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YEDİTEPE UNIVERSITY

GRADUATE INSTITUTE OF SOCIAL SCIENCES

CONSTRUCTION OF NATIONAL IDENTITY THROUGH CINEMATIC NARRATIVE: TURKISH NATIONAL CINEMA

A Deleuzian Analysis

by

Bilgin YÜCEBAŞ

Submitted to the Graduate Institute of Social Sciences

In partial fulfillment of the requirements for the degree of

Master of Radio, Cinema and Television

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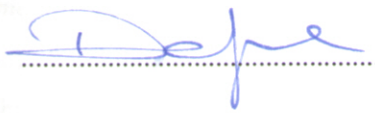
Asst. Prof. Dr. Defne ÖZONUR ÇÖLOĞLU ..... 

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ABSTRACT

The main objective of this thesis is to explore the relations between cinematic narration and the construction of national identity, through a specific focus on Turkish National Cinema. How the transformation of Turkish identity is appeared formally with narrative development of Turkish cinema will be analyzed underlying the specific modernization and nation formation process in Turkey.

As it is aimed to broaden our understanding of the way national identity is constructed in Turkish films, Gilles Deleuze's cinema approach, which is challenging and newly discovered in film studies, have been applied to as a way of examining the issue from a different perspective that will ensure creating new possibilities in studying Turkish Cinema. In this way, two Turkish films the *Bridge* (*Köprü* 1975) and the *Clouds of May* (*Mayıs Sıkıntısı*, 1999) will be analyzed as an exemplary practice of Deleuze's two main concepts of cinematographic image and narrative, "the movement-image" and "the time image".

Key words: national identity, narrative, cinema, movement-image, time-image

ÖZET

Bu tezin temel amacı ulusal kimliğin inşasıyla sinema anlatısı arasındaki ilişkileri, Türk Sinemasına odaklanarak araştırmaktır. Değişen Türk kimliğinin, Türk sinemasının anlatısal gelişiminde nasıl görünür hale geldiği, Türkiye'de modernleşme ve ulus-inşası sürecine özgü özellilerin altı çizilerek analiz edilecektir.

Ulusal kimliğin Türk filmlerinde inşası konusunda daha geniş bir perspektif geliştirmek de amaçlandığı için, Türk sineması çalışmalarında bu konunun araştırılmasına farklı olanakları sunacak yeni bir perspektif olarak, Gilles Deleuze' ün, film çalışmalarında yeni yeni keşfedilmekte olan faklı sinema yaklaşımına başvurulmuştur. Bu doğrultuda, Deleuze' ün iki temel sinema kavramı olan "hareket-imgesi" ve "zaman-imgesi" nin Türk filmlerine uygulanmasına örnek olarak *Köprü* (*The Bridge* 1975) ve *Mayıs Sıkıntısı* (*Clouds of May* 1999) filmlerinin analizi yapılacaktır.

Anahtar sözcükler: ulusal kimlik, anlatı, sinema, hareket-imagesi, zaman-imgesi

1. INTRODUCTION

The primary aim of this thesis is to examine how the transformations of national identity are embodied in cinematic narration of Turkish National Cinema, and to offer a new perspective to study on this issue. This thesis will focus on the relation between the transformations of national identity and the development of cinematographic narration. Accordingly, it will be showed that the early narrative tendencies of Turkish national cinema involve the effort to construct national elements, to unify the dualities and conflicts such as rural/city, modern/traditions, local/foreign; and the strolling characters with loosening relations to space-time in recent narratives embody the blurring boundaries of these dualities and national identity. In addition, Gilles Deleuze's approach to cinema is offered as a methodology to analyze the changing tendencies in narrative of Turkish cinema. We will try to show the potential of Deleuze's concepts of cinema as a new way for studying the relations between national identity and cinema in general, and Turkish national cinema in specific.

Enormous changes brought by the social and political developments of the last few decades, among which the major reason seems to be globalization, have been increasingly undermining the stability and homogeneity of national formation; and the crisis of the nation-state and the nation has been declared in many recent debates on nation and national identity. National boundaries are weakened by both heterogeneity of local movements or minorities and homogenization effect of globalization. Nation is posited in-between the disintegrating effect of postmodern effect and globalization effect. Postmodern effect undermines the modern totalities and Grand narratives -one of which is modern nation- through its basic values such as proliferation of identities, de-centrality, heterogeneity, multi-culturality etc. Globalization whose claim is an integrated and interdependence of the nations undermines nation through its integrating effect. These developments inevitably affect national cinemas and their transformations in the way of the new perception of national identity. Therefore, these recent developments and debates bring about the need to question Turkish National Cinema in relation to the transformations of Turkish national identity and nation-formation process.

My departure for this research is Benedict Anderson's conception of nation as an 'imagined community' which has been impact on most of the recent debates and studies about nation and national cinema. The comprehension of nation as imagined community by the members of nation has gained momentum beginning from 1980s. This conception implies the fictive and mythical character of nation and national identity. That comprehension opposes to the 'essentialist' conception of identity and nation that naturalizes the idea of homogenous and unique nation. Also it refers to the significance of nation-formation through narrative in general and cinematic narration in specific. Following the recent interest in the idea of nation as fiction, we can conclude that the comprehension of nation as fiction and the increasing claims on the erosion of nation are interrelated. Therefore, this idea provides possibilities in analyzing the transformations of national identity towards instability and heterogeneity. Moreover, the loosening boundaries of nation also have made problematic the concept of national cinema, and the relations between cinema and nation. Due to the collective filmmaking practices (such as international pictures), the dominance of Hollywood which "make the distribution sources uneven causing the imbalance between the proportion of imported and locally produced films"; "territorial account" of national cinema, which means "the product of activities and institutions *within* a nation-state", confronts a conceptual problem (Choi, 2006: 312). In this sense, the narrative analysis of national cinema occurs as a perspective that involves the effects of changing economical and political boundaries of cinema. These reasons make the concept of nation as narration not only a proper way for understanding narrative of national cinema in relation to the transformations of national boundaries, but also show the necessity to study it. Hence, studying on the narrative development of Turkish cinema, its relations to nation-building, and the impact of the recent development which have been changing the meaning of national identity may contribute to Turkish film studies providing a broader understanding of Turkish cinema.

In this study, nationalism is comprehended as discourse, as we will argue in Chapter 2. So, the concept of nation is comprehended as a product of the philosophical, economical, social, technological conditions. This comprehension takes nation as a discursive practice of nationalism, and that approach overlaps with Anderson's conception of nation as imagined community, as both of them take nation as a construct. Anderson's study does not include the cinematographic narrative; the increasing and productive usage of

Anderson's approach in the recent studies on national cinema awakens curiosity the validity of Anderson's study for cinematic narration. On this point, Deleuze's cinema approach plays a complementary role providing the concepts specific to cinema analyze. Therefore, we will suggest Deleuze as a method, not only because Deleuze's different and challenging concepts provide to discover new relations in narrative construction of time, space and movement but also his approach occurs to intersect between the idea of nation as imagined community and cinematic construction of nation. My inspiration for this suggestion as well as Deleuzian analyse of Turkish films was David-Martin Jones' study of *Deleuze, National Identity and Cinema* (2006). Deleuze's approach which is fresh and newly discovered in film studies is also an undiscovered area for Turkish film studies.

So, this is not an attempt to make an overall examination of Turkish national cinema, rather to illustrate the mutual relations between cinema and the construction of national boundaries –spatial, collective, and temporal. Although the economical problems and state intervention will be briefly mentioned in order to indicate the contradictory relations between nation-formation efforts of filmmaking practices and state intervention to prevent those practices in the name of protection nation; this study does not include the economy-politic of Turkish cinema. Because, our concern is with conscious narrative effort to (re)construct national belongings, spaces and time. In other words, economical and political crises are mentioned only to illustrate the narrative struggle to (re)construct nationality. This study also does not include the matter of 'spectatorship', or to what extent the cinematic construction of nation has affected the audience. Alongside the impossibilities of this kind of research, it does not serve the aim of this thesis which is to show the relations between narrative development of Turkish cinema and the transformations of Turkish national identity.

Before focusing on Turkish national cinema, the development and transformation of national identity and their relation to the development of cinematic narrative will be explored from a historical perspective. In Chapter 2, we will try to show the changing conception of identity towards fragmentation; the feasibility of the comprehension of nationalism as discourse; the main elements through which nationalist discourse shapes national identities; how these elements function to give us a sense of identity; how and why these elements have been changing and replaced by new loyalties; and finally how

the development of changes of national identity led to the comprehension of "nation as narration." In Chapter 3, we will search the relations between development of narrative structure and narrative codes of cinema and construction of national identity. In this chapter we will question the position of *auteur* in national cinema and national identity; the emergence of classical and counter filmmaking practices, how these practices and dominant identities constantly include each other; and how these developments change the boundaries on national cinemas. Finally this process has brought about the blurring of boundaries of counter cinema. In the Chapter 4, we will examine the main cinema concepts of Deleuze, the differences of his approach from the traditional narrative theories, the relations of his philosophy and cinema approach, the potential of Deleuzian concepts to analyze narrative construction of identity. Finally the transformations of cinematographic narrative will be explained in relation to the changing national identities from Deleuze's perspective. This chapter aims to illustrate the newness and potential of Deleuzian approach for analyzing national identities and cinemas. In the light of this research, in Chapter 5, we will try to show the transformations of Turkish nation-building and modernization process, and the relations of these transformations to the development of Turkish national cinema. We will first examine the specific features of modernization and nationalization process shaped by the internal and external forces. Afterwards, we will try to understand how the developments and transformations of Turkish national identity are constructed on narrative level in Turkish cinema. It is aimed to illustrate the position of *auteur* and his/her constructive or undermining role in Turkish cinema, the conscious efforts to 'form' a national cinema, and whether the transformation and loosening loyalties to national identities have impact on narrative of national cinema. Finally, in chapter 6, we will analyze two Turkish films to exemplify how Deleuze's main concepts "movement-image/classical narrative" and "time-image/modern narrative" provide to analyse the changing narrative of cinema in relation to the national identity. Şerif Gören's *The Bridge* (*Köprü* 1975) will be analyzed as example of classical narrative which is the combination of movement-images. Through this analysis, we aim to illustrate how national identity is constructed as unity by excluding or including newness. Nuri Bilge Ceylan's *Clouds of May* (*Mayıs Sıkıntısı* 1999) will be examined as an example of loosening narrative of time-image. Through this analysis, we aim to show how determined national spaces and time, the sense of collectivity, the loyalty to roots, and

goal orientated collective hero who brings modernity and territorial integration is replaced by the loosening relations of the character to time and space, changing meaning of rural and lack of collectivity. These two films have overlapping characters, subjects and spaces. Both construct national identity through similar situations. Therefore, their analyses will give possibility to compare the differences between the same situations and their difference in narrative construction.

The sources of data of this study are the published books, unpublished theses, and films. After a wide range literature review, the main lines of arguments and pivot studies about the subject have been drawn out from a historical perspective. This study accepts the anti-essentialist approaches, but gives place to opposing approaches, namely ‘essentialist’ and ‘anti-essentialist’, in order to justify its perspective. In deciding sample films, the analyses of the films in the books studied, and the films that we have watched till now have been drawn on. We have tried to use films of directors who are generally well known and are historical milestone in the development of film narrative; and who clearly reveals the main narrative tendencies.

We hope this thesis will contribute to the studies on the narrative development of Turkish cinema in relation to national identity; and show how the recent debates in national identity have impact on Turkish cinema.

2. NATIONAL IDENTITY AS A NARRATIVE CONSTRUCTION

2.1. The Concept of Identity: *Towards Fragmentation*

The concept of identity has been subjected to a searching critique in recent years. Critiques have been conducted within a variety of disciplinary areas which are in one way or another critical of so-called Western identity which is an integral, originary, and unified notion of identity. These critiques and deconstruction of identity, or all different meanings which are attached to the use of identity contribute to an undermining of the bases of universalistic taught. Yet, there is simultaneously an increasing concern with the issue of identity (Hall, 1996:1). The ambivalence of the issue of identity is indeed inherent in the concept, so identity is problematic from its beginning as Bauman has said (1996: 19). However, the present problems of identity differ from the former problems.

Identity, for Bauman, is a modern invent (2000: 18). In modernity, subject or identity was centered author of social practice as the essence or centre of experience, knowledge and sense; and selfhood was defined by the logical school with which the subject orders the world. This is the principle of Descartes' famous formulation of subjectivity *Cogito ergo sum* which was pursued by the Thought of Enlightenment. According to this view, all the dynamics such as gender, class, and 'race' operate simultaneously to produce a coherent, unified, fixed subject (Sarup, 2005:14; Mensfield, 2006: 26). Here, identity signals "a *stable core* of the self, *unfolding from beginning to end through all vicissitudes of history without change*; the bit of the self which remains always-already 'the same', identical to itself across time (italics mine) (Hall, 2000:3). So, identity is constructed "on the back of a *recognition of some common origin or shared characteristics* with another person or group, or with an ideal and with *the natural closure of solidarity* and allegiance established on this foundation" (italics mine) (Hall, 2000: 2). In other words, identity bases on unity, linearity and homogeneity. From this point of view, collective cultural identity is "collective or true self hiding inside the many other, more superficial or artificially imposed *'selves'* which a people with shared history and ancestry hold in common (Hall quoted in Hall, 2000: 3-4) and *which stabilize, fix or guarantee an unchanging 'oneness' or cultural belongingness underlying all the other superficial differences*" (italics mine) (Hall, 2000: 4). Here the use of the term of identity signals "an individual's subjective sense *of personal sameness and continuity*, paired with some

belief in *the sameness and continuity of some shared world image*" (italics mine) (Erikson quoted in Burke, 2003: 1). So individual identity which varies from person to person centers on "a commonly agreed upon set of core meanings and expectations that are part of general culture" (Stryker quoted in Burke, 2003: 1). Bauman, in his critical analysis of modernity, explains that the notion of unified, integral identity served to the aim of ordering the world of modern rulers' and philosophers'. In that sense, identity was a way of escaping from ambivalence (Bauman, 2000: 19; Bauman quoted in Sarup, 2005: 50).

On the other hand, the more recent understanding rejects the stable core of the self and originary identities "based on a universally shared origin and experience". According to this model, identities are not "fully constituted, separate and distinct" but "relational and incomplete, in process" (Grossberg, 2000:89); therefore identity is not a 'given' quality, but it is constructed in interaction with others. While the former model emphasized the sameness, continuity, stability and commonly shared meanings as mentioned; the new model puts forward the difference, temporality, fragmentation, and uncompleted process of identification (Grossberg, 2000). This de-centering process is contributed by both psychoanalytic and discursive repertoire. Psychoanalysis, Structuralism, Marxism have all contributed to this line of conceptualization as being a break-up of the Cartesian system.

There is two sides of that recent fragmented and always in process type of identity. On the one hand, this concept is accepted as a way of struggling against naturalization of the unified concept of identity, and so against the dominant identity. This struggle also has two sides: individual resistance against collective identity and resistance of minority groups against major identity. But on the other hand, the fragmentation and discontinuity of identity prevent either minorities or individuals to resist against the dominance. So, the proliferation of identity struggles is reduced to the problem of 'recognition' excluding and those identity groups or individual are stubbornly self-concerned. Even, that proliferation, short-lived identities in many cases serve to dominant system of late capitalism which is grounded on speed, instant problems, satisfactions and solutions etc.

Freudian psychoanalyzes, drew attention on the irrational forces (dreams, memories etc.). and contributed to the de-centering subjectivity with his distinction between "conscious" and "unconscious" systems; with his conceptualization of the mind as divided into the *id* (the instinctual drives*), ego* (repository of all our sensations relating to experiential and

memorial; incorporates aspects of preconscious, conscious, unconscious systems) and *superego* (a kind of censor controls behavior and thought); his claims about the conflicts of the subject stemming from the interferences of social norms at developmental stages (oral and anal stage, Oedipal stage, phalli stage, regulation of drives) of the subject from infancy to maturity; and the idea that the individual's mental health depends on the successful resolution of these conflicts. The authority of the subject is displaced by the powerful forces of the id and the superego; so after Freud the subject is no more unique, but split (Atkins, 2005: 196).

French psychoanalyst Jacques Lacan, in extending Freudian theory, argues that the subject is split; but this is concealed from the conscious subject by an ideological world. Lacan, following Ferdinand de Saussure -who is another break-up of the Cartesian system by stressing the importance of the language in the construction of identity-, draws attention to the crucial importance of language in the process making subject into a social being and he stated that the structure of unconsciousness functions like language. For him, every social process is a "symbolic order" which pre-exists the infant's birth, and the full consciousness is possible only through entering into the symbolic order. The essence of symbolic order is the commitment of meaningful language. It is assured that there is a rational and received meaning at the heart of every process. (Mansfield, 2006: chapter 3; Sarup, 2005: 34-35) However, while the subject seems to accept to enter into the symbolic order; on the other hand the sense of oneness, wholeness and identity of selfness that the subject has lost after experiencing it in imaginary at the 'mirror stage', continues to be exist as a sense of incompleteness, dissatisfaction and lack in subconscious (Sarup, 2005; Mansfield, 2006). The aspiration for compensating this lack and getting the sense of wholeness, for Lacan, is the source of *desire*. This desire is the source of identity. As a result of seeking the wholeness, a person is forced to have emotional and sexual relations through the world and in the world, to get identities that belongs to some social groups (like nation, race or political parties), to save money or to build a career (Mansfield, 2006: 63).

Louis Althusser attempted to combine Lacanian theory with Marxism through the use of Lacan's rereading of Freud. He found Marxist thinking inadequate in theorization of the subject. His 1971 essay on *Ideology and Ideological State Apparatuses* brought about a

radical breakthrough in the theory of subject and ideology. In this study Althusser (2003) attempted to address the question of subject and identity through the concept of 'ideology' and incorporated the 'unconsciousness' subject of psychoanalysis with Marxist unconsciousness and misrecognition. According to this conception, subjects are constituted in discourses of competing ideologies which struggle to gain power. Identity is conferred on people and we become subjects acting in belief given to us to think by ideological discourses.

Psychoanalysis, Saussurian Structuralism and Marxist thinkers have made important contributions to the breakthrough of the centered, stable conception of identity showing the temporality and fragmentation of identity in the uncompleted process of construction. However they are criticized by following thinkers like Lyotard, Foucault, Laclau and Mouffe, and Jameson. Marxism is criticized for its ideological misrecognition idea, historical idea, its alienated individual concept and class-centered approach; structuralism criticized for its ideas on structure (as a complete entity) and the signifier-signified opposition; psychoanalysis criticized by its developmental theorization, its idea of resolution for mental organization, or its equation the unconsciousness system to language The work of Michel Foucault underlies those critical ideas and the new conceptualizations of de-centering approach (Sarup, 2005).

Foucault shares Lacan's and Althusser's view that the subject is not a given *a priori* but a continuously constituted fact. However, he differentiated from Althusser's ideological conception and structural Marxism; and from Lacanian thesis "that the subject is constituted in language." He also rejects the Freudian psyche (Sarup, 2005:73-74, 85). For Foucault what we require is "not a theory of knowing subject, but rather a theory of discursive practices" (Hall, 2000: 2) and interested in the practices that constitute the subject. He argues that in Western culture the social and human sciences have increasingly constructed discourses and those discourses "provided reasons, principles and justifications for objectifying and subjectifying practices"; through those practices people have been classified, examined, trained, divided from others, and consequently formed as subjects (Sarup, 2005: 73). In the same way, the Western notion of one 'History', for Foucault, is achieved through the exclusion of all other histories with other meanings. So, Foucault, like Lyotard, Laclau, Mouffe, had distrust the notion of history as

an emancipator process of self-realization (Sarup, 2005: 67). This approach rejects the idea of subject which "places its own point of view at the origin of all history…" (Hall, 2000: 2).

Eventually the individual identity whose continuity and uniqueness based on a stable core of common culture, the concept of collective identity which draws on sameness, a common history and ancestry and identical core which surpasses all other identities and differences, has replaced by 'difference', conflicting histories and meanings, discursive struggle, heterogeneous and fragmentation of identities. This renewed interest in identity has altered the conceptions of identity: it has been realized that identity is a split structure; it is not a given but positional; constructed over time, in social process and by the process of identification; so it is not stable but fluid and temporal.

2.2. Nations and Nationalisms: *Competing Definitions*

The term 'nation', after its emergence in a totally different meaning than today's (for the evolution of meaning: Özkırımlı, 2005 13-14), has gained its modern meaning as a synonym of a 'people', as "a named human population sharing a historical territory, common memories and myths of origin, a mass, standardized public culture, a common economy and territorial mobility, and common legal rights and duties for all members of the collectivity." Nationalism, that emerged in Western Europe and America in the late eighteenth century "was premised on the belief in a world of exclusive nations" and nationalists sought to attain and maintain a *unified*, *free*, *autonomous* nation endowed with a *distinctive individuality* (italics mine) (Smith, 1992: 60-61) Yet, the notions of nation and nationalism have a bad reputation regarding their definability. There are still, a few decades after the emergence of the concept, various competing definitions of and approaches to the concept of nation (Anderson, 2006: 5; Özkırımlı, 2005: 15).

Ethnicity, language, religion, territory, common history, common ancestry or common cultures are some of the objective markers; solidarity, self-awareness, loyalty and common will are some of the subjective markers most commonly used in the definition of nation (Özkırımlı, 2005 15, 17; Smith, 1991:15-17). There are problems with definitions both based on objective or subjective markers. Objective markers are insufficient, because there are nations which have religions, languages, ethnic groups more than one also there

are nations which share the same language or religion but not form a single nation. When it comes to subjective markers, solidarity, loyalty and self-awareness characterize not only a nation but many groups (Calhoun quoted in Özkırımlı, 2005: 19; Renan quoted in Özkırımlı, 2005:16).

Also the cultural and political aspects of the nation produce problems in the definition of nationalism- (Is nationalism cultural or political?). This distinction of cultural and political features is of course related to the question of nation-state as political aspect; and nation as a category of cultural identity. Some scholars have associated these distinctions with different types of nationalisms: 'ethnic' nationalism is associated to Eastern (variously labeled as cultural, collectivistic, organic, ethnic-based) and 'civic' nationalism is associated to Western (variously labeled as political, individualistic, voluntary) conceptions of nation (Özkırımlı, 2005: 20-25). This opposition is, as Bauman has asserted, between belonging by 'primordial assignment' or by 'choice'. But the word 'cultural' with which the Eastern model is defined entered our vocabulary as the antonym of 'nature', as "products, sediments or side-effects of *human choices"* (Bauman, 2006: 60). Even that distinction between Eastern and Western is itself problematic. For example, while "Latin Americans, whatever their ethnic heritages are geographically located in the western hemisphere, often speak a European tongue as their first language, and live in societies where European modes remain hegemonic"; "West" excludes Latin America (Shohat and Stam, 1997: 13). In this way, a nation is both cultural and political notion, and so nation and state are not two alternative type of nationhood. On the contrary, with Bauman's words "they are married" and indispensible. "One serves better the needs of the struggle for statehood, while the other services the 'nation-building' efforts of political state" (2006: 67). Consequently, each of these definitions, or categorizations of nations whether based on objective markers or subjective markers; whether takes the nation as a cultural phenomenon or political phenomenon, is not without problems as it is impossible to make clear borders between them and nations include all those aspects. Therefore the need emerges for an alternative definition beyond these distinctions.

In order to arrive at an alternative conceptualization of a nation and nationalism beyond those objective-subjective, cultural-political, ethnic-civic dichotomies, some writers such

as Hall, Calhoun, Finlayson, have conceptualized nationalism as a particular form of 'discourse' in Foucauldian sense (Özkırımlı, 2005: 29). According to this approach, "people live and experience through discourse", and nationalism is a particular way of seeing the world (discourse) that establishes for us frameworks that limit what can be experienced, even the meaning of experience and hence what can be said and how can be behaved Discursive form also shapes the meaning of objective or subjective markers and links the terms of nation, nation-state, and nationality (Calhoun quoted in Özkırımlı: 30-31; Özkırımlı, 2005: 29-30). So, as Özkırımlı argues (2005), nations are made by nationalisms and they exist when the members of nations identify themselves through the discourse of nationalism. Hence, different definitions of the nation are formed through categories within different discursive practices. According to discursive approach to the issue, the distinctions between different nation-al-isms are made of their changing historical and geographical contexts, rather than those dichotomies or ambiguities of nationalism.

In that sense, European conception of nation based on the rational state and the 'historic' territorial nation (Smith, 1991: 9) is constructed through modern nationalist discourse in certain conditions of modernity- the Enlightenment and industrial revolution. Zygmund Bauman's critical analysis of modernity provides for a clearer understanding of modern 'Western' experience of nation and nationalist discourse. Bauman states that modernity achieved its maturity with the growth of the Enlightenment and with the development of industrial society; and is associated with order, certainty, harmony, humanity, pure art, absolute truth. He argues that modern rulers and philosophers were foremost legislators; they found chaos; and to subdue it and substitute it with order, they tried to secure supremacy for an artificially designed order. Keeping order, that is making friends and enemies, demands "unity of the realm and security of its borders." For shaping boundaries clearly, the vital distinction between inside and outside has to be kept. In his Foucauldian argument, Bauman emphasizes that modern domination is the "power to divide, classify and allocate in thought and in practice" (Bauman quoted in Sarup, 2005: 5, 49). So, these borders - that may refer to territorial boundaries, political or religious perspectives, ancestry, linguistic or cultural traditions-, divisions and dichotomies are formed, naturalized and universalized within and through modern nationalist discourse. In this respect, dominant nationalist discourse operates *through institutions*; *dividing the world*

into 'us and 'them' and positing a homogenous and fixed identity on either side; *producing and legitimizing hierarchies*; *and naturalizing itself* (Özkırımlı, 2005: 32-33; Smith, 1991: 74). In this respect, unity, homogeneity, and continuity are the main premises upon which nationalism based for the constitution and maintaining the boundaries and unity.

Eventually objective – common history, ancestry, territorial borders etc.- and subjective – solidarity, loyalty etc.- markers, ethnic or Eastern or non-Western and civic or Western nationalisms, cultural and political borders which produce different definitions of the nation, are themselves produced in operations of nationalist discourse, and this may explain why they are insufficient for a complete definition. So, those markers themselves are temporal categories but not stable unities and natural facts. Consequently the idea of a common of history (time), territory (space), ancestry (roots and origins) -who created this history and lived in this territory- are all constructed for people to have an 'image' of nation to which they belong to.

2.3. National Identity as a Construction: *The Main Elements and Their Functions*

In the modernist image of the nation, it is nationalism that creates national identity. Nationalism is a modern phenomenon emerged in the eighteenth century Europe. Therefore the discourses that nationalism has aimed to attain and maintain derive from the philosophical, historical and anthropological discourses that emerged in that era (Smith, 1991: 74; Anderson, 2006: 19). Since modern philosophers and modern rulers, as Bauman has mentioned, struggled to secure the supremacy for a designed order and keeping this order by making enemies and friends; the discourse or language of this modern era is formed around the demands of unity of real and security of its border. So, unity and defining boundaries for its security may be accounted for the main national ideal; and the concept of identity as unity and centered subject, as a way of escaping "ambivalence" , was a function of this modern rulers' and philosophers' aim of securing order (Bauman quoted in Sarup, 2005:50).

At the simplest level, unity refers to unification of national territory. Territory is a central element to the construction of national identities. National identities define a definite social space within which members of the community must live and work, and demarcate

a historic territory to locate a community in time and space. That well-defined territories with which members of nation identify and to which they feel belong may be used as an instrument of classification to differentiate what is ours from others. Because without that distinction, 'belonging' would have lost its lustre (Bauman, 2006**:** 21, Smith, 1991: 9, 16). People and territory must belong to each other. But the earth in question must be the "historic" land, the "cradle" of our people, a land where "terrain and people have exerted mutual, and beneficial, influence over several generations (…) where 'our' sages, saints and heroes lived, worked, prayed and fought". So this "historic land" or "the homeland" becomes a repository of historic memories; and all this makes the homeland unique. This "territorialization of national identity" links people to the space "reproduced as national territory" Thus people often tend to think themselves "as being rooted in place and as deriving their identities from that rootedness" (Mallki quoted in Özkırımllı, 2005: 180-181; Smith, 1991: 9).

In this respect, national identities are conceptualized in terms of roots, ancestries, origins, developments, racial lines in relation to a defined territory. The idea of unique national territory, therefore, is associated to the unity that signifies social cohesion and political community, the kinship of members in the nation. Nation is depicted as one great family, the members as brothers and sisters of the *mother*land or *father*land, speaking their *mother*-tongue. This is because, Anderson shows, the familial relations are unchosen. As familial ties are unchosen and "natural", there is a sense of *disinterestedness* about these ties (italics mine). By assimilating it to family, skin-color and birth-era; nation-ness is depicted as "natural", "unchosen" and so "inevitable". In this way, the nation asserts its priority and "the family of nation overrides and replaces the individual's family but evokes similarly strong loyalties and vivid attachments" (Anderson, 2006: 143; Smith, 1991: 79). So national identity, "[u]nlike other identities that did not demand unequivocal allegiance and exclusive fidelity", would not recognize competition and it would tolerate other identities as would not be suspected of colliding with the priority of national loyalty (Bauman, 2006: 22). The family metaphor appears in political guise as "the union of fraternal citizens" (Smith, 1991: 76); and through the citizenship and the state exercises it legal or bureaucratic pressures on the family, using the metaphor of kinship. Hereby, the idea of a *patria*, a community of laws and institutions with a single will that will give expression to common political sentiments and purposes, functions in relation to the

territory. “Nation people defined as “a community of people obeying the same law and institution within a given territory” (Smith, 1991: 9).

The metaphor of kinship and the sites of collective memory that construct this metaphor are succeeded by using the symbols and ceremonials. The symbols and ceremonials – flags, national anthems, war memorials, ceremonies of remembrance of national dead, national monuments etc. - and the language (in vocabulary *mother*-land, *patria*), of the nation constitute the sites of collective memory and maintain the metaphor of kinship linking the people to the roots, to old and new generations, to heroic historical events. Because symbols embody the basic elements of nation, make them visible and possess the emotive collective qualities; and that symbolism of the nation asserts its priority (Smith, 1991: 779).

The basic elements of the nationalism that has been mentioned until now -the symbolism, language, territoriality, rootedness and other unity images of nationalist ideal for national identity- obviously show that nation and national identity is a historical idea. Historicity underlies all other elements of nation. Eric Hobsbawn has once observed that “What makes a nation is the past; what justifies one against others is the past and historians are the people who produce it” (Hobsbawn quoted in Özkırımlı, 2005: 183). So, the history of a nation is indeed a “construct” and “fiction” but still crucial. Every nation has its own story: its own heroes and heroines, its own ‘golden ages’, historic events and episodes etc. In and by these stories, national histories devote “as real … what is felt to unify community.” Thus, whatever works for the unity of community is “reframed” and presented as “‘facts’ outside of relations of time and space” (Marvin and Ingle quoted in Özkırımlı, 2005: 183). Particular sites selected by nationalist discourse to provide evidence of glorious past and to commemorate significant episodes in the nation’s history (Edensor quoted in Özkırımlı, 2005: 182). Those particular and selected historical episodes, events, and figures help to ground the historical territory, national heritage and origins, values and traditions. They are organized in a linear historicity excluding other possibilities and so, naturalized and presented as “a single truth” of the people.

As all those features of national identities shows, through a definite social space within which they live and work, quarantined and control over territorial resources, and the rationale for ideals of national autarchy, a historical land and ancestry, and common

values or symbols; national *belonging* gives a sense of and *continuity* that enables individuals to transcend the limitations of their own existence (italics mine) (Mac Comic quoted in Özkırımlı, 2005: 68). So the senses of continuity and belonging have great importance for maintaining of ancestral ties, symbolism, and historicity of a nation. Because they enable us to perceive our existence as belonging within continuity in time and space beyond our limited span of life. Another function of national identity that contributes to self-transcendence is related to the sense of belonging to a community: "Members of a constitutive community like the nation often view their self-esteem and well-being as affected by the success and failures of their individual fellow members and of the groups as a whole" (Özkırımlı, 2005: 69). So the achievements of the other members allow them to enjoy and identify themselves with qualities that they cannot develop in themselves. Therefore, all elements of national identity which are constructed for the purpose of the unity of community contribute to a sense of continuity and belonging; and mutually these senses contribute to the persistence of national identity: to give national symbols meaning outside time and space provides a social bond between individuals and classes by providing shared values; selected historical events are reframed for constructing a national history, and so national time and space. And in relation to this national time and space, the historical territory is defined with which individuals identify themselves as being "rooted" in that place

The idea of common national identity and belonging that shared values, successes and kinship ties give, also central to the point of recognition. For the concepts of identity that conceptualize identity in relation to constitutive 'other', our identification ourselves are in large measure determined by how others perceive us. Hence the membership of such groups as nation is an important identifying feature. Members of nations are conscious of their membership and regard it as a clue in interpreting their actions and reactions, their tastes and manner. In that sense national identity has a role for human flourishing (Margalit and Raz quoted in Özkıırımlı, 2005: 73). Consequently, national identities function as a means of defining and locating individual selves in the world through the formation of the collective personality and its distinctive culture. There are some functions such as territorial, political, self-definition, self-transcendence, continuity and belonging which are key to national identities and its persistence in modern life.

However, nationalist discourse is attacked because of the problematic dimensions of its key elements and their functions. These problems in fact stem from the nationalist claims on the unity, priority and inevitability of national identity for the aim of ambivalence-free community which have been argued in last few decades. Because, although national identities are presented as stable, unique, homogenous and having well-defined boundaries; there are many kinds of national self that present themselves in practice. Also, this assertion of priority seems to be opposed to the claims of 'freedom of choice' and 'equality' of democratic nation-states. On the contrary to these claims of equal rights, by privileging the majority, minority groups are marginalized in public sphere; and on the contrary to the claims of freedom of choice, the nation propounds its priority overriding other identities, by naturalizing itself. Because of this, nationalist discourse is attacked as logically contradictory, vague, shifting. Moreover, the nationalist ideal of identity has brought with it confusion and terror as it offers "purity" and narrow of, conflict-laden legitimation excluding others from the ranks of the "privileged" group (Sarup, 2005 131; Smith,1991: 17-18). So, the idea of homogeneity is deceptive, and has been undermined by the recent developments. The boundaries of the nation have begun ceaselessly to be contested by those ethnic, national and cultural groups who are not considered to be, or do not considered themselves to be, part of the officially defined nation.

2.4. Transformations of National Identity

As a result of enormous changes brought by the social and political developments of the last few decades that have been increasingly undermining the stability and homogeneity of national formation, the crisis of the nation-state and the nation has been declared in many works during the last decades (Özkırımlı, 2005:126). There are many buzzwords under which this transitional process is argued. Some of these buzzwords, such as 'information society', 'consumer society', indicate the emergence of a precisely new society; but most of them, namely 'postmodern', 'postcolonial', 'post national' or 'post-industrial', put forward the idea that the former period is about to close. On the other hand these buzzwords are criticized as, by implying the end of 'colonialism', 'nationalism', 'industrialism'; they shadow the 'new imperialism', 'new colonialism', the new ways of other practices of domination, and naturalize new discursive strategies of late capitalism (Harvey, 2010). For some writers, such as Lyotard, Jameson, Scot Lesh, post-modernism

is “cultural logic of late capitalism” (Kumar, 2001**:** 115). Or Paolo Poetogeshi ties his concept of postmodernism to ‘the age of information’ made by possible by ‘the new electronic technology’ (Kumar, 2001: 114). In this way, so that each of those buzzwords indicates interrelated developments in different areas (political, economical, cultural areas) which have transformed the “state structures, working conditions, interstate relations, collective subjectivity, cultural production, daily life, and relations between the self and the other” (Bauman, 2006: 5); and so the concept of national identity that asserts itself in the crisis of multi-nationalism.

In 20th century, after the experiments of concentration camps, militarism, world wars, nuclear threat and Hiroshima-Nagasaki, accompanied with Nietzsche’s effect and recognition of irrational forces by psychoanalysis (Harvey, 2010: 33, 44), universalist ideals of Enlightenment project- human freedom and happiness through the power of reason- was no more reliable. With the weakening belief in the ideal of Enlightenment (such as rationality, universal rights, morality and civilization), modernism that is grounded on those ideals experienced radical changes. In 1960s, counter movements arose against modernism, institutionalized power, states and other forms produced and grounded scientifically by the pressure of technical-bureaucratic rationality. The new groups began to fracture the traditional collectivities; and a new politics of identity emerged; each ethnic, national and cultural group as well as other disadvantaged groups such as women, gays, and lesbians valorized its own experience which had previously ignored. For some writers, during the events of 1968, it was understood more clearly that the traditional view of identity categories was inadequate. Minorities that have existed in all modern societies (created either by “large-scale immigration” or by successful resistance to the assimilation during nation-building process) (Poole quoted in Özkırımlı, 2005: 104) have begun to raise their voice and drawn attention to the ways in which the construction of the public sphere which pretends to be treating everyone as an equal, marginalize them and base on the majority culture (Sarup, 2005: 47, Özkırımlı, 2005). So, more and more people have asserted their difference. According to Harvey, movements of 1960s were cultural and political indicators of postmodernism whose premises were decentring forces such as temporality, fragmentation, heterogeneity, fluidity, discontinuity; those who proclaims multi-cultural, multi-ethnic society grounded on the postmodern emphasis on the absence of totalizing or centralizing force opposing to the

modernist premises of continuity, homogeneity, stability and unification (2010: 53). That has leaded us to rethink and re-conceptualize national identities in terms of destabilization and heterogeneity – and so, “diversity”, “differences”, “fluidity”, “fragmentation”. These developments are also related either to unequal developments stemming from Fordist-Keynesian system or the changes as solution to the deficiencies of that system.

Fordist-Keynesian system gained steadiness in post-war period due to the reorganized roles of actors (state, capital and labor organization), new industrial areas, internationalization policies and monopolistic and capitalist version of Enlightenment project in the wake of salvation and advancement of humanity. But beginning from middle 1960s this system began to lose its power and reliability because of the problems stemming from the long-term stable investments of capital which was preventing flexibility of projects; and solidness of stable consumer market which based on the supposition of steady growth (Harvey, 2010: 50, 162). Moreover, opposing to the promises of salvation from poverty, and ‘modernization’ claims in Third World, except some elites who were in collaboration with international capital, people were experiencing amply pressure and destruction of local cultures in exchange of small profits in living conditions and services. There weren’t equal possibilities to participate in the profits of Fordist-Keynesian system, and minorities were relatively getting poor and excluded. Economical inequalities were causing strong social movements triggered by social tension and exclusions. These movements coincided with the movements in 1960 and fragmentation of identities (Harvey, 2010:162-163).

Afterwards, 1970’s and 1980’s witnessed economical redeployment towards a more flexible system, globalization; and social and political adaptation process to that system. The foregrounding developments of globalization are new media, communication systems and information technologies, integration of global finance markets, global economy characterized by massive flow of money, expanding web of supranational institutions and intergovernmental organization, transnational bodies including multinational corporations, and deregulation of financial markets (Gurbeniu Holton quoted in Özkırımlı, 2005: 132). According to Armand Matterlart, globalization, in its common usage, indicates a worldwide integration of economical area and a general inclination in which the world is moving. The aim of that integration of world markets and

globalization of capital is to form a *Single Global Market.* In this respect, globalism means "interdependence" of contemporary states and societies (Matterlart quoted in Tutal, 2006: 23). However, as Nilgün Tutal states, albeit the declarations of single global market, integration process of the world; globalization indeed signifies the concentration of exchange among countries which are certain capitalist development poles; moreover, there are still some certain cities which are remaining to be the centre of global capital. So, profits and power accumulate in certain centers opposing to "decentralization" claims of technological determinism. All these facts and determinations show that, agents of globalism are not only international companies and organizations, but also those dominant countries who command the new global policies in those international organizations (2006: 22-23). Also, the new short-term work organization couldn't change radically the problems occurred in 1960s. Minorities, women, blacks, ethnic groups and other marginalized groups are still, in many cases more than before, repressed. For example, the new work organization encourages the exchange of low paid women labor and men labor which can't be laid off easily.

Therefore, nation-states whose sovereignty and cultural identities are destructed in exchange of small profits, nationalism is getting stronger. While national boundaries are challenged either by internationalization or by the movements of excluded groups; on the other hand national and ethnic identities are rediscovered and nationalism is rising in underdeveloped places where people need to protect local culture and cultural identities from destruction. Because, they can't participate freedoms and profits of globalization (Bauman, 2002). So, while national identities are a way of resistance against international forces or global powers that shape the rules of game, conversely they are resisted by minorities based on multicultural values. This situation shows the unequal effects of that process.

These developments seem to be contradictory. For Bauman (2002: 69), on the contrary, those seemingly opposite processes in late modern (or postmodern or global) age are indeed "mutually complementary processes", they are two sides of the same processes because their causes are identical. Geographic fluidity, short-term work organization and flexible consumption market, rising speed of communication through satellite communications, global flow of information and money make mobility and speed the most important value; but freedom to move is not equal. So, mobility is now the new

social stratification force. Because the mobility acquired by “people who invest” it (Bauman, 2002: 9).

As Bauman states, Harvey’s concept of “time-space compression” reflects the multidimensionality of the ongoing transformation process in terms of transformations of space and time (2002: 2). Harvey (2010) argues that on one side the rising speed of life becomes the most important value; on other side the spatial boundaries are diminished, a new event is disseminated. What has happened, for Harvey, is the “annihilation of space through time”. Key to this process is the temporality of products, fashion, production techniques, ideas and ideologies, working process, the deployment of new organizational forms and new technologies in products and parallel in exchange in consumption. However, the diminishing of the spatial obstacles does not mean that space is no more important. On the contrary, the significance of spatial characteristics is increasing; because these characteristics – resources, workforce, substructure- are important for capitalist investors in difficult conditions of competition during the times of crisis (Harver, 2010: 327-328). But, once the company moves elsewhere, employees are recruited the local population can’t follow it. Also, investors live behind their responsibilities to the employees and the consequences of their exploitation (Bauman, 2002: 8-10). In Bauman’s (2002: 9) words: “There is a new asymmetry emerging between extraterritorial nature of power and the continuing territoriality of the ‘whole life- ...’” So, this is a *restratification* process, and mobility and freedom to move is the new social stratification force. In this way, Harvey’s claim on the ‘annihilation of time through space’ is relevant to those who have the freedom to move, as spatial boundaries are not important to them they are living in ‘time’; but others who don’t have that freedom are living in ‘space’ (Bauman, 2002: 70, 88).Therefore, “what appears as globalization for some means localization for others; signaling a new freedom for some, upon many others it descends as an uninvited and cruel fate” (Bauman, 2002: 2). Alongside the global dimensions of business, finance, money and information flow, a ‘localizing’, space-fixing or localization process is activated. “Globalization divides as much as it unites; it divides as it unites – the causes of division being identical with those which promote the uniformity of globe” (Bauman, 2002: 2)

In this way, because of the unequal and multidimensional consequences of this process, opposing to the fluidity and temporality of values, national and ethnic identities are getting stronger in regions where people need to protect their local cultures. Because, most of people can't live in the extraterritorial global space in which the 'cosmopolitan' cultural elite resides. They are not as free as global elites to choice their identities in terms of speed life conditions of global age. In that sense, Bauman (2006: 96) claims that, even multiculturalism and cosmopolitanism can be experienced by those global elites. Because, the majority of the planet residents are fixed to the place of their birth; or some who wish to go elsewhere for a better life and conditions are can't easily pass the border.

Consequently, the case of polarization may be put the centre of the recent process. Integration and fragmentation, centralization and decentralization, globalization and localization, and internationalization and nationalization are coexisting. Transformation of state structures, working conditions, international relations, collectivities, cultural production, daily life, relations between the self and the other, our experience of time and space, have changed the role of national identities. Images, products, fashion, short term lifestyles, travelling possibilities and fast communication have diminished the spatial borders and have raised temporal identities. The rising speed of life has weakened the social bonds and transformed the social relations. The link between nation and state has loosened. (Waters quoted in Özkırımlı, 2005: 13, 69) and that has led to the formation to de-territorialized identities. National borders and sovereignty of nation-state are challenged both internationalism and minority groups. Economic rights are now out of state's hands, such political rights as states may offer are limited, and the individual duty and social rights are replaced by duty of self-care and one-upmanship (Bauman, 2006: 28). Loyalty and solidarity are not as important as they were. Territorial, historical and communitarian aspects of national identities whose functions was to provide people the sense of belonging, self-transcendence and escaping from 'ambivalence' by means of the identities; are no more "the natural depository of people's trust" (Bauman, 2006: 45).

National identities are not as 'natural' as they used to be. As mentioned under the previous titles, national identities are constructs, and their main elements such as a well-defined historical territory, common values, history, and symbols, myths, national stories or heroes that produce common values and link people to the ancestries function to

produce and maintain the sense of belonging, continuity and unity. These elements were taken for granted. However, the recent developments in the perception of time and space have transformed the perception of these elements. Identity and national identities have lost the social anchors that made it look natural and unique. Nation-states, institutions, historical traditions, events and heroes, even common will have been losing their former gravity. It is getting difficult for people to identify with the historical heroes. The common "goals of creating an administrative economy, a repressive apparatus capable of waging war, and a sense of belonging that glosses over class conflicts are being replaced by local affiliations and loyalties on the one hand, and on the other, are being rendered obsolete by the international realities of multinational corporations- and telecommunications industry" (Brennan, 2002: 45) 'Grand Narrative' of the nation is no more attractive to give the sense of identity and to order the sense of 'ambivalence'. In other words, as Bauman says, the fictive quality of national identities is being more recognized in the present age.

Not surprisingly, from the 1980s onwards, the incline among scholars on the fictive nature of the nation has gained momentum with the seminal works of Benedict Anderson *Imaginned Communties* (2006) and Ernest Gellner *Nations and Nationalism* (2008). They draw attention, in their own ways, to the "imagined" or fictive nature of the nation and to the relations between narratives and the ways how the elements of a nation- such as territory, ancestry, history, symbols, language, and religion- are constructed as unity through narrative force.

2.5. 'Nation as Narration': *Construction of National Imaginary through Narrative*

The idea that nations are invented has become more widely recognized in the rush of research following the war. The fictional uses of 'nation' and 'nationalism', especially in Third World fiction after the Second World War is most pronounced. For national solidarity is being replaced by international values, the fictional quality of national identity is getting more proclaimed. As Brennan indicates, the fictional 'uses' should be understood both in a personal sense – 'belonging', 'bordering', and 'commitment'- and as the *institutional* uses of fiction in nationalist movements itself. Whereas it is not possible to make clear distinctions between these senses especially in the present age, following

some writers, as it will be argued, it may be concluded that it is but this ambiguity of the distinctions between personal and institutional senses which gives the nation's narrative and psychological force. Moreover, as 'nation' is recognized as 'discursive practice' in Foucauldian sense; as well as the imaginative vision, the political structure of nation-formation is now consciously built process- as in Third World fiction (Brennan, 2002: 47-48).

According to the fictional use of nation, beliefs about the origins and evolution of nations often take form in the form of stories and myths. In his seminal work *Imagined Communities,* Benedict Anderson (2006: 6) suggests that a nation, which is quintessentially modern phenomenon created by nationalism, is an "imagined community". The dissemination of values and memories created by the myths shape the imaginary world of the members of a nation by linking a person to people in the past, with others in the future, and with people elsewhere right now without knowing who they are or whether they are there or not. In this way, Anderson suggests that the modern nation is a matter of *simultaneity* with each member of the imagined community precisely able to imagine him/herself as one among many, right here, right now (2006: 24)

This is simultaneity-along-time which is *horizontal* in contrast to the non-rational and divine simultaneity of monarchical structures (simultaneity-beyond-time) receding the modern nation, is largely enabled by the advent of modern print languages, and given expression by novels and newspapers. (Anderson: 2006: 24) 'Print-capitalism', for Anderson, created the conditions where people could begin to think themselves as a nation. The novel's imagined world enabled multitudinous actions occurring simultaneously within a single community filled with "calendrical coincidences" and "traverse cross-time" (Anderson quoted in Brennan, 2002: 52) and the newspaper clearly has a literal simultaneity, with millions of people in any nation reading the same stories in the same language, on the same day and at the same time (Anderson, 2006: 24) Anderson suggests that this *calendrical* element of the nation is important: "The idea of a sociological organism moving calendrically through homogeneous, empty time is a precise analogue of the idea of the nation, which is also conceived as a solid community moving steadily down (or up) history" (2006: 26). So, as well as nation-space which gives a sense of membership of a community that shares common experiences in the same place; nation-time through which nation-life and common history progress, old and new

generations are bind in the imagination of modern nation providing continuity of permanence over time, are inseparable from the forms of fiction.

Shohat and Stam (1997:2-3), in their study *Unthinking Eurocenstrism*, have contributed to this line of argument by shaping the European-derived characteristic of America and the integration of European and American dominance as "Western" civilization, the domination of "Euro-American" narrative and its intellectually debilitating effects on comprehending not only modern media but also modern subjectivities. They indicated to the central role of European colonialism within capitalist modernity, naturalization and universalization of European norms. According to Shohat and Stam European discourse that rationalize and naturalize its hierarchical relations projects a linear historical trajectory leading from classical Greece constructed as "pure," "Western," and "democratic" to the metropolitan capitals of Europe and the US wish renders history as a sequence of empires; minimizes the West's oppressive practices by regarding them as contingent, accidental and exceptional; appropriates the cultural and material production of non-European while denying their achievements. Consequently, Shohat and Stam bring to light the fictitious structure of European thought and identity and criticizes this fiction as being asymmetrical for some national imaginaries.

In fact, the political tasks of modern nationalism and the participation of literature in the nation-formation are mutually complementary: "... the political tasks of modern nationalism directed the course of literature, leading through the Romantic concepts of 'folk character' and 'national language' to the (largely illusionary) divisions of literature into distinct 'national literatures'. ... literature participated in the formation of nations through the creation of 'national print media'- the newspaper and the novel" (Brenan 2002, 48). So, the rise of modern nation in Europe in the late eighteenth and the early nineteenth centuries is coincides with the forms and subjects of imaginative narrative. Prior to cinema, the novel and the newspaper fostered imagined communities through their integrative relations to time and space. However, although nationalist discourse narrates the nation in the modern totalities, it is claimed that modern nation is indeed a matter of double narrative operation, or "ambivalence"; and this ambivalence is seen in the intensification of the narrative synchrony as a graphically visible position in space.

This synchrony is a narrative struggle to surmount double-time of the nation. In other words, the visualization of the nation's presence is a narrative struggle.

Anderson suggests on this issue that, although the nation-state is historically specific and relatively recent, nations themselves always have an air of *ahistorical* permanence: "If nation-states are widely conceded to be "new" and "historical," the nations to which they give political expression always loom out of an immemorial past, and, still more important, glide into a limitless future" (Anderson, 2006: 11). James Snead (2002: 235-236), similarly, draws attention to the doubleness that underlies the linear understanding of time of the progressive conception of Western European history- from primitive to modern. According to him, this linear and progressive historical time appraises non-western cultures as "potential and primitive versions of European society" and universalizes this understanding as the movement of global cultural development. However, this flattening understanding model of linear improvement tends to undermine itself; because the idea of non-western as a potential and primitive of what western brought to maturity follows that "potency, primacy and originality themselves represent radically regenerative attributes that the mature post-Enlightenment west has already lost. Linearity, then, might easily imply decay as progress." Consequently, the need and a wish rose for modern Europe to return to primal roots, but this return was inconsistent with the claims to 'newness' and 'progress'. Snead's indication to the paradox of linear and progressive understanding of time which raises the need to include the primitive within imperial hoard of western European culture intersects with Anderson's conception of nation as being simultaneously "new" and "historical", and thus looms out of an immemorial past and limitless future. Also, Ernest Gellner's paradoxical point that the historical necessity of the idea of the nation as a social cohesion opposes to the historically arbitrary and accidental signs, symbols, cultural shreds and patches (Gellner quoted in Bhabha, 2002: 293); Edward Said's concept of "worldliness" where "sensuous particularity as well historical contingency … exist at the same level of surface particularity as the textual contingency itself'" (Said quoted in Bhaba, 2002: 292) and Bhabha's emphasizes - in reference to Gellner, Anderson and Said- on the ambivalent temporalities of double-time in writing the nation resisting to the unitary image of the nation all support and contribute to this line of argument. Bhabha (2002, 293) states that the metaphoric movement of imagined communities in fact requires a doubleness that is a

temporality between the cultural formations and social processes without a 'centred' logic. In this sense, nation people is a cutting edge between the totalizing powers of the social and the forces that signify the mode specific address to unequal interests and identities within the population. Therefore, there is a split between the continuist, accumulative temporality of the pedagogical, and the repetitious, recursive strategy of the performative.:

> "..the people are historical 'objects' of a nationalist pedagogy, giving the discourse an authority that is based on the pregiven or constituted historical origin or event; the people are also the 'subjects' of a process of signification that must erase any prior or originary presence of the nation-people to demonstrate the prodigious, living principle of the people as that continual process by which the national life is redeemed and signified as repeating and reproductive process. The scraps, patches, and rags of daily life must be repeatedly turned into the signs of a national culture, while the very act of the narrative performance interpellates a growing circle of national subjects." (Bhabha, 2002: 297)

So, while historians focused on the origins of the nation, and political theorists possessed of the modern totalities of nation, as Bhabha states, it is that double-time, ambivalence or the impossible unity of the nation which gives the nation its narrative and psychological force (2002: 294). This enacts the problematic boundaries of modernism which is struggled through the unification force of nation. If we compare the grand narrative time of nation to the changing narrative of postmodern age, we see that while the former function to construct grand heroic narrative of modern nation, the fragmentation effect of the latter has made the grand narratives unreliable. In other words, the underlying double-time or ambivalence of the narrative of nation have become visible.

3. CONSTRUCTION OF NATIONAL IDENTITY AND CINEMATIC NARRATION

3.1. Cinematic Construction of National Identity as Unity

In the early days of cinema, when narrative codes of cinema such as continuity editing, *mise en scen* were not yet discovered; films were individual 'tableux' shots, each one constituting a separate scene (Pam, 1997: 208-209). Cinema has coincided with the imperial aims, and so nationalist discourse as imperialism is a practice of nationalism (Hayward, 2009: 90). Europe had control over "alien" territory and hosts of subjugated people. They did not remain confined to Europe territory, the camera was used to "explore" new geographical, archeological, and ethnographic territories; visiting natural and human "wonders" (the Nile, the Taj Mahal) and unearthed buried civilizations. In this sense, filmmakers, like photographers, were attracted to the images of trains and ships, engines of empire that delivered raw materials from interiors of Asia, Africa, and the Americas into Europe (Shohat and Stam, 1997:104). And, "on the very same ships and railroads that carried raw materials and agricultural products to Europe and the US", writes Ana Lopez, "Lumiere and Edison cameramen returned with fascinating views of exotic lands, peoples and their customs (Lopez, 2008: 209). "Cinema in this sense prolonged the museological project of gathering three-dimensional archeological, ethnographic, botanical and zoological objects in the metropolis" (Shohat and Stam, 1997: 106). In this regard, that "explorer" discourse of cinema of Western - anthropological, geographical and archeological travels- was related to scientific discourse as the origins of cinema in Western science which in fact meant both the filmic exhibition of both cinema and the exhibition of Western triumph. That is also traceable to both "high" culture of science and literature and "low" culture of side shadows and nickelodeons. "Unlike the more auratic and "inaccessible" elite arts and sciences, a popularizing cinema could plunge spectators into the midst of non-European worlds, letting them see and feel "strange" civilizations…" (Shohat and Stam, 1997: 105-106). By means of the "spatially mobilized" visauality, drawing line between 'travelling' and 'travelled upon', these films were constructing a "spatial dominance" and giving a sense of local and self, internal and external, we and they in relation to that spatiality. From the mid 19th century, the latter phase of the modern nation, one of the most sustained periods of mass migration was witnessed within the West, and colonial expansion in the east. So

the nationalist inclusion-exclusion while integrated the immigrants filling the void left in the uprooting of communities and kin through national belonging; yet West excluded colonized as 'abject', 'irrational', and 'strange' (Bhabha, 2002: 291; Shohat and Stam, 1997: 104, 108).

In colonized countries, the appeal of cinematic attraction was first of all the appeal of the other and the shock of difference, simultaneously desired and delightful experience but also ambivalent and anxious (Lopez, 2008: 213). In Latin America, for example, with its vistas of sophisticated modern cities and customs, the imported films could produce the accessible experience of globality among the urban citizens. But, while "the cinema fed the national self-confidence that its own modernity was 'in progresses by enabling viewers to share and participate in the experience of modernity as developed elsewhere", on the other hand, the national subject had to assume the position of spectators and become voyeurs of, rather than participants in, modernity (Lopez, 2008: 213). Therefore, "the earliest Latin American films rearticulated the parameters of modernity as cinematically experienced elsewhere, while simultaneously enabling viewers to participate whatever form of that modernity were available locally" (Lopez, 2008: 213-214). Some of these films resonated with the technological and other changes related to modernism and echoed the intersection of cinema and modernity in Western, at the same time displaying the desire to identify 'attractions' (filmed in early 'cinema of attractions') locally to utilize the both sides of incipient modernity. For example, in response to the great impact of the Lumieres' *Arrival of a Train at the Station* (1895), "local filmmakers sought in the developed and/or developing national railroad an equivalent symbol and duplication of the amazement produced by the French Film" (in Buenos Aires *El Diario* (1986); in Brazil *Arrival of a Streetcar and Streetcar Line* (1897) by Vittoro de Maio etc.) (Lopez, 2008: 214). So, the complex cinematic images of distance and otherness problematised the tensions between local and distance, self and other, foreign and indigenous, the national and the international aspirations. Once the narrative possibilities of cinema were developed, cinema ensured new possibilities for the temporal and spatial construction.

During the 1920s, apart from some refinements, a particular set of cinematic codes to be dominate classical narrative were in more or less in place. The narrative codes of

‘classical Hollywood narrative’ were complete in the 1930s. The main features of classical narrative codes could be said to be consist of, *misé en scene*, framing and continuity editing through which coherent narrative space and time are set up and fictional characters individuated. The main structural features of classical narrative are: linearity of step-by step development of story organized in cause-effect relations, enigma-resolution structure of the story, and a fictional central character as a ‘hero’ represented as individual with certain personality, desires, traits; and through whose actions events are propelled towards final narrative resolution. These narrative codes and coherence structure are governed by verisimilitude, rather than documentary-style realism (Pam, 1997: 212). By the 1930s and 1940s classical narrative had become dominant and its cultural ascendancy was complete. Coherence structure of classical narrative has coincided with the aims of nationalist discourse that establish one dominant national history, a singular truth, and national identity.

D.W. Griffith’s *Birth of a Nation* (1915), is not only a landmark as pioneer of cinematic codes and narrative structure, but also the very example of American triumph narrative, with coalesce of its narrative into the ‘racism’. “As we would expect of a triumphal narrative, an encircling force is needed over which the forces of righteousness can triumph” apparently justifying all forms of physical violence (Martin-Jones, 2006: 126). In a typical colonial inversion, this negative force is provided by the film’s racist representation of African Americans. What is important about film for this discussion is the much analyzed way in which its closing sequence uses cross cutting to unify the spaces through which the Klan ride, as the editing reduces the space of the nation to one unified domain of Klan rule. Through this process the physical actions of the Klan members become capable of to change the situation and bring about the final resolution, which is the triumph of white man, to the beginning problem of African American lawless. “[T]hese sequences illustrate the return of a singular history that controls and subdues chaotic the resurgence of America’s occluded, colonial pasts during the Reconstruction and post-Reconstruction eras” (Martin-Jones, 2006: 126). On the other hand, in colonized countries, new narrative possibilities of cinema were also linked with nation-building and ‘naturalization’ of the national.

In Latin America, as the narrative possibilities of cinema developed, narratives required looking at the contradictions of modernization process at a national level. Most of the earliest successful Latin American "narratives" were involving patriotic themes (Lopez, 2008: 220). The city-countryside dialectic that was central to Latin American modernity was addressed in the film narratives. Lopez analyses that the pre-classical narrative of Humberto Cairo's *Nobleza gaucha (Gaucha Nobility*) (1915) developed a narrative-nationalist impetus. Lopez indicates that this film clearly exemplifies the nationalist sentiments and contradictions of this period and was perhaps the first developing the city-countryside dialectic:

> "The intertitles cite the great Argentine epic poem *Martin Fierro* to recount the story of a courageous gaucho who saves his beautiful girlfriend from the evil clutches of a ranch owner who abducted her to his palatial city mansion. The ranch owner falsely accuses the gaucho of the theft but dies when he falls off a cliff while being chased by the hero on horseback. Skillfully filmed –with well-placed close-ups, elegant lighting and diverse camera movements including tracking shots from trains and streetcars - and acted naturalistically, the storyline allows Cairo to focus on the always appealing folklore of the countryside (songs, ranhos, gauchos and barbecues), as well as the modernity of the city: shots of Constition Aveneue, Avenida de Mayo, Congress, the Amrenonville station and even night-time urban illuminations … Nobleza's exploration of the crisis in national identity was generated by the conflict between traditional experiences and values and the internationalization endemic to modernity" (Lopez, 2008: 220)

In many other Latin American countries, films argued the conflicts between traditional rural ways as well as modern city with it foreign immigrants and technologies. (Lopez, 2008: 221) Lopez analyzes shows the importance of cinema in discussing the modernity and in nationalization. These comedies try to shape the boundaries of national identity by historicizing, including and excluding. Throughout these comedies the traditional/rural is depicted nostalgically belonging to past, while the modernity of the metropolis is naturalized and nationalized as inevitable. The important point that Lopez indicates is that "the cinema captured and accompanied the vertiginous modernization of urban sectors, as well as the simultaneous inertia of other zones and territories" (2008: 221-222). That is important point as it shows how different modernization process presents different inclusion/exclusion practices, and how the national and international or the inside and the

outside is constructed in the repressed nation. The rising mobility of the modern life made the modernization problematic in the colonized countries. This indicated the differences between inclusion/exclusion practices. In India example, while there was no official recognition of Bombay cinema as a cultural organ of the Indian nation-state beside the classical arts, historians of Indian cinema have associated it with a nation-building agenda, a cultural and ideological space where forms of Indiannes were constructed in opposition to British domination. And, the mainstream cinema had developed strategies for managing tensions within Indian society. In particular, its self-imposed ideological task has been to incorporate various others into the body politic (Charavarty, 2009: 223)

We see that cinema was key agent for nationalism and early cinema contributed to the construction of nationalistic discourses of modernity; its territorial, historical and communal unification through inclusion/exclusion mechanism. That mechanism has had two tense aspects, one is looking to inward and the other one is looking outward: integration of internal other, exclusion of external other. The unifying mechanism of film narrative as coherent, that has balanced between the tension of those two aspects, has functioned with the constant dispersion/containment or repressing process. The national memory/history and space (historical territory) is constructed through that process. Griffith's racist construction of history repress and integrate the dispersion; the traditional/rural figured as a cultural remnant being willed into history, or impersonation in Indian films exemplifies that constant reconstruction of nation through dispersion/containment. In other words, as Hayward states, these practices occur not between two nations (colonizer and colonized) but also within a nation (Hayward, 2009: 96). That dispersion/containment or fragmentation/repression (Rosen, 2006:17) has been in force for the integration of all fragments, gender, race, sub-nations. In this way, historical events framed and integrated into a single linear national historical time through films which work to provide a historical map of the national past/old in order to bind spectator to the present/new.

According to Noel Carroll and Sally Banes, Sergei Eisenstein's *The Old and the New* (1929) offers a counterpoint to the imagination of nation retrospectively with their narrative imaging the nation prospectively. Soviet films are crucial examples for the 'cinematic nation-building' as unity, and as Carroll and Banes mentions, there are certain

films of the 1920s that consolidate a tradition for the new nation, commemorating its revolutionary founding in historical spectacles -*End of Petersburg* (1927), *October* (1927) . Eisenstein's *the Old and the New* primarily imagines the future of the Soviet Union, rather than looking to the past. Eisenstein envisions the future Soviet Union in *The Old and the New* as a nation in which agriculture and industry, the countryside and the city are co-ordinate reconciling a division between town and country intensified by the rise of capitalism, that is Marx and Engels noted (Caroll and Banes, 2009: 121). Intellectual montage plays important role for cinematic nation-building in *The Old and the New* suggesting "impossible causal relations by juxtaposing shots of local agricultural activities and far-off industrialization" (Caroll and Banes: 2009: 124). Throughout the film, Eisenstein uses montage-in-the-single-shot and editing in order to visualize Soviet economic policy. Eisenstein also forms the relationship between agriculture and industry, between countryside and city correlating the experience of Marfa Lapkina with the collectivization process "in a case study that illustrates 'what is to be done'." By Eisenstein's editing and titling, Marfa becomes symbol of collectivty. In this way, Eisenstein makes an undifferentiated group of peasants to "one of many". Marfa is a brave and fearless woman. She relies on her own experiences when she understanded and recognized the way to overcome poverty: Soviet socialist model of collectivization and "forging a *smychka* (union) between peasant and proletarian, farming and industry unification of peasant and proletarian, farming and industry." Her political consciousness is depicted as exemplary for the nation (Caroll and Banes: 2009: 127-130). Caroll and Banes finds resemblances between Marfa's story and a traditional Russian fairy tale. According to them this is Eisenstein's deliberate chose to make the audience feeling familiar to the story. However, they states that despite this strategy, Eisenstein's primary interest was not "assimilating the past to the present, but rather the present to the future." (2009: 129, 133) Burch and Banes' analyses show how the nation-people constructed as 'one' unity through film image and narration. At a time of rising fascist treat and failing Soviet foreign policy, Eisenstein marked the official return to a Russian nationalism. The heroisation of the Russian prince Alexander Nevsky makes visible "the open traditions of Russian nobility, generosity and courage, in contrast to the dark menace and destructive brutality of the (Western) Teutonic Knights "(Smith, 2009: 50). That changing narrative construction of nation shows simultaneously the shifting meaning of national and

international and its integration to national history to regain the unity. Soviet films are important for 'cinematic nation-building'. Because, with different usage of narrative codes, they are not only the early examples of avant-garde cinema and modernization process of cinema, but also examples of cinematic nation-building through non-classical form.

In that sense, while coherence structure of classical narrative has coincided with the aims of nationalist discourse that establish one dominant national history and a singular truth, it is not the only narrative to provide that unity. As a counter-narrative to Hollywood and American culture, Soviet films are still national-ist and international-ist. The meaning of national and international is consolidated as well as reconstructed integrating the new developments, threats and fragments. That is in fact match with the H.Bhabha's conception of nation as 'double narrative' underlying the historicity of nation. As narrative of nation is reconstructed including 'the new', it simultaneously erase 'the old'; and so, it is simultaneously historical and ahistorical. The new historical, social and political context of post-war period accompanied by the new filmmaking practices were subjected to that integration.

3.2. Modern Narration and Nation: *Fragmented Narrative of National Identity*

The first modern directors, such as German Expressionists and Soviet directors, who sought to find out the artistic potential of cinema didn't criticized the classical narrative of Hollywood or American Cinema, on the contrary they admired popular narrative as it discovered or created the narrative potential peculiar to cinema. The classical narrative for them was not opposed to the practice of cinema as art. According to Kovacs, there was no art tradition of cinema for cinema to modernize itself, and for discovering the artistic potential of cinema; so, two other ways were available for this aim: to appropriate the modernist movements in other arts, or to predispose cinema to national cultural heritage. In this way, early modernism was thinking of cinema on the artistic and cultural traditions outside cinema. German Expressionism was the first occurrence of this type of modernism in cinema (Kovacs, 2010 16-17). However, although they were not against the classical narrative, the films of those modern directors were 'counter' narrative to Hollywood. Because, as Burch has said while a film narrative is mainstream in one nation, it is art film in other (Burch quoted in Rosen, 2008: 22). The term 'classic' cinema

was began to used in the early 1920s, not meaning an opposition to modernism, rather indicating the technical and narrative capacity of film. (Kovacs, 2010: 21)

The distinction of 'classical' and 'modern' was indeed the result of World War II. In the late modernism, 1940s and early 1950s, that distinction was prominently used to make difference between new tendencies in film-making (Kovacs, 2010: 21), such as Italian-Neo Realism, *Auteur* cinema, New Wave. Aesthetic and narrative features of Italian-Neo Realism loosened the classic narrative structure. In Neo-Realist films, characters stroll through many places which have an ontological or a psychological meaning. In that narrative, it is not the point what happen to the character, but what the character sees and feels there. Their strolling in fact not aimless, they have a particular aim; but narrative structure does not constructed on whether the character will reach her/his goal. Rather, it is the process of strolling that is narrated, during which the character witness passively to the present situation, and yet, that process could be lead to the stimulation of the character's mood for action. So, that narrative structure fragmented the classical narrative structure. Despite its loosening narrative, Neo-Realist narrative was an effort, a struggle to reconstruct nation. It was the outcome of the Second World War and the defeat of Italian and German fascism. Industrially, the conditions for the neo-realist cinema were provided by the economic breakdown that followed the allied invasion and the fall of the Mussolini regime in 1943-1945. Aesthetic and narrative features of Italian-Neo Realism were created in this traumatic transformation of society and economical deprivation conditions loosened the classic narrative structure (Pam, 1997: 36). Yet, these narrative codes were followed by many collective and individual filmmaking practices. French *auteurs* retooled Neo-Realist style for their own aims. *Auteur* debate is also important for discussing the effect dispersive individual films on the coherence of national cinema.

Auteur cinema defended the autonomy of film directors from the aesthetic and technical restrictions of film industry, and the notion of individual artist as primary source of meaning in film (Pam, 1997: 120). So, the question for those modern directors in late modernism was the director's aspiration and struggle for autonomy from the aesthetic and technical restrictions of industry; in other words the replacement of the dominance of industrial, commercial and artistic conventions with the dominance of *auteur*'s personality. It was not important for *auteurs* what a film narrate or which narrative codes

is used, the important point was ‘who’ have narrated a film. It was not an exaltation of a director’s style, it was desire, exaltation or admire to ‘freeness’ of director, no matter what is her/his style. Therefore, they admired the American directors like Alfred Hitchcock, Orson Welles, Howard Hawks and John Ford. The struggle of Orson Welles with American film industry was a model for French *auteurs*. That individualism associated with the national film movement ‘French New Wave’. There was no specific measure or rule of filmmaking, the measure was the freeness of director from traditional aesthetic. The individualism of *auteur* theory might be said to be threaten the coherence of ‘national’ boundaries, and national cinema. In fact, their fragmented style was a response to a cohesiveness of French cinema. In this respect they affected many directors from other countries. On the other hand, the existentialist-influenced ‘universal’ humanism of much 1960s art cinema (Bergman, Antonioni, Resnais) shared a Western individualism with achieving heroes of Hollywood who resolve plots within the global capitalist terms of a US world view (Crofts, 2008: 47). So, while they were against national industrial and artistic traditions, some of their films were made with state subversion. As national identities are constantly re/constructed integrating the fragments and novelties, individualistic narrative styles of *auteurs* are reconciled as the ‘high’ French cinema culture, and even those films have been brands of the national cinema in the international festival and market. Similarly, in India, regionalist films of the authors like Satyajit Ray and Mrinal Sen who “made films in their own language and sought audiences in their native states, encouraging the development of cinematic consciousness that would override ‘the cheap’ tastes inculcated by the popular all-India film”, were seen as promoting broader aims of a pluralist national culture (Chakravarty, 2009: 229).

After all, the modern narrative forms were giving a different, fragmented image of national identity through the narrative features like open-ended narrative, non linear editing, voids in the causation chain of structure, aimless characters whose past and identity is unknown. As Soviet example shows, national unity is constructed not necessarily classical narrative. Moreover, the ‘modern’ and ‘classical’ forms should be indistinguishable in some cases. However, those films were differing with their construction of history, space and non-heroic characterization. Insofar as the reconstruction of nation through containment and repression of the ‘new’, filmmakers as individuals reconstruct themselves as they integrated into the dominant identity and

narrative. The narrative style of a director change as they entered into new social, political and historical constellations. So, individuals and national identity are reconstructed constantly in a mutual inclusion/exclusion, fragmentation/unification process.

The social and political developments such as 1968 movements, labourist movements and strikes in Poland, racism in America, Vietnam War, radical political reforms in Soviet Union that lead to the invasion of Czechoslovakia influenced the cinema toward politicalization (Kovacs, 2010: 370, 375). On the other hand, cinema had gain currency as a cultural form and traditions which would be attacked to for their 'classical' or 'conservative' character. Consequently, modern cinema's tendency in the early 1960s which was to reproduce the 'reality' in accordance with subjective, individual experiment turned into the desire for reproducing the 'reality' understanding itself (Kovacs, 2010: 370). In other words, the taken for granted understanding of reality began to be problematized. So, in this period, on the contrary to the subjective or instinctual attitude of the former period, film-making style was more ideological. In this context, in post-68, *Cahiers,* reformulated its position on authorship and produced a programme of work which would approach cinema as ideological system. Arguing the re-theorization of Marxist theory (especially Louis Althusser' concept of the dominance of the ruling ideology as a result of the struggle between different ideologies), they criticized the narrative codes of Hollywood as carrier of prevailing, false, distorting ideology. They criticized the classical narrative from within that narrative by their artistic narrative films. But to many in post-68 France, beyond these 'radical readings' of Hollywood texts (looking at the texts for the way in which it criticized the dominant ideology); what was needed was not simply a deconstruction of the texts, but also a fundamental restructuring of the industrial system for a new cinema to emerge within that system, not only political in content, but 'made politically'. This refusal of the industrial system and hierarchical methods was accompanied by the rejection of individual, self-reflexive authorship (Pam, 1997: 189, 192, 196). So, cinema was used as a direct means of ideological, social or political struggle. However, the meaning of the political was changing, as well.

In fact, ideological usage of cinema was not new as there were examples of Soviet directors or Nazi propaganda films for instance which made films in the name of 'party', 'nation' or 'proletarian dictatorship'; but this time a different viewpoint was in place.

Because while we say that individualism of the former age yielded the social and ideological practice, political activism of cinema in so-called period was individual auteur practice (Kovacs, 2010). Because, the conventional ways of representation were being disapproved associating to the changing sense of received reality; but the new sense of reality was not formulated in concrete social and economical facts as was in the period of Neo-Realism. Therefore the received, changing and changed sense of reality varied for individuals and societies. In this condition, what a film director should do was to set forth her/his own imaginary or ideology about the emerging reality (Kovacs, 2010: 375). In that time, auteur was not only the creator or possessor of an art product, but also the creator of a reality (ideological and mythological) of the world whether real or imaginary, and that reality was not aimed at to be unique reality. The world that a director created must not to be real meaning empiric experiment (Kovacs, 2010: 376). That fragmentation of reality was a treat for the single truth of national identity. So, while the regionalism of art films made in 1960s India were not seen as threat but a broader aim of pluralism; 1975 made mainstream film *Garm Hawa* (*Hot Winds*) that dealt with partition, its effects on an Muslim household and the dilemmas underlying the regional/national dialectic, was put under national jurisdiction (Chakravarty, 2009: 229).

In other words; towards the late 1970s, there was a proliferation of reality and ideological practices in relation to the historical context. While more national cinema was gaining international fame, on the other hand the meaning of international and national was changing. Therefore, after 1980s, as well as the heterogeneous tendency stemmed from the increasing of identities and difference of realities, there was also increasing homogenisation stemmed from the 'globalisation' or 'internationalization' of cinema. Not only do regional and diasporic cinema production challenge notions of national cinema as would-be autonomous cultural business. And in this process, we see that the concept of identity was gaining political moment and was being questioned in relation to the changing understanding of reality, politics, nation and collectivity.

3.3. Cinematic Construction of National Identity in 'Post-National' Era

Cinematic narrative has been part of the nation-building process beginning from the Lumiere's shorts and that cinematic nation-building process have shaped and been shaped

by the tensions between the individual, the national and the international, foreign influences and local culture. The meaning of each side of these tensions has changed as they entered new sets of cultural constellations. Towards the 20th, they even changed more drastically in relation to the shifting boundaries of the nation (-state). The 'plurality' or 'multitude' of post-modern culture is accompanied by the unification forces of globalization or 'internationalization'. In that sense, while globalization "evoke an image of Hollywood films as conquering every corner of the global film market and in the process, homogenizing (film culture) the world over", simultaneously, "globalization can also be understood as a process whereby heterogeneities and differences multiply" (Yoshimoto, 2008: 257).

Regarding the blurring of national identity, the foregrounding tendencies in narrating the nation could be said to be consisting of the fragmented narratives in Hollywood, the revision of triumphal narratives, and the 'accented' films which de-territorialize the national boundaries. The critical feature of narrative has been blurred, because narrative-codes of counter-cinema have been included by the dominant filmmaking. Therefore, while the fragmented narrative structure and codes of modern cinema is used, the critical effect and meaning of that narrative have been effaced.

For example, Oliver Stone's construction of national history in *JFK* (1991) exemplifies the usage of fragmented style in the dominant mainstream cinema. *JFK* seems to blur the distinction between fact and fiction by treating an historical event (the assassination of President John F. Kennedy) as if there were no limits to what could legitimately be said about it (White, 1996: 19). Therefore the historical reality is brought under question in the film. All the different possibilities about the assassination given through documentary records are presented as if they were equally "historical", and "real". Its fragmentary narrative form can be seen as an expression of national narrative in disorder, the historical narrative that gives continuity to national identity, breaking apart of a once unified identity. However, as Robert Burgoyne (1996) has shown, *JFK*'s anti-narrative techniques express both the loss and the re-figuration of a unified national identity, as the sense of a fractured social reality is re-contained in a nostalgic image of society in the films closing images. In the same way, Janet Stagier (1996) shows that, as films fragmentary techniques are no more unusual, the fictional awareness of the film ignores

the blurring possibility of history. If that event would have been narrated in classical linear narrative form, it could be seen as a fetishism of the event. Here, rather than the awareness of fictive character of the nation, there is an awareness of fictional form. So, the counter-narratives had been produced after traumatic and transformative experiences, and have been used against dominant narratives, it has been part of dominant Hollywood narrative. Yet, there are new counter-hegemonic filmmaking practices connected to the 'multiculturalism' discourse and its contradictions.

There are many words that have been used to describe that filmmaking practices: "intercultural", "minority", "marginal", "transnational", "multicultural", "hybrid", "Thrid Cinema" , "interstitial" cinema, "exilic cinema" etc. The beginning of these films may be traced not only to the epochal shifts of postmodernism and post-industrialism but also to the transformation of cinematic structures, theories and practices since the 1960s. Basically these narratives are constructed around 'in-between-ness' of national identity related with the polarization effect of globalization, simultaneous increasing of nationalism and multi-nationalism, national and post-national. For example, Hamid Naficy (2001)'s term 'accented cinema' describe the narrative style of exilic directors. Accented films are created both with the awareness of the vast history of the cinematic modes and in a new mode. Hence their mode is constituted both by the structures of feeling of the filmmakers themselves as displaced subjects and by the traditions of exilic and diasporic cultural productions that preceded them. This double consciousness constitutes the accented style that not only signifies upon exile and other cinemas but also signifies the condition of exile itself. As well as its artisanal and collective modes of production, which undermine the dominant production mode, its narrative strategies subvert the realistic treatment of time, space and causality. Accented films emphasize visual fetishes of homeland and the past through landscape, monuments, photographs, souvenirs, letters; as well as visual markers of difference and belonging through posture, look, style of dress and behavior. These films equally stress the oral, the vocal, and the musical- that is accents, innovations, voices, music, and songs, which also demarcate individual and collective identities. These voices may belong to real, empirical persons, like Mekas's voice narrating his diary films; or they may be fictious voices, as in Marker's *Letter from Siberia* (1958) and *Sunless* (1982); or they may be accented voices whose identity is not firmly established, as in the (aforementioned) films by Chantal

Akerman and Hatoun (Naficy, 2001: 24). Stressing musical and oral accents redirects our attention from the hegemony of the visual and of modernity toward the acousticity of exile and the commingling of premodernity and postmodernity in the films. Polyphony and heteroglossia both localize and locate the films as texts of cultural and temporal difference (Naficy, 2001: 25). By incorporating voice-over narration, direct address, multilinguality, and multivocality, accented films, particularly the epistolary variety, destabilize the omniscient narrator and narrative system of the mainstream cinema and journalism. Film letters often contain the characters' direct address (usually in first person singular), the indirect discourse of the filmmaker (as the teller of the tale), and the 'free indirect discourse' of the film in which the direct voice contaminates the indirect (Naficy, 2001: 25). Through its artisanal and collective mode of production, its subversion of the conventions of storytelling and spectator positioning, its critical juxtaposition of different worlds, languages, and cultures, and its aesthetics of imperfection and smallness, accented cinema critiques the dominant cinema.

However, it is important that, despite its counter-narrative strategies, accented films usually posit the homeland as a grand and deeply rooted referent. Since exile (more than diaspora) is driven by the modernist concerns and tropes of nationalism and state formation, which posits the existence and realness of the earth, mountains, monuments, and seas as well as peoples, histories, politics, and cultures of the homeland, many exilically accented films are intensely place-bound, and their narratives are driven by a desire either to recapture the homeland or to return to it. In that sense, while accented films' engagement is less with the "people" and the "masses," as was the case with the Third Cinema, than with specific individuals, ethnicities, nationalities, and identities, and with the experience of dislocation itself; these films more situated than Third Cinema. Because as Theshome Gabriel elaborated, although Third Cinema films are made chiefly in the Third World, they may be made anywhere, by anyone, about any subject, and in a variety of styles and forms, as long as they are oppositional and liberationist (Gabriel quoted in Naficy, 2001: 30). So, these films re/construct national identities situated in-between home and away. While they problematise the gaps of historicity and territorial boundaries of national culture, they also relocate their nationality, simultaneously reproducing the dominant identity with its multiple determinants. Eventually, unequal power relations and incompatible identities prevent dilemmas of national boundaries from

healing. While globalization of capital, labor, culture, and media is threatening to make borders obsolete and national sovereignty irrelevant; physical borders are real and extremely dangerous, particularly for those who have to cross them. So the subjectivity they engender cannot be post-national or post-al, but interstitial (Naficy, 2001: 32).

Therefore, cinematic construction of national identity has been more complicated. There is a simultaneous deconstruction and reconstruction practice in narratives. Because the lines between foreign and indigenous, new and traditional, national and national have been shifted and blurred. There still imperial practices, but also subversion of dominant identity. That has changed the self/other, inside/outside relations. As a result of power relations, mariginalized identities that have no freedom to construct their identities but rather be exposed to chose their identities, are becoming more rooted to the local in an age of globalization, or they are internationalizing, or Westernizing.

Consequently, the early cinema narratives were related to the desire to the 'new', modernization and justifying colonialism; but after the events such as world wars, fascism the values and instructions of modern was weakened. In that period, while the new film practices were also part of a reformation process of national identities after traumatic events; the unity of national image begun to be fragmented, the coherent image of national space and time was loosened. (Italian Neo-Realism, French, New Wave, New German Cinema) The rising independence movements in the post-war period brought about the national independence movements, and cinema was also part of that process as seen in the increasing international recognition of non-Western cinema; on the other the unity of national cinemas and identities was threaten by the regional films. While the new developments are integrated in constant and ambivalence reconstruction process, towards the end of 20th century; the meaning of the national and the international has shifted, and the national construction of time (history) and space (territory) has transformed. These developments were accompanied by rising globalization of economies and cultures. Globalization has brought about new colonization practices. As colonialism is a practice of nationalism, in a way, the 'new' era is in fact a new nation-building process is balanced in the tension of homogenization and fragmentation.

4. A DELEUZIAN APPROACH TO THE CINEMATIC CONSTRUCTION OF NATIONAL IDENTITY

4.1. Deleuze's Philosophy of Cinema and Cinema's Potential for Imaging Identity

Cinema is seen as one of the most important events of modern life. Deleuze saw the key position of cinema in this visual culture age and the potential of cinematographic image for providing new subjectivities and new possibilities for thinking and imagining time and movement. He does not see cinema simply another way of presenting stories and information. He combines an analysis of cinema with his most general philosophical claims. The reason underlying this combination is the argument that philosophy must be open to life. Here, cinema has a central position; because it is only cinema that makes possible for us to think of a mode of 'seeing' beyond the limits of human eye. His did not aim to produce a film theory or a history of the cinema but to develop philosophical concepts and "to isolate certain cinematographic concepts", concepts proper to cinema, which can only be formed by philosophically. Deleuze's two books on cinema are expressive of some of his basic contentions regarding the capacity of life to go beyond its human, acceptable, identifiable and already given forms (Colebrook, 2009: 47-48; Deleuze, 2005: xi). So, Deleuze looks at the new style of thinking concomitant with the development of cinema.

According to Deleuze' s argument, the strategies of signification, understanding, belief as well as scientific and philosophical thinking have undergone a decisive shift concomitantly with the development of cinema. This shift concerns cinema's potential to produce "a corresponding image of thought, a visual and acoustic rendering of thought in relation to time." For Deleuze, this potential of cinema has been possible with the development of cinematographic narrative elements (Deleuze quoted in Rodowick, 1997: 5-6). At the outset, cinema was imitating natural perception- the fixed viewpoint, spatial and immobile shot. "The evolution of cinema, essence the conquest of its own essence or novelty, was to take place through montage, the mobile camera and the emancipation of the viewpoint … The shot would than stop being spatial category and has become temporal one …" (Deleuze, 2005: 3). Deleuze emphasizes the difference between the natural perception and cinematic effect; cinematic affect occurs when it is not trying to imitate natural perception (Colebrook, 2009: 49)

In this way, in order to understand how cinema works in its own way, Deleuze looked at the way cinema connects a number of certain images to form sequences, then cuts and connects these sequences creating a number of competing viewpoints using the inhuman eye of the camera which is called by Deleuze as "camera consciousness." It is this potential of cinema to emancipate the sequencing of images from any single observer, whereas in our every vision we see the world from a single viewpoint which is our interested perspective. "I" organize the flow of perceptions into creating "my" world, because I presuppose a world, and organized order, which is "my world" (a world of work for example). In cinema, images or perceptions are emancipated from the organizing schemes as far as cinema maximizes its own internal power (Colebrook, 2009: 50). Therefore, for Deleuze, cinema can emancipate us from our tendency to organize images into a shared external world. So, there is no a presupposed "I" or "we" in cinema. Cinema rather gives us 'imaging' itself, a presentation of imaging (2005: 51). This mode of thought diverges from, the traditional concept of transcendental subjectivity to which Deleuze opposed.

In the "Cartesian /Kantian / Lacanian" tradition, the subject is *a priori* given, because all the perceptions that the eye (the Gaze) that collects are unified by *a priori* "I". This idea posits the subject before and beyond perception and experience and so gives us a "transcendental subject." This transcendental philosophy does not reject the unknown aspect of the subject, yet sees the subject as "the only thing that gives our experiences a solid basis from which we can compare and identify ourselves." So, the subject as well as the images and the world are taken as stable entities (Pisters, 2003: 21-22). In an "immanent Spinozian / Bergsonian / (Nietzschean)" tradition, which is followed and detailed by Deleuze, conceives of the subject as a consequence or constitution of perception and experience; so the subject is not beyond perception, transcendental or *a priori* given but a constant formation. "It is by the multiplicity of perceptions that the "I" is formed, the brain being the nervous centre of all connections and constructive subject formations." So, an immanent philosophy does not conceive of desire negatively as the effort to get impossible wholeness (pp.8), on the contrary, it conceives of desire positively as a "fundamental wish to live and to preserve life by connecting with and relating to those things and persons that give us joy … increase our power to act." A subject that is always in process of formation may produce "unexpected possibilities" as well as

“unwanted uncertainties” (Pisters, 2003: 20-23). In this respect, although ‘camera consciousness’ is basically associated to a nonpersonal and nonsubjective ‘life’ when cinema is most cinematic -that is when it is not imitating the natural vision-, it is still highly specific and individuated (Pisters, 2003: 4). However, that nonsubjectivity should not be confused with the independent truthfulness of modern science from the presence of observer. On the contrary, in nonpersonal but individuated imaging of the world subject is immanent to that imaging, so it is against that idea of truth. But there is an overlap between transcendental idea of subject and the independent idea of truth of modern science which is criticized by Bergson. This critique also related to Bergson’s idea of time and movement, on which Deleuze built his cinema concepts.

For modernist view, “once a mathematical constant was established, it held for every corner of universe and all bodies of given masses, earthbound and celestial” (for example the value of gravity). The constants of nature never change and they are not affected by the people’s changing understanding of nature. So, the truthfulness of a constant was independent from the identity and the presence of an observer. Therefore, consequences of movement were considered as precisely calculable using a few differential equations as a constant proportionality. “Proportionally dependence meant that casual chains extended in an unbroken line from the distant past to the foreseeable future and were spatially extendable in all directions.” This ideal leaves out unforeseeable change and newness as well as the interactivity of observer and nature or changes as a heterogeneous continuum. Bergson criticized modern science’s view of nature as science mechanistic, mathematically reduced and stable. According to Bergsonian understanding: “Nature is change, the continual elaboration of the new, a totally being created in an essentially open process of development without pre-established modern. ‘Life progresses and endures in time’ ” (Rodowick, 1997: 19-20). Therefore, he defined time as the Open: “that which changes and never stops changing its nature at each moment” and emphasized the essentially temporal character of movement (Rodowick, 1997: 10). This Bergsonian understanding of time, movement and change coincides with Spinoza’s idea of the subject or the self which much influenced and shaped Deleuze understanding of the subjectivity. Deleuze’s concepts of becoming in time, duration and selfhood in constant change presents his Spinozian and Bergsonian view (Pisters, 2003: 20):

> "The Spinozistic self is both the idea of an actually existing body, moving into a future, and the idea of all that has been retained of that body's past. The mind struggles to make itself a unity-a well-functioning temporal as well as whole. In the context of this view of the self as a constant effort to rearticulate itself, and to maintain itself in being amidst the wider wholes on which it depends, borders become unstable." (Pisters, 2003: 20)

Regarding his Bergsonian understanding and conceptions of time and movement, Deleuze categorizes two different cinematographic image of thought: the *Movement-Image* and the *Time-Image*. Deleuze (2005) traces the power of cinema in the transition from the movement-image to the time-image. *Movement-Image*, for Deleuze, provides only an indirect image of time because time is reduced to intervals defined by movement and the linking of movement through montage. Three types of movement-images -perception-image, affection image, action-image- are three types of subjectivity and we are nothing but combinations of these images. But after World War II, Deleuze argues, a reversal has happened in the movement-time relationship; instead of an indirect representation of time, a direct *Time-Image* has been formed and imposed on cinema: "it is no longer time which is relation to movement, it is the anomalies of movement which are depend on time" (2005, xi). So, what divides the movement-image from time-image is their respective spatial rendering of time. Both images refer to a fluid ordering of representational elements which in turn produces different type of signs, a logic based on division and regrouping. Because the image, for Deleuze, is not a unified or a closed whole, rather an assemblage or set of logical relations that are in a state of continual transformation. Deleuze was opposed to the theories of signification in both contemporary philosophy and film theory, here 'thought' is considered to have an (ideally) unchanging identity to which logical representations can progressively adequate themselves.

In this regard, Deleuze is critical of linguistic theories of cinema. He thinks that cinema is not a language, but "a language system of reality", a system which is in a constant transformation process. Because, cinematographic image is not a closed structure but an assemblage or set of logical relations that are in a state of continual transformation. The image components of cinema constitute rather a *signaletic material* "which includes all kinds of modulation features sensory (visual and sound) kinetic, intensive, affective, rhythmic, tonal, and even verbal (oral or written)." "The cinema,... has constantly achieved a language of objects in varied ways; in Kazan the object is behavioural

function; Resnais it is mental function; in Ozu formal function or still life (...) ” In other words, there is fluid ordering of representational elements which produces different types of signs (Deleuze, 1989: 28-29; Deleuze quoted in Rodowick, 1997: 6). In this respect, the transformations of film narrative, for Deleuze, is the consequence of the changing combinations of signs and images. In other words, narrative is not a given, according to which signs are ordered, on the contrary, narrative is produced from the combinations of images and signs. And signs are derived from the image. Therefore, it is not a given but immanence to the image. In this regard, one of the most important opposition between Deleuze and linguistics is seen his critics to Metz. Deleuze's difference with Metz lies in how image and narration are to be defined. While Deleuze's statement about cinema as a semiotic or language system but not language puts forward the relation of immanence and signs as derived from the image which is mobile; "[i]n semiology, both filmic image and filmic narration are modeled on "structures" that are external to the fundamental material of images, cinematic or otherwise" (Rodowick, 1997: 41). So, Deleuze opposes Metz's formulation of narration. For Metz, "narration refers to one or several codes as underlying linguistic determinants from which it flows into the image in the shape of an evident given." For Deleuze, "narration is only a consequence of the visible [*apparent*] images themselves and their direct combinations – it is never a given." Deleuze argues that filmic narration is immanent to filmic images (Deleuze, 1989: 26-27). In this respect, classical narration "derives directly from the organic composition of movement-images [montage]... the modern forms of narration derive from the compositions and types of the time-image: even 'readability'. Narration is ... a consequence of the visible [apparent] images themselves, of the perceptible images in themselves, as they are initially defined for themselves" (Deleuze, 1989: 26-27).

Deleuze finds Pierce more applicable as he conceived of signs "on the basis of images and their combinations, not as a function of determinants which were already linguistic" (Deleuze, 1989: 30). Pierce's theory which is a logic but not linguistic and understands signification as a process (Rodowik, 1997: 7) was useful for Deleuze's aim to produce "a logic of cinema": "It was particularly tempting to see whether the moving matter introduced by cinema was going to require a new understanding of images and signs. In that sense, I've tries to produce a book on logic, a logic of cinema." (1990:46-47)

Since “any combination’s possible at just any moment: a particular element can only be developed given certain conditions, without which it will remain atrophies, or secondary” (Deleuze, 1990: 49). Deleuze offers that “an analysis of images and signs has to include monographs on major *auteurs.*” Because, each *auteur* produces new combinations of time and image: “… you have to have monographs on *auteurs*, but then these have to be grafted onto differentiations, specific determinations, and reorganizations of concepts that force you to reconsider cinema as a whole.” (1990: 58). Similarly, the different historical and geographical conditions allow the cinema to exert them by bringing it, because they run through the cinema, bring it into the relations with other arts and subject it to influences (Deleuze, 1990: 49). This is Deleuze’s “natural history” of cinema. “Deleuze depicts image practices as social and technological automata where each era thinks itself by producing its particular image of thought” (Rodowick, 1997: 7). Capitalism, for example, has produced it own image of thought:

> “Capital produces its own diabolical forces, what Deleuze and Guattari call its relative deterritorializations, in the forms of imperialism and multinationalizm. These and other forces uproot individuals from their land and alienate them from their work and from their thought. Deterritorialization can also mean the transfer of wealth out of the earth and the labor of individuals and into the hands of capital without respect for borders…” (Deleuze and Guattari quoted in Rodowick, 1997: 204)

In this sense, the time-image is emerged in the conditions of post-war. According to Deleuze, the time image did not suddenly emerged, in fact it was already there, but in the postwar conditions, modern cinema discovered it after a reexamination of the whole history of cinema. Deleuze (1989: 39) also indicates that it was Kant who carried out the great reversal from the dependence of time to movement. It is Kant’s “discovery of the initial movement towards the realization of the virtual whole of time” and the discovery of the ‘divided subject’ that Deleuze credits:

> “For Kant, it is a question of the form of time in general, which distinguishes between the act of the I, and the ego to which the act is attributed… Thus time moves into the subject, in order to distinguish the Ego from the I in it… It is in this sense that time as immutable form, which could no longer be defined by simple succession, appeared as the form of interiority (inner sense) whilst space, which could no longer be defined by coexistence, appeared for its par as the form of interiority. ‘Form of interior’ means not only that time is internal to us, but that our

> interiority constantly divides us from ourselves, splits us in to…" (Deleuze quoted in Martin-Jones, 2006: 29-30)

In this respect, Deleuze finds a Kantian aspect, in Bergson's major thesis of time according to which we are inertial to time. But Bergson conceived interiority differently. Bergson conceptualizes time as non-chronological, opposing to successive presents of chorological time according to which the past is the former present. For Bergson, the past and present coexists, the past preserved in itself, outside the consciousness; therefore, "[t]ime is not interior to us, but just the opposite, the interiority in which we are, in which we move, live and change" (Deleuze, 1989: 82). The different types of movement image (perception-image, affection-image, action-image) gives us different aspects of material subjectivities and we are nothing but the assemblage of these subjectivities (Deleuze, 2005: 68). However, in the time-image the only subjectivity is time which changes constantly. In other words it is not that the memory in mind, but we are in memory. This is pure or impersonal memory (Bouge, 2003: 119). In this sense, this image corresponds to Deleuze's concept of "transcendental empiricism" which is related to Michel Foucault's concept of 'transcendence'

Foucault defines the tradition of Western thought as 'subjection to transcendence' from which he was trying to emancipate himself. Transcendence (which is quite different from the transcendental) is a transcending or exterior thing. For Foucault, our mode of thinking and institutions always base on 'exteriority' which is something that we feel we can find out or interpret and which will give us a foundation Colebrook, 2009: 102-103). In this respect, experience was taken as the experience of consciousness or human, that is the experience of an experiencing being. On the other hand, transcendental empiricism rejects any existing ground, subject or experiencing being; there is just experience (Colebrook, 2009: 123). According to this view, there are impersonal and passive contemplations, but not persons or beings who contemplate the world. These contemplations create human bodies and organisms which are different each other. This means that there is not a world (actual) that the privileged mind of man (the subject) represents through images (virtual). Life is exactly this actual–virtual interaction of producing images (Colebrook, 2009: 124). The most obvious and general form of transcendence (and one of those described by Foucault) is truth. Instead of seeing what we say and do as consequences of our relations

to ourselves and our world, we imagine that there is a hidden meaning or truth to be find out and interpreted (Colebrook, 2009: 103). In respect to Nietzsche's and Bergson's opposition to the mechanistic world –according to which the world to be true or to be subject to a truthful description-, Deleuze argues that "the 'true world' does not exist, and if it did, would be inaccessible, impossible to describe, and, if it could be described, would be useless, superfluous." In other words, a fully description of this world were possible, life itself word would be o static, lifeless signs (Deleuze quoted in Rodowick, 1997: 134).

The organic narration of the movement-image subscribes entirely to this mechanistic picture of the world. What constitutes this "truthful" description are: "*identity* (an image that stands as a complete description of a pre-existing reality); *reduction* (the image of the whole informs each of the parts as well as their relation to one another); *continuity* (movements unfolding in sensorimotor situations linked by rational intervals); *circularity* (the end must replay to the beginning as the answer to the question or the completion of the virtual by the actual)" (Rodowick, 1997: 134). Organic narration and its signs find expression in the mode of existence of the truth-seeker who is Platonist at heart with its negative will for which the appearance of the world is inherently deceptive and illusory appearance. From this point, the truth-seeker aims to "correct" life by according it with a temporal, systematic, and the transcendent image of thought. In that sense, the truth-seeker's aim annihilates life in an ideal image. According to Deleuze, "the will to power of organic narration seeks to confirm itself in an image of Truth as the selfsame, or repetition as resolution rather than differentiation" (Rodowick, 1997: 134-135).

On the contrary to negative will of Platonist truth-seeker, Nietzsche's will to power "substitutes the power of the false for the form of the true, and resolves the crisis of truth … in favour of the false and its artistic, creative power" (Deleuze quoted in Rodowick, 1997: 137). For Deleuze, the idea of truth as a creation "implies that truth is produced by a series of processes that shape its substance; literally, a series of falsifications...[All truths] falsify pre-established ideas- a reflected series with two terms, or series of several terms, or a complicated series with bifurcations" (Deleuze quoted in Rodowick, 1997: 136). In this respect, producing serial form of composition rather than organic one, time-

image creates the powers of false that requires not only overcoming of model of truth but also a new conceptualization of the subject.

Consequently, Deleuze saw the potential of cinematographic image for providing new subjectivities and new possibilities for thinking and imagining time and movement. His philosophy of cinema illustrates the links between our images of the world or our thought and cinematographic image, as well as cinema's potential to critique the assumed notion of truth, and to recreate it. In this sense Deleuze's cinema concepts allows us to understand the transformations of our perception of the world, and our recreation ourselves in accordance with these transformations.

4. 2. Cinematographic Image and Narration in Deleuze

4. 2. 1. Movement-image: *An indirect image of time*

4. 2. 1. 1. Deleuze's re-reading of Bergson's three theses on movement

Deleuze drew extensively on Bergson in his cinema books, but the two works are fundamental: *Matter and Memory* (1896) and *Creative Evolution* (1907). Even there is no mention of cinema in Matter and Memory, Deleuze (2005) considers this book to be a work of film theory that anticipated cinema's importance for philosophy. *Cinema 1* ([1983] 2005) is opened up with his commentaries on three Bergsonian theses on movement and time.

As mentioned above, Bergson criticized the reductionist and mechanistic view of science which is peculiarly static. What is striking for Deleuze (2005) is that Bergson identified the way that reductionist attitude imaged or visualized movement as "cinematographic illusion". According to Bergson, when the cinema reconstituted movement, in fact, it does what natural perception does: "We take snapshots, as it were, of passing reality, and as these characteristics of reality, we have only to string them on a becoming abstract, uniform and indivisible, situated at the back of the apparatus of knowledge..." and perception, intellection and language operates in the same fashion (Bergson quoted in Deleuze, 2005: 2). Bergson's formula implies that we comprehend movement by slicing time into a sequence of "immobile cuts" and then melding them back together again. In the same way, cinema reconstructs movement with immobile sections, and so, it produces

“abstract time” which is “the abstract idea of succession, of a time which is mechanical, homogenous, universal and copied from space, identical for al movements.”According to Deleuze, Bergson’s formula gives us an incorrect comprehension; because, the cinematographic image is “an intermediate image, to which movement is not appended or added; the movement on the contrary belongs to the intermediate image as immediate given”. Cinema immediately gives us a movement-image, but not an image to which movement is added. Therefore, cinema gives us a section mobile section, not an immobile section and abstract movement. So, natural perception and cinematographic perception are different (Deleuze, 2005: 1-2).

In his second thesis Bergson explored the reason of his first thesis in relation to the quality of instants. According to him, there are two ways in which movement has been theorized in the classical Western philosophy. The ancients perceived movement in terms of the regulated transition between privileged moments and ideal poses. These poses were ascribed to timeless and immobile Forms or Ideas. Hence, movement was conceived as “an ideal synthesis giving order and measure to the dialectic of forms” that derives from formal transcendental elements (Deleuze, 2005: 4; Rodowick, 1997: 23). With the advent of modern science (Galileo, Newton), essential tendencies and privileged moments were replaced with the dialectical order of transcendental poses with a mechanical succession of instants. Rather than being transcendental poses, these instants are immanent to the movement; they are “any-instant-whatevers.” The cinema is defined by Deleuze as “the system which reproduces movement as a function of any-instant-whatever, that is, as a function of equidistant instants, selected so as to create an impression of continuity” (Deleuze, 2005: 5). Here Deleuze emphasizes the immanence of movement to the cinematographic image. Differing from the unique moment of transcendental poses, any-instant-whatevers of cinematic image is not unique or completed in the same way as the cartoon film which “does not give us a figure described in a unique moment, but the continuity of movement which describes the figure” (2005:5).

Deleuze (2005: 8) summarizes Bergson’s third thesis in a bare formula: “not only is the instant an immobile section of movement, but movement is a mobile section of duration, that is the Whole, or of a whole”. That is to say that “movement expresses a change in duration or in the whole”. Therefore, Deleuze indicates, to state that “duration is change is

part of its definition: it changes and does not stop change". Whenever there is a translation of parts in space, "there is also a qualitative change in a whole":

> Movements always relates to a change, migration to a seasonal variation. And this is equally true of bodies: the fall of a body presupposes another one which attracts it, and expresses a change in the whole which encompasses them both. If we think of pure atoms, their movements, which testify to a reciprocal action of all the parts of the substance, necessarily express modifications, disturbances, changes of energy in the whole. What Bergson discovers beyond translation is vibration, radiation." (2005: 9)

As the whole is to change constantly, or to give rise to something new, it is the Open, and so, the whole is neither a given, nor giveable. Therefore, "each time we find ourselves confronted with a duration, or in a duration, we may conclude that there exists somewhere a whole which is changing, and which is open somewhere" (Deleuze, 2005:10). The whole changes qualitatively through relations. Deleuze draws attention to the difference between the Relation and "the positions of object". Relation and the whole are inseparable from each other. It is not a property of objects, so should not be confused with a closed set of objects or with *sets.* "By movement in space, the objects of a set change their respective positions. But through relations, the whole is transformed of changes qualitatively. We can say of duration itself or of time, that is the whole of the relations" (Deleuze, 2005:10). Sets are closed, but artificially closed. However, "[t]he whole is not a closed set, but on the contrary that by virtue of which is set never absolutely closed..." Sets are always sets of parts. But the whole "has no parts except very special sense, since it cannot be divided without changing qualitatively at each stage of division" (2005: 10).

In this respect, movement has two aspects: one happens between objects or parts; the other one that which expresses the duration or the whole. That duration "by changing qualitatively, is divided up in objects, and objects, by gaining depth, by losing their contours, are united in a duration." Therefore "movement relates the objects of a closed system to open duration, and duration to the objects of the system which it forces to open up" (Deleuze, 2005: 11). Consequently, there is a constant division and unification process between the whole and the artificially closed sets; artificially closed because movement which is established between the objects of closed system relates them to the duration, thus expresses the changing of the whole.

4. 2. 1. 2. Frame, shot, montage: *Constitution of the indirect image of time*

Deleuze's conceptualization of the relations between frame or framing, shot or cutting, and montage embodies the relation between sets and the whole or wholes. According to Deleuze, *framing* is "*the determination of a closed system, a relatively closed system which includes everything which is present in the image* - sets, characters and props..." Therefore, the frame "forms a set which has a great number of parts, that is of elements, which themselves form subsets" (2005: 13). The shot, which is determined by cutting, is "*the determination of the movement which is established in the closed system,* between elements or parts of the set". The montage is "the determination of the Whole" (Deleuze, 2005: 20).

As mentioned before, movement has two sides in relation to the relative positions of parts in an artificially closed system and in relation to the open whole. There are two aspects of the shot: "in relation to space where it introduces relative modifications between elements or sub-sets; in relation to a whole whose absolute change in duration it express." It "divides and subdivides duration according to objects which make up the set; it reunites objects into a single identical duration" (Deleuze, 2005: 20-21). Therefore the shot is on the one hand relative, on the other hand absolute. Each time the position of the parts in space changes, there is a "qualitative change". That may be the move of characters which modifies their relative positions in framed set of a fixed shot; or a shot where the camera moves going from one set to another, in each case the changing positions in space expresses a qualitative changing in the whole which passes through the set. In that sense the shot "traces a movement which means that the things between which it arises are continuously reuniting into a whole, and the whole is continuously dividing between them". Duration is divided into heterogonous sub-duration, and reunited into a duration which is "immanent to the whole of the universe" (Deleuze, 2005: 20-21). Like movement it is in a continuous process of decomposing and recomposing, and so movement occurs from this dual viewpoint: "the translation of the parts of a set which spreads out in space, the change of a whole which transformed in duration" (Deleuze, 2005: 21). In so far as it relates movement to a whole which changes, writes Deleuze, "[t]he shot is movement-image", "the mobile section of duration" (2005: 23). On the other hand, the shot is immobile. We see in the plan the dual nature of movement as

translation of parts and expression of whole. This is why the shot has two faces one turned towards the frame or set, one turned towards the whole or montage: it is "the intermediary between the framing of the set and the montage of the whole..." (Deleuze, 2005:21).

"Montage is the determination of the whole by means of continuities, cutting and false continuities[1]..." The three levels,- the *frame* that is the determination of the closed system, the *shot* that is the determination of the movement established between parts, and the montage that is the determination of the whole- all contain and prefigure each other. In this way, montage is not only between the shots but also within the shot. But, what amounts to montage in itself or in something else is "the indirect image of time, of duration". "Montage is composition, the assemblage of movement images as constituting an indirect image of time". As it is inferred from movement-images and their relations, montage is necessarily indirect image. Through its arranging of images, montage gives the signs of time. There are many different arrangements in which time can be defined as a function of movement (Deleuze, 2005: 31). Deleuze (2005) describes four main trends of montage, different ways of combining movement-images into the whole: the organic trend of American cinema, the dialectic trend of Soviet cinema, the quantitative trend of pre-war French cinema, and the intensive trend of the German Expressionist cinema. Although directors of these trends are different, they have community of themes, problems and preoccupations.

Deleuze considers the organic montage as the discovery of D.W Griffith. He considers the composition of movement images, and thus the whole, as "an organization, organism, a great organic unity" (2005: 30-31). It is from this organic conception of the whole that Griffith's basic montage practices come. An organism consists of a set of distinct parts, which may be taken in binary relations. Men and women, rich and poor, town and country, north and south are some of these binary pairs which construct "a parallel

[1] While the parts and their sets enter into relative continuities, Deleuzed indicates that there will always be breaks and ruptures which show that the whole is not here, even if continuity is re-established. Therefore the whole is constantly re-established, this is why the whole is open. False continuity is indeed a dimension of the Open whole that indicates its relation with "the out of field":" The whole intervenes elsewhere and in another order, as that which prevents sets from closing… that which testifies to an opening which is irreducible to continuities as well as their ruptures. It appears in *false continuities.*[*faux raccords*] …Far from breaking up the whole, false continuities are th act of the whole…: that of the parts and the sets to rejoin a whole which escapes them" (Deleuze, 2005: 29).

alternate montage." The parallel alternate montage constructs the parts acting and reacting on each other, one part succeeds another according to a rhythm. The nature of organic set is that it should continually be threatened. So, the parts must necessarily act

and react on each other to show how they enter into conflict threaten the unity of the organic set. The parts finally take the form of convergence of parallel actions towards a single end. The more the actions converge, the closer the junctions approaches, the more rapid the alternation becomes (accelerated montage) -as when the Klan's rescue in *Birth of a Nation* is constituted as an accelerated alternation between the approaching posse and the increasingly threatened innocents (Deleuze quoted in Bogue, 2003: 49). The necessary link between the parts and the set is constituted through the insertion of close-up. The close-up, alongside its function to enlarge a detail, constructs that relationship between the parts and set by producing a miniaturization of the scene as the closed set. The close-up shows the way in which the characters live the scene of which they are part, in this way it endows the objective set with a subjective (as in the close-ups of the young girl chased by a Negro in Birth of A Nation). In Griffith, the convergence may not always take place, as in the innocent young girl in *Broken Blossoms*, who is often condemned as "she could only find her place and salvation in an 'inorganic' abnormal union." In this way, the parts and the sets produce a powerful organic representation. American cinema takes its solid form from these three basic forms of organic montage- "the alternation of differentiated parts, that of relative dimensions, that of convergent actions" (Deleuze, 2005: 31-32)

Deleuze treated the films of the Soviet directors such as Sergei Eisenstein, Vselvolod Pudovkin, Dziga Vertov, Alexander Dovzhenko as the very examples of the dialectic tendency; he extracts the main forms of dialectic montage from Eisenstein's work. Eisenstein precisely recognized the contributions of Griffith's innovations in montage, yet he objects to Griffith's organic montage from two points of view. In the first place, Eisenstein criticizes Griffith's binary oppositions between parallel actions and differentiated parts of the set as they reflect his bourgeois view of social divisions as given and dependent on a single cause of social exploitation. In fact, for Eisenstein, the differentiated parts are given of themselves as independent phenomena, beyond the oppositions. Secondly he objects Griffith's idea of organic unity as being an empirical

concept without “a law of genesis or development”; because his idea of unity is an extrinsic way as a unity collection as it is constituted by gathering juxtaposed parts and by interpreted opposition as an accident but not “as an internal motive force by which the divided unity forms a new unity on another level” (Deleuze, 2005: 33-34). Therefore, Griffith did not see the transformed situation, “the dialectic nature of organism.” For Eisenstein, conflict is fundamental to film, and the organic is indeed a great spiral that should be conceived of not empirically as Griffith does, but “scientifically” in terms of growth and development (Deleuze, 2005: 34).

According to Deleuze, the tendency of French school in montage is “a kind of Cartesianism”. Because the directors of that school were primarily interested in the quantity of movement and that gave rise to a break with the principle of organic, but build up “a vast mechanical composition of movement-images”. Such scenes as Epstein’s travelling fair in Coeur fidéle, L’Herbier’s ball in El Dorado, and Gremillon’s farandole in Maldone are frequently cited as defining images of French form (2005: 42). Therefore Deleuze (2005) sees in these films an effort to extract “a maximum quantity of movement in a given space” beyond moving bodies. From “an organic composition of the dancers and a dialectical composition of their movements” in the dance group, he says, one can extract a single body of all the dancers “which might be ‘the’ dancer” and “a single movement”. In this sense, Deleuze offers that the dance becomes the machine, with dancers as its elements; and he categorizes two tendency of French cinema to use the machine “to attain a mechanical composition”: machine as the automaton and machine as the engine. The automation is “a simple machine or clock mechanism, a geometrical configuration of parts which combine, superimpose or transform movements in homogeneous space.” The automation “illustrates a clear mechanical movement as law of the maximum for a set of images which brings together things and living beings, the inanimate and the animate, by making them the same.” The other type of machine, engine is “the powerful energy machine which produces movement out of something else, and constantly affirms a heterogeneity whose terms it links- the mechanical and the living, the inside and the outside, the engineer and the force” (Deleuze, 2005: 43). Such an approach to machines is indicative of the treatment of movement among French directors, one that manifests itself in the Fernand Leger’s *Le Ballet mecaneique* which inspired more by simple machines, while Epstein’s *Photohenies* and Gremillon’s *La Photgenie mecanique*

were inspired by industrial machines. The mechanical composition of movement-images constructed through a set metrical relations. These relations are at work between the "numerical units" and the factors (such as the features of the framed space, the distribution of objects, the chronometric duration of the shot, the light) according to which a numerical unit produces a maximum quantity of movement in the image. So, for the French style, everything, even the light is for movement (Deleuze 2005: 44-45). For example, the French schools' luminous grey, for Deleuze (2005: 46), was like a "movement-color". Grey as movement-color is alternating movement. "There is alternation in extension, and not conflict, because from both aspects it is light- sunlight and moonlight, sunlit landscape and moonlit landscape- which communicate in grey and pass through all its nuances". Deleuze sees Gremillon as the highest point of the alternation of light and shadow that lighthouse itself sets in motion *Gardiens de la phare*.

Opposing to the French school, in the German expressionism, movement serves the light. Light and shadow no longer constitute an alternative movement in extension and enter into an intense struggle which has several stages" (Deleuze, 2005:50). The infinite force of light is opposed to darkness in order to manifest itself. In this way the organic composition is broken, because it is an infinite opposition. So, the visual image is divided into two diagonal lines; but it is not just a division of the image or the shot but also a matrix of montage which opposes in Murnau's *Sunrise* the luminous town and the opaque marchland (Deleuze: 2005: 50-51).

Consequently, in Deleuze, movement has two inseparable faces in relation to the closed system and the open whole: it is the relationship between parts and it is the state [affection] of the whole. Movement is established in the changing positions of the parts and related them to the Open whole. The frame is an artificially closed system in which the parts of the set belong to various sets, which constantly subdivide into sub-sets or are themselves the sub-set of a larger set (Deleuze, 2005: 17). The shot is a movement image as it relates the movement to the changing whole; it is intermediary between frame and montage. And the montage is the assemblage of movement images through which the indirect image of time is given. Each manner of montage (in frame and between frames) puts the image into a relationship with the whole and gives the indirect image of time in different ways, simultaneously in the individual movement-image and in the whole of the

film: the variable present as interval, as qualitative leap, as numerical unit, or as intensive degree; and the whole as organic, as dialectical totalization, as measureless totality of the mathematical sublime, and as intensive totality of the dynamic sublime determining the two aspects differently: the variable present and the immensity of future and past.

4. 2. 1. 3. The varieties of movement-image and their signs

Since the eighteenth century, the image has been considered as a representation of matter, an internal and secondary rendering or supplement of what exists outside of our consciousness; in consciousness there would be only images; in space there would only be movements (Rodowick, 1997: 27-28). Materialism has defended the reconstitution of "the order of consciousness with pure material movements"; idealism has defended "the order of the universe with pure images in consciousness" (Deleuze, 2005:58). In both cases, the speculative interest of pure knowledge requires divorcing mind from both matter and time. Spirit exists outside the matter and time. This separation of mind from both matter and time is the source of the ontotheological emphasis of Western philosophy (Rodowick, 1997: 28).

Bergson objected to that distinction between movement and image and he aimed to re-establish continuity between consciousnesses. In this respect, he offers that the world made of nothing but images, where there is no difference between matter and image. Deleuze finds similarity between Bergson's effort to bridge the divide between subject and object, perceiver and perceived; and the efforts of phenomenologists like Husserl. However, Deleuze makes difference between Husserl's argument and Bergson's argument. Husserl conceives of the perceived object and the perceiving subject as indivisible asserting that consciousness is always "consciousness *of* something". But this analysis begins with the presumption of the existence of consciousness. Bergson makes the impressive claim rejecting phenomenologists' modeling of consciousness on natural perception. He commences simply with a universal flow of matter images and then deduces consciousness as a particular kind of image within that flow: consciousness *is* something (Bergson, Deleuze quoted in Bogue, 2003: 29; Bergson, Deleuze quoted in Rodowick, 1997:28).

This is a world consist of nothing but images. In that world, says Bergson, “Every image acts on others and reacts to others, on ‘all their facets at once’ and ‘by all their elements’ ” (Bergson quoted in Deleuze, 2005: 60). This is “a world of universal variation” where there are no axes, centre, left and right, high and low (Deleuze, 2005: 61). This infinite set of all images forms a sort of “plane of immanence”, on which “the image exists in itself”. “This in-itself of the image is matter: not something hides behind the image” and so the matter and the movement-image are identical just as the matter: “The image is movement, just as matter is light.” The identity of light and matter is the source of the image and movement as identical (Deleuze, 2005: 61-62). Applying to Bergson, Deleuze (2005, 62) says that the plane of immanence consists of Light. In a world of universal variation, the set of movements, of actions, of reactions is light which diffuses or propagates on the whole plane of immanence. In Rodowick (1997: 31)’s words, “the luminosity of matter in movement is not that of physical or human eye organized in relation to human or other while, but the propagation of energy throughout the entire universe.” So, in the movement-image, there is not yet “solid bodies” or “rigid lines” but only lines or figures of light, such as blocs of space-time. They illustrate how it is possible to speak of the image in itself, not for anyone or addressed to anyone: “Blocs of space-time are such figures. They are images in themselves. If they do not appear to anyone, that is to an eye, this is because light is not yet reflected or stopped, and passing ‘on unopposed [is] never ... revealed’ In other words, the eye is in things, in luminous images in themselves. “‘Photography, *if there is photography, is already shot, in the very interior of things and for all the points of space...*’” (Deleuze, 2005: 62). As the eye in the thing, there is no a centre, which organize the world from one single point of view.

In this acentred universe of the plane of immanence where everything acts and reacts on each other, there is a “special image” which produces an “interval” or a gap between the action and the reaction, between the executed movement and perceived movement. Bergson says that it is one type of image among others but a very special type. That image is “living image” (Bergson quoted in Deleuze, 2005: 63). While the other images acts and reacts on all their facets and in all their parts, says Deleuze (2005: 64), that special image “only receive action on one facet or in certain parts and only execute reaction by and in other parts.” For living images, an action does not lead immediately to a reaction, but hesitates before moving, and then moves possibly in an unforeseeable

direction. Therefore they produce a delay due to the gap in a world of universal variation, a shift in direction which may be called as choice: “By virtue of the interval, these are delayed reactions, which have time to select their elements, to organise them or to integrate them into a new movement which is impossible to conclude by simply prolonging the received excitation.” In a way, the specialized facet of living image isolates certain images from the universe in which all other images compete and act together; and the isolated images become “perceptions”. Therefore, the living image is “centre of indetermination” which is formed in the acentred universe of movement-images (Deleuze, 2005: 64). So, the image reflected by a living image is ‘perception’ which is ‘less’ than the thing itself, the thing as image:

> “The thing is the image as it is itself, as it is all related to the other images to whose action it completely submits and on which it reacts immediately. But the perception of the thing is the same image related to another special image which frames it, and which only retains a partial action from it, and only reacts to it mediately. In perception thus defined, there is never anything else or anything more than there is in the thing: on the contrary, there is ‘less’. We perceive the thing, minus that which does not interest us as a function of our needs” (Deleuze, 2005: 65-66).

This is why while the thing is objective comprehension; the perception of thing is incomplete and subjective comprehension. So, the subjective perception is separated from the objective which is indiscernible from the thing. This unicentred subjectivity is the perception, the first avatar of the movement-image: perception-image (Deleuze, 2005: 66). Deleuze redefines the assumed presentations of subjective and objective perception-images in the cinema. According to convention, what the camera sees is objective (the point of view of someone external to scene), and what he character sees is subjective (the point of view is internal to the scene). Deleuze argues that it is indeed only one possible definition of perception-image which is nominal, negative and provisional (2005:73-74). Because there is some cinematographic images which mix the subjective and objective images. For example, the shot-reverse-shot, the mobile camera which anticipates character and then recaptures them; or follows the characters from behind; the tracking shots in a closed circuit which does not follow characters but moves amongst them all reveal the cinema’s status which neither mingles with the character, nor it is outside. Therefore, Deleuze says that the cinema make us move from the subjective pole of

perception to the objective pole and vice versa (2005: 74). He endorsed Jean Mitry's notion of "semi-subjective" to define that "being with camera" position of cinematographic image, yet reframes it through Passolini's notion of "free indirect discourse" and "free indirect subjectivity" (Deleuze, 2005: 74). Passolini indicated that, while a character acts on the screen, and supposed to see world from a certain point of view; simultaneously the camera sees her/him and his/her world from a different point of view transforming the viewpoint of the character. Therefore, for Passolini, cinematographic image corresponds to neither direct discourse nor indirect discourse, but to "a free indirect discourse". Here, the view of the narrated character and the view of the narrator or director intersect in the image (Passolini quoted in Deleuze, 2005: 75-76). Passolini finds in certain films this process of double subjectivation like Antonioni, Goddard and Bertolucci, and Deleuze added Rohmer and Passolini himself. For example, in Antonioni's obsessive framing, the neurotic character enters into 'free indirect' relationship with the vision of director "who affirms himself in him, through him, whilst at the same time distinguishing himself from him". So, in the free-indirect-subjectivity of a shot we see "a correlation between a perception-image and camera-consciousness that transforms it" (Deleuze, 2005: 76-77). This is "a perception in the frame of another perception", the solid state of the basic perception-image. Borrowing one of the Pierces' terms Deleuze (2005: 78) called the particular sign of the perception-image's composition as 'dicisign'.

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Perception relates movement to solid bodies; action relates movement to 'acts'. Solid bodies becomes "the design for an assumed end or results" while acts becomes moving bodies. Therefore, the process is no longer elimination or selection, but the incurving of the universe, which simultaneously causes the virtual action of things on us and our possible action on them. That is the second avatar of the movement-image: "action-image" (Deleuze, 2005: 67).

However, in between the two sides of the interval, perception and action, there is affection which occupies the interval, but does not fill it up or fill it in. "It surges in the

centre of indetermination, that is to say in the subject, between a perception and hesitant action (Deleuze, 2005: 67). Deleuze states that beyond perception which retains or selects what interests us, there is also a part of external movements we inevitably 'absorb'. Those movements signal the "coincide of the subject and object in a pure quality"; because they don't transform themselves into objects of perception, nor acts of the subject. Here, the receptive facet of the living image absorbs movement instead of reflecting it, and so action as has become momentarily impossible. In this case, action is replaced by an "effort" or a simple "tendency" which has become the only way for our (living images) activity to respond. (2005: 67-68). Eventually, in affection, movement is not that of translation into action, it becomes "movement of expression", that is quality. Here, movement is to a pure 'quality' as a lived state. Therefore, affection is the way in which the subject perceives itself, "or rather experiences itself or feels itself 'from the inside'." This is why affection is "a coincidence of subject and object." So, "the affection-image" is the third avatar of the movement image. Affection, not only interrupts the movement translation into received movement and executed movement in order to become movement of expression, but also re-establishes the relation between them (Deleuze, 2005: 68). Also, in affection, the body surrenders its motoricity for ensuring the support the organs of reception and then these organs will tend to micro-movements which can enter into *intensive series.* In is the combination of these two poles, movement of expression and intensive series of organ, which construct affection. So, Deleuze indicates that Bergson's definition of affection forcefully pinpoint affection: "a kind of motor tendency on a sensible nerve", that is a motor effort on an immobilized receptive plate, or "a series of micro-movements on an immobilized plate of nerve" (2005: 89).

According to Deleuze, it is 'the face' which reveals these movements of expression; and the close-up is identical to the affection-image and to the face: "*The affection is the close-up, and the close-up is the face...*" (2005: 89). Because, the face is "organ-carrying plate of nerves which has scarified most of its global mobility and which gathers or expresses in a free way all kinds of tiny local movements which the rest of the body usually keeps hidden" (Deleuze, 2005:90). So, the face has the two necessary principle features for the construction of affection which are the receptive facet and the micro-movements of the organs as intensive series; it converts external movements in space into movement of expression and the two principle features of the face's expressive movements are its

immobile surface, that is “a minimum movement for a maximum reflecting and reflected unity”; and its active features- the micro-movements of brows, nostrils, lips, etc that enter into intensive series (Bogue, 2003: 76). Nevertheless, Deleuze says that this face (or close-up) has not to be human face. Each time we recognize the two poles, reflecting surface and intensive micro-movements, we can treat this thing as a face. Deleuze gives exemplary the close-up of the clock. The clock presents us facial expression because it has hands moved by micro-movements and has a face as receptive immobile surface. This why the close up and the face is identical, “there is no close-up *of* face, the face is in itself close-up, the close-up is by itself face and both are affect, affection-image” (Deleuze, 2005: 89-90). The reflecting unity of all parts of the face rises when a face thinks about something fixing on to an object; in this case it is through the surrounding of the face which gives the face its value. For example, in the close-up Griffith’s *Enoch Arden,* the young woman who things about her husband, and everything is arranged for the pure outline of a feminine face. On the other hand, when the face experiences or feels something, it has the value through the intensive series that “its parts successively traverse as far as paroxysm.” Deleuze associated the first pole to the tender emotions and the second pole to dark passions (2005:91). The reflecting face is not content to think about something, we understand that it thinks about something without knowing the content of its thoughts. Thus, the reflexive face expresses pure Quality, while the intensive face expresses a pure Power defined by a series which carries us from one quality to another (Deleuze, 2005: 93).

The face gathers and expresses the pure affect as an entity with the *virtual conjunction* between singular points of this entity abstracting the face from all spatiotemporal coordinates (Deleuze, 2005:106). As the close-up abstracts the face from spatiotemporal coordinates and converts it into a complete Entity, the face is not related to individuality, singularities. The corresponding sign of the genesis of affect is ‘qualisign’ or ‘potisign’, which is expressed in any-space-whatevers. In case power qualities are actualized in an individuated state of things and *real connections* with a particular space-time, characters, roles, and objects; there is “a whole actual state of things.” The first aspect constitutes the affection-image, the second aspect is essential to the action-image (Deleuze, 2005: 105-106). In Pabst’s *Pandora’s Box,* Lulu, the lamp, the knife and Jack the Ripper gives us the actual state of things with real characters and social roles, objects with uses and real

connection between these objects and peoples. But “the brightness of the light on the knife, the blade of the knife under the light, Jack’s terror and resignation, Lulu’s compassionate look” gives us “pure singular qualities or potentialities- as it were, pure ‘possibles’.” So, the actual state of things is in a way is the cause of power-qualities. However, Deleuze indicates that these are special effects, because: “taken all together they only refer back to themselves...” (2005: 105) In short, the affect, the power-qualities is actualized either in a state of things, or as expressed by face. This is Pierce’s firstness and secondness.

Deleuze borrows Pierces terms for classification of images. Pierce distinguishes between two kinds of images which he calls ‘Firstness’ and ‘Secondness’ and ‘Thirdness’. Firstness refers to things which are “qualities or powers considered for themselves, without reference to anything else, in the question of their actualisation.” For example, the ‘red’ is identical to itself in the proposition “it is red” or “it is not red” (Deleuze, 2005: 100). Therefore, firstness corresponds to the affection-image as quality or power which is considered for itself as expressed. Secondness is “something that refers to itself only through something else, existence, action-reaction, effort-resistance” (Deleuze, 1989: 30). “It is the category of the Real, of the actual, of the existing, of the individuated. And the first figure of secondness is that in which power-qualities become ‘forces’, that is to say are actualized in the state of things, determinate space-times, geographical and historical milieu, collective agents or individual people” (Deleuze, 2005: 100). On this point, the action image raises and develops.

In the domain of action-image, qualities and powers are actualized in a determinate, geographical, historical and social space time; affect is embodied in modes of behavior “in the form of emotions which order or disorder it.” It is this determinate milieu and modes of behavior which embody the affect constitute Realism (Deleuze, 2005: 145). The milieu is itself the Ambiance or the Encompasser. Because, while the qualities and powers become ‘forces’ in the milieu, the milieu always actualizes several qualities and powers accomplishing “a global synthesis of them.” By incurving on themselves, the milieu and its forces act on the characters and challenge them. The character is caught in a situation constructed by the milieu and its forces. In order to respond to the challenge of the milieu and the situation, the character reacts by reconstituting the milieu or her/his

relation with the milieu and its forces. In these conditions, the character must either acquire a new mode of being or put forward her/his mode of being to the challenges of the milieu and of the situation giving raise a new situation. “The situation, the character or the action, are like two terms which are simultaneously correlative and antagonistic.” In this regard, Deleuze asserts that the action at the centre of a surrounding milieu “is a series of duels: duel with the milieu, with other, with oneself.” This is the set of action-image which forms the organic representation (Deleuze, 2005: 146).

The way how this bipolar relation of character and milieu forms the organic composition can be clearly seen in the Griffith’s organic montage- the treat to organism and the reunification. There are two principle forms in the set which are inverse spirals: the first one narrows towards action and the other broadens towards the new situation. Deleuze formulates those organic spirals as SAS’ that is “from the situation to the transformed situation via the intermediary action.” Deleuze (2005: 146) calls this form “the Large form”. The figure SAS’ has its opposite, SAS, when the individual no longer knows what to do and at best the initial situation remains the same and the character finds it in the same situation. And if that situation gets worse, and the individual goes down in a descending spiral, the figure is SAS. There is a different dimension of the action-image (2005: 146-148). Opposing to the Large form which moves from the situation to the action which modifies the situation, the other from moves from the action towards the situation and then towards a new action: ASA’. This is “the Small form”. “This time it is the action which discloses the situation, a fragment or an aspect of the situation, which triggers a new action. The action advances blindly and the situation is disclosed in darkness, or in ambiguity.” In this form, the representation is no longer global but local; and it is no longer spiral but elliptical, it is no longer structural but constructed round events, and it is no longer ethical but comedic (Deleuze, 2005: 164).

Deleuze mentions a correspondence between the three varieties of movement-image and the three spatially determined shots: the long shot corresponds primarily to a perception-image; the medium shot to an action-image; and the close-up to an affection-image. But, as the film is a combination of these three kinds of images, it does not consist of a single type of image. Yet, there is one type of image which is dominant, and so characterizes the film. Therefore, Deleuze defines three types of montage in relation to the dominant

image: Griffith's invention of the "active montage"; Dreyer's invention of "affective montage", even a framing of affection as seen in *The Passion of Joan Arc* ; and Vertov's invention of the "perceptive montage" (2005: 72). After all, these combinations of movement-images give us an indirect image of time that makes the whole depend on montage, this is the time of the confrontation of images of another kind that does not give us a time for itself (Deleuze , 2005: I71).

According to Deleuze, the narrative is a consequence of the combinations of the cinematographic images. The classical narrative is deduced from "the organic composition of movement-images [*montage*], or from their specification as perception-images, affection-images and action-images, according to the laws of sensory-motor schema" (Deleuze, 1989: 27). The structure of the organic narration corresponds to the verisimilitude character of the Hollywood narrative. In other words, although such a regime includes recollection dreams, ellipsises; "[t]his is a truthful narration in the sense that it claims to be true, even in fiction" (Deleuze, 1989: 127). Deleuze (1989: 127) defines the space where the sensory-motor schema is located with Kurt Levin's term "hodological space." That space is shaped "by a field of forces, oppositions and tensions between these forces, resolutions of these forces according to the distribution of goal, obstacles, means, detours." For Deleuze, this regime, which aims at the maximum effect of speech through minimum means, is the economy of narration, which appears in the concrete shape of the action-image and hodological space. Movements and action may present many obvious anomalies, insertions, breaks and decompositions; yet they comply with "law which are based on the distribution of *centres of forces* in space." And as time which is deduced from the action and space, and dependents on movement, it is an indirect image of time. Therefore, regardless of how disordered it is, it is in essence a chronological time (Deleuze, 1989: 128).

Consequently, "*movement-images divide into three sorts of images when they are related to a centre of indetermination as to a special image:* perception-images, action-images and affection-images" (Deleuze, 2005: 68). In this sense there are four kinds of images: the movement-image and the tree varieties of the movement-image which are deduced from the relation of the movement-image to the special image (a centre of indetermination). That relation causes an interval on the plane of immanence and a

concomitant division of the movement-image into tree varieties. The plane of movement-images is mobile section of a whole which changes (Deleuze, 2005: 70). Therefore, movement-image is already 'perception'. When it enters into relation with the centre of determination, the interval between received and executed movement have brought about the perception-image that is "perception of perception". The other images vary in relation to this image: perception of affection and perception of action. So, this deduction depends strictly on the assumption of a perception-image which expresses the relation between movement and the interval of movement. On the other hand, if perception does not extended into the other types, it will not form a first type of movement image. Therefore, Deleuze states that the perception-image is a "zero point", Zeroness before Pierce's firstness (Deleuze, 1989: 31).

Finally, Deleuze defines the "relation-image" which corresponds to Pierce's Thirdness or the 'mental image' and was the forerunner of the crisis of the action-image. Thirdness refers to "a second term through the intermediary of another term or terms (2005: 201). This should not be confused with the action-image which obeys a pairs of forces and relates to spatiotemporal relations which make it possible. According to Pierce, Thirdness is the limit point, and there is nothing beyond it. In other words, "everything is reducible to the combinations between 1, 2, 3." There is firstness, secondness and thirdness; but secondness includes firstness and secondness; and thirdness includes firstness, secondness and thirdness. Therefore thridness is three by itself that is not reducible to dualities, it is the limit point; and for this reason:

> "… thirdness gives birth not to actions; but to 'acts' which necessarily contain the symbolic element of law (giving, exchanging); not to perceptions, but to interoperations which refer to the element of sense; not to affections, but to intellectual feelings of relations, such as the feelings which accompany the use of logical conjunctions 'because', 'although', 'so that', 'therefore', 'now' etc" (Deleuze, 2005: 201).

In this sense, for Deleuze, 'relation' is the most adequate representation for thirdness; because, being external to terms, relation is always third (2005: 202). Deleuze (2005: 204) regards Hitchcock as the director who introduced the mental image to cinema and made it the completion of the cinema, the perfection of all the other images. In Hitchcock's films, the point is not who did the action, nor the action itself; the important

point is “the set of relations in which the action and the one who did it are caught.” It is the action, perception and affection framed in ‘fabric relations’ which are basic in any event. In other words, in Hitchcock, the “thread” of actions, perceptions and affections is replaced by the “chain of relations” which constitutes the mental image (Deleuze, 2005: 204-205). According to Deleuze (2005: 207), the striking action of the type “killing” and “stealing” of the detective or the spy film served Hitchock’s; because, that action is engaged in a set of relations that the characters do not know, while the spectator discovers before them (relation external to its terms). Deleuze (2005: 209) states that the hero of *Rear Window* accesses to the mental image in a direct way, not only because he is a photographer but he is in a state of immobility. In other words, “he is reduced as it were to a pure optical situation” For Deleuze, Hitchcock’s novelty which involved the spectator into the film, in a more or less apparent manner, did indeed assimilate the character into the spectator (Deleuze, 2005: 209).

Eventually, beyond the perfection of the movement-images, Hitchcock recaptured them through the break of sensory-motor link. Deleuze (2005) regards the mental image as the herald of a crisis of action image. This crisis involves the weakening an eventual dissolution of the sensory-motor schema as the basis for composing cinematic movement-image.

4. 2. 2. Time-image: *An indirect image of time*

4. 2. 2. 1. The crisis of action-image

The crisis of action depends on many social, historical, moral, economical and political reasons as well as the factors internal to art and cinema itself. Deleuze indicates that these factors had their full effect after the World War II giving rise to the crisis of the action-image. So, the crisis that has shaken the action-image and broken the sensory-motor links is not a sudden occurrence. Rodowick draws attention to Deleuze’s clear implication throughout *Cinema 1* on the crisis (1997:73): “there is an inherent tension between the formation of the cinematic movement-image and the movement-image as considered in itself as Image of universal variation”.

As we have seen before, in cinema of movement-image, construction of time has two aspects: on the one hand, montage constitutes the whole, and time flows through the montage, and so cinema of movement-image gives us an indirect image of time; on the other hand, the synthesis of movement-images relies on characteristics intrinsic to each of them, because movement is established between the objects, and each movement-image expresses the whole which changes. According to Deleuze, these two points seem to be contradictory; because the first thesis implies that time is "a succession of presents" and the present is the sole direct time of the cinematic image; while the second thesis implies that the shot must has a potential of montage and the time is depended on the movement (as in the ancient notion of time) in the shot which is established between the objects (1989: 34-35). In this respect, classical reflection turns on the alternation of these two aspects, montage or shot. However, movement still needs to be normal and movement only can subordinate time if only it fulfils normality. What Deleuze means with normality is "the existence of centers: centers of the revolution of movement itself, of equilibrium, of forces, of gravity of moving bodies, and of observation for a viewer able to recognize or perceive the moving body and to assign movement" (1989:36). But the cinematographic movement image "constitutes an autonomous world, made up of breaks and disproportion, deprived of all centres" and a movement deprived of centering is aberrant (Deleuze, 1989: 36-37). Deleuze (2005: 39) states that the aberrations of movement were indeed recognized, but warded off. And what was aberration ceased to be so in relation to perception-image (received movement) which extends into an action-image (executed movement): "the interval plays on the role of centre, and the sensory motor-schema restores the lost proportion and re-establish it in a new way" (1989: 40).

However, Deleuze points that even the purest action films always have had "value in episodes outside the action or in idle periods between actions ... which cannot be cut out in montage without disfiguring the film..." (2005: 209). Then the structure of SAS was called into question based on the rejection of 'a global situation' which concentrates itself into decisive action. This approach takes action and plot as only components in a dispersive set. And, based on the rejection of a previous history or performed action whose results on a situation could be foreseen, ASA was called into question. This idea implies that cinema captures the event in the course of happening. So, the cinema, for Deleuze, has always met the unforeseeable and "the irreducibility of present living under

the present of narration" (2005: 210). Just as the crisis of action did not occurred suddenly, it has not disappeared suddenly. There are still films made in SAS or ASA structure, but for Deleuze (2005: 210), these films are not the soul of cinema. The new state that this crisis gave rise is not yet a direct image of time.

In the new state, we can hardly speak of a global situation which can give rise to an action which is capable of modifying the situation. We can rather speak of a situation which is dispersive. "The characters are multiple, with weak interferences and become principle or revert to being secondary." The crowd has lost its collective character (Deleuze, 2005: 211). Here, the ellipsis belongs to the situation itself; it is no more a mode of tale, "a way in which one goes from an action to a partially disclosed situation". The reality has become lacunary and dispersive. Linkages and connections between events are deliberately weakened and the chance becomes the sole guiding thread. Deleuze draws attention to the close relationship between these features of the events that are "the dispersive, the direct in the course of happening and the non-belonging" (2005: 211). The character has lost her/his interest in and relation with the event (*Taxi Driver*). Another tendency in the new state is that "the sensory-motor action or situation has been replaced by the stroll, the voyage and the continual return journey." The voyage may give the formal and material condition for a renewal as the internal and external necessity as in America; but it may now lose the initial aspect as in German films (Wenders), and the character may insist on keeping the voyage despite everything (*Easy Rider*). According to Deleuze, the qualified space-time of the action and the old realism are replaced by "any-space-whatever" (marshalling yard, disused house) in which the modern voyage happens. This is a world without connection or totality. In this world, a set is formed and maintained by nothing but *clichés* (2005: 212). Sum up, these are the five obvious features of the new image: "*the dispersive situation, the deliberately weak links the voyage form, the consciousness of clichés,* the condemnation of the plot" And for Deleuze, "this is both crisis of the action image and the American dream" (2005: 214).

It was Italian neo-realism which initiated these five principle features. The post-war economical, social and political crisis Italy prepared the conditions for discovery of a dispersive and lacunary reality (*Rome Open City* 1945), the non-belonging of the uncertain links between events to those who experience them in the new form of voyage

(*Umberto D* 1952, *I Vitelloy* 1953); the proliferation of any-space-whatever and the clichés. While the compelling technical difficulties played role in the intuitive consciousness of the new image in Italy; the intellectual and reflexive consciousness that French New Wave was able to turn this mutation to account and recompose in its own way. These five features are necessary external conditions and preliminary conditions, they form an envelope but do not construct the image although make it possible (Deleuze, 2005: 216-217).

The sensory motor link has broken and the interval of movement produced the appearance as such of an image other than the movement-image. Sign and image thus reversed their relation, because the sign no longer presupposed the movement image as material that it represented in its specific forms. So, the five features of the action-image in crisis which were preliminary conditions did not yet the new image. Although it is slackened, there is still a sensory-motor link. A whole series of new signs, constitutive of a time-image irreducible to movement-image was to arise. However, the new image would not be without a determinable relationship with movement-image. So, Deleuze (1989: 34) indicates, while Pierce considered the Thirdness as the limit of the system of images and signs, the new image reverse it. It is the optical and sound images that have set everything again.

4. 2. 2. 2. A direct image of time and new signs

According to Deleuze's work on cinema, the occurrence of Italian neo-realism set the conditions for the appearance of the direct time-image. For Deleuze, Andre Bazin recognized the basic qualities of the new image. Bazin' s aesthetic realism poses Italian neo-realism as "a matter of a new form of reality, said to be dispersive, elliptical, errant or wavering, working in blocks, with deliberately weak connections and flowing events." In the new image "[t]he real was no longer represented or reproduced but 'aimed at'" (Deleuze, 1989: 1). Deleuze draws attention to the difference of Bazin from those who defined neo-realism only by its social context. Differing from them, Bazin indicated the principle requirement of formal aesthetic criteria. Bazin called the new type of image of neo-realism "fact-image". Beyond Bazin 's way of posing the problem at the level of reality, Deleuze' s way points out the level of the "mental" in terms of thought. In this

sense, the mutation of movement-images was related to “a new element ... which was to prevent perception being extended into action in order to put it in contact with thought” taking it beyond movement (1989:1).

The new cinema is “a cinema of seer and no longer of agent.” The character has become a kind of viewer who records rather than reacts. The optical and sound situations of neo-realism oppose to the strong sensory-motor situations of traditional realism. There are many different forms of the new image which show how the stimulus-response link of sensory-motor has collapsed and has been replaced by pure optical and sound images. For example, in De Sica’ s *Umberto D*, the young maid goes into the kitchen in the morning and makes a series of mechanical gestures - cleaning, picking up the coffee mill, stretching out her foot to close the door with her toe. Then her eyes meet her pregnant woman’s belly (Deleuze, 1989: 1-3). According to Deleuze, this encounter is as if “all the misery in the world were going to born.” So, in this scene, the young maid has no reaction to the situation. The serial gestures of the young woman in an everyday situation “are insignificant but all the more obedient to simple sensory-motor schemata.” During these gestures, we see a sudden occurrence of a pure optical situation. In another example Rossellini’s *Germany Year Zero* (1948), a child who visits a foreign country dies from what he sees. But it is Visconti’s *Obsession* (1943) which was the forerunner of neo-realist image, and “what first strikes the viewer is the way in which the clack-clad heroine is possessed almost hallucinatory sensuality. She is closer to a visionary, a sleepwalker, than to a seductress or a lover” (Deleuze, 1989: 2-3). As we have seen, the setting of the determined space of sensory-motor situation presupposes an action and stimulates a modifying reaction. This space is replaced by the space of the optical and sound situations which is disconnected or emptied. Deleuze (1989) suggests calling it “any-space-whatever.”

The signs of the optical and sound situations, ‘opsigns’ and ‘sonsigns’, may refer to very varied images: “everyday banality, sometimes exceptional or limit-circumstances”, “subjective images, memories of childhood, sound and visual dreams or fantasies where character does not act without seeing himself acting” (Deleuze, 1989: 6). In these images, the distinctions between the banal and extreme, subjective and objective have a relative value; in this sense, these distinctions are valid for an image or a sequence, but not for the

whole. To the extent that the optical situation replaces the motor action, the traditional distinction between subjective and objective which presupposes the independence of the object tends to be insignificant and blurred: “we no longer know what is imaginary or real, physical or mental” (Deleuze, 1989: 6-7). So, the images of opsigns and sonsigns tend towards a point of ‘indiscernibility’ between subjective/objective, imaginary/real, mental/physical. Due to the point of indiscernibility, opsigns and sonsigns fragment the narrative; even if they may be formed and resolved within a commonsense narrative, as in a housewife’s growing alienation from her privileged milieu in *Europe 51* (Bogue, 2003: 110). As we have seen, the five features of the action-image in crisis (pp. 72-73) were the preliminary conditions but not yet the new image. What constitute the new image are opsigns and sonsigns which replace the sensory-motor link. There was necessarily a passage from the action-image in crisis to the pure optical and sound situations which took place either as the passage from one aspect to the other - beginning the trip/ballad films with the slackened sensory-motor schema, and then arriving at purely optical and sound situations-, or the two aspects coexist in the same film (Deleuze, 1989:3-4).

So, opsigns and sonsigns were the first occurrences of the direct image of time. It is here that the reversal emerged: “movement is no longer simply aberrant, aberration is now valid in itself and designates time as its direct cause. ‘Time is out of joint’ ... It is no longer time that depends on movement; it is aberrant movement that depends on time.” In fact, for Deleuze, opsigns and sonsigns have always been there in the cinema, just like aberrant movements. But it is modern cinema which has made them visible and given them a new value re-reading the whole of cinema: “The direct time-image is the phantom which has always haunted the cinema, but it took modern cinema to give a body to this phantom” (1989: 41). The movement-image and montage have not ceased, but the relation between movement and time has changed; and montage has gained a new meaning. Or it is not that the sensory-motor schema is no longer in operation, but the circle in which the passage from shot to montage and from montage and to shot has been broken or shattered from inside (Deleuze, 1989: 41; Deleuze, 1990: 51-52). While an alternation between montage and shot shape the classical representation; the question is no longer how images are linked, but what the image shows- as in Welles, Resnais, Godard. Therefore, montage sometimes appears in the depth of the image (Welles’s depth of field), sometimes becomes flat (Deleuze, 1989: 42). The actual image and its virtual

image crystallize; it is a “crystal-image”. There is something that is seen in the crystal no matter the form it appeared: Time, layers of time, a direct time image (Deleuze, 1989: 52). This image is virtual, but not unreal. An actual image has cut off from its motor development, comes into relation with a virtual image, a mental or mirror image.” So, it is virtual in opposition to actual - like the woman in *Stromboli* who says “I saw the factory, and they looked like convicts”. So instead of a linear development, we have led to “a circuit in which the two images constantly chasing one another around a point where real and imaginary become indistinguishable” (Deleuze, 1990: 52). The image is now able to hold the mechanisms of thought. It become thought, enters into relations with other forces, and open up to those of time-images, of readable image and thinking image. In this way, “we get beyond the movement-image” (Deleuze, 1989:23; 1990: 52).

Without sensory motor-link the pure optical image does not extend into actions, but the linkage that they relate to is “recollection images”. There are two types of recollection based on Bergson’s distinction between two kinds of ‘recognition’: attentive and automatic or habitual recognition. Habitual recollection comes about through the sensory motor image which retains effectively what interests us or what extents to the character’s recognition. But the attentive recollection is a pure optical situation which may be only a description and concerns a character who is no longer able to react or does not know how to react. In the first case we continually distance from objects, because we pass from one to another object, but we remain on “*one and the same plane*” (Deleuze, 1989: 44). The latter abandons the extension of perception; so movements “revert to object, return to object, so as to emphasize certain contours and take ‘a few characteristic features’ from it.” In this case, the object we see remains “*the same”*, but passes through “*different planes*.” (Deleuze, 1989: 44) Each turning to the object brings another description; a zone of recollections, dreams, or thoughts corresponds to a specific aspect of thing. So, the thing passes through an infinite number of planes or circuits. “Each circuit obliterates and creates an object” (Deleuze, 1989: 46). The relation of the actual image to recollection-image can be seen in the flashback which is “precisely closed circuit which goes from the present to the past, then leads us back to the present.” Or it may be “a multiplicity of circuits each of which goes through a zone of recollection and returns to an even deeper, ever more inexorable, state of the present situation” as in the Carne’s *Daybreak*, whose hero, at the end, finds himself in his hotel room surrounded by the police, “each time

closer to the fatal outcome (the window-panes smashed, the bullet holes in the wall, the succession of cigarettes..)" (Deleuze, 1989: 48) But for Deleuze (1989: 48), despite the circuits, the flashback is conventional and extrinsic; it related to sensory-motor determinism as it confirms linear narration and indicates causality. In fact, the recollection is not yet gives an equivalent of the time-image, or opsigns and sonsigns. It is not virtual but actualizes the virtuality, because it does not deliver the past to us but only represents the former present. It is not imagining, it is "actualized or in process of being actual". It does not present a circuit of indicernibility, the real and the imaginary is still distinguishable in it. So it not an equivalent of the optical-sound image, rather the disturbance of the recognition. It is the crystal-image that gives us the genuine of optical image (Deleuze, 1989: 54).

On the point, the actual optical image crystallizes with *its own* virtual image on the small internal circuit; it finds its true genetic element, the crystal image. The point of indiscerniblity is formed by the small circle, that is, the coalescence of the actual and virtual. The optical-sound images entered into relations with recollection-images and formed large circuits on which the real and the imaginary, the physical and the mental, the subjective and the objective, and the actual and the virtual run after each other, reflecting and referring back each other and tend ultimately become confused by the slippage into indicernibility image (Deleuze, 1989: 69). But the confusion does not make them indiscernible, because it is produced only in one's mind. On the other hand:

> "... indiscerniblity constitutes an objective illusion; it does not suppress the distinction between two sides, but makes it unattributable, each side taking the other's role in relation to which we must describe a reciprocal presupposition, or reversibility... These are 'mutual images' as Bachelard puts it, where an exchange is carried out. The indiscernbility of the real and the imaginary, or of the present and the past, of the actual and the virtual, is definitely not produced in the mind; it is the objective characteristic of the certain existing images which are by structure, the other of genesis." (Deleuze, 1989: 69)

In this respect, the mirror-image is the very example of the crystal image. Because it "is virtual in relation to actual in the mirror, it assumes the actuality from the character and leaves the character only with a virtuality." When the circuit indicates to "a polygon with an increasing number of sides", the exchange becomes more active. When virtual images

proliferate like an increasing number of sides of a polygon, the exchange becomes more active. All together virtual images absorb the entire actuality of the character, at the same time leaving the character as one virtuality among others. According to Deleuze, the palace of mirrors in Welles's *The Lady from Shanghai* is a perfection of the crystal-image: the multiple mirrors absorb the actuality of two characters; and the character will not be able to take it back unless they manage to smash them all, "finding themselves side by side and each killing the other" (Deleuze, 1989: 70). So, the actual image and its virtual image form the smallest circuit in a constant exchange. Also, that actual-virtual pair immediately extends into opaque-limpid. "When the virtual image becomes actual, it is then visible and limpid, as in the mirror or the solidity of finished crystal." In the same way, when the actual becomes virtual in its turn, it is invisible, opaque and shadowy. What this exchange needs is only the modification of the conditions (Deleuze, 1989: 70). .That exchange is a dominant theme of the Tod Browning's films. In *Unknown*, a fake limbless man takes to his role and has his arms really cut off (opaque/virtual becomes limpid/actual); because the woman he loves could not bear men's hands and touching. After the woman has fell in love with a man and their love have overcome the woman's phobia; the other man tries to recover his dignity by arranging a murder of his rival who is whole (actual/ limpid becomes shadowy action). Or in *The Black Bird,* the man who played the paralyzed bishop role in a criminal intent (opaque/virtual image of the public becomes actual), become paralysis during the transformation (opaque/virtual public image becomes actual/visible). As seen in the transformation of Browning's characters, "the more the virtual image of the role becomes actual and limpid, the more actual image of the actor moves into the shadows" (Deleuze, 1989: 82). The signs of the crystal image, 'hylosigns' or crystalline signs should be said to be mirror or seeds of time. (Deleuze, 1989: 274) So, the crystal-image may have many different elements, but its principle characteristic is the indivisible character of an actual image and 'its' virtual image. In this respect, it gives us the point of indiscernibility of two distinct images, and Bergsonian indiscernilbility or simultaneity of the present and the past.

According to Bergson, the concept of time for which the present passes and becomes past when a new present replaces it is meaningless. It is obviously necessary for it to pass on for the new present to arrive and it is obviously necessary for it pass at the same time as it is present. "Thus the image has to be present and past, still present and already past, at

once and at the same time. If it was not already past at the same time as present, the present would never pass on. The past never follow the present that it is no longer, it coexists with it" (Bergson quoted in Deleuze, 1989:79). Therefore, the crystal-image gives us Bergson's concept of virtual image as "pure collection". While the mental images -recollection-image, dream-image- "are actualized or in the course of actualization in consciousness or psychological state", necessarily "in relation to a new present, that is a different present from the one they have"; the virtual image, pure collection, does not has to be actualized as it already coexists with the actual image; and is not the consciousness or psychological state (Deleuze, 1989:79-80). Recollection-images form broad circuits in accordance with the requirements of the 'new' present (different from the present they have been") "which is defined as later than former one, and which defines the former one as earlier". Thus they are organic and chronological. But in the smallest circuits of the coexistence of actual-virtual the past is constituted not after the present, it is preserved in itself (Deleuze, 1989:80). Time splits itself in two at each moment as present and past, "it splits in two dissymmetrical jets, one of which makes the present pass on, while the other preserves all the past" It is not actualized in a shifting actual, it is actual; it is not chronological and non-chronological. The virtual image (pure collection) is not the consciousness or psychological state. "It exists outside of consciousness, in time" (Deleuze, 1989: 80-81). According to this is major thesis of Bergson "time is not the interior in us, but just the opposite, the interiority in which we are, in which we move, live and change." This new concept of time offers a new concept of subjectivity: "The only subjectivity is time, non-chronological time grasped in its foundation, and it is we who are internal to time, not the other way round" (Deleuze, 1989: 82). We inhabit in time, move in it; so, the subjectivity is never mine, "it is time, that is, the soul or the spirit, the virtual." According to Deleuze, there are three films which clearly show how we inhabit time: Dovzhenko's Zvenigore, Hitchcok's Vertigo, and Resnais' *Je t'aime je t'aime*. In this respect, Deleuze states that the actual as objective and the virtual as subjective is primarily the affect which we experience in time. (Deleuze, 1989: 82- 83) "Memory is not in us; it is we who move in Being-memory, a world-memory" (Deleuze, 1989: 98). Consequently, time simultaneously makes the present pass and preserves the past in itself, and therefore there are already two possible time-images: the past as the most general form as already there, a pre-existence in general

and not as the earlier present, (if it was not already there the present would not pass); and the present as a contracted past.

In this sense, applying to Bergson, Deleuze indicates that it is not the past but rather the passing present which is successive; and it is the past which appears as the coexistence of circles. Each one of the circles contains everything at the same time, and the present of them is the extreme limit being the smallest circuit that contains all the past. Between the past as already-there (a pre-existence in general) and the present as contracted past, all the circles of the past construct many stretched "regions, strata and sheets" (1989: 98-99). Each region has its own spirit, facets, characteristics, "singularities", "shining points" and "dominant" themes. Therefore, for example, the regions of one's childhood, adolescence and adult life coexist. As Fellini said: "We are constructed in memory; we are *simultaneously* childhood, adolescence, old age and maturity" (Deleuze, 1989: 99). The movement of recollection first consists in a leap into a chosen region where we search for a recollection; and in case the recollection does not realize itself in the recollection-image, we return to present. Here, we come across the paradox of the non-chronological time: "the pre-existence of a past in general; the coexistence of all the sheet of past; and the existence of a most contracted degree" (Deleuze, 1989: 99). These different relations between past and present - as contemporaneous, opposed, or layered as contiguous strata in combination- which define the paradoxes of non-chronological time underlie the different narrative schemes of the cinema of the time-image. On narrative schema, the direct image of time involves discontinues leaps through the sheets of past, as in *Citizen Kane*. Deleuze regards Welles' *Citizen Kane* as the first great explorer of the sheets of the past and Resnais as his most notable successor. In Welles, while the scheme of may be appear to be simple, it is more complex than it appears. For example, *Citizen Kane* may appear to be simply a biography consisting of the event of Kane being dead and questioning of witnesses who offer their memoirs or recollection-images in a series of subjective flashbacks. But indeed, the structure is more complex. The sheets of the past tend to be oriented around a single contracted point in the present 'Rosebud' - in other films, the figure of Arkadin (*Mr.* Arkadin) and Joseph K. (*The Trial*). Each of the witnesses becomes equivalent to a sheet of virtual past, a region of Kanes's life, and each has what Bergson called 'shining points' or singularities. Therefore while the regions of the past have a chronological course, this can be easily upset as they are in themselves

and “in relation to the actual present where the quest begins (Kane’s dead), they are all coexistent, each containing the whole of Kane’s life in one form or another”; the childhood, the youth, the adolescence and the oldness. The recollection-images that the witnesses evoke are the actualization of these sheets (Deleuze, 1989: 105-106). In the Resnais, the centers disappear. In *Last Year at Marienbad* and *Le t’aime, j’ taime* there are only discontinuous leaps between two points in the present or the layers of the past, “the present starts to float, struck with uncertainty, scattered in the comings and goings of the characters, or already absorbed by the past” (Deleuze, 1989: 116).

The coexistence is one type of a direct time-image, one of the two kinds of chronosigns which is ‘aspects’ (regions, layers). The second type of time-image and chronosign is “accents” (peaks of view), that is “the simultaneity of the peaks of present.” In the first type, the past stands for the whole of time; but in the second type, the present in turn will stand for the whole of time, if we accomplish to distinguish the present from its actual quality “in the same way that we distinguish the past from the recollection-image which actualized it” (Deleuz, 1989: 100-101). Again from a Bergsonian point of view, Deleuze states that the present is distinguishable from the future, if it is assumed to be presence of something which ceases to be present when it is replaced by something else: The event is no longer confused with the space: “the time of the event comes to an end before the event does, so the events will start again at another time… the whole event as it were in the time where nothing happens’, and it is in empty time that we anticipate recollection, break up what is actual and locate recollection once it is formed” (1989: 100). In this case, the present, the future and the past in succession no longer exists; there is “ a present of the future, a present of the present and a present of the past”, all implicated in the event simultaneously and inexplicably. Here, there is “de-actualized peaks of present” from which the simultaneity of the three implicates presents are made (Deleuze, 1989: 100). The encounter in *Last Year at Marienbad* presents a simultaneity of a present of past, a present of present and a present of future; There is an implied past in Marienbad: one year ago A asks X to wait one year before she leave her ‘husband’ M. X knows A; A does not remember or pretends to be so; and as A does not know X, X is mistaken or playing a trick on A. In the logic of the narrative composition, film asserts that it is not possible to show the past any more, and so that the temporal displacements should be considered as so many descriptions of possible pasts. And the present of the future is implicated in the

series of possible endings- Will X and A leave? Does X tricking, or A lie? Does M shoot A? So, each character correspond to a different present: X lives in a present of past, A lives in a present of future, and the difference assumes a present of present of M. (Deleuze quoted in Rodowick, 1997: 101, Deleuze, 1989: 101) .

In addition to two kinds of time-image - the coexistence of relations or simultaneity (sheets of time) of elements internal to time (peaks of the present) -, there is a third type of direct image of time which constitutes "time as series" bringing the before and the after in a becoming instead of separating them: "the before and after are no longer themselves a matter of external empirical succession, but of the intrinsic quality of that which becomes in time." Deleuze defines 'becoming' as "that which transforms an empirical sequence into a series: burst of series" (Deleuze, 2005: 275). In this case, the direct time-image appears in a becoming as a series of powers, not "in an order of coexisting relations or simultaneities." So, the before and after becomes two sides of power to the passage of power as one limit to a higher power as another limit. The power of becoming forms series of degrees which crosses limits and caries out metamorphoses. For Deleuze, this is Nietzschean 'power of false' beyond the true and the false. In this sense, this second type of chronosign, that is genesign, brings the truth into crisis. Since, the false has no longer a simple appearance as a lie or error. (Deleuze, 1989: 275) Genesign displays variable figures concerning narration and story beyond description. Deleuze stated that it is the forger which becomes the character of cinema. The forger previously implied a determinate form of liar or traitor including the criminal, the cowboy, the historical hero, the psychosocial person or the power-holder which are determinate forms of the forger who determine the action. But now, the forger is "the man of pure descriptions and the maker of the crystal image, the indicerniblity of the real and the imaginary" who makes the crystal-image visible passing into the crystal, and "provokes undecidable alternatives and inexplicable differences between the true and the false, and thereby imposes a power of the false as adequate to time, in contrast to any form of the true which could control time." For example, the character in Robbe-Grillet's *The Man Who Lies*, is not "a localized liar, but an unlocalizable and chronic forger in paradoxical spaces" (Deleuze, 1989: 132). The investigators, witnesses and innocent or guilty heroes will participate in the same power of the false the degrees of which the will embody at each level of the narration. The metamorphoses of the false replace the model of the truth and the forger

metamorphoses into a chain of the forges from which she/he is inseparable. In other words, Deleuze says that "there is no unique forger, and if the forger reveals something it is the existence behind him of another forger …" (1989: 133-134); because, the power itself exists only in the form of a series of powers which are its exponents. According to Deleuze, Nietzschean power of false is manifested in Welles's characters, and Welles constantly fights against the system of judgment which is superior to life. The forger character in *The Lady from Shanghai* exists only in a series of forgers who are his metamorphoses. In Welles, there is always a character destined to betray to other. A becoming, an irreducible multiplicity, characters or forms are no valid only as transformations of each other: "the diabolical trio of The Lady from Shanghai, the strange relay-characters of *Mr. Arkadin*, the chain which unties those in *Touch of Evil*, the unlimited transformation for those of *The Trial*" (Deleuze, 1989: 145). Deleuze considers the different witnesses to the past in *Mr Arkadin* as a series of projections of Arkadin himself; or in *The Trial*, the policemen, colleagues, the student, little girls and all the other characters constitute the projective series of a single instance which does not exist outside its metamorphoses. Here the different perspectives express the metamorphoses of the immanent being or thing (Deleuze, 1989: 144). In this chain or series of relation and the absence of the judgment system, the character is in a constant becoming: "contrary to the form of true which is unifying and tends to the identification of a character (his discovery or simply his coherence) the power of the false cannot be separated from an irreducible multiplicity. 'I is another' ['*Je est un autre'*] has replaced Ego=Ego" (Deleuze, 1989: 133). Ego=Ego is also ceases to be valid form of identification in the development of story. In the truthful the story, the development of the complex relations between the subjective and the objective image (objective as what the camera sees, and subjective as what the character sees) forms the story which lead to the identification of them through the affirmation of the identity itself for itself, and the story ends with the constitution of Truth. According to Deleuze, the truth finds it full expression in the "adequation" of the subject and the object- (the identity of the character seen and who sees, as well as the identity of the camera/director who sees the character and who is what the character sees) (1989: 47-148).

We see that the three types of direct time-image break with the sensory motor schema and the organic regime. Therefore, the narration gains a new meaning. Crystalline narration is

quite different from the organic narration as it implies a collapse of sensory-motor schemata. Sensory-motor situations (forces, opposition and resolution of forces) are replaced by pure optical (and sound) situations to which characters cannot or will not react, thus they become 'seers'. As seen in neo-realism, new wave or in Ozu, the vision takes the place of action and that immobilize the character, or the shot. So, the 'false continuity', which is the anomalies of movement and which was inaugurated by Dreyer, becomes essential. The complementarity of a lived hodological space is fractured. Since without the sensory-motor connections, concrete space ceases to be organized in accordance with oppositions and resolutions of forces, according to the dissemination of "goals, obstacles means, detours" (Deleuze, 1989:128). The new narrative space implies non-localizable relations. Hence, time is no longer deduced from the action and space or dependent on movement; on the contrary it is a direct-image of time from which movement derives. In this way, we have no longer a chronological time, but a non-chronological time which produces 'false' movement (Deleuze, 1989: 129). The montage does not disappear but, "instead of composing movement-images in such a way that and indirect image of time emerges from it; it now decomposes the relations in a direct-image of time in such a way that all possible movements emerges from it" (Deleuze, 1989: 130). Deleuze called that new kind of narrative "falsifying narrative." This narration consists of the distribution of presents to each characters, each forms a possible combination where they are "incompossible", which is related to "not-necessarily true pasts". The new status narrative stops being "truthful" and becomes falsifying: "This is not a case of 'each has its own truth', a variability of content. It is power of false which replaces and supersedes the form of truth, because it poses the simultaneity of incompassible presents, or the co-existence of not-necessarily true pasts" (Deleuze, 1989:131). Here, there is not a simple empirical content that the truth varies depending on the era. This is rather 'truth in crisis' and it is the pure time which put truth in crisis which means the death of truthful woman or man, the collapse of every model of truth in favour of the new narration. In this new regime, there is no value of judgment, because this regime throws up the presuppositions, ready-made formulas, or convention (Deleuze, 1989: 132).

Consequently, the three types of time-images -the coexistence of relations or simultaneity (sheets of time) of elements internal to time (peaks of the present) which concern with the 'order of time', and 'the series of time' that brings the before and the after in a becoming

instead of separating them - break with an indirect representation of time, shatter the chronological succession and the distinction of the before and the after. The transformations of the time- image involves the fiction cinema and the cinema of reality blurring their differences, description becomes pure optical and sound situations, narrations falsifying and stories simulations. The direct time-image does not suppress the narrative but gives it a new value; the narrative becomes 'contingent'. This is crystalline narration which is deduced from the direct-time image of the modern cinema. This is quite different regime from the organic regime of the movement-image. The differences between these two regimes have inevitably political dimension in relation to the changing conceptions of historical time, space, and identification (Ego=Ego versus 'I as other'). Therefore Deleuze's approach to the cinematic construction of the relations between time, space, movement provides new expressions to the narrative of nation- time (history/memory), space and collectivity.

4. 3. Deleuze and Construction of National Identity through Cinematic Narrative:

Classical Cinema/'The People' and Modern Cinema / 'The Missing People'

Deleuze's cinema concepts, his logic of cinema and the natural history of cinema provide new ways to repose the cinematic construction of national identity and how the transformations of national identity coincide with the transformation of cinematic narrative. Deleuze's analyses sometimes display these relations that in force in the nation-building process. But in *Cinema 2,* Deleuze directly concerns with the constitution of 'the people' in some of his distinctions between classical and modern cinema, and in his analysis of modern political cinema. In general, the organic regime of the movement-image corresponds to the construction of national identity as unity, and the crystalline regime of the time-image corresponds to the fragmentation or the crisis of national identity. But these two general schemas involve complex relations between cinematographic image and narrative as well as their transformations in relation to the transformations of the thought and our perception of the word. The classical forms of narration as the combinations of movement-images and the modern form of narration as the combinations of time-images are the consequence of certain primary social, historical and technological conditions and automata.

According to Deleuze (1989: 157), cinema as industrial art is “art of masses”. Narrative form of the classical cinema attests to the existence of the “masses”. In this form, the people are imagined as an organic collective unified by a single ideology. So, the part or the individual is also substitutable for the whole or the collective, such that the individual attends as a metonymy for the entire collective, as in Capra’s John Doe or Pudovkin’s mother. The people are figured as a homogenous force waking to its collective power (Rodowick, 1997: 152). In Deleuze’s words “in classical cinema, the people are there even though they are oppressed, tricked, subject, even though blind or unconsciousness”. In Soviet cinema for example, despite the differences of the director’s style, there is a collectivity, “an unanimity which calls the different peoples into the same melting pot from which the future emerges” (Deleuze, 1989: 216). Not only the differences between directors, but also different films of a director may form the collectivity in different ways: in Vertov and Dovzhenko, there is unanimity in different ways; in Eisenstein’s *The General Line* (*the Old and the New*) the people are formed by performing a qualitative leap, or Eisenstein shows them as the advanced edge under the ruling of the tsar in *Ivan the Terrible*. In classical cinema, “the people are already there, real before being actual, ideal without being abstract. Hence the idea that the cinema, as art of the masses, could be the supreme revolutionary or democratic art, which makes the masses a true subject” (Deleuze, 1989: 216). Eventually, cinema as art of masses is inseparable from the accession of masses to the status of true subject.

The belief in a preexisting collective identity, which unifies a people and is the basis of their power smashed historically by the rise of National Socialism, the violent repressions of Stalinism, the history of colonialism. So the social, economic, political, moral factors had their full effect in the postwar period. In the consequences of the new consciousness of minorities, the proliferation of images both in the external world and people’s internal world, the effect of the new modes of narrative experimented in literature on cinema, the crisis of traditional forms and genres have brought about the conditions for the appearance of the new image and the crisis of action-image (Deleuze, 2005:210). Deleuze stated that the new state of cinematographic image was seen in the post-war American cinema (Martin Scorsese, Denis Hooper), but Europe had more proper conditions for the great crisis of the action -image to take place. It firstly occurred in Italy, about 1958 in France, about 1968 in Germany. Then the crisis turn into the break-up of the sensory-

motor link which means, for Deleuze (2005: 211), the break-up of the link between the woman/man and the world, making them a seer "who finds himself struck by something intolerable in the world, and confronted by something unthinkable in thought" (1989: 171). The break-down of the sensory motor link may find expression in the woman/man' lost their power to function and to posses of itself and the world. Because, there was no more a better and truer world to tackle with or subdue the intolerable in this world: "The intolerable is no longer a serious injustice, but the permanent state of a daily banality. Man is not himself a world other than the one in which he experiences the intolerable and feels himself trapped" (Deleuze, 1989: 169-170). Thus "The modern fact is that we no longer believe in this world." In this case, for Deleuze, what cinema must do is not to film the world, but the belief in the world which is now our only link, and it is the power of modern political cinema to reconstruct our belief in this world (1989: 170, 172) .

Hitler and Hollywood has degenerated the cinema as art of masses' into propaganda making it "fascist man" (Deleuze, 1989: 164). The rise of Hitler gave cinema as its object not the masses become subject but the masses subjected; Stalinism, Americanism replaced the unanimity of peoples with the tyrannical unity of a party. Eventually, in modern political cinema "the people no longer exist, or not yet… *the people are missing"* (Deleuze, 1989: 16, 216).

Deleuze states that, this truth was hidden by the mechanisms of power and the systems of majority; therefore, whereas very few authors discovered it in the West, it was absolutely clear in the third world where oppressed and exploited nations remained in a state of perpetual minorities, in collective identity crisis. Third world and minorities gave rise to authors who would be in a position in relation to their nation and their personal situation in that nation, to say: the people are what is missing (Deleuze, 1989: 217). The situation of regionalist films of the authors like Satyajit Ray and Mrinal Sen, in India, who influenced by European *auteurs* and "made films in their own language and sought audiences in their native states, encouraging the development of cinematic consciousness that would override 'the cheap' tastes inculcated by the popular all-India film"; but were seen as promoting broader aims of a pluralist national culture; they also have contributed to the recognition of Third World cinema with their personal reputation in the 'international' arena. Or accented films are usually posit the homeland as a grand and

deeply rooted referent despite their counter-narrative strategies; or Gabriel's elaboration about Third Cinema films as made chiefly in the Third World, but may be made anywhere, by anyone, about any subject, and in a variety of styles and forms (Chapter 2). These examples may be said to be show that missing people, or not yet people, and becoming people as well as the *auteurs* who would be in a position in relation to their nation and their personal situation in that nation. The recognition of a people who are missing beyond being a renunciation is a new basis for the third world and minorities; and cinema as art of masses should inevitably take part in that in becoming people. Deleuze indicates that, becoming is not a matter of addressing a people, but an invention of a people: "The moment the master, or the colonizer, proclaims 'There have never been people here', the missing people are a becoming, they invent themselves, in shanty towns and camps, or in ghettoes, in new conditions of struggle to which a necessarily political art must contribute" (Deleuze, 1989: 217).

In this respect, Deleuze sees the minority filmmakers in the impasse defined by Kafka as "the impossibility of not 'writing', the impossibility of writing in dominant language, the impossibility of writing differently" (Deleuze, 1989: 217); or Commoli as "the impossibility of escaping from group and the impossibility of being satisfied with it" (Deleuze, 1989: 219). There is a double impossibility in relation to a double colonization and alienation. Colonized imposes its own culture and alienate the colonized from their own culture wherein they are only be dominated and colonized in that conditions. So, the individual and collective, the private and public, the inside and outside become series meeting in an image (Rodowick, 1997: 159). The boundary between the private and the social that is constantly maintained in classical cinema had turned into the merging of the private affair with the social. There is no distinction between private and social element, as in the large nations where "the family, the couples, the individual go about their own business, even though this business necessarily social contradictions and problems" and so the private element may be a place of becoming consciousness. As there is no private element in modern political cinema, there is no place of becoming consciousness. In this sense, for Deleuze, modern political cinema seems to be "no longer constituted on the basis of a possibility of evolution and revolution…" (Deleuze, 1989: 218- 219). This is why the minority filmmaker is in impasse, in a double impossibility, and the third world cinema is a cinema of minority. While the greatest third film makers believed in the

evolution and took part in the classical conception, they encountered the death knell and acknowledged the failure of unifications which would not recreate the tyrannical unity. Therefore, turning against the people, modern political cinema has been created on the basis of fragmentation, several people, and infinity of peoples. In this way, after 1970s, American black cinema, instead of replacing a negative image of the people with a positive one, has multiplied characters and types which each time creates and recreates the image a small part of the image of the self. This has given the specifity of black cinema which does not correspond to a linkage of action (Rodowick, 1997: 153; Deleuze, 1989: 220). This may be why Willeman (2008: 33) said for British black cinema that their films nation-specific but not nationalistic. It is being collective without unifying.

Again applying to Kafka, Deleuze draws attention to another important point in relation to the double impossibility; that, even the film-maker is alienated from his nation, culture or society or marginalized; the speech of the author is already collective; not only because there the great authors or superior individuals are rare in minorities, but also because the people are missing (1989: 221). As the cinema authors are doubly colonized by the external stories and by their own myths which become at the service of the colonizer, it is impossible for them to invent fiction. Because "every personal fiction will be on the side of the 'master'." The possibility to break this chain for the film-maker is to take not the fictional but real characters and put them in the condition of making up their fiction or story-telling. This is why Rocha destroys the myth from the inside. In this way, the author provides herself/himself with "intercessors". Hence the conventional subjective (observer)-objective (observed) distinction of the image, which is clarified at the end of the story producing affirmation of identity itself as itself (Ego=ego) is replaced 'I is an other'. Because, when the character begins to tell stories, she/he becomes an other without being fictional. Here the fiction becomes "a speech-act through which the character continually crosses the boundary which would separate his private business from politics, and which *itself produces collective utterances"* (Deleuze, 1989: 150, 222)

The change of conventional subjective (observer)-objective (observed) distinction of the image is not a break between the fiction and the real, but freeing the fiction and challenging the pre-established truth. If the character would be fictional, it would be inevitably under dominance of pre-established fiction of colonized truth; because fictional

is inseparable from the society, culture and religion which presents is as true. But when the characters tell their own story, they replace their own fictions (Deleuze, 1989: 150). As we have seen, this serial fabulation of a direct time-image which brings together the before and after in the chain or series of relation, collapse the system of judgment. In the absence of the judgment system the character is in a constant becoming. The power of the false which cannot be separated from an irreducible multiplicity, falsify the established truth and identity to recreate it. The real character, the story-teller is inseparable from the before and the after, but she/he reunites them in the passage from one state to the other becoming other continually passing the frontier between the real and the fiction. So, the film-maker has to reach what the character was before and will be after. Here "what cinema must is not the identity of a character, whether real *or* fictional through it subjective and objective aspect producing" (Deleuze, 1989: 150). Thus, this is free indirect discourse and subjectivity. It is becoming of the real character, the character is continually becoming another and is no longer separable from this becoming which merges with a people. This is a double becoming against double colonizing. The becoming of the filmmaker and the character already belongs to a people or a community whose expression they practice and set free. In this way, the director of *cinema verite* Jean Rouch's *Jaguar* or *Moi un No,* not simply eliminate the fiction but a new mode of story; and in *Antonio das Mortes* Rocha's extracting an act of story-telling from the unloving speech of the myth that would not be a return to myth again but "a creation of collective utterances capable of rising misery to a strange positivity" (Deleuze, 1989: 150, 222-223). Consequently the story-telling as speech-act critique of myth, it does not return to myth of a past people but it becomes memory as invention of people. Thus it is invention of a people becoming-other, not becoming-the-same; and in this sense it must create itself as foreign under dominant in order to be express the impossibility of living under domination (Deleuze, 1989: 223).

Applying to Deleuze, David Martin-Jones (2006) has analyzed how national cinemas reconstruct their national identity undergoes transformations during the historical crisis periods. He has used the term 'deterritorialization' to define the disordering force of the direct-image, and the term 'reterritorialization' to define the reunifying force of the movement-image. He has dealt with films from different national cinemas to show to what level disruptive narrative of the direct-time de-territorializes or the unifying force of

movement-image re-territorializes national identities. He claims that in some films the de-territorialisation of the 'correct' view of time through its narration reinforce the legitimacy of one true time with the reterritorialisation movement. He calls those films hybrid films and states that those films are seen as existing on interactive planes – struggling between forces of movement-image and time-image- close off alternative views of national identity. He describes this hybrid image as "time-images 'caught in the act' of becoming movement-images." As Martin-Jones himself refers (2006: 40), his definition of hybrid images overlaps with Pisters' approach to some recent popular films. She argues that films like *Fight Club* (1999) or *Pulp Fiction* (1994) are indeed "time-images 'disguised' as action-images or action-images that take on characteristics of time-images." Martin-Jones uses this idea to understand and discuss the transformations of narrative construction of national identity. For example he discusses that Frank Capra's *It's a Wonderful life (1946)* presented two possible parallel worlds, but this leaving from the singular and linear view of time was used to reinforce the affirmation of the one 'correct' view of time. Or the multiplying narrative of a more recent film *Sliding Doors,* for Martin-Jones, negotiates the changing conception of national identity, in the context of London's role in the global age; and redefines the new national identity through the unifying force of the movement-image. The double narrative defines the right and wrong ways to live in this new global city, and alternative routes to a successful or unsuccessful life mapping the spaces of London. In this way film presents a choice between "the new do's and don'ts of national identity" in relation to economically defined classes rendered as lifestyles (Martin-Jones, 2006: 92-93). So, these films do not present a collapse of judgment system, or distribution of different presents, or a serial ordering of time which make the world story. In that sense, the film takes part in a classical conception. In this respect, Martin-Jones discusses to what level a time-image or a movement-image may be critique of the dominant ideology. According to him, a film does not have to be a time-image or a hybrid image to critique the dominant ideology usually found in the movement-image. Movement-image films may be critical to the dominant view of nation and vice versa; they don't demonstrate this critique formally. So, although they tends to reterritrialization, the hybrid films have more potential for deterritorialzation as they demonstrate deterritorialzation formally (Martin-Jones, 2006: 38). Martin-Jones' point seems to be corresponding to Deleuze's point that the minority or colonized or oppressed

should be create itself as foreign language under dominant language in order to be express the impossibility of living under domination. If the direct-image of time image is a global experience of changing, it will be inevitably visible in both dominant and dominated languages. If it is the dominant language who is speaking in the new form, that will be reinforcing of the dominant or an effort for it. But if the dominated breaks its impasse through the new image, that may be a success of the dominated who has transformed the dominant speaking through it language.

Consequently, Deleuze's distinction between classical and modern image and narrative of cinema corresponds to two different concepts of a nation-people. The movement-image makes the people subject and sensory motor link the woman/man and the world. However, that people as already there is constructed according to a presupposed notion of past/memory and truth. In the new image, the people are missing and the belief in the world is lost; on the other hand the power of false and falsifying narration has bring about a challenging to the presupposed notion of truth, and identity. That presents a potential to creation of a people in a new way.

5. CONSTRUCTION OF NATIONAL IDENTITY THROUGH CINEMA: *TURKISH NATIONALIZATON AND TURKISH NATIONAL CINEMA*

5. 1. Turkish Nation-building and Modernization Process

5. 1. 1. Early modernization in Ottoman Period: *The growth of nationalistic sentiments*

As we have seen, the notions of nation and nationalism as well as identity, which rose during 18th century, based on modern ideal which inherited the universal and rationalist ideals of Enlightenment. The idea of modern nation was the product of the social, philosophical, historical and political conditions. In that period, modern rulers and philosophers aimed at 'ordering' the world and society in order to overcome chaos. The notions of identity and nation served that aim shaping spatial borders and borders between 'us' and 'them' excluding the 'enemy' which threaten the unity. In this respect, as Karpat states, modern nation-statehood is an important landmark in the modernization process (1973a: 18).

The tensions of modern nation idea and modernization of non-Western have brought about different dilemmas which have been in force in the nation-building process. Western modernization process developed in synchrony with technological inventions, industrialization (economic consequence of technology), and transformations of life-style; that synchrony was not in force in the formation of third world or 'developing' nations. According to Karpat, this is the basic difference between the developed Western and third world nation-states (1973a, 18). In that sense, while the Western modernization experience is a process of discovery and invention; non-Western experience of modernity is a response and adaptation (Rustow, 1973: 94). Therefore, in general, the modernization experiences of developing nations have been on an impasse position between the development aims through modernization and Western hegemony or 'Westernization'. In that sense, the question for these countries is development and modernization without westernization. This have brought about the national-building to be posited in different tensions between the old/ the new, the traditional/ the foreign, the near / the far. Karpat mentions the contradictory relations between the development and modernization. He indicates that while Lebanon is Europeanized and Westernized, but only partly developed; Japan is not Westernized but quite developed (1973a: 18). On this point, the

role of internal and historical conditions needs to be analyzed. The modernization and nationalization of Turkey could be said to be shaped by the desire and effort to development without Westernization. The overlap of the internal and external factors has shaped the modernization in Turkey since the earliest efforts to modernization.

The early modernization efforts formally began during the late Ottoman period. For the Ottoman Empire, until the end of the 18th century, no state was considered as its equal. The Sultan considered himself, as his other contemporaries until the late 18th century, free at will in conquest against the infidel (Quataert, Österud quoted in Ökem, 2006: 171). The Ottoman State was no more unconcerned to the external pressure of the expansion of the rising international system at its borders as it was losing the chance of its territorial sovereignty (Ökem, 2006: 172). Ottomans began "to question the rationale of a state founded on Muslim conquest of Christians and of a religious revelation that promised its believers prosperity and power on earth as well as salvation in the hereafter" (Rustow, 1973:94). It had become inevitable for the Ottomans to learn from the despised infidel. It was finally realized that it was needed to borrow ideas and institutions from advance civilizations of the time, which was the West, to be able to survive the state (Karpat, 1973a:42). On the other hand, there had been rising of new social groups which gained economical and political power. Various elements of the bureaucracy became the chief policy-making bodies of the center, while a new social group, the *ayans*[2], was acquiring economic power and so of the control of the land in the countryside (Karpat, 1973a: 37). The first modernization efforts of Sultan Selim III established a modern army to answer the challenge by the *ayans,* and in order to restore his authority rather than to reform. But that signified betray rather than salvation for the notables and Janissaries (Karpat, 1973a: 41; Rustow, 1973: 102). The rise of the *ayans* and *djorbajis* and other similar groups in the countryside was accompanied with a merchant group which was developing first in the Balkans and then in the coastal cities. During the last period, Ottoman rule made

[2] *Ayans* were the notables in the countryside and towns. They were communal leader who often organized in a local administrative board. The central government was dealing with the villager and town dwellers through their intermediaries. Therefore, their power rested in their economic control of rural resources, as well as in their influence among the town people and the peasantry, and especially in their usefulness to the government. They were not yet a true social class, but they had become rich enough by the end of the 18th century to be able to lend money to the government. *Ayans* were part of rising social strata rooted not only in agricultural occupations, but also in trade and manufacturing which accompanied the rise of small towns and the diversification of professionals. In the Balkans, the *djorbaji* or *çorbacı* often played identical roles to the roles of the *ayans* in Muslim areas.

successive reforms. “Trade eventually affected the economic functions of the upper agrarian groups by transforming them into producers for the market economy or into small manufacturers.” The *ayans* and *djorbajis* had an intention for the expansion of trade controlling the production sector, and they occured as an ally of the merchant against the central authority and its taxes. (Karpat, 1973a: 37-39) The emerging market economy was related to the trade with West:

> “The rapid penetration of the Anatolian markets by Western goods, the increased, the increased influence of foreign banks, and the further expansion of trade with the West stimulated economic activity. The rate of urbanization in the Anatolian towns accelerated. The flourishing coastal cities acquired distinctive Western features, becoming export and import, while the towns in the interior remained largely agricultural, and while preserving the traditional outlook stagnated.” (Karpat, 1973a:43)

The developing trade was giving power to Western powers and Christian town dwellers to decide the destiny of the late Ottoman social structure and state based. Because, according to Karpat’s analyses, the trade based on special extraterritorial rights granted on Western powers and on merchant-manufacturing class composed of Christian town dwellers. (1973a: 39).

In this respect, the early reforms were measures for answering both the Sultan’s need to effective central sovereignty, and the demands of the rising commercial and agrarian groups for a new regulatory system, (Karpat, 1973a:42) and to gain recognition by Western rivals. As Rustow states, the major reform practices in of the 19th century were all made to gain recognition and support from Europe. Ottoman was “ a ward at length of international committees of creditors, ruler in his realms by not virtue of his own strength but of the rivalries among his foes, free agent no longer on the diplomatic stage but a mere supernumerary in the denouncement of the “ Eastern Question” (1973: 95-96).

The *Tanizmat* edict (1839), which was a turning point in the Ottoman modernization, was “a promise to assure the most powerful economic groups, as well as peasants in the Balkans, that their economic and personal security would be impaired” (Karpat, 1973a:43). During the *Tanzimat* Period (1839-1876) a set of new education and administration reforms were made; they were elaborated and strengthen by Abdulhamid (1876-1909) through introduction of telegraphs and railways. The new educational

system, created a new military and civilian bureaucracy who were the young talented men from all parts of the country (Rustow, 1973: 99). This group came into being largely in response to the government's need for technically trained personnel; and became the elite which engineered the political transformations. This new bureaucracy, most of which was Muslim and Turkish, was expected to fulfill regulatory services according to the needs of an expanding market economy. The lower ranks and the new services were filled by them who were the sons of the agrarian towns and lower urban groups. So, the political roles and ideology of intelligentsia and the bureaucracy composed largely of Muslims and Turks (Karpat, 1973a: 44). Eventually, the new European-style educational system created a new social class that adopted European tastes in dress, life style, social intercourse. That new elite class acquired a consciousness of group identity quite apart from its official function in the imperial service (Rustow, 1973: 99-100).

However, according to Niyazi Berkes, *Tanizmat* elites did not really understand modernization. He stated that the idea of Western civilization was not recognized by the Ottoman, until the importation of steam which inverted the belief in the Ottoman superiority. After that, the Western was seen as a model to be borrowed, its technology - ships, railroad, streets, buildings- and urban life style was envied and imitated by elites (2007: 32-33). But, Berkes (2007: 40) indicated that, as the Western style was taken, the Ottoman was going far away the possibility of modernization. Because, the Ottoman was not aware of the social transformations of the Western societies and supposed that it could catch up the Western by bringing its technology and life style. Therefore, the life style was imitated by the intellectuals and *Tanzimat* elites supposing the individual changing would bring the happiness and progress; or the state supposed to catch up the power of Western states by importing military methods, laws, or educators. Similarly, Karpat states that there was not a realistic appraisal of their professional quality underlying the attitudes and the outlook of the new intelligentsia produced by that so-called "modern" educational system; rather they based on the level of differentiation and alienation from their native culture and adaptation of Western features. With their difference form their own traditional past as well as European social and cultural milieu, the new intelligentsia, for Karpat, was the forerunner of the elites in the third world of our time (1973a : 45).

In this sense, without a social revolution, for Berkes (2007), the Ottoman would either embrace its traditional values excluding Western modernity, or be modernized following the Western procedure so become its satellite. Western 'otherized' the Ottoman as 'fossil', 'Eastern', which is incapable of progress. Therefore, there was no possibility but revolution in order to be invent the 'us'. As the major reform practices were all made to gain recognition and support from Europe, Ottoman was no longer free agent on the diplomatic stage but a mere supernumerary in the somber denouncement of the "Eastern Question" (Rustow, 1973: 96); "in every effort to reform that was expected to bring 'more' recognition by its rivals in Europe, the Ottoman Empire delegitimized its sovereignty, until it collapsed when faced with the final expansion by the 'Powers' in the First World War." Hence, the Ottomans, began to modernize in order to be recognized and subsume a phenomena defined from outside (Ökem, 2006: 2). In that sense, the contradictions of modernization in Ottoman was resulted from the efforts to make reforms for modernization without having a consciousness of separate community, 'us' (Berkes, 2007: 47).[3]

The isolation of the intelligentsia from the masses was to be intensified, because the harmony among the government institutions, the outlook and attitude of elites, the needs and demands of the social strata could not be managed. The attempts to modernize and industrialize the agriculture failed; that may be put down to European interference and to some extent to the inability of the bureaucracy to relate the problems emerging from "expanded trade, urbanization, or land ownership, to the idea of functional governments" (Karpat, 1973a: 45). There was a gap between the bureaucracy-intelligentsia and the agrarian commercial groups. However, by about 1885, sections of intelligentsia began to concern with and declare some of the cultural and political opinions of the countryside, and the demands of some urban groups. According to Karpat, that was the beginning of Turkish nationalism formally. This early nationalist tendency was as anti-Western and

[3] There were alternative thoughts about modernization among competing blends of tradition and modernity. The Tanzimat ministers supported the sultan's absolute power as the most effective force for enlightened reform; the New Ottomans objected that "absolutism opened wide the doors to corruption and the squandering of public funds, to subservience to foreigners, and to imperial bankruptcy." (Rustow,1973:102) Islamism rejected modernization and defended to return to Islamic values. These differences were resulting from the rising sense of 'us' and the problem of defining 'us' different from 'them' or 'West'. According to Berkes these modernization ideas were not recognized the need for an overall social revolution in order to be modern, which was to be recognized by Kemalist nationalism (2007: 46).

anti-Christian as liberalist. The sources of that nationalistic tendency were the interference and pressure of Western power's in the internal affairs which played role in the privileges granted to the Christian commercial giving them superior economical status, and the claims of independence of Christian ethnic groups still under Ottoman rule (Karpat, 1973a: 46). These reasons combined with the intelligentsia's demand to Parliement and the Constitution to establish a regime of freedom. 1908 revolt of the Young Turks was an action by army officers and countryside notables. Young Turk's secret organization the Union and Progress Committee (*İttihat ve Terakki Cemiyeti*) gained a de facto control over the government and one year after the sultan was replaced with another ruler. This committee remained as the chief representative of the modernist and nationalist intelligentsia as well as of the rural groups which had established the local party in the agrarian towns. After its dissolution in 1918 following the World War I defeat, Associations for Defense of Rights (*Müdafa-I Hukuk Cemiyetleri*) were established. At the beginning, these organizations were ruled by rural notables; but after the partial demobilization of the reserve officers in 1918-1919, by teachers and other local intellectual. Therefore, these organizations became the major media for mobilizing popular support for the successful movement of liberation by the leadership of Mustafa Kemal (Atatürk) (Karpat, 1973a: 46-47).

While Sultan Mehmed VI Vahdettin (1918-1922) and his ministers were accepting to fulfill all the expectations and demands of the Allies in order to secure peace terms; the younger military leaders such Mustafa Kemal and the patriotic societies in the provinces were convinced about the occupation and partition aims of the Allies and the urgency of armed resistance rooted in popular organization (Rustow: 1973: 103). The War of Independence (1919-1922) restored foreign policy. In this way, "Mustafa Kemal resolutely postponed the internal differences while rallying Westernizers and traditionalists, conservatives and radicals to the defense the country." Population from all social strata including the notables, the intelligentsia, and the lower sections of bureaucracy and the military came together for a common will, The War of Independence. From that first egalitarian, participatory, political movement the Republican Turkey was born. This transformation phase shaped the basic features of Turkish modern statehood (Karpat, 1973a: 47; Rustow, 1973:111). Atatürk referenced the West as a model to raise the level of contemporary civilization; though after his death, the

West would be taken as a model to be imitated without qualification (Karpat, 1973a: 50; Berkes, 1997). The conflicts between the different social groups, the efforts to define the boundaries of 'us' and 'them', the role of relations with Western would be in force in the nation formation process and the transformation of national identity in Turkey.

5. 1. 2. Nation Formation and Changing Social, Political and Economic Relations

The life in village and provinces was in isolation in the late Ottoman period. Because, the contact of the rural populace and the peasants with the central government communication was intermediated by leaders at the local level such as *ayans* (or *ağa, "cleric"),* and that brought about a limited commutation between rural and the government till the early nationalistic tendencies[4] (Inalcık quoted in Kolars, 1973: 186; Kolars, 1973: 186).

The Kemalist republican modernity was therefore a project of popular legitimacy from the beginning. Following the collapse of the Empire, the convention in Ankara in April 1920 was mediated after a series on local and regional congresses. "The initial resolutions concerning the nature of the new nation which were announced by Mustafa Kemal (Ataürk) in July 1919 emphasized his appreciation of the need to consolidate the country both geographically and politically." Kemalist argument, which abolished the Ottoman Empire and caliphate, was grounded on the new, secular and national concept of sovereignty. The new Turkey maintained the full independence and territorial integrity; the independence, geographic unity, "the will of the nation as the sovereign power", and equal rights for all citizens were the key elements (Robinson quoted in Kolars, 1973:186; Ökem, 2006: 178-179). In this way, from the beginning, Kemalist nationalization has marked and appreciated to a shifting of the seat of the government nearer to, and a communication and growing move to the majority of the population (Kolars, 1973: 186). "With the establishment of the republic, it was nationally-defined with recourse to the legitimating will of its people." There were people from different ethnicities, religious, cultures; and through a civic nation-building it was aimed to prevent the dissolution of the

[4] Kolars mentions here the early 'nationalist' political activities of the wakening town-dwellers in the Anatolian hinterland during period following World War I and the collapse of the Ottoman Empire; while Karpat mentions the previous nationalist tendencies by about 1885 which were to be combined with the political activities (pp. 97-98).

people. Therefore, the early Kemalist Republican modernity involved cultural, social, geographical and political integration and 'nationalization' of culture, history, language, economy, education and even the life-styles around a 'popular or national will.' The two fundamental premises of Kemalist modernization: "*nationalism* (i.e. national/republican, secular state) and *populism* (i.e. populist developmentalism)" (Zürcher quoted in Ökem, 2006: 180).

Being aware of the requirements of modern nation, Kemalist nationalism invented a people, constituting a consciousness of national history, historical space, and national symbols. Alongside a series of modernizing reforms, being aware of the necessity of the solidarity link to align the territorial and civic concepts of the nation; ethnic myths, memories, values and symbols was furnished by utilizing the theory of Turkish origins in Central Asia, a descent form Oghuz Khan and the antiquity of original language (the Sun Language Theory) (Smith, 1991: 104). In that sense, Kemalist nationalism, like other modern nation-buildings, is simultaneously new and historical; and the nationalization of Turkey was based on the 'marriage' of the state and culture. Kemalist nationalism aimed at the formation of the national unity of a "people of Turkey" within the "national boundaries." In this respect, led the political level bordering rather than to expand at the cost of losing its legitimacy. "The ultimate of aim of populism was to 'nationalize' the people, politics and the economy to achieve a coherent and cohesive 'self-standing society' with all its classes, desirably led by (a national) bourgeoisie" (Ökem, 2006: 178, 180).

In this way, between 1923-1929, economical policy was orientated towards to manage a national/domestic bourgeois. The most prevalent way of that was control of the government monopoly by private enterprises or companies (Kejanlıoglu, 2004: 161). The dominant feature of this period (before 1931) for Karpat was "[t]he process of nation formation under the leadership of a bureaucratic elite sustained by agrarians town notables" (1973a: 51). The civil and military bureaucratic elites and the intelligentsia ruled Turkey until the late 1940s, and formed the bulk of the middle class:

> "This was originally a revolutionary, nationalist middle class who secured national independence, put an end to Western economic domination, and established a republican regime by outing the Ottoman dynasty and destroying the political power of its supporting

> groups, the traditionalist *ulema* and imperial bureaucracy. Internally, the group consolidated its power by associating itself with agrarian and commercial groups in the countryside or creating economic groups of its own through state enterprise." (Karpat, 1973b: 319)

The main goal of this ruling group was the establishment and consolidation of a modern political structure, which is the national state. The elite legitimized its power and reforms grounded on the model of a contemporary civilization, but not on a social and economic doctrine (Karpat, 1973a: 49, 52). Untill 1930, economic performance of the bureaucratic-intellectual was passive and lacked the dynamic, innovational characteristic of modern entrepreneurs (Karpat, 1973a: 49, 52).

1930s' economical policy was changed into statist developmentalist industrialism. During the 1930s and World War II, the process of capitalist accumulation was fully taken under the control of the state (Keyder, 1999: 32; Kejanlıoğlu, 2004: 161). In many underdeveloped countries, developmentalizm started in the 1930s due to the Great Depression conditions and continued after the World War II; these conditions had brought a relative isolation of underdeveloped countries from the world economy (Gülalp, 1999: 46). During the industrialization process in Turkey, a new technological-economic element emerged and increased the production. The commercial sector increased rapidly, the ranks of professionals and the other middle class occupational groups enlarged. Economic factor began to gain importance in the political course. The intelligentsia began to economic reorientation of their philosophy. The rate of professional and technical specialization increased among the intelligentsia. All these developments altered the patterns of social mobility and stratification. As well as the changes in the structure and ideology of the intelligentsia, the effect of the industrialization brought about the birth of a labor class and a rapid growth of a modern entrepreneurial group. These social and economical changes after 1931 manifested a political counterpart in the adaptation of a multiparty system in 1947 and a political change in 1950 (Karpat, 1973a: 52; Neyzi, 1973: 124).

In post-war period, productive capital created in the central economies of global capitalism began to make direct industrial investments in the underdeveloped countries. In this way, Turkey was reintegrated into the networks of global capitalism through the international circulation of productive capital. In the process of import substitution,

technology, capital goods, and inputs and the final product were produced domestically to supply the protected domestic market (Gülalp, 1999: 46). Foreign policy came from the West, especially the United States, through the *North* Atlantic Treaty Organization (NATO) and foreign aid, had a major determining influence in Turkey. In this period, Turkey affiliated with International Monetary Fund (IMF) and World Bank (WB) in 1947; with NATO in 1952 after the support in Korean War (Kejanlıoğlu, 2004: 162). Ruling Turkish state-elitists had aspiration to take part in the bloc of American power. The post-war import substitution was accorded with American policies and world economic conditions of the time and had supplied the necessary policy packages (Keyder, 1999: 32). In its early development stages, import substituting industrialism (ISI) allowed a rapid growth in Turkey, especially in combining the benefits of various classes around the inward oriented national development (Gülalp, 1999: 47; Keyder, 1999: 33). Gülalp indicates that ISI industrial development was grounded on a specific international division of labor according to which Turkey could produce goods for its domestic market. However, in order to maintain and finance the industrial development, the domestic industry depended on imports of capital goods from 'developed' countries and on the demands of world markets for traditional the export goods. ISI-based development model would lead to a crisis of development by the late 1970s due to the problematic features which are inherent in the model (1999: 46-47).

After the victory of the Democratic Party *(Demokrat Parti)* in 1950, Both Republican People's Party (*Cumhuriyet Halk Partisi*) and the Democratic Party supported encouragement of the private enterprise. However, "the Democratic Party succeeded to identify itself with "the aspirations of the entrepreneurial and agrarian segments of the middle class and in mobilizing support from the worker and peasant sectors" (Neyzi, 1973:124-125). The Democrats presented *democracy* as an alternative to strong rule. The meaning they attached to democracy, for Karpat, was "individual political rights, and respect for private property with proper safeguards to protect it from seizure by the governments. Democracy also implied freedom of economic enterprise" (1973b: 320). The Democrats' economic policy after 1950 victory fostered social mobility and eased "the rapid expansion of a new middle class of entrepreneurs from among professional, the existing entrepreneurial groups, the upper ranks of the peasantry, the services, the lower bureaucracy, the craftsmen in the urban areas." The private enterprise burgeoned rapidly

under conditions conductive to investment and assuring profits. The lower urban groups, workers and peasants who complained of restrictions and controls as a result of economic statistm, supported a liberalized economic regime (Karpat, 1973b: 321-322). Therefore, "[t]he new political mandarins relied initially on small landowners, merchants, and craftsmen, and families with an established social status in the local community" (Karpat 1973a: 58). During that growth period, "traditional" national leaders of the major political parties who were initially intellectuals, former bureaucrats, professionals, or members of agrarian groups, gradually vanished after the electoral victory of the Democratic Party in 1950. The landlords and the professionals "whose view on democracy and government were related to their own economic status based on the idea of sanctity of private property", attained government power and replaced the bureaucratic intelligentsia; "the fore of new leader whose claims to status were based on wealth and who gained political power by effective work in local party" was brought in (Karpat, 1973a: 58; Karpat, 1973b: 321). So, the traditional or bureaucratic elite which had political control interwar period declined politically and economically, while the political strength of new entrepreneurs groups and landlords was increasing. There was a shift in the focus of the power struggle towards the new segments of the middle class (Neyzi, 1973:125).

The protectionist developmetalist role of the state reinforced the ideology of nationalism. There was a considerable development, national economic integration, urbanization, and increase in levels of welfare in Turkey. These gains and the role of the state boosting the welfare of low-income groups have feed the populist rhetoric or an image of "populism" (Gülalp, 1999:44; Keyder, 1999:33). Keyder (1999: 33) argues that material progress has not brought the development of individual autonomy or legal rights along; on the contrary, the concept of citizenship has been regressed due to the success in the social entitlement programs. Populism became a way for the state to successfully strengthen its status of a strong state. In other words, as long as the state remained strong, citizenship could be suspended. The state reduced the social programs to a means for extending its legitimacy through which it could colonize and form dependency networks. The beneficiaries of social programs were defined according not to their individual identities but to social groups to which they belong. In that sense, as Karpat (1973b: 322) states, despite the liberal economic policy, the state's role in the economy increased.

The geographical spread of economic change into rural era was a major problem in the nation-building; because developed nations are integrated socially, political and economically at the national level. In this way the integration of the village into national milieu was important for the nation-building process. For Kolars (1973: 184), if there is the development, "the patterns of change bring about a shift from integrated areas bounded by village or regional limits to those encompassed by the boundaries of the nation." Therefore, dualism is a common feature of the developing world. The substitution of national values for regional preferences overcomes dualism. In this way, larger and larger portions of the national area are eventually integrated into a single system with the development of the state. "Cities initiate development and act as foci of control while serving as well as the transformers by which external influences are interpreted and eventually channeled into rural areas. Thus, the development begins both in time and space at the center and spreads out to provinces." (Kolars, 1973: 185)

Ataturk's emphasis upon a territorially cohesive nation brought about rural allegiances to a focus and that has strengthened in the following decades. However, there were some problems such as slowness or resistance to change of the villagers. Kolars (1973: 197) finds the roots of those problems in the appearance of way to reform the rural or villages. According to him, "[t]he establishment of the villages as legal entities and the reforms of the twenties were interpreted very much as the orders sent from above in time past" and the villager was expected to obey these orders to the letter. The lack of integration into the national whole, resulting from the lack of contacts and close supervision that education to new ways required, was also bringing the slowness of villagers to change. Moreover, the demands of deference of local officers and traditional leaders the villager made the villager not to expect to new attitudes on the part of government representatives, so they followed the stereotyped responses which underlies the persistence of traditional attitudes. However, the increasing interconnection of the population and territory within the national boundaries has brought about "the new experiences, skills, sources of income, and new crisis born of demographic pressures and the disruption of the traditional pattern of life." These linkages are generated in the cities and channeled into rural areas (Kolars: 1973: 195-196).

Kolars (1973: 189) defines three types of economic development by means of the government agencies, beyond the cities and towns during the Turkish economic growth period which have contributed to increases in the Turkish gross national product as well as the integration of the rural. First one is the services provided by the growth development of government agencies such as Directorate of Hydraulic Workd (*Devlet Su İşleri*) of The Farm Irrigation and Conservation Service (*Toprak Su*) and many others which have sent their agents and engineers to the hinterland. In this way, the presence of educated technicians became usual by most villagers. Secondly, the growing effect o agencies as like the Ministry of Agriculture provided about the development of urban centered industries which serve as magnets for excess rural labor. This 1937-established ministry organized departments of agriculture, veterinary services, forestry, agricultural supply, cotton production etc. This ministry incorporated in 1960 a number of agricultural schools and factories (Kolars, 1973: 190). Thirdly, "[t]he growth of urban markets resulting from the city development and increases in both level of living and the number of wholesale markets in localities which produce specialized commercial crops such as circuits." Accompanying that development has been an important expansion of the transportation network within the country. Due to these developments, rural society was integrated effectively into a national milieu which means the spatial expansion and unification of the nation-state (Kolars, 1973: 192).

Another aspect of the integration of rural into the national milieu occurred with the questions of urbanization, industrialization, and population. Resulting from the rising industrialization, the number of the industrial workers increased; a new lower urban strata, who were mainly new comers from the villages was developing in the cities. These people had to struggle and tackle with poverty, rise up the social strata and manage to provide their children with a better life and future. Their only means of most of these people were "enterprise, technical innovation and bold planning" to gain economic security. The squatter settlements (*gecekondu*) of rural migrants evidently show this form of mobility (Karpat, 1973a: 57). The migration from rural to city considerably raised in 1950s was related to changing social structure in rural. The mechanization of agriculture beginning from 1952 introduced technology in agriculture; that "intensified the social differentiation and stratification at rural level." It brought about the rural migration into towns. The so-called mechanization and the efficacy of equipment in better meeting the

needs of the agricultural years is known, that has brought about freedom from the man-handled exhaustion; however, only those who can afford the equipment gained profits from the mechanization of agriculture. That would deepen the social differentiation. Moreover, the new transportation possibilities, decline of the agricultural labour, and an increasing demand of nonagricultural forced the rural people to migration to cities for employment (Kolars, 1973: 191: Karpat, 1973a: 58).

In the process of rural's integration and migration into cities, Kolar mentions about the role of the new middle class group in transformation and adaptation of the rural into nation. Those newcomers to the cities may still retain their relations to village, although their locus of existence is predominantly urban. Similarly, some part of middle stratum in the village society serves as "transformer" between the forces of modernization and integration and those of tradition and isolation. These people have already experience of new ways, and they serves to instruct the more passive traditionalists in order to break up the isolation (1973:195). On the other hand, the rising connections to city life have widened the gap between the traditional patriarchy and new generation (Kolars, 1973: 200).

The conflicts between the new social groups, new and old leaders, new and old elites, bureaucratic elite and the entrepreneurial classes or middle class; and their changing relations prepared the military intervention of 1960. But the military intervention was followed by institutionalizing all the social and political demand voiced by entrepreneurial groups. "The coalition between the new business groups and the lower social strata, which seemed to disintegrate in 1957-1959, was reconstructed primarily through the Justice Party [*Adalet Partisi*] in 1961" (Karpat, 1973a: 60; Neyzi, 1973: 125-126). Eventually, the economic entrepreneurial groups hold the power "in generating pressure and in assuming political leadership from 1945-1960", and after the 1960 military take-over, they maintained their major position. According to Karpat, a similar pattern occurred after the military take-over that led to the resignation of the Justice Party in March 1971. After all, the economic entrepreneurial groups may be said to have gained a leading role on the economical and political level in Turkey's present stage of development and modernization (Karpat, 1973: 4). After 1960, new definitions of nationalism (Ottomanism, Islamism, Socialism) began to be discussed (Karpat, 1973b).

The growth period entered in crisis towards 1980. 1980s witnessed a radical shift not only in developmental trajectory to a market-oriented transnationalist one, but also in democratic rights, individual freedom due to 1980 military regime. Under IMF supervision, the passage from statist-nationalist system to neo-liberal policies was carried out by the military regime. There was an economical transformation towards transnational liberal system; on the other hand there was an increasing social, individual and political pressure. The previous role of the nation-state that had a progressive appearance and often a politically populist and was socially redistributive was replaced by an authoritarian and exclusionary political model with an ideological outlook that emphasized competitive individualism as a result of an economical model in which benefits accrued to a limited segment of society. That transformation towards neo-liberalism was to be continued during 1990s; and that accelerated the integration of Turkey into globalization process through investments and reorganizations in communication, information and finance markets (Suner, 2006: 20; Gülalp, 1999: 44). So, in the profound restructuring of the Turkish economy, politics, and culture in globalization age, an economical liberation system under the supervision of IMF was carried out by a military coup and following regime was take over that policy. The Moterland Party (*Anavatan Partisi*) took over the government in 1983 from military regime, and in 1987 it validated the entrance of foreign companies into the national market. That has brought about a social pressure and increasing authoritarian practices while there was an increasing 'freedom' of consumption, resulting from the efforts to be recognized by and to get closer with Western/America. In other words, economical liberalization is not accompanied with individual and social liberalization. Here, we encounter again the simultaneity of seemingly contradictory forces. New international relations has caused new dependencies to 'international' organizations (EU, IMF, NATO) and as the nation state was losing its independence against outside, the pressure on the individual and social freedoms was raising. The emergence of a belonging and identity crisis that is subject to the recent debates, occurs a result of this process. The crises has brought about on the one hand rising Turkish nationalism, on the other hand rising voice of different identity groups, like feminists, gays, environmentalists, sub-nationalisms (Breully, 2008; Suner, 2006: 20-21). The emergence of voluntary associations based on a modern notion of economic interest is an important development. It indicates for Karpat, the birth of new identities and new

motives for seeking association with larger groups other than one's own family (1973, b: 323).

Kemalist nationalism began to be criticized by counter-legitimization perspectives either for its secularity principle especially by Islamic groups (Gülalp,1999), or for its way of modernization for being 'from above', or for its nationalization project as whole for being suppressed the differences in the name of the unity of a Turkish nation-people (Bozdoğan and Kasaba,1999), or its elitism and etatizm (Keyder,1999), or for being a paradoxical model simultaneously aiming at Westernization and being against Western (Bozdoğan,1999), or from a feminist perspective for creating a gendered social life and identity (Arat,1999) , and for its historicity which said to be a rejection of the Ottoman cultural heritage and historicity. According to Gülalp (1999), who considers the rise of Islamist politics in Turkey from a global political-economic perspective, the rising Islamism is a consequence of the declining belief in the promises of Western modernization and statist economic development due to the disappointment of these premises. In that sense, Islamist politics is a critique of modernity, without, however, articulating a clear alternative in economic terms. Nilüfer Göle (1999) also studies the rise of Islamic movements. For her, Islamist movements have been not only a rejection of and a reaction to modernity but also exhibit a use of modernity and radical relations of Islam to modernity. She indicates the modernization tendencies of Islam which reclaims its values within the modern context. The re-evaluation of Islamic values and conventions for Göle (1999: 73-74), aims at legitimization of Muslim identity in the modern world; and that blurs the line between tradition and modern; and the critical manner and position of Islamic movements is not indeed differs from the other contemporary movements such as feminism, environmental or ethnic movements. Like these movements, Islamist movements are posited on the postmodern position between localism or identity politics and universalist uniformity. But a positive articulation of a holistic vision for the community is what makes different Islamic movements from the other social movements. On the other hand, Karpat (1973b: 323-324) states that although the intelligentsia regarded the return to Islam as a reaction against secularism, in reality this was a new meaning and function in religion. This is not a question of changing political framework but rather of using religion to restore and regain moral, ethical values in order to replenish spiritual needs. The economical groups appeared to take wealth as the only measure and

pleasure, without having polish and social responsibility, or broad cultural vision and ideals. Therefore, this class felt need for moral prospects to control this spreading; then the majority of them turned to Islam. Yesim Arat (1999)'s re-examination of feminist critiques to the status and appearance of women in public brings in question the gender aspect of modernization in Turkey which has been has been one of the most important symbolic expression in Turkish modernization. She indicates the central position of women in modernization arguments and then examines the feminist critiques to idealized woman of Kemalism. According to the recent feminist critique of changing status of women, women were the objects of paternalistic republican reforms that "granted them their rights". According to Arat feminist criticism and feminist activism of the 1980s does not opposes to Kemalist discourse, on the contrary strengthen it. Because, feminism with their attitude, their search for autonomy and their belief in universal rights beyond local traditions and provincial moralities show that they indeed contribute to the liberal, secular, and democratizing polity that is part of Kemalist Westernization. Asuman Suner (2006: 21) states that 1990s testifies the rising voices of social groups from different ethnic and religious groups. She argues that the effects of neo-liberalization in Turkey have bring about a deepening economical and social differences between upper and lower classes. For her, identity crisis and tension around the concept of identity in 1990s is closely linked to the crisis of "social memory", and this crisis appeared as an increasing interest in the past. She also argues that the rising interest in the past is accompanied with a "social amnesia" implying disinterestedness of society to the recent violent actions-1980 military coup. These criticisms to nationalism and modernism seem to support Karpat who states that "such problems as secularism, religious reformation, emancipation of women which constituted the backbone of Turkish reform" no longer represent the distinction between traditional and modern. Therefore, the different opinions or interpretations on these issues do not mean to challenge to modernization. On the contrary, the competing ideas show adaptation to modernization (Karpat, 1973b: 318-319). In addition, if we remember the transformations of modern ideals in relation to changing time-space relations, the proliferation of ideas may refer to the proliferation of realities which is different from different ideas on reality.

Consequently, the nationalization and modernization in Turkey have not been linear, without conflicts. In accordance with the changing meaning of modernity, or rather

collapse of the belief in modern ideals for a better world, as well as new ways of economical, political and identical organization tendencies that globalization has caused, inevitably have impact on Turkish modernization and national identity which aimed at the modernity. Turkish national identity, like all nations, is transforming by the demands of minority groups as well as of globalization. While at the beginning national unity and independence from the West was the manner of Turkish nationalism and nationalist development had a revolutionary meaning; nation-state has become keen to be included by the same international organizations at the expense of losing its sovereignty and developments is now equated to become included by Western blocs. Due to different dynamics of Turkish society and modernization, the economical liberation has not brought about individual and social liberation. On the contrary economic policies which presented as an alternative to statism have caused strengthening statism inside; opposing to the voluntary abdicate from sovereignty and independence on international arena. Also, there is economical liberation of nation-state, but also there is represses on freedoms inside. Differentiation of identity movements indeed might be resulted from the decline of modern ideals; but on the other hand these movements exist within modern context. Arat's evaluation about the feminist criticism to Kemalist nationalization can be said to be valid for all critical approaches, critics reproduce a more strengthening the secular and democratic national identity. But, as long as the different voices don't produce strong alternative practices, managing to overcome the encompassing contradictions of modernity and globalization, it is hard to create a new identity. As Göle (1999: 81) notes 'the rise of the oppressed' can be liberalizing only if this rise is not itself repressive.

5. 2. Construction of National Identity and Turkish Cinema

5. 2. 1. Early Cinema, Modernity, Pro-nationalistic sentiments: *Passage from Empire to National Struggle*

Cinema has been included by nationalistic efforts from its emergence. At the beginning, due to the ostensible objectivity of medium to record events and the purported affinity of its technology to science, cinema was perceived as part of modernization and progressing. Therefore it served to imperialist aims as an exemplary trajectory of modernization and progress which radiates outward from the 'advanced' Western Europe and America. As the narrative codes and structure develop, cinema has contributed to nation-building

process by construction national time and space through narrative. In this sense, the experience of modernity and cinema as a metonym of modernity, has caused ambivalence and shifting meaning of old and new, near and far, foreign and local in non-Western world (Willemen and Vitali, 2008; Lopez; 2008). While Western modernization was an overall social transformation in reference to the technology and progress, and to socio-cultural life with new values and attitudes; there was not accordance between technological and socio-cultural life in non Western countries (Lopez, 2008:209). Therefore, the impasse position between the progression and equality promises of Western modernization and Western hegemony can be seen in the early experiences of cinema as well as the development of national cinemas of non-Western nations. Cinematographic images was making modernity simultaneously accessible and inaccessible or experienced outside

It could be said that the first experience of Turkey was that kind of modernization from outside. As mentioned before, dilemmas of modernization began with the early efforts at modernization which firstly began during the late Ottoman Period. The first public exhibition of film in Turkey was occurred about to 1980s, at *the Salle Sponek Pub* in Pera.[5] From its introduction to the end of the Ottoman Empire, cinema was an influential medium, especially for the Ottoman elite in the cosmopolite capital, with its ethnic and religious diversity (Scohnamillo, 1998: 20). Early imported silent, black and white films brought the images of Western life, its technology, fashion, consumerism and mobility to the Ottoman elites. For the Ottoman elites, who began to envy and borrow European attitudes, fashion and tastes; cinema going experience was part of European life style and so modernization. So, cinema was a form of cultural activity especially for cultured elites. The cinema-going in Istanbul was identified with technology and progress of the West and was welcomed by the elites as a new sign of Western civilization and modernity in the early years of cinema. Cinema might have been seen as the notion of progress (Talu quoted in Scognamillo, 1998: 20; Çeliktemel-Thonmen, 2009: 25, 27). As objects which symbolized European culture and supremacy would also denote a Westernized ideology

[5] According to the memoirs of Ayşe Kadıoğlu, who was the daughter of Sultan Abdulhamid II, a French illusionist called Bernard brought cinema to the palace for the first time. For different claims about the place and date of the first entrance of cinema in the Ottoman period: Giovanni Scognamillo (1998), Türk Sineması 1986-1997, Istanbul, Kabalcı Yayın Evi (pp. 13-26)

of person, cinema might have marked European attitude and symbolied progress (Çeliktemel-Thonmen, 2009: 22). Alongside the imported images of European life, Istanbul was been a natural and exotic location for entrepreneurs inside and outside the Empire to import film and make films, as it was the case for Lumiere Brothers (Scognamillo, 1998: 22). By the foundation of Republic of Turkey in 1923, including both foreign imports and domestic film productions were primary instruments of state propaganda as well as of entertainment. The important events of the time like the Balkan Wars, World War I and the National struggle that ushered in the Republic of Turkey were subjects for the films themselves, and these subjects were making cinema appealing to the public (Çeliktemel-Thonmen, 2009: 4; 2010: 3).

Thus, many of the political and intellectual developments from nationalistic view of the era projected to the film works of the early Ottoman cinema some of which highlight patriotic concerns. The ideas and values of competing nationalistic views to establishing a nation-state or gaining independence, which were or have come to be related with certain groups of communities, are addressed by the theme or subject matter of the films. During the Armistice Period, subjects of the Ottoman Empire began to make their own films, since the first entrance of film into the Ottoman society (Çeliktemel-Thonmen, 2009: 50-51). First Turkish films were made by the directors of Central Military Office of Cinema (MOFD, *Merkez Ordu Film Dairesi*). MOFD was established during the World War I in 1915 by Enver Pasha, who was an influential member of the Committee of Union and Progress, for the purpose of assisting the military through production of propaganda films. Propaganda films were aiming to strengthen the power and solidify the state sovereignty movement in a certain way. So, the very first earliest films of the era represent patriotic and nationalistic sentiments before the proclamation of Republic of Turkey (Çeliktemel-Thonmen, 2009: 51; 2010: 3; Teksoy quoted in Çeliktemel-Thonmen, 2009: 54). Another state-owned institution the Society of National Defence (MMC, *Müdafa-i Millie Cemiyeti*) took over the task of main newsreels which support national struggle. As the Allied Powers appropriated the resources of the Ottoman Empire including the MOFD and MMC, the equipment, staff and resources were transferred to a newly established organization, the Society of Disabled Veterans (MGC, *Malül Gaziler Cemiyeti*). Afterwards, these state-owned film organizations continued film making, and they began to make feature-length films. Although these films had some narrative codes,

their narratives were not developed and they were full of technical problems and signs of inexperience. These films also maintained the goal of promoting the nationalist concerns. Much of these productions of the early years of cinema played an intermediary role for the nationalist discourse and forerunner of the resistance movement during the Armistice Period (Çeliktemel-Thonmen; 2009: 56, 61; 2010; Özön quoted in Çeliktemel-Thonmen, 2009: 55; Scognamillo, 1998).

In this respect, a production of the Society of Disabled Veterans, 1919 released film of Ahmet Fehim *The Governess (Mürebbiye)*, stands as a prime example. This film was based on the novel of Hüseyin Rahmi Gürpınar. The subject of the films is narrated through a set of stereotypes which construct dualities between "good" and "bad" or "us" and "them". The French governess Angel who lives in the mansion of a wealthy Turkish family and begins to tempt the males represents is defined as opposed to moral values of Turkish family, and therefore represents "the bad" and "them" as French.[6] The Turkish family is defined as "the good", who were seduced by the French woman due to their emulation of "ala'franga"; but finally they have leant their lessons and regain their own traditions (Çeliktemel-Thomen, 2010: 8; Scognamillo, 1998:44).

During the National Struggle years, newsreels and feature-length films depicted the War of Independence, but cinema in Turkey was still at crawling age. In that period Muhsin Ertuğrul made the first feature propaganda film, *Sheet of Fire* (*Ateşten Gömlek*, 1923) which was an adaptation of Halide Edip Adıvar's novel. Film chronicles the war years and struggle for a Republic celebrating "the victory of making a modern nation-state" and reflecting "patriotic emotions and sense of collectivism as a nation" (Teksoy quoted in Çeliktemel-Thonmen, 2009: 64; 2010: 12; Scognamillo, 1998: 68).

In the 1920s and 10930 cinema was still under the dominance of foreign film (Abisel quoted in Kaya Mutlu, 2002: 101). In this period cinema was under the impact of theatre. The period from 1920 to 1939 is called as "the period of theatre men" (*Tiyatrocular Çağı*). The occurrence of film director and actor Muhsin Ertuğrul was a turning point for Turkish cinema. In the periods of theatre man, Muhsin Ertuğrul was the single man as a directory in Turkish cinema. He contributed to domestic filmmaking, but his films have

[6] *The Governess* was banned by the French occupiers. Therefore, it is registered as the first censorship in Turkish cinema history.(Scognamillo, 1998: 44)

left no artistic impressions. His films have a theatretical appearance as if they were plays shot by camera. Also the journal of Temaşa published by him in 1918 is considered the beginning of film criticism in Turkey. Early cinema criticism was marked with a nationalist attitude. In the early Republican period, the new state did not directly attempted to put cinema under the service of its national and cultural projects. But the creation, justification and consolidation of a new identity of "Turkish citizen" around the constitution of the nation-state and national culture was the primary mission of the film critics (Mutlu, 2002: 103).

When young filmmakers who returned to Turkey after having education in European film schools; and attempted to discover possibilities of story-telling peculiar to cinema and rescue Turkish film from theatric effects. Ertuğrul's dominance was over. However, Cinema in turkey was mostly Eurporean and American films until the late 1940s, only 43 Turkish films were made till the end of World War II. The appearances of the efforts to develop a film language pan out in the late 1940s and early 1950s (Özön quoted in Mutlu, 2002:122; Scognamillo, 1998).

5. 2. 2. Developing Narrative Structure and Debates on National Cinema

The modernization of Turkey, which is identical to Turkish nationalization, is posited between the national confidence and desire to be modernized and the cultural and economical hegemony of the Western. In this respect, the formation and transformations of Turkish national identity have been related to the changing image of the Western which have brought about the changing practices of including/excluding, symbolization and historicization practices for creating a sense of 'us'. By looking at the chief characteristics of Turkey's modernization process in the context of the cinema form, we can see that certain tensions embedded in the Turkish modernization in particular between the elite and the ruled, Eastern and Western, traditional and modern have been addressed in the development of the narrative structure of the Turkish cinema. A reading of Turkish cinema in the light of modernization experience reveals the contradictory relations and tensions which shape the national cinema as well as identity.

In the early nation-building process, a successful industrialization of cinema had not been managed, and the cinema form had not been adopted. In that sense, the development of film form and industry could be said to be not integrated into the early nation building process. In 1950s, the narrative codes and structure of classical cinema was newly discovered and used by the early directors like Lütfi Ömer Akad, Metin Erksan, Atıf Yılmaz who were attempting to create an original language of cinema in accordance with their own point of view as well as the local culture. Lütfi Ömer Akad is a pioneer director in this way. He is the first Turkish director who has used mobile camera in his film *In the Name of the Law* (*Kanun Namına* 1952). 1950-60s were important years which witnessed the attempts in questioning and defining national narrative, rising of *Green Pine* (*Yeşilçam*) and development of film language by the directors who began to think in cinematic terms (Scognamillo, 1998: Chapter 7). In this way the first attempts in order to create a film language occurred in the period in which the nation was entering in a new social, economical and political constellations- passage to multi-party system, the victory of Democratic party and following change of economical and foreign policy, new relations with America which has bring about new dependencies, internal migration and emigration, urbanization. In relation to the intersection of Turkish nation-building and modernization processes, Turkish national cinema, in general, has been shaped and argued by a simultaneous inclusion and exclusion practices of the Western: the desire to make films as good as American and European films, but, at the same time, to be different from 'them'. Imitating western modern, admiring it, desire to resemble it, but at the same time regaining its own identity, in the apprehension losing its origins and values or alienation. Alongside the modernization process, this bipolarity also related to the dominance of American films. Beside the major difficulties of the national industry, the rival of domestic industry with foreign, especially American, had become evident in 1950s (Kaya Mutlu, 2002: 127). These developments were to be source of themes and narratives of newly growing Turkish cinema giving new momentum to the contradictions of modernisation/westernization process. The main characteristics and tensions of modernization process can been in Green Pine narratives.

The narrative structure of these films is simplified forms of classical form. The defined world and the narrative are formed simply. The beginning, the development and the end are generally anticipated; movies usually have similar narrative patterns. There are certain

narrative schemes that serve this simplicity (Abisel quoted in Kırel, 2005:177; Kırel, 2005: 175, 274). The narrative revolves usually around the leading character(s). Supporting characters drive the narrative and helps to characterization of the main character. Characters, relations between characters, the purposes of these characters generally are constructed simply without psychological and sociological depth. The goodness and badness of the character are constant throughout the film. The social and historical identities are primary in characterization through which character are based on certain stereotypic types. So, the characters do not display an evolution or changing during the story (Ayça quoted in Kırel, 2005: 177-178, 238; Kaya Mutlu quoted in Kırel: 275). When a change in the ideas or feelings or situation of the character becomes for the story to evolve, this is generally a sudden change- a sudden change of character's mind or a sudden happening outside the storyline. In that sense, coincidences play a major role in the development of the narrative, and the resolution of the conflict is based misunderstandings. Socio-economical or shape class differences are one of the most common obstacles which appear as obstacle for the happiness of the couple whose love challenges these obstacles. The causation of the story is supplied through obstacles and coincidences. These obstacles threatened the unity of narrative till the resolution or reunification by the realization of 'truth', in some cases it may be too late when the truth is realized (Kırel, 2005: 275- 276; Suner, 2006: 221-222).

The majority and most popular films made in Green Pine era beginning from 1950s were melodramas which were depicting the rural life and city life through the narrative structure constructed around a set of dualities, - rural/city, rich/poor, foreign/traditional-, but the basic story was about the conflict between 'the good' and 'the evil'. In these films the meaning of 'goodness' and 'badness' is fixed. Yeşilçam's patterns of social class changes are developed in accordance with the opposition between the good and the evil (Kırel, 2005: 274-275). The representations of bourgeois life are common in these films. Either urban culture and life-style is caricaturized, or the characteristics of urban life-style and culture is carried to country by means of a representative character (Kırel.2005: 278). Class relations are constructed around the conflicts between lower-middle-class and upper-class. Upper class is depicted as 'bad' with its degenerated values which imitate Western capitalist/individualistic values, while low class is depicted as representatives of Turkish family, morality and traditions (Çelik, 2010: 33). In that sense, Western values are

identified as imitated and desired 'other', at the same time as 'foreign' who threaten 'our' values and identity. However, the goodness and badness is not necessarily class-bound. There are both rich and poor bad or good people. According to narrative patterns, good characters are generally modest no matter they are rich or poor. They hate ostentation and excessive spending and consumption, disdain of wealth people, and the usage of money or social status to impress others. Because, there are much more important values such as dignity, honor, loyalty than money; and wealth should be gained by hardworking without conceding their honor and dignity. They never deny their pasts. These characters generally cannot adapt to showy and ostentatious life of their milieu, they wish to escape from that artificial, degenerated relations and live a meaningful life and 'real' relations (*Fakir Bir Kız Sevdim* 1966; *Küçük Hanımın Şoförü* 1962). The good characters from lower class never imitate the life of the rich people and all they want is to earn sufficient money to survive, money enough for a moderate house, and living without debts. Because, they do not believe that money bring happiness, they do not want the degenerated and unsatisfied life of the rich people. They are honest, honorable and sincere, they are adhered to straightness and correctness; they don't lie, pretend or imitate but be honest (Suner, 2006: 222). So, good people, no matter whether from the lower or the upper, never deny their past and lose their essence. The upper class person can learn the social manners of the rich people or urban life but does not lose his/her good nature. Similarly, the upper class can also join the world of poor. If the poor and authentic woman character loves a rich man, she tries to adopt herself/himself to the world of rich by changing her authentic behaviors and attitudes. She is educated and eventually changes her behaviors and appearance; but she retains her traditional values and refuses the 'degenerated' values of the upper class people. Her essence never changes; she just adopts herself to the conditions of upper class or urban life, finally the degenerated rich people who once disdained her takes their lessons. Even if they are despised by rich people and feel alienation with the social manners, good characters never deny their past and social status. Lower class or rural people establish truthful relations, and mutually care each other (*Güllü* 1971, *Kezban* 1968) (Kırel, 2005: 234-236). The leading female character may prefer richness and showy life to her lover's honest and real world, and she forget her essence and roots. In this case, the leading poor male character usually becomes rich by coincidence as in *Bitter Life* (*Acı Hayat* 1962) (Kırel, 2005: 23). The love affair between a man and a woman from different social classes

is a common storyline. Finally, *Green Pine* films generally reproduce the central position of family institution; the family as the cornerstone of an honorable society is always sublimated; in that sense films recover the loosening family relations. Films tell the stories of families and the couples who try to form a family; and only families based upon mutual love of the couple can be happy. But, marriages which are arranged due to commercial or socio-economic reasons are doomed to be unhappy (Kırel, 2005). In relation to the effects of American culture and changing face of urbanization due to internal migration, 'home' represents the boundaries of "us"; while the city life represents "outside" which threaten the unity of us. As a foregrounding theme and storytelling element family is related to the loosening family relations in the conditions of capitalism and individualization. As Nilgün Abisel states, narratives which put centre the family, home; love, loosening and then reunion of family reproduce the dominant values. (Abisel quoted in Kırel, 2005: 292)

The spaces are used as symbols. The space is constructed as a background for the story, rather than a social environment. Squatter settlements, coffeehouses, villas, residences, flats, bars and night clubs, pavyons, restaurants are places living and social places where the story takes place (Kırel, 2005: 235, 285). Yalıs, villas, residences, restaurants, night clubs are social and private places of rich people; while coffeehouses, squatter settlement are places of poor people. Also, vocal narrative is dominant in Green Pine. Dialaog is one of the most important components of narrative. Dialogues may function as a mean to give the massage of the film as well as the creation of character by explanation of their feelings and thoughts (Kırel, 2005: 176, 253).

1960s also witnessed filmmaking practices categorized as "social realist" films which discussed the class contradiction, migration to city, social injustice, and social stratification in the rural society; directors of these films - such as Halit Refiğ, Metin Erksan, Atıf Yılmaz, Lütfi Ömer Akad, Yılmaz Güney- gave effort to reach a narrative development. Many of the films of these films involve the narrative structure and codes that have been mentioned above, but they also differentiated from Green Pine with their socio-political background, efforts to problemtize the questions of Turkish people. In that sense, despite their critical approach, these films and directors aimed at the reconstruction of national identity and cinema, but ironically they were censored. Also, influencing by modern cinema, some directors such as Metin Erksan (*Time to Love/ Sevmek Zamanı* 1965), Alp

Zeki Heper (*Love Stories of the Pale Night/ Soluk Gecenin Aşk Hikayeleri* 1966), made modern narrative experiments. Metin Erksan's *Dry Summer (Susuz Yaz* 1963) became the first international award-winner Turkish film in 1964 (Scognamillo, 1998: 253, 313). These directors, who have accomplished the narrative development of Turkish cinema, ironically struggled with censorship. From mid 1960s to late 1980s Yılmaz Güney as a pioneer director with his social realist films made films discussing the class contradiction, migration to city, social injustice, feudal inequality and the system of *ağalık* of the Eastern rural. His film *Hope* (*Umut* 1970) was to become a turning point for Turkish cinema. *The Bus Passangers Ototbüs Yolcuları* 1961), *Bitter Life, the Bride (Gelin* 1973*),* are some of the most important films which discuss the question of migration to city and class contradictions. In these films we see the questions of adaptation of rural people to city life, and the disruption of family in the adaptation process. Also the "village films" like *Revenge of the Snakes (Yılanların Öcü,* 1962), *Dry Summer* discusses the question or rural's adaptation to modern nation and question of social stratification in rural society. The narrative of these films discusses the rural/city, traditional/modern, individual/collective dualities at the same time seek for a national cinema language (Kırel, 2005; Suner, 2006; Çelik, 2010).

These tensions also shaped the debates and theoretical efforts on defining Turkish cinema which rose in 1960s.[7] Green Pine is called "golden age" of Turkish Cinema, but it was the annual number of film production and high interest of audience in these films that is the underlying reason of this term. The same development was not the case in narrative and technical features. Moreover, despite the apparently economical success, economical profits did not contributed to cinema, because of the "star system" and the structure of film industry which was dominated by the investors from other industrial areas (Kırel, 2005). In this respect debates on national cinema Turkey, like film studies' general concern with the role of the cinema in nation and national characteristics of cinema, were centrally about how the production, circulation and consumption of the cinema are constitutive of the national collectivity. However, this internalist approach is moderated by the awareness of exteriority as a shaping force which is accurately the extra-territorial pressure of

[7] The proliferation of the theoretical efforts as well as filmmaking practices is generally connected to the social and political atmosphere after May 27, 1960 military takeover.

Hollywood's production that sets up the contemporary issue of national cinema (Schlesinger, 2009: 24).

There was an attitude of looking down the imitation or plagiarism of Turkish films. This attitude was admiring American films, and criticizing Turkish films on the one hand for being the imitations of American films; on the other hand for their incapability to be as good as American films. Even directors themselves have declared that their early films were imitating American cinema. These efforts generally began with critical arguments on the narrative patterns of Green Pine cinema. In the debates on national cinema, directors and cinema writers tried to find out the cultural roots of narrative structure of Turkish cinema, repressions of industrial structure that effect the narrative and the ways to develop Turkish film aesthetic. It is questioned what is the cultural bases and identical specifities of Turkish Cinema. Alongside the film writes, many film-makers joined actively to these debates and efforts to build or define a national cinema.

A critical movement called *New Cinema* (*Yeni Sinema*) initiated in the Turkish Cinématheque. A group of critics, who gathered around the movie journal *New Cinema*, criticized Green Pine as it is an imitation and a bad copy of American films; hence it is not a national cinema. In order to build a Turkish national cinema, the only way was to built "a new cinema" different from the explosive system and style of Green Pine. New Cinema defended and argued the development of a "universal" cinema by searching the exemplary models of European art cinema and Third cinema (Ayhan, Özgün quoted in Erverdi, 2009; Refiğ, 2009: 46)

Ulusal Sinema movement looked inward to argue Turkish national cinema and defended that the source of Turkish cinema was Turkish people, life, culture and history. Therefore, Green Pine cannot be refused, but a national cinema can only be built on Green Pine. Halit Refiğ was one of the most affective Turkish directors in the discussions about national cinema in those years; he attempted to elaborate the principles of a national cinema which is distinctive and sensitive and to locality; and he pioneered the Ulusal Sinema movement. Refiğ (2009) put down the narrative simplicity of Turkish films to the difference of Turkish modernization from Western modernization. According to him, Turkish society did not experience the social transformation process that was experienced in the Western modernisation process. Also, Turkish cinema and taste of Turkish audience is an

amalgamation of Hollywood narrative and Hacivat-Karagöz, ortaoyunu, meddah. He saw the change of economical system as a first step for the development of Turkish cinema. Because, the underdeveloped economical system was preventing the artistic filmmaking efforts, making the directors depend on the money-holders who were investors from outside film sector and made investments in cinema only form commercial profits. For Refig, for making Turkish cinema, directors should find the necessary inspiration in their own history, people and social problems. Refiğ also indicated the urge to refine and clarify the blurred meaning of dualities like individual/society, western/eastern, left/right, democracy/fascism. (Refiğ, 2009: 41) So, Refiğ's approach put emphasis of the differences of Turkish society from other societies, especially from Western. According to Kurtuluş Kayalı, the idea that it is not possible to become universal without being national, was the common belief during 1960s; and he states that Erksan has proved the correction of this idea (2004:75). Metin Erksan has defended that idea. Erksan too criticizes the rejection of the past in the name of building a new cinema, and offers to look back at history in order to design the future. Erksan sees the question of national cinema as a matter of individual self, national self and universal ontology: "We do know neither Eastern culture nor Western culture...We do not know our place in the world… We haven't got a background to use cultural past that a Western director has enough for confront with both yourself and the world… " (Yeres, 2005: 188). Atıf Yılmaz, Duygu Sağıroğlu, Lütfi Ömer Akad, Memduh Ün were among these directors of Ulusal Sinema. Ulusal Sinema movement effected film practices to some extent, and although the efforts or debates for defining and constructing a national cinema were not given up, the collective debates did not last for a long time.

Eventually, the tensions of national identity balanced between rural and city, Eastern and Western, foreign and traditional, original and artificial are constructed around the narrative structure of these films. Consequently these dualities have gain drastically new meanings. Modern values and lifestyle is depicted as a model of progress, but on the other hand the local and traditional values are presented through lower class against the threat of degeneration and loosing origins. Green Pine films represent the struggle between the rich and the poor, we confront with certain overcharged and ambiguous concepts such as modernization, class, high and low, the dominant and subaltern (Çelik, 2010, Erdoğan quoted in Kırel, 2005: 190). Green Pine films focus on, with Erdoğan and Göktürks's words, "heterosexual couples, underlying socio-cultural conflicts on a number of axes:

poor versus rich, rural versus urban, lower class versus bourgeois, Eastern versus Western." (Erdoğan quoted in Kaya Mutlu, 2002: 131) The narrative construction of these conflictions might have seen as a narrative struggle to reconstruct the social and political changes accompanying with the emergence of new social groups, especially economical groups and the change of the meaning of elite towards economical power during the modernization of Turkey. As well as the new social groups, the integration process of the rural to nation has brought about the conflictions between tradition and modern. The expenditure of money, ostentations of wealth people, the upper class people which disdain the traditional values and rural people identity reinforce the protection of an 'essence'; on the other hand, the modern urban culture and social life is not denied, on the contrary it is presented as a development and necessity as long as you do not forget your 'essence' and roots. In this respect, Green Pine films struggle to reproduce the national identity and unify the ambivalences.

5. 2. 3. Loosening Narrative Structure

The popularity of Green Pine films lasted until 1970s. The late 1970s and the early 1980s witnessed the rise of 'individualistic' films; on the other hand some of the most important political films.

The focus of individualistic films is generally psychological problems, passions, complexes and depressions of individual characters. So, the collectivity is not put forward like the films of previous period. The love affair of people from different classes becomes more usual in these films (Çelik, 2010: 36; Suner, 2006: 222).The relation between the dualities around which the narrative evolves is replaced by fragmented psychological world of the individual.

On the other hand, during the ongoing transformation of national identity in general and Turkish society in specific, new examples of political cinema emerged, especially after the 1970s. A group of directors followed the Yılmaz Güney, started to produce social-realist films, and gave effort to produce mode developed narratives that Green Pine narratives. Şerif Gören, Zeki Ökten, Erden Kıral, Ali Özgentürk are among these directors. They influenced from Yılmaz Güney. These directors narrated the problems dualities, conflictions of national identity in their own way. During the stretch of Güney's

incarceration, Zeki Ökten filmed his scenarios *The Herd* (*Sürü* 1978) and The Enemy (*Düşman* 1979); Şerif Gören filmed his several scenarios including award-winner film *The Road* (*Yol*, 1982) and The Wall (*Duvar* 1983) scenarios. (Scognamillo, 1998) Güney's films narrate the transformations that globalization has caused. For example he states that he wanted to show in his film *The Herd* the mutual relations between globalization and feudal system in the rural (Teksoy, 2007: 58).

Kayalı states that Erksan has criticized the emphasis on locality in films especially those made after 1970s like *The Herd* (*Sürü* 1978), *Sultan Gelin* (1973), *Hazal* (1979), *Berdel* (1990), *The Bad Spirits of the Euphrates* (*Fıratın Cinleri* 1977); and he thinks that this emphasis supports the exotic Turkish image and prevents the national characteristics to come into prominence.) In this respect, according to Kayalı's observation Metin Erksan has not filmed the rural after his film *Dry Summer* is awarded. This is because for Kayalı, the rural films narrates the underdevelopment of Turkey and presents an exotic image of Turkey; therefore these films are enjoyed by Western societies (Kayalı, 2004: 72).

Changing perception of time and space, changing belongings and the proliferation of identities which demonstrated the tension between localization and globalization or universalization have been effect on the narrations of Turkish films. Asuman Suner (2006) discusses this crisis of identity focusing on the matters of belonging, identity and memory around the changing image of "home". She states that, as from mid 1990s a new kind of Turkish Cinema has emerged which has been developing in double ways: first is "popular cinema", films with big budget, professional players and technical equipment, synthesising American narration with Turkish cultural components; the second is low budget, more personal films, which, however, more well-known films in the international area. According to Suner, in popular films, the past is narrated as "childish" and "innocent" and does not adopt a questioning manner. But the other type of films, in a questioning manner, identifies "home" and "childhood" with unluckiness (*tekinsizlik*) and unrest (*bozgun*)- for example the films of Nuri Bilge Ceyan and Zeki Demirkubuz. In these films, we see that the dualities between inside and outside, rural and city, traditional and modern are no longer have blurred. The rural has integrated into nation milieu, in a way urbanized, and that has brought about the loosening relations with traditions and roots. On the other hand the city has fragmented due to the varieties of people from different social classes,

ethnicities, and other identity groups. Therefore both city and rural images demonstrate the postmodern position between local and global. The characters are neither belongs to rural, nor to city life.

In this regard, the distinction between modern and classical cinema, classical filmmaking and counter filmmaking practices, appeared evidently in the early 1990s. As we have seen, the modernist filmmaking style had been included by the popular filmmaking practices which reproduce and reinforce dominant identity. In this regard, Turkish cinema discovered the modern filmmaking practices, despite the early efforts of Metin Erksan, A. Zeki Heper, in the period that the critical aspect of these practices have been blurred by dominant cinema. On the other hand, directors like Nuri Bilge Ceylan, Zeki Demirkubuz, Yeşim Ustaoğlu, Derviş Zaim whose films may be evaluated as critical to national identity, have gained international recognition in film festivals, and contributed to the international recognition of Turkish Cinema. The interesting point that directors like Derviş Zaim and Nuri Bilge Ceylan who are considered to be directors of art cinema with their modern narratives, states the necessity of a good popular cinema and sees it as a precondition of art cinema and social cinema (Atayman, 2005: 18; Yeres, 2005: 73). According to Vesysel Atayman (2005: 18), this is a complaint to the former cinema. In other words, these directors need a cinema tradition to be counter to it.

Consequently, cinema has been part of nation-building process in Turkey. In relation to the problematic process of modernisation, film narrative has constructed the contradictory position of the identity through dualities. However towards 1990s we see that narrative construction of identity is no more unitary, loyalty to moral values and collectivises is no more in force as before; however there is struggle to reconstruct identity. Beyond, filmmakig practices have multiplied. The modernist narratives of Zeki Demirkubuz, Nuri Bilge, Yeşim Ustaoğlu, like modern cinema of other national cinemas, have contributed to international recognition of Turkish cinema. The social realist films and counter-narratives, whose critical approach may be seen to undermine nationality, have contributed to narrative development of Turkish cinema. The social realist films struggled not only for producing a national cinema language but also with censorship ironically. So the transformations give on the one hang unwanted ambiguities, but on the other hand possibilities of new relations.

6. A DELEUZIA ANALYSIS OF CINEMATIC CONSTRUCTION OF NATIONAL IDENTITY IN TURKISH CINEMA: *THE BRIDGE AND CLOUDS OF MAY*

6.1. The Bridge: *Construction of national identity as unity*

Deleuze has characterized classic cinema as Bergsonian action-images. This means that at the center of the image there is always someone, a character, who finds himself or herself in a certain situation and reacts to that situation by undertaking some kind of action according to sensory-motor scheme. The narration of film belongs to the classical narration which consists of the combinations of movement-images- the perception-image, the affection-image, and the action-image. These varieties of the movement-image give us the three modes of material subjectivity. This form constructs collectivity as unity by constructing movement in a determined space and its force, real relations in it, and modes of behavior which embodies movement. In that sense the identity is nothing but the combination of these images. In Şerif Gören's *The Bridge (Köprü,* 1975) national identity is (re)constructed in classical form that is the combinations of movement-images. It is easy to recognize in *The Bridge* an action image of the large form SAS' where we go from one situation via the intermediary of the action to another final situation. The main character loses his mother and undertakes action and changes the situation.

The story begins with the screams of Ali's mother who is sick and suffers pain. She needs doctor urgently, otherwise she could die. But to bring her to doctor at town, they had to go across the Fırat River by a raft which is the only way to go to town across the river. Ahmet rushes to ask Hasan who is the raftsman of the village for bringing his mother to doctor. Hasan firstly hesitates as the weather is stormy and it is dangerous to go across the river. But then, he takes the risk. During crossing the river, rough water shakes the raft, Ali's mother falls into the river and the water drifts her. This is the situation which drives the character to change it. Here we see the 'nature' forces the character, 'nature-human contradiction'. The milieu actualizes several qualities and powers which becomes forces in the milieu. In that sense, milieu is the Encompasser. The milieu is the village where the transportation means provided by technological and scientific developments of modernity has not attained yet. The forces of milieu, the stormy weather and the rough waters of the river, act on the character, throw him a challenge, and constitute a situation in which he is caught. He must acquire a new mode of being or raise his mode of being to the demands

of the milieu and of the situation. “Everything is individuated: the milieu as a particular space-time, the situation as determining and determinate, and the collective as well as individual character” (Deleuze: 2005: 146).

The death of the mother marks the crack of the ‘family’. But Hasan adopts Ahmet, he and his children welcome him and accepts him as a member of family. They feel sorry for him and try to console him. Ahmet is included again by a family. This is given through an affection image. Following the scene of the accident, Hasan enters into room and sees Ahmet sitting on the floor beside the death body of her mother and crying silently, while a woman prays for her. Here power qualities are actualized in an individuated state of things and *real connections* with a particular space-time, characters, roles, and objects; there is “a whole actual state of things”. Ahmet has been orphaned. Then Hasan reaches for his hand, and we see the close-up of the Hasan and Ahmet taking each other by the hands that is abstracted from all spatiotemporal coordinates. The affection-image *is* face, but something other than face which converts external movements in space into movement of expression can be treated as face. This close-up gathers and expresses the pure affect with “a minimum movement for a maximum reflecting and reflected unity”. It is an entity with the *virtual conjunction* between singular points of this entity abstracting the face from all spatiotemporal coordinates. (Figure 6. 1)[8]

Figure 6. 1

However, Ahmet has not reacted yet. After his mother’s watery grave, Ahmet is first puzzled, something happens inside him, he never speaks for a while, watches the flowing river in silence fixing his eyes on it. Ahmet is challenged by the milieu and its forces but his reaction to it is suspended. This is pure affection. Ahmet’s face is given as close-up. Here we know what about Ahmet thinks, but we don’t know the content of his thought. When his face thinks about something fixing on to an object, his face has value above all its reflecting unity which raises all parts to itself. The reflecting face is not content to

[8] The figures have not been extracted shot by shot, some of the repeated shots have been excluded without ignoring to retain the action of the scene and the film.

think about something, we understand that it thinks about something without knowing the content of its thoughts. Thus the reflexive face expresses pure Quality. (Figure 6. 2)

Figure 6. 2

One day, his face feels pain while he is again watching the river. Then he bursts out screaming and hitting the water; he damns it and wants to wipe out it. When he fall down and fall in a heap, he suddenly recognizes what to do to change the situation when he happened to see a branch on a puddle and the ants going from one side to the other side of the flowing water. Here, the close-up as face expresses the *virtual conjunction* between singular points of this entity abstracting the face from all spatiotemporal coordinates in the real connections of a defined space (6. 3). But this time, the face expresses Power. When the face experiences or feels something, it has the value through the intensive series; and the intensive face expresses a pure Power defined by a series which carries us from one quality to another. These images are affection affection, we see in them "perception of affection." In these images, we see the perception-image as solid form. The "objective" and the "subjective" point of view are clear. While before that moment he did not care going school; after that event, he goes to school as a first step to reach his goal which is to establish a 'bridge' on the river. He would read and become 'engineer'.

Figure 6. 3

He moves to city to go university. Before moving, he asks his love to wait for him. That means Ahmet moves from the village provisionally. When he came back, all inhabitants of the village go to meet him and welcome him. After years he has come back home as an engineer; but he has not forget his family, his territory, and his love. He has given gifts to his family, he hugs his family yearnly, and he is happy to be at 'home' again. He says how he missed his family for eight years. The urban life gave him possibilities to improve

himself and gain a profession, but urban culture could not change his ‘essence’. When he goes to coffehouse, he is welcomed by the men of the village. When they show admire to his professional, he refused to be treated privileged and says that “I am your child. I am one of you. I work for you.” He is still loyal to his roots. However**,** he intends to make change, in other words, to bring the possibilities of modern life to his territory. In this regard, “[t]he situation, and the character or the action, are like two terms which are simultaneously correlative and antagonistic.” (Deleuze, 2005:146) Ahmet’s antagonistic feelings to the river correlates the underdeveloped living conditions of the rural; and his goal to change the situation overcoming the river’s threat correlates with the progressing of the village, and the life of the villagers. This is the double narrative of the nation which is simultaneously new and old or historical. Ahmet’s conflict with the river correlates with the conflicts of the modern/underdeveloped, urban/rural.

This line of city/rural duality is also constructed in the scene of visiting Ankara, the capital of Turkey. Ahmet mentions his intention to go Ankara for a few days, to ask permission from ministry for his new project, but does not mention the content of the project. His lover Zeynep tells how much she wonders to see Ankara. Then Ahmet begins to tell about how beautiful city Ankara is. He mentions the speed of the life, parks, shopwindows of the large stores, cars, streets and the mobility of the life with excitement. We hear the life in Ankara from his point of view. Ahmet is the centre of the action and perception. They feel curiosity and admire to modern city, but they don’t call to mind give up loyalty to their traditions, moral values and their rural life. When Ahmet goes to coffeehouse, everybody ask about what Ankara says about the present developments implying the politicians and ministers. After seeing Zeynep’s curiosity about the city, his father Hasan decides to go to Ankara with Ahmet and bring her with them. In Ankara, the first place they go is the tomb of Atatürk. In Ankara, Zeynep is shocked when she comes across the couples freely walking and kissing each other in the street, different dressing styles of the people, streets, cars and shopping-windows full of charming objects. Her encounter with the images of city life makes her not to believe her eyes. When they come back to the village, she tells everything she has seen in the city to the other women, and his father to the other men in the coffeehouse. As we have seen before, the rural integration to national whole was succeeded through the services of the agencies. Here Ahmet is an agency of the government to channel the transportation possibilities to rural;

therefore the unification of rural space into national space. That also means the connection of the rural to education, work, and other work spaces other than agriculture.

The film sets up a global synthesis moving from the collectivity to the individual and from the individual to the collectivity. This is an "ethical" form of action. It imposes it in every genre inasmuch as the ethos designates simultaneously the location or the milieu, the stay in milieu, and the habit-us, the mode of being (Deleuze, 2005:148). This ethical or realist form embraces two poles of the ideal nation: the idea of unanimist community or a nation-milieu, melting pot of all minorities; and the idea of a man of this nation who knows how to respond to the challenges of the milieu as to the difficulties of situation. The unanimism may be false or artificial in case the individual is left to his/her own resources and deprived of reactions. In *The Bridge*, we see that ethical form, the unanimist community, and a man of this community. In the collective moments, Ahmet is formed as a leader and an individual capable of such a great action. We see in the film a healthy community, because there is a consensus which allows it to develop illusions about its values, its motives, its desires and its ideals (Deleuze, 2005: 152). In this way film offers integration of rural and civilization.

However, when Ahmet mentions about his intention to establish bridge over the river, a duel emerges between Ahmet and the others. The village resists to him under the leadership of Ahmet's brother. Ahmet wants to change the system, but he is opposed by the others. His family earns living by rafting the villager. They want their life to be kept going and they are against change. On this moment, Ahmet and the other villagers including his family will be in conflict. Zeynep wants him to give up his project, because she is afraid of losing him. But, Ahmet begins working as soon as possible. His brother tries to make him give up his decision. Ahmet loves deeply his family, but he resists to them saying this bridge must be built for the favor of all villager's.

Figure 6. 4

Figure 6. 5

According to Deleuze (2005: 146), the action in itself is a duel of forces, a series of duels: “duel with milieu, duel with the others, with itself. Finally the new situation which emerges from the action forms a couple with the initial situation.” We see the duel between the forces of milieu and Ahmet in the “subjective” images of Ahmet, or juxtapositions of “objective” images of the duel forces: Fırat/Zeynep (Love) (Figure 6. 4), Fırat/Brother (Family) (Figure 6. 5) Fırat/The Bridge (Technology) (Figure 6. 6). In that sense, the Fırat River marks a point of ‘deterritorialization’.

Figure 6. 6

Ahmet becomes forced to leave the home, because his father and brother charged him with being ungrateful. Zeynep also feels sorry for his family, but particularly she is afraid of losing Ahmet. Therefore, she too wants Ahmet to give up his intention. She tries to convince him to give up his intentions. She says that they have lived without the bridge up to now, and they can live from now on. Ahmet opposes him saying we have lived like an animal subjected to the river. Ahmet answers her he has no choice but to build the bridge. (Nature/human, Ahmet/Community, Underdevelopment/civilization) After living home, Ahmet again is puzzled and watches the river for hours like he did when he had lost his mother; and then has burst out hitting the water. (Figure 6. 7) The river again throws a challenge to him. He again has lost his family because of the Fırat, moreover he feels guilty as he has disappointed his family and Zeynep. This marks a second crack on family. But this time, for a loyalty to a larger group than family.

Figure 6. 7

Not only his family but also other villagers becomes against him. To make room for the bridge, some people are moved from their house and paid for their property. When he went to the coffeehouse, where he had been welcomed with admire at the beginning, to inform the people about the needs to workers for the building of the bridge, everybody turns away from him. They charge him with selfishness, ungratefulness to his family, and depriving people from their living. Ahmet tries to make them understood that the bridge would provide new employment possibilities, but they want him not to change their order. Everybody begins to gossip about Ahmet, they damn his profession and the bridge. The community lefts Ahmet to his own resources, deprives him from reaction. The whole is constantly threatened. All the forces of milieu act on Ahmet.

One day, Ahmet and the workers sitting in the worker tents close to the building suddenly hear an explosion voice. When they go rush out the tents, they see that the building is exploded. Ahmet run over screaming to the river to prevent the material from drifting. On the edge of the river, the men of the village and Ahmet's brother watch his struggle with the water. Ahmet approaches to them shout out asking how could do that. Then he challenges his brother saying that he would build up the bridge and nobody is strong enough to prevent him building the bridge. Here we see the duality of the individual/collectivity. Ahmet and his brother challenge each other. Ahmet says "I will build up this bridge" and his brother says "I will destroy it." Then they hit each other rolling into the river. At the end Zeynep comes and stops them, shouts out Ahmet to move out the village. She accuses him for being selfish and tells him that they don't want him, nor his bridge. All the forces, powers and qualities in the milieu are now against Ahmet.

In following scene, Ahmet begins to work to re-establish the bridge. The bridge is built up. And Ahmet's brother puts the bomb under the bridge. When Ahmet has learnt that, he asks his brother where the bomb is. The brother says that the damned bridge would be

exploited in a while, when the sun has risen. Ahmet sees that the sun about to rise, and goes rush under the water to find out the bomb, but he can't find it. Then again Ahmet and the other come face to face. Ahmet tells about the importance of the bridge for their village and folk; and says to his brother that he cannot be as 'bad' as to prevent the favor of the village and the folk convicting them to a rotten raft. Then he speaks to the others and asks them whether they want to submit the cruel Fırat. He says he has built up the bridge for their children to go to school when the river gets rough in harsh winter months or to bring their patients to the doctor in time; and therefore it is the folk who is the owner of the bridge and who should protect it. Nonethless, he cannot convince his brother to tell the place of the bomb. The folk of the village and the family oppose again to Ahmet's efforts to change the order and save the people from being submitted to the forces of nature. Ahmet builds up the bridge in the name of the favor of 'the people'. He sees himself as the member of the people, wants to work for their favor; but the people opposes 'his' aim and try to withdraw Ahmet to the order.

Thereupon, Ahmet reacts to and challenges the situation, moves forward on the bridge and sits in the middle of the bridge living behind all the others. (Figure 6. 8)

Figure 6. 8

That shocks everybody. After a while Zeynep joins Ahmet sitting down close to him. That raises the tension. Then the father cannot stand for and he too joins Zeynep and Ahmet. The brother insists on not to tell the place of the bomb. Afterwards, all the villagers walks on by one towards the bridge and sit down on it. Ahmet has managed to reverse situation.

Figure 6. 9

His brother insists for a while on not to tell the place of bomb, but then he rushes to pull up and throw the bomb away the bridge. While the events are evolving, the sun is rising up. The sun functions in this scene as the sign of time, and pure affection. On the one hand it moves by micro-movements, even if we are only shown it several times at long intervals, its rising forms part of an intensive series which marks an ascent towards a critical instant, the exposition of the bomb and destruction of the bridge. On the other hand, the sun has a face as receptive immobile surface, receptive plate, impassive suspense. In that sense it is “a reflecting and reflected unity”, and therefore affection. Also, there is a set of close-up or affection-images in this scene including facial expressions, big close-ups, and collective close-ups (Figure 6.9). Finally the bridge, the unity of the people and the family is saved or reunified; and the two brothers make it up. Ahmet changes the situation; the bridge binds the people to modernity- school, doctor, work. The modern and rural is connected with a bridge. The collectivity reacts to Ahmet, and does not leave him to his own resources; in doing so, it also reconstructs itself accepting the possibilities of modernity and progress to overcome natural events. In the final scene all dualities and conflicts are reunified through the parallel montage.

Here the milieu is the Encompasser or the Ambiance, it encompasses character and action. It forces the hero and brings things together in a whole of organic representation and contracts or expands depending on the circumstances. The outside encompasses the inside or the individual and the people. We both communicate and advance by passing from one to the other; Ahmet’s watching or action in the milieu alternates with the milieu which encompasses Ahmet. The Fırat River is a representative of the order as a source of living but also a threat to the collectivity. In a way, its bipolarity reflects the illusion of

the collectivity. It is protected by the people, but it also marks a constant crack on the unity of the people. In that sense, collectivity conceals the false integration when they protect the river. The hero does not refuse the collectivity or its illusion, but produce a new dream of image of collectivity.

Consequently, in *The Bridge* events take place in a determined milieu (rural and city) which actualizes and modes of behavior embody; and the action-image consists of the relation between the two and all the varieties of this relation. This constitutes the realism of classical narration which includes extraordinary, the heroic and above all melodrama in its own type. The (rural) milieu throws a challenge to the character. He reacts to the situation, and answers its challenge by modifying it (integration the rural milieu to national milieu). He duels with the hostile milieu throughout the film, not only for revenge but also for overcome it forever, for survival or protection of the people from it. In this way, he modifies the situation and raises his/their own mode of being against the challenge of the milieu by means of the possibilities of technology, modernity and the state. Ahmet's project and action is the "transformer" of the rural. However, the hero does not refuse the collectivity or its illusion, but produce a new dream of image of collectivity. The molar lines -family, profession, education, territory- are constantly reconstructed throughout the film. Finally the people react to the situation, covers up the crack and reintegrate its parts till another crack.

6. 2. Clouds of May: *Fragmented Identity and Lack of Collective Sense*

As we have seen, Deleuze relates the person whose sensory-motor system no longer functions, who no longer knows how to orient himself/herself to the situation, and who no longer has a goal or knows how to act to the time-image. In cinema, this kind of images and subjects can be seen beginning from the Italian Neo-Realism. In this images time is no longer given indirectly through and movement through montage; it is given as a direct time-image. The space becomes disconnected or emptied. Therefore, narrative and montage has gain a new meaning. The situation no longer extends into action through the intermediary of affection. This is no longer a sensory-motor situation but a pure optical and sound situation. The seer has replaced the agent. Because, the action has been called into question (in relation to the social changes, especially war conditions; but also to the

internal changing of cinema being recreated its conditions- neo-realism, new-wave, new American cinema.) the necessity of seeing and hearing have occurred. In relation to the new subjectivity of the new cinema, the people which were already there in the old form, is missing. In that sense, the unity of the nation-people has become problematic, or its problematic quality has become evident. Many of these qualities of the new image are recognized in Nuri Bilge Ceylan's films easily. His film *The Clouds of May (Mayıs Sıkıntısı* 1999) also consists of similar situations to *The Bridge*, therefore its analysis might show changing relations with time, space and others; and so a clearer comparison between the similar two types of image, narrative and identity.

To summarize the plot in this way does not say much thing about the "out-of-joint" way the film deals with spatial and temporal continuity. Most of the film takes place in a small town of Çanakkale. As mentioned before, in the new state, we can hardly speak of a global situation can give rise to an action which is capable of modifying it, but rather of one which is dispersive. The characters are multiple, with weak interferences and become principle or revert to being secondary. The crowd has lost its collective character. The ellipsis is no longer a mode of the tale, a way in which one goes from an action to a partially disclosed situation; but it belongs to the situation itself and so the reality is lacuna as well as dispersive. Linkages and connections between events are deliberately weakened; and the chance becomes the sole guiding thread. Deleuze (2005) draws attention to close relationship between these features of the events: the dispersive, the direct in the course of happening and the non-belonging. The event never truly concerns the person. All these qualities can be seen in *The Clouds of May*. In the film, we do not see a 'central image', a subject that would connect all the images. It is hard to mention an evident main character. Muzaffer, his father Emin and his nine-year-old cousin Ali becomes prominent in different scenes; but as Muzaffer's film-making bring together them, he may be treated as the main character. The characters of the film are seers rather than agents. They stroll in spaces. Each of them seems to be having a desire or dream; but they can't react to the situation, modify it or do not know how to react it. So there is not a collective dream or ideal. Their relations to the space, the events and each other are weak. Each finds unimportant or time wasting the other's aim. The characters and situations are multiplied; there is no a collective ideal, but individual desires. Characters have desire and possibilities of modern life but have not power to realize it modifying the milieu.

Muzaffer's father Emin is an agricultural engineer and has a master degree of an American university. But he has been living in a small town. He has been looking after the trees in a small forester area for more than twenty years. He wants to prevent their destruction by the government. Therefore, he has been waiting the cadastral survey officers for years to prevent them from registering his field as state-owning. He has learnt the laws by heart and has been spending money to lawyers to gain his law struggle. But everybody finds his aim time and money wasting. Muzaffer says "I don't understand why you are making such an effort. What are you going to do with it if you finally get it? You've aged." or his wife Fatma says "Emin is it worth spending money on that?." But Emin says that he has laid down his life in this way: "I have no intention to die before all this over", "Fuck it I will even if it costs 50 million." But on the other hand he criticizes Muzaffer as he does not make a moneymaker work. Although he insists on his aim, he has no trust to government, to lawyers, to officers. He says: "To bribe or not to bribe. That is the problem". In a way, he in fact resists to the changing values and lack of judgment system which ignore his efforts and his values.

Muzaffer does not understand his father's insistence like the others, but lets him to do what he wants. While he works all day long, despite his old age, Muzaffer sits under the shade of the trees and watches him or other things. Rather than being the subjective perception of the hero which extends into an action, these images are not clearly subjective (Figure 6.10). This rather a pure optical situation which may be only a description and concerns a character who is no longer able to react or does not know how to react. In this scene, everything exists in itself.

Figure 6. 10

Muzaffer lives in Istanbul. He is a filmmaker. At the beginning of the film Muzaffer comes to his family's home in rural, for his film project. But the filmmaking is not the goal which directs the action changing the situation. If the conditions do not let filmmaking, Muzaffer delays it. He sits and strolls for hours without working on the film. At the end of the film, we are not said or shown whether the film finishes of what kind of

film it is. Muzaffer does not struggle to finish his film, resist to or change the situation for his aim. When he comes home, Emin is laying on the coach. We see only his feet of the coach and hear the sound of television. We are not shown whether he watches television and what reactions he gives to it. This is an empty space like the other spaces in the film, and the sound does not connect the images but exists in itself. The character is not catch up in a situation to which he has to react. Emin opens the door and welcomes his son. He surprises his coming. After a short welcome conversation, they begin to talk about daily life. They are not excited to see themselves, everything seems ordinary. Muzaffer complains from the heat. This 'coming home' seen is very different from the scene of The Bridge where Ahmet is met with celebration by all the villagers. The determined difference between rural and city, and therefore modern and traditional, new and old is not evident in this film.

In the time-image, time splits itself in two at each moment as present and past, "it splits in two dissymmetrical jets, one of which makes the present pass on, while the other preserves all the past". It is not actualized in a shifting actual, it is actual; it is not chronological and non-chronological. The virtual image (pure collection) is not the consciousness or psychological state. And between the past as already-there (a pre-existence in general) and the present as contracted past, all the circles of the past construct many stretched "regions, strata and sheets."Each region has its own spirit, facets, characteristics, 'singularities', 'shining points' dominant themes (Deleuze: 1989: 80, 99) Therefore, for example, the regions of one's childhood, adolescence and adult life coexist. In the film, we see that Muzaffer's childhood as past coexisists with the present. Muzaffer's mother Fatma comes with his cousin Ali. She gives Ali an egg. His aunt Fatma promises to convince Ali's father to buy the musical clock which Ali wants, if Ali manages to carry it in his pocket for forty days without broking it. When Muzaffer sees Ali, he likens Ali to his childhood; and watches his walking away the home. Muzaffer stays on shadow without moving. Ali becomes the virtual image of his childhood. (Figure 6. 11)

Figure 6. 11

At night, Muzaffer suddenly opens his eyes during sleeping and looks towards his toe. Then in the ‘subjective’ image of Muzaffer, we see a child in the darkness who looks alike Ali sitting on the bed and looking towards Muzaffer. When we see the ‘objective’ image of Muzaffer getting out the bed, the window is still open. The closed window has opened. It is not clear whether he is dream or hallucination or real; the imaginary and real is not discernible. (Figure 6. 12)

Figure 6. 12

Saffet is a relative of Muzaffer. He desires to go to Istanbul and escape from the routine of the rural. He sees university as the only way to escape from the rural. The first scene of the film is Saffet’s worried expectation, looking out the window of the coffeehouse. He is expecting the postman who will bring his exam results for acceptance to university. After learning his unsuccessfulness, he does not react to the situation; he looks around with gloom sitting in from of the coffeehouse. We hear sounds of old women chitchatting in the street that is unrelated to the situation. Then Saffet finds a job in a factory as a worker by the agency of his father. But he quits it to help Muzaffer in his film on condition that Muzaffer would find a job him in Istanbul. But towards the end of the filming process, Muzaffer tells him that it would be hard to find a job him in Istanbul. He mentions the hard living conditions in Istanbul, expensiveness, crowd, unemployment, etc. and advises Saffet to stay in his land. Saffet has disappointed; but does not how to react to the situation or has not the power to change it. While in *The Bridge*, Ahmet mentions about the city life with passion and excitement, Muzaffer and his friend Sadık are weary of city

life. But they weary not only of city but also of rural. The rural is not depicted as a return to the roots, homeland and family. Like the urban image, the rural also has changed. The strong family relations, a sense of collectivity, loyalty to traditions and territory that distinguish the rural from the individualism of the urban life are no more in question. There is no evolution from the old to the new, or no revolution from one to the other, as in *The Bridge*. There is rather a juxtaposition of the old and the new, the rural and the urban, the modern and the tradition. The characters live "the impossibility of escaping from group and the impossibility of being satisfied with it" (pp.88). The distinction between the private and the public is no longer clear. While in *The Bridge*, there is a boundary between the private and the public which mark the correlation of the political and the private, and which allow the passage from one social force to the other through the intermediary of an awareness; in *The Clouds of May*, the individual and collective, the private and public, the inside and outside become series meeting in an image. Everything is private and everything is political. When Emin and Fatma wake up at night, they begin to speak of unrelated subjects. But their conversation has no direction, they do not intend to get a resolution or decision but just flying off at a tangent aimlessly; then they again go to bed. Nobody is interested in what about Muzaffer is filming; Emin's question about the forested field; or Suffet's desire to go to university; on the other hand their individual aims also political and social. When Muzaffer asks his family to act in his film, they accept him unwillingly. We cannot see the contrast between decision making moment and ordinary moments in *The Clouds of May*. Similar to Deleuze's analysis of Ozu, the limit-situations and remarkable moments have an effect on or purposely insinuate themselves on the ordinary and banal situations. Muzaffer asks Saffet to quit his job, but he does not give a permission to find him a job in Istanbul, instead he says 'we will see.' Even if he did not take permission from Muzaffer, Saffet quits his job although his father has hardly found it for him. Towards the end of the filmmaking, Muzaffer tells Saffet that he could not help to find Saffet a job. Emin has been waiting the officers for years and learns that they would come in these days. But he accepts to go to Çanakkale, although unwillingly, with Muzaffer and Fatma. And when he has learnt that the officers had come when he was away, he feels very bad about it, gets angry with the film and gives up to act in the film. After a sleepless night, he takes a decision to follow about his struggle. Then he again begins to act in film. All these moments show how the remarkable or decisive

moments insinuate themselves into the ordinary and the banal making the distinction between them invalid.

Consequently, *Clouds of May* gives us optical (sound) situations. The ‘events’ seem to be occur, rather than develop, successively. However, the connection of scenes, behaviors, spatio-temporal relations are loosened. The shots are in themselves rather than being connected to the other shots of the scene, the scenes also in themselves rather being small part of the whole narrative. The time is not presented indirectly through movement. The movement is on minimum level, and despite apparently stability of the scenes, time is out of joint. Characters are moving in time. They do not challenge the situation. There is no conflict between the human and the world. People only stroll through the spaces or view the landscape. The rural and the city, the old and the new exist as juxtapositions. In that sense, there is no evolution from the old to the new. Events are not concluded and we cannot understand how they will end. The past, the present and the future coexist. Saffet and Emin seem to be insisting on their aims, but they cannot react to the situation, and their aims do not bring a change. There is no sense of collectivity, or unanimity on any issue. Everybody is individual, but not free, and they cannot change the situation. So, the integration of the rural, the human power to change the situation and overcome the nature, to imagine a different world other than yours, the time flows but does not bring change. The moral values are not so important or satisfactory as they were. These features show the changing relations with the world, and the nation. If we accept that the sense of unity was in fact a naturalized construction knotted through tight relations between character, space and time; these features may be sees as potential for constructing new relations.

7. CONCLUSIONS

Throughout this thesis, we've tried to analyze the narrative development of Turkish national cinema from a historical perspective, in an effort to show the relations between the transformations of national identity and film narration. The focus of this study was to explore the ways how cinematographic narrative (re)constructs national identity as well as reconstructing itself in accordance with the transformations of national identity.

The departure of this study was the conception of nation as an "imagined community". This conception gives the idea that national boundaries are not natural, but construction. In this respect the new meaning of and debates on the blurring boundaries of nation indicate to the new narrations of the nation. Following this idea, it has firstly been argued that national boundaries – which shape national identities - are construction of nationalist discourse. This idea reveals the fictive character of nation and national identity which is getting more proclaimed since post-war period. A relation has been seen between the rise of this idea and the enormous changes brought by the new economical, social and historical developments, among which globalization seems to be chief. These developments have changed the meaning of nation, the function of the elements of nation which construct it.

In Chapter 2, we have tried to give an overall depiction of the underlying forces of this change which are quite complex. The chief characteristic of the new state is the simultaneous integration and division of the world whereby national boundaries have been simultaneously reinforced and blurred. It has been recognized that the tension between postmodern values and globalization underlies the complexity of this characteristic. This tension occurred with two developments which historically coincided; and it is with these developments that the transformation of national boundaries gained momentum.

The first one is the rise of counter-cultural movements in 1960s' against the institutionalized-power and against the oppressive character of the scientifically grounded technical-bureaucratic rationalism which produces unique forms such as states and monopolies. Then the repressed identities began to raise their voice fracturing the traditional collectivites. As some writers asserted, these events has shown that the traditional view of identity categories were no more adequate. According to Harvey these

movements should be seen as the cultural and political indicators of the evolution to postmodernism (2010, 53), whose premises are heterogeneity, diversity, multi-cultural and multi-ethnic society. In this regard, postmodernism seems to be against modernist totalities and Grand narratives one of which is modern nation-state. The second development is the liberalization practices of capitalism in 1970s and 1980 which have make the revolutionary aspect of postmodernism questionable. Because the social, cultural and political adaptation to the new economical premises -such as new media, global flow of information and money, global integration- presented multiculturalism, multi-nationalism, diversity etc. as the primary values of the new global age. Hence, on the one line of argument, postmodernism is seen, as a critical response to modernism with its chief values such as diversity, multiculturalism, de-centralization; in this sense postmodernism is accepted for some revolutionary, a response to modernism. On the other line, postmodernism is claimed to overlap with globalization, and to be "the cultural logic of late-capitalism". Eventually, the decentralising and fragmenting effect of postmodernism undermines the idea of unique nation. According to this line of argument, postmodernism is not revolutionary but the continuant of modernism as a phase.

This study has followed neither of these lines, but has tried to understand the forces under these complexities. During the study, we have seen that there is a continuity or reciprocity between postmodern and modern, capitalism and globalization. On the other hand, this research has discovered the validity of the innovative ideas of some thinkers or approaches that are categorized as postmodern. Hence, it may be concluded that there is a need to make distinction between decentralizing forces of postmodernism and the global values. The values of globalization such as fluidity, diversity and multiculturalism have grounded on different premises and aims from those of postmodern values. Indeed postmodern values deconstruct the essentialist and totalizing phenomenon. Globalization, on the contrary, seems to be totalizing the meaning of fluidity, multiculturalism, or diversity; and the underlying forces of global diversity and multiculturalism are economical profits. As we have seen in Chapter 2, the new possibilities which are presented as the source of the new multi-nationalist or multi-culturalist world order are not equally participated. Only those global power-holders have the freedom to move, have freedom to choice their identity. Those who cannot participate in the new possibilities have not freedom to move and to choose their identities, cultures, spaces.

Therefore they have been becoming subjected to the new developments, and they make tighter links to their local culture. This is why the seemingly contradictory simultaneity of localization and globalization in fact mutually complementary. So, the underlying forces of global diversity or de-centralization are indeed the new centralization forms; but not de-construction or fragmentation of centrality. Therefore, national identities become a way of resistance to globalization effect. That may bring about simultaneous increase on the minority identities. In both cases the meaning of national identities has changed, but the new imperialist practices of globalization prevent that change to be liberalization

It has been argued that these changes indicate the changing narrative of nation. On this issue, at first, it has been argued that while Anderson has argued how modern nation imagined as simultaneity, linearity and homogeneity, Bahbha has shown the double-narrative of the nation underlying its linearity and homogeneity. Anderson has shown that the 'print capitalism' and the novel were key for the emergence of nation allowing people to imagine themselves as a member of the same community with the millions of people in any nation reading the same stories in the same language with 'calenderical coincidences'. Therefore, the modern nation is a matter of *simultaneity* with each member of the imagined community who is precisely able to imagine him/herself as one among many, right here, right now. So, national time come to be understood in a way that stressed the simultaneous existence of the nation's people as a "social organism" or "a solid community" moving calenderically (linear and progressive) through homogenous, empty time. However, while historians focused on the origins of the nation, and political theorists possessed of the modern totalities of nation; some thinkers, like Bhabha, have indicated that it is indeed a double-narrative time that underlies the linear time and homogenous space of the nation. Double-time may be explained as a problematic simultaneity of the 'new' and the 'old' or historicity of the present. Through the repetition of the 'rhetorical figures' –flats, wars, ceremonies- , the present is seen to be a continuation of the past. In that sense the present establishes its origins in an ancient past. It is this repetition of the past in the present that establish one dominant linear history of the nation. However, things as they are now must also be better than they were. The new nation's people must establish the new, their dissimilarity from their predecessors. Therefore, the nation's people as the 'subjects' of a process of signification in the present must erase the prior or originariy nation's people to demonstrate the prodigious. That

inevitably threatens constantly the immemorial status of the people of the past (so the single truth of the nation) which is redeemed through the repetition of the past. That means that the unity of the nation is under a constant threat, and so it is a constant re-construction process. Beside, the re-emergent histories of minority, diasporic or postcolonial populations threaten the maintenance of the unity. Eventually, the synchrony is indeed a narrative struggle to surmount double-time of the nation. The narrative of nation must mediate between the continual accumulation and repetitious redemption to form national time and space. Following these arguments, it has been seen that the modern grand narratives were response to the rising mobility due to the urbanization, industrialization and new transportation technologies. Modern ruler and philosophers ordered that chaos through the idea of unified nation and identity. However, in relation to the recent transformations in the communication technologies, economical system and accompanying social changes, our perception of time and space have changed. As Harvey's concept of 'time-space compression' explains, the changing relations of people with space and time have loosened, due to the rising value of speed in living and the spatial boundaries are diminished. Therefore the functions of grand narrative which construct the unity of national territory and linearity of national time have turned into loosening relations of space-time.

In Chapter 3, it has been explored how the narrative construction of time and space have been part of the nationalization process, and how the recent transformations has appeared in cinematic (re)construction of national identity. It has been seen that the late modern cinema was no longer depicting a unified narrative of nation. While the new film practices of modern cinema was also part of a reformation process of national identities after traumatic events, the unity of national image begun to be fragmented, the coherent image of national space and time was loosened. (Italian Neo-Realism, French, New Wave, New German Cinema) The rising independent movements in the post-war period brought about the national independent movements, and during that time cinema was part of nation-building process in non-Western cinema, especially in Third World. Despite their fragmented narrative structure, the narrative of modern cinema was used by non-Western national cinemas as way of national resistance to Western dominant identity and became part of nation-building. Directors of modern cinema, such as Godard, Truffaut, were made some of their films through government grant. They were supported by the

state in order to develop national cinema culture. On the other hand modern narrative form has been part of nation-building in third world. Moreover, Hollywood mainstream cinema has been using the fragmented narrative form. This may imply the dissolution of the counter position of modern narrative. However that does not prevent the loosening of narrative time and changing image of nation. Following the films and researches that have been studied in Chapter 2 and Chapter 3, we have concluded that the integration of the modern film practices by mainstream cinema shows the changing narrative of nation towards loosened relations. Because, that implies not only reconstruction efforts of national unity through including the new but also blurring meaning of the new and the old, the modern and the classical, and even the meaning of the dominant and the counter forms. Since 1960, more and more national cinema and local cinema have gained international reputation. So, the simultaneity of nationalization or localization and globalization can be seen in cinema. Globalization evokes an image of Hollywood films as conquering every corner of the global film market and in the process, homogenizing (film culture) the world over. At the same time, globalization can be understood as a process whereby heterogeneities and differences multiply, as seen in the rising reputation and filmmaking practices of different national cinemas as well as the exile and diasporic cinemas. The reciprocity of the localization and globalization may also be seen in the the exilic and diasporic cinemas. Naficy, has called those films 'accented films' making relations between the linguistic term of accent and their different production and narration form. Their artisanal and collective modes of production undermine the dominant production mode; their narrative strategies subvert that mode's realistic treatment of time, space and causality. Despite its counter-narrative strategies, accented films usually posit the homeland as a grand and deeply rooted referent; their narratives are driven by a desire either to recapture the homeland or to return to it. Exile and diasporic cinema show deeper loyalty to homeland than national cinemas. Consequently, these arguments show the blurring boundaries of nationality, changing meaning of national cinema, and relative meaning of the counter.

In Chapter 4, I have tried to show the newness and potential of Deleuze's cinema approach to understand the narrative tendencies of national cinemas and their relations to national identity. Firstly, we have elaborated Deleuze's main cinema concepts *movement-image* of classical cinema and *time-image* of modern cinema on the basis of changing

time-space relations. According to Deleuze, movement-image gives us an indirect image of time through movement. But the time-image of post-war modern cinema produced a direct-image of time. After that, time was no longer dependent to movement, and so to montage. In classical cinema, the people are imagined as an organic collective, unified by a collective sprit. However, the narrative of modern political cinema show the belief in a pre-existing collective identity has smashed after the experiences of National Socialism, Stalinism, the history of colonialism, and the failure of promises of capitalism for a better world. According to Deleuze, the changing perception of the world was hidden by the mechanisms of power and the systems of majority, whereas very few authors discovered it in the West. But it was recognized in the third world, where oppressed and exploited nations remained in a state of perpetual minorities, in collective identity crisis. Therefore, modern political cinema shows a consciousness about the lack of belief in the world; at the same time and perhaps therefore, it also an effort to reconstruct that belief. For Deleuze, minority or Third world filmmaker was in impasse, in a double impossibility. This was the impossibility of escaping from their collectivity and the impossibility of being satisfied with it. This is why modern political cinema is no longer constituted on the basis of a possibility of evolution and revolution. In this respect, turning against the people, modern political cinema has been created on the basis of fragmentation, multiplying identities, and infinity of peoples. Following Deleuze, we can conclude that the filmmaking practices of repressed nations or collectivities may be the agents of the future cinema whereby the belief in the world may be reformed. Deleuze's analysis gives an overall explanation to the narrative tendencies of cinema in terms of the changing categories of time, space and movement. From Deleuzian perspective, we see that despite the different nation-building characteristics, classical cinema have given us a kind of organic form which construct nation as a unified collectiviy, and the individual as part of it. Also Deleuze's analysis of modern political cinema shows the critical usage of fragmentary narrative. Deleuze's analysis on the changing narrative of cinema that is grounded on his main cinema concepts, presents the potential of his approach to broaden our understanding in analyzing cinematic narrative of nation. Therefore, we have applied his main concepts to Turkish films in order to exemplify his usefulness in analyzing Turkish cinema in specific.

Before that illustration, we have tried to give a general depiction of narrative development of Turkish cinema in relation to the specific Turkish nation-formation process which is identical to modernization in Turkey, during Chapter 5. As this discussion cannot be separated from the debate on the Turkish modernization process, we have briefly touched upon the tension caused by the modernization and Westernization effort. As soon as we have entered the realm of the modernization project, we encounter not only with a great deal of complexity and ambiguity, but also with parallel discussions on other complicated concepts such as class formation and social hierarchies. Here we have tried to give insight about narrative construction of the lower and upper classes. We have seen that nationalization and modernization of Turkey was reactionary like developing nations, however it was a conscious effort. In looking at the chief characteristics of Turkish modernization process in the context of the cinema form, we see that certain tensions embedded in the Turkish modernization have been addressed in the development of the narrative structure of the Turkish cinema. The tensions of national identity balanced between rural and city, Eastern and Western, foreign and traditional, original and artificial are constructed around the narrative structure of these films. Modern values and lifestyle is depicted as a model of progress, but on the other hand the local and traditional values are presented through lower class against the threat of degeneration and loosing origins. The *Green Pine* films represent the struggle between the rich and the poor, we confront with certain overcharged and ambiguous concepts such as modernization, class, high and low, the dominant and subaltern. It has been seen that although it has used the classical form of Hollywood, Green Pine films construct national identity through dualities peculiar to Turkish nation-building process. These films construct national identities as unity by integrating rural/city, modern/traditional, western/local in reference to the class relations in Turkish modernization process. Therefore, we have concluded that the differences that Green Pine exposed in conjunction with the form of classical cinema occurs as a way for a specific style in the Turkish popular cinema. Beside, the theoretical efforts and debates on national cinema show that there were conscious efforts to construct a national cinema, peculiar to Turkish identity. Although the economical and political problems were part of these debates, the main aim was to produce a narrative peculiar to Turkish identity. Another aspect of Turkish national cinema is that the development of Turkish cinema was occurred with the consciousness efforts of Turkish auteur directors to

form a film form characteristic to Turkish society. Even the early modernist filmmaking practices in the late 1960s and early 1970s was part of that effort. Changing perception of time and space, changing belongings and the proliferation of identities which demonstrated the tension between localization and globalization or universalization have effected the narrations of Turkish films. The resent narrative tendencies of Turkish films have shown the characteristics of modern cinema such as strolling character, loosened time-space relations. In these films, we see the blurring boundaries of the inside and the outside, the rural and the city, the traditional and the modern. The relations of characters to space and time have loosened. The characters are neither belongs to rural, nor to city life.

In the final chapter, we have made exemplary analyses of two Turkish films from Deleuzian perspective. Deleuze's cinema concepts give us possibility to understand the changing image of Turkish identity. My aim was to show general line of change in imaging Turkish identity and practice two main Deleuzian concepts in analysing Turkish films. Through the analyses of two Turkish films we have discovered how national space, time and collectivity is constructed through narrative time and space; and how spatiotemporal relations function to give a sense of unified image of nation. The analyses of these films has shown that one who has the power to risk or to save the unity drives the action and changes the situation. In the first film (The Bridge), the hero has this power, but in the second film (Clouds of May) there is not an effort to risk or save unity or collectivity, even there is not a collectivity to reconstruct. That person (hero) who has the power to risk the unity is indeed has the power to save it as long as he/she react to the situation and change it. The forces that give the power to the hero function to reconstruct nation. In the first film 'the profession' of hero and his sense of 'revenge' gives him power to change the situation; but in the other film the profession of the characters does not give them any power and nobody respects the other's profession. When we look at what forces of the milieu challenge the hero and force him to change the situation; we see in the first film 'nature and family' drives the hero, while in the second film characters stroll throughout the spaces or they view the landscape. And when we look at why and how the character reacts to the situation, we see that the reasons of the action in the first film are the desire to control nature, to bring modernity- education and doctor-, and the revenge of his mother; and these are reached at the end of the film. In the second film the

possibilities of modernity have been reached but that have bring about a lack of ideal image. So, while in the first film a unified identity is constructed through a correlation between individual and collective favour, in the second film the characters are not behave as part of a collectivity but as individual. However this individuality does not bring freedom to move or behave, on the contrary, characters wants to get rid of the present situation, but they cannot react to it, or change it. The tight relations between spatial unity and the unity of collectivity that are embodied in the metaphor of the bridge drive the action of the hero and construct a temporal progression opposing to the disconnection between the characters and space in the other film. In the first film, characters make choice and struggle for their aim risking their life. These analyses have shown that Deleuze's approach provide a new methodological strategy to understand the development of narrative in relation to national identity.

Consequently, the class formation in Turkey, the forces that have shaped Turkish nationalization and modernization, the changing social groups and changing relations to national time and space have been addressed in the narrative structure of Turkish cinema. Deleuzian analysis of films have shown that there is a changing image of national loyalties, and elaborated my understanding of how narrative time and space function in imaging nation. This study has tried to illustrate further analysis of Turkish Cinema from Deleuzian perspective and also tried to offer new possibilities and to broaden our horizon on Turkish cinema studies Beyond, Deleuzian analyses of Turkish films has shown that Deleuze's concepts intersect between the idea of nation as narration and cinematic narration of nation through its specific focus on the characteristics of cinematic narrative. The fact that Deleuzian analysis is a fresh and not fully discovered approach for Turkish film studies has inevitably arisen some difficulties during this study. After all, we hope to have made a feasible contribution to the research of Turkish cinema.

APPENDIX A

LIST OF THE FILMS

THE BRIDGE (KÖPRÜ) – TURKEY, 1975

Director : Şerif Gören

Screenplay : Fuat Özlüer, based on the novel by Ahmet Üstel

Cast : Kadir İnanır, Fikret Hakan, Necla Nazır

Cinematography : Kaya Ererez

Music: : Cahit Berkay

Production : İrfan Ünel

Studio : Akgün Film

CLOUDS OF MAY (MAYIS SIKINTISI) – TURKEY, 1999

Director : Nur Bilge Ceylan

Screeplay : Nuri Bilge Ceylan

Cast: : Mehmet Emin Ceylan, Muzafer Özdemir, Fatma Ceylan, M. Emin Toprak

Cinematography : Nuri Bilge Ceylan

Editing: : Nuri Bilge Ceylan, Ayhan Ergürsel

Music : İsmail Karadaş

Production : Nuri Bilge Ceylan

Studio : NBC Film

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