DREAM WORLDS: AN ANALYSIS OF THE DREAM SPACE IN FILMS
AND
A CASE STUDY ON A SHORT FILM
DUVARDAKİ SEN/ PICTURE ON THE WALL

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İSTANBUL BİLGİ ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

SİNEMA-TV YÜKSEK LİSANS PROGRAMI

BERKE BAŞ

2007

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Toplam Sayfa Sayısı:

Anahtar Kelimeler (Türkçe)	Anahtar Kelimeler (İngilizce)
1) Rüya	1)Dream
2) Halüsinasyon	2)Hallucination
3) Bilinçaltı	3)Subconscious
4) Mitoloji	4) Mythology
5) Kısa Film	5)Short Film

INDEX

I. ÖZET/ SUMMARY

"Duvardaki Sen" / "The Picture On The Wall"

Türkçe:

Duvardaki Sen, konu anlatmaktan çok film yapımı üzerine sorgulamaların amaçlandığı bir kısa filmdir. Aşkı obsesyona dönüşmüş birinin, psikosomatik kriz geçirmesinin ardından, günlük yaşamının kesintiye uğramasına neden olan olaylar zincirini aktaran rüyası konu edilmektedir. Rüya, gerçeklik, halüsinasyon kavramlarının filme aktarılırken üzerlerinde nasıl oynamalar yapılabileceği, bunların izleyiciye aktarımında nasıl bir yol izleneceği üzerinde durulmuştur. Filmin sonunun açık bırakılmasının nedenlerinden birisi karakterin sadece bu krizler esnasında günlük yaşantısının sekteye uğraması değil, kriz sonrasında da gerçeklik ve halüsinasyon ikilemi arasında kalarak hayatını sürdürdüğünü göstermekti. Bir diğer neden ise izleyiciye farklı okumalar yapma fırsatı tanımaktı. Filmde özellikle halüsinasyon, rüya ve rüya içerisinde de zamanda sıçramalar şeklinde bir anlatım tercih edilmesi, birden fazla zaman diliminde film yapımı ve gerçeklik algısının sorgulanması endişesi taşıdığındadır.

English:

The Picture On The Wall, aimed to question film making, rather than just telling one story. The film is about a young man, whose love has turned into an obsession, having psychosomatic crisis after gently touching her picture on the wall and seeing a disorganized dream that gives clues about why his daily life breaks down. We tried to experiment on how to transfer the concepts of dream, reality and hallucination triangle to the film. The open ending of the film is to show that the protagonist's daily life is breaking down not only when the psychosomatic crisis occurs but after he turns back to normal status also. Another reason was that to give the audience an option to make different readings. The reason we chose a narration on dream, hallucination and inside the dream time leaping was to question film making and perception of reality.

II. DREAM WORLDS: AN ANALYSIS OF THE DREAM SPACE IN FILMS

1. Introduction:

My thesis is a case study on a short fiction film consisting of dream, hallucination, reality, perception questioning, creating its' structure by multi-dimensions. The thesis consists of two main parts, the film itself and the file consisting of a research on the analogy between dream experience and cinematic experience and dream space usage in films.

Contemporary philosophical concerns about dream, identity, physical reality, virtual reality became the favorite issues of film industry. Bounding of film and dream has a history almost parallel to the development of the cinema institution itself. Cinema as an art form enabled dreams to be transformed into a visual imaginary to be shown to masses. According to Pier Paolo Pasolini films and dreams speak the same language. The main reason to that is both in films and dreams; the main text is not an actual text but a different kind of text, a combination of audiovisuality and textuality. (Rascaroli, L.2002) Technical resources of filmmaking are very rich for dreams to be presented on the white screen. As dreams affected the films, films also affected the dreams that we see. Before film constructed as a medium, photography which is a way of reproducing images, was living its kingdom and it was called "waking dream". Later in 1895, moving pictures, movies, appeared. (Packer, Sharon. 2002, p.30) After movies take their queue it was an opportunity for dream concept to be presented to masses. Techniques used in the cinema industry such as jump cut, zoom, layers, dissolve, double exposures, pans enabled dreams to be used as a theme, and projected on the screen perfectly. In 1920's, with the sound invention transforming the unconscious, dreams on the screen got

much easier because sound supported the visual images and techniques such as voice over enabled the illusionary effect of dream to be transformed onto the white screen.

Unconscious and dream metaphor in cinema has a long history which also shows parallel improvement with Freud's psychoanalysis. In 1898, the term psychoanalysis emerged right after Lumiere Brothers screened their first film in France. Cinema and psychoanalysis both had a great affect on shaping the society on 20th century. (Packer, Sharon. 2002, p.31)   As Laura Rascaroli mentions in her article; dream metaphor is one of the most persistent metaphors in both classical and modern film theory which begins as early as the birth of cinema. Film and dream was sanctioned in 1975 however contributions started as early as mid 1940's. (2000)

Questions of what is real and what is dream, how we are going to understand that we are not dreaming and the difference between the waking state and dream state have been issues that the filmmakers like to focus on a lot lately. Each of them are really deep and complex issues that many other concepts evolve around them, such as perception, hallucination, memory, consciousness and unconsciousness, mythology.

 Art used the unconscious reality as a movement. Surrealists like Dali, Magritte, were interested in the nature of dreams and focused on presenting the unconscious reality in their art. Filmmakers take these concepts and bind them to the cinematic experience itself. Also criticizing and questioning the viewing process and voyeurism are directly involved in these aspects. This thesis is going to focus on the analogy between these concepts in cinema and the dreaming experience and how dream, unconsciousness are presented in film form. A case study on dream representation is also presented with it.

Psychoanalysis is the first approach that comes to mind regarding the focus on dreams in this thesis. The idea of a connection between film and dream seems to be grounded in Freud's theories. Cinema is described as a deceptive mirroring of reality, because of its impressive dream-like realism. (Rascaroli, L.2002) Psychoanalysis would concern itself with interpreting personal dreams, while film projects public dreams. Jean Cocteau in his "The Testament of Orpheus" explains this analogy as "It is the unique power of cinema to allow a great many people to dream the same dream together and to present the illusion to us as if it were strict reality." (Packer, Sharon. 2002, p.44) As film studies look into the film's inside, under its surface, dreams also exists to show a person's looking/turning into her/himself which is similar to psychoanalytic theory.

This thesis is going to focus on three films, mostly using dream plot as a tool to change their actual situation, life; *The Matrix (1999) The Butterfly Effect (2004)and The Eternal Sunshine of the Spotless Mind (2004).* In these three films, dreams, virtual realities, hallucinations play a great role in their story. Moreover mostly their life changing events occur due to the events happening not in their real life but in the dream space. So the characters try to manipulate their dreams in order to shape their lives. The three films' protagonists' engagement with an alternative space was the essential reason for them to be chosen for this thesis.

2. The Blurred Line Between Dream and Reality:

The back and forth play between reality and dream in films is according to Zizek an "act of ideological conformism". Zizek stresses that "As soon as we take into account that is precisely and only in dreams that we encounter the real of our desire,…: our common

everyday reality of social universe in which we assume our usual roles of kind- hearted, people turns out to be an illusion that rests on a certain "repression", on overlooking the real of our desire. This social reality is then nothing but a fragile, symbolic cobweb that can at any moment be torn aside by an intrusion of the real." (Zizek, S.1993, p.17) The characters' motives to manipulate their dreams actually is not to reach to a happy ending but to show their/our real desires. Each of these three films is full of subtexts, references to other texts. As dreaming state settles at the middle of their narration, self-consciousness and self-reflexiveness also become the main source that they lean their back on.

The studies of the kinship between filmic narration and experience and the narration of dream and the experience of it and their functioning over perception is a fountain subject for both film studies and psychoanalysis focus on. The experience of dreaming and watching a film in many aspects are the same. As film is a form of reproduced reality so are dreams. They are representation mechanisms. Relationship between dream experience and film watching experience is an issue that many theorists have been researching. As Defne Tüzün stresses in her thesis "Dream within a Dream: Psychoanalytic Analysis on the 90's Cinema" film affords an influential experience that can be considered as form of illusion akin to the experience of daydream and dream. (2002, p.2) Moreover, despite showing similarities in the form of experience, films use dream state and dream concept as one of its favorite theme ingredients.

The question of "what is dream and what is real" has been an issue that many directors, writers have put it into the main center of their films' plot. Such films, which are burdened by being a blockbuster are in a way functioning as a tool for philosophical questioning of both the spectator and the medium itself. It is a deep questioning which leads to other concepts to be involved and also questioned. That questioning in the movie *The Matrix*, which is a highly

self-reflexive and self-conscious movie, causes spectators to question the watching experience that they are having right at that moment and also their lives from a philosophical point of view.

The psychoanalytic approach helps to investigate under the surface of films and the filmmakers. In the article of "Like a Dream: A Critical History of the Oneiric Metaphor in Film Theory " Laura Rascarolli uses Francesco Casetti's identifications of two strands of the psychoanalytical approach to the study of cinema; "first, the analyses which tend to uncover the latent content of a film, read as symptom or dream and used as a basis to analyze the filmmaker's unconscious mind; second the psychoanalytical investigation of certain aspects of film and cinematic apparatus, for instance the psychological mechanism which are at play in the viewing process." (2002)

3. Dreams In The Cinema Industry:

One of the reasons why dreams and the unconscious became a favorable subject for filmmakers is that the main idea for films to make commercial success depends on to make spectators' desires to be fulfilled, their hopes and fears to be showed and represented by the characters on the screen. Cinema refers to dream in many aspects, uses the word as the films' title or using the word as their company name. The industry is totally aware of the analogy between dream and film. Steven Spielberg whose greatest inspirations come from dreams, founded the production company "Dreamworks" and there is another Hollywood company called "Dream Factory". The "dream work" phrase comes from Freud's naming of the mind's dream making process. According to Freud, the dreamwork process translates abstract thoughts into visual images and dramatic narratives. Dreamwork occurs from techniques such

as; "During *Displacement,* an emotionally charged person or place or act is displaced onto a less emotionally charged person or place or act. An unimportant person or place substitutes for someone or something of greater psychological import. *Symbolization* is the process by which one object symbolizes one another and conveys a covert meaning. *Condensation* is similar to symbolization but allows for several symbols or objects to condense into a single form or idea. *Dramatization* means exactly that: the incorporation of abstract ideas or feelings into a plot, staged with actors and a set design, to produce a drama. *Secondary revision* refers to the editing process that supposedly takes place under the direction of the dream censor."(Packer, Sharon. 2002, p.34, 35) According to Eisenstein it was the montage that made film into a film which may look familiar with Freud's description of dream-making mechanics mentioned above. However the roots of Eisenstein's montage technique come from the Marxist dialectic which argues that "…the outer world of materialism and collective experience was more important than the inner subjective mindset of the individual." (Packer, Sharon. 2002, p.41)

The world of cinema frequently referred to the subconscious. Freud strongly influenced cinematographers of Surrealism and German Expressionists and also the underground films. Dream is a common tool that we can find in different genres of films. Especially film-noir, horror movies more specifically teenage-slashers often use the help of dreaming sequence– mostly bad dreams, nightmares- The main reason is, dreams are reach both in filmic action and artistry. Not only the list of films that are using the dream as their plot, blurring the boundaries between fantasy and reality is endless, but also we may easily recall films that directly use dream as their own title. Such as *Dream* by Akira Kurosawa; *Requiem For A Dream* by Darren Aronofsky; *What Dreams May Come* by Vincent Ward; *Vertigo* by Hitchcock, *The Cavalier's Dream* and *Dream of a Rarebit Friend* by Edwin S. Porter;

Scorpio Rising by Kenneth Anger, *12 Monkeys* by Terry Gilliam, *Arizona Dream* by Emir Kusturica, *Lost Highway* by David Lynch, *Solaris* by Steven Soderbergh, *A Trip To The Moon* by Melies which is one of the first films with dreamlike scenes in cinema history.

Like the movies, the genre of dreams can change. According to the article "Like a Dream: A Critical History of the Oneiric Metaphor in film Theory", according to Jung, "...dreams develop according to an authentic, dramatic structure, formed by a phase of exposition, in which setting and characters are presented; by a development of the plot; by the culmination or peripeteia, containing the decisive event; and by a lyses or solution." Jung stresses that the dream story may not always be a classic Hollywood style narration when the unconscious mind is unable to propose a solution to the conflict and be more like an open ended post-modern narration. Saloman Resnik adds that the dramatic structures of dreams are like filmic sequences which may be linked or separate from previous episodes. (Rascaroli, L.2002)

4. Psychoanalysis and Cinema:

Back to psychoanalysis and the father of it; Freud saw only one movie in his life time and he did not accept the job offer of American Film Studio MGM for consulting. As a theorist who established sexual explicit psychoanalytic theory would be a great risk to become involved with an industry which may have been linked to the pornography industry in those days. For Freud, the pictorial representation of an idea or emotion through dream or film was less important than the interpretation of that dream. (Packer, Sharon. 2002, p.36) Freud may not have respected the industry much, but the industry started using the dream subject way before the publication of The Interpretation of Dreams in 1899. The new tendency in film industry enabled the society to start thinking about dreams and set the stage for Freud's studies.

(Packer, Sharon. 2002, p.41)Even though Freud did not mentioned in his works about the analogy between the cinematic experience and dreaming experience, many researches have been published about it. According to Melanie Klein, the unconscious is a mental theatre where the characters of our inner world perform. Psychoanalyst W. Ronald D. Fairbairn in his "Psychoanalytic Studies of the Personality" (1952) compares the characters in a dream to film characters. (Rascaroli, L.2002)

As we have noted on page 13, Jung used the terms of Greek theatre in his researches of dream; *the situation,* (which describes the time, location and players), *the exposition* (the repression of the problem), the development (or the plot), *the peripatea* (the critical event when something decisive happens) and *the lysis* (the resolution or the solution). Also Jung mentioned about *persona,* the actors' mask on the stage only, which is also done by each person in public. As in *The Matrix* Arthur Anderson is Neo's persona, furthermore Neo and Arthur Anderson are Keanu Reeves personas. Persona is the public personality of the character in which he/she hides the real self under it. Just like our real inner selves being deciphered only during dreams. (Packer, Sharon. 2002, p.192)

According to Freud dreams are the royal road to the unconscious mind. (Flanagan, O. 2000, p.8) The unconsciousness which is a great tool for film-makers to represent in dream scenes is marked by timelessness, lack of coordination and negation. In dream scenes of a film, as spectators conventionally, we do not expect exact time flowing any more than we do in our dreams. We do not get surprised if a night scene follows a sunset scene without even showing a link between them. Due to our experience of dreaming we know how our dreams can be timeless, independent from previous scenes and non linear. For example flashback usage in films makes time temporality disappears and the notion of time gains spatial qualities as it

happens in dreams. As Defne Tüzün mentions in her thesis "In the unconscious realm, where the notion of time disappears, there are no yesterdays or tomorrows, just now". (2002, p.25)

Dreams mean different things to different people. Some may find them as their personal prophecies or interpret them as their unfulfilled fantasies or can be used as therapy materials or some may see them as the movies directed by our minds. As it is mentioned, dreams like films have genres; horror dreams, science fiction, drama, crime/gangster, action and wet dreams. To define dream in a simple form," A **dream** is the experience of a sequence of images, sounds, ideas, emotions, or other sensations during sleep, especially REM sleep. The events of dreams are often impossible, or unlikely to occur, in physical reality: they are also outside the control of the dreamer. The exception to this is known as **lucid dreaming**, in which dreamers realize that they are dreaming, and are sometimes capable of changing their dream environment and controlling various aspects of the dream. The dream environment is often much more realistic in a lucid dream, and the senses heightened." (http://en.wikipedia.org/wiki/Dream) The movie *Butterfly Effect* takes this definition and moves it one step forward and uses it as the protagonists' way of changing his own life and binds it with the theory of Butterfly Effect.*

Dreams may not be always harmless. Some dreamlike states may be dangerous. Delirium tremens are frightening states and not only alcoholics and drug addicts may enter potentially

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Butterfly Effect: The idea that one butterfly could have a far-reaching ripple effect on subsequent events seems first to have appeared in a 1952 short story by Ray Bradbury about time travel, although the term "butterfly effect" itself is related to the work of Edward Lorenz. In 1961, Lorenz was using a numerical computer model to rerun a weather prediction, when, as a shortcut on a number in the sequence, he entered the decimal .506 instead of entering the full .506127 the computer would hold. The result was a completely different weather scenario. Lorenz published his findings in a 1963 paper for the New York Academy of Sciences noted that "One meteorologist remarked that if the theory were correct, one flap of a seagull's wings could change the course of weather forever." Later speeches and papers by Lorenz used the more poetic butterfly. http://en.wikipedia.org/wiki/Butterfly_effect

dangerous dreamy states but also in the early stages of schizophrenia, may get lost in a daytime dream. Frightening dreamy states appear in mental and physical disorders. The International Classification of Disease-10 (ICD-10) refers to a syndrome known as "oneroid schizophrenia" meaning "dreamy schizophrenia" (Packer, Sharon. 2002, p.207)

In the case study *The Picture on the Wall,* which will be presented in the Chapter III, Kerem, the main character, is in a dreamy state, in which he and spectator can not distinguish what he sees from real or fantasy/ hallucination/ dream. His sense of reality got lost after the traumatic event of losing a loved one. However due to the presentation of the event, the spectator also loses the track of what is imaginary and what is real.

5. Linguistic, Mythology and Dreams:

The definitions of dream and the words related to it are saying a lot to us about what dream really represents in a society. According to research Sharon Packer mentions in "Dreams in Myth, Medicine and Movies", Oxford English Dictionary states that "our current term dream derives from the old English word for deceive, as does the word delusion." According to this linguistic origin sharing, it is safe to say that dreams are once conceived as false perception. Also Packer adds that English and German words for dream were related to the term for ghost, which are both deceptive perceptions. "Both can seem completely real when they appear, but both ultimately evaporate, into thin air after deceiving the perceiver into believing that they existed. Here according to the explanations we may add the concept of hallucination also."(2002, p.7)

The words dream, hallucinations, ghost, hypnosis, fantasy have connection within each other through Old English linguistics and through mythology. In "Kahramanın Sonsuz Yolculuğu" Joseph Camphell defines dream as personalized myths and than defines Myth as non-personalized dream. Both dream and myth are symbolic in the soul's dynamism of general functioning. However in dream, figures are transformed by the dreamer's problems but in myths those problems and solutions are universal. Film, dream and mythology cross paths often. We may say that dreaming is like the journey to Hades, after passing through the River Lethe (The River of Forget-fullness) and losing all the memory as when we forget all the adventures that we have been through during our sleep.

The connection between dream and mythology starts with the Greek and Roman Gods of Sleep and Dreams. Hypnos is the God who governed sleep, Morpheus who is son of Hypnos and the deity of dreams, who is also best at imitating human beings in all their activities and Somnus is the Roman God of sleep. Hypnos's name appears in medical terms as hypnogogic and hypnopompic which refer respectively to hallucinations that we may have before falling asleep or awakening from sleep. As we will see in Chapter III, in the case study *The Picture On The Wall*, Kerem sees Deniz (who died in a car crash) when he wakes up and it confuses our minds about whether what he sees is hallucination, the work of God Hypnos or she really is alive. Morpheus's brother Phantasos can turn himself into rocks, water and other non-living objects. His name means "phantasm", which is an arcane word for "ghost". (1999, p.30) This myth can be found in the film *The Matrix* where Neo sees Morpheus in a blur way when he wakes up in the ship. This scene creates confusion on Neo's and the spectator's minds about the realness of what they see or watch. This resemblance with dream and mythology is what Hollywood feeds from constantly, such as the film "*Phantasm*" a horror movie made in 1979 and Disney's animation "*Fantasia*".

Dream- Death relationship in Mythology is an issue that poets, psychoanalysts, filmmakers, and philosophers are interested in. Filmmakers prefer using mythological characters' names in their films which is a way to say more about the characters. The relationship between the Greek God's and their names easily creates a path leading to dream concept. The God Nyx (Night) is the father of twin brothers Hypnos (Sleep) and Thanatos (Death). Dream is the nephew of Death and Morpheus is the son of Sleep. Death is a common scene that people see one way or another in their dreams. We may see our death, or someone close to us or we may see someone already dead. It may be a way to contact our lost loved ones. The relationship between Death and Dream implies that as in dream, in death the mental and spiritual activity continues. Packer mentions in his book "Dreams in Myth, Medicine and Movies", that the link between death, sleep and dream was so strong that the movement of spiritualist séances under hypnosis to communicate with the dead ones, was started in the nineteenth century. According to Packer linking Dream to Death helps humans make sense of the world. (Packer, S.2002, p.21, 22)

6. The Screen-Spectator Relationship and Dreams:

The screen-spectator relationship is another issue to enlighten us about the allusion between dream experience and cinematic experience. Cinema is like dream and magic, is a perfect way of reproducing reality. Before the film starts, before the sounds and images come to play, the cinema theaters are dark and silent as it is like the state between sleep and awakening. Breton wrote that "..each spectator, before becoming subjugated by the filmic fiction, goes through a critical stage that can be compared to the one being awake and falling asleep" and Rene Clair added to that during the projection the spectators, overwhelmed by the music and

shadows on the screen, are almost in a dreamlike state. Some may suggest that cinema theaters are perceived as the mother's womb. The position that the spectator's take during the whole movie is like an embryo inside a womb, where spectator is comfortable and relaxed, ready to fantasize, passive and unable to move freely. This also helps the viewer to function in a psychic and emotive way. The spectator concentrates on to what is showed and fulfils her or his desires by identification. Mitry says that the spectorial state lies between dream and daydream. Barthes also mentions the analogy between cinematic experience and dreaming experience in physical aspect that when leaving the cinema we feel sleepy and drowsy as if we have just woken up. (Rascaroli, Laura.2002)

Psychoanalysts Laplanche and Pontalis describe fantasy, dream in terms of a cinematic metaphor as "the mis-en-scene of desire" where the similarity between filmic narration and dream is re-mentioned. Christian Metz mentions about the spectator screen relationship as "mirror identification." Identification is what we experience while watching a film, feeling as if we are the characters of the film, empathizing with them. According to Metz, the subject engages in an imaginary identification in the cinema, what makes this identification "imaginary" is not the activity of perception but what is perceived. The perceived is not really the object; it is its shade, its phantom, its double, its replica in a new kind of mirror. Thus cinematic image, like the child's mirror stage is imaginary because the spectator takes as really present what is absent" (Metz, C. 1984, p.45) In that case we can mention spectator-screen relationship as a mirror identification in dreams because even though we are part of a real life we become the spectator of ourselves, moreover not the real self, but the shadows of ourselves. As Edgar Morin says; dreams and films are perceived objectively by the viewers, however at the same time in both cases subjectivity also intertwines. As in dreams in a filmic

image we perceive the "double of a presence" not a real presence. The filmic image like dream images replaces the real.

Also the culture of voyeurism, the pleasure that is taken from voyeurism is also a similar experience of both in cinema and in a dream. We watch our dreams as we watch movies. Sometimes we become the protagonist of our dreams and may be in that same dream we turn into an audience. As voyeurism is one of the primary psychic mechanisms in cinema's existence, it is one of the main experiences during the dream state. According to Metz the cinema institution always aims for the filmic pleasure and tries to build a "good object" by using certain psychic mechanisms: identification, voyeurism and fetishism. In our dreams we may take the roles of the actors, directors, spectators at the same time. From a Freudian perspective, Rascaroli says this is hypocrisy on the part of the dreamer, a defense mechanism for to avoid feeling responsible for the dreams' content. As we do in cinema we identify with the characters by knowing that it is just a movie, we are cleaned from the guilt for the actions we may take, the desires that we have fulfilled during the movie/ the dream. Moreover like the movies, the dreamer can not choose the content of her/ his dream. (Rascaroli, L.2002)

As dreams became popular tool to use in films so does mythology, which is, as it is said in the book "Kahramanın Sonsuz Yolculuğu", consisting of dreams itself. Dreams and myths that consist of dreams itself, are to direct people during the transformation of their demand of change in their conscious and non-conscious life orders. (1999, p.13-20) Can we use dreams to understand ourselves, or use them to make predictions? Such questions have settled inside many movies' narration. In *The Matrix, Reloaded*, Neo sees Trinity dying in his dream again and again. He wonders about what that dream might mean, is it a metaphor or is it foresight of an event that is going to happen in the future. This dilemma has existed and is still confusing

people's minds about the dreams they remember after waking up. Are they just impressions from a confused mind struggling with everyday problems or are they premonitions. The question whether our dreams tell anything about us or not, can be adapted to the cinema, to the dream scenes of a character; do they tell us about the character, do they say more about the film's narration in general or are they telling us about the director/writer's mind.

The time flow also shows similarity with the watching experience. We may dream only five minutes but the dream may seem for long hours or as in a movie we may skip from present to a future time phase or an hour may be presented in three hours or a day may be presented in an hour. Editorial effects such as flashbacks, slow motions, fast motions can also occur in our dreams.

Zizek's explanation about paradox is also a great explanation for the spectator-screen relationship both in cinema and dream. Zizek focuses on the paradox that "…it stages the relation of the subject to the object-cause of its desire, which can never be attained. The subject cause is always missed; all we can do is encircling it."(Zizek,S.1993, p.4) Cinema and dream are presenting absent that signify a present so, the desire of the spectator occurs due to the inaccessibility of its object or the cause.

According to Owen Flanagan, "Dreams, many of them at any rate are hallucinatory. We imagine things that are not really happening did not ever happen or could not conceivably happen". (2000.p.34) In dreams we always identify with the lead characters even though they don't look a like to ourselves. Moreover we may be woman but in a dream we may identify with a male protagonist which is a similar experience in a movie. Here we can add the concepts of transvestism and masquerade, which are used to describe a metaphoric transfer

from female to male point of view in the spectator. We may easily recall dreams that we become the opposite sex during the dream as a protagonist and after that turn back to real one or finish the dream as an opposite sex like we do while we are watching a movie. Women can easily identify with a male protagonist and men can identify with a female character in a film. Laura Mulvey argues in her article "Visual Pleasure and Narrative Cinema" that the visual pleasure of cinema is based on voyeuristic and fetishistic forms of looking. Because of the ways these looks are structured the spectator identifies with the male protagonist in the narrative and there by the spectator position that is produced by the film narrative is necessarily a masculine one. Because the female spectator must assume a masculine position in order to identify with (active) desire, she is objected to oscillate between the female and male identifications. Thus, the female spectator is habituated to transsexual identification.

(http://dc-mrg.english.ucsb.edu/WarnerTeach/E165mc/Mulvey/Laura%20Mulvey%20Visual%20Pleasure_files/frame.htm)

7. The Matrix:

The tendency to make films about questioning the concepts like reality and illusion, dream, fantasy, hallucination has enabled film makers to give satisfying products to the cinema industry in many senses, especially in the box office. The greatest proof is *The Matrix* (1999), by Wachowski Brothers. *The Matrix* is an action sci-fi that became a cult movie in the cinema world. *The Matrix* is a revolutionary film which blurs the thin line between reality and dream. Film's directors chose to confuse the minds of the audience by moving back and forth between dream and reality by which they could make the audience become skeptical about what they are experiencing.

The Matrix's narration is highly self-conscious because the viewer is constantly aware that he/she is watching a movie/an illusion. Thus although, the editorial effects such as slow-

motion are conventionally accepted by the viewer and they would not disturb the viewer, they also remind the viewer that they are watching a movie.

Neo (Keanu Reeves), who is the lead character in *The Matrix*, has been asleep since the beginning, all his reality was a computer program, a dream/an illusion. It is like experiencing a sleep with dreams except without a wake up. The film stresses the idea that the difference between waking state and dream state is not so distinct, just like it is with hallucination and accurate perception.

The matrix is computer generated dream world as Morpheus (Laurance Fishburne) explains to Neo and the main theme evolves around the act of waking up the humans from their eternal sleep who are attached to the machines. That is why the film starts Neo sleeping, attached with cords to his computer. He wakes up and sees "Wake up Neo" sentence on the computer screen.

 Through the whole film, film makers' narrative strategy of blurring the lines between what is real and what is dream/hallucination or virtual reality settles on the main phase of the story itself. As Owen Flanagan mentions in his "Dreaming Soul", "It is a notorious fact that while dreaming we do not know that we are asleep" (2000, p.18) In that case how can we be sure that we are awake now? This question and the disturbance of unanswerabilaty to it, is what Neo was experiencing.

Related with dream experience and cinematic experience in physical sense, the reference to the rebirth concept can be found on several scenes. The very first scene where Neo is sleeping in front of his computer, completely tied up with cords to the computer is like a child's

connection to her/his mother inside her womb positioned like a fetus. Moreover in the scene where Neo is woken up by Morpheus and Neo finds himself inside a pot of a human field, the pot is full of a liquid with cords coming out of his body, he is again like an attached fetus to machines. Neo wakes up in the pot; he tears away the substance around him which is a similar scene like coming out of a baby from her/his mother's vagina. Neo rebirths after he learns his whole life was a dream, he was like a baby, sleeping in his mother's womb.

As Defne Tüzün mentions in her thesis, "Films like *The Matrix* question the difference between reality and dream (illusion, fantasy) by transferring the same question, uncertainty to their narration…. ". *The Matrix* is duplicating the same question by its narration so that the question/ theme they deal with is reminded to the viewer once again so that the spectator gets confused and thinks about the epistemological status of what they watch. (2002, p.2) In *The Matrix*, Neo and the spectator go through nearly the same experience. The back and forth play between reality and dream confuses the minds of both Neo and the spectator. They get false impressions about what they are experiencing. In the scene where Neo chooses to take the red pill that Morpheus gave him, Neo finds out that his whole life was a dream; a virtual reality however, although he thinks that moment is the actual reality, it turns out to be another virtual reality.

Scenes such as the fight scene of Neo and Trinity in the building where agents torture Morpheus to take the code of Zion are scenes where the dream experience can be made explicit, which are located in the matrix, the virtual reality, the dream, not in the real world. Through the fight we watch them fight in different type of motions. We see them running in slow motion and in the next frame in a fast-motion. This dream like, watching experience causes the spectator to be aware of what he/she is experiencing is not real.

Through *The Matrix* it is easy to find references to the dream experience. Such as, when agents arrest Neo and torture him, his mouth covers with a substance like melted plastic. Neo tries opening his mouth and shouts but can not make his voice come out because the substance over his mouth only stretches more and more. He looses his bodily control without knowing what causing it. This experience is like a dream experience, according to Freud the dreams where the dreamer loses the control of any movement occur as a sensation not as a situation which represents a conflict of will. In the case of Neo, he has a conflict about being a part of symbolic order or being out of it. Neo is a computer hacker in nights and working in mornings as Thomas Anderson which is his existential symbol for the symbolic world. He is usually late for work due to his illegal working life and he is not taking into consideration his boss's threatening him. In the light of Freud's information about conflict of will, we may say that, the scene where Neo is unable to speak, right after demanding his right of a phone call from the agents, which is a juridical right and part of the symbolic system, is showing Neo's confused mind about the symbolic system, whether he belongs to it or not. After that Neo wakes up and thinks all that happened was a dream and feels relieved, so does the spectator. Later it is understood that they were not actually dreams. Again, the scene where agents put into Neo's body a bug helps filmmakers to blur the line between the reality and dream. The relief that the spectator and Neo feel about the bug being placed inside him is being just a dream, fades away right after it turns out to be really happened.

The bug scene has a lot of symbolism according to the psychoanalytical approach. To bug means to be bothered with something which is what Neo feels about the world. As it is said in the film he knew something was wrong about it and it was bugging him. The penetration of the bug to Neo's belly refers to sexual penetration and according to Freud "small animals and

vermin represent small children…being plagued with vermin is often a sign of pregnancy" (Freud, S. 1991, p.474) Bug can be interpreted as the penis. The bug inside the belly can also according to what Freud says, interpreted as an embryo, a fetus in the womb. We may say that the bug is the seed of the person who placed it inside to Neo's belly which is the agent, the machine. We may also say that it is an act of putting Neo's mind in order, act of making Neo harmless for them, act of making him one of them.

Morpheus tries to explain Neo what the matrix is, they start watching television, showing the world as it is in 1999, right after that Morpheus shows the world as it is right that moment. The environment changes into the one on the television which is not the place that Neo left. This scene as a watching experience is pretty important because it starts with Neo and Morpheus watching what is on the television and then, the spectator watches the TV as Neo and Morpheus does so. Right after that the camera zooms into the television until the images fill the full screen. We expect Neo and Mopheus would be still watching the TV and what we see right that moment is their point of view. However when the camera stops free falling and reaches to the ground Neo and Morpheus become part of the scene they were watching an instant ago. Just like the experience we have in our dreams. We sometimes watch and observe the characters' activities in our dream stories and another moment we become the protagonists of our dreams.

As Zizek mentioned above about how dreams show the real of our desires, *The Matrix* also shows how uncontrollable, uncomfortable the real can be. After Neo was rescued and was woken up from his eternal sleep and wakes up at the ship from a real sleep, he opens his eyes and sees Morpheus in a blur, out of focus way, hearing him say "Welcome to the real world." This scene confuses again the minds of both Neo and the spectator. There is a constant

uncertainty about whether Neo is waking to reality or opening his eyes to another dream. The rebirth scene of Neo in his pot is a scene to play with the minds of the spectator. We are expecting to watch Neo looking all the way down to the field when we see him leaning down from his pot however it turns out to be the point of view of a machine which comes to pull Neo out from the field because he has waken up.

The Matrix is a film full of subtexts and references to myths, religions and other form of arts. Especially mythological figures can easily be recognized through the film. Morpheus, as it is mentioned before, in Greek Mythology, is the name of the God of Dreams who is responsible for shaping dreams. (Tüzün, D. 2002, p.61) Even though, Morpheus in *The Matrix*, is in charge of waking people from their eternal sleep, he is kind of shaping their way of living their realities. However the film constantly confuses the minds by creating false impressions about it and to use a name related with dreams and dreaming for the person, who is the guide and the provider of reality in the film, is another choice of giving misinformation about the diegetic world of itself.

The film makes reference to dream related, children's literature such as *Alice in Wonderland* by Lewis Carrol and *The Wizard of Oz* by Noel Langley more than once. *Alice in Wonderland* reference can be found in the very beginning right after Neo wakes up in front of his computer and seeing the writings on his computer screen, saying "Follow the white rabbit". He sees a white rabbit tattoo on one of his client's girlfriend's shoulder. He follows them and there he meets with Trinity (Carrie Anne Moss) and his journey starts from dreaming to waking up. Another misinterpretation in the film occurs right after when Morpheus makes another reference to *Alice in Wonderland* saying "I imagine that right now you're feeling a bit like Alice, tumbling down the rabbit hole". Morpheus refers to the red pill as the entrance of the

wonderland and the blue pill as his guarantee to his ordinary life. The spectator believes that red pill is for the dream world but the blue pill is for the reality however later on it is understood that the red bill is the key to the reality. The film makers use this misinformation and false expectations as their own declaration about the mediums itself and also this back and forth play that the filmmakers choose to do for to confuse the minds of the viewer is to make them experience what Neo is also experiencing. This also leads to *Plato's Cave*** reference. *The Plato's Cave*, cinema and virtual reality, dreams can be analyzed as sources to control masses ideologically. The images of what Neo sees in the Matrix are like the shadows of what cave inhabitants see. They are not real. However the inhabitants have never seen the real, so they can not suspect of the realness of what is presented to them as real. This is a similar experience of dreaming what we see is the shadow of the real. Sometimes we may know that we are just dreaming however sometimes we may not. So the images that are presented to us as real will be our reality.

**The allegory of the cave is an allegory used by the Greek philosopher Plato in The Republic. Imagine prisoners, who have been chained since their childhood deep inside a cave: not only are their limbs immobilized by the chains; their heads are chained in one direction as well, so that their gaze is fixed on a wall.

Behind the prisoners is an enormous fire, and between the fire and the prisoners is a raised walkway, along which statues of various animals, plants, and other things are carried by people. The statues cast shadows on the wall, and the prisoners watch these shadows. When one of the statue-carriers speaks, an echo against the wall causes the prisoners to believe that the words come from the shadows.

The prisoners engage in what appears to us to be a game: naming the shapes as they come by. This, however, is the only reality that they know, even though they are seeing merely shadows of images. They are thus conditioned to judge the quality of one another by their skill in quickly naming the shapes and dislike those who play poorly.

Suppose a prisoner is released and compelled to stand up and turn around. At that moment his eyes will be blinded by the sunlight coming into the cave from its entrance, and the shapes passing by will appear less real than their shadows.

The last object he would be able to see is the sun, which, in time, he would learn to see as the object that provides the seasons and the courses of the year, presides over all things in the visible region, and is in some way the cause of all these things that he has seen.

Once enlightened, so to speak, the freed prisoner would not want to return to the cave to free "his fellow bondsmen," but would be compelled to do so. Another problem lies in the other prisoners not wanting to be freed: descending back into the cave would require that the freed prisoner's eyes adjust again, and for a time, he would be one of the ones identifying shapes on the wall. His eyes would be swamped by the darkness, and would take time to become acclimated. Therefore, he would not be able to identify the shapes on the wall as well as the other prisoners, making it seem as if his being taken to the surface completely ruined his eyesight. http://en.wikipedia.org/wiki/Allegory_of_the_cave

The Wizard of Oz reference is made by Cypher (Joe Pantoliano), at the scene after Neo takes the red pill and the crew prepares him to be out from the matrix. Neo asks what is going on and Cypher answers him ""Buckle your seat belt, Dorothy, cuz Kansas is going bye-bye." The God Morpheus in the mythology lives in a dimly lit cave, lying on ebony bed between poppy flowers. The name Morpheus is linked to opium-bearing poppy plant, the same plant in *Wizard of Oz* sent Dorothy and her friends into dream while they were waiting to enter the Emerald City of Oz. Moreover Morphine was named from Morpheus because the Greek Mythological God was responsible for sleep. (Packer, S.2002, p.19) Another dream reference is the ship name of Nebuchadnezzar; it is from the story of King Nebuchadnezzar in the Old Testament. The King is famous for going mad because he misinterprets his dreams and prepares his own end. (Tüzün, D. 2002, p.61)

People generally don't remember their dreams clearly or remember them in segments. We sometimes know that we had dreams the previous night, however they're so blurry after we wake up that we can not remember them clearly, maybe couple of images, just like some movies that we can not even remember the characters' names. According to Rascaroli, the reason that we forget our dreams is that forgetting is a form of resistance, repression of the painful unconscious contents, so we forget because we do not want to remember. (Rascaroli, L.2002)

In *The Matrix*, Neo uses the dream world to change his real world by saving as many humans from the field to rebuild the kingdom of humans again, to take over the control of the machines again. He saves Trinity, his lover from death by the foresight of it in his dreams in the second film *Matrix Reloaded*.

8. Eternal Sunshine of the Spotless Mind:

Another film in which the hero tries to change his real life through dreams/ subconscious is Michel Gondry's *Eternal Sunshine of the Spotless Mind*, (2004). Forgetting and remembering concepts are the main worries of the film. As it has been suggested that we forget our dreams in order to get rid of the pain and the guilt of its content, how would life be if we could erase all our bad memories, worries from our minds? In order to answer this question, Michel Gondry and Charlie Kaufman create a company called Lacuna Inc. enabling people to forget their painful memories due to their requests. Joel (Jim Carrey), after a huge fight with his girlfriend Clementine (Kate Winslet), finds out that she has taken a procedure to erase all the memories belonging to their relationship. Joel, to get revenge decides to take the same procedure. However during the applications of the procedure, under heavy drugs, in his sleep, in his subconscious, he realizes that he does not want to erase Clementine from his memory. Joel in his sleep, adding Clementine, new dialogues and new scenes to his past time experiences, binding one memory to another which are fresh on his subconscious, tries to hide her deep inside to his subconscious/ memories that are deeply buried such as his humiliations, so that he can prevent her from being erased from his memory.

Director Michel Gondry creates these scenes by transferring the dream experience to the screen. The unconscious of Joel is presented in blurry and non-linear form, jumping through one memory to another, from childhood to the present however mixing them together in a pot without causing the spectator to loose his/her track. Moreover Gondry prefers to tell his story in a non-linear way. The film starts with almost the end of the story. Joel has already gone through the procedure and erased Clementine from his memory, ditched his work, impulsively decided to take the train to Montauk and there met with Clementine (again). After that film

skips to the time when Joel is headed to his apartment to wait for the Lacuna Inc. employees which is way before what we have already watched.

After he takes the sleeping pill and falls to sleep, Lacuna Inc. workers start deleting his memories from the recent one to the very first one including Clementine. Joel under the effects of the drug, lying in his bed without mastery over his bodily process, cannot prevent Lacuna Inc. employees from erasing his memories. He is physically inadequate and dependent to the Lacuna Inc. workers. This scene is similar to a baby's mirror stage where she/he imagines her/his mother as superior and all-powerful. Also in our sleep, sometimes if the dream is too painful or frightening, we try to wake ourselves up, just as Joel shouted to the Lacuna Inc. workers to stop the procedure in his sleep and could not manage to shout in real. We may shout out loud in our dreams, wanting to be heard from the outside world.

The dream experience reference in *The Eternal Sunshine of the Spotless Mind* used by the doctor Howard Mierzwiak (Tom Wilkinson) from Lacuna Inc, when he tries to explain to Joel what the procedure is; "We'll start with your most recent memories and go backwards -- more or less. There is an emotional core to each of our memories -- As we eradicate this core, it starts its degradation process -- By the time you wake up in the morning, all memories we've targeted will have withered and disappeared. As in a dream upon waking."

Joel also unconsciously grabs the conversations of Lacuna Inc. workers and adds them into his dream/ subconscious/ memories and leads to conclusions about Patrick's stealing his identity to seduce his girlfriend Clementine, so in a way he is not totally numb, he is still mentally active but just don't have mastery over his bodily process.

The sound effects and voice over usage, as in dream, is what the spectator experiences during Joel's journey through his subconscious. As in a dream, Joel adds new scenes to his memories/dream and he goes through the same experience of watching himself and being the lead character of his dream at the same time. He is every character inside his subconscious/ dream. This dream experience is also mentioned by the doctor Howard Mierzwiak "Yes, but...I'm just something you're imagining, Joel. What can I do from here? I'm in your head, too. I'm you."

For getting inside of one's mind, it is known that drugs are used and the unconscious of the patient is observed in order to understand her/him. In *The Eternal Sunshine of the Spotless Mind*, to get inside Joel's mind, Lacuna Inc. uses drugs and they surf through his subconscious and manipulate every memory related with the unwanted experience.

In terms of the psychoanalytic approach, the child's birth from a woman is not enough to enter the symbolic order but only after her/his birth is sealed by the name of the father, the child can enter the symbolic order. "The entry of the subject into the symbolic world… involves the repression of the maternal authority and period of her training when the mother controls the body of the infant." (Creed, B.1993, p.38) Joel can enter the symbolic world again right after Lacuna Inc. finishes the memory erasing process and right after Joel regains his bodily control back.

During the process of erasing Joel's memory, one of the scene about the dreams/memories in which he is trying to hide Clementine, is that in Joel's unconsciousness, Joel and Clementine are inside a kitchen-sink, bathing by the help of his mother and Joel drowns in it with Clementine. Drowning in the water is a reference for child's return to her/his mother's womb

which indicates returning to the oneness of things, to non differentiation so that now on in Joel subconscious Joel and Clementine are a whole. As doctor Howard Mierzwiak mentioned, everyone in his dream/memory is Joel.

Gondry pictures the subconscious/ memories as in dreams, with events that could not possibly happen with in the normal flow of the real life, such as; a house falling apart in an instant, a car falling from sky without a cause, a car full of sand with Joel buried in it, a house with a floor covered with sand, suddenly changing into a floor covered with water or changing locations without moving a bit, rain starting out of nowhere in the living room, people losing the sight of their faces, becoming blurred. Just as sounds are distorted, the images are also distorted.

Joel several times manages to stop the procedure by hiding Clementine in his "deepest memories of humiliations", as Clementine in his subconscious suggested. However in the morning the procedure was finished. Joel within his subconscious/ dream, tries to save some memories of Clementine to remember her when he wakes up. Clementine in his dream (like a note to himself) tells him to meet her at Montauk. Joel wakes up in his own bed, with no memory of the procedure, decides to go to Montauk rather than to work. At this point the film turns back to the scenes that we saw at the very beginning.

The dream experience presented as the main character's experience through the film's whole narration. As like Neo in *The Matrix Reloaded*, Joel tries to save his loved one in his dream/subconscious/virtual reality. This becomes his motive to wake up even though he may not succeed, just like Neo whose motive was saving the human kind.

9. The Butterfly Effect:

The Butterfly Effect (2004) by Eric Bress, is another film in which the main character tries to change his and his cared ones' lives through his dreams/subconscious. As it is defined Lucid Dreaming is kind of a dream experience in which the dreamer realizes that he/she is dreaming and can intermeddle to his/her own dream and change it according to his will. Eric Bress and J. Mackye Gruber created *The Butterfly Effect* around dreams/subconscious that can be manipulated by the dreamer-owner of the memories- which would lead to a butterfly effect and change the whole sequence of life that is following it.

Evan Treborn (Ashton Kutcher) suffers from memory blackouts from which he suddenly wakes up after a while or somewhere else not knowing what is happening to him. People don't really believe in him because every time he has a blackout something undesirable happens. After he has grown up without having blackouts for seven years, he starts reading his journal that he has written since he was a child which causes blackouts to reoccur. However he finds out a way to change his real life by his blackouts. He reads his journal entries about a specific memory and directly finds himself at that age with the mind of a grown up man, conscious as he is in his real life, tries to change the events that caused his life turn out to be the way they are now. However a small change in the past creates a butterfly effect and changes the lives of all the people he knows for better or worse.

He forgets all the undesirable events that happened in the past. We may say, as it is mentioned before, he forgets because he doesn't want to remember. At the time Evan remembers the memories by reading his journal, his world comes apart. Evan suspects that he and Kayleigh Miller (Amy Smart) were used for child pornography by Kayleigh's father. However his

search for reality causes Kayleigh to commit suicide. After that Evan tries to give Kayleigh a better life than she had before. But every time he tries to help her, things got worse for at least one character in that memory. At the end he decides to go to the very beginning and prevent them from ever becoming friends.

As spectators, we experience Evan's experience of transition to other time zone by the editorial effects of distortion of his environment. The scene gets blurry and Evan's environment starts collapsing, like an earthquake effect. After he changes his past in his dream/ memory, he wakes up in a different place, environment and a different life style. His new life's memories come to him as soon as he wakes up, like a fast rewind of a film which he plays the lead character. He watches the memories of himself as the main character and learns his new life that he finds himself living in it from a collage of past memories.

As like the other two films *The Matrix* and *The Eternal Sunshine Of The Spotless Mind, The Butterfly Effect* is also offers to the viewers, the experience of dreaming. In his subconscious with the help of his journal entries he finds himself in a dream state and manipulates his past time experiences during his blackouts. In all these three films, the lead characters are trying to change their lives through manipulating their dreams.

10. Conclusion:

As in the sense of experience, dream and cinematic experiences show similarities. Both in the films, *The Matrix* and *The Eternal Sunshine of the Spotless Mind*, there are clear references to the analogy between watching experience and dreaming. Such as in *The Eternal Sunshine of*

the Spotless Mind, Joel lays in his bed, without having his bodily control, watches images of his subconscious through a transparent screen, being the actor of his dream and the spectator at the same time. In *The Matrix*, this reference is clearly presented in the scene where Morpheus shows Neo what the real world is from the television. They turn into the characters in the television rather than being the spectator.

In *The Butterfly Effect* like the character Joel in *The Eternal Sunshine of the Spotless Mind*, Evan manipulates his memories/ subconscious to have a life that he desires more. He searches for the missing parts in his memories however search for reality caused him lost someone he cared for. He has created a virtual reality for himself through his blackouts and the only path to save the one he cares was to go through those blackouts which were the dreamy states in which he could search his subconscious.

To sum up, dreams and cinema speak the same language. In these three films, to blur the line between dream and real, also to differentiate the dream scenes from reality editorial tools are used. In dream scenes fast and slow motion, blurry effect, distorted sound and images are used to help the audience to differentiate dreams from the reality in the films. All these films used dream space to tell more about their characters, to dive deeper into their worlds and inner thoughts.

As much as the concepts of reality, illusion, dream, and memory continue to engage the minds of human kind, more movies are going to be produced about them. Theme of the difference between dream and realty and its visual representation through films will not be over until the quest of humankind about its existence will be over.

A case study of dream representation on a short film is presented according to the enlightenment of this research. *The Picture on the Wall* is a short film which aims to blur the minds of the spectator about the realness of what she/he is watching.

III. A CASE STUDY OF THE DREAM SPACE IN A SHORT FILM: THE PICTURE ON THE WALL

1. Introduction:

Film is a visual medium for its director to express her/himself. Short film is not –as its name refers to- a film which is short. It is a genre which has its own narrative style. It is more freeing and revolutionary because it is not commercial. This independency and carefreeness from being an audience magnet creates a huge zone for directors and crew to experiment. As Reinhard W. Wolf mentions in the article of "What is cinema – what is short film?" ".... What makes short film interesting, though, is not its reduction to an indistinguishable format, but above all its hybrid variety... Length as distinguishing feature is not a time norm, but rather a financial factor in its production that allows short film a certain independence from the film industry with its economic restraints."(2006) Also it is said in the article that all the innovations in film aesthetics are mostly existed because of the short film's opportunity of experimenting, such as stop-action, close-up, jump cuts, direct cinema, non-linear narrative, hybrid film... moreover technical innovations such as digitization at the cinema is also something that short-film played a huge role on it. (Wolf, W.2006)

For us, *The Picture on the Wall* became a huge experiment of practice of how we are going to actually create visual differentiation between the dream and the reality. Dream of course is a complex subject which would certainly lead to Freud and consciousness& unconsciousness. However the challenge was not about questioning what is dream and memory in an individuals' existence as in *Eternal Sunshine of the Spotless Mind. (Gondry, M.2004)* It was more like playing with the images and creating slight boundaries between dream, memory, reality, hallucination and mixing up the spectator's mind as our protagonists' was. HimaBindu Krishna explains in the article "Hallucinations and The Human Consciousness" that, "…The designation between subconscious and conscious or reality and dreamlike states seem to be cut and dry. However altered mind-sets confuse the line and cause hallucinations. When we dream, our thinking is mostly pictorial and depends on memory. We may hear words, but we understand most of the dream through pictures and people from the past or present. As we awaken, our mind switches from pictorial thinking to word-based thinking. Hallucinations occur when the mind does not completely switch, or switches back; to the conscious state.....people who experience hallucinations experience a lapse in perception....." As the issue goes rather deep, *The Picture on the Wall* tried to transfer these concepts and explain the state with the story.

Here in Turkey, short film mostly serves for being the necessary step of education and practice, before starting a feature-length film of your own. Mostly they are created with voluntary crew and cast with supports from Minister of Culture and private sponsors or with no budget. *The Picture on the Wall* has been the process of learning till the beginning. The idea came up with very personal reasons. It was a dream that was related with real events.

2. Background:

Picture on the Wall came up with a dream which was also related with real events. With a very personal reasons, relating the story with more real events we started writing the story as it is presented in this dossier. At first, as I've mentioned this film came up with a personal reasons with the aim of giving a message about how sometimes we create our own realities and lost ourselves inside it's darkness, and no matter what the truth is we can not get ourselves out of created reality. However after we start working on the film it turned out that the story became second place what mattered was the film making process and to blur the line of reality and dream.

Until the shooting day we had a lot of meetings which mostly helped the crew, actors know each other better. It was important for me to have fun during the work and to have my crew became good friends at the end of this project is something that I can be proud of at least.

After finishing changing the script after so many times, before the shootings, every angle was settled on my mind so I was pretty confident about what I was going to shoot although I had misjudgments.

3 Script:

The script has changed so many times and become really different from the original story and also from the script that we have started with. The presented script is latest script which the shootings were done according to.

4. Synopsis:

Kerem's obsessed love and the trauma he had been through that we see after he has his usual psychosomatic crisis becomes obstacle for his daily life. The loss of his loved one in a car crash in front of his eyes made him have trouble during his daily life as he is stuck between hallucinations, dreams and his own created reality.

5. Story: Here is the starting point of the film is presented.

Duvardaki Sen

Ellerini yavaşça, şefkatle sürüyordu Kerem duvardaki resme. Saçlarını okşar gibi duvar boyunca volta atıyordu sanki. Biraz ürkekti suratına doğru ilerlerken duvardaki resmin. Dokunamadı yüzüne, resim olsa bile kıyamıyordu ona dokunmaya, kristal bir biblo gibiydi hep zihninde Deniz, Kerem için. Yorgun düşmüştü onu düşünmekten, gözleri bütün gün aynı

resime sabit bakmaktan ağrıyordu. Karanlık, basık ve darmadağın odasında, yatağının üzerindeki kıyafetlerin arasında baygın gibi uyuyakaldı.

Sıçrayarak uyanmıştı yatağından, hemen saatine baktı. Yetişebilecek gibi olsa da, istediği saatte uyanamadığı için huzursuzdu. Kalktığında başında inanılmaz bir ağrı vardı, yanı başındaki kutu kutu ilaçları salladı. Hiçbirinin içi dolu değildi. Üzerindeki t-shirtün sırılsıklam olduğunu fark etti. Hemen ti-shirtünü değiştirdi. Çoraplarını giyerken gördü ki giydiği çorabın teki yırtıktı.

"Allah kahretsin neden her şey bu kadar ters gitmek zorundaydı ki?"

Çorabı çıkartıp elinde bir yumru yaptı ve sinirle fırlattı. Çorap yumağının duvara yani Deniz'in resmine çarptığını görünce sinirinden titrer gibiydi. Sendeleyerek, koşarak çorabın çarptığı yerin önünde diz çöktü. Sanki resimden özür diler gibi okşuyordu çoraplarının çarptığı yeri. Hemen yanı başına düşmüş olan çorapları eline aldı delirmişçesine çekiştirip parçalıyordu çorapları. Bir taraftan da bağırıp, haykırıyordu. Ağlama krizinin başlangıcıydı sanki bu, haykırışların arasına hıçkırıklar karışmaya başlıyordu.

Yatağın üzerinden sıçrayarak geçti sanki duvarlar üzerine geliyor, oda gittikçe basılıyordu. Odanın içindeki karanlık da giderek artmaktaydı sanki. En sevdiği sweat-shirtü giymeye çalışırken zorlandığını fark etti. İçine sığamıyordu, boğazından geçmiyordu bir türlü. Hışımla çıkardı t-shirtü. Tekmeleyerek odanın bir köşesine savurdu. Başka bir şey giydi ama sinirleri iyice zorlanmıştı. Oturup biraz nefes almaya karar verdi. Hareketleri kalp atışları gibi düzensizdi. Kafasını ellerinin arasında sıkıştırıyor, saçlarını sıkıca tutuyordu. Arada bir gözü seğirmeye başlamıştı. Aniden kalktı ve kapıyı çarparak çıktı. Üçer beşer atlayarak dar ve zayıf sarı ışıkla aydınlatılmış apartman merdivenlerini, kendini sokağa attı. İlk bulduğu taksiyi çevirdi, arka koltuğa oturduğunda birden ortak arkadaşları Cereni gördü yanında. Hiç konuşmadılar. Ceren elini Kerem'in dizine koydu ve gülümsedi. Her şey yolunda gidecek der gibiydi. Kerem pencereden dışarısını seyrederken uyuya kaldı Gözlerini açtığında Ceren yanında yoktu. Taksici ile laubali olma gereği hissetmediği için sormadı bile. Zaten Ceren onlarla gelmeyecekti. Ama çok garipti, neden kendisini uyandırmamıştı ki. Taksiciye parasını uzattı, üstünü bile beklemeden indi taksiden. Kafenin kapısında derin bir nefes aldı ve içeri girdi. Kafe tavanı basık eski taş dekorasyonlu, biraz mekruh bir kafeydi. İçeri girer girmez Kerem Deniz'i fark etti, tedirgin yanına yaklaştı. Bir süre hiç konuşmadan öylece oturdular. Arada bir göz göze geliyorlar, bir türlü söylemek istediklerini birbirlerine anlatamıyorlardı.

Kerem birden kendini kötü hissetmeye başladı, hareketleri düzensizleşti yeniden. Üzerindeki sweat-shirt'ü çıkarttı. İçindeki T-shirt'te Kerem'in en sevdiği anime karakteri vardı. Deniz karakteri görünce gülümseyerek Kerem'e yaklaştı. Deniz, anime karakterine dokunurken Kerem'i öpmek için uzandı fakat Kerem kendini geri çekerek usulca;

- Hayır bu doğru değil, hem de hiç değil...diyerek Sweat-shirtünü masada bırakıp lavaboya gitmek üzere kalktı. Başı dönüyordu etraftaki masalara sandalyelere tutunarak koridorda yürümeye çalışıyordu. Yürürken kaşınmaya titremeye, sendelemeye başladı. Koridor yuvarlak olarak kıvrılan sol tarafı boydan boya camlı uzunca bir koridordu. Biraz yürüdükten sonra fark etti ki buradan kafenin bulunduğu sokak tepeden sarmaşıkların arasından çok güzel gözüküyordu. Sağ elini cama yaslayıp biraz dışarıyı seyretti, garip bir huzur hissetti çok kısa süre için de olsa. Sanki dışarıdaki sarmaşık dallarının arasından esen rüzgâr onun saçlarını da dalgalandırıyordu. Kısa bir süre gözlerini kapattı tekrar açtığında aşağıda hızla koşan birini fark etti, trafiğe aldırmadan koşan birini... Olamaz bu Deniz'di.

Kendisine hızla gelen minibüsü de fark etmemişti ayrıca. Kerem camı yumrukluya yumrukluya koşamaya başladı ama nafileydi. Üçüncü adımında Deniz yere boylu boyunca serilmişti. Dizlerinin üzerine çöktü ağlayamayacak kadar delirmişti ellerini cama koydu ve öylece kalakaldı. Ve camdan baktığı boşluk birden değişti. Şimdi camın önünde Deniz ve bir doktor konuşuyordu.

- Hiç imkanı yok mu, olamaz mı, yeniden deneyemez miyiz?

- Üzgünüm Deniz Hanım ne yazık ki tedavilerin hiç birine yanıt vermiyor.

Deniz camdan Kerem'in parmak uçlarına dokundu. Çantasından bir fotoğraf çıkartıp doktora verdi.

- Bunu ona verir misiniz? En sevdiği fotoğraftır.

Doktor fotoğrafı alıp dosyasının üstüne koydu.

Fotoğrafta Deniz Kerem'i öpmekte ve Deniz'in ikiz kardeşi Su ile Ceren de onların yanında onlara bakmaktaydılar.....

6. Script:

SAHNE 1   **İÇ/ GÜN/ KEREM EV/ KEREM**

Zeminin üzerinde ilerleyen bir el.

20'li yaşlarında zayıf, esmer bir adam (KEREM) duvarda asılı olan kadın portresini okşamaktadır.

KEREM'in eli yüzüne yaklaştıkça tereddüt eder gibi elini bir an geri çeker,tekrar dokunmaya devam eder.

Resimdeki yüze tam dokunacakken yüzü kasılır, iki büklüm olur.

Karnının üzerinde kollarını birleştirir,kramp girmiştir.

Yere düşer.

Cenin pozisyonunda uyur.

(RÜYA)

SAHNE 2   **DIŞ/ GÜN/ SOKAK/KEREM/DENİZ**

Bir kağıda Kahvealtı 18:00 yazılmaktadır.

KEREM, DENİZ'in peşinden gitmektedir.

Bir türlü yetişemez.

DENİZ bir köşeden döner,gözden kaybolur.

Bir kağıda Kahvealtı 18:00 yazılmaktadır.

DENİZ saatine bakar.

KEREM içeri girer.

DENİZ yemek yemektedir.

KEREM DENİZ'in yanına gelmiştir,selamlaşırlar. (Flashforward)

KEREM Kafenin girişinden merdivenlere doğru ilerler.

KEREM, DENİZ oturular, KEREM montunu çıkartır. (Flashforward)

(Insert) Hızla yaklaşan bir araba görürüz.
KEREM merdivenlerden inmektedir.

DENİZ yanında oturan KEREM'e saatini göstererek, geç kaldığını söyler. (Flashforward)

(Insert) Bir kağıda Kahvealtı 18:00 yazılmaktadır.

KEREM, DENİZ'in oturduğu masaya doğru ilerlemektedir.

KEREM DENİZ'e doğru yakınlaşır, bakışırlar. (Flashforward)

KEREM'in kafeye girşinden DENİZ'in yanıan gelişine kadar görürüz.(FASTMOTION)

(Insert) DENİZ'in KEREM'in evinden çıkarkenki bakışı.

KEREM, DENİZ'in oturduğu masaya gelmiştir.

DENİZ ayağa kalkar, selamlaşırlar.

(Insert) KEREM'in yanındaki kızı yırtıp, sadece fotoğrafta DENİZ ile ikisi kalacak şekilde fotoğrafın yırtılışı

KEREM, DENİZ'in saçını okşar, öpüşürler.

(Insert) DENİZ kafeden koşarak çıkar.

KEREM kötüleşir, DENİZ'den uzaklaşır.

Kıyafetlerinin yakasını açmaya çalışır.

DENİZ şaşkın onu izler.

(Insert) KEREM'in 1. SAHNE'de duvardaki resmi sevişi

KEREM masan kalkar.

(Insert) DENİZ'in kafeden koşarak çıkar (Reverse Motion)

DENİZ cebinden yırtılmış fotoğrafı çıkarır, bakar.

(Insert) Fotoğrafın yırtılışı (Reverse Motion)

DENİZ masadan hızla kalkar.

KEREM pencereye doğru ilerlemektedir.

DENİZ kafeden koşarak çıkamaktadır.

KEREM pencereden bakmaktadır.

Bir araba hızla yaklaşmaktadır.

(Insert) DENİZ'in yerde baygın yatışı

DENİZ kafenin kapısından koşarak çıkar.

KEREM arabayı ve DENİZ'in çıkışını farkeder.

Pencereyi yumruklamaktadır.

DENİZ'e araba çarpar.

KEREM başını ellerin arasına alır, yere çöker.

Elleriyle yüzünü kapar.

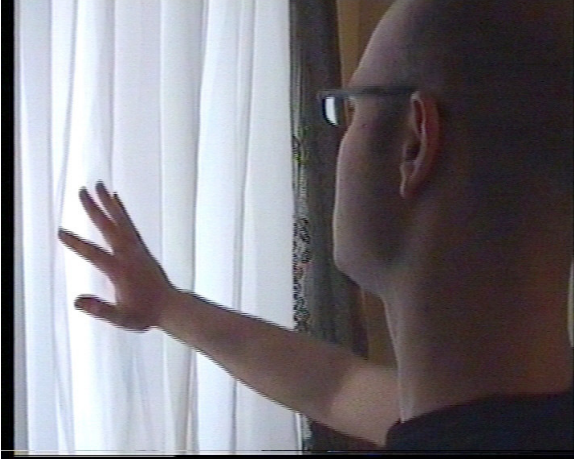(Insert) KEREM'İn 1. SAHNE'de duvardaki resmi sevişi

SAHNE 4   **İÇ/GÜN/KEREM EV/KEREM**

KEREM uyanır.

DENİZ'i evin kapısından çıkarken görür.

7. Storyboard:

I've never had a storyboard; we used our rehearsal shootings as leading lights. During the

rehearsals we haven't received the wall picture yet, so he pretended as if there was one.

1.Kerem duvar resmine dokunur

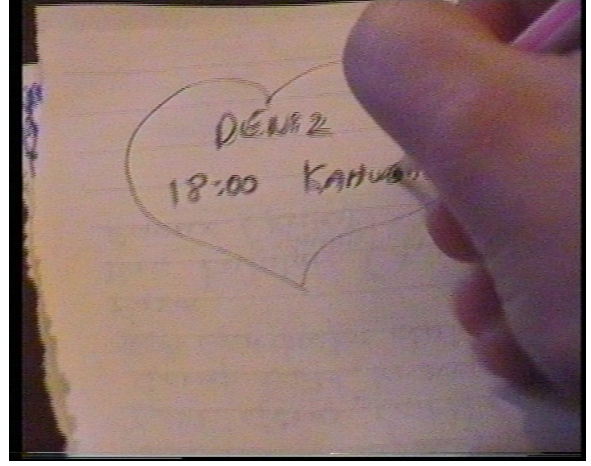2. Kerem duvar resminden elini çeker

3. Kerem'in karnına kramp girer

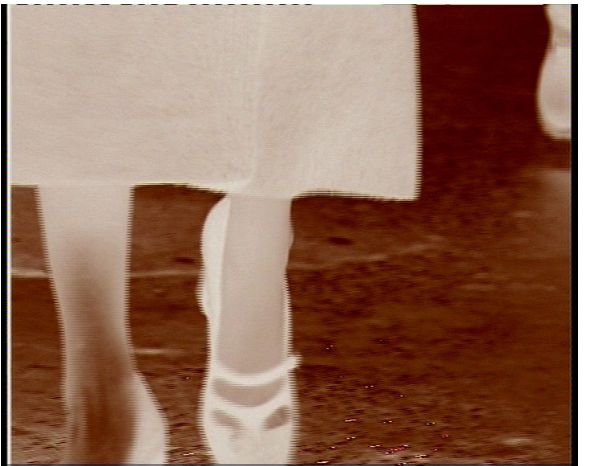4. Kerem yere yığılır

5. Yatağa uzanır

6. Uyuya kalır

7.Kâğıda randevu saati yazılır

8.Kerem Deniz'i takip eder

9. Deniz köşede gözden kaybolur

10. Çiftin ayaklarını görürüz

11. Deniz kafede oturur, Kerem kapıdan girer   12. Deniz saatine bakar

13. Deniz fotoğrafı yırtar   14. Kerem ve Deniz el ele tutuşur

15. Birbirlerine bakarlar

16. Kerem Deniz'i öper

17. Bir araba hızla yaklaşır

18. Deniz baygın yerde yatar

19. Kerem masadan uzaklaşır

20. Deniz arkasından bakar

21. Fotoğraf yırtılır

22. Kerem pencereden dışarı bakar

23. Deniz masadan hızla kalkar

24. Kerem dışarıyı izler

25. Deniz koşarak kapıya gider

26. Hızla bir araba yaklaşır

27. Kerem arabayı görür

28. Deniz koşarak binadan çıkar

29. Araba yaklaşır

30. Kerem Deniz'e yaklaşan arabayı görür. Camı yumruklar

31. Araba Deniz'e çarpar
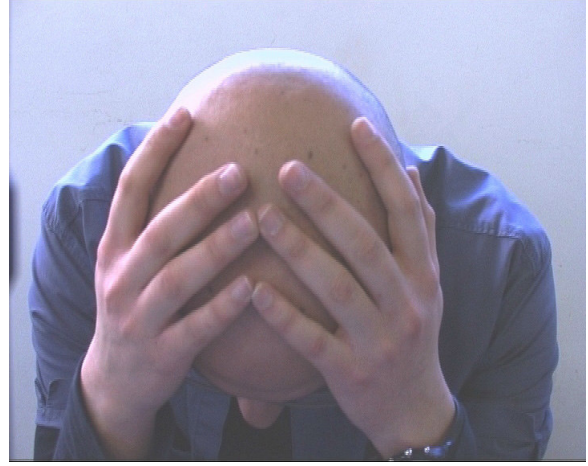

32. Deniz yere düşer

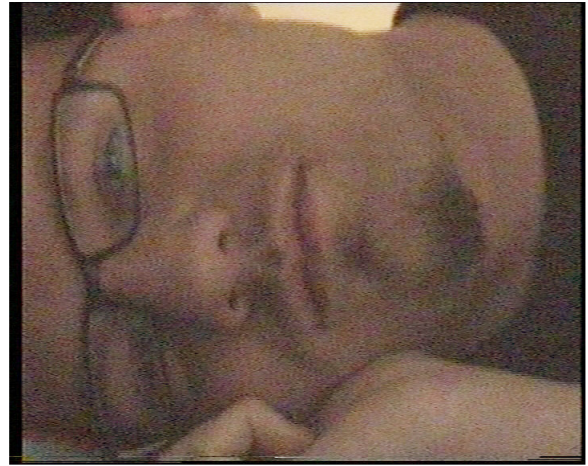33. Kerem elleriyle yüzünü kapatır,yere çöker

34. Deniz yerde baygın yatar

35. Kerem elleri yüzünde kalakalır

36. Kerem duvardaki fotoğrafı sever

37. Kerem uyanır

38. Deniz odadan çıkar

8. Form & Style

- Choice of Format: I used the opportunity that my university gave us, so it was just a practical reason for the format we used. Because I was the financer of the film expenses, my crew consisted of voluntary friends whom are non-professionals like me and participated in this project for to help and experiment their skills on cinema. So with the budget I could effort, it was impossible to shoot the film 16 mm or 35 mm. Moreover as for the first film it was a risk that I could not take to use a format that I did not work before without a professional support.

- Framing: We generally used tripod, even at the chasing scene, we choose not to follow them with camera in hand. We used digital camera and it causes dithering of the arm after a while so the shoot becomes abrasive.

- Sound Design: At the first script there were only 5-6 sentence dialogues through the whole film which would also be better if they were not existed. After we started shooting we decided to shoot the film without any dialogue and tried to manage telling those lines with the acting. However, although I still believe that it is a great challenge to tell a story without any dialogue or voiceover, it was not a good idea for The Picture on the Wall. Without the background information of the characters the story became hard to understand.

- Production Design and Locations: From the very beginning we had an idea about the locations, costumes, style of the characters because it started with a dream so we had a visual explanation. First of all we needed a place where we can combine the café scene and the car crash scene together with huge windows looking to the road. After some hopeless research we

came up an idea to decorate the cafeteria of the Dolapdere campus as for the interior scenes and a real café's entrance as the outside of created café. Dolapdere campus's windows enabled us to combine the crash scene to the café scene easily. A café scene where the photo is taken and where we see the twins together only, is Kahve 6 in Cihangir. Kahve 6 just gave us permission without any trouble and did not charge anything. Kerem's house is my house and the sister's house is a friend's house. We used the roads of Cihangir due to the scene of Kahve 6 for the chasing scene.

9. Cast:

As a voluntary participation of the actors, we did not have much choice actually. By the time we start looking for actors that Özlem Dündar offered; a couple that acted in a feature length film directed by an İstanbul Bilgi University graduate that she also worked before.

We set a meeting and talked about their schedule. We thought that it would be an advantage to work with people we know and also who are already a couple. They were close to what we were looking for physically not too radical but not too ordinary either. Also we thought it would be easier to work with who had some acting experiences. Sinem was acting in a TV series during the time we met and Murat was also showing on television series as an episode actor. I saw Sinem's acting on television and was pretty good and she has a real photogenic face.

 I did not want to work with real professional actors, it would create problem in directing them considering that it is my first experience as a director and I wanted to have a simple acting. However at the end we saw that it would be easier if we had a budget for actors. It is hard to direct the actors and actresses when it is voluntary.

10. Equipment & Crew:

The crew as it is listed below is not so crowded; generally it was me and Özlem Dündar. Short film shooting in Turkey generally is done with voluntary help so is the *Picture on the Wall* too. All the actors and the crew worked voluntarily.

Özlem Dündar, who used the camera, is a graduate of İstanbul Bilgi University Cinema and Television. She is working as director's assistant on television and cinema projects, also a freelance editor. We have worked with her during university on several projects. It is important to have people that you could completely count on during the process. Moreover I trust her skills in camera and editing techniques.

Equipments were the opportunity that our university gave us. Although we did the editing in an advertising company's studio where Özlem Dündar was working as a freelancer which was a great luck, we worked there so many times and so long hours which would be hard if we had to do it at the university studios regarding that we both go to work everyday. We used the studio on weekends and in the evenings until late hours so this was a chance that we are grateful for.

- Crew List:

Producer	Halil Çağır		
	Ezgi Göksu		
Director of Photography	Özlem Dündar		
Editing	Özlem Dündar		
Story	Ozan Bozçalı		
Music	Gökhan Tandoğan		
Light	Halil Çağır		
	Özlem Dündar		
	Ezgi Göksu		
Cast	Sinem Tuncer	as	Deniz
	Murat Onur	as	Kerem
	Burak Armutçu		
	Yakup Başer		
	Oktay Çağır		
	Özge Demir		
	Derya Em		
	Dilek Em		
	Füsun Göksu		
	Özlem Güngör		
	Aslı Uçar		
	Emre Ulusoy		
	Ömer Üstündağ		
Equipment	İstanbul Bilgi Üniversitesi		

- Equipment List:

1 SONY PD 170 CAMERA

1 WIDE ANGLE LENS

1 MONITOR

Light:

1 RED HEAD SET

1 DEDO LIGHT (100)

FILTERS

Sound:

1 BOOM MICROPHONE

11. Production:

Before the production we start meeting with the crew and the actors to brainstorm on how we could make the script better and these meetings helped all the film crew become closer. We had time to shoot the film so we enabled our male actor to have his hair grow a little. Then we started discussing the script's weak points with my advisor.

At first we took Sinem's picture to make it printed on a 1/1.70 wall paper. The schedule was not available for the actors so we had the rehearsals with friends acting for us to set our angles. This created difficulties during the real shootings with the actors because they had no idea about what we had in our minds when we went to locations.

One of the main problem is the permission that we were going to have from the university to have for two weekends, first for rehearsal, second is for the real shootings which we will use the tables that would effect the cafeteria management also. Luckily we did not have any problems nor in scheduling, neither with the permission with the university management and the cafeteria. Kahve 6 kindly helped us shoot our film without any hesitations. We did not have so many locations so we were relieved after getting the university's permission.

We had two rehearsal days, 3 full and two half days for the real shootings. We sat the lighting of Kerem's room before and placed the wall picture. We wanted to have hard scenes taken first, which were; the Kerem's room scene and the scenes would be located in Dolapdere campus. However we took the scenes at Dolapdere campus in the last two days cause we had to take them on weekends where there would be fewer crowds in day time. Also we had to take the Kahve 6 scene where we see the twins together in the first day because we needed the photograph printed to use on the other scenes.

The street shots were the easiest parts because we have taken them in the morning in week day so there was less crowd. The hardest days were at the Dolapdere campus. We had crowded scenes and more importantly a car crash scene where we did not have any safety

precautions. We only recorded atmosphere sounds. The music was really a risk which could polish our eyes like a music video. For just to show the rough editing we used a song which made the film a video clip and famous songs made the film look cheap at the end. We had a musician friend and we gave him the film he made the music according to the rhythm and the mood of the scenes and it worked perfectly well.

12. Décor:

Due to the colorlessness of the campus we decorated the tables as colorful as possible and warn people who are going to take part inside the cafe to wear colorful clothes, including the. lead actors.

Kerem's house was decorated in accordance with on the wall picture. We hanged the picture in front of the window so that we could put lights behind it. The rest of the room was set up accordingly. The walls were covered with the paintings that Kerem did. There were artworks, books, CD's scattered around the room.

13. Costume:

SİNEM TUNCER
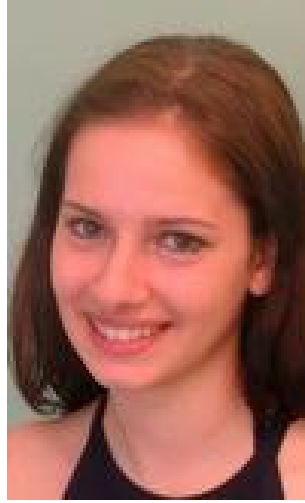
Sinem's costumes, accept in the hallucination scenes, are sportive but classy, her hair tide up behind. In the hallucination and the chasing scenes, her costumes are more feminine and sexy. She wore high heals and her hair was loose.

MURAT ONUR

Murat's costumes were also sportive but classy. Jeans and t-shirts and boots are his main clothes. He wears a sportive coat.

14. Evaluation:

The Picture on the Wall is a personal short film in many aspects. It is a requiem for a history on one hand and on the other is a self-challenging as a first experience in film shooting as a director. I wanted to see wheatear I could use what I have learned all those year in practice with taking whole responsibility. The process itself was challenging, teaching and somehow fun although the obstacles we had during it.

However the film that is represented is not aimed giving a message, it is a case study to present dream space and blur the line between dream and reality for the spectator and the character who is a traumatized man whose daily life breaks down time to time and his perception of reality troubles him.

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