couple, follow them. However, the chase reverses, and Barrow Gang captures the couple. Bonnie implies that they are no harm to the couple as long as they are not law enforcement. Even though real Bonnie and Clyde have killed regular citizens, the film's Bonnie and Clyde only kill someone who is an authority. The moment Bonnie hears that their hostage is an undertaker, she tells Clyde to drop them off. This becomes the second hint to show that death is coming for Bonnie and Clyde.

In the following scene, Bonnie tries to run away as she wildly runs in the cornfield. When Clyde catches her, she says she wants to see her mother. Bonnie feels that death is coming. Scenes end with a transition to Bonnie's mother. The atmosphere of the scene is slightly different from all the other scenes. It feels like the quiet before a storm. The saturation of the scene is closer to warmer colors than usual. The foggy look and extra film grain add the scene a look of a past memory happening in the present.

Suddenly the film cuts the timeline of Bonnie and Clyde and takes them to somewhere completely different, almost out of time. It reminds one of the distinguished difference between the Land of Oz and Dorothy's Kansas in the *Wizard of Oz* (1939).

Bonnie reunites with her mother. Suddenly this confident, rebellious young woman

becomes a conventional country girl (even with her costume and hair). This sudden change reminds how Clyde's behavior changed when he is around his brother. As they look through their news in the newspaper, Bonnie's mother watches them from a distance. They play with the kids, take reenacts their famous photos with the relatives, they pray before eating (figure. 4.16). Bonnie sees that her mother is sad, and she and Clyde try to convince her that everything will be all right, but she knows exactly what is going to happen to them. When they go back to a hotel, the film comes back to Bonnie and Clyde's timeline again. Bonnie is even more uncomfortable now; she is scared and annoyed after their conversation with her mum. She finally understands what it means to be an outlaw; the fun is over.

Figure 4.16: Clyde plays with the kid



Source: Bonnie and Clyde (1967)

Meanwhile, C. W. Moss and Blanche talk about their past life and what church they belonged to as they grew up. This sudden turn to childhood, family, religion brings back the conventional life that they left behind —film morality shifts as the character's morality shifts.

Police officers launch a raid to their hotel room —this time without comedic elements. After the battle with the police, Buck gets shot in the head, and Blanche gets wounded in her eye. They run away; however, in the morning, the police finds them again. C. W. Moss, Bonnie, and Clyde leave. Buck and Blanche and run away. On the run, Bonnie and

Clyde get shot. They go to a campground where bankrupted families stay. They help them because poor folks still see them as heroes, but this time, they are powerless. Law enforcement seems to be winning against the outlaws. They go to C. W. Moss's father's house. Moss's father acts friendly to Bonnie and Clyde, but he is not happy about the situation. He tells his son that they are just kids. He feels extremely uncomfortable with his son's tattoos and the influence of Bonnie and Clyde over him. Hamer questions Blanche. For the first time, the film shifts from a humiliating authority to a witty authority. Hamer learns about C. W. Moss and goes after them. At this point, the film does not affirm anarchy anymore. Even though historically Bonnie and Clyde got killed by law endorsements, the filmic reality of the protagonists slightly shifts from being freedom heroes to miserable wounded outlaws.

Nonetheless, the film gives its protagonists their dignity back. Bonnie writes another poem as she reads it to Clyde, quick editing shows that it has been published Hamer sees it, and the film cuts to the present, Bonnie reading the poem (figure. 4.17), Clyde, on a field while they are having a picnic.

Figure 4.17: Bonnie's poem on a newspaper



Source: Bonnie and Clyde (1967)

The film plays with time once again. While the location changes and time pass her voice stays in the same dimension as she reads the poem. This French New Wave influence makes the film free to stop time or fast forward while the narrative stays in the present.

After she reads the poem, Clyde says, you wrote my whole story. When Clyde understands that he finally became a legend by being fictionalized, he makes out with Bonnie.

The film cuts to Moss's father and Hamer talking in the ice-cream shop. This scene is shot with a long-focus lens and from outside of the cafe as if the film and viewer spy on them from a distance. The filmic mind and viewers know that they are about to set up an ambush on Bonnie and Clyde for their inevitable end.

Clyde is not a lover boy like he said before to Bonnie. Bonnie is her first sexual partner. Hence he is not confident; he asks questions to Bonnie about their experience. This changes their relationship. Bonnie implies settling down and leaving the criminal life behind, but Clyde does not understand what she means; he wants to keep going on his criminal behaviors. As they sleep, Moss's father warns Moss about the ambush.

In the morning, while they are shopping, a Sheriff's car comes next to them. While cutting to the Sheriff's car, the film increases the tension for what will happen in the next scene. Bonnie and Clyde get into their car, and as they go on the road, they see Moss's father (the ambush) (figure 4.18).

Figure 4.18: Ambush of the Hamer



Source: Bonnie and Clyde (1967)

They stop the car, Clyde goes out to help him. In nice weather, while Bonnie eats a pear and Clyde is in a happy mood film increases the tension. As viewers and Moss's father waits for action, the voice of the farmer's car is seen from far; then it cuts to birds coming out of the bushes instead of the Hamer's posse. As the car gets closer and birds fly away, Moss's father can not wait anymore and to secure himself as jumping under his truck. Clyde notices the danger in the bushes, Bonnie looks in the same direction, and they understand this is an ambush. Before they get killed the film lets them see each other for the last time as a goodbye. When Clyde approaches Bonnie, a fire comes behind the bushes (figure. 4.19). Hamer's posse is not that brave. They hide and wait till they are dead.

Figure 4.19: The posse of Hamer fires their guns



Source: Bonnie and Clyde (1967)

According to Elsaesser, criminal couples in the New Hollywood films are doomed from the beginning; the films do not let the romantic, heterosexual couple have a happy ending; they rather die or apart (Elsaesser et al. 2004, p. 58). Elsaesser points out that the conventions outside the nuclear family (underdog, the outsider, the outlaw) are punished at the end of the counter-cultural films, even though these films offer freedom for outsiders. (Elsaesser et al. 2004, p. 58). However, Christian Keathley associates this with the protagonist's post-traumatic powerlessness (Elsaesser et al. 2004, p. 296). According to him, late 60s counter-culture films have left their protagonists wounded or miserable

but not quite dead; they can still receive what is going on around them, but they can not react to them (Elsaesser et al. 2004, p. 297). Hence, Keathley believes that this creates a post-traumatic action-less that ends with a close-up of the protagonists that shows their realization of "*own inability to act in response*" (Elsaesser et al. 2004, p. 297). As Bonnie and Clyde look at each other before they die, this kind of action-less can be seen. Even though the protagonists die powerless, paralyzed, the scene still "*achieves a paradoxical victory over death*" by moving the protagonists to the status of the martyrdom of freedom and rioting (Martin 2016, p. 15). Throughout the film, "*lethal young energy*" is being courted and provoked (Elsaesser et al. 2004, p. 76). Their death is like a heroic myth. The film affirms anarchy from the beginning. However, the film does not produce a filmic reality of sympathetic treatment of criminals with motiveless violence. Clyde never suggests violence and also blames the newspapers for trying to put other murder crimes on them. They just know that crime is inevitable for outlaws. However, their battle is with the law enforcement.

The director of the film, Arthur Penn, describes the ending scene's slow motion as "*faintly abstract, mythical, legendary, balletic"* (Martin 2016, p. 15). The famous slow-motion scene creates a whole new ending for Bonnie and Clyde. As they got shot with hundred bullets, a great choreography activates their bodies in slow motion (figure 4.20, figure 4.21, figure 4.22).

Figure 4.20: Cylde getting shot



Source: Bonnie and Clyde (1967)

Figure 4.21: Bonnie getting shot



Source: Bonnie and Clyde (1967)

Figure 4.22: Bonnie and Cylde got shot



Source: Bonnie and Clyde (1967)

Even though they are dead, Hamer's posse stays behind the bushes while they create the legend of Bonnie and Clyde; they are still scared of them. They finally come off from the bushes. The anxiety and fear in Hamer's eyes are apparent as he looks at the corpses (figure 4.23). The film does not show Bonnie and Clyde again; because they finally became martyrs within the filmic reality of the film. This scene makes "*their deaths more legendary than real*" (Martin 2016, p. 15).

The film also has affected physical reality. After its screening people have dressed as Faye Dunaway as they dressed as Bonnie in the '30s. Long skirts and berets became fashion once again. However, Bonnie and Clyde (1967)'s Bonnie was not wearing the same outfit as 30's Bonnie. The filmic-body of the film also outraged and provoke the viewers and separate them as the ones who admire the film and are influenced by its aggressiveness towards authority and as the ones who get disturbed by its excessive violence and vulgar nature. However, the film's formal elements and excessive violent scenes have influenced and changed Hollywood. Hence the film's impacted the physical reality (society and film business or film as an art).

Figure 4.23: The posse of Hamer looks at the corpses



Source: Bonnie and Clyde (1967)

4.2.3 Teenage Bonnie and Klepto Clyde (1993)

Teenage Bonnie and Klepto Clyde (1993) is the only Bonnie and Clyde film that is not set up in the '30s. The film brings a contemporary taste to the original story. Even though the film is highly influenced by the 1967 Bonnie and Clyde, it still develops its own approach. Teenage Bonnie and Klepto Clyde (1993) has a cheesy, cliché atmosphere that suits the film's production as a direct-to-home video. Nonetheless, with the 1993 film, Bonnie and Clyde become a teen rebellion story of the 90's American cinema.

4.2.3.1 90's teen culture and teen films

In the late '80s and early '90s, America had an economic boom. In the '90s, America has become a superpower while the Berlin Wall collapsed, the Soviet bloc fell apart, Bill Clinton became president, Gulf War started in the Middle East, and most of the countries went for a democratic system, riots against police brutality attracted more attention for the first time thanks to media (Holmlund 2008, p. 11). Hence, capitalism and a new kind of conformism was more effective than before. The Digital Revolution was about to come; the internet is introduced for the first time. People were more conscious about life. While the urge to reach a better life became the motto of life, violence, sex, and disasters drove the media (Holmlund 2008, p. 13). However, these subjects were treated as commodities; they were part of capitalism. Private lives and politics were becoming public domain; serial killers were treated like rock stars, O. J. trial was a reality show on TV, Bill Clinton's private life was all over the media, MTV was launching original reality series which was attracting the young audience most. All these new changes were promising for the younger generation. Technology and media were challenging the conventional lifestyle with a more progressive understanding. However, because of their appeal, the younger generation became part of the capitalist world much easier.

While the progressiveness provided a better life for the most, the gap between the rich and the poor was widening. The rising crime rates and increased drug use were blamed as a cause of all problems in society (Holmlund 2008, p. 25). The counter-culture became a fashion for the masses. It was the revival time of the punk and grunge subculture in America. Music groups like Nirvana and Green Day were the voice of the teens. However, these music groups are not rebellions to the repressive state as an act for freedom like in the '60s and '70s; instead, their approach is more individual and supporting capitalism. Hence, without its rebellion part, the fashion of counter-culture had been adopted by the younger generation.

On the other hand, Independent cinema has emerged against Hollywood's Studio system. Many of these low-budget indie films proved that a film could succeed without being a big Hollywood production. The trust one independent cinema paved the way for young directors. Without the self-censors of big production companies, independent films had

more freedom. Because of that, '90s cinema attracted a young audience; "*teenagers were the most avid moviegoers*" (Holmlund 2008, p. 11). At the same time, the demand for the home video was growing. The older generation turned to cable TV while the younger generation got more interested in VHS films and music cassettes. The younger generation was having freedom as they watched a film or listened to music because VHS and Walkman provided individual usage.

These developments brought many teen movie productions to both Hollywood and Indie cinema. Violence, crimes, sexual freedom, and anti-authoritarianism had created a sub-genre for teen films. These films usually focused on a teen couple facing problems with authority. However, the authority was not the government anymore; instead, the authority was school, parents, security guards of small business, basically, anyone who is an adult that teenagers can have problem with was an authority figure for teenagers. These films deal with the topics such as; young lovers, reckless behaviors of teens, drug usage, homicide. Films like *Heathers* (1990), *Cry Baby (1990), Wild at Heart (1990), Mariachi* (1992), *Dazed and Confused (1993), Natural Born Killers (1994), Kids* (1995)*, The Doom Generation* (1995), *Buffalo '66* (1998), *American Beauty* (1999) are all showing features of the period. Black Comedy is one of the central themes of this sub-genre. Since *Bonnie and Clyde* (1967) blended violence and comedy, it became a style. This style was reproduced in TV as well. As mentioned before, real murder trials have been broadcasted on live television and treated like TV shows for entertainment.

Moreover, these films were challenging the concepts of class, gender, freedom, oppression, family. Teens were rebels to the conventions of the established orders. On the other hand, it was more like an individual protest than an act for the masses like in the '60s because these teens were "*prioritizing personal desires over the commonwealth*" (Holmlund 2008, p. 172). Hence, their protests were like a stage of adolescence, nothing more.

Robin Wood points out that even though the 90's teen films seem to be progressive by showing liberated teens, in reality, these films are pretty conservative; because they support the myth of true love and separate people as bad or good according to their moral

behavior, also seeing sexual freedom and rioting against authority as something to be punished (Wood 2003, p. 314). Moreover, Wood (2003, p. 315) suggests that in the 90's teen films, education is another troubled subject since in these films teens never like school, classes are boring, and all they want to do is go out and have fun. Wood claims that while these films show that teens are not pleased to be in school, these films never really challenge the education system because, according to Wood (2003, p. 315), it would be challenging capitalism. Hence, these films only show that schools are boring, but this is something to cope with to have a promising career. Wood also points out the parent's role in the 90's teen films. According to him, "*fathers are generally obstructive, and a nuisance*", and the parents' absence usually is to blame for the teens' negative behavior (Wood 2003, p. 319). This is quite understandable because in the 90's psychoanalysis and having therapy was popular. In the 90's teen films, parents usually take their children to therapists and learn that their teens' negative behavior is actually based on their own absence. In the '90s, capitalism was much more decisive for the workers. Parents in the 90's teen films are usually portrayed as overworking, passionate workaholic adults who are neglecting their children while trying to provide them a better life.

According to Debra White-Stanley and Carly Flinn, teens in the 90's films "*misdirect their pain and desires without an adult to guide or even notice them*" (Holmlund 2008, p. 172). Hence, teens neglected by their families rioted to authorities. Even though the way they challeng conventional established order seems progressive, according to Timothy Shary, these teen films "*pose serious moral and ethical dilemmas*" (Holmlund 2008, p. 147). These films either end up advocating conservatism or showing how the younger generation degenerated.

4.2.3.2 Filmic Reality of Teenage Bonnie and Klepto Clyde (1993)

The filmic reality of Teenage Bonnie and Klepto Clyde (1993) produces a new Bonnie and a Clyde who are young and foolish outsiders and who are against any authority that interrupts their freedom. The aimless anarchy of the '90s is the soul of the movie. The film is highly influenced by the 1967 Bonnie and Clyde; there are even some direct

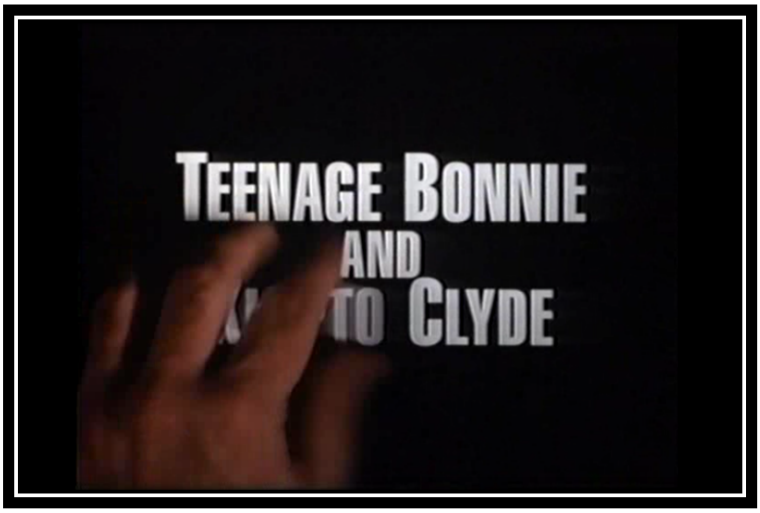
references to the 1967 film. As an independent film in the '90s, Teenage Bonnie and Klepto Clyde (1993) do not have an aestheticized cinematography like some other American Independent films do, but it does have explicit sex scenes, a common subject of independent cinema mostly. The film is a low-budget production and the director's first film. In addition, Teenage Bonnie and Klepto Clyde (1993) is a direct-to-home video film. It is not produce to be released in theaters or cable TV. As mentioned before, most direct-to-home video films have targeted younger audiences, and they have a wider freedom side; they do not share the same censorship rules as the films in theaters.

The corny attitude of the film makes it belongs to a niche genre. The film could be evaluated under the sub-genre category of "teensploitation". Teensploitation refers to the exploitation[29] of teenagers in teen-oriented films, "*with plots involving drugs, sex, alcohol and crime*". While exploiting teens, the film also exploits the Bonnie and Clyde story. The title of the film refers to Bonnie as a teenager and Clyde as a kleptomaniac. In the 1967 film, the age of Bonnie and Clyde is a bit vague. However, they are certainly not teenagers they are young adults. Moreover, the real Bonnie and Clyde were also not teenagers when they have met. However, Teenage Bonnie and Klepto Clyde (1993) creates an entirely different filmic reality by producing a teen Bonnie and Clyde.

The film is having a contemporary approach to the 30's outlaw couple story. The film is set in the present (90's); Bonnie is a rebellious, high school punk girl who hangs out with a gang and gets involved in minor crimes, while Clyde is a nerdy high school student who is working at the burger restaurant.
The film opens with a corny song and a comedic title sequence where a hand steals the word of Klepto from the film's title (figure 4.24).

[29] Exploitation Film, https://en.wikipedia.org/wiki/Exploitation_film [accessed: 17 May 2021].

Figure 4.24: The title sequence of the film



Source: Teenage Bonnie and Klepto Clyde (1993)

From the first scene, filmic thinking produces an enemy that is against the young generation's "reckless" behaviors. In the first scene, the news reporter reports that to reduce the rising crime rates, the local police commissioner decides to change the policy against criminals, then cuts the police commissioner saying shoplifters should be shot. The film gives us the first hints about the authorities' point of view. The film then cuts to Clyde, who is wearing a cooking apron, and he is cleaning the stove in a restaurant. The film shows Clyde's economic status; Clyde has to work to support himself. Then, he sees a lighter that customers forgot, and he takes it into his pocket which shows his moral status. This way, the filmic mind links the police commissioner's statement with Clyde's behavior. Hence, the young generation and authority conflict begins. A punk gang (teens) breaks into the restaurant for burgers. They are dressed up with chains, Mohawk's, leather jackets, ripped jeans; they present the counter-culture of the 90's youth. Clyde seems nerdy and non-violent, so he cooks for them even though the restaurant is closed. Clyde sees Bonnie for the first time with this gang; she is the leader's girlfriend. She asks Clyde for a lighter, and she puts the lighter in her pocket (figure. 4.25). This behavior of hers attracts Clyde. The gang scatter the restaurant and leave with their drophead jeep.

Figure 4.25: Bonnie takes the lighter from Clyde



Source: Teenage Bonnie and Klepto Clyde (1993)

In the morning, Clyde's mother (voice-over) tells him she is going out, and breakfast is ready. By not showing the mother, the film indicates she is a working woman (possibly there is no father), and she is taking care of her son, but she does not have time for him (possibly). Hence the presence of the mother's voice indicates the absence of her. Clyde gets out out from a small house and takes his bicycle; the film cuts to Bonnie coming out from an expensive-looking house. Her father takes her to a private high school with his car. The film also produces a new corny twist because Bonnie's father is the local police commissioner who said shoplifters should be shot. These are the background information about the characters so far. The economic gap between Bonnie and Clyde is strongly determined in the film with these two scenes. Bonnie says to her father that she does not want to go to college, and she complains that he never listens to her, and he says; "you are going to college, that is that". Bonnie feels uncomfortable with the authoritarian attitude of her father. Then the viewers learn that Bonnie's mother is dead and she wants to visit her on her mother's birthday, but his father does not have time. Filmic thinking is producing two neglected teens that do not have their parent's emotional support. Bonnie's mother's absence matches with her father's absence of time; meanwhile, Clyde's father's absence matches with his mother's absence of time.

Clyde's teacher talks about the low morality that led Dostoyevsky's character,

Raskolnikov, to a tragic end. This moral context gives a hint that Clyde's end will be a tragic one as well. Clyde tries to talk to Bonnie after school, but she goes with her boyfriend Kirk on a drophead jeep. He thinks that she likes rich guys, so he steals a car, but Bonnie still does not show an interest in him. In the "real" Bonnie and Clyde's life, there was not a huge income gap between them even though Bonnie was slightly richer. Hence their common ground was the economic depression and its effect on both of them. For the 1967 Bonnie and Clyde, the gap is not huge again even though Bonnie was slightly richer. What unites them was the rebellious act against the conservative authoritarian world. This time in the 1993 film, Bonnie and Clyde have a considerable income gap. Hence, their filmic reality unites them in a different common ground: neglecting parents and past traumas.

Clyde saves Bonnie from getting caught while stealing a music cassette as her boyfriend runs away. This scene creates the first bond between them, a bond that is based on trust and comfort that they can not have from their families. In the '90s, teenage-based films sometimes excessively, sometimes slightly touch the subject of neglecting parents. In the '90s, awareness of psychological problems has grown. According to Stella Bruzzi (2005, p. 180), the "*disengagement with and distrust of the conventional father are becoming – both in cinema and outside it – increasingly evident*". However, she points out that "*going against the law of the father*" also ends with punishment in most of these films; hence "*reconciliation with the father*" is the ultimate goal of these films (Bruzzi 2005, p. 180). From this perspective, the characters' motivation for stealing is based on the conventional father's distrust and neglect.

Because of that, the end of the outlaw couple fixes the broken relationship, but more importantly, it repairs the broken law of the father. Here, law of the father implies the authority in a broader sense as well.

Clyde says to Bonnie that their path is destiny; according to him, Bonnie is just like him. This idea shares similarities with the 1967 Bonnie and Clyde, however this time, it is not because they both deserve better. It is about the neglected children who want to prove that they can go beyond the edge to feel alive. Clyde takes her to his house; his room is full

of stolen objects and movie posters. Clyde implies that his dad left them when he was little. He says we should live our destiny, and the film cuts to Bonnie's father, who is practicing at the shooting range. These direct metaphors strengthen the inevitable death of Bonnie and Clyde. Meanwhile, major tells him that he should stop talking about shooting shoplifters its bad for politics.

Bonnie and Clyde start to steal cars, clothes in a series of shots. They seem like shopping rather than stealing. They stuff stolen things into their shirts and give them to each other as a gift (figure 4.26).

Figure 4.26: Clyde gives stolen clothes to Bonnie



Source: Teenage Bonnie and Klepto Clyde (1993)

Discontinuity and jump cuts are used in the editing to create a rhythm for the scene instead of a deeper meaning. Film suits to black comedy style of the 90's cinema. Hence just like 1967 Bonnie and Clyde, this film also blends comedy and violence. In the next scene, Bonnie and Clyde go to an upper-class restaurant with fancy clothes that they stole. They look funny and childish in these adult clothes (figure 4.27).

Figure 4.27: Bonnie and Clyde enters to a fancy restaurant



Source: Teenage Bonnie and Klepto Clyde (1993)

They try to behave well, but they end up destroying all the bourgeois rules. The restaurant customers look at them with repulsion. The corniness of the scene ends with Clyde putting a bug to his plate to walk out from the restaurant without paying. The whole scene is creating a demonstration of "punk" teens destroying the bourgeois. Class struggle and anti-government movements leave their place to teen rebellion that is against cultural hegemony. According to Antonio Gramsci, cultural hegemony refers to the "*relation between culture and power under capitalism*" (Lears 1985, p. 568). Cultural hegemony is determined by cultural, economic, and political power; media, parents, teachers, preachers, and celebrities all affect the values and attitudes of the society (Lears 1985, p. 572). Teenage Bonnie and Klepto Clyde (1993) produce a counter value against the established cultural hegemony. The traditional sources of authority are attacked. In the restaurant scene, Bonnie and Clyde's attitude repulse the bourgeois class customers. Louis Althusser explains the production of the system is related to repressive and ideological state apparatuses. Cultural hegemony creates a law-abiding society. 90's grunge and punk culture are attacking directly to this society. Althusser (2014, p. 52) sees ideology as a production of a new reality. He supports that these apparatuses are working with repressive and ideological attitudes. He describes the law and the state as repressive, and its ideology spreads by the apparatuses such as; family, media, education, religion, culture, and arts. In this respect, Teenage Bonnie and Klepto Clyde (1993) produces a

repressive state with the apparatus of the family (parents), school (teachers), law (police), state (mayor); on the other hand, it also produces a counter-culture that rebels against this repressive state; teens.

Bonnie is yelled at by her father when she comes back home; he tells her, "*if you disrespect tolaw, you see disrespect from me*". This scene demonstrates Bonnie and Clyde's position against one of the ideological state apparatus: family. When she curses him, he slaps her face. Bonnie implies that she feels like living in prison. The rebellion against authority becomes a mission for her with this scene. She comes to Clyde's class and takes him out of there. Filmic mind is producing a Bonnie that takes Clyde into danger rather than vice versa. They disrespect the teacher and throw the class materials out of the window while the subject of the class is still crime and punishment. This scene demonstrates Bonnie and Clyde's position against another ideological state apparatus, the school. However, the class's subject and their behavior draw a contrast because, the teacher supports the status of conventional morality. Bonnie and Clyde go against the struggles that only teens are facing. Hence school and family became their main enemies until they commit a crime. By committing a crime, they take the law against them.

At this point, the film lets viewers know that Bonnie's mother committed suicide because of his father, and Clyde's father left him and his mother. The film once again challenges the broken law of father- the broken law of authority. Bonnie decides to take control of her own life, and they steal her father's guns (figure. 4.28).

Figure 4.28: Clyde holds Bonnie's father's gun



Source: Teenage Bonnie and Klepto Clyde (1993)

In the 1967 Bonnie and Cylde, gun means power against the oppressive state and sexual freedom, in the 1993 Bonnie and Cylde gun means anarchy against the oppressive law of the father and taking the control over. The desire to feel alive and the idea of following a destiny is repeated in the film as a petty motivation to commit a crime, but it suits the film's corny world.

In the following scene, they decide to rob a bank, even though Bonnie is calm, Clyde is nervous. By hiding the guns in a baby carriage, the film challenges the status of family once again (figure 4.29). They successfully rob the bank. Clyde also steals a little statue that says, "I love you this much" and he gives some of the dollars to an old lady that the bank refuses to give money. The film produces the human side of Bonnie and Clyde.

Figure 4.29: Bonnie and Clyde rob a bank



Source: Teenage Bonnie and Klepto Clyde (1993)

However, the film also gives the idea that going against the law excites them. In a way, this repetition in the film demonstrates the sexual activity of the teens as an act of crime. While they stay in a hotel, Bonnie's ex-boyfriend Kirk comes there with two girls. They decide to kidnap Bonnie's Kirk because they need someone to wait in the war while they rob a market. When they go to a market, the owner sells alcohol to underage teens with extra money. By showing this, the film points out a problem in the 90's world and shows that adults are not innocent as well. This scene also softens what is going to happen next. They rob the market, but the owner fights back, and Bonnie shoots him (figure. 4.30). This becomes their first murder, one of the essential parts of the film; when they run off to a hotel, Clyde says, "It was a self-defense we did not wanna hurt nobody", showing that his morality and well-manners are far from being a deadly outlaw. However, their outlaw status changes in the next scene, when they end up killing police officers as they run away. Kirk gets killed as Bonnie and Clyde flee. When Kirk shoots at the police, he yells, "rocking fucking roll". This shows that these kids do not have a mission or motivation coming from a greater aim like in the 30' and 67 Bonnie and Clyde.

Figure 4.30: Bonnie fires her gun



Source: Teenage Bonnie and Klepto Clyde (1993)

Once again, killing police (law-authority) takes them to the headlines as "modern-day Bonnie and Clyde", "police commissioner's daughter in violent crime spree", (figure. 4.31) and "police commissioner's daughter and high school drop-out use in self photo".

Figure 4.31: Headline of the newspaper



Source: Teenage Bonnie and Klepto Clyde (1993)

These headlines produce the filmic reality of the 1993 Bonnie and Clyde. They are not Barrow and girl or desperados as mentioned in the 30's news headlines, or they are not Clyde Barrow and his companion Bonnie Parker anymore, as mentioned in the 1967 film's news headlines. This time the headlines refer to Bonnie as the police commissioner's daughter and Clyde as a high school drop-out. They do not have their identities in the headlines as it was before in the '30s and 67. Instead, they are reduced to their economic status and parents. Even in the headline "modern-day Bonnie and Clyde", they are not Bonnie and Clyde; they are a Bonnie and Clyde, a modern one. The film directly draws attention to her personal relationship with the state of law and father. On the other hand, with the headline "modern-day Bonnie and Clyde", film directly refers to the history and shows that film is aware of the '30s and 67's Bonnie and Clyde and produces a new reality with an awareness of the historical past of Bonnie and Clyde.

With background music on, the film edits series of scenes that show how their reputation grew while they continued to steal. Bonnie and Clyde's iconic photoshoot is re-created with a whole new reality. The photoshoot scene sums up the film; two teens dressed up as adults to replace the adult's absence in their life while rebelling against authority that represses them (figure. 4.32).

Figure 4.32: Bonnie and Clyde's iconic photo



Source: Teenage Bonnie and Klepto Clyde (1993)

They do not buy groceries as in the 67's Bonnie and Clyde; instead, they buy Coca-Cola and pizza. The 1993 Bonnie and Clyde successfully demonstrate what teens would do without authority, but it does it from the authority's perspective. The teacher and the classmates give interviews; one of the girls say, "I think it's wrong but they look like they're having fun". The interviewed classmates show their support to Bonnie and Clyde because they offer freedom against any authority.

The interviewed teacher says, "the problem lies with parents they don't know how to talk to kids nowadays".

Bonnie and Clyde's rebellion creates a minor rebel in the classroom, and it cuts to a shot in which many test books and notebooks are thrown out of the school's window by the students. Teens also sell their photos printed on a shirt. They become rock stars among teens when not for adults. Even two of the student surrenders themselves to the police as Bonnie and Clyde.

When Bonnie sees his father giving an interview and saying that he loves her daughter, she shoots the TV. Her anger has once again drawn its path to her father. They decide to run away to Mexico because Clyde says, "in the movies outlaws always go to Mexico". This sentence shows how movies shape the physical world and perception in the world. The filmic reality that films produce is so strong that it even finds a place in another movie.

The police commissioner claims that his daughter has been kidnapped even though the major tells him that he saw her at the restaurant before. The major's position is different from the police commissioner's. The major does not support violence, but he works close to the police department in order to reduce the high crime rates so that he can get elected. The corruption of the authority, the corruption of the adults, are demonstrated in the film. In the '90s, the crime rates were high, and only the teens demonstrated a distrust of authority. The police commissioner's attitude toward the rebellious teens continues, and he says that after rescuing Bonnie, Clyde must be killed.

Bonnie and Clyde decide to rob one more bank and run off to Mexico. They wear conventional adult clothes while they rob the bank. They give everyone a paper bag with a smiling face. When Bonnie learns that his father is looking for her as if she is kidnapped. Once again, her father underestimating her makes her angry, and she tells the security camera that she is not kidnapped and "we rob banks", and she shoots the camera. They leave a pre-recorded comedic message while they run away to keep the hostages inside. This time they get a van, the type of car that is associated with the younger generation mostly. They park the car in front of the bank to have sex while the police investigate the place. This act is anarchy for the conventional established order of the law.

In the following scene, one of the officer from the FBI talks to the police commissioner. He tells them she is kidnapped, but the FBI does not think so. Instead, they offer to look at the house of Bonnie as FBI investigates says, "home says a lot". This scene consolidates the father's role in Bonnie's crimes.

Clyde tells Bonnie that he loves her. This leads her to question her life; she says that everyone who said "I love you" leaves her, but Clyde wins her heart. After Bonnie faces her problems, she leaves a voice message to his father saying goodbye. She says that she is sorry and she loves him. This voice message makes him aware of his responsibility, and he decides to let her go.

On the other hand, the FBI finds out that they are heading to Mexico, so they chase them. Bonnie and Clyde decide to have breakfast before going to Mexico. They stop in a drive-in. Bonnie wears a flower dress instead of a leather jacket and short shorts, and they leave the gun in the car. Clyde clarifies that they are not killers by saying, we didn't shot anyone who didn't shoot at us first. When they discuss their crimes and how it was unnecessary to act that way. They are faced with themselves (mostly Bonnie because Clyde is portrayed as a decent young man) and decide to run away, they leave their anarchist side behind. They talk about moving to Mexico and getting married. However, the waitress notices them. She decides to call the police. This time their snatcher is not someone they know, she is a stranger.

They leave the money next to the cash register. However, Clyde takes one chocolate bar and hides it under his shirt. Border patrol comes and organizes the local volunteers to the position (figure. 4.33).

Figure 4.33: Border patrol positions



Source: Teenage Bonnie and Klepto Clyde (1993)

They are all portrayed as hillbillies. The moment FBI and Bonnie's father arrive (figure.4.34), border patrol starts shooting at them as Clyde reaches under his shirt to take out the chocolate bar. Clyde's action is seen as a threat for the Border Patrol which shows the prejudiced police behavior. The fire continues with stylistic shots that re-create the 1967 film's iconic death scene.

Figure 4.34: Bonnie's father arrives



Source: Teenage Bonnie and Klepto Clyde (1993)

However, this time, they are in front of a van (figure. 4.35, figure. 4.36, figure. 4.37), not an iconic ford and Clyde is holding a chocolate bar.

Figure 4.35: Bonnie and Clyde getting shot



Source: Teenage Bonnie and Klepto Clyde (1993)

Figure 4.36: Clyde's getting shot



Source: Teenage Bonnie and Klepto Clyde (1993)

Figure 4.37: Bonnie's getting shot



Source: Teenage Bonnie and Klepto (1993)

The film cuts to Bonnie's and Clyde's close-ups; as they are dying, they look at each other fort he last time (figure. 4.38, figure. 4.39), and the film ends with a close-up of their hands holding each other (figure. 4.40).

Figure 4.38: Clyde's close-up



Source: Teenage Bonnie and Klepto Clyde (1993)

Figure 4.39: Bonnie's close-up



Source: Teenage Bonnie and Klepto Clyde (1993

Figure 4.40: Bonnie and Clyde holding hands



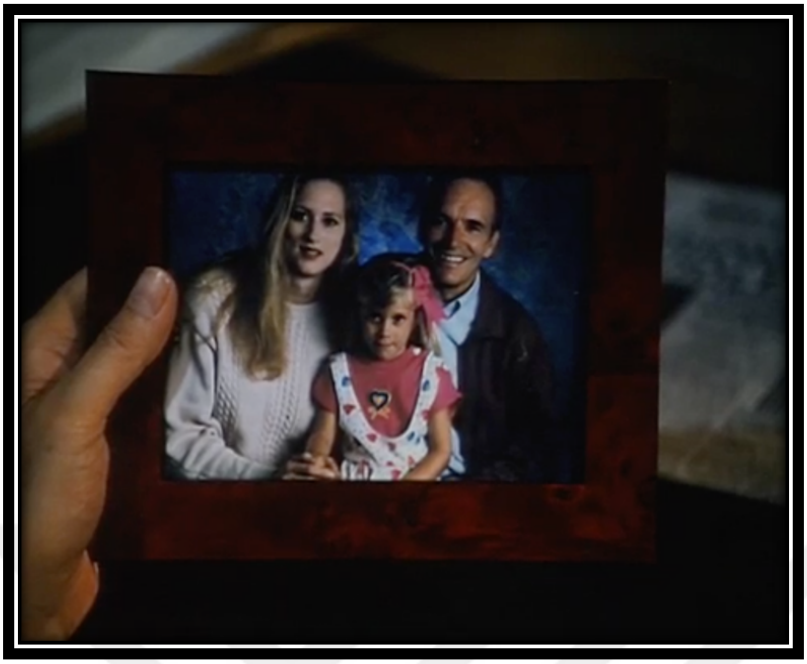
Source: Teenage Bonnie and Klepto Clyde (1993)

The scene successfully creates its own filmic reality in a dramatic manner even though it is self-aware of the 1967 Bonnie and Clyde. The perfect teenage portrayal of Bonnie and Clyde reinforce or create the filmic reality of the film.

The filmic mind of the Teenage Bonnie and Klepto Clyde (1993) is producing a perfect timely Bonnie and Clyde of the '90s as teens. The film creates a reality that the rising crime rate is the fault of the father's law (family). However, the film also indicates that with the re-establishment of the family unit problem can be solved. This conventional understanding lies under the relationship between Bonnie and his father. According to Karen Schneider, in teen films, violence becomes a way to "*suture the fractured family unit*" (Holmlund 2008, p. 131). She points out that "*it is not violence per se that most people object to; it is the breaking of the Father's law, in this case the dismemberment of the family unit that embodies and reproduces that law*" (Holmlund 2008, p. 131). If it is so, then Bonnie's rebound with her father at the end of the film can be seen as the suture of the fractured family unit (figure. 4.41).

Moreover, the father's law can be regarded as a more inclusive word. The father of the law includes authority and patriarchal hegemony. Re-bounding with the father is one of the goals of patriarchal hegemony. In this respect, the filmic-body of the film also re-sutures the fractured authority. As teenage rebels, Bonnie and Clyde revolted against the indestructible units of authority with their clothing, behavior against repressive and ideological state apparatuses, desire to be in control. Thus they have been punished in the end. This punishment reconstructed the fractured authority.

Figure 4.41: Family photo of Bonnie's



Source: Teenage Bonnie and Klepto Clyde (1993)

As a low-budget direct to home video film, Teenage Bonnie and Klepto Clyde (1993) have not affected physical reality directly. However, it affected the sub-genre of 90's teen films. The film is one of the first films that focus on explosive teen films. By being part of the sub-genre the film contributes to the film studies for literature survey and archive/curation purposes. At the same time by presenting a teen version of Bonnie and Clyde, the film provides a fresh view of Bonnie and Clyde.

4.2.4 The Highwaymen (2019)

The Highwaymen (2019) is taking a completely different turn for Bonnie and Clyde. The famous anti-heroes (mythical martyries) are just regular criminals in The Highwaymen (2019). The film produces a new Bonnie and Clyde by taking the heroic role from the infamous couple and giving that role to the detectives who killed them. The film is an adaptation of the 2016 book called "*Texas Ranger: The Epic Life of Frank Hamer, The Man Who Killed Bonnie And Clyde*". The new Bonnie and Clyde are no longer rebels who are against the corrupt authority; instead, they are dangerous criminals who need to be caught and preferably get killed.

4.2.4.1 New century new perspective

In the age of the millennium, the digital revolution has led society to become "a *global community of consumers"* (Bauman & Donskis 2013, p. 54). In the 21st century, big companies hold the economy in their hand. The social networks caused distrust to the authorities and also to the "truth". Zygmunt Bauman points out that in 2010 Hilary Clinton said that "*information freedom* (that internet supplies) *supports the peace and security that provide a foundation for global progress*", in 2013 an official in the US State Department "*described Facebook as one of the most organic tools for democracy the world has ever seen*". (Bauman & Donskis 2013, p. 56). However, since then, a lot happened about the security of information and freedom of the internet. Privacy breaches on social platforms, the non-user-friendly policies of social networks, insufficient laws to protect users' rights have created social dilemmas not just for the users but for the politics of the internet. Bauman criticizes the hypocrisy of the situation back then in 2013 (Bauman & Donskis 2013, p. 56). In this respect, the internet and social media platforms claimed to provide information freedom and transparency, but they also brought along conspiracy theories, unreliable information, privacy breaches. Leonidas Donskis purports that our privacy is now dependent on "*liquid totalitarianism*" (Bauman & Donskis 2013, p. 76). He states that before liquid modernity, choice meant freedom now; having privacy is freedom; hence he describes the era of liquid modernity as a "*mass surveillance and colonization of the private*" (Bauman & Donskis 2013, p. 77).

Bauman claims that we live in a time of uncertainty and un-safety with the digitalization age, which he calls Liquid Modernity. According to him, this new modernity "*is the epoch of disengagement, elusiveness, facile escape and hopeless chase*" (Bauman 2000, p. 120). According to Guy Debord, "*the controlling centre has now become occult: never to be occupied by a known leader, or clear ideology*" (Bauman 2000, p. 133). Hence, ideology is liquid as well. Donskis purports that "*the state tacitly services global capital and performs the functions of a security firm*" (Bauman & Donskis 2013, p. 54).

Moreover, according to Donskis, "*technology has surpassed politics*" (Bauman & Donskis 2013, p. 5). For instance, Bauman defines political movements of the digital age

as "*Facebook revolutions*", he claims that if you are not on the social networks, you do not exist (Bauman & Donskis 2013, p. 52). Because of that, Donskis claims that "*liquid modernity has transformed us into a global community of consumers*" who are "*obliged and expected to behave in order to qualify for the club*" (Bauman & Donskis 2013, p. 54). Hence everything, including consumers themselves, are a product.

In addition, in the 21st-century, cinema has changed as well. With the new technologies, films are capability of films expanded. However, According to David Bordwell, "*contemporary Hollywood maintains the principles of classical narrative cinema regardless of the new camera and editing techniques associated with digital technologies*", he supports that they still "serve traditional purposes" (McDonald 2016, p. 152).

On the other hand, online video streaming services started to provide an online rental service for film viewing. They offered their streamers endless choices in various categories. New terms have occurred with online video streaming services such as limited-series (means mini-series), binge-watching (means watching episode in a row), originals (films/tv series produced by the streaming company). However, online video streaming services also became production houses that produce consumer products rather than films. They are mostly aesthetically pleasing, easy to follow, suitable for binge-watching consuming products.

Moreover, online video streaming services are dominating Hollywood right now. Streaming services such as Netflix, Amazon Prime Video, Hulu, Disney+, HBOMax, Apple+ are producing their own films that gained recognition in awards shows in the last ten years. In the 2021's Academy Awards and Golden Globes as an online streaming service, Netflix has won the most awards and got the most nominations. Their products are getting more and more suitable for individual watching from a phone or a computer screen. The cinematography, storylines, sound design of these films and TV series are less suitable for theatre release.
With the domination of streaming services in the film industry, the future of theatrical release of industrial films is getting in danger. For instance, The Highwaymen (2019) is

an original Netflix production that has a limited theatrical release that means it is screened in a few theaters.

Hence capitalism in the 21st century is reconstituting itself with the digital revolution. It reconstitutes the power relationships of the consumer society. According to Bauman, "*today culture consists of offers, not norms*"; hence culture has not people but "*clients to seduce*" (Bauman & Haugaard 2008, p. 125). Richard Sennett (2006, p. 12) claims that even though "*consumption behavior influences politics, particularly progressive politics*", it did not bring freedom. Despite the political correctness and cancel culture, which is seen as progressive in liberal media, the media, in general, produces a new conformism that is rebuilding the trust of authority while slightly questioning its methods.

4.2.4.2 Filmic Reality of The Highwaymen (2019)

The official synopsis of the The Highwaymen (2019) from Netflix reads "*the untold true story of the legendary detectives who brought down Bonnie and Clyde*". By using the words untold and true, the film shows that this will be a different take on Bonnie and Clyde. However, these words are a bit problematic; because the film reduces its narrative to the detectives' point of view, and untold actually means that it is just a different reality of Bonnie and Clyde. Nevertheless, the film strengthens its message by claiming that this is "the" truth commercializing its ideology. It is not just a selling technique like in The Blair Witch Project (1999); the film also claims that detectives' point of view is the right one. Hence filmic reality of the film produces a new authoritarian point of view because it is doubtfully heroizing the detectives.

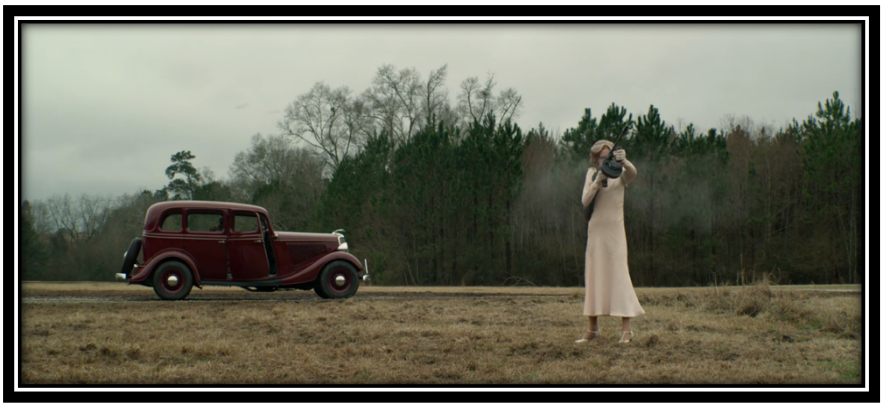
The Highwaymen (2019) has aesthetically pleasing cinematography, carefully designed art direction, and historically accurate costumes and props. As a Netflix original, the film presents all the values of the online video streaming service. The cinematographic choices of the film, such as; extreme long shots, wide-angle lenses, warm saturation level, static camera shots, dolly trackings, wide depth, minimal framing; all put a safe distance between the viewer and the film to show that this is history and viewers can see it "objectively". Lately, this attitude can be found in many period dramas, especially on

online video streaming services. These films are using extreme long shots as an establishing shot for almost every scene, and they usually use the medium shot for the rest of the film. These films use a wide aspect ratio (2.35:1), wide lens focal length (mostly 28mm), wide depth of field (easy to have background action). These elements result in a sharp look and strong depth in the frames that let viewers enter the film's world while holding an inactive position during the action.

The Highwaymen (2019) opens with a famous Ford V8 that Clyde drives. Film relating Bonnie and Clyde directly with the car from the first moment. They are barely seen out of the car; in fact, they are barely seen through the film. The film shows Bonnie and Clyde only a few times throughout the film, yet it tells everything about them. The film using the face of the detectives but creating the reality of a new Bonnie and Clyde.

After traveling for a while on empty rural roads car stops next to a field. The film cuts inside of the car but never shows the face of Bonnie and Clyde. However, the film starts to introduce them. Bonnie is reading a film magazine while having a rifle under her feet. The film cuts to Eastham Prison Farm in a foggy field, prisoners working, but some of them are about to escape. With great rhythmic editing, the film shows Bonnie's gunfire (figure. 4.42) and prisoners' gunfire simultaneously.

Figure 4.42: Bonnie fires her gun



Source: The Highwaymen (2019)

This prison break scene shows the power of Bonnie and Clyde. They planned an escape for their fellow gang members, and they succeeded, and while doing it, they have killed

law enforcement agencies. This first scene quickly elaborates what kind of a Bonnie and Clyde the film is producing; a criminal one. Even though historically and morally Bonnie and Clyde are criminals, they have never been portrayed like this before. The film never lets the viewers have any positive opinion about the infamous couple. The film even avoids any kind of identification with Bonnie and Clyde. They are always shown from the backside or out of focus or from a distance or behind some object until the last scene.

After the successful escape, the film takes the viewers to the real issue of the film; how to catch Bonnie and Clyde. The whole film builds its story on a cat-and-mouse game. The film cuts to the female governor "Ma" Ferguson. She talks to the journalist briefly, but as she goes up to stairs, one sentence suddenly bothers her when one journalist asks her, "*some folks are saying they are heroes, calling them Robin Hoods, are they Robin Hoods Ma*?". She stops and points out that they are no Robin Hood; they shot a gas station attendant for four dollars, and she declares "*we gonna catch them*". The film cuts to a meeting with Ma and her team, and it becomes the meeting that will determine the end of Bonnie and Clyde (figure. 4.43).

Figure 4.43: Ma having a meeting



Source: The Highwaymen (2019)

Filmic reality successfully creates the motivation of the government to catch them; they killed police, they have been outlaws for two years, they broke into a prison, and they are loved more than movie stars in the public eye. However, the government needs someone tougher and qualified for the job. Then film presents its heroes, Texas rangers, as the man killers. However, the film directly draws the line between Texas Rangers (Ma calls them

cowboys, believes in more bureaucratic and systematic procedures) and government agencies. Ma points out that Texas Rangers are disbanded because of their misbehaviors and unruly techniques.

Ma involuntarily excepts this suggestion, and the film cuts to Frank Hamer (the Texas Ranger) with a transition. The film introduces Hamer as a married man with a rich woman (figure. 4.44); he is old, a little paunchy, and has a wild pig as a pet (figure. 4.45). The film shows that he is an unusual tough guy, but he is very conventional. Hamer does not believe in the governor or her way to handle criminals, but he understands the assignment; the assignment of killing Bonnie and Clyde. First, he refuses this special highway assignment, but after hearing the news on the radio that they killed more police officers, Hamer decides to do the assignment. He practices with his gun, but as an old, retired man, he is a little dusty.

Figure 4.44: Frank Hamer



Source: The Highwaymen (2019)

Figure 4.45: Frank Hamer's house



Source: The Highwaymen (2019)

After a cliché talk with his wife (who is portrayed as a conservative, naive woman, putting his husband's wishes first), Hamer takes his hat, gun and gets into his wife's Ford V8 (the good guy with a Ford versus Clyde's Ford), and he leaves for the manhunt. Filmic mind produces a sympathetic look for Hamer as he leaves his wonderful housewife behind. While he drives on the rural roads, he sees that it has been written "*Go Bonnie & Clyde*" on the water supply tank.

The film lets viewers know that Hamer is aware of the popularity of the infamous couple among the younger generation.

He goes to his old partner Gault's house (figure. 4.46). Gault's retirement life is different from Hamer's. His house is in bad condition, and the bank owns it; he is living with his daughter and his grandson (figure. 4.47). His grandson tells him that someone told him that he used to be famous, he shot lots of bad people and might go to hell for this. This traumatic past of his becomes apparent later.

Figure 4.46: Gault's house



Source: The Highwaymen (2019)

Figure 4.47: Gault with his grandson



Source: The Highwaymen (2019)

Hamer watches Gault from a distance, but he changes his mind to talk to him after seeing him in such a bad condition. Instead, he goes to buy guns. In the gun store, the film shows that Hamer is very knowledgeable when it comes to guns. He orders many guns and dozens of bullets, and he wants the ones that will not jam. This fun shopping scene rattles the seriousness of killing someone (figure. 4.48). The filmic mind produces a world that gun shopping is just shopping. Hamer looks tough and clever as he orders like an expert. Hamer's heroic act begins with this scene.

Figure 4.48: Hamer buying guns



Source: The Highwaymen (2019)

When he goes out of the store, he sees Gault waiting for him; as an experienced retired Texas Ranger, Gault understands right away what's going on. He volunteers to join Hamer; he even tells him, "*I don't sleep too much, when I always dream about dead Mexicans*", which will be a climactic story for the film later. The film also implies that Gault used to have a drinking problem which is also a part of this traumatic past.

The film cuts to Ma telling a young state agent to get Bonnie and Clyde before the Texas Rangers. She says that "to establish new law enforcement agencies, we raised the taxes, we have to show that we are successful, we should be the ones who take down Bonnie and Clyde".

As they go on the road, Gault says, "*I never shot a girl before*". Hamer says if we shoot Clyde from far, she will surrender. However, Gault is not happy to shoot someone without fair warning. Gault is a religious man. He says that this is the difference between a criminal and a man of law. However, his past life contradicts this statement. Hamer and Gault believe that criminals go back to their homes, so they head to the family homes of Bonnie and Clyde. West Dallas is quite poor. They see someone throwing a bottle with a note to the Barrow's house. Hamer goes after them, but he can not catch the young boy. The film shows that physically he is not capable of catching Bonnie and Clyde.

In his first failure, young, well-dressed, equipped with the latest technology, strategic, well-funded FBI detectives come to mock Hamer and Gault (figure. 4.49).

Figure 4.49: FBI detectives mocks Hamer



Source: The Highwaymen (2019)

FBI detectives give them information about where Bonnie and Clyde might be, but Hamer says, "*outlaws and mustangs they always come home"*. Hamer and Gault decide to get old school help; from the sheriff. The sheriff introduces them to his deputy, who is a childhood friend of Bonnie and Clyde. With the deputy's words, the film creates another side of Bonnie: a little girl, the smartest one in school, wrote poetry, but Clyde came with a fancy car, and she fell for him before learning that car was stolen. However, Hamer and Gault are not impressed with the innocent life of Bonnie. Deputy tells them even Time magazine called Clyde "a superhuman". Hamer notices that the sheriff's department could have shot Bonnie and Clyde before, but they were afraid to shoot the girl, but Hamer is not afraid.

Hamer and Gault mock Bonnie's poems which is the opposite of the 1967 Bonnie's filmic reality. The film cuts to Bonnie and Clyde killing two motorcycled policemen. Bonnie goes next to one of them, shoots again to the wounded police's head. Filmic mind produces a Bonnie who is a cold-blooded killer, not just a companion or complicit.

The film cuts to Bonnie and Clyde's neighborhood, Hamer's old-time techniques did not work, the outlaws did not turn back home. FBI detectives mock Hamer once again. The film shifts directly to a scene where Hamer and Gault get to mock FBI detectives instead because Bonnie and Clyde actually turn back to Dallas and had killed two motorcycled policemen last night. Throughout the whole film, old cowboys versus new FBI detectives discourse goes on. Hamer and Gault have never had a protocol or any rules; they always

trust their guts; a little bit of experience and a bit of insight is all it takes to get outlaws for them. On the other hand, FBI detectives use highly technological equipment (wiretaps and two-way car radios which Hamer mocks repeatedly), they have strategies, and they follow the police procedural. At this moment, filmic reality presents that the old-fashioned way is better to get justice done. Protocols, rules only slow down justice. This perspective of the film produces a problematic dilemma about justice and morality. FBI detectives carefully investigate the crime scene with gloves and plastic bags (figure. 4.50) while Hamer and Gault touch all the evidence and toss them around, but they know how to read the evidence.

Figure 4.50: FBI detectives investigating the crime scene



Source: The Highwaymen (2019)

Hamer figures out that Bonnie had shot the police from the head after turning him around with her foot (figure. 4.51).

Figure 4.51: Hamer and Gault investigating the crime scene



Source: The Highwaymen (2019)

Hamer tells the deputy, "*the kids you grew up with are not human anymore*". Hamer repeats this sentence in the film. According to him, once you are on the other side of the law, you are not a human. However, his past is criminal, as well as his techniques.

In the following scene, Hamer and Gault cross the state line where they are not legally assigned for the job; legally, they can not break into houses, question, arrest, or kill anyone, yet they do it all. This scene directly contrasts with the police officers who refuse to do that in the 1967 Bonnie and Clyde; however, their motivation is built on fear. Hamer and Gault do not fear from Bonnie and Clyde. Hamer beats up a gas station worker who refuses to answer him about Bonnie and Clyde, and he supports them by saying good luck to them.

Hamer's anger continues with him pulling his gun at a non-complicit citizen (figure. 4.52) while talking about the police killing of Bonnie and Clyde.

Figure 4.52: Hamer threatens the gas station worker



Source: The Highwaymen (2019)

At this point, the film sympathizes with police brutality. The gas station worker looks like a tough guy with tattoos on his arm; he is not someone with conventional values. Hence, in the filmic reality of The Highwaymen (2019), unorthodox questioning methods can be used on him. The filmic mind produces the perception that Hamer and Gault are just doing their job.

Hamer and Gault go to a migrant camp to track down Bonnie and Clyde. They use a different questioning technique here because these are just poor folks who lost their houses and jobs. Even though they defend Bonnie and Clyde, Hamer and Gault do not go hard on them. Gault denigrates banks, and he is suddenly a friend of these poor people. The film shows the vulnerability of ordinary folks. This way film does not blame the poor people (victims of the economic crisis) who help Bonnie and Clyde hide. However, the film also does not blame the poor management of the state that caused the economic crisis in the first place. The film only slightly criticizes the current government and their administers decisions. However, the film criticizes their progressiveness (female governer, new technologies, systematic approach), not their poor management towards the economic crisis. This shows that the film supports conventional values for the law and state.

Hamer and Gault find more evidence regarding Bonnie drinking too much and using opium. She is not a conventional girl or someone looking for adventure. She is an addict and a murderer. The film builds extra reasons to kill Bonnie or as the film states to shoot a girl (figure. 4.53).

Figure 4.53: Bonnie shoots the police



Source: The Highwaymen (2019)

While Hamer and Gault sit in a cafe, they see many women dressed as Bonnie (figure. 4.54).

Figure 4.54: Women dresses up as Bonnie



Source: The Highwaymen (2019)

By coincidence, they come close to Bonnie and Clyde. This never happened to the historical Hamer. Hamer saw them for the first time on the shooting day. Hence, combining the paths of Bonnie and Clyde and Hamer and Gault, the film creates a new

reality that depicts the end of Bonnie and Clyde and adds to the action of the film. Gault sees them clearly, but suddenly many fans come out of nowhere to see Bonnie and Clyde (figure. 4.55). The film shows how Bonnie is determining fashion and how their fans treat them as film stars. Hamer and Gault chase them in an open field with a car. They spin around themselves in clouds of dust; when the dust is clear, Bonnie and Clyde manage to escape once again (figure. 4.56). This exciting chase scene reminds the comedic chase scene in the 1967 Bonnie and Clyde. However, this time it's different because the film does not produce an escape story; instead, it produces a chase story.

Figure 4.55: Fans of Bonnie And Clyde



Source: The Highwaymen (2019)

Hamer goes to talk to Clyde's father. He knows who Hamer is and what he is going to do. He tells him, his son was not born that way. His father points out that when Clyde was a kid, he stole a chicken, and without thinking twice, the law labeled him a criminal since then; he had no choice but to be law-less. Clyde's childhood dreams, Bonnie's school years all show the human side of them. However, the film deliberately presents their non-criminal past; to show that they are not these innocent people anymore. After listening to the father's side of the story, Hamer tells his tragic backstory where he wanted to be a preacher, but life showed its dark face to him. Hamer tells him that he killed someone who shot at him first, but because the man was a wanted man, instead of being a criminal, Hamer became the law. The filmic mind feeds Hamer's heroism to cover up the hypocritical side of him.

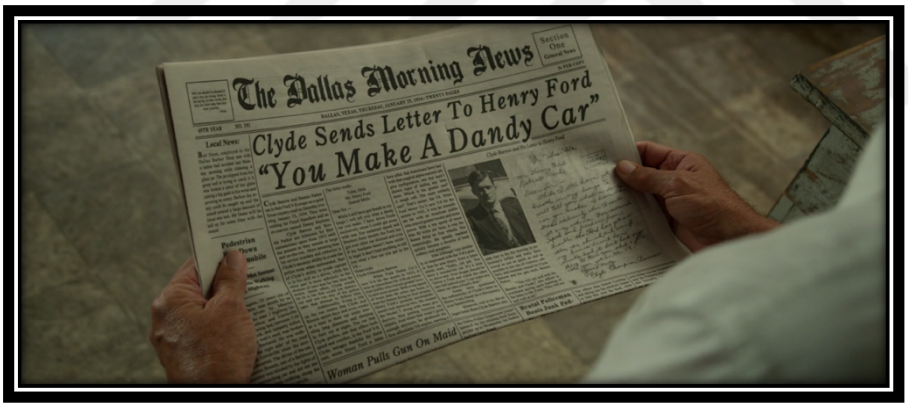
Figure 4.56: Hamer and Gault chase



Source: The Highwaymen (2019)

After the talk with the father, they clean up their mind; now they know that they can not get Bonnie and Clyde with good manners, at least not while they have tons of fans and the love of the media (figure 4.57).

Figure 4.57: Media's attitude towards Bonnie and Clyde



Source: The Highwaymen (2019)

They ask the governor to release one of Clyde's gang members from jail so they can set up an ambush. Suddenly luck is on Hamer and Gault's side. Filmic reality of The Highwaymen (2019) not only produces old school techniques versus the new system, but it also produces old versus young dichotomies. From the beginning of the film, Hamer and Gault's biggest enemies are new notions and young people. According to them, the methods of the FBI are absurd, and the female governor is not holding a solid position against criminals, and the media is praising criminals. Besides, they are opposed to young

people who do not have a conventional lifestyle. All the fans of Bonnie and Clyde are whether young people (who are dressed up kill them) or poor folks who lost their houses and jobs during the Depression. Hamer and Gault do not go hard on the poor folks, they understand what they are facing, but they are disgusted by the young people who enjoy life in the towns and following Bonnie's fashion. The bar scene strengthens this reality even more; firstly the film shows that a girl talks to Clyde's gang member with admiration, then Gault beats up Clyde's city gang at the toilet, and Hamer threatens the gang member that got released from the prison. When they go back to Bonnie and Clyde's town, this time, they get the teen (not with physical power but with traps) whom Hamer couldn't catch in the beginning. The film produces an idea that traps, ambushes, tricks all the unorthodox ways are legitimate to catch criminals. Hence, the moment they change their good manners, luck comes on their side.

However, they learn that Bonnie and Clyde have killed the gang member that gave information to Hamer and Gault. This separates the manners of Hamer and Gault. Gault does not want to decide who lives and who dies, but Hamer says, "*they killed 13 people and people are idealizing them, we have to end this*". This is what exactly the film does.

Hamer and Gault finally find out where Bonnie and Clyde are hiding; at the gang member Henry Methvin's father's house. When they go to that house, they can not find anyone, but they find Bonnie and Clyde's clothes (figure. 4.58). Since they are not authorized in that state, they decide to officialize their killing by collaborating with the local sheriff. They talk to Methvin's father, and they convince him to set up an ambush with them by scaring him.

Figure 4.58: Bonnie and Clyde's clothes



Source: The Highwaymen (2019)

In the following scene, Hamer prepares for the manhunt like he's going to a funeral; he shaves his face and he prepares his clothes. For him, it's like a purge for justice. Before setting up the ambush, the posse of Hamer plays cards at night. The deputy (Bonnie's childhood friend) tells them, "*Dallas newspaper gave me a camera to take a photo to their dead bodies*", but they are all disgusted by this idea because the film produces decent officers who respect the criminals after killing them. However, in the historical ambush, police officers did take pictures of the dead bodies of Bonnie and Clyde on the crime scene.

While Hamer is outside waiting for justice, Gault tells their traumatic story. When Hamer and Gault were Texas Rangers, their duty was to catch criminals next to the Mexican border. Gault tells them, they used to say "*Manos Arribas*" (hands up) and start to shoot the Mexican gang; however, they never managed to shoot anyone; instead, they lost Texas Rangers; one day, Hamer suggests to sneak where they slept and start to shoot while the gang sleeps; they killed all of them that night. However, Gault kills one of them in the dark, and it turns out that he actually shot a 13-year-old boy who was trying to escape and when they came back to the city, the governor gave them medals. As a religious man, Gault is never proud of this story, but Hamer is in silence; as he showed before, he thinks this was the only way.

In the morning, the ambush is ready, waiting for Bonnie and Clyde (figure, 4.59).

Figure 4.59: The ambush



Source: The Highwaymen (2019)

Hamer tells his posse to stay in the blind until he tells them to come out and shoot. When Clyde slows down the car, Hamer goes out with his gun and says, “stick them up” (hands up); after a short mutual glance (figure. 4.60), Hamer starts, and his posse starts shooting (figure. 4.61).

Figure 4.60: Bonnie and Clyde stares at Hamer



Source: The Highwaymen (2019)

Figure 4.61: Hamer posse starts to shoot



Source: The Highwaymen (2019)

The film creates a non-heroic end for Bonnie and Clyde. They are in confusion and fear as their eyes are popped (figure. 4.62, figure. 4.63).

Figure 4.62: Close-up of Bonnie



Source: The Highwaymen (2019)

Figure 4.63: Close-up of Clyde



Source: The Highwaymen (2019)

The film shows their face clearly for the first time. There is no love in their eyes for each other, like in the 67 or 93, Bonnie and Clyde. There is only fear and confusion there. They try to reach to their guns, but that is the moment Hamer starts shooting (figure. 4.64, figure.4.65, figure. 4.66).

Figure 4.64: Hamer shoots



Source: The Highwaymen (2019)

Figure 4.65: Bonnie and Clyde gets shot



Source: The Highwaymen (2019)

Figure 4.66: Bonnie and Clyde dies



Source: The Highwaymen (2019)

In the historical ambush of 1967 and 1993, Bonnie and Clyde's posse never gave them a chance to fight. Even though Hamer gives them a moment to grab their gun unlike his Mexican story in the previous scene, he does not really give them time. Hamer and his posse give a glimpse for a moment as if to clear up the Mexican Story or the whole legacy of Hamer and his posse. Bonnie and Clyde look so surprised and confused; they do not look like glorifying public enemies; instead, they look like ordinary young people. The film successfully creates the question whether these were the people everyone was that much afraid of. The film intends to create a filmic reality that shows the killing of Bonnie and Clyde not as a martyrizing act but as a justice act. The face of the posse and Hamer is just showing pity and relief of the feeling that justice is done.

Even though Hamer and his posse do not disrespect the dead bodies of Bonnie and Clyde, when they bring them to the city, people attack the bodies to have a souvenir or to take a photo (figure. 4.67, figure. 4.68).

Figure 4.67: People attack at the car of Bonnie and Clyde



Source: The Highwaymen (2019)

Figure 4.68: People attack at the dead bodies of Bonnie and Clyde



Source: The Highwaymen (2019)

Even associated press offers 1000 dollars to Hamer for an interview. Hamer and Gault watch this mayhem with shame and disgust (figure. 4.69).

Figure 4.69: Hamer and Gault watches the attack



Source: The Highwaymen (2019)

Hamer and Gault get in their dusty Ford V8 and hit the road back home. The film cuts to governor Ma, who gives an interview saying she is the one who picked Hamer and Gault for the job (figure. 4.70).

Figure 4.70: Ma talking to reporters



Source: The Highwaymen (2019)

The film ends with real footage of the death car, photos of their funerals, and the legacy of the Texas Rangers. After governor Ma's term, the Texas Rangers were reconstituted. Gault returned to his job as a Texas Ranger; meanwhile, Hamer returned to his retired life. The documentarian information and the photos only add to the films promise that "this is the untold-true story". However, the film does the opposite; it constitutes a new reality for Bonnie and Clyde as well as for the Hamer and Gault. The only thing the film shares with the other Bonnie and Clyde films is that it is also blending violence with

comedy. The rest is an entirely new reality.

Filmic mind creates its own heroes and icons by taking them from the legacy of Bonnie and Clyde. Indeed, Bonnie and Clyde are criminals; however, the filmic- body sohws that film self-consciously produces a new myth that acquires extrajudicial police violence. In the film, Hamer and Gault's past behaviors present in a way that they learned their lesson. However, by refusing procedures and taking the law into their own hands, the film produces a conservative filmic reality towards the ongoing conversations about the subject.

As a Netflix film, The Highwaymen (2019), presents a whole different point of view and reality to Bonnie and Clyde. The film takes the hero status from Bonnie and Clyde and gives it to Frank Hammer. By doing this film changes the legacy of Frank Hammer. As a popular online video streaming service, Netflix had helped the film reach out to a broader audience. Moreover, this audience can access the film anytime, anywhere, and multiple times. Hence, The Highwaymen (2019) might shape the viewers' ideas on Bonnie and Clyde with it's own versions; as cold-blooded killers.

5. CONCLUSION

Films constitute worlds that go beyond physical reality; from the beginning of the medium, films have out-came the limitations of human perception. Films indicate their opinions on society, on politics by creating their own filmic reality, and therefore, films can affect physical reality; "*cinema tries to restore our belief in the world by creating reasons to believe in this world"* (Mullarkey 2009, p. 94). However, when it comes to the understanding of reality as an imaginative product, films are seen as second-hand realities. Film theories have developed representational approaches to analyze and understand films. Film studies' treatment towards films had always limited them to physical reality, because this idea underestimates cinema as a creation (the ability to go beyond physical reality) and its ability to affect (and sometimes change) physical reality. The argument of this thesis occurred with the question of what do films produce regarding reality. The main hypothesis of this thesis is that films create their own realities instead of imitating, copying, reflecting, representing physical reality by building its argument on Richard Rushton's idea of "filmic reality". In this regard, this thesis had argued that instead of how films reflect outside reality, film studies should be examined how films create/construct their own reality.

In order to study this argument, this thesis firstly analyzed the relationship between art and reality; in the first chapter of this thesis, the theories regarding the relationship between art and reality from Ancient Greek times to the digital age are examined. After asking the question, does art imitate nature or does it create its own reality, this thesis came to the conclusion that even though theories until contemporary art had evaluated art as secondary reality, artworks have always constituted their own realities. The first chapter also deduced that in the millennium age digital art has outcame the physical reality and radically challenged representational understanding.

In the second chapter, this thesis analyzed the approaches regarding the relationship between reality and film in film theory. This chapter focused on individual theorists and philosophers who wrote about film and reality. In this chapter, this thesis has tried to find

theories and ideas that actually evaluate films as first-hand realities. After examining film theories from the early stage to the newest approaches in the millennium age, this thesis found out an intriguing connection between early and late theories. This thesis evaluated this connection as a consequence of technological developments of the medium. This thesis suggested that after every radical change in the medium-specific features, the approaches toward the medium have changed. In the early film theories, the ontological status of the medium has been questioned with every technological development (sound, color, movements, special effects, editing). On the other hand, in the digital age theories, the representational approaches toward cinema have been questioned with the development of digital technologies. Because of that, this thesis suggests that early film studies and the latest approaches are more open to the idea that films constitute their own realities. This questioning has brought philosophical approaches toward film studies. Philosophical approaches have asked what films really do, what's their impact on the viewers. In this regard, this thesis suggests that the representational approaches presented regarding film theory restricted films with physical reality.

This thesis suggests that there are scholars, critics, and philosophers who carefully examined cinema with a non-representational approach. Many film theorists and critics praised cinema by seeing it as superior to other art forms. Huge Münsterberg, Jean Epstein, Jean-Louis Schefer, Gillies Deleuze have seen cinema as superior to the human eye and human perception. Jean Epstein defined cinema as the "*intelligence of a machine*"; Gilles Deleuze said, "*cinema is always as perfect as it can be*", Louis Delluc said, "*I know but one pioneer in cinema. It is cinema*" (Keller Paul 2012, p. 229). That means cinema can create a greater perception that can not be attained with the possibilities of physical reality. In addition to that, Gregory Currie, Noël Carroll, and David Bordwell suggest perceptual realism in cinema that focuses on the cognitive feature of cinema. This chapter argues that in the digital era, physical reality has lost its meaning. Computer technologies have out-came the representational understanding, yet film studies continued to use this approach.

In the third chapter, a new understanding that could be used in film studies instead of the representational understanding has been presented. To prove this argument, firstly, this

thesis brought together the ideas of critics and theorists who claimed: “cinema produces reality”. This thesis has collected these approaches by using Rushton’s “*filmic reality*” as an umbrella term in order to take Rushton’s idea a step further and try to make it a more systematic approach. This thesis asks what is the connection between these individual ideas and how they think that films constitute their own realities and concludes that many individual critics and theorists have evaluated films as primary (first-hand) realities from the beginning of the medium; however, these ideas could not go far than being interesting and radical in film studies. Hence, by collecting them under one term and approaching them critically this thesis presents a more subtle argument on the idea that “cinema produces reality”.

At this point, this thesis asks the question of how films construct their own realities. To answer this question, this thesis suggested doing a case study of filmic reality analysis. For the methodology of the analysis, this thesis combined Rushton’s filmic reality and Daniel Frampton’s film-mind, film-body, and film-thinking terms and built its own film analysis technique which is presented as filmic reality analysis. In the filmic reality analysis, medium-specific features are seen as part of the reality that the film is producing. Hence, the films are also analyzed by the technologies that are used during shooting and editing, the shape, and size of projection formats, and new distribution models. The analysis contains the formal, ideological, and narrative elements of the film. The analysis examined the films chronologically with a bottom-up approach because this thesis suggests that each shot prepares the viewer for a follow-up shot. In filmic reality analysis, films are also examined in relation to the perspective of the period that it is shot considering the socio-political and cultural atmosphere of the time in order to point out how different perspectives of time helps to create new realities that do not carry a previous existence. This thesis approaches historical reality as construction as well since it is believed that the past can not be understood with an objectivist approach and it is also always on the one hand fictional. Hence, the historic existence of the story is not decisive in this filmic reality analysis however it can create a counterpoint in the analysis to support the argument.

To experiment with the filmic reality analysis three films that focus on the same subject, which has a historical reality has been selected; Bonnie and Clyde. In order to create a

counterpoint and support the argument, three films with historical reality have been selected. The main goal is to investigate how cinema is changing the Bonnie and Clyde story by creating a new Bonnie and Clyde that does not have a previous existence. In order to achieve this, the following three films have been chosen; Bonnie and Clyde (1967), Teenage Bonnie and Klepto Clyde (1993), The Highwaymen (2019). These three films constitute different filmic realities. After filmic reality analysis, this thesis came to the conclusion that the filmic realities of the films are answering questions about the film's historical context as well as film's medium specificity and film's ideology.

Each Bonnie and Clyde films deal with the relationship between youth and authority. This was what Bonnie and Clyde were all about. However, each film presents another Bonnie and Clyde along with the historical Bonnie and Clyde (table 5.1).

Table 5.1: Differences between the historical and filmic Bonnie and Clyde's

Bonnie and Clyde	Who is Bonnie ?	Who is Clyde ?	What Kind Of Bonnie and Clyde does it produce ?	What Bonnie and Clyde against for ?	What is the motivation of the Bonnie and Clyde	Who did they die as (their legacy) ?
Historical (1930's)	A young woman, complicit lover	A young man, charismatic outlaw	Public enemies, Robin Hood's	Banks and law enforcement	To get revenge from Depression Era	Anti-heroes
Bonnie and Clyde (1967)	A young woman, confident and daring	A young man, brave but childish	Freedom fighter's	Authoritarian world order	To fight against conventional established order	Martyr's
Teenage Bonnie and Klepto Clyde (1993)	Angry teen girl	A geeky teen boy	Rebellious teens	Any kind of authority (specially family)	To get freedom over authority	Lover teens
The Highwaymen (2019)	Cold-blooded killer and drug addict	Dangerous outlaw	Inhuman, dangerous outlaws	Law enforcement	To steal and kill	Cold-blooded killers

The analysis of Bonnie and Clyde (1967) has shown that counterpoint cinema of the '60s has affected the film's formal elements. The film is highly influenced by the revolutionary French New Wave, and it also supports the counter culture of the '60s in the U.S. The film breaks the rules of classical narrative cinema as it breaks the conventional rules of society at the time. Combining historical context and formal elements in the same pot

film produces its own Bonnie and Clyde. The character's constitution becomes part of the filmic reality of the film. In the film, Bonnie is a confident young woman, she is not a kid, she is daring and she is ready to challenge the status of a conventional woman which she does with her negative attitudes towards Blanche. Clyde is brave but a childish man. He wants to rebel against authorities to prove that he deserves better. The filmic-body creates a rebellion against authoritarian conventional world order. Bonnie and Clyde (1967) only have changed Hollywood Cinema and the legacy of Bonnie and Clyde. By killing them as martyr's film gave another legacy to Bonnie and Clyde. Hence this thesis suggests that film also constitutes a new physical reality.

On the other hand, the Teenage Bonnie and Klepto Clyde (1993) analysis has shown that the 90's teenage freedom and rebellion of teens to authority have affected the film's formal elements as well as its narrative. The medium specificity of the film affects the reality of the film. Because of Teenage Bonnie and Klepto Clyde (1993) is a home video film, it not only has influenced by the 90's teen life but also has elements that only belong to home video films. This way, the film produces a different Bonnie and Clyde, which has not existed before. On the other hand, the film produces a new relationship between authority and Bonnie and Clyde by building it on the concept of the law of the father. The filmic-body is re-constituting the fractured bonds between family/law and the young generation. Bonnie is an angry teen girl who wants to act against her father and Clyde is a geek teen boy who believes that going against the authority is his fate with Bonnie. As teenagers, their biggest motivation is to have control of their own life. When they die destiny fulfills its mission while they die as teen lovers.

At last, the analysis of The Highwaymen (2019) is producing a completely different reality. The film also shows its medium specificity in its narrative and formal elements. As a Netflix production, the film carries the values of online video streaming services. Bonnie is a cold-blooded killer and a drug addict. Clyde is a dangerous outlaw. The film repeats that they are inhuman and dangerous. Instead of creating heroes from Bonnie and Clyde film changes the legacy of Frank Hammer and makes him a hero. Hence, the film flips the story and changes the heroic part of the story. By doing that, The Highwaymen (2019) constitutes it is own filmic reality. The filmic-body creates a new kind of

authoritarianism that suits the new capitalist era of the millennium. By doing that the film is approving the physical reality and contributing to it, instead of being a representation.

To compare these realities; in the 30's historical Bonnie and Clyde, police were the enemy simply because Bonnie and Clyde were outlaws; the government was the enemy because of the economic crisis, belief in any form of authority was lost, and Bonnie and Clyde grew up penniless; Frank Hamer was the enemy because he is the guy who ambushed them and shot them. In Bonnie and Clyde (1967), Texas Rangers are a laughing stock, and other police officers deserve to die simply because they are "the cops", moreover, in the 1967 film, there is no government that looks in charge of anything (anti-authoritarian attitude of the film). In Teenage Bonnie and Klepto Clyde (1993), the local police commission is evil, the government is corrupt (only cares to win the election), and the FBI has a friendlier attitude towards criminals. In The Highwaymen (2019), Texas Rangers (old system) is robust, unruly, and more experienced, FBI is young, weak, and stuck with police procedures, the government is progressive but only cares to reelect. Death is the most repeated word in the films. However, each film creates a different filmic reality of death. In Bonnie and Clyde (1967) death is their inevitable end, in Teenage Bonnie and Klepto Clyde (1993) death is their fate, In The Highwaymen (2019) death is the end they deserve.

After the case study, this thesis comes to the conclusion that films do create their own realities that are outside of the physical reality. However, at the same time films are affected by physical reality as they affect physical reality. This thesis also found connections between these films. As if they spoke to each other; Bonnie and Clyde (1967) responded to À bout de souffle (1960), and Tirez sur le pianiste (1960), Teenage Bonnie and Klepto Clyde (1993) responded to Bonnie and Clyde (1967), and The Highwaymen (2019) responded to all of them. These films seem to know each other.

They have talked to each other, integrated with each other, and respond to each other. The filmic-mind of the films lets them engage each other's realities.

In this respect, this thesis contributes to the oldest debate, "film and reality", that carries on for many years. This thesis presents a counter approach to this debate by seeing films

as part of reality. By collecting similar points of other studies on the same approach, this thesis contributes to the idea of "filmic reality" and building a more subtle argument around it. Moreover, this thesis can be a starting point for a further investigation on the subject, and further investigations might lead to leaving the representational approach on film studies entirely. Within the framework of this thesis, it is strongly supported that film studies can be benefited from this approach, and this way, films can finally present their full potential as primary realities.

Along with these conclusions, this thesis also built up an argument on the concept of reality. Throughout this thesis, the concept of reality has been challenged and interpreted as a construction. According to Mullarkey (2009, p. 12) "*what philosophy calls reality is first and foremost a concept of the world*". In this regard, this thesis suggests that artworks create their own reality by creating it is own world. From this perspective, this thesis may answer questions about the relationship between art and reality for further studies about the non-representational approaches.

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