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Sound of Blasé, Sound of Spirit, Sound of War:

Soundtrack Analysis of Reha Erdem films: *Hayat Var*, *Kosmos* and *Jin*

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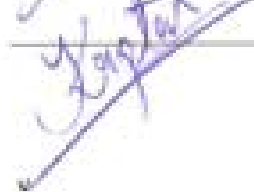
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ABSTRACT

Soundtrack Analysis of Reha Erdem films: *Hayat Var*, *Kosmos* and *Jin*

Asi, Gurur

Media and Communication Studies

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This thesis needs to be read as an attempt to understand how Reha Erdem uses sound as an active agent to create meaning in his films. It is argued that with his unique editing style, he creates audio-visual cinema in which sound is at least as important and significant as the visuals. Especially by borrowing the term from Chion, the study argues that 'Reha Erdem's films are not 'vococentric.' In other words, the presence of human voice does not structure the sonic environment of the diegesis's spatiotemporal. On the contrary, in this thesis, the contention is that Erdem's films are 'sonocentric'. The term 'sonocentric' is deliberately preferred to suggest that the sound is the dominant element at the center of these films framing the images, setting the scene and not the vice versa. The study aims at unraveling

how the 'sonocentric' use of sound formulates the sonic space of the film. In doing this, the thesis attempts to understand the ways in which sound design elements function in containing the image as a frame for establishing an audio-visual combination – It is argued that this in turn, enriches the aesthetic level of Erdem's films. The thesis focuses on the soundtracks of Reha Erdem's three films - *Hayat Var*, *Kosmos* and *Jin*. While the quality of the image track in these films is also prominent in creating meaning, this research focuses mainly on how the sound is deployed to enrich the narrative. As a conclusion, the thesis suggests that Erdem's three films form a trilogy in terms of their sound tracks designs.

Key words: Reha Erdem, Hayat var, Kosmos, Jin, soundtrack

ÖZET

Reha Erdem filmlerinin sesnabdı analizi: *Hayat Var, Kosmos, Jin*

Asi, Gurur

Medya ve İletişim Çalışmaları

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Bu çalışma, Reha Erdem fimlerinde kullanılan ses tasarımının nasıl aktif bir unsur olarak kullanıldığını anlamak üzere yapılmıştır. Reha Erdem'in kendine özgü kurgu stili, onun en az görseller kadar önemsediği ses kullanımı ile birleşerek, sesli-görsel bir stil yaratır. Chion'un terimleriyle betimlemek gerekirse, Reha Erdem'in sineması 'vokosentrik' değildir. Başka bir deyişle Reha Erdem sinemasında insan sesi filmin zaman ve uzamında, hikayenin kuruluşunda ses evreninin hiyerarşik olarak en yüksekte değildir. Tam tersi, bu tezin iddia ettiği üzere, Reha Erdem filmleri 'sonosentrik'tir. Sonosentrik terimi özellikle Reha Erdem filmlerindeki ses kullanımın baskın bir unsur olduğunu ve görüntüleri çerçeveleyerek sahneyi kurduklarını anlatmak amacı ile kullanılma sokulmuştur. Ayrıca tezin içeriği sonosentrik ses kullanımının filmin ses evrenini nasıl belirlediğini de irdelemektedir. Bu noktalar araştırılırken, ses tasarımında

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kullanılan hangi öğelerin, ses-görüntü birliği oluşturduğu ve bunu nasıl oluşturduğu da dikkate alınmıştır. Ek olarak kullanılan tüm ses unsurları, Erdem filmlerindeki estetik öğesini zenginleştirmektedir.

Çalışma esnasında, Reha Erdem'in üç filminin ses bandı analiz edilmiştir- *Hayat Var*, *Kosmos* ve *Jin*. Bu fimlerin sinematografisi, hikayedeki anlamı yaratma adına güçlü ve yeterlidir, ancak bu çalışma sinematografinin dışında ses tasarımının filmlerdeki anlatımı nasıl zenginleştiğini irdelemektedir. Sonuç olarak, bu tez, Reha Erdem'in bu üç filmin ses tasarımları açısından bir üçleme olduğunu söylemektedir.

Anahtar Kelimeler: Reha Erdem, vokosentrik, sonosentrik, ses bandı

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> Walter Murch

The Background Statement

A film called, '*In a World*' (2013)[1] directed by Lake Bell starts with the sound of a ringing phone on the black screen. A robotic voice of a man is heard saying 'greetings Americans, leave your message after the beep. But if you are mumbling, do not; because the sound[2] is not just a blessing, it is also a choice.'

Sound is not a blessing; it is a very big choice because the sound tells a story. Walter Murch says, "The employment of sound, especially its metaphoric employment, is the most eloquent, submissive and reasonable tool through which a filmmaker can open a perceptual door into the minds of the audience to enrich the visuals seen on the screen" (Murch, 2000). [3] Taking Murch's claim as a point of

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1 A film directed by Lake Bell, about an underachieving voice coach finds herself competing in the film trailer voice-over profession against her arrogant father and his protégé. The film won best screenwriter prize in Sundance in 2013.

2 I have replaced the word of 'voice' with 'sound' in the sentence because the voice is also sound.

3 Murch, Walter. (2000,October 1) *Stretching Sound to Help the Mind See*. http://filmsound.org/murch/streching.htm. This article was adapted from "Sound Design

departure, this thesis attempts to carry out a semiotic analysis of the sound mechanism which is employed in Reha Erdem's films.

The technological changes have a major impact on cinematic storytelling. Accordingly, the development of sync sound can be given as a significant example of these changes. The directors who told their stories by relying on images had to confront difficulties and/or opportunities of dialogue, music and sound effects. How to convey the meaning of the story is an important question for storytelling. The answer to this question can be that directors do this by consciously using stylistic elements such as choice of colors, light, camera movements, editing and sound. Among these elements the sound is a very important element since the sound is able to add extra value onto the image. ''The soundtrack is perceived by an audience as a unity; that music, dialogue and sound effects. Those are heard as interdependent layers in the sonification of the film and become more significant when they are blending in order to produce sounding'' (Deutsch, 2008).[4]

Semiotics is the theory that attempts to understand how meanings are created from the circulation of signs. Not only the signs but sounds are being circulated in order to create meanings such as sirens, warning sounds, jingles etc. By linking these explanations, the theorists have attempted to understand the structure of films on the basis of 'language'. Among these theorists, the most influential ones can be cited as Roland Barthes, Christian Metz, Pier Paolo Pasolini and Umberto Eco, who have reached a consensus that the organization of images into a narrative was one of the most important ways that film could be conceived like a language. 'One important way the creation of meaning in cinema occurs is by linking the signifier (stylistic narration, in this context is considered as sound

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4 Deutch, Stephen. (2008). Putting Music its Place. *The Soundtrack*. Page: 3.

2

design) with the signified (meaning) where the core meaning and connotations may be built in' (Metz, 1968).[5]

As will be repeated many times throughout this dissertation, Chion (Chion, 1994)[6] says ''we never see the same thing when we also hear. We do not hear the same thing when we see as well'. Reha Erdem follows exactly the same idea that Chion suggests. His three films can be watched by the ears and this makes his films 'sonocentric' as opposed to 'vococentric'. In that respect the thesis will be analyzing mainly 'audio-visual' combination in Erdem's three films. The main question will be, how the sound is used in Reha Erdem's films to establish 'sonecentric' cinema and hence the study will attempt to demonstrate that his films are written for sound. Another focus point of the study is to understand the sound's effect on space and time, which Erdem prefers to carry over a surreal level.

Sound design started to become important in the Turkish cinema in the 2000's by contemporary auteurs. The forerunners of contemporary auteur cinema such as Nuri Bilge Ceylan, Zeki Demirkubuz, Derviş Zaim, Reha Erdem, have pursued different themes and artistic choices within the tradition of auteur cinema. Among these, Reha Erdem, deserves a closer look at his works in terms of the ways in which he employs sound, which enlarges the image and carries it into a different aesthetical level to create a significant impact on the minds of the audience. In Erdem's films the image and sound are used together in order to enrich the discourse. This profoundly sets a perception in the viewer as, 'If you watch his films silent, you see a different story, if you only listen to the sounds you hear another one.'

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5 Metz, Christian.(1968). *Film Language. Some Points in Semiotic in Cinema*. University of Chicago Press. Page:71

6 Chion,Michel. (1994). *Audio – Vision. Sound on Screen*. Columbia University Press. New York. Page: XXVI

Reha Erdem employs a technique for using sound for creating a unique perceptual awareness in the viewer. In this thesis, it is referred to this technique as 'sonocentric'. Sonocentric' sound practices a common feature for Reha Erdem for telling multilayered stories. Another key feature in the sound design of Erdem is the practice of sonic landscape by means of re-rendering it and making sonic landscape a part of the diegesis of the film. He allows the sound to evolve and to build the filmic space and time. While avoiding a realistic representation in the story, Erdem's sound design serves the emergence of the physical and emotional meaning in the film, so the soundscape reflects the mood of the story, and mainly sets the tone of the film. His sound design creates a new spatio-temporal dimension by the use of audio-visual combination. Reha Erdem through his 'sonocentric' employment of sound distorting reality provokes the minds of the viewer.

Before moving any further into the theoretical background of the research, at this point, it would be wise to shed some light on the limitations of the study. Firstly, the theories of sound and sound practices rely on a limited number of thinkers like Chion and Altman and terms coined by them. Secondly, the number of studies on the sound in Turkey is still limited and there are only a few resources in Turkish in the field. Thirdly, there are very few publications about Reha Erdem and about his films since his place in Turkish cinema is still not appreciated compared to other contemporary auteurs. Furthermore, there is also a limited number of studies on Reha Erdem films.

In general there are limited publications regarding the sound and its implication on the audiences. Ever since sound in cinema started to be studied, it has mainly been considered in terms of its technical aspects but not sociological or psychological impacts. In all these respects, it is believed that this study will

contribute to the field by means of opening up new discussions on the ways in which sound impacts the audiences' understanding, and more specifically on how Reha Erdem employs sound in his films by exploring sound design features, soundtrack itself as well as its operations. For providing a better validity, his three films will be fathomed into since they are believed to perfectly portray Erdem's authorial style in sound.

Taking a closer look at this approach, it can be safely said that Erdem has a unique style of designing the sound. In Erdem's films, sound is one of the most important and emergent character, especially in his three films which are the subject of this study.

The non-diegetic and diegetic sound is at the centre of Erdem's films, and the blending of the sound enriches his cinematic storytelling style. This works towards establishing an audio-visual cinema, which Erdem seems to be adopting as his style. Other Turkish auteurs like Nuri Bilge Ceylan, Zeki Demirkubuz, Tayfun Pirselimoğlu on the other hand can be considered more as 'image-likers' – putting more emphasis on cinematography- where sound is only a contribution to their narration. Erdem used the music as a powerful element to give an additional emotional tone to their films. The music goes hand in hand with the images and carry them to another layer. Yet they do not employ the same role with the sound effects which is explained throughout the thesis. Especially in 'music' topic.

This thesis consists of six chapters and two sections, including introduction and conclusion. Sections are grouped in two different categories. The first section formulates the theoretical background of the film, explains the film as an art form, and discusses the film's sound introduction with debates on sound practices. In the first section, the audio-visual combination concept is also explained. The section concludes by providing some information regarding Reha Erdem's place in the

Turkish cinema along with his sound design features. Throughout the discussion of Reha Erdem's status in the Turkish cinema, the overall characteristics of his films are equally explained. The second section is spared for film analysis. His three films are analyzed according to the theoretical analysis of sound design from leading theoreticians given in the first section, which helped the researcher to scrutinize his sound design along with its features. Finally, there is a conclusion chapter where the arguments in the thesis will be summarised and re-evaluated.

SECTION 1

Method & Methodology

Cinema should be handled as an area that makes its own philosophy. (Gamble, 2013). In this sense, the thesis scrutinizes how Erdem uses sound to convey the meanings, feelings and effects associated with mise-en-scene. At this point, the researcher attempts to highlight the sound theory since the sound theory provides a fruitful framework to discuss Erdem's unique sound design. Particularly Chion's, Murray's and Altman's work[7] are of great value when attempting to analyse the use of sound in Reha Erdem's cinema. In analysing Erdem's selected films, in this thesis, I have examined the rich and specific sound

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[7] Chion,Michel. (1947, 1994); Altman,Rick. (1992)

themes in films' soundtracks and have conceptualized them within a theoretical framework.

Perhaps the initial step in this research has been a critical engagement with international literature on sound in general and film sound in particular. This has been highly useful in formulating the theoretical background for the thesis. Furthermore, a number of reference film clips selected through the literature review have been analysed in order to familiarize the researcher with the subject.

In general, it is accepted that the image and sound practice in the cinematography are merely supplementary and peripheral to the underlying meaning when used as a combination. In that manner, the mentioned films have been analysed in terms of image track and sound practices. The arguments in the conclusion are done by underlying the conceptual oppositions and similarities between image and sound practices in the stories as well as between the films.

In the analysis, there has been an examination of the ways in which image/sound oppositions have been visually and audibly privileged over the other in the three films. The ideological background in the films are also used to identify the certain privileges of oppositions, along with unexpected relationships between image track and the sound track which Erdem prefers to use. Identifying the oppositions and similarities for developing the argument has been possible through the multiple screening of the films and search for other critics' studies about the films. I have refrained from subjective interpretations regarding symbolic, implicit and latent meanings.

Throughout the study a qualitative research paradigm has been adopted. Qualitative research method is preferred in relation to the characteristics of the selected subject of study. The quality of the sound creates an added value to the images and the stories which are almost always qualitative. For instance, the

number of screams heard in a scene may not be meaningful information, but the timbre of the scream may give an opportunity to analyze the feelings of the character, impressions and the sound practice contribution to the image etc. ''Qualitative research paradigm aims at addressing the questions concerned with developing an understanding of the meaning and experience dimensions of humans' lives and social worlds and data is gathered with the eyes as well as ears'' (Silverman, 2006).[8] In this sense, adopting a qualitative approach for information gathering style is perceived as more suitable to the nature of this thesis.

As cited from Marvasti (2004)[9], content analysis of visual data suffers the major shortcoming of primarily dealing with what is visible on the surface - the image itself. However one of the difficulties in working with images is the range of complex theoretical traditions available. One of these traditions which is more common and fruitful among others in analysing the sign systems is called semiology. 'Semiotics is the science of the 'signs' and it shows how signs relate to one another in order to create and exclude particular meanings'' (Silverman, 2006).[10]

The signs derive their meaning only from their relations with and differences from other signs. This further implies that the meaning of signs cannot be finally fixed. It is always possible to extend the signifying chain again. Semiotic analysis is closely linked with subjective traits such as culture, cultural products, film, advertisement, art etc. In semiotics, the evaluation of texts relies heavily on personal interpretation (Silverman, 2006).[11] However the ambiguity of using personal sight while analysing the texts opens new paths and frees up the analyser from any boundaries. In line with all these arguments, a semiotic analysis is

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8 Silverman, David. (2006). *Interpreting Qualitative Data*. Sage Publications Ltd. London. Page:242

9 Silverman, David. (2006). *Interpreting Qualitative Data*. Sage Publications Ltd. London. Page: 243

10 Silverman, David. (2006). *Interpreting Qualitative Data*. Sage Publications Ltd. London.Page:249

11 Silverman, D. (2006). *Interpreting Qualitative Data*. Sage Publications Ltd. London. Page: 249

adopted in this thesis as a major data gathering technique but with a narrow usage. Semiotic here in the study is used as a very useful tool by means of reading the text and determine the sound track elements in terms of signs and signifiers.

While analysing a film, there are several elements to be considered, 1- space and time, 2- character, 3- sound design 4- ideological level. In the listed elements, the ideological level including characters' specifications is used to establish a ground for resolving the sounds in the narrative. In that manner, a chapter has been dedicated to the ideological analysis of the film before launching the sound analysis.

On top of these four elements, time stands out as another element (İlbuğa, 2011).[12] Any film analysis is also dependent on not only the time within which the film is made but also on the time within which is received and analysed. The dissertation complicates things further for it depends on the time which is near. For this reason analysis and the arguments developed within this thesis can be read according to the current time. As far as time is concerned, the dissertation complicates things further for it depends on the time within which it is near.

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12 Uçar, Emine. (2011) Reha Erdem Sinemasında Suskun Karakterler ve Dile Getirilemeyen Cinsellik.

http://emineucarilbuga.blogspot.com.tr/2013/11/reha-erdem-sinemasnda-suskun_10.html

CHAPTER 1

FORMULATING THE THEORETICAL CONTEXT

1.1 Sound: A Contested Area

Cinema emerged in 1895 as a result of available technologies in the 19th century and was treated as a visual medium from its inception. The earliest films were silent and stayed silent medium for a long time. In the beginning people took the 'silence'[13] of the films for granted because they were ready to believe that the pictures on the screen were 'real'. By 1932, five years after the birth of the sound film, most of the basic technical problems has been overcome and directional microphones has been developed. When the sound film came on stage, three elements of sound were defined: speech (dialogue), music and noise (sound effects). When talking pictures (talkies), appeared in the mid 1920's, the sound became a very important subject. New developments brought sound to the cinema due to the pressure of economics and ideological demand that were shaped with the evolution of cinema. American Cinema's transition to Sound in

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13 Actually, silence films were not silent, they were not truly silent, and they were 'mute'. Films were showing with the accompaniment by orchestra violin. Silent cinema established itself with images that were suggesting sound. The audiences of silent film encouraged imagining the voices and sound effects they could not hear, but they could see.

between 1926-1931 has modified the traditional silent film practices. The transition was spurred by the dominant studio' needs to respond to the physical expansion and experimentation with sound technology (Nagi, 2012).[14]

The big companies like, Western Electric, Fox and Warner Bros wanted to control the patent rights in order to increase their profits. Warner Bros[15] obtained the rights of synchronizing recorded sound with film; the production of musical and sound shots, followed by full-length-sound films and then talking or singing films. After big companies shifted to sound, Hollywood started to produce talkies[16] in 1930's. The transition from silent film to talkies was in years and the motion picture industry did not turn topsy-turvy because of the talkies. Accordingly the sound in Hollywood took place in three different phases leading to an eventual transition from silent film to talkies: Invention, Innovation and Diffusion. "Invention" covers the period up to 1925 when the synch-sound apparatus was in its developmental stages until Warner Brothers picked it up as the Vita phone. The "innovation" phase can be understood as the time when all of the studios experimented with the various methods of applying sound (i.e. hybrid films, musicals) until 1928 when the majors made a conscious commitment to go forward with sound technology. "Diffusion" describes the release of talkies nationally and internationally as well as the wiring of theatres for the new sound technology (Nagi, 2012).[17]

Talkies began with singing, *The Jazz Singer* (Gordon Hollingshead, Alan Crosland, 1927) officially considered as 'first talkie', contains more singing rather

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14 Nagi, Sheza.(2012,October 28). *ETEC540- Text, Technologies, Community Weblog*. http://blogs.ubc.ca/etec540sept12/2012/10/28/the-end-of-an-era-from-silent-film-to-talkies/

15 Warner Bros Entertainment: Formerly known as 'Warner Bros. Studios' is an American producer of film, television, and music entertainment.

16 Chion writes that talking films are the really satisfying name for this new cinema. Cavalcanti says that the film went speech-mad since the synchronized speech is a novel invention for the early years of sound films.

17 Nagi, Sheza.(2012,October 28). *ETEC540- Text, Technologies, Community Weblog*. http://blogs.ubc.ca/etec540sept12/2012/10/28/the-end-of-an-era-from-silent-film-to-talkies.

than speaking. *The Jazz Singer* was both silent and had dialogue, a kind of hybrid film which Hollywood produced during the transition period. With the talkies, 'real sound'[18] is heard on the screen, and people thought that, cinema had made a major breakthrough except for the speech. However the moviegoers who were excited by the idea of hearing favorite actors were disappointed when the image of the actor and the voice did not match with their prejudice. It was not long before silent movie stars' careers ended along with the silent film era as a result of this phenomenon.

During the silent era, the form of intertitles and written inserts was the way of telling the stories for narrative films. But as it has been mentioned earlier, when, the 'real sound'[19] is heard on the screen, and people thought that, cinema had made a major breakthrough except for the speech.

Chaplin uses cinema as a medium of direct address to broadcast to his public. The three films of Chaplin, *City Lights* (1931), *Modern Times* (1936) and *The Great Dictator* (1940) are considered milestones for the introduction of the speech/voice in the cinema. It is said that Chaplin made a successful transition into sound by his three masterpieces. *City Lights (*1931), is the pivotal point amid the two periods and it was a manifesto for defending the art of silent film. Its soundtrack is used to provide synchronized musical accompaniment with minimal sound effects. There is no audible dialogue in the movie. The second movie of Chaplin, *Modern Times* (1936) is a tentative step towards speech. Even though the film was essentially a silent one, there were noticeable incursions of realistic

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18 Silent films is also suggested sound due to shown image, like a man talking with a phone, respecting to the image on the screen, a perception is set in audiences mind, sound is dreamed, has hyper realistic nature. Here, by saying with real sound, it is referred to sound to be heard not perceived one.

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sounds, not only those for the machine and factory but for voices as well.[20] In *Modern Times* (1936), certain voices were no longer implied but actually came from the loudspeakers as synchronized sounds which were the ones within the story. Chaplin's the Great Dictator (1940), is a film in which the issue of speech and its mediation is central. In the film the speech is organized around two big speeches which are never a friendly conversation or an idle chitchat. (Chion, 1947). [21] Accordingly, Chaplin's three films contain a scene of intestinal noise. The Tramp in *City Lights,* swallows a whistle and disturbs a song recital with his hiccupping. In *Modern Times*, there is stomach growling when the Tramp takes tea with a real refined minister's wife. *The Great Dictator* has the gag with the coins in the slices of the cake where a digestive jingle reveals the person sacrificed. According to Chion, (Chion, 1947)[22] Chaplin's character is shaken by a kind of speech that demands to come out and express itself against its will-even if this means putting him in danger. It would seem that the emergence of the sound from Tramp is Chaplin's way of preparing for liberating the speech. However, the liberation of the speech is not very well perceived for some others like Chaplin's intestinal noises.

Opposite to music and song, the impact of the sync sound and of the realistic voice in cinema had been integrated to silent film[23]. However when sound was in the scene, it was criticized by the critics since it was considered redundant and it was believed that cinema was an essentially visual art. According to them sound is serving a little more than a superfluous accompaniment (Altman, 1985).[24]

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20 *Modern times*(1936) has included only a brief caricature of speech made by nasal sounding kazoo. Modern Times has the distinction of being first and last film in which we hear the voice of Tramp.

21 Chion, Michel. (1947*). Film, A Sound Art*. New York: Columbia University Press. Page: 24.

22 Chion, Michel. (1947). *Film, A Sound Art*. New York. Columbia University Press. Page: 25.

23 *Modern Times* (1936), credits unroll over the image of aa clock and gigantic machinery of the factory suggest the gears of watch. The imagery may have something to do with the advent of synchronized sound.

24 Altman, Rick. *The Evolution of Film Sound. Theory and Practice*. Columbia. Columbia University Press. Page:44

It was thought that, 'real sound arrival could seem like an intrusion, a vulgar appeal to hyperrealism' (Chion, 1947).[25] Accordingly Bazin mentions that;

''…By 1928 the silent film had reached its artistic peak. The despair of its elite as they witnessed the dismantling of this ideal city, while it may not have been justified, is at least understandable. As they followed their chosen aesthetic path it seemed to them that the cinema had developed into an art most perfectly accommodated to the "exquisite embarrassment" of silence and that the realism that sound would bring could only mean a surrender to chaos.' According to the theorists of silent film, the essence lay in the image. Theorists indicate that the introduction of the sound, more dialogue/speech, revealed tremendous problems for the champions of pure cinema who located its artistry within the silent discourse of images that constituted a unique 'language''(Weis, 1985).[26]

Sound is perceived as a threat for hegemony of the image, accepted as cinematic expression over thirty years. Rudolf Arnhem (Arnheim, 1985)[27], challenges 'talkies' and claims that 'talking films is not only a backward step in the course of film but an aesthetic impossibility.' According to him, 'the primacy of image is total and there is no room for anything else'. He also argues that 'inclusion of the sound reduces the visual's power. Arnheim says 'dialogue narrows the world of film and paralyzes visual action (Arnheim, 1985)'.[28]

As it is seen, the major film theoreticians do not welcome the dialogue since they believe the dialogue reduces the film's quality and the film deceives its artistic feature. Interestingly along with theoreticians, many of the silent film

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25 Chion, Michel.(1947). *Film, A Sound Art*. Columbia. Columbia University Press. Page:17

26 Weis, Elizabeth. (1985). *Film Sound. Theory and Practice*. New York. Columbia University Press: Page:7

27 Arnheim, Rudolf.(1938). *A New Laocoön: Artistic Composites and the Talking Film.* Elizabeth Weis. (1985). Film Sound.(pages:112-116).Columbia University Press: New York

28 Arnheim, Rudolf.(1938). *A New Laocoön: Artistic Composites and the Talking Film*. Elizabeth Weis. (1985). Film Sound.(pages:112-116).Columbia University Press: New York

directors also refused to accept the sound film since they also thought that 'silence meant art'. The directors in the silent era argued that the film style could be understood as a development towards the revelation of the cinema's inherent aesthetic capabilities. They thought that sound was a new toy which public would soon get bored of and reject. (Ribrant, 1999)[29] Regardless of their lack of visionary sight, it must be admitted that, they were right enough about the way which sound was adopted.

''…Producers who want to give a new toy to the public were in a rush to include the sound to the films without thinking deeply about the principles of using 'the sound', and due to intense practice of synchronized speech, the films went speech mad'' (Cavalcanti, 1985).[30]

Silent film theorists think that the essence of the cinema lays in the image. According to them, introduction of the sound, or more particularly speech presented enormous problems for defenders who believe 'cinema is an art of image'. The addition of speech jeopardized the hegemony of the image which was used for cinematic expression. On the other hand, while speech was not accepted in the cinema, the music and the sound effect interestingly had been welcomed. At the same time, Andre Bazin, and his contemporaries heralded a very different view and they attacked the belief that cinema gains its artistic power by stylizing or transforming reality. According to them cinema is not like music or painting. Cinema is an art of storytelling with close relatives with the novel and theatre. They argued that cinema is first a medium and then an art. Supporting for their argument, it is claimed that the film making with sound is powerful because of its ability to describe the real life. The emergence of the sound was welcomed by theorists and they appreciated the sound films though they dismissed 'talkies'. The

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29 Ribrant, Gunnar.(1999,1 30). *Style Parameters in Film Sound*: http://filmsound.org/bibliography/stylepara.pdf

30 Cavalcanti, Alberto. (1985). *Sound in Films*. E. Weis. Film Sound. page: 98

discussions were realized around a synchronized and/or synchronized sound practice and the contributions of them onto film language. Along with Bazin, Eisenstein, Pudovkin, published a statement and advocated 'counterpoint interplay of sound and image'. According to them, the use of sound will prevent the sounds and images from being linked to the world from which they derive. Thus they function as neutral fragments of material whose potential meaning is realized in a montage sequence. Pudovkin who signed the statement, holds a different view as he sees the potential of 'a synchronized sound'. According to him, a 'synchronized sound' enriches the image instead of neutralizing the meaning. Pudovkin, thinks that sound in cinema resembles human perception. Similarly, Rene Clair celebrated the sound in the film stating that; 'synchronous use of sound would provide a new method of expression. Alberto Cavalcanti supported a non-realistic use of sound especially in documentary. He advocated a synchronized sound impact on the different natures of the images. He argued that while images provide literal statements, sound introduces non-literal suggestions. Like Pudovkin, he feels that sound can enable the cinema to achieve more exact rendering of the reality, particularly emotional reality. (Cavalcanti, 1985)[31] Bela Balasz, Hungarian theoretician, understood the potential of the sound film. He defended 'film sound can recover certain 'lost' sensations for audiences such as the sounds of nature, the sounds of certain spaces or the sound of silence.' For him, 'those sensations can only be heard in the context of sound.' Balasz also emphasized 'the spatial qualities of sound that endow it with the timbre or color of the particular space which it was recorded, by using his knowledge in music' (Balasz, 1985).[32]

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31 Weis, Elizabeth. (1985). *Film Sound. Theory and Practice*. New York. Columbia University Press: Page: 175-176.

32 Balasz, Bela. *Theory of the Film: Sound*. (1985). The Article is edited by Belton, John and Weis, Elizabeth. (1985). Film Sound. Theory and Practice. New York. Columbia University Press. Page: 93.

Arrival of the sound created arguments between theoreticians, some of them embraced the sound while others did not. In the aftermath of sound emergence, film criticism and theory were still based on image since the cinema is perpetuated as a visual art and the sound has always remained in the background. But as Rick Altman (Altman, 1992)[33] says, the silent cinema was never truly silent. Belton (Belton, 1985)[34] also supports Altman's idea by declaring 'in silent cinema, some is always speaking and something is always spoken. In the sound cinema, we always hear events through the images and sounds of them.'

1.2 Sound Track & Image Track

When the camera and sound recorder developed, they functioned as two entirely separate technologies and there was no consideration of how image and sound might be synchronized. The difference between visual and aural production was also appreciated during the process of film production of talkies; until end of the 20th century, no attempt was made to have camera function a device for the recording sound says Hasumi (Hasumi, 2009).[35] While the camera continued to function as a device for the reproduction of images, sound was captured with an entirely separate recording device. In synchronization, it still was possible to produce a convincing movie simply from a sequence of silent images' (Hasumi, 2009).[36] Audiences think that, the image and sound combination is the nature of the narration that is created visually by cutting, editing of the images and in a sense it is true.

33 Altman, Rick. (1996). *Sound Theory, Sound Practice*. New York. Routledge, Chapman and Hall Inc. Page: 64

34 Belton, John. (1985). *Technology of film Sound*. Weis, Elisabeth, *Film Sound*. (Page:71).New York: Columbia University Press.

35 Hasumi, Shigehiko. (2009). *Fiction and the 'Unpresentable'*.. Published by Sage: Theory, Culture & Society: http://tcs.sagepub.com/

36 Hasumi, Shigehiko. (2009). *Fiction and the 'Unpresentable'*.. Published by Sage: Theory, Culture & Society: http://tcs.sagepub.com/

On the other hand, the sound and images were recorded by separated devices and combined later on. Any changes on the soundtrack, music, dancing or singing were not possible. Mixing, editing or removing the bad bits were not even attainable. The editing, rearranging and synchronization of the sound with the image with different sounds became available[37] after 35-milimeter optical sound track was revealed in 1929.

Sound reproduction by professional sound technicians was an organized effort with cameramen which is seen during the production of talkies. The position occupied by sound technicians was different from the position of cameramen. The demands of cameramen always took precedence over the sound engineers, therefore it can be safely that the priority of cameramen is still valid till today. Sound specialists in the past had to fight the loud camera noise produced by camera motors with sound shields. This had been the first obstacle when sound was introduced. In addition to the noise, cameramen are always allowed to shoot from the best possible position while sound engineers' often place their microphones in less ideal position, where the quality of the sound recording may be compromised. Even the camera noise is reduced relatively in the present day, it is accepted that camera noise in films only be reduced in relative terms but not eliminated entirely (Hasumi, 2009).[38]

By its nature, every sound enables us to create a perception independent from its sound theme unless we see it. Association of the sound with the image enhances the meaning of the image, and this is considered the main pillar of creative sound practice. Basically the forging between something one sees and something one hears is known as synchresis. It is the mental fusion between a

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37 Until late 1936, only 17 sound effects were used for the films. But, possibilities for using sound have been richly indicated in Disney's animated film, called '*Steamboat Wille*' (1928) and *King Kong* (1933) directed by Ernest B. Schoedsack, Merian C. Cooper the mentioned films played significant role in evolvement of creative sound design.

38 Hasumi, Shigehiko. (2009). *Fiction and the 'Unpresentable'*.. Published by Sage: Theory, Culture & Society: http://tcs.sagepub.com/

sound and a visual when these occur at exactly the same time. Snychresis is the fundamental element for the designing of the film sound. Accordingly, it enables sound designers to use their creativity. Murch says; 'our multi-million year reflex of thinking of sound as a submissive casual shadow now works in the filmmaker's favor and audience is ready to accept the association of the sound and image within certain limits' (Murch, 2000).[39]

''…Walking on cornstarch provides Foley artists to record better footsteps sound of walking on the snow than snow itself and this totally shows sound's psychoacoustics feature for necessity – instead of breaking the glass to obtain the breaking glass sound, using crystallized sheeted sugar, for morality reasons - crushing a watermelon is much more preferable to have crushing head sound effect (Murch, 2000).[40]

As the following chapters will try to demonstrate, synchronization of sound and image creates a kind of virtual reality which enables the sound design to become an aesthetical element in cinema. That is going to be thoroughly explained on the following pages; particularly in Reha Erdem's films analyses.

Bazin says, 'with each technological Randolph Jordan argument by taking as a starting point and he says, 'audiovisual combination is an important step toward the re-unification of the senses within their technological double' (Jordan, 2010).[41] According to him, these technologies were born in an era in which science no longer regarded the human sensorium as a single whole. In his study he especially refers to Edison's phrase about his new instrument called Kinetoscope about which he says 'the new instrument will 'do for the eye what the Phonograph

39 Murch, Walter. (2000). *Stretching Sound Help the Mind See*. http://www.filmsound.org/murch/stretching.htm

40 Murch, Walter. (2000). *Stretching Sound Help the Mind See*. http://www.filmsound.org/murch/stretching.htm

41 Jordon, Randolf. (2010). Acoustic Ecology and the Cinema. *Cinephile*.Vol.6, Spring. Pages: 25-30

has done for the ear'. According to Randolph, Edison's words about Kinetoscope are quite visionary. Randolp thinks,

'…This visionary statement was treated as a kind of messenger and common mood of the future changes along with two major concerns of the late 19th century; a separation of the senses and desire to heal the invasion resulting from the worries of that separation' (Randolph, 2010).[42]

It is very clear that, in a sound film, there is no need to explain the characters of the sound. The gestures are seen with words. Laughing, crying is heard contrary to the silent film. When film was deaf[43], the images were moving without making any sound; that soundless image was not a surprise for people who used to see the photograph. A silent image frozen in time, additionally the moving image without sound was being perceived as dull and annoying. The question   required to be asked is whether the characters of deaf cinema are really silent or not. Remarkably the answer to that question given by majority of the people would be 'no' after thinking for a while. The characters in 'deaf cinema' speak even more than they would speak in sound film since they had to make visible the activity of speaking as indicated in the book, '*Film, A Sound Art'* (Chion, 1947).

In silent films, images were signifying the sound and equally the movements; characters in the silent films made visible the speaking activity. The displayed image of ticking of a clock, dancing, flooding stream, footsteps, the image of a character playing any music with an instrument was creating the notion of the sound into the audiences mind. Through their subconscious, audiences remember the sounds which they heard before. Herewith they imagine all sounds

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42 Jordon, Randolf. (2010). Acoustic Ecology and the Cinema. *Cinephile*.Vol.6, Spring. Pages: 25-30

43 Chion, defined the silent cinema ' as deaf cinema' since, there were words and noises but they could not be heard

as implied by the images. 'The perceptions are automatically associated with the implied noise and the silent cinema was swarming with the suggested noises' as Chion indicated in his book of *Film, A Sound Art* (1947). If it is given an example regarding the 'audibility' of the deaf cinema, we can mention about Clarence Brown's Anna Karenina. In many scenes of this film, there are words and noises but we cannot hear them. For instance, the silent shout of 'father, mother' could be easily seen/read from Anna's child in the scene which Anna meets Count who woos her from 'Anna Karenina. (Clarence Brown, 1935)'.

During the evolution from silent to sound; the sound itself was never truly united in the composition of the cinema in the sense of 'audio-visual' where the 'audio-visual' comprehends the messages that are perceived both acoustically and visually. The camera continued to function as a device for reproduction of moving images, meanwhile sound was captured by an entirely separate recording device.[44]

''..For that reason, the image and sound synchronization was regarded as artificial because of two reasons; synchronization of sound and image was achieved by clap sticks in front of the camera and it was not natural in any sense and possibility to produce perfect and convincing film with moving images with the absence of such an artificial synchronization which makes the expressions medium unstable'' (Hasumi, 2009).[45]

Viewing today's perspective, silent film's contribution to cinema is not deniable. It is really remarkable to see that silent films are constituted and structured, forming a distinctive cinema language by benefiting from the lack of a significant feature such as sound. Today, the contemporary cinema appears as a

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44 The camera and sound recorder are developed as two entirely separate technologies without considering how image and sound would be synchronized. Synchronization become readily available with Nagra tape recorder which enables the sound to be recorded on shooting site.

45 Hasumi, Shigehiko. (2009). *Fiction and the 'Unpresentable'*. All Films are but Variants on the Silent Film. Published by Sage: Theory, Culture & Society: http://tcs.sagepub.com/

final stage of silent films which tend to be viewed as a transition period. As a consequence Hasumi (Hasumi, 2009)[46] looks at the subject from a different angle and says;

''… All films were but variants of the silent film and the era of it lasted three decades. The standpoint of his argument is that; nowadays people automatically associate the word film with a medium that combines sound and image and sound films tend to be viewed incomplete and inferior. Yet camera and sound recorder developed separately and both devices record signs in their own respective domains. Furthermore they never achieve a state of synchronicity'' (Hasumi, 2009).[47]

Hasumi's discussion about the sound's integration to the cinema looks valid in terms of today's technological constraints though the sound still is not directly exemplified. Basically in terms of the technological perspective, it may be said that the camera and sound exist in a relation of mutual uniqueness. The film history is the history of the mutual exclusivity that is paraphrased as the imbalance between the technology of visual representation and the technology of aural reproduction. Based on the historical proofs the image reproduction's technology become 'democratized' far earlier than the technology of sound recording. In contrast the technology of sound recording remained in the hand of special technicians for much longer, until 1960's, the popularization of tape recorder prevented the 'democratization' of the sound. Hasumi, says,

''…Sound's democratization is not only from technological stand point, but mostly ideological since voice has a quality of irreproducible transience.' In other

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46 Hasumi, Shigehiko. (2009). *Fiction and the 'Unpresentable'*. All Films are but Variants on the Silent Film. Published by Sage: Theory, Culture & Society: http://tcs.sagepub.com/

47 Maxime Du Camp and Emile Zola were able to access the technology of photography mere 10 yrs. after its invention. Someone young and not experienced was able to shoot amateur films that is amateur film-making has a long history starting from First World War. (Hasumi, 2009)

words, the voice reproducing is seen as a taboo to be violated only with utmost care and sensitivity which takes this legacy of prohibition from era of silent cinema. The taboo against the reproducing of the voice is because of the supremacy of the voice that is granted as human knowledge. Whilst the voice belongs to the body itself unlike reproduction images, reproducing of it implies the loss of corporality since voice should be stay hidden in the realm of the intangible'' (Hasumi, 2009).[48]

Even though reproduction technologies of the sound and image split the senses- visual and aural-and isolates them within a device focused only one sense, cinema offers a potential to reunify those separated senses outside of the body. Moreover the cinema was born from an idea about the capacity for technology to reproduce reality in all its aspects as indicated by several theoreticians.

The concern of the splitting of the sound and image has been overwhelmed and the integration of the image and sound reproduction has started to be witnessed with digital technology only in the 21st century. But this time, the quality of the 'audiovisual' combination has started to be problematized. Accordingly the intentionally imposed practice of sound ignored and accepted as an indication of banality for some thinkers like Stan Brakhage[49] who is an avant garde film producer, approaches the audiovisual combination circumstance from a different position. He sis against imposed association of image and sound synchronization, especially in the mainstream 'audiovisual association'. He wants us;

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48 Hasumi, Shigenko.(2009). *Fiction and the 'Unpresentable'*. All Films are but Variants on the Silent film. Published by Sage: Theory, Culture & Society: http//tcs.sagepub.com/

49 James Stanley Brakhage (January 14, 1933 – March 9, 2003) was an American non-narrative filmmaker. He is considered to be one of the most important figures in 20th-century experimental film. Brakhage created a large and diverse body of work, exploring a variety of formats, approaches and techniques that included handheld camerawork, painting directly onto celluloid, fast cutting, in-camera editing, scratching on film, collage film and the use of multiple exposures.

''…To hear again, to hear in ways that is unfettered by the imposed association of tight sound/image synchronization in the cinema. He wants us to reject social boundaries between 'noise' and more pleasurable sounds and learn to hear the world around us. His ultimate goal is to explain that sound – the sound as we think- and music do not need to be confined to the realm of hearings. The visuals are heard in silent films and it emphasizes the musical quality of the images'' (Jordan, 2010).[50]

While he was suggesting to re-think the imposed synchronization of image/sound, he mainly referred to the mainstream of the film's image and sound combination which he deliberates as 'banal'. He points out the fact that the practice of the sound in mainstream films is just built on the cause and effect attitude. Such view is supported here by the researcher and the following example explains this; if the mainstream director wants the audiences to feel more agitated in an emotional scene, he/she just uses a dramatic score which goes hand in hand with the image on the screen for the abuse of the viewer's feeling. Such extra diegetic plays an important role in the narrative for Yeşilçam movies by pointing out action on screen and providing smooth transitions between the scenes to maintain the narrative flow.

Brakhage who is cited in Jordan's article, comes to a really interesting idea after his search for creating a new dimension for the soundtrack and he manifests his approach as follows 'the more informed I became with aesthetic of sound, the less I began to feel any need for an audio accompaniment to the visuals I was making' (Jordan, 2010).[51]

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50 Jordon, Randolf. (2010*). Acoustic Ecology and the Cinema. *Cinephile*.Vol.6, Spring. Pages: 25-30

51 Jordan, Randolfh.(2003).*Brakhage's Silent Legacy for Sound Cinema*. Off Screen. http://www.offscreen.com/index.php/phile/essays/brakhage3

Those thoughts are not too much different from the theoreticians who confronted to the sound introduction into the silent films. After all technological developments on sound producing, contemporary intellectuals are still ignoring the excessive practice of the sound and they believe excessive usage of the sound can harm the image's unity.

It comes to perspective that these debates about the practice of sound are a never ending story, and being continued as well, nonetheless we need to understand that sound definitely makes significant alteration on the image because of its multi-dimensional nature.

1.3 Audio-Visual Combination

'The world is in motion and in chiaroscuro. People may perceive only one side of the objects always moving, always changing. Their shape dissolves into a shadow, sketches itself in the motion loses itself in the darkness or in the excess of light. Our attention is also chiaroscuro. It comes and goes from one object to another. Film seem to have been invented in order to represent this'' says Chion in Altman's Book, *Sound Theory and Sound Practice*; *Part One, Section 6*. (Altman, 1992).[52]

Film shows that objects are moving and changing all the time. They are left in the light or in the shadow, or they are isolated. Yet there is only one element of the film that stays untouchable which is the sound. Sound remains constraint to permanent clarity and stability as we have to hear all the words. Consequently

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52 Altman,Rick.(1992). *Sound Theory, Sound Practice*. New York. Routledge, Chapman and Hall,Inc. Page: 104.

people tend to think that the sound naturally merges with the images and this process is the foundation of the cinema. Sound expresses not only the material information of the event but also presents an emotional state of the act. For example, the slamming sound combined with door closing visual indicates not only the material of the door but also can imply the emotional state of the person who closes the door without the aid of a dialogue. ''The simple sound indicates the feelings of the character. However it is required to be sensitive to combine sound and image synchronization since stretching them too far, the dimensionality- mind accepts that the sound comes from image in the first place- of the image could collapse'' (Murch, 2000).[53]

''A code is an abstraction logically created or reconstructed from the materials provided by the message. Its unity or homogeneity is not of a sensory or material order; rather, it is an order of logical coherence, valued for its explanatory power'' (Barthes, 1964).[54]

Sound codes, are also created in an order and they function within a greater and wider system just as color, costume, light and so on. Like the images, the sounds do not point any existing codes but without the combination of image they may not be meaningful.

According to Metz (Metz, 1980);[55] 'when watching a film, the audience only pays attention to information channels.' These information channels are images, graphic drawings including all kinds of written materials that we read from outside of the screen including recorded conversations, music, noise and sound effects. Images and sounds, solely or together are the representations of the reality.

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53 Murch, Walter.(2000*). Stretching Sound to Help the Mind See*. http://filmsound.org/murch/streching.htm. NYT October 1, 2000. This article was adapted from "Sound Design: The Dancing Shadow" - an article that appeared in Projections 4

54 Barthes,Roland.(1964).*Elements of Semiolog*y. Editions du Seuil.Paris. Page: 10.

55 Metz, Christian. (1980). Aural Objects in Weis Elizabeth, Belton, John. (1985). *Film Sound*. Columbia University Press. New York. Page: 82.

As mental activity; the people interact with the physical features of the film, the process of watching a film seems real to audience. When a character talks in a film, the words he/she says comes not from his/her lips but from the audio system and this sound is synchronized with the character's lip movements. With the eyesight and hearing senses, the audience perceives the object as real. The sense of reality of a film is spoilt when unsynchronized sound is used. While watching a film, the audience first reads the core meaning of the visual image and then thinks about its connotation. As it is said 'there is a close relationship between sound and image.' The soundtrack will only be meaningful together with its image track by completing each other in an aesthetical level in cinematic story telling.

Cinema is a representation of the reality with its realistic heroes, characters, places and "sound" that is designed for the film.

Cinema's unique language is composed of cinematic and non-cinematic codes as long as the cultural codes of the images. We learn the meaning as we grow up in a particular society or culture. The same understanding is also valid for the sound codes which are also culturally determined. Think about the sirens. In every culture, sirens say the same thing, 'danger'.

'You cannot study a film's sound independently of the image. Instead, you cannot study a film's image by itself'' says Chion in his book, '*Audio Vision'*. Chion, makes one more comment by highlighting the relationship between image and sound and says:

'…The image is singular when it is spoken yet film has thousands of them. There are millions of images, there is only one container for them which is called as frame. Frame that is containing the images states itself as a pre-existing container. And cinema must be considered as art of simulacrum, an art in which

sounds and images seek to find all sort of sensations' since the image make available a context for the sound design' (Chion, 1994).[56]

In cinema, the image appears from the beginning on the opening scene and continues until the end credits, so that it remains on the screen. This shows that there is only one place for the images. However, when we consider the same case for sound, we realize that sound cannot be contained in one frame due to its psychical specifications. Therefore there is neither frame nor pre-existing container for sound. In line with Chion, Balazs (Balazs, 1985) [57] says

'…the image forms the sound. According to him, 'along with the sounds / voices of the things, we are able to see their physiognomy. The noise of a machine could be a different colouring for the viewer if they see the whirling machine at the same time. The sound of wave is different if the viewer sees the movement, just as the shade and value of colour changes according to what other colours are next to it in a painting.'

Balazs (Balazs, 1985)[58], claims 'sound in film which has acoustic impressions are equivalently linked together into a singular picture. If it came to a notion of Bazin's 'total cinema' (Bazin, 1967)[59] the same thinking in regards of sound and image accompaniment was coined as well. Now that we figured out that image can be contained as frame but sound cannot, what happens when the sound and image come together?

'Basically, when recorded sound put together with the image, they dispose themselves in a relation to the frame depending on its content' says Chion in his

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56 Michel Chion. (1994). *Audio-Vision*. Columbia University. Chapter Four. The Audio-visual Scene. Page: 67.

57 Balazs,Bela. (1985).*Theory of the Film*. E.Weis. Film Sound. Columbia University Press. New York.Page:116-126.

58 Balazs,Bela. (1985).*Theory of the Film*. E.Weis. Film Sound. Columbia University Press. New York. Page:116-126.

59 http://academic.uprm.edu/mleonard/theorydocs/readings/Bazin-TotalCinema.pdf

book, '*Audio-Vision*' (1994).[60] The sound is embraced by the images on the frame in several conditions, some of them are synchronized with the source, some not. Others come out of screen and wander at the surface or the edges of the screen. Some sounds are even outside of the diegesis as voiceovers. Thus we come to imagine that unlike image there is no containment of sound. Chion says 'even sound is classified in relation what we see in the image, this classification is subject to revision constantly depending on changes what we see' (Chion,1994). Referring to Chion's explanation, it can be said that ''cinema is a place of images, plus sounds where the sounds seek their place for constitute audio-visual scene or audio visual combination'. Since there is no specific container for sound like frame, film sound is either contained in an image or not.'' However this does not mean the film with contained sound is not possible to make.

In his book, *Audio Vision* (1994) Chion, gives an example from a film called *Othon* (1969)[61] and says ''urban hum of distant traffic, birdsongs, the loud of splashing of a fountain in which voices and lines was containing the actor's declaiming and lines.'' Chion calls, Othon (1969) as monaural [62] film. Therefore the sound's spatial signature[63] can provide a framework for visual scene.

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60 Chion,Michel. (1994). *Audio-Vision*. Columbia University. Page: 68.

61 http://sensesofcinema.com/2009/52/jean-marie-straub-and-daniele-huillet/

62 Monaural or monophonic sound reproduction (often shortened to mono) is single-channel. Typically there is only one microphone, one loudspeaker, or (in the case of headphones and multiple loudspeakers) channels are fed from a common signal path. In the case of multiple microphones the paths are mixed into a single signal path at some stage. Monaural sound has been replaced by stereo sound in most entertainment applications. However, it remains the standard for radiotelephone communications, telephone networks, and audio induction loops for use with hearing aids. A few FM radio stations, particularly talk radio shows, choose to broadcast in monaural, as a monaural signal has a slight advantage in signal strength over a stereophonic signal of the same power.

63 Spatial Signature: The spectator will mentally place a voice as coming from off screen left, in tandem with visual indications about the person speaking, even though in an monaural film theatre the sound really emanates from a speaker behind the centre of the screen. If a character is walking across the screen, the sound of the footsteps seems to follow his image, even though in real space, they continue to issue from the same stationary loudspeaker.

Sounds of loudspeakers located somewhere in the room will be perceived as coming from the TV-screen

Magnetization happens in spite of the evidence of our own senses. The spectator perceive that a sound source is in space of the image, no matter what the real point of origin of the sound.

As this paper has repeatedly declared, cinema was born in the silent era. Therefore, the first considerations of the theories on cinema mostly focused on the relations between cinematographic image and reality. Image was seen as superior to other elements. The theories have tended to avoid the sound matter, either ignoring it or classifying it to minor status.

However, after all discussions about audiovisual combination, I claim that 'the ability of visuals to convey certain types of meaning requires the sound support. The sound's ambiguity and abstraction helps to develop a compelling film language. The meaning in film language is produced as much through the synergism of narrative and formal elements, both aural and visual. The audience establishes coherence through the audio visual combination among these. As Barthes (Çolak, 2013)[64] says, 'every element in a narrative has a function for narrative.' In the light of the Barthes' anchorage point, we can say 'sound is an important element in cinema that constitutes the cinematic story telling.' Cinematographic image will not be complete and effective without soundtrack. The film is based on the continuous interaction between sound and image and the interaction between sound and image is not deniable even though sound is considered inferior to image.

1.4 The Features of the Soundtrack

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64 Çolak, Metin. (October 2013). *The Function of sound and Music in Tarkovsky's films.* ATTM 2013 Proceedings. Cyprus. ResearchGate. Page:12

''Film history typically sorted film according to textual similarity and assessed the evolution of the resultant generic or thematic categories'' says Altman (Altman, 1992).[65]

According to him film is an 'event' instead of text.

''…Cinema event' does not offer clean cut separations between cultures, text, and production so on. So that 'cinema event 'cannot be identified as privileging one particular aspect of the system. Instead it is constituted by continuing interchange which there is no fixed trajectory. In that manner 'cinema event' is conveniently characterized by attributers listed as follows; multiplicity, three-dimensionality, materiality, heterogeneity, intersection, performance, multi-discursivity, instability, mediation, choice, diffusion and interchange'' (Altman, 1992).[66]

Those notions are needed to be analysed with their impacts both on film, as a product of the cinema and the sound track. Therefore Rick Altman's cinema event concept becomes a base for making the sound track understandable, workable and describable. If we also understand these notions of Altman's, we may develop some understanding of sound track's features and their role on the image as a whole. Also this understanding may give us an indication of 'how we can deconstruct the sound track of a particular film.' It is always emphasized that the sound – even if it is not noticed- is a powerful film technique for several reasons; most importantly the sound engages our senses. Chion, proposes a flashy and simple starting point to his students which I wanted to mention here, he says 'by respecting the film, television or video sequence that is audio-viewed, 'What do I see?' and 'What do I hear?' should be asked as serious questions.' However,

65 Altman,Rick. (1992). *Sound Theory, Sound Practice*. New York. Routledge, Chapman and Hall, Inc. Page: 2.

66 Altman,Rick. (1992). *Sound Theory, Sound Practice*. New York. Routledge, Chapman and Hall, Inc. Page: 4.

we need to be careful not to take each sound synchronized with the image for granted. This asserts the authenticity that sound can re-attach itself to a wide range of other objects and images. The sound of an ax chopping the wood could be synchronized with a bat hitting a baseball. The synchronization will be interpreted by a powerful hit to the ball that cannot be mistaken by the audience. Chion's term of this phenomenon is synchresis which is explained as 'the mental fusion between a sound and a visual when these occur at exactly the same time.' The 'synchresis is also a spontaneous and an irresistible mental fusion, and it is free of logic. It happens between the sounds and the visual when they occur at exactly the same-time' (Chion, 1947).[67]

Synchronized sound and image will automatically stick to each other, even if the sound's color, timbre and consistency do not attach with the associated image. Although human mind could demand the fidelity because of practical and aesthetic reasons, at the end of the day there is a wide range of possibility of the image and sound association which is the basis of designing film sound.[68]

Additionally, the sound is capable of shaping our perceptions and provides an interpretation about the image. Thus the soundtrack is able to clarify image events whether contradict them or render them. However, in all cases the sound track enters into an active relation with the image track. As a result of it while we are watching a film, our perception is altered by the soundtrack. John Belton[69] says,

'…The perception of the sound is necessarily bound up with perception of the image. The sound and image are apprehended together even though sound is

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67 Chion, Michel. (1994). *Audio Vision*. Columbia. Columbia University Press. Page: XIX.

68 Synchresis is seen especially in cartoons. One of Disney's cartoons, called *The Birthday Party* (1930) is one of the example to synchresis. Here the parallel sound of film music with dancing images, like characters use metal bars as a music instrument and audience immediately accept this audio-visual.

69 John Belton is a Professor of English at Rutgers University. He earned his PhD from Harvard University and specializes in film history and cultural studies. Belton has served on the National Film Preservation Board, as Chair for the Archival Papers and Historical Committee of the Society of Motion Pictures and Television Engineers, and is the author of numerous books.

often perceived through of in terms of image, as the secondary status' (Weis, 1985).[70]

The viewer perceives the information presented on the soundtrack differently from the image track. Thus the audience's response given to visual and aural sign plays a decisive role in the realization of the events that are seen and heard on the screen.

The image cannot be broken down into smaller elements but on the other hand the microphone records the 'invisible world', which may consist of different categories of sound. Contrary to unity of the image, the sound is fragmented down into separate elements which their psychological impact can differ slightly in terms of human perception. Therefore the sound is not considered as a concrete object. As a result of different recording technology, the soundtrack does not correspond to the 'image track' which has objective reality. Soundtrack does not undergo the same reality check with the image track. The rules working for soundtrack differ from those for visible world and the external reality which the photographic images correspond to. Yet the sound occupies an invisible spectrum as it has been mentioned earlier. R. Murray Schafer (Schaffer, 1977)[71] is being willfully ignorant for the role of vision while experiencing of the world. He supports the idea that hearing is the queen of the senses. On the other hand Randolph Jordan, discusses the relationship of the sound with its environment as we mentioned earlier and he cannot leave the image's contribution to hearing aside as he noted on his article. He says 'there are two senses, hearing and seeing,

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70 Weis, Elizabeth. (1985). *Film Sound. Theory and Practice*. Columbia University Press. New York. Page: 88

71 Raymond Murray Schafer, is a Canadian composer, writer, music educator and environmentalist perhaps best known for his World Soundscape Project, concern for acoustic ecology, and his book The Tuning of the World .(1977)

might be more linked than we think', which also is inevitable to ignore' (Jordan, 2010).[72]

With the evolution of sound recording technology and studio recording possibilities, sound editing and mixing practices idealizes the reality of the world by filtering and eliminating the sounds which fall outside of the understanding or not signifying the desired thing. John Belton in article of 'Technology and Aesthetic of Film Sound' (1985) makes a very interesting comment and claims that 'the goal of the sound technology of reproducing sound is to eliminate any noise that interferes with the transmission of meaningful sound.' Murray (Schaffer, 1994) says 'the sounds have referential meaning in their soundscape'. Sound has more than one characteristics; it has physical characteristics, psychoacoustic characteristics and aesthetic qualities, which trigger emotions when they are combined in a context. Among those characteristics of the sound, making a categorization of the aesthetic features is possibility the hardest part, since sound effects individual differently. - Please note that perception and affection are the different notions. Perception of the sound is relevant to its acoustic qualities, by means of sound's physical features like continuous, sudden, loud, sensitive, high pitched, baritone, and contralto. On the other hand, aesthetical feature of the sound is based on the emotional or affection part, like the fire alarm, perceived with high pitched triggers the same emotions, such as fear, the desire to run etc. Murray, in his book, cites from Jung and says 'a word and image is symbolic when it implies something more than its obvious and immediate meaning'. Since the sound also implies something more than its immediate meaning, it is said that sound is symbolic as well. Murray says,

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72 Jordan, Randolph.(2010). Acoustic Ecology and Cinema. *Cinephile*. Vol.6, No.1 Spring

''…Sound event is symbolic when it stirs in us emotions thoughts beyond its mechanical sensations when it has numinosity or reverberation that rings through the deeper recesses of the psyche -echoes in the voice of holiness or unknown things. The sounds possessed very symbolic characters and because of that, they open a new opportunity to impose meaning to visuals in cinema according to their meaning, means semantic or semiotics. The interesting example of the sound symbolism is the sound of the bells. Bells are used, for informing gathering or scattering cursed forces. The ankle bell is worn in eastern countries by women to attract the men; the small jingling bell of a newspaper in Japan is used to take customer's attention. As opposite, the hand bell carried by priest in England in middle ages works to drive away the witches. The bell sound in the cinema is used within explained symbolic meanings combined with the images of the bells, or without showing the source on the screen; acousmatic bell sound practice gives with same physical classification can be scarier'' (Schaffer, 1977).[73]

CHAPTER 2

THE FUNCTION OF SOUND IN REHA ERDEM'S FILMS

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[73] Schaffer,Murray. (1977). *The Soundscape*. New York. Alfred Knopf, Inc. Page:6.

In itself, accurately recorded sound adds nothing to the image system of cinema, for it still has no aesthetic content. As soon as the sounds of the visible world are removed from it, or that world is filled, for the sake of the image, with extraneous sounds that don't exist literally, or if the real sounds are distorted so that they no longer correspond with the image – then the film acquires a resonance.

(Andrey Tarkovsky 1987)

2.1 Reha Erdem in Turkish Cinema

For decades it seems that the Turkish film has been an association with negative expression; being synonymous with kitsch and banal. Over the last 10 years, Turkish cinematography has become recognised as the "New cinema of Turkey" thanks to appearances in festivals in Rotterdam, Linz, New York, Cannes and Wroclaw, Poland. This phenomenon results from a combination of factors. Among these is a visual poetry that goes along with a focus on social content and a portrayal of the transformations of contemporary Turkey, especially the search for identity with regards to homeland, which is a powerful topic for the Turkish mentality. These are factors that influenced the directors who we can call the pioneers of the new Turkish cinema.

''…Because of the "exotic" nature of Turkish culture, its cinema is often placed in the oriental cinema category because of its slow narration, use of minimalism, reduced dialogues, symbolism and poetical realism locate it close to Iranian cinema but it straddles an East-West threshold. The "young" Turkish

directors, born in the 1960s, model themselves on European masters such as Rossellini, Bresson, Kieslowski and Tarkowski'' (Agnieszka, 2011).[74]

In this respect, the post 2000 works of forerunners of contemporary auteur cinema in Turkey such as Nuri Bilge Ceylan, Zeki Demirkubuz, Reha Erdem, Semih Kaplanoğlu, deserve a closer look. 'Each of these filmmakers works within the auteur tradition pursuing distinctive themes and stylistic choices' (Cinema in Turkey, New Times, New Tendencies, Onaran and Yücel, 2011).[75] These directors together determine the new independent Turkish cinema and they make it possible to talk about different waves within Turkish cinema. Reha Erdem is one of the most creative and important directors of Turkish cinema. The auteur cinema era in Turkey begins with Reha Erdem's *A Ay /Oh Moon* (1988), an uncanny story of coming of age, shot in black and white, which is the director's debut film. The house in *A Ay/Oh Moon* (1998) was one of the characters of the film and this was found quite unusual at that time.[76]

A Ay/Oh Moon (1998) is considered as an early precursor of auteur cinema in Turkey by film critics and has been celebrated as promising the arrival of a new auteur. Also, *A Ay/Oh Moon* (1998) gives the signals for Erdem's favourite themes which he uses in his filmography. The cinematographic narration editing style and the practice of sound puts the director in a distinguishing position from the other pioneering directors of 'Turkish Cinema'. 'Reha Erdem leads the last decade of Turkish cinema as the most significant, different and reformist director' (Yücel, 2009).[77] After *A Ay*, Reha Erdem continued to make films by exploring distinctive themes and a stylistic choice, creating a unique narration form on screen constructed with many layers and employing different editing rhythms. He says, 'I

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74 Ayse Kaim Agnieszka.(2011). New Turkish Cinema: Some Remarks on the Homesickness of the Turkish Soul. *Cinej Cinema Journla,*special issue: 1.

75 *Cinema in Turkey*. (2011). Edited by Gözde Onaran, Fırat Yücel. Altyazı Project Office. İstanbul. Page: 22.

76 A Ay is screen by only 2000 audience when it was shown.

77 Fırat Yücel.(2009). *Aşk ve İsyan*. İstanbul. Çitlembik Yayınları.Page:7

like artificial creations in cinema' (Yücel, 2009).[78] He develops a very profound cinematic language and compels the audience. In classical narrative cinema, the viewer makes sense of classical film through criteria of verisimilitude. The narrative time and space are constructed to represent the cause and effect chain. Classical narrative films work to make fiction more believable. Accordingly all elements of the cinema serve to maintain the verisimilitude of a film.

On the other hand, in art cinema defines itself explicitly against the classical narrative mode. Art cinema is especially against the cause and effect linkage between the images, by means of playing with spatiotemporal of the narration. Thus the unusual or prohibited camera angles, fragmented editing style, unrealistic lightening and sound design are the cinematic story telling elements used to deviate from the classical narration where can be read as authorial commentary as David Bordwell indicates (Bordwell, 2002).[79]

According to Erdem, the realist aesthetic is one of the enemies of cinema and he does not prefer to tell stories of the events by showing their cause and effect linkage. Instead, he uses ambiguity to deal with his problems in a very sophisticated way. He prefers a haphazard narration which he likes to shape by his hands. Instead of the reconstruction of verisimilitude in his films, Erdem evokes his cinematic style by loosening casual relations of the film elements such as space, time, editing and sound design.

He says, 'I try to push the narration back as much as I do' (Yücel, 2009).[80] According to him just a plan or two is very enough to tell a story.

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[78] Fırat Yücel.(2009). *Aşk ve İsyan*. İstanbul. Çitlembik Yayınları.Page:161

[79] Borwell, David. (2002). *The Art Cinema as a Mode of Film Practice*. The European Cinema Reader. London: Routledge. Page: 716-724.

[80] Fırat Yücel.(2009). *Aşk ve İsyan*. İstanbul. Çitlembik Yayınları.Page: 163

It is obvious that Erdem likes to construct his films in layers returning again and again to his characters' psychological causations and their effects on one another, his characters may act according to inconsistent reasons, they may wander or the events may lead to nothing. Through the centralizing the effects on his characters' to another with non-leading events, showing the contracts he establishes the rhythm. Erdem operates in cyclical manner. He tries to free himself up from the confines of linear plot development yet the outcome is that there is never quite enough power to drive his stories forward. ''Erdem encourages the viewer's thought to stray outside the frame in time and space. His films are never cut and dried about anything, pretty much leaving thematic and narrative completion to viewer'' (Johnston, 2012).[81]

As a result of being cyclical, the ends of his films are relatively weak compared to the whole narration. But this weakness does not prevent his films from engaging in a distinctive sensibility trying to find new stylistic choices to tell his stories. The film titled '*Kaç Para Kaç' / 'Run for Money'* (1999)[82], which he shot right after the first one is more conventional when it is compared with his debut film *A Ay'/ 'Oh Moon'* (1990). *Kaç Para Kaç/ Run for Money* (1999) is one of the rare films in which Istanbul is used as a background of cinematic storytelling. Erdem uses Istanbul in other films as well but in different contexts. '*Korkuyorum Anne'/ 'Mommy I am scared*' (2004) is a kind of turning point in Erdem's filmography. An alternate title for the film is '*What is Human Anyway'/ İnsan nedir ki? 'Korkuyorum Anne'/'Mommy I am scared*' (2004) is a very dynamic story and develops a different rhythm due to its editing. (He started editing his own films with this film).

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81 Trevor Johnston. (2012). Film of the Month. *Sight & Sound*. July, 2012. Page 53.

82 *Run for Money* is a 1999 Turkish film directed by Reha Erdem. It was Turkey's submission to the 73rd Academy Awards for the Academy Award for Best Foreign Language Film, but was not accepted as a nominee

In this film, diegetic and non-diegetic music practices are remarkable. In *'Korkuyorum Anne'*, Erdem tells a story of a family who lives in an old neighbourhood of Istanbul. Even though the story told in the film has local origins, as the altered title points, the theme is universal and it explores the relationship between being existent as human and our alienated relationship with our body.

'…Erdem's films complement each other through a constant dialogue while investigating the conflicts that arose from humanity's encounter with culture through the quest of happiness. The repeating themes of adolescence- event his protagonist is not teenager but child in their mind- becomes a means of representing this conflict at its climax and also proposes its state of in-betweenness as a way of resistance' (Akser, 2014).[83]

Erdem resists telling the story by using classical ways of cinematic storytelling where the stories start with a certain beginning and end in terms of universal dramatic rules such as happy endings. Furthermore, there is no linear narrative: in his films. Erdem films' tell no conventional story. Yet, his characters' development lines are not very clear either; the changes of the protagonist or antagonist cannot be easily understood by the audience. He prefers to tell the stories about universal values; he depicts the status of existence without pointing bad or good, beautiful or ugly. He does not tell the stories by underlying the oppositions. In almost all of his films, we can see the escape from normal routine life, a situation of timelessness or a time which passes slowly. Erdem's films do not resemble the real life, but the one that is dreamed of classical cinematic narration is based on the changes of the protagonist. The transformation of the character is dramatic, followed by the events and very well understood by the audience who

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83 Akser, Murat (2014). *New Cinema, New Media Reinventing Turkish Cinema*. Cambridge. Cambridge Scholar Publishing. Page: XVIII.

easily identifies with him/her. Nevertheless, Erdem's characters also change but not dramatically.

Their transformations are led by deterministic rules, impacted by cultural, ethical and psychological movements instead of events. Reha Erdem, does not let the audience identify the changes with the protagonist, instead he lets the audience identify the changes with 'the status', and differences with character's emotional levels. Simply because Erdem represents his personal vision that is nourished from cultural values but translates them to universally accepted ones. He uses sound design along with his unique editing style to do so, that his unique style in 'editing' and 'sound design' starts with '*A Ay*' and continues with '*Korkuyorum Anne*' but emerges clearly in '*Beş Vakit*' /'*Time and Winds*' (2006), then becomes his signature in '*Hayat Var*'/ '*My Only Sunshine*' (2008), '*Kosmos*'/'*Cosmos*' (2009) and *Jin* (2012). It can be said that those three individual films are potentially three sisters in terms of sound design.

Erdem, urged his limits with *Hayat Var* / *My Only Sunshine* (2008) and brought his style to a new level, creating a surrealist Istanbul in an ambiguous time and space and told a teenager story with nonlinear cinematic storytelling. He used the sound to establish the surrealist location and underlie shattered state of the teenage girl's mind and body. He pursued the same style in *Kosmos*/*Cosmos* (2009) and pushed the borders of reality. With *Jin* (2012) he goes extreme, constructs a tale like narration with his sound design.

Erdem has built his work on his continuous dialogue between reality and imagination, urging audience to search for a new perspective towards life. The topic and genre vary considerably in his films but the difficulty of preserving one's humanity and dignity in a rapidly changing world and the impossibility of

communication where love has ceased to exist are his main motifs. After all he uses the motif of destruction of nature by human folly.

Characters are condemned to be in between. As we mentioned several times throughout the dissertation, Erdem's cinema is not narrative driven, instead editing and sound design drive the narrative and determine the emotion and the rhythm of the film. ''Deliberately avoiding naturalism, he controls the emotion to elicit from spectator thought, the choice of diegetic space, costumes, cinematography and sound effects'' (Colin, 2014).[84]

As we said, his films contrast with conventional film making. He seeks new paths, new styles and new ways. The use of soundtrack becomes his dramatic action and even determines his editing in his films. Specifically the diegetic sound practice unexpectedly becomes non-diegetic. Erdem also avoids using conventional sound design techniques, such as back ground music practice to emphasize the image, informative dialogues, diegetic sound etc. that will be explained in Section 2 in a detailed manner.

2.2 Sound Practice in Reha Erdem Films

Contemporary auteur directors generally portray the ethical and social problems inherent in Turkey. Reha Erdem seems to follow that path but in a significantly different way. While he deals with social problems, he generally embraces the problems of the individuals, mostly teenagers, emotionally affected

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84 Colin, Dönmez Gönül. (2014). *The Routledge Dictionary of Turkish Cinema*. London: Routledge Taylor & Francis Group. Page: 119.

by external social, psychological forces. Alongside socially focused storyline, he also applies artistic and formal solutions whilst telling his stories.

Erdem's cinematic style is mostly based on editing with carefully planned sound design. He used advantages of sound for enriching his discourse. It may be safely said that he makes 'aurally conceived' (Russel, 2008)[85] cinema, which Randy Thom coined.

In brief, he prefers to create the illusion with to construct an auditory scene but not in 'vococentric' manner. He does not intent to capture the audience's attention on to a dialogue or he does not demand for giving the information about any event occurring in the diegesis. Instead, he uses the dialogue or the voice of human as a part of his sound design where we can especially grasp in Kosmos. 'Please remember the screams of Kosmos editing together with the scenes of the animals in the slaughterhouse.' Along with not being 'vococentric', as he avoids using conventional cinematic style or using classical narration techniques, he also escapes using the sound in a conventional manner seen in main stream cinema. For example, designing a sound track layered with an emotional music by accompanying to an emotional scene is just used to exploitation of the audience's feelings or tempting them. In his films, when sound melts with the image, they are immediately embraced by the image on the screen and together they establish a sound bridge to provide emotional continuity in editing. The sound in his films can be deliberated as 'monaural'[86] even the soundtrack consists of different layers

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85 Russel, Dominique. (2008). *A Decidely Polyphonic Cinema*. Jump Cut: A Review of Contemporary Cinema : www.ejumpcut.org/archive/jc50.2008/LMartelAudio/text.html

86 Monaural or monophonic sound reproduction (often shortened to mono) is single-channel. Typically there is only one microphone, one loudspeaker, or (in the case of headphones and multiple loudspeakers) channels are fed from a common signal path. In the case of multiple microphones the paths are mixed into a single signal path at some stage. Monaural sound has been replaced by stereo sound in most entertainment applications. However, it remains the standard for radiotelephone communications, telephone networks, and audio induction loops for use with hearing aids. A few FM radio stations, particularly talk radio shows, choose to broadcast in monaural, as a monaural signal has a slight advantage in signal strength over a stereophonic signal of the same power.

of the sound elements. What I mean by referring to 'monaural' sound is; the city sounds in *Hayat Var*, booming sounds in '*Kosmos*', the sound of gun fires, bombs in *Jin*, contain all the images and frame them.

In his films the deliberately designed 'sound frame' is noisy and never stops even for one second until the end of the films. The sound feels its existence like an individual character of the story. I can claim that, if you close your eyes and listen to his films, you can write another story with the sounds that you hear.

His avoidance of being realistic and resistance to tell the stories by means of classical story telling shows itself in the sound design as well. Moreover the soundtrack of his films determines his editing style which is really prominent. Similarly, he employs 'the sound' to endow his multi layered narration. His unique sound practice deepens his film's meaning and lifts his films to additional aesthetical level. Erdem uses the sound precisely to set a kind of reality in his formalist cinematic storytelling especially for setting up the places, characters and state of minds. In addition to that he did not forget the variety of his characters, including both human beings and nature. His master level of sound design, mainly using soundscape/sonic space as 'a frame' in order to contain the images distinguishes him from his contemporaries.

To sum up, we have a filmmaker who makes 'audio-visual' cinema unlike many of his contemporaries. Sound stands out in his films. He takes into account the sound as a very active element while constructing his narration. Furthermore, Erdem gives an opportunity to the viewer to hear specific sounds repeatedly in action rather than a series of images. His 'audio-visual' method allows him to urge the imagination of his viewer to give a unique response.

SECTION 2

FILMS ANALYSES

CHAPTER 3

HAYAT VAR / MY ONLY SUNSHINE

Info		Cast	
Duration	:121′	Elit İşcan	:Hayat
Year of Production	:2008	Erdal Beşikçioğlu	:Father
Produced by	:Atlantik film	Levend Yılmaz	:Grandfather
Directed by	:Reha Erdem		
Written by	:Reha Erdem		
Sound Design	:Reha Erdem		
Cinematography	:Florent Henry		

3.1 Synopsis

Reha Erdem, wrote and directed the drama of a teenager trying to make sense of her life in a complicated situation. The story deals with the troubles suffered by the fourteen-year-old Hayat who lives with her father and grandfather in Istanbul, riverside in a shack. Her parents are divorced. Her mother remarried a police officer and has had a second child, a boy who she values above Hayat.

Hayat rarely sees her mother since she is occupied with her new family. Thus, she wants to do little for her. Hayat's grandfather, stays with them, is short-tempered and very selfish. He hides money and chocolate from his granddaughter under his pillow and eats it secretly. He continuously grumbles and complains about his life, his son, his son's latent homosexuality, his ex-daughter in law. One day he sells the television, which is the only fun for Hayat. Her father owns a little fishing boat using it for illegal traffic around the large cargo ships on the Istanbul waterways in order to secure his family's survival. He seems not interested in what's happening around his daughter. He is not aware of her confusion and sufferings. He is weak and powerless and he is a never do well on top of it. He has a young lover, a man. He does not feel himself uncomfortable when Hayat witnesses their relationship. He and his ex-lover had a fight in front of her. The ex-lover becomes one of Hayat's hopes. She asks him to marry her since she thinks that he can save her. She resists falling into despair.

Hayat is clearly not a happy child, on the verge of becoming a woman. She does not have friends in school. Her school teachers have already given up on her. Her classmates ridicule her and she is bullied by them, because she is not clean and tidy. She is different from others. Her teachers always criticize her behaviors and take her to the principal for punishment. The teacher and the principal's intentions are to find her guilty no matter what.

Hayat never gives a reaction against the people around her. Instead, she just hums and takes deep breathes when she faces the dark side of life. She has no one to protect or show affection to her other than her neighbor Kamile. Kamile's childish and extreme care cannot offer an adult supervision that Hayat is in need of. Kamile's extreme care seems to be on the edge of perversion which Hayat is surrounded with. Finally, she becomes a target for the owner of a small market

located nearby at the shed. After his several attempts, she is raped by him. Her life shows her how indifferent and cruel it can be. However despite this cruelty, Hayat would manage to stand strong and learn to be an adult. Hayat's voice against all the injustices that have befallen her is only hums and deep breathes. She keeps humming until her survival which is the end of the film.

3.1.1 Sound of Blasé

The deepest problem of an individual in modern life is to preserve his/hers autonomy against the overwhelming social forces. In order to understand specifically inner meaning of modern life and its products into soul, Metropolis is a very good structure that deserves a closer look. Metropolis fosters a situation where one must buffer him/herself from a constantly changing environment compared to city and rural settings. In other words life becomes a matter of fact with little considerations to emotional concerns. Therefore the conclusion on the set up between an individual and contents of the life in the Metropolis gives answers to the question of how the personality accommodates itself in adjustments to external forces. Simmel explains this relationship with a notion called 'blasé'. He says *'there is perhaps no physic phenomenon which has been so unconditionally reserved to Metropolis as has the blasé attitude which has resulted from rapidly changes and closely compressed contrasting stimulations of the nerves*. As Simmel defines '*the blasé is an outlook that is unconditionally reserved for city*.' The "blasé attitude" employed by most city habitants helps them deal with "rapidly changing and closely compressed contrasting stimulations of the nerves." In other words, there is so much going on in a city at one time that people begin to ignore everything which is happening around them in order to keep their mental status healthy. By the essence of blasé, people become blind to the meaning and value of distinctions

between things. The things are experienced as meaningless. The things, environment, the other people appear to the blasé person the same, dull and grey color with no one of them worthy of being preferred to another as Simmel, explains (Simmel, 1903).[87]

Another psychological source of metropolitan blasé is economic condition, or money flowing to big cities. In the essence of the blasé attitude, the meaning of the objects, values of things, even the things themselves are experienced insubstantial. The self-preservation of personalities is brought at a certain price of devaluating the whole objective world, a devaluation which drags one's own personality down into a feeling of the same worthlessness therefore Metropolis demands from such individuals less negative behavior of social nature.

3.1.2 Blasé Attitude of Metropolis' Residents

The Industrial Revolution and the growth of industries changed the lives of many people. Many people left their homes located in rural areas moved to the cities where they hope to get jobs. In addition, these new values of modernity and globalization have transformed function of the cities. In this sense, cities started to become the place of the same identities by growing and diverging. This process is gaining visibility in the physical space of the cities, and then it became effective in the lifestyles, particularly within consumption patterns. The big cities today are disintegrated as a metropolitan area through social stratification and this creates urban differentiations and disintegrations in space as well. Higher and lower classes are moving away of the "center" to the "periphery" although from

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87 Georg Simmel. (1903). *The Metropolis and Mental Life*. Gary Bridge and Sophie Watson. Oxford and Malden. Wiley – Blackwell, 2002. Page: 14.

different ways and this process drives the balances and norms that combine the society altogether into a crisis (Akman, 2009).[88]

Simmel, views the society as a system in which its different components interact with each other. Therefore he appropriates the concept of 'sociation' instead of society. The reason is that 'sociation' allows better conceptualization of social processes that affect society according to him. Accordingly, it is called modern society whose typical relationships are seen in metropolises since the Metropolis presents a baseline for completely atomized relationships occurring in modern societies and influenced by the culture of industrial processes along with social life (Metin, 2007).[89]

We may say that 'the modernism finds its face in the cities'. Big cities produce their own culture since they are the areas of consensus of interactions continuously occurring between people. This relationship must also be mandatory. Contrary to the consensus of the forced relationships modern life and its requirements force people to change and as previously mentioned, their mental attitude, their blasé make them build less social relationships. The disintegration and social stratification in Metropolis are clear; you cannot expect brotherly and sisterly relationships, or relationships that obey the rules of ancient traditions. In contrast, in small towns, people know each other, almost everyone and enjoy positive relationships among themselves. Istanbul, by being a metropolis, is considered as very big grinder which minces the people who cannot comply with its social structure. The individual is swallowed by sociocultural mechanisms which are inherited. No archaic rules work, no traditions bind people, no naturally structured groups come together in traditional manners like being in small cities or towns. The social structure of Metropolis promotes individual aspects of the life

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88 Akman,Kubilay.(2009). İstanbul'da Kentsel Farklılaşmalar ve Mekansal Yansımalar. *ZKÜ Journal of Social Sciences*. 5(9), Page: 117-127

89 Gültekin, Metin. (2007). Georg Simmel'in Düşüncesinde Modern Toplum ve Tüketim Kültürü. *Elektronik Sosyal Bilimler Dergisi*. 2007. Page: 20.

inevitability. People are alienated from each other. Nobody is willful to show any interest in the other's problems even family members'. The same social and economic pressures of the social are also valid for the people who are refused and driven to the edge by the big city that works like giant machine. They are forced to establish their own mechanisms and rules which enable them to survive. The people who live in the edge of Istanbul are either business partners or competitors or even just the simple enemies in the same family. Since the economic system makes the losers absolutely poor and getting poorer, the people of the Metropolis have no choice but to take illegitimate jobs and more of them end up in prison. Metropolis compels the people to become more conscious and develop an instinct to any thread disrupting their own profound existence by fluctuations and discontinuities which Istanbul largely possesses. - From the definition of blasé attitude by Simmel (Simmel, 1903).[90]

3.1.3 The Unique Sound of Istanbul

In the new cinema of Turkey, Istanbul is the symbol of the juncture of the European world and Asian world and it is depicted through its unwelcoming and depressing location. Erdem also uses Istanbul as a symbol but a symbol of modernism which finds its face in a big metropolitan. Although we are aware of the shooting location as Istanbul we do not know the 'Istanbul' depicted in the film.

Murray says; *'the general soundscape of a society can be read as an indicator of social conditions. Basically: what you see with your eyes is not (necessarily) what you get with your ears.'*

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90 Simmel, Georg (1903). *The Metropolis and Mental Life*. Gary Bridge and Sophie Watson. Oxford and Malden. Wiley-Blackwell. Page: 14.

Erdem's Istanbul becomes a surreal location where character's live on the sea surrounded with the sounds. In Erdem's Istanbul, there is no traffic, no rush, and no crowds on the streets as in Istanbul that is known by general. Crowded, full of noise, uncanny and full of dangerous. The Istanbul belonging to narration is re-defined with the sounds of cargo liner's hoods, swinging lamb post in the wind, the sound of boat motors and splashes of the sea, mostly sounds coming from the nature. The sounds are accompanied by grey and dull images. On the other hand Erdem presents Istanbul that we know by means of sound effects to be heard from a certain distance; he draws a kind of soundscape -an auditory landscape-by using the sounds of shattered windows, sirens, jet engines, ambulance sirens that mainly belong to modern life. Besides, the Istanbul with sounds tells us nothing, instead, the viewer is given a strong aural sense of the location that the characters are surrounded with. The two Istanbul's sounds blend in each other and such blending of sounds gives the sense of something both familiar and strange at the same time.

The viewer will carry on for a while with the feeling of the sounds after the film ends. The impact – actually a kind of disturbance- of the sounds will last longer than the impressions of the images seen on the screen. Especially the people who do not like to hear the red toy, singing the very annoying song 'my only sunshine' all the time. However, eventually the viewer has to embrace the city sound and the audio visual type of the film makes them hear as well. It seems that there is no escape from sound bombarding.

As we said the Istanbul that we know is not presented with images but sounds reveal it by continuously humming with non-diegetic sound effects with no reverberation as if the sounds are independent from the image on the screen. In other words, sound takes an organic life of its own and becomes one of the

characters. Apart from being a character, it is said that, the sounds of invisible Istanbul is like a container of the images. The sound heard on the images of the film character blends with their sounds as well- and establishes an audio visual relationship. The harmonization of the off-screen sounds with the images renders the character's existence possible in the narration. The redefined filmic location is made acceptable and possible.

Sounds by means of bridging the images also collect the parts of the story and make them a whole. But neither Istanbul's sounds nor *Hayat Var*'s character's sounds are heard by the receivers. They are deaf like to the noises flying around them. Most people cannot realize it but social and psychical circumstances dictate to us what we will hear. *Hayat Var*, does the same thing, and dictates to us what we hear. As Mutman (Kör Alan)[91] cites from Zizek and says that, technological developments make the sound more vivid and live and it also makes the sounds are audible which we do not hear in normal circumstances. Istanbul's sound, I will call it humming of Istanbul, such as screaming, sirens, shattered glasses are heard very clearly and without reverberation, which represents the modernity[92]. According to Emily Thompson (Thompson, 2002)[93], soundscape, like a landscape changed with civilization, since civilization it constantly constructs its environment, changes the culture and society. Those changes also affect our listening culture. While technological developments change the environment, and the nature of the sound, the relationship between sound and space is changing and re-formulating again. Emily Thompson says:

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91 Mutman, Mahmut. *Kör Alan*. *Hayat Var*. This article has not been published but the citations are used by his approval

92 Soundscape: Simultaneously a physical environment and a way of perceiving that environment. Soundscape consist of not only the sound themselves, the waves of acoustical energy permeating the atmosphere in which people live but also the material objects that create and sometimes destroy the sound. Soundscape is described by Emily Thompson in his book, '*The Soundscape of Modernity*'. (2002). MIT Press. London England

93 Thompson,Emily. (2002). *The soundscape of Modernity*. Architectural Acoustics and Culture Listening in America 1900-1933. MIT Press. London England. Page: 504.

'…Sound was gradually disassociated from space and it began with technological manipulations especially in architecture, with using sound absorbing building materials and severance was completed when electroacoustic devices claimed sound as their own and the result was that sounds were reconceived as signals. The desire for clear, controlled, signal-like sound become pervasive and anything that interfered with this goal was engineered. The result of the architecture is which residual sound in space is and it is function of both size of a room and the materials that constituted its surface. Every place has its own unique character of the space in which it was heard. However with the rise of modern soundscape, reverberation became just a kind of noise, lost it character and eliminated. Many different places in modern soundscape began sound alike' (Thompson, 2002).[94]

Istanbul cannot be categorized as a city. It is a metropolis on its own. It has huge population and cosmopolitism. The diversity occurred in every elements of Metropolis such as people, architecture, landscape, environment etc. are felt in every corner of Istanbul. There is change, speed and there is a kind of organic integrity among economical, biological and social conditions. Depending on Istanbul's unique character, the soundscape of the city is also diverse and subject to change depending on its environmental conditions. Erdem does create the impression of real Istanbul with thoughtfully designed soundtrack, designed with disturbing, swift and lasting sound impressions *-not seen, but heard all the time. –* The sound of the real Istanbul is designed without any reverberation and sound perspective. Sonic texture is not recognizable due to lack of timbre and pitch which means the sound has no tonality or color. The ambient sound of the city is not heard. Even though there is no visual evidence about the city, the non-diegetic

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94 Thompson,Emily. (2002). *The soundscape of Modernity*. Architectural Acoustics and Culture Listening in America 1900-1933. MIT Press. London England. Page: 3.

sound is relatively loud, is given a strong aural sense of the Metropolis. The sounds of shattered glasses, police sirens, jet engines suggest the spooky Istanbul which is omnipresent in fostering *Hayat Var*'s claustrophobic atmosphere as well as indicating their spatial exclusion. The merging of the city sounds creates a sense of something both familiar and hostile at the same time. Throughout the film all sounds are experienced as reduced listening since they are abstract, but then become familiar enough to derive information about the source. Ultimately, the sounds of Istanbul heard from distance do not construct a real place, and they just present a signature of a Metropolis life. The sound effects of the city are like spending a few minutes on a city street full of violence, due to its crowdedness. Although the soundscape of the two Istanbuls do not overlap with each other, the real Istanbul's sound overwhelms the narrative location's sounds. The sounds of Istanbul frame the images and acting as a sound bridge. The sound bridge establishes unity for the film and defines the rhythm. The sounds reinforce the contradictions between both Istanbul.

On the other hand the sounds in *Hayat Var*'s Istanbul have their own qualities, the cargo liner's hoot sounds, the father's small boat sounds, the lamppost sound shaking in the wind, has sound perspective which enriches the impact with exaggerated reverberation out of the frame. Neither audiences nor Hayat can run from the sounds of Istanbul which is threatening but also full of opportunities. It is a kind of fascination.

In every aspect of living, they depend on Istanbul, which is so called modern, civilized but continuously changing and becoming a dangerous place for drifted people. Although the off screen Istanbul sounds dangerous, uncanny and spooky, Hayat escapes from the filmic location to the real fascinating and dangerous Istanbul yet unknown by its unforeseen future.

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3.1.4 The Sound of the Drifters
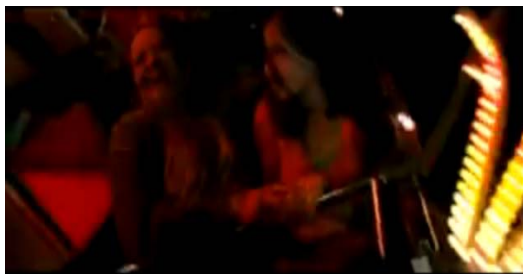
Fig. 1 *Hayat Var*, Amusement Park, edited from the movie

The so-called family of *Hayat Var*, have the same mental status- blasé- which is shown in the relationships between Hayat's family members; the oblivious of the father to Hayat's needs, the grandfather's egoism, and mother's apathy are the evidence of the individuality. Their needs are always the first priority for them. Hayat is not protected or taken care of by her mother and father as it is expected according to constructed social norms.

Hayat is a lonely child and she is aware of that. She just watches her environment and she just does what it is required from her; goes to school, takes care of her grandfather and does not create any problem. Even though she is desired to be loved by her mother, she never goes into pieces when her mother does not show any affection to her. The drifted people know that they cannot mingle with the urban people since they do not have common culture and socio economical level. They are outcasts. Accordingly the people who live at the outskirts of Metropolis feel socially incapable and weak. Since they know that they cannot change the status quo. The blasé attitude - I think, harsher than the blasé attitude employed by urban people- is also employed and totally internalized by

them whether consciously or not. The apathy from the others towards the drifters makes them invisible but protects the others.

In the opening scene, Erdem uses the sound of cargo hoots, splashing waves and motor sounds in the beginning for establishing the overall character of the surroundings, which shows Hayat and her father's dark, closed and very annoying environment. Like *sound of Istanbul* heard from a distance, blasé attitude in *Hayat Var*, is made perceptible to us with the main elements of cinematic storytelling. His choice of using the 'arabesk' music in *Hayat Var* can be read as another variant of Istanbul psychology founded on blasé. It is well known that the music itself is bubbly and playful as the face of Istanbul but the lyrics are hopeless, sad and complaining about misfortune. Since 'arabesk' music is the product of people who live at the edges, belong to low level culture, the 'arabesk' music can be considered as the sound of blasé of the masses. When the lyrics of 'arabesk' songs are read, it is seen that they are about social and individual fatalism, isolation, and financial problems, just like the symbolism of the city. Also the singers never defeat his/her frustrations. They complain, cry, beg, or even die in pain but never ever achieve happiness at the end. They are simply the victims of watching a luxurious life from the edge. Despite the fact that the lyrics are full of pain, the music itself could be very joyful and rhythmic.

Let's remember again. In the essence of blasé, people become blind to the meaning and value of distinctions between things. The things are experienced as meaningless, like the dualism in the 'arabesk' music and lyrics. The pain, frustration, isolation, all kind of human feelings are externalized in such ways which cannot come together in Erdem's *Hayat Var* which is presented to us in pieces, he seems to avoid presenting his story as a big whole. He wants continuity with using the featured sounds as a sound bridge.

The paper will be discussing later on how Erdem intentionally chose the 'arabesk' music for the film as a result of it being the artistic articulation of people who live at the edges. The music belongs to low level culture. In that manner 'arabesk' music can be considered the sound of blasé of the masses.

3.1.5 The Sound of the Heroine

Fig. 2 (a) Hayat, Var, Opening Scene, and (b) Hayat is with her red toy, edited from the movie

Hayat's dialogues do not carry a single message. Erdem does not use textual speech to be visible on the images evoked by the sound or theatrical speech. His characters exchange dialogues that are heard by the audience. Instead, he uses emanation speech [95]which is not necessarily completely heard and understood. This type of speech is not tied to the action. Accordingly speech–sound- becomes an emanation of the characters, as an aspect of themselves, like their silhouette, significant but not essential for the mise-en-scene as in *Hayat Var*. Hayat, cooks fish with her father. She helps him to set the table. Father, grandfather and Hayat each says different things and no one seems to hear the other. The character's dialogues are short with silence in between interrupted by

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95 Altman, Rick. (1992). *Sound Theory, Sound Practice*. New York: Routledge, Chapman and Hall,Inc. Chapter 5,Wasted Words by Michel Chion. Page:105

the grandfather's continuous cough and hence the sound becomes one of the characters while the emanation of speech naturally becomes a part of the story telling. In '*Hayat Var*', the characters lost their voices intelligibility which is explained by Chion (Altman, 1992) as the blurring of the voice transformed into a sonorous haze interrupted by audibale passages such as when Hayat continuously hums. Her hums' sound becomes clearer and hearable when she is harassed, abused, being angry or being disappointed. Her hums are a kind of scream against all odds which she has to stand. The audience hears those hums very clearly; contrary to the other characters of the film who seem not to. Mutman[96], cites from Chion and points out the technological developments in the sound make it possible to hear desired voices and make them significant during sound design. The sound which we cannot hear in normal circumstances can be audible by rendering them like Hayat's hums. By designing the sound of hums like that, Erdem lets the sound of Hayat's frames the other characters in the film, by making them visible in front of the audiences. In this way, the teacher, the principle, grandfather and more importantly their behaviors to Hayat become more dramatic in terms of cinematic storytelling. Hayat's hums work a kind of litmus paper which is used in order to expose their inner defects or their blind side of the characters.

When Hayat is in a difficult position, her grandfather cough is repeated until it becomes annoying. The red toy song 'My only sun shine' irritates us and when Hayat kicks the toy, as a viewer we feel happy since we want to do this. Finally, the hums of Hayat which are predicted in the beginning become imperceptible, but audible. *Hayat Var* tells a story about coming of age. The adolescent heroine Hayat is no longer a child, not yet a woman. Accordingly the soundtrack of the film supports the line. The off-screen sounds of the boats,

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96 Mutman,Mahmut. *Kör Alan*: *Hayat Var.*

cracking windows, police sirens noises also imply the status of the heroine staying in between. The reverberations of the sounds heard from outside the frame also indicate the huge deprivation that the film characters are in. Reha Erdem, says '*Hayat Var* is a film about a kind of huge deprivation opens wounds that are impossible to heal and continues 'there is no love, no god.' (Erdem, Personal Communication, April 11, 2010)[97].

3.2 Hayat Var's Soundtrack Features

3.2.1 Dialogues

As Michel Chion (Chion, 1994)[98] points in his book called *Audio-Vision*, human beings -and the filmic medium are "vococentric" and "verbocentric", so when listening to a sound film, our ears tend to seek and notice voice first, and specifically messages conveyed by any words being uttered. Therefore, the spectators firstly hear the 'human voice', because of the privilege of it over all other sonic element in audio-visual media. The voice that hierarchizes everything around it is called 'vocosentrisim' which is Chion's term for sound track's prioritization. In every audio-mix, the presence of a human voice instantly sets up a hierarchy of perception. In any given sound environment you hear human voices which they capture and focus attention before any other sound. *Hayat Var*, is not vococentric in terms of Chion's explanation, since the soundtracks of the film are dominated and arranged around sound effects and the music rather than human voice. Another feature creating the sound universe of a film ontologically,

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97 Erdem,Reha. (2010 April, 11). *Kosmos Kahramanım,onu bulsam peşinden giderdim*. (T.Tekerel, interviewer). Taraf

98 Chion,Michel. (1994). *Audio-Vision*. Columbia Univercity Press. Columbia. Page: 6.

dialogue is used for enhancing dramatic effect, instead of conveying information. Reha Erdem does not use too much dialogue to convey a message; he is not interested in conveying any message as well. For example the opening sequence of sounds in '*Hayat Var*' lasts five minutes until the actual hearing of a 'single word' from a character. In this manner, it is easily said that Reha Erdem is much more interested to convey a specific mental status, an emotional being of a human in that circumstances that Hayat lives in. The characters in the film barely talk, establish a sentence. When they do, they repeat the words they just say instead of 'conveying any information'. Kamile's constantly repeating the same words while caressing Hayat, the teacher uses the same sentences when she takes Hayat to school principal. Instead of informative dialogues, there are just repetitive human sounds in *Hayat Var*.

3.2.2 Diegetic – Non Diegetic Sound Effects

In the sound design stage in cinema, there are two significant concepts called diegetic and non-diegetic sound. Diegetic sound is any sound presented as originated from a source within the film's world: voices of the characters, a sound made by any objects and music represented as coming from instruments in the story space. The source is visible on the screen, but diegetic sound can be off screen, depending on whatever its source is within the frame or outside the frame.

Hayat Var's opening scene starts with cargo hood's sound on black screen. As mentioned in previous chapters, he uses soundscape sounds for portraying the general character of the surrounding. Moreover, he wants to create a perilous and arcane location from Bosporus where unexpected things and unknown dangers may suddenly emerge. This is signified by cargo liners pipes which are sometimes

heard either too closely or from far away. The cargo liners pipes give the rhythm of the film and establishes spatiotemporal of the diegesis since the sounds density and texture with tone quality defines the temporality. For example, regular pulses such as mechanical tickling and the dripping water tend to set less temporal move. The sound used for cargo pipes in the film, can be considered a kind of the regular pulse because the pipes create a sound with a wave, highest to lowest. Additionally the density of the sound which is considered as basso decreases the rhythm of the movie, while setting the location's qualities. The pipe's sound pitches play a role to distinct the filmic location.

One of the most eloquent feature of thes is 'sound perspective' which is used to create a more realistic sense when events take place or something comes closer or moves away by positioning the sound in space, yielding its volume and timbre. Sound perspective creates a sense of spatial distance and location correspondent to visual depth and volume. Cargo liner's hoot sounded like going of somewhere in the distance in the dark and the impression is given by using the sound perspective feature. The sound of cargo liner's hoot heard in the beginning is also very intense and noticeable because of its loudness which gives a feeling that cargo liner is very close and they can be visible on the big white screen by the audience. *Hayat Va*r's sound design is heavily based on diegetic sound. Even though Hayat's murmurs are present in the film's universe, it is like as if no one can hear them except Hayat and the audience. The murmurs accompany her moods, points out the emotional status of her. In accordance with the status of the protagonist they fluctuate. It is possible to read these murmurs as the sign of Hayat's mood swings that cannot be read from her mimics.

Hayat's murmurs are diegetic in the film universe but not in terms of the audience perspective. There is very unique sample of non-diegetic sound use in

the scene where the molester shop owner rapes Hayat. The rape and its cruelty is not visually presented but made understood by filmic language; the camera reaches to Hayat when she is lying on grass and cuts to a to the long shot. Her shoes are all over the place; her bag is on the ground. Hayat's visual is accompanied by non-diegetic sounds of ambulance sirens and sound of storm; but in the image track there is not any image showing the rain. Hayat's rape is not explicit but the audience knows that Hayat has been raped by the owner of the shop while the camera moves, Hayat's image and the sound of ambulance sirens are brought together. The sounds of ambulance and the sound of storm implied that she is raped.

Hayat Var's 'soundtrack' acts just like a leading character during the whole film. *Hayat Var's* sound design takes on an organic life of its own. It means that the images and sounds ties up with flexible process, variation and growth born out of the narrative situation itself and feelings inspired. In order to tie up sound and image, sound bridge is the most common transition tool used in continuity editing style that stresses the connection of two scenes with the ambiance and mood which happen to be still the same.

Chion (Chion, 1994)[99] explains this concept by "unification" that is described as the flow of images' connection in order to establish the atmosphere. Unification creates a logical flow by binding the image breaks through the sound laps, which Reha Erdem, has used in the whole film. The cargo liner's hoots, which we hear at the opening sequence of the film, continue in the next shot and others along with repetitive sound effects such as shattered glass, sirens, jet engines to develop an internal logic of the audiovisual flow and the sound bridges used in an expertly manner. All the above creates an impression of the sound in the film as a

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99 Chion,Michel. (1994). *Audio-Vision*. Columbia Univercity Press. Columbia. Page: 47-48.

living being. Grandfather's disturbing coughs, deep breathes, cargo ships' hoots, boat motors, jet planes, police sirens, owls and turkey sounds, glass rattles, sharp flapping of a bird, cheering of Fenerbahçe fans and bubbly 'arabesk' music with pathetic and tearful lyrics provide continuity for the whole story while supporting the film's dark and desolate atmosphere. While insistently repeating, mostly synchronized sound effects feeding the uncanny, restless, open-to-danger, fragile and blasé structure of *Hayat Var*, it also gives the third dimension impact with the sound effects that get closer or recede according to the visual's proximity to the object. The sounds of footsteps of Hayat fade away accordingly when she walks out of a room. When Hayat is chasing turkeys in the meadow, the turkey's sound increases and it gets closer to the audience. There also are times when the sound perspective is not used throughout the film. The sounds of Istanbul neither decrease nor increase; they do not fade away even when the characters are talking, they are constantly present and it feels that Istanbul is always with the audience. The sound of the invisible city sound creates uncanny feeling. Because as Szeliga says; 'humans are accustomed to hearing sounds from everywhere at any time which are not always discernible to eye. So that the ambiguity of sound lies in its potential omnipresence and our knowing always what the source of the sound is. The real uncertainty of sound is felt most profoundly when unknown or unexpected sound activity is heard in familiar settings, or when familiar sounds behave in an unfamiliar way (Szeliga, 2014).[100]

The second important example regarding non-diegetic sound practice according to me is old Yeşilçam film's sound heard from the TV's of Hayat. Hayat likes watching television a lot, like Kamile who is Hayat's only friend does. In Hayat and Kamile's always-open television, we hear dubbed and broad voices of the characters of the Yeşilçam's optimistic characters. The voices which are heard

100 Szeliga,Rob. (2014, December 1). *Booms, Bells, and Distant Voices*. http://www.rszoniq.com/booms-bells-distant-voices-text/

non-diegetically herald a naïve world that was long gone. These sounds represent a completely opposite world of Hayat's reality and remind us of purity and naivety which we know that Hayat as well as the other characters had to leave behind and draws a 'sharp contrast'.

3.2.3 Music

Fig. 3 Hayat Var, Last Scene, edited from the movie

On the contrary of the dark tone of the story with the unlikable characters such as selfish grandfather, stone-hearted mother and so on as long as a gloomy background of İstanbul, Erdem prefers to use vivid and bright cinematography throughout the film along with 'arabesk' music. About his choices of the music he says, '*music should create a new spark. Otherwise it will not work. There is background music in American films all the time. Then you notice that film is continuing with music. For me, however, music is what is inside of soundtrack*" (Fırat, 2009).[101] Music occasionally used as a means of communication. When Hayat and the young boy

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101 Yücel, Fırat. (2009).*Aşk ve İsyan*. Çitlembik Yayınları. Ankara.Page:167

are sitting on a wall, he sings an 'arabesk' song and we hear this song in Hayat's murmurs later on-, which are sometimes understood or lost meaning. Music is used especially to emphasize the opposite status of the image. In music, the term counterpoint represents two different melodies merging in harmonic structure; however, this meaning of the term has altered in cinema. Counterpoint represents a stand where the contrast between visual and sound is used to create metaphorical meanings; in that case, sound and image fall into different sensory categorizes. This contrast between sound and visual is called audio-visual counterpoint, a term borrowed from music. One of the salient examples of the audio –visual counterpoint sound practice in the film is in the amusement park scene. There the 'arabesk' song – Dert Bende (Mine Koşan) - that is used in the entertainment park - is the most moving scene of the film - coupled with vivid colorful images of the entertainment park, constantly moving Ferris wheel. The music is playful and rhythmic but not the lyrics. The 'arabesk' song emphasizes the restlessness on Hayat's face with all its nakedness even though it may seem like a cheerful moment. So the contrast between the visual and the sound makes the feeling of restlessness explicit. The music heard from the record shop while Hayat is strolling around by herself; in the dancing scene when solemn and grave looking boys in the choir are singing an 'arabesk' song - Aklım Takıldı, (Orhan Gencebay)- that is in contrast with their clothes with floral motifs are other examples for both non-diegetic sound practice and counterpoint sound design.

CHAPTER 4

KOSMOS / COSMOS: SOUND OF MIRACLE

 Film Tag: Kosmos / Cosmos

	İnfo		Cast
Duration	:122′	Sermet Yeşil	:Battal /Kosmos
Year of Production	:2010	Türkü Turan	:Neptün
Produced by	:Atlantik film		
Directed by	:Reha Erdem		
Written by	:Reha Erdem		
Sound Design	:Reha Erdem		
Cinematography	:Florent Henry		

4.1 Synopsis

Kosmos, is a man of mysterious origins, who suddenly appears as a black dot in the vast snows cape surrounding an isolated border city. He looks like he is terrified. He's running, though from what we do not know. The valley ahead holds a large town, modern in convenience but ancient in design. He screams like an animal expressing for his emotions in all time. As soon as he enters the town he hides a bundle of money under a rock near the river. Then he is distracted by screams of a girl. Young girl's brother has fallen to the river. Battal, the stranger, risking his own life, without hesitation jumps into the river and pulls the child out of the water. The boy looks like almost dead, he holds him tight in his arms and he takes breath again. After the boy catches his breath, Battal lays down to have some rest or ease his pain which he sucks through his inside. The boy's elder sister, Neptune, shocked by the accident, when she sees Battal rescued her brother; she thinks he has some miracle powers. Battal giving her the name of Neptune introduces himself as Kosmos. He is very much attracted by Neptune's beauty. He seems he encounters one of the sacred souls of his own clan. Yahya who is the young boy's father is very grateful to him. He finds Battal the café shop and he arranges a place for him to stay. Although Yahya has some issues with him since he realizes his affection to his daughter, he is the one who believes that he is sacred and miracle worker like the folks in the town. Eventually he and his daughter help him. Although Kosmos is offered a job, he does not show any interest for working. He carries a bunch of money in his pocket all the time. Kosmos, gets attention of town folks by coming out with gnomic pronouncements with enough conviction to maintain folk's curiosity. They are fascinated about his weird words and his childish behaviors along with his screams. They think Kosmos is a kind of a prophet, or a psychopath or maybe a dervish. Since he acts like a child, he tries to get together with the children of town but he is not accepted among them. He communicates in inarticulate noises/bird like screams and has a strange diet- only

eats sugar lumps and drinks tea-. The animals feel his agony and accompany him with screams. He climbs up the trees, runs in the streets. He continuously destructs by something which nobody can see. He follows and watches the people and murmurs his aphorisms. In addition to his weird behaviors, he has ability to heal people and he does not want any reward in return. He has his own ways while curing people like he holds people and shakes or sucks the part of the body where the illnesses are. After each session, he splits the illnesses with coughing. Also he tries to help troubled people. He gives money to a man who killed his father with a poison since he finds out a relationship between his wife and his bedridden father. He buys drugs for the commander's sister. He gives relief to Yahya, who is suffering from his job, slaughtering of animals. One day an old woman asks his help for her grandson who cannot talk. The people of the town do not know what to make of Kosmos. Some of them laugh at him and some of them think that he is a kind of saint. Battal, is very frank in declaring his wishes. He says he wants 'love'. He likes to show his desire to women. Neptune, the teacher, the disable relative of commander gets his attention. Soon Kosmos and Neptune, the boy's elder sister of the rescued boy, grows a relationship in the most bizarre of ways: imitating the screech of birds in trees and on rooftops. His desire is not limited with only one female Kosmos heals the teacher's headache and they have an affair which Kosmos finds this relationship very normal. According to him, the desires of body are also desires of mind and they should not be refused but rather accepted. He says *'there is no good or bad, or evil'. Human being is just like the animals or animals are just like us.'*

When Kosmos and Neptune flirt, their harmless lovemaking takes the form of wild bird calls that sing out to each other at full throttle. There's also a kind of animal theme - related to one of Kosmos's many oracular pronouncements about humans really being animals - that regularly reappears in the form of close-ups of

the eyes of animals that are about to be slaughtered. Moreover, there's a great deal of frantic running in the film and much more. While Kosmos is helping the people, he also prepares for revealing their tragedies but not willingly asking for it. After the treatment, the teacher feels well and gets rid of her painful headaches for a short while; at the end she killed herself since she could not take having a relationship with Kosmos. He requested help from a mute boy's grandmother. The boy is disturbed by his existence because he stole Kosmos's money. The boy follows him at night and they see a strange missile from outer space landing into the middle of the fields. This is the sign for the boy to start speaking again. But the boy gets sick, probably from the radiation- and he dies. This is breaking point of the village's turn against him. From that moment Kosmos develops a bad reputation because when he arrived, sudden robberies among the towns' smaller stores popped up. He is assumed as the one responsible for all incidents. At the end, he is forced to leave the town. He runs through the hills, heading to nowhere and weeping like he did in the beginning.

4.1.1 Kosmos, Love, Miracle and Bestiality

Everything occurs in the same way to all. This is an evil in all that is done under the sun: that one thing happen to all. Battal in Kosmos

Fig. 4 Kosmos, Becoming Bestiality, edited from the film

Erdem's cinematography takes very special part in Turkish auteur cinema. As he often indicates in the interviews conducted with him; his films are telling a story of the same themes such as; the subtle anger to a domineering father who is suffering from a lack of love, to become an adult or stay a child by rising against the patriarchal order, human conditions, the conditions of being male or female, individualism, sociopolitical effects on living as a human in society and so on. He uses the cinema as a kind of a window opening into another space and subjectivity. According to Hardie, cinema is also a mirror in which one sees the self-projected, in minute and unflinching detail (Hardie, 2011).[102]

So Erdem's mirror reflects the fear of the individual, their life experiences obtained consciously or unconsciously and their acts based on the experiences. Erdem's films are a kind of journey occurring in the audience's mind but it is not a safe one. The viewer tries to catch the meaning of the film, however impressions could be so volatile that only some vague feelings stay like a residue as in *Kosmos / Cosmos* (2010). *Kosmos* is not an easy film to digest; it is one of the most fascinating and eccentric films of Reha Erdem. He tells a vague story with some images and sounds including a weird protagonist. *Kosmos* is fed from the same veins of '*Beş Vakit' and 'Hayat Var'*, but in a different point of view. '*Beş Vakit'* is a rite of a passage story being told straight forward. The teenagers were witnesses of deep life concepts like death, indisputable authority of the 'father' and patriarchal principles of strong family ties in a small village. However, this time Erdem turns his camera to a border town Kars and uses the same themes of '*Beş Vakit'*, by telling a story of a miracle worker, who looks like grown up but mentally is still a

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102 Hardie, Amy. (2011). Symbolic Cinema and the Audience. *Journal of Audience and Reception Studies*. Vol. 9, No.1.

child. He is a victim of authority and patriarchal principles driven by strong traditional practices which were inherited from elderly people. This is why the old folks of the town do not want to accept change. According to him the film is ambiguous because of the protagonist's ambiguity. Kosmos as a character is the twisted figure which we cannot understand whether he is a real person or not (Erdem, Personal Communication, April 17, 2010).[103]

The film is a mixture of fiction and reality. Erdem uses cinematic language, like sound design, cinematography in order to create fiction like reality or vice versa as he did in '*Hayat Var*'. First of all the cast does not fit into the stereotype of countryside. In the same way the plate numbers of the cars in the film are from different cities. Costumes indicate that the story takes place in the 90s, but currency used in the film is from the new millennium. On the other side of the border, where we expect Armenia to be, there is nothing related to Armenia. More importantly, the relations of fictional space do not have the same mechanism with the ordinary experience of the space. The sense of space is shaped sometimes by the animals, sometimes by folk or soldiers and sometimes by Kosmos. (Bakıcı, 2010).[104]

Reha Erdem has put the theme of the conflict between society and the individual in a context of cosmic lyricism, by giving a dual name to the hero. The protagonist's spiritual name also becomes the film's name. Consequently, the name of the film creates many expectations when heard. The term 'cosmos' is explained as the complex and orderly system and the opposite of chaos. According to the philosopher Pythagoras, the 'cosmos' means the order of the universe.

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103 Aşar,Ceyda. (2010). *Kosmos bence bir süper kahraman*. http://www.radikal.com.tr/hayat/kosmos-bence-bir-super-kahraman-991725/

104 Bakır, Onur. (2010). *Bodering Kosmos .Love, Animality and Bestiality of Humans*. Global Cinema: www.globalcinema.eu

In the same way, Battal, the second name of the protagonist, means large, clumsy and null as well as brave and hero. Battal becomes Kosmos when he meets with Yahya's daughter. He firstly brings order then chaos to the town. Erdem defines the border town as a kind of threat. (Erdem, Jin'den sonra konuşmak zorunda kaldım, personal communication, January 31, 2014)[105].

From that perspective, Kars is presented as an apocalyptic place, ruled by military, covered by snow, filled with disease, fatalism and death (reflected in the recurring scenes in the slaughterhouse). Another clue for the town is explained by Bakıcı. According to Onur Bakır (Bakır, 2010)[106], the audience is first confronted with the xenophobic citizens, who are satisfied with the established order of the town and the outcome of the place's nature. The historical aspects make Kars the space of historical significance. Due to the nature of the places in a border city, xenophobia is reinforced. Erdem says when he sees Kars, he is impressed by the ruins and in his mind the ruins evoke the idea of war. By choosing Kars Erdem also benefits from the architecture of Kars in winter which is covered by snow. He defines Kars as a hauntingly beautiful city (Şensöz, 2011).[107]

One day, Kosmos comes to the town where Erdem depicts him as a free spirit kind of fallen angel from the sky into a border town which is full of border conflicts. From the entrance of Kosmos to his escape, the film moves within the struggles of the opposites like animal, human, nature, city, life, death and the film senses of the human and animal existence which Erdem questioned (Bakır, 2010).[108]

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105 Erdem, Reha (2014, Ocak 31). *Jin'den sonra konuşmak zorunda kaldım*. (Çalışkan, Pınar, Interviewer) http://bianet.org/bianet/siyaset/153167-reha-erdem-jin-den-sonra-konusmak-zorunda-kaldim

106 Bakır, Onur. (2010). *Bodering Kosmos .Love, Animality and Bestiality of Humans*. Global Cinema: www.globalcinema.eu

107 Şensöz, Ali Deniz. (2011). *From 'Beş Vakit' to 'Kosmos'*. International Cinephile Society. www.icpfilm.org

108 Bakır, Onur. (2010). *Bordering Kosmos .Love, Animality and Bestiality of Humans*. Global Cinema: www.globalcinema.eu

Kosmos, never fits in his current surroundings where Erdem flags up a whole array of more worldly concerns like; the soldiers' booming 'off-screen' artillery fire signals, the rival political activists trying to whip up support for and against the opening border; even the four local brothers from different mothers locked in conflict over their inheritance as also commented by Johnston (Johnston, 2012).[109]

Apparently Kosmos/Battal is a very mysterious stranger in the town folks' point of view. When he arrives to town, he gets accepted but soon rejected by the folks when he starts to change people's lives. The rejection stems from Kosmos' simple mindedness and innocence in search of   love. He is a very remarkable figure with his personality that is creating conflict with the order. Battal lives in his naïve life as if he is coming from another world. Trevor Johnston says: Sermet Yeşil's, brilliantly attuned performance absolutely nails his character's sheer otherworldliness conveying through movement and vocalization his animal and spiritual aspects (Johnston, 2013).[110]

When he comes from nowhere, he confronts the people who do not want to welcome a stranger, since they are satisfied with the established order of the town. Whereas there is chaos, decay and corruption in the town, order should construct peace. Even the men folk demand order, how they live in chaos is represented with the sounds of war coming from the other side. In spite of the local desire for order, some folks ask for opening the borders to escalate the trading but the old people of the town want to protect the order that is community. They are shut to the outside world. Even when the thefts started and rumors are spread out, the frequenters of the coffeehouse keep repeating 'such things do not happen in our town'. However the people in the town live amidst a chaos, sipping their teas all

109 Johnston, Trevor.(2013). Film of the Month. *Sight & Sound*. Page: 53

110 Johnston, Trevor.(2013). *Film of the Month*. *Sight & Sound*. Page: 53

day in that ghostly coffeehouse as if the military exercise and gun shots heard are somewhere 'out there'. They are marooned in the town but they make it seem as if this is their own choice. (Fikretoğlu, 2015). Every general rule demands a regular, everyday frame of life to which it can be factually applied.

Belonging to a group and identification is regarded in accordance with social relations established based on social circumstances. Identification and othering which means the perception of not belonging, of being different in some way, aims to order and organize the social world to make it comprehensible. Besides the people who live in the boundaries have also symbolic traits. Mainly they limit sovereignty by force or by threat of force. Therefore the power feels itself the existence of the military forces which presents the high level order sign.

The identity, especially national one is constructed in a process of maintenance on the basis of subjective experience of difference. In addition to identity construction, individual in the society shares the common attributes. The members have developed a sense of belonging to a distinctive group. As a result, imagining oneself a member of a community means perceiving a significant difference between oneself and other across the border (Sarıaslan, 2010).[111] Yet the other, the foreigner, the people who live in the other side of the borders easily becomes a threat for the community sharing the same emotional, moral or social basis. For this reason Erdem says 'the border itself is a threat'. Therefore Kosmos's arrival to the town, the falling of satellite, the political activists trying to whip up, the exiled teacher, the four brothers who lost their fathers, the military and so on are the threats for the community in the town.

The rhythm of the film despite the simple story is provided with oppositions of the groups, characters- mainly Kosmos and the others- and so on.

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[111] Sarıaslan, K. Zeynep. (2010, September). *Pamuk's Kars and Its Others* .Page: 18.

Against the elderly people of the town, there is a bunch of people who debate for the opening of the border. They make campaigns and try to collect followers for their activity. However, their rebellions' sounds are repressed with the sound of the war. Old folks of the town stare at the struggle for the debates on the opening border gate with no reaction. They are happy and satisfied with the current status quo.

As we said, Kosmos is not perceived as a threat for the folks in the beginning. He is thanked for bringing a drowned child back from the dead and welcomed by the boy's father who works at the slaughter house. When Battal speaks with religious discourse on mortality and vanity, he definitely takes the attention of men. Immediately he is perceived as miracle worker when he heals the mute boy, teacher, tailor, but later when Battal starts to make mistakes and he is not successful anymore, the society who embraced him before rejects him. They start to ask questions about him or to him. The primal one is asked by the owner of the café shop where Battal stays. The owner rudely asks him: *'who* are you man? / ('*kimsin lan sen?'*)

Actually Kosmos is Erdem's utopian vision of a human being, he is an unwilling rebel who makes a stand for the legitimacy of the individual's particular ways in any given societal and cultural fabric says Fikretoğlu (Fikretoğlu, 2015).[112]

Depending on his nature, Kosmos conflicts with all the institutions of the established order. He has freed himself up from daily discourses. For Kosmos, the desires of the bodies are the desires of the souls. Battal is given work at the coffee house to deserve his tea which is his regular diet. But he does not want to work. Instead he steals money from the bakery or the pharmacy just to pay his tea and

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112 Fikretoğlu, Burcu. (2015).www.academia.edu;

https://www.academia.edu/757707/*Out_of_all_Camps_J._M._Coetzees_Life_and_Times_of_Michael_K._and_Reha_Erdems_Kosmos*

sugar. He buys pills for the addict sister of the commander. Battal, offers an example of just how life could be away from or defying what is understood as the socially consigned life:

'If the human beings were or had to be this or that substance, this or that destiny, no ethical experience would be possible…This does not mean however, that humans are not, and do not have to be, something, that they are simply consigned to nothingness and therefore can freely decide whether to be or not be, to adopt or not to adopt this or that destiny. There is in effect something that humans are and have to be, but this is not an essence nor properly a thing: *It is the simple fact of one's own existence as possibility or potentiality…*' (Fikretoğlu, 2015).[113]

As it is explained earlier, throughout the film we see decay and corruption in the images, which are supposed to praise peace created by the order. The inhabitants, who demand order, live in between the booming of chaos: the bombs, patricides, fraternal fighting, and cannibalism between animals, desolated administration building, and functionless soldiers.

In spite of the local desire for order, Erdem continuously shows us the opposites of desolateness and corruption (Bakır, 2010).[114] The commander says: 'We are here to worry about the Flag but you are worrying about the Father' / ('*biz burada 'bayrak' derdindeyiz, siz 'baba'*). The dialogue between commander and the peasants, mainly with four brothers who lost their fathers and they believe that he has been poisoned by their younger step brother, shows the conflict between archaic traditions represented with the father and power of modern life represented by an identity of commander. Another desolated image on the screen is the teacher.

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113 The italic paragraph is taken from an article by B. Fikretoğlu : Agamben, Giorgio, 1993. The Coming Community, University of Minnesota Press. Section. Page: XI.

114 Bakır, Onur. (2010). *Bordering Kosmos .Love, Animality and Bestiality of Humans*. Global Cinema: www.globalcinema.eu

In Erdem's three films there is a 'teacher' who represents authority. In '*Hayat Var*', the teacher does not help students to learn just dictates. In *Kosmos*, we also see a teacher sent to exile to the town. She is nervous and pessimistic and suffers from painful headaches. Battal heals her by touching her body with love, affection and faith. She cannot resist Battal. But later, she feels very sorry to have a sexual relationship with him. She thinks she is seduced by him. However for Kosmos, the desires of the bodies are the desires of the souls. Battal tries to give relief to her and says: 'Isn't desire of our bodies the desire of our souls at the same time'. The teacher rejects his words and says 'that's an animal what you say. What makes a human different from an animal then?' Kosmos replied 'nothing'.

He wisely reveals himself to the others but they cannot hear or do not want to hear, or hear but cannot understand. She cannot leave the town until the day she jumps off one of the abandoned building. Is it from the regret to have a relationship with Battal or from her migraine, we do not know. Kosmos feels/understands animals which also take part in the diegesis, to pin down Battal's bestial nature and show the same existence pain suffered by human. According to him, there is no difference between animals and humans. Every being including human suffers from the same conditions. In one of the scene from film Kosmos, the slaughterer of the town is asked by his daughter, Neptune: 'Do they know they are going to die?' The slaughterer answers the questions without hesitating: 'Of course they do. This place is the release for them' (Fikretoğlu, 2015).[115] Accordingly they just wait to die without knowing why they lived.

The lack of the bond between human and animals, even though they share the same world, is clearly presented in Kosmos. It seems that both are alienated from their own emotions. Animals and humans surrender their fate or escape from

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115 Fikretoğlu, Burcu. (2015).www.academia.edu;

https://www.academia.edu/757707/*Out_of_all_Camps_J._M._Coetzees_Life_and_Times_of_Michael_K._and_Reha_Erdems_Kosmos*

an empty life to no avail. According to Battal, the humans are equally trapped in a forsaken place with no thoughts of leaving like the animals in the slaughter house. The cutting of the animal's eyes, legs, and the vision of the cows in the slaughter house together with the animal roars heard out of the frame suggest the feeling of entrapment and suffering as well as the mysterious empathy with the free spirited protagonist says Johnston (Johnston, 2013).[116] Throughout the film animals become closer to humans, and Kosmos becomes closer to the animals. In various scenes in the film, Kosmos transforms his body to animal body and communicates using animal language, such as screams or birds' singing. The animals shown while dying, flying, running, groaning are used to show that there also another type of life form in nature, intentionally ignored by humans. Therefore animals are used to underlie the fact that human and animals are the same. For example, a goose running by tottering shifts the image to the disabled sister of the commander, allowing the audience to make a combination between the weaknesses of the animals and humans. The cattle in the slaughter house moans with an agony exactly like Battal when in a danger.

Battal is a very simple minded man and clearly wherever he comes, he does not fit in with the current surroundings. The audience is told nothing about his past or his future. Battal is asked by the men folks of the town: 'You do not eat anything, you do not ask for anything, but what is it that you want?' he replies, to the amusement of everyone, 'Love is what I want'. His nativity does not create an impact on the people's mind. As we mentioned earlier, Battal is different. The hints about his miraculous nature are given starting from the opening scene. Through his characterization, his spiritual nature and otherworldliness/bestial nature are clearly presented by his way of speaking, his way of diet habits; - *eating sugar lumps*- the ability of feeling animal's emotions and healing the sick folks. All of

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116 Johnston, Trevor.(2013). Film of the Month. *Sight & Sound*. Page: 53

these evoke the idea of Battal's miracles. Another trait of his otherness is conveyed to the audience through the diegesis; Battal realizes miracles; resuscitates a half-drowned boy, heals migraine crisis of a teacher and tailor's asthma, unlocks the tongue of a boy who is not able to speak. As mentioned earlier, *Kosmos* is a film about an extraordinary character who symbolizes the unity of the universe. He represents pure and unspoiled human nature by means of technological development, culture, social life's burden and the general order of power. Yet Battal insists on putting no boundaries between rich and poor, man and the beats.

When he speaks against the slavery like work conditions, the people at the coffee house mock him and show a kind of contempt. Still their initial rejection evolves to a silent admittance of their failure to be any better than the captives of the vanity of labor. For them Battal is a foreigner from a world his moral liberty irritates others. (Fikretoğlu, 2015).[117]

4.1.2 The Sound of the Spirit

The feeling of otherworldliness is evoked as the director explores the crisis of faith and search for spirituality in contemporary life. Along with depicting characters in different spatio-temporal registers, the sound helps to express the theme in other ways. The use of sound in Erdem's films makes the images of the films "visible" and they function as a part of mise-en-scene. In *Kosmos*, he designs the sound for breaking the reality and creating a surreal back ground for his story of the super hero and to pinpoint Battal's bestial nature or the animal transformation of the other characters. Thus the clever use of diegetic and non-

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117 Fikretoğlu, Burcu. (2015).www.academia.edu;

https://www.academia.edu/757707/*Out_of_all_Camps_J._M._Coetzees_Life_and_Times_of_Michael_K._and_Reha_Erdems_Kosmos*

diegetic sound and erroneous[118] animal cries creates a confounding cacophony of noise, culminating in an unsettling, yet strangely beguiling atmosphere of ambiguity says Patrick Gamble (Gamble, 2010).[119]

Kosmos's sound track obviously is the part of the mise-en-scene and fit his unrealistic film. *Kosmos*, tells the story of a man who has special healing powers. As previously discussed, he is perceived as the immortal person believed to come in time of need. He speaks like he is reading something from a holy book. When he realizes miracles, he becomes a miracle worker in the town. In time, he becomes a persona non grata, because his miracles do not work at the end. Accordingly, the teacher who is healed by him kills herself. The mute boy speaks but he gets sick after they go to see the satellite that falls down and burns. When he sees that his miracles are not useful anymore, he escapes from the town by running and weeping as he arrived earlier.

Erdem rejects verisimilitude in his narration. His preference in story telling does not let the audience's minds associate any reality. Along with his fragmented editing style, he mainly achieves his artistic style by means of the sound design since the sound has the ability to fill in the gaps in the audience's perception of the images. The sound becomes the main element of his film especially for setting time and space. Erdem's sound provokes the audience's sense of space and time and escalates the dramatic power of the images.

Kosmos's first scene starts with the fade out to the wide angle shot of the vast snow scape's with the establishing sound of the snow storm. The establishing sound of the snow storm creates the expectation for the audience for the upcoming scene. After a while a running man's legs are seen on the screen. The image is

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118 The animal cries in Cosmos is not faithful to the source truly. As an example the animals in the slaughter house just screams, however we do not know they scream because of they will die soon.

119 Gamble, Patrick. (2010). *Film Review Cosmos*. Cine Vue. www.cine-vue.com

being accompanied by the sound of weeping and panting. The sound is diegetic and rendered with the image because we hear it very loudly and clearly. The rendered sound of weeps and panting tells us about the hero's mood because the sound explains the image on the screen.

The first plan fades to black with the high pitched and rhythmic sounds of the protagonist's breaths. This is the first scene in which we hear Battal's voice and we will continue to hear him throughout the film, especially during performing his miracles by means of rhythmic high pitched screams and/or panting.

Accordingly sound perception and visual perception have their own average pace by nature. Basically the ear analyses, processes and synthesizes faster than eye. For Chion, 'sound, has the ability to fill in the gaps in the audience's perception of the images' (Chion, 1994).[120] The viewer waits to see the owner of the screams. When they hear the sound, they immediately visualize the owner, as a beats or a kind of animal or a kind of lunatic until they see Battal on the screen.

Kosmos' screams started from the beginning, they are the vocalization of Battal's animal and spiritual nature finding their echoes in Neptune's shouts. Neptune is the only one who sees the real nature of him. Their high pitched screams and their animal like sounds communication have the privilege over the images where they are shown together on the scene. This is one of the evidence of the sonocentric structure of the story telling as it is claimed in this study.

After the introduction of Battal and his nature and mood, the trapped people of the small town and the desperate animals are introduced. The film music, selected by Erdem, also emphasizes the sad yet somehow disturbing tone of the film. When the music volume is increased, the groaning of the animals is hardly hearable. The cutting of eye of the animal together with the 'sound motif'

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120 Chion,Michel. (1947). *Audio-Vision*. Columbia Univercity Press. Columbia. Page: 8.

which means sound effects of the film score and groaning sound effect help the thematic development through which Erdem makes the familiar town of Kars unfamiliar and surreal. The music and the animal's sound with the cuts from the moon to the animal's eyes are very good examples of audiovisual counter point. According to Chion, the opposition between sound and image influences our reading and it reduces the audio and visual elements to abstractions at the expense of their multiple concrete particularities. The music plays the role of sound bridge for the continued scene and the close ups of the animal's eye being cut to a clock tower whose hour and minutes hands are barely moving. The tickling of the hands is not heard by the ears but with the mind. The timelessness is presented in the film by the repetitive clock tower images always showing the same hour at different points of time. The presentation of the space and time with sound design creates special spatiotemporal conditions, shapes the perception of reality and supports Erdem's magical poetic narration which is not driven by the narration itself. The azan sound plays an important role in Erdem's films, especially in '*Beş Vakit*', the time is divided to five parts determined by the azan which defines the durations. Erdem says: Hearing the azan suddenly in between daily life's routine which creates blasé attitude for people is very amazing and very precious. This is a very significant call in a null world. The sound of church bells work same but I have grown with the sound of azan (Erdem, Personal Communication, April 11, 2010).[121]

The town folks look for Kosmos at night; meanwhile Kosmos takes shelter in a mosque and sleeps in there. The evening azan is heard together with dog barks from a distance and creates a spatial perspective. Afterwards, it comes to front by reversing as it passes to the mosque scene. The azan sound bridges the

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[121] Erdem, Reha. (2010, April 11). *Kosmos: Takır tukur dünyada bir rüzgar sesi.* (T.Tekerek; interviewer) http://arsiv.taraf.com.tr/yazilar/tugba-tekerek/reha-erdem-kosmos-takir-tukur-dunyada-bir/10839/

scenes of looking for Kosmos near the river by the town folks and the scene of inside the mosque. The scene is accompanied by non-diegetic sound effects of the gun shots and bombing heard from a distance which are mixed with coughs of the tailor. It is clear that wherever Kosmos comes, he certainly does not fit in his current surroundings. Erdem flags up a whole array of more worldly concerns such as when the soldiers' booming off screen artillery fire signals of the military maneuvers going on nearby. The town is governed by soldiers, who reflect the absurdity of being stationed in this strange town (Johnston, 2013).[122]

The gunshots and bombing sounds are heard in the diegesis of the narrative throughout the film by framing the visuals seen on the screen, in other words the border town is in a state suspension and heavy presence of the military with the sound effects of distant gunfire frame the supposedly model community (Fikretoğlu, 2015).[123]

As it is done in *Kosmos*, Erdem has used the sound frame, in *Hayat Var*. In *Hayat Var*, non-diegetic sound of distant Istanbul, the real one frames the images, establishes a sound frame and gives us an impression of the threat coming from a big city. In *Kosmos* as well, the enduring sound of the distant sirens and bombs makes us think about a threat which is coming from the border. Additionally, contrary to the image of non diegetic, guns and bombs and sirens can be heard in the distance when the protagonist is left to a battle of interpersonal war. On the other hand, we see men folks very satisfied with their order and community in between bombing and gun shots' sound effects. Those men folks loll against their back to the archaic religious traditions as well as their identity which is constructed for living in a closed, sleepy and a border town.

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122 Johnston, Trevor.(2013). Film of the Month. *Sight & Sound*. Page: 53

123 Fikretoğlu, Burcu. (2015).www.academia.edu;
https://www.academia.edu/757707/*Out_of_all_Camps_J._M._Coetzees_Life_and_Times_of_Michael_K._and_Reha_Erdems_Kosmos*

However, for local people, they are closed to the outside worlds – off screen- sounds as if artillery booming and gun shots heard somewhere 'out there'. Erdem used the sound in order to define the place whether that be literal or exist in some kind of parallel reality. He allows sound to develop and build the space, and make the viewer aware of the space occurring aurally, that is the viewer is given a very strong aural sense of the space where the war occurs.

By means of sound design, the director creates two spaces in the diegesis. One space is visible; on the other hand the other one is represented with non-diegetic sounds in the diegesis of the film. The latter is perceived as real as much as the visible town. Due to the sound feature as explained defining the space and time, the images of the war also are revived in the viewer's mind.

The non-diegetic sound is the artillery booming and gunshot sounds. Gunshots and booming sounds extend the space beyond the borders of the visual field and also within the visual field surrounding the characters. The military continuously beats something-somewhere violently although the rural area is silent. The rural landscape is quite; even the hi-fi which discrete sound can be heard clearly because of the low ambient noise level. But the sound of war suppresses the other noises because the battle sound itself is acoustic. Accordingly, in the film, the heavy presence of military is felt by the distant gunfire sound all the time and the echoes of explosions and gun shots make an original and omnipresent sound landscape.

A very unique example from the movie is when the four brothers are taken to the commander's room. Their words are lost in the sounds of electronic radio waves as a symbol of not getting along with each other. Erdem wants us to hear the oppressed one's sounds, for that reason, the high pitched sounds of animals, mourns are always heard in between the bombing sound. Synchresis, creates

mental fusion between a sound and a visual exactly at the same time. Erdem used synchresis while designing the sound of talkies and radio waves to establish alienation between the four brothers- representation of the town, tradition and military commander who represents the state power and authority. This time sound effects replaced the discourse and put order against the archaic traditions. The sounds are all non – diegetic, off screen and there is no fidelity in the sound effects, especially in talkies electronic sizzles such as messages from some alternative universe, emphasizing that *Kosmos* the film, has 'cosmic tale' similar to the atmosphere. The whizzes included unfamiliar words obviously produced by an electronic device. Erdem wants to take attention by using acoustic close ups to electronic whizzes sound effects with electronic waves images so the acoustic close ups create an otherworldliness effects with the image. Sound and image combinations and interrelations, as Erdem always uses, trigger the emotions and create a dramatic impact. Therefore the image of the waves accompanied with the electronic sound creates the ambiguity. The images of the wave and electronic sound give   the viewer a possibility to experience the feeling of the alienation, something beyond human understanding.

In line with the central theme of the film, Battal cries like animals, imitates bird even flirts with bird like calls. This could be read as pure representation of bestiality and while the story develops, the sound evolves and becomes very rich. The blending of animals' sounds and score creates a layer around the story. Thus, Erdem repeatedly cuts to cow's eyes facing their demise in the slaughter house; the limping woman's image cuts to a bunch of geese walking exactly in the same rhythm. The blending of the sound and images can be read as a connection to something experienced outside the human understanding. This impact is created by the sound's fidelity feature. When the slaughtered animal's image is combined with the painful groan's sound effects the audiovisual combination is established.

And via sound effect's fidelity Kosmos's agony is also revealed. The agony of the hero turns to a terrific hopelessness at the end of the movie.

The visual and sonic aesthetic of *Kosmos*, settled to maintain the otherworldliness, suggest a spiritual word, not only for the sound effects but with dialogues as well. Battal's words maintain the curiosity all the time since he is like reading something from a poetic book. The sentences of Battal, create dramatic and psychological impacts on the audiences as they did on the town folks. They help to convince them of Battal's miraculous nature since the diegesis mostly rely on. In Chion's terms; this kind of speech is known as 'theatrical speech'. Along with the dramatically and psychological impact, theatrical speech is also informative and affective. But it has no power over the course of the images, wholly intelligible, heard clearly word for word. Theatrical speech conditions not just the soundtrack but the film mise-en-scene the broadest sense (Chion, 1997).[124]

4.2 Kosmos' Soundtrack Features

4.2.1 Dialogue

The cinema is invented to represent human attention to the world in motion. It shows us bodies in shadow and light; it abandons and objects only to find it again. However, there is one element in cinema which remains constrained to perpetual clarity and stability and that is the dialogue says Chion. (Chion, 1994) Principally, a film that was "written for sound" would tell the story more-or-less through the point of view of one or more of the characters; have locations and sets

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[124] Chion, Michel. (1947). *Audio-Vision*. Columbia University Press. Columbia. Page: 171-172.

which encourage sound as a player; and avoid non-stop dialogue (Russel, 2008).[125] Erdem uses the dialogues very wisely in *Kosmos*, avoiding non-stop communication between the characters; instead he lets the sound of *Kosmos* take the main role. Along with the sound, Kosmos's dialogues support the film's narrative, since they are written in that manner. Chion, distinguishes the modes of the speeches by calling them 'textual, theatrical and emanation'. As it is shortly pointed out in a previous chapter, the dialogues in *Kosmos* can be categorized as 'theatrical speech'; since Kosmos's quasi-religious worlds are dramatic, informative and affective. According to Chion, textual speech makes the character's speech into central action. In Kosmos we exactly see the concept, character's speech becomes an action while Kosmos, speaks like a prophet or miracle worker. The viewer is exhorted while listening to his words and his senses are aroused, even the dialogues of Kosmos function not to make us identical with the protagonist. His words are about morality and vanity as seen below.

Everything can happen to everyone exactly in the same way. The good, the bad, the generous or the miser can experience the same thing. Even the good person or the guilty one...they are the same. The one who swears and that who is scared of swearing are similar to each other. They are the same.

The trouble in life is that everything happens to everyone in the same way. Besides, Man's heart is full of evil and his madness increases as life goes on, man eventually joins the dead. It is because while living there has always been hope for those alive. It is because a living dog is better than a dead lion. It is because those who are alive know that they will die. However, the dead cannot know anything. And for them there is no reward; because their memory has already been forgotten. There is evil instead of justice. Actually whatever happens to man can

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125 Russel, Dominique. (2008). *A Decidedly Polyphonic Cinema*. Jump Cut. A Review of Contemporary Cinema:
http://www.ejumpcut.org/archive/jc50.2008/LMartelAudio/text.html

also happen to animals. The experience is the same. How that on dies is the same way the other one will.

In *Kosmos* we also see the added value of the text, giving a privilege to the 'voice of Kosmos'. The dialogues of *Kosmos* enrich the character and make him more inhuman, so as it can be said that it really creates a definite impression. Additionally, the sounds of the war contain the images on the screen, by containing the visuals for example; The men folk of the town keep repeating 'such things do not happen in our town, the snow wash every evil things' but they are living in the middle of the artillery booming and gunshots sounds as if the war sounds are one of their routines. By listening to the sounds of the war, they can simply forecast the issues happening in their environment. In other words, Kosmos's words contain his image and the protagonist evolves. When Kosmos speaks, his voice/speech/sound is playing a privilege role against the sounds on the scene so it is vococentric and sets the scene even though the majority of the film is called sonocentric.

The blending of vococentric, sonocentric sound usage as per the scenes creates enigmatic and hypnotic quality that draws the viewer deeper into Kosmos's story. The film asks metaphoric questions about the story of a human being while focusing much on the human characteristics.

4.2.2 Diegetic –Non Diegetic Sound Effects

Kosmos confirms that Reha Erdem as a director has a mysterious vision, 'whose characters move beyond language'; says Trevor Johnston. (Johnston, 2012). From the opening shot, there is something strange and unsettling about Kosmos's sonic aesthetic. Kosmos is a very impressive film with its diegetic and non-diegetic

sound usage. Erdem pushes the limits of these notions in his films, because in some scenes the assumed diegetic sound becomes non-diegetic or intra-diegetic - which is assumed as diegetic but turns into a non-diegetic sound and vice versa- (Şensöz, 2011).[126]

Reha Erdem creates his own reality by playing the senses of time and space. In the film, the surreal world exists through heavily relying on the editing of the film's sound rhythm. The extra ordinary nature of Kosmos is also characterized with his scream sound. In *Kosmos* an ordinary day cycle is not followed throughout the film to create ambiguity in storytelling. Opposite characters come cross and their conditions are problematized, suddenly, we see a satellite falling from space and burning, animals continuously slaughtered or just running. All along the shown images, the soundtrack also helps to distort the reality, especially for space and time. For example, the electronic interference sounds which non-diegetic give an impression of coming messages from a distant galaxy, by extending the space and time. The sound of such resonance can be described as 'ethereal'.

Since the ability of the resonance sound has also a musical quality, it makes the scene out of time and out of boundaries. Szeliga says, 'uncertainty about reality inspires the imagination. Unidentifiable or unusual sound phenomenon raises questions, casts doubts and conjures up in the mind. As well as our individual corporeal experiences, these impressions are informed by associations and images found in myths' (Szeliga, 2014).[127]

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126 Şensöz, Ali Deniz. (2011). *From 'Beş Vakit' to 'Kosmos'*. International Cinephile Society. www.icpfilm.org

127 Szeliga,Rob. (2014, December 1*). Booms, Bells, and Distant Voices*. http://www.rszoniq.com/booms-bells-distant-voices-text/

As mentioned earlier, the animals are also trapped in a meaningless existence like border town's folks. According to the Yahya, Neptune's father, the slaughter house means release for them. Erdem closes up on the bodies and eyes of the cows in the laughter house with the sound of groans. Basically the slaughter house scenes are full of cows' groans; hence they are diegetic and sync. Before seeing their demises and carcasses we start to hear their sounds starting from the previous scene. The non-diegetic sound becomes diegetic- intra-diegetic- and takes the role of a sound bridge. The sound design of *Kosmos* creates enigmatic and hypnotic qualities which attract the viewer's impression and hold symbolic meaning.

In many interviews Erdem gave, He defines Battal as something shaman or miracle worker or holly person. He has power to heal people and while he is healing them, he enters a kind of a trance, and absorbs the evil by holding their body with screams, sounds and deep breaths. The evil – illness- goes into his body. Kosmos's peculiar, high pitched, diegetic, sync screams revealing his bestiality makes him understand the animal's agony and their pain. As cited from Deleuze in Sarıaslan's article (Sarıaslan, 2010); 'Humans can't communicate with an animal by acting like a human'.

4.2.3 Music

As confirmed by dozens published theoretical treatises and according to the words of film music composers, it is undeniable that the film score in its typical role serves to re-inforce alter and / or augment the emotional content of cinematic narrative. Music provides a cue for the audience concerning whether the narrative

is intended to be perceived as scary, romantic, funny disturbing, familiar or other-worldly. And the effect of the music is significantly enhanced by the level of ambiguity inherent in the visual scene. The more ambiguous the meaning of visual image, the more influence is exerted by film music in the process of interpreting the scene (Lipscomb, 2005).[128]

In *Kosmos*, the unique and diegetic sound design supports the town's surreal atmosphere, the visuals alternate between views of life, death, and eternity along with the visual images ambiguity. The music supports spatio-temporal element which is deceived in his cinematic story telling style as well as support the theme staying in between stages. As previously stated, the sound in Erdem's films is used to control the emotions. His music choices counteract clichés as in *Kosmos*. According to Stephen Deutsch 'emotive sound' encourages us to feel something what we are seeing (Deutsch, 2008).[129] By owning the term, we may say that emotive music practice helps the viewer read the narrative. If the music will be emotionally eloquent, the music tells what things actually signify. In that manner, the selection of the music in *Kosmos*, drives the feeling through the film's cosmic tale atmosphere. Additionally, by choosing nowadays music for the time which is not defined creates the conflict which establishes the spatio-temporal impact. The Silver MT Zion's – The Canadian band, anchored punk rock take on neo-classical and modern music tropes- music has been selected as the main score of the film. This definitely contributes to the creation of the town's surreal and haunted atmosphere while emphasizing Kosmos's cosmic nature. The diegetic music accompanies the visual images of the life in a border town also serves as an alienation factor in the film, especially used together with electronic whizzes so that the selected music on the soundtrack recall the messages from some distant

128 Lipscomb, David.(2005). *The Role of Music Communication in Cinema*. Miell, Dorothy. Musical Communication. (P: 383-404). United Kingdom: Oxford University Press.

129 Deutch, Stephen.(2008). The Putting Music in its Place. *The Soundtrack*. Page: 5.

galaxy. The music emotionally impacts the audience in its rhythm through the cuts and close ups on the animals, and makes visible the conflicts and/or similarities between human and animal who share the emotions and fears according to the director's perspective.

CHAPTER 5

JIN / JIN

	Info		Cast	
Duration	:122′		Deniz Hasgüler	:Jin

Year of Production	:2013	Onur Ünsal	:Soldier
Produced by	:Atlantik Film	Yıldırım Şimsek	:Truck Driver
Directed by	:Reha Erdem		
Written by	:Reha Erdem		
Sound Design	:Reha Erdem		
Cinematography	:Florent Henry		
Music	:Reha Erdem & Hildur Gudnadottir		

5.1 Synopsis

A bitter conflict has raged between guerillas and army in Turkey's Kurdish region over 30 years. Large expanses have become war zones. Countless young people have lost their lives to conflict. The dangerous but incredibly beautiful mountainous country is home of 17-year old Jin. Jin and the group of guerilla take shelter in the caves on the mountains for hiding from military forces. One night Jin escapes and spends solitary days in the mountains, hiding in the forests from the organization and the soldiers. She spends solitary days in forests. She wants to go to the big city and see her mother. She manages to create a shelter for herself in the dark and forbidding wilderness. She is able to find things to eat and water to stay

alive. While hiding in the mountains, she continuously gets caught in crossfire but she protects herself. She looks like she does not have any friends but animals in the forest. She is confined with the animals on the road to the big city. She gets closer to them; the animals do the same perhaps because they also live in the same threats as Jin. She shares a cave with a bear to escape a shelling, she finds an ally in a deer, she treats an injured donkey, she makes a pact with a savage bird whose egg she eats, she's consoled by a wildcat, alerted by a snake and protected by a horse. She comes across a shepherd and asks for the closest village. The Shepherd is very respectful to her and shares his bread because Jin is in her military uniform. But when he sees her in civilian clothes, he behaves impudently. On the way to the village, she sees a house and goes in. There is a bedridden grandma in the house, continuously asking for her pills. Jin introduces herself as an 'unexpected guest'. Grandma welcomes her and asks her to give her the pills. Jin leaves the house wearing civil clothes that might have belonged to a girl with the same age and size with Jin. She takes ordinary clothing and shoes.

She finds a black tight with lace on the cuffs and leaves it. However while going out from the house, she cannot resist taking it. She also takes a school exercise book about geography together with the clothes. The fancy tight reminds the viewer that Jin is still a teenage girl despite her uniform. After passing to civilian, she keeps her uniform and her gun into a cave and takes the route to the closest town where she can find a bus taking her to the big city. But for Jin, the plains are more dangerous than the mountains. She does not have money to take the bus ticket, so that she tries to find a job with the help of a woman who she meets on the road. The woman introduces her as one of her relatives. Jin finds a daily job in a farm but she does not really identify with it. The butler says, 'he can shut his eyes and do not tell anything to security forces if Jin accepts his offer to be

with him.' He tries to rape her but saved by a horse. The men she meets see her as an easy target for their sexual advances.

Finally she purchases the bus ticket for the big city with her earnings. The bus is stopped on the way and she is derailed by the soldiers with an old man who also does not have any identity. She was taken and put into the military jail. She is again harassed by a Kurdish interpreter in front of the old man. Meanwhile, a terrorist is caught wounded and he is wanted to be used to get information. He is kept in the same place with Jin. He asks help from Jin to end his life since he knows he will be used as an informer. Jin kills him by chocking. When hot confrontations start between the military and terrorist groups, Jin finds a way to run through the mountains. No matter how hard she tries, she can't break through the barricade closing in on her. She returns to her solitary existence in the mountains and reaches out mournfully to the natural world. One day, after heavy bombing she meets with a young soldier, wounded in his leg and arm. She helps him and carries him to the cave, treats his wounds and lets him go. The wounded soldier knows that he may die on the way back. He asks to see Jin after all things are ended, in a tea garden. Jin for the first time says her real name when she is asked by the soldier. This can be read as the very short love story though an unlived one between the two young people. At the end of the film she finds herself caught once more between toppled trees and dismembered animals. Bullets are dropped down like rain. Her sense of rebellion has turned to despair. She hit one of them when she is on top of the tree by taking a shelter. She falls down to the ground. She is just in the death of agony and Jin has no one but the trees and animals to nurse her wounded body and soul.

5.1.1 Sound of War

Fig. 5 Jin, The Last Scene, edited from the movie

Erdem says,

'…Throughout the human history, fairy tales, legends and songs always held same message; do not hurt anyone, do not kill. But because of the 'other', he has consistently created across all lands, cultures and climates; mankind has never progressed beyond preaching the message. He has always seen those who speak different languages, who have different colors, who hold different beliefs, who choose a different sexual orientation – in other words, the 'other' – as a threat to himself. And fear of this threat has driven him to threaten the 'other' and to try destroying him. Wherever you look in the world, the extermination of the 'other' continues as ever till today. It strikes me, however, that for millions of years the most honorable witnesses have been animals. Although they themselves are direct victims of the exterminations, they are witness to the savagery and pain through their stares, their bearing and wounds' (Erdem, 2013).[130]

Jin can be defined as ''an eloquent anti-war parable where the forest and the mountain are used to construct an anonymity which allows for concepts to be

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130 Erdem,Reha. (2013). *Jin*. Jin by Reha Erdem: http://jin-film.com.tr

opened more broadly where humanity's lack of respect for itself and the world are cut from the same cloth'' (Gamble, 2013).[131]

Parable is an allegory set in real world, teaches a lesson about the ethics or morality. *Jin* is presented as an environmental parable that uses the bitter Turkish-Kurdish conflict as a universal metaphor for the destructive disposition of humanity upon a frail and delicate natural world. While Jin uses the bitter conflict between Kurdish guerillas and Turkish army as a metaphor, Erdem does not seem to be interested in the reasons of the conflict since he wants to focus on the cruelty of mankind to himself as well as the world around him. Erdem says;

''…*Jin* sets out to tell of one such extermination from the perspective of its witnesses. And with this motivation, it attempts to create its own unique rhythm. Jin is something of a 'Red Riding Hood' a teenage girl aiming to cling to life and discover the world stuck between the turmoil and combats of two nations'' (Erdem, 2013).[132]

Jin opens with a wide angle shot of grey, slow floating clouds, the play of the clouds merging with the mountains, then camera goes down to misty summits, by zooming in the forest leaves shaking in the breeze. We see the animals who are natural residents of the forest, following the laws of mighty who puts the order of nature. The animals are a deer, a turtle and a lizard each acting according to their instincts. The whole scene is set within the splendid mountain landscapes. The peaceful, subtle and mournful world of high altitudes is emphasized with very discreet score, which helps to see the nature's fragility where the time does not move as in 'normal' reality. Erdem is able to visualize the vitality of the place with the vivid images. In line with it, the peace is made audible by audio-visual

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131 Gamble Patrick. (2013). *Jin Review*. Cine Vue: http://www.cine-vue.com/2013/02/berlin-film-festival-2013-jin-review.html

132 Erdem,Reha. (2013). *Jin*. Jin by Reha Erdem: http://jin-film.com.tr

combination of the film score. As a result of the mutual flowing or the image and the sound, natural elements of the mountains become dramatic elements of the film. Including the above facts, the mountains themselves metaphorically convey a strong ideological message regarding the representation of the political situations. The natural caves, shelters, unseen places of the mountains represent a possible base of a battle. In that manner, the mountain anticipates with the war and rebellious acts. 'Similarly, the mountains of the eastern borderland of Turkey are also anticipated with war. They are the mythical 'other' place in the psyche of most its nationals; the breeding ground of terrorists'' (Cizer, 2013).[133]

Erdem gets both symbols and depicts a portrait of the biological vivacity in the mountains, as well as the representation of a resistance, most probably not a resistance of a group of a guerrilla but a resistance of a woman along with the animals and nature. As we many times repeated, Erdem likes distorting the reality. He takes an ordinary place, and transforms it into a fictional space, which is not correspondent to the real one as he does in his filmography. In his films, the reality constantly shifts and blurs by playing time, space and sound. Erdem defines 'Jin as a fairy tale, something like Red Riding Hood.' Gamble says, ''the story book structure is reflected to visual; worth singling out is an overhead shot of Jin, asleep under a full moon, her body surrounded by protective aureole in the rock'' (Gamble, 2013).[134]

As in *Jin*, Erdem has played the perception of the eastern borderland mountains and carried the shooting place to 'Kaz Dağları' where the chosen place is not relevant with the place where the real conflict is occurring but very similar according to him. By using his unique cinematography, color, light and sound elements of cinematic language, Erdem transforms the mountains into a kind of a

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133 Cizer, Ramis.(2013, June, 9). *Turkish Film Festival*. Universal Cinema: http://issuu.com/ufmag.org/docs/ufm_issue_9

134 Gamble Patrick. (2013). *Jin Review*. Cine Vue: http://www.cine-vue.com/2013/02/berlin-film-festival-2013-jin-review.html

living creature, and shows its vulnerability to assert that Jin and the mountains are fed from the same veins. In the opening scene, the camera moves slowly through the mountains, gradually revealing the forest and animals. The leaves moving in the breeze vibrate under the influence of a greater, invisible force of nature. The environment is almost silent; we do not hear any specific sound relevant to the forest until hearing the shocking bombing sounds, which create momentary confusion. The peace is punctuated by the sound of war, wild and brutal. And during the entire film, bombs and automatic gunfire rain down the peaceful woods and mountains. The bombing sounds set up a fairly heavy handed symbolic contrast between the apparent harmony of nature and the extreme violence of the supposedly civil world (Prindle, 2013).[135]

Jin, the protagonist gives her name to the film as well, is a young Kurdish guerrilla living in the mountains. She is part of a small Kurdish organization trekking through the sumptuous landscape. Erdem shows the group of guerilla with wide angle shot, making them small in the mountains to symbolize the weaknesses of the human opposed to nature. They seem to be a dot in the vast lands. But Jin is recognized with her red scarf by the others. According to Erdem, Jin is something like a 'Red Riding Hood'. In addition to his word, Gamble verifies him and says: the film feels like a contemporary adaptation of Little Red Riding Hood, materializing with the camouflage of Turkish woodlands (Gamble, 2013).[136]

Along with the protagonist's likeliness to 'Little Red Riding Hood', the narrative also is influenced by the tender storytelling of fairy tales as well. When she leaves her fighter compatriots without a word, she tells a few people she is going to see her ill grandmother. She says the wounds on her face are because of wolves. As it is believed by many, the origin of the fairy tale of 'Little Red Riding

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135 Prindle, Eric. (2013, May). *Jin*. Bad Entertainment: http://www.bad-entertainment.net/2013/05/jin/

136 Gamble Patrick. (2013). *Jin Review*. Cine Vue: http://www.cine-vue.com/2013/02/berlin-film-festival-2013-jin-review.html

Hood' can be traced to male fantasies about women and sexuality. The narrative perspective of the tale is sympathetic to a young peasant girl- age uncertain-who learns to cope with the world around her. She is clever, brave, thoughtful and independent. She is donned with red hat. While she goes to see her grandmother, she speaks to a wolf in the woods and makes a type of contract with him. She accepts a wager, which she will lose. At the end of the tale, she is swallowed or raped like her grandmother. There is simply an ironic moral in verse which warns little girls to be aware of strangers otherwise they will deservedly suffer the consequences. *Red Riding Hood* is a parable of rape. There are frightening male figures abroad in the woods- we call them wolves, among other names – and females are helpless before them. Better stick to path, better not to be adventurous. If you are lucky, a good friendly male may be able to save you from certain disaster (Zipes, 1983).[137]

Jin's story begins with escaping from the armed organization, her group. One night she escapes heading through this unreliable woodland unaccompanied. She does not stick to the path; consequently she has to suffer from the consequences of her choice. However, her rifle and uniform are still marking her as a rebel. But eventually she will meet with a 'big bad wolf' in a human shape. The significant male presence in the film, including Turkish army as another dominant representation of power, proves that Erdem candidly portrayed the men's world as wild and brutal. As we said Jin is no longer safe, since she secretly escape from a group of rebels with whom she was fighting. She is alone in the picturesque landscape, surrounded by two groups. She feels the Turkish soldiers' existence all the time via the sounds of automatic guns fire and explosions. When threatened by the bombs and the existence of the army, she is rescued by the nature. When she is alerted to the dangers from Turkish soldiers in the area, or

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137 Ziper, Jack. (1983). *A Second Gaze at Little Red Hiding Hood's Trials and Tribulations.* Page: 251.

trying to take a shelter from bombarding, she is surprised several times by the forest's inhabitants, such an enormous stag, a bear, and a falcon. She climbs a tree to get the eggs of a falcon but she sees the Turkish soldiers, and freezes in her same position. The falcon who is screeching in protest when she steals the two eggs leads her to put one back, acknowledges her respectful behavior and ceases its cries until the soldiers pass. Falcon and the stag are not her only encounters of the wood's gracious inhabitants. She shares the same cave with an amiable bear and gives him an apple. An intrepid turtle and an agile lizard try to hide from bombs as she does. The rhythm and the story flow of the film are provided by jostling of various personas and coming across with animals within all conflicts. Jin and Turkish soldier, Jin and the men, Jin and the commander, Jin and the truck driver, grandma and finally Jin and animals, donkey, stag, bear, etc. are encounters which set the theme of the film and construct the time in the space of mountains. From the entrance of the protagonist to her end, the film moves within her struggles, gets stuck in between military forces, being a woman alone in the forests as well as the civil world and her desire to reach a big city. Even though she encounters both men and beasts, the viewer feels that Jin's fate is not really in her hands although she is strong and courageous enough to fight such struggles. While continuing on her journey, she has to steal some clothes so that she can pass as a civilian. As Peters says, Jin's youth is very palpable. She sneaks from the forest to a neighboring village, where she steals food and clothes from a house with an unlocked door, running her hands over the fabric of floral skirts and considering and reconsidering sheer black lace leggings. She swaps out all her brown utilitarian freedom fighter's uniform and layers all of her stolen clothes at once, in a mismatch of vibrant patterns and colors. She also takes geography textbook, as well, and she slowly and painstakingly reads the exercises aloud when she returns

to the woods later, indicating the likelihood that she left school at a young age and still yearns to continue her education (Peters, 2015).[138]

The study book, the teacher or any relevant issue with education is one of the powerful symbols which Erdem likes to use in his film. Jin, can hardly read the Turkish book since she does not know how to read. She spells each sentence. The viewer sympathizes with her, when they hear her painstaking reads, and efforts, they understand that she is vulnerable and still child. But this does not allow her confrontation on her way with misogynist and autocratic men, who are satisfied with the current order of the society. The decay and corruption of the male group is emphasized in every case. The men she meets see her as an easy target for their sexual advances. When she is tried to be raped by the butler, a horse that seems feeling his owner's cruelty saves her. When she meets the interpreter, who in fact is expected to help, she hardly escapes from being raped by him. She is Even forced by the wounded guerilla to end his life; an act which she obviously cannot carry its burden on her shoulders. Those are very exhausting experiences for her.

In line with the symbolism in Erdem's cinema, every element of storytelling in the narrative has a meaning beyond the literal level. By symbolizing the meanings, he benefits from the interaction between the symbols to create a coherent meaning. Examples of this include; Jin represents 'Little Red Riding Hood' in the film, the men who she meets are also the 'big bad wolf' who stands as the other barrier facing her. This is even more frightening than the sudden gunfire from unseen forces. Jin is threatened by sexual predators all the time. The military forces do not see any harm to bomb elegantly depicted flora and fauna. Commanders do not mind to put a pressure on a young girl. The butler does not

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138 Peters, Malakie. (2015). *Jin*. Clippings.me : https://s3.amazonaws.com/cuttings/cuttingpdfs/338629/b001bd63fdc04253173c6202d5af1271.pdf

mind to abuse Jin. The only inhabitants demanding order and peace are the animals, whose fates are determined by periodic carnage of human existence. As a result, Jin is not given a choice but to return to the mountains since the plains are more dangerous. While she escapes from the war, she lays on the grasses- the same theme of *Beş Vakit* is used in Jin as well- and she becomes an organic part of nature after she has experienced violence. Visualizing her sleeping on the bushes on the screen signifies the union between the human body and nature which is the main theme of the film. Besides, Jin moves parallel to her animal companions.

From the beginning till the end, it has been frequently repeated that Erdem's films' time and space are artificially created. His spatio-temporal atmosphere is established based on his cinematic story telling structure, while the relations of the fictional space do not correspond to the real place. The guerilla's clothes do not fit the real ones; diversity of the animals do not correspond to the original fauna. The time that Jin spends in the mountains is not explicit, thus we do not know how long she stayed there or, how many days she spent in the town. The sense of space is formed sometimes by the animals, sometimes by the folk people or soldiers. The decaying of the donkey whose wounds she cleaned in the river, is not matching the real time of decaying. The cinematic language of the story provides an ambiguity in space and time. Since he rejects the realistic film narration, he puts on efforts to show spatial relations, extreme wide angle shots of the group in the mountains, mid shots and close ups of the animals in their environment, close up shot to Jin lying on the bushes that is symmetrical with Jin's suffering at the end are the main elements which support the spatial codes of film. Another point which distorts the reality is Erdem's sound design. The sound of the bombing attacks is omnipresent in almost every plan where military existence is emphasized. However, on the contrary of the bombing sounds, the discreet score of the film helps create a dream like story. Erdem deals with a very critical subject

and we can find the very problematic issues in the film; Turkish Kurdish conflict, the young woman guerilla solidarity in the mountains, woman haters and military power. Erdem prefers not to put political criticism at the center of the film with very common clichés, instead he criticizes the social political concepts through human, emotions and the social political status. In *Jin*, he constructs his story based on the conflict of Turkish Kurdish matter but mostly deals with the results of war on human, animal and nature basis. In that manner Erdem's *Jin* is an eloquent anti-war drama which is ravishingly beautiful yet provocatively constructive.

5.2 Jin's Soundtrack Features

5.2.1 Dialogue

Despite the dialogue's ability to anchor a narrative, Erdem intentionally leaves this role to other elements of soundtrack along with cinematography. Despite the relative silence of *Jin*, this does not indicate any weaknesses of Jin's. She is tough, fearless and has frailties as a human being. As Prindle indicates; Jin features a very little dialogue during the entire film. The viewers can actively interpret the images and circumstances as they attempt to situate themselves in the protagonists' almost unthinkable circumstances. (Prindle, 2013)

Erdem engages the political and social realities in *Jin*; therefore he uses both Kurdish and Turkish language without emphasizing their dialects in a way to avoid realism. The dialogues in *Jin* are used in case if they are essential but not explicit. Based on their nature they can be classified as 'emanation speech' as

Chion elaborated as following: 'emanation speech' means that the words are not necessarily completely heard and understood. In this case, speech becomes therefore emanation of characters, an aspect of themselves like their silhouette: significant but essential (Altman, 1992).[139]

The very unique samples of dialogues which support the *Jin*'s allegory as being something as 'Red Riding Hood' are as following; Jin tells people she is going to see her ill grandmother. When she is asked what happened in her face, the answer of 'wolves'; those dialogues are the likely nods to the original story. Jin keeps her name secret and used Leyla until she eludes from fears at the end of the film. She tells her name to a Turkish soldier who she finds wounded in the woods. She cannot help herself but to help the soldier. Before she leaves him, he asks her name and the protagonist answers: '*my name is Jin*', which is the first time for the viewer to hear her real name.

5.2.2 Diegetic - Non-diegetic Sound Usage

Erdem uses sound in order to define place and time which exist as some kind of reality. The soundscape of the film suggests rural area's sonic scope particularities. Accordingly, the rendered sound effects, especially, the total sounds of the war, are manipulated to be loud for creating an impression of the military force's omnipresent feature. Erdem uses manufactured sounds instead of authentic ones for empowering the dramatic impact. He allows sound to evolve, being omnipresent in filmic space and time. The sounds in *Jin* whether diegetic, non-diegetic, or intra diegetic allow the experiencing of the feeling of the space and in the diegesis. Erdem reveals the soundscape defining the tone of the film

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139 Altman, Rick. (1992). *Sound Theory, Sound Practice*. New York. Routledge, Chapman and Hall,Inc. Page: 105.

and apparently shows what is told. The soundscape encourage the viewer to believe what it is seen on the screen by emotive music.

The mountains look to be very fragile when destroyed by gunfire and explosions, with high pitched off screen sounds of booming and gunshots that startle the viewer. The sound of the bombing is experienced through reduced listening, which focuses on the traits of the sound itself independent of its cause and its meaning according to Chion (Chion, 1994).[140] Although there is no visual source of the war, the sound of the war is diegetic with its progresses to the relatively loud ones while the war is becoming poignant. The sounds of the gunfire and explosions act as chaotic noise that is resolved into its primary elements. Then the off-screen sounds of war speak with us separately with acoustic close ups by revealing what is hidden from the viewer. Thereby the off screen space of the war is included in the diegesis. In other words, the military presence is registered through the sound. The absence of the dialogue - as we mentioned earlier- is not missed since the existence of the diegetic and non-diegetic sound explain its own story. Accordingly, certain sounds like shooting or bombing reoccur in many times through the film to create a haunting and isolated sensation for the place, by framing the visual on the screen. Sound plays the privilege role against the dialogues and takes a role as a character as usual in Erdem's films and sets the scenes by being sonocentric. when you close your eyes, you cannot stop listening since Erdem's film is written for sound, avoiding non-stop dialogue.

5.2.3 Music

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140 Chion, Michel.(1994). *Audio-Visual*. Columbia Press. Page: 29.

The film score provides a cue for the listener concerning whether the narrative is intended to be perceived as scary, romantic, funny disturbing, familiar, comforting and so on. The role of the music is significantly enhanced by the level of ambiguity inherent in the visual scene (Lipscomb, 2005).[141]

Music also has the capacity to evoke a sense of place whether historical or geographical (Deutsch, 2008).[142] *Jin*'s music does not suggest a place that we know in historical and geographical terms. It evokes a dream like atmosphere. Besides, as being an anti –war drama, *Jin* presents the fragility of nature. The magnificent visuals of the film are enhanced by a discreet score by Icelandic cellist, Hildur Gudnadottir. The symphony which is composed by her for *Jin* enhances the fragile, beautiful but mournful images of the landscape. The diegetic film score is not used to mark the character's moods or emotions but the score obviously marks the emotions of the live nature. The music is not linked with the film's external reality; instead it is tied to internal reality of the narration.

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141 Lipscomb, David.(2005). *The Role of Music Communication in Cinema*. Miell, Dorothy. Musical Communication. (p: 383-404). United Kingdom: Oxford University Press.

142 Deutch, Stephen.(2008). The Putting Music in its Place. *The Soundtrack*. Page: 8.

CONCLUSIONS

Reha Erdem likes to evoke an experience of pure existence through the sound design, cinematography and editing. Thus Erdem, is very precise with all the elements of the sound in his films. His sound design characteristic lies in its state of ambiguity and provokes a sense of mood, gives an understanding of the character's psychology and adds meaning to the story and / or level it to another level, like tales.

Erdem wants us to see what is significant in our normal routine life, so he shows situations where we can no longer be hopeful. Erdem's films can be read as stories that focus on a human being suffering from reality of modern world. He

seeks universal expressions of human condition through local, but tale like stories. The themes of his movies are mainly linked with the coming of age pains, family and nature. The certain images of the child lying on the bushes, the mosque, and the water are repeated in his films. He charges these images with symbolic connotations and they are also accompanied with certain sounds like, azan sound in *Beş Vakit*, *Kosmos*, *Hayat Var*. Non-linear transition between the images, with sound bridges progress a counterpoint. The image and the sound are forced to associate distorting the reality and escalate the narration to another spatio temporal layer.

In his films, the time does not move in 'normal' reality and two spaces visual/aural can exist in diegesis of the story, mainly the sound plays a role to define the aural space. The sound and the music were developed especially to reflect this situation. The images of the films are produced to define a certain state of mind emphasized by the sound. His films' sounds evoke a sense of mood, heighten the character's psychology and add weight to the visuals on the screen.

His films introduce a "cinema of resistance" by attaching the political to the imaginary and changing or questioning our ways of seeing and looking at the reality. His films offer important data to debate of relationship between cinema and philosophy in terms of sound using, montage, narrative structure, creating space and character (Gamble, 2013).[143]

Reha Erdem, develops a very specific film language based on the sound's potential ambiguity and abstraction. He uses the ability of the sound literally-considering the fidelity-, and abstractly – a-synchronized, not dependent of any recognizable source. In his three films, the sound takes a supporting role for the image and the visual in its ability to convey the exact type of meaning which

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143 Gamble Patrick. (2013). *Jin Review*. Cine Vue: http://www.cine-vue.com/2013/02/berlin-film-festival-2013-jin-review.html

Erdem wants. After analyzing the three films in terms of their sound design parameters, it can be said that, the three films have the same type of sound environment, in terms of practice on-diegetic, diegetic and intra diegetic sound. As Chion, said *'the film maker can open a perceptual vacuum into which the ' audience mind inevitability rush.'* The statement concludes that this phenomenon creates a reason to perceive the soundtrack metaphorically in order to enrich the discourse of the film. Accordingly, in Erdem's films, the sound becomes a part of mise-0en scene in order to make meaningful the story itself. Randy Thom says a number of techniques that 'starve the eye[144]' might heighten the sound, allowing for sound to be part of storytelling (Russel, 2008).[145]

Erdem's cinematography is allowing the sound to be part of storytelling, claiming that Erdem makes audio-visual cinema. Accordingly, Erdem's films are written for the sound since he lets the sound act like a main character. Erdem is very meticulous with all elements of the sound in his films, music, dialogue, diegetic and non-diegetic sounds. But among all those elements, he is mostly interested in non-diegetic and diegetic sound as well as music but not conventional one. He does not prefer to replace the music for marking or expressing the protagonist's emotions as in being in melodrama. Erdem uses non-diegetic and diegetic sounds to distort the reality of spatio-temporal of the narration by creating layers on his story telling. Erdem makes us uncomfortable and dislocated by using his sound design mechanism. Erdem makes the sound as a narrative thread in a film since the ear does not have the sense of moral judgment an eye can have when looking. Ears are more animal and less rational than eyes as Russel says.

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144 Starving the eye: Sound designer Randy Thom created the term in order to explain the visual elements for film

145 Russel, Dominique. (2008). *A Decidely Polyphonic Cinema*. Jump Cut: *A Review of Contemporary Cinema* :
www.ejumpcut.org/archive/jc50.2008/LMartelAudio/text.html

Erdem visualizes sound placing the sound at the center of the images. Off-screen sounds in his films fill the space & time and frames visuals on the screen. Off-screen sound invites the viewer to fill the gaps in the narration. Therefore, he encourages the viewer to read the film through a visceral filter, since what the presented on the screen has an alternative meaning. Michel Chion says the sound is 'vococentric', which means that 'the presence of human voice structure the sonic space' (Chion, 1994).[146] However in Erdem's films, instead of human voice, the non-diegetic, diegetic sounds structure the film's sonic space which is called 'sonocentric'. In a nutshell, Erdem's films exhibit a remarkable sophistication and sensitivity not only for the visuals individually but also for their complementary nature to each other in terms of sound design.

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146 Chion, Michel.(1994). *Audio-Visual*. Columbia Press. Page: 6-7

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FIGURES

FIGURE 1

FIGURE 2

(a)   (b)

FIGURE 3

FIGURE 4

FIGURE 5