

## *Full Length Paper*

# **Close-up in Cinema, in Line with the Time-Image Concept of Deleuze: An Analysis Focusing on the Film *Sivas*<sup>1</sup>**

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## **Introduction**

From the beginning of the 19th century onward, as the nature of representation began to be questioned, image took on a structure which does not reflect but hides reality. It also became an ambiguous and hazy area to grasp while acquiring new meanings and forms, as the viewer began to create his or her own visual experience (Crary 2010: 40-162). In this period when the reality of the world was no longer needed and the relativity of time was beginning to be debated, the realm of emotional perception and sensations became visible in the field of art. In modern painting and literature, with the choice of viewpoint, the objects intertwined and converged. This new perspective towards the objects was also discovered in cinema through close-ups (Bonitzer: 145-187). Fernand Léger's *Ballet mécanique* (1924) is an experimental film in which objects acquiring new meanings via many close-up views turn into abstract compositions. The film suggests a new form of visual perception through the rhythm of images. Closing up on human face, Dreyer creates a pure image of emotions and ideas through close-up which become an isolated form (Deleuze 2014: 145). Vertov creates a new perception of the world with close-ups which he uses to break away from time and space constraints (Berger 1995:17). In Eisenstein's cinema, the close-up shot which breaks down time and space becomes an element that develops idea and emotion through both its movement within itself and its connection to the whole. In Griffith's films, the close - up image creates a strong emotional impact, with magnified appearances of wider frames.

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These examples with which cinema discovered the close-up, bring forward the three different close-up forms. According to Deleuze, the main reason for the distinction is the nature of the connection between close-up and time. While the close-up, functioning as a part of a whole, can only convey time indirectly in Griffith's cinema, which creates the impression of reality, Eisenstein's close-up, which develops ideas, cannot go beyond the time of movement as an expression of a power which passes from one quality to another (Deleuze 2014: 124). Dreyer's close-up, which is a form of frame abstracted from temporal and spatial coordinates, can develop a direct connection with time, creating an idea in itself (Deleuze 2014: 146). An image of this quality creates the time-image<sup>1</sup>. The time-image does not have to be close-up, but it can be said that the close-up has an organic connection with the time-image due to it being a frame that has been formally broken away from the context, due to its flat appearance that negates depth and perspective (Deleuze 2014: 146) and due to its tendency to become abstract. This article aims to elaborate this connection between time-image and close-up and to describe the qualities of close-up as a time-image, via the film *Sivas* (Kaan Müjdeci, 2014). In this essay, firstly, the close-up was examined as a cinema term, and then the concept of time-image and its connection to close-up were evaluated. In the last section, the film *Sivas* is analyzed in the context of time-image and close-up by using the categories of subjectivity, deterritorialization, virtuality, intuitiveness, randomness, irrationality and becoming. These categories were determined based on the nature of the time-image concept so that image can be explained via the image itself, as Deleuze points out. Since these qualities, which can be defined as common features, exist at different levels in each image, it is thought that evaluation of the image by its prominent quality may contribute to the perception of time-image.

### Close-up: Concept and Function

The close-up is a form of framing that includes the close-up shot which technically covers the area from the chest level up to the top of the head, but also includes the over the shoulder shot, the reverse-angle shot, the extreme close-up, and the detail shot that "gives a very close visual image of any object, being or person" (Özön 1985: 105).<sup>2</sup> The choice of lens<sup>3</sup> and depth of field, which change the structure of the image and allow for increasing or diminishing the information within the frame, also emerge as defining elements for close-ups.<sup>4</sup>

<sup>2</sup> Brown uses the terms "clean" single and "dirty" single. If a close-up includes a bit of another actor, it is called a dirty single; if it doesn't, this is called a clean single (Brown 2011: 17).

<sup>3</sup> The selected lens determines the depth of field and the image area within the frame. For example, a medium shot with a 200mm lens and a medium shot with a 24mm lens will not be identical; the latter would contain more information.

<sup>4</sup> Moving the camera left and right, up and down in a close-up increases the intensity and speed of movement. On this scale, the shaking of the camera becomes an element that strengthens the feeling of uncertainty and uncanniness (Frampton 2013: 87)

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In classical narrative, the close-ups filmed from the objective, subjective or point-of-view positions and which are parts of the main action in the film are the magnified details of the general shot (Mascelli 2007: 185) and due to the little information they contain, their duration of stay on the screen is shorter than the larger shots (Demir 1994: 5). These shots enable the spectator to identify with the actor,<sup>5</sup> pull the spectator into the film emotionally and augment the impression of reality. Used frequently since Griffith, the close-ups are constructed in a way which gives certain meanings to the objects and selects what is to be seen for the viewer. According to Bazin, this is achieved by the separation of reality into sequence of shots and creation of "series of subjective points of view" of an event. The close-up of the turning of the door handle as the executioner enters creates this very effect (Bazin 2007: 207). Thus, the attention of the audience is drawn to a detail that is supposed to play an important role in the story (Mercado 2011: 46), the effect of a small-scale movement is magnified, the tension is increased, the excess of information in the image is removed and the audience is easily guided. The close-up lets the audience satisfy their curiosity and facilitates the combination of the pieces of the event with an invisible montage, allowing cinematic time to flow uninterrupted and the spectator to remain in the film narrative (Mascelli 2007:187- 190).

Bazin finds the close-up manipulative and distracting from reality because of its function in classical narrative cinema (Bazin 2007:50-52). This approach which advocates the expression of the ambiguous reality as it is can be seen in many films. The tendency to transmit reality, which influenced the whole world of cinema with the advent of new realism movement, through the use of long shots and long takes, less intervention and lower level montage is one of the defining features of art cinema. It is expressed both by directors and theoreticians that cinema acquired the possibility of producing thought through the use of long shots and long takes, which is interpreted as an objection to the sense of montage of the image-based culture of our times. While Balsom treated the cinema of Tsai Ming Liang, Gus Van Sant and Bela Tarr in this context (Balsom 2010: 182-187), Akbulut evaluated Nuri Bilge Ceylan's cinema within the same frame. The dead times created in long shot and take give the viewer time to think (Akbulut 2005: 51).<sup>6</sup> In the era of fast flowing close-up images which sweep us away, general shots exist as fields in which critical thinking can be created in cinema. On the other hand, this should not cause us to overlook the potential of the close-up. The close-up image has been an important element of art

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<sup>5</sup> The close-ups of heads, which bring all the details of the face in front of the viewer's eyes, form the basis of the emotional connection of the audience with the hero and the story (Mercado 2011: 51).

<sup>6</sup> Simplicity and slowness are preferred as a response to the rapid flow of the external world (Akbulut 2005: 60).

cinema, which transcends time's indirect presentation throughout the history of cinema, creating critical and transformative effects. In order to understand the cinema, creating critical and transformative effects. In order to understand the potential of the close-up image, it is appropriate to start from the time-image concept of Deleuze, who discussed extensively the relationship between cinema and time.

### **The Time-Image Concept of Deleuze**

Deleuze, who argued that "only if we rethink time, that we will be able to transform ourselves and our future" (Colebrook 2004: 56), finds this power of cinema in the time-image concept that he created departing from Bergson's sense of time based on change and multi-centeredness. Deleuze's work on cinema consists of two parts—motion-image and time-image—but according to him, motion defines an action that provides only an indirect presentation of time. There is the liberated time-image, freed from all ties, with the intuition of time versus the movement-image, following the movement which advances with the ties of causality (Sütçü 2005: 83-146). While, with these qualities, movement-image is close to mainstream cinema, time-image is a form belonging to art cinema. According to Deleuze, time-image cinema is an event of intuition which reaches the *Idea* of the image. (Colebrook 2004: 76). The *Idea* can only be reached via pure visual and auditory images that replace the sensory-motor situations in movement-image. These images, which create their own time in the ordinary by the influence of a moment of encounter or recall and make the moment's essence open, do not have metaphors; they communicate directly with thought and time. Thus, time and thought become perceivable, visible and audible. These images, which have the potential to trigger different concepts such as fantasy, report, criticism and compassion (Deleuze 1985: 10-34), are present not to form judgments about the characters in the film but to make the audience experience "the forces of life from which judgments of good and evil are derived." (Colebrook 2004: 177).

Deleuze says that movement-image cinema, which works with sensory-motor links, makes films by mimicking the world. This kind of cinema adheres to the rules of indirect representation of time in order to create the impression of reality. However, human beings are in pure visual and auditory situations in the world. For this reason, what must be included in the film should not be a bad copy of the world, but a belief in that world (Deleuze 1985: 223-224). Thus, the world and time can exist as themselves. Time-image is a thought that carries its own criticality in itself, qualifying the essence rather than being a stylistic description. Today, close-up images with cuts and jumps that we often see in Hollywood movies as well as in music videos, give the impression that fantasy and reality, the past and the future are intertwined. Although these images appear to be coexistent and cyclical, they tend to destroy any further

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potential for the change by locating the causes of events at a particular time (Sutton, Jones 2014: 119-122). For this reason, such images cannot go beyond creating linear progression and indirect representation of time, and cannot transform into a time-image.

In the time-image, the actual image is crystallized with its own virtual image. For this reason, the crystal image, which breaks its chronological connection with time (Gönen 2004: 36) and allows the perception of virtual powers that are expressed in actions (Colebrook 2004: 182), becomes the heart of visual arrangements. One of the most important elements that make crystal image is irrational cuts. They interfere with the indirect presentation of time as a kind of aberration of movement and reverse the relationship of subordination that continues with movement. Deleuze, referring to Schefer, says that the aberrations in the cinematographic image are what free time from any linkage (Deleuze 1985: 54).<sup>7</sup> Irrational cuts with beginnings and endings freed from the images render the sound, which has transformed into a frame, an important component of time-image. In Godard's films, the image is similar to the movement-image, so we do not think we are watching a kind of film, but the free form and irrationality of the fixed images lead us to the time-image that reveals the virtuality of the heroes (Deleuze 1985: 236-241). Randomness, another feature of time-image, may be considered to be related to irrationality. Here, in addition to irrationality, Deleuze talks about going beyond the peremptory realm of our own perceptions and affirming the randomness of events (Colebrook 2004: 57). The fact that the virtual and actual in the crystal image is in constant exchange which is dissymmetrical also indicates that it is an accidental image (Deleuze 1985: 11).<sup>8</sup>

In cinema, intuition allows us to see the flow of time and beyond fixed meanings (Colebrook 2004: 68), because rupturing the sensory-motor links is not enough to get rid of the stereotypes. "It is necessary to combine the optical-sound image with the enormous forces that are not those of a simply intellectual consciousness, nor of the social one, but of a profound, vital intuition" (Deleuze 1997: 22). This relationship, which may be direct and communicating with the subconscious, is an affective thinking (Frampton 2013: 254-255). Time-image is always in a state of becoming. Becoming is one of the most effective ways to be in dialogue with the subject, to listen to it, and thus for subject to express itself (Berger 2004: 39). There is a process that is not completed here, a process that recreates itself every time. For example, in

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<sup>7</sup> This deviation crystallizes time by transforming it into a transcendent form (Deleuze 1985: 358).

<sup>8</sup> Since time involves "an unequal exchange" and "dissymmetry", there is a dissymmetrical, unequal exchange between what is actual and what is virtual in the crystal image (Deleuze 1985: 104-105).

Fellini's films, crystal is always in the process of formation, makes everything it touches crystallize, and its seeds has a capacity for indefinite growth. For this reason, in his films, life becomes a spontaneous spectacle (Deleuze 1985: 119). Free flow and infinite creation of images can also be read as absolute deterritorialization. (Colebrook: 95). In time-image cinema, any kind of design that breaks the routine causes a deterritorialization. For example, the construction of a new identity, where disengagement and an issue of belonging are made visible, can be transformed into time-image (Sutton, Jones 2014: 80). According to Deleuze, it is necessary to rarefy the image, by removing everything that we added to make us believe that we were seeing everything. "It is necessary to make a division or make emptiness in order to find the whole again" (Deleuze 1997: 21).

In time-image, pure visual and auditory images are surrounded by subjectivity. Deleuze sees subjectivity in the versatility of the director and the actors. "Absolute certainties leave their places to diversity and perceptual difference" in the case of being "both the subject and the object, the observer and the observed, the viewer and the viewed" (Sütçü 2005:184). Subjectivity emerges via the transformation of the perception-image. This, according to Deleuze, is the attainment of subjective status of free indirect discourse. The perception-image that reflects its content in a camera-consciousness, which has become autonomous, emerges as free indirect subjective image that covers both the action of the character and the dual perspective that directs the action of the character. The transitions between these ever coexisting points of view also create a spiritual effect (Deleuze 2014: 104-105). Here, the visual narrative established through the chosen format opens the field of emotion and thought. Camera-consciousness can be interpreted as director's way of freeing time from the action through the image. According to Deleuze, who also considers the subjective as close to the material, subjectivity expresses the transitive nature of subject and object (Deleuze 2014:108). When the characteristics of the time-image are evaluated, the seven basic qualities that transform the image into time-image come to the forefront. These qualities, which can be classified as subjectivity, deterritorialization, virtuality, intuitiveness, randomness, irrationality, and becoming, are visible at every image and at different levels. While trying to evaluate the connection of these qualities with the close-up, it is thought that considering the intersections of close-up with other art areas would strengthen the conceptual framework. For this reason, the New Turkish cinema formed under the leadership of Zeki Demirkubuz and Nuri Bilge Ceylan after the 90s, defines a significant period for cinema changing its direction in Turkey.



### Relationship of Time-Image and Close-up

The most important attribute that connects close-up to time-image is that it is an absolute field of expression, abstracted from time and space, as a whole in itself (Deleuze 2014: 131-132). The close-up plan is an entity, an expression and a virtual conjunction beyond the real connections of an isolated image (Deleuze 2014:142-45). As the movement of extension is lost with the fragmentation of the whole through the close-up plan, movement of expression occurs. In other words, just as face is the means of expression of the body, every micro-movement that turns into expression becomes a face. The expression of every object, which has a reflective surface and has micro-movements revealing virtual connections, is a face. For this reason, Deleuze states that the affection-image is the close-up and the close-up is the face, covering humans and objects (Deleuze 2014:120-121).<sup>9</sup> In Dreyer's *Jeanne d'Arc* (1928), the facial close-up turns into a time-image through a metaphysical force which encapsulates the depth of human suffering. In Cassavetes' *Faces* (1968), a duel of faces in close-up is seen, enhancing the staggering effect of camera action (Biro 2011: 122-23). The film, which progresses on facial close-ups, all the more emphasizes the despair of the helpless human soul which lost its meaning. It also makes the audience the unauthorized witness of this confusion, these inextricable boundaries and these emotions which cannot be fully resolved.

As Berger says, the most effective way to reach the essence of things and to make them unique and themselves is to approach them. This path also requires forgetting tradition and self (Berger 2004: 28). Likewise, a close-up is an abstract image in which any kind of representation at the extreme end vanishes and the human scale reference point escapes (Bonitzer 2006: 192) but this abstract image must be limited so that time-image can form, the close-up must be prevented from the effacement in nothingness. For this to happen, face should be turned away just enough not to be dissolved and effaced and movement should draw lines of flight just enough to open up a dimension of another order. This creates a state of abstraction in which affects of desire and of astonishment are perceived as they are (Deleuze 2014: 138). According to Benjamin, the close-up is a form of framing that reveals the

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<sup>9</sup> Russian formalists, even though they believe in the power of image, develop their theories by focusing on new meanings born by the coalescence of fragmented images. Vertov speaks of creating "a new man" by the arrangement of details. A new image of the world is created through the montage of energy fragments (Vertov, 1968: 297-298). According to Pudovkin, the details we see as we get closer to an object will limit our view and prevent us from perceiving it as a whole. But when we combine them, we get a much deeper and more integrated view than a general view (Pudovkin 1968: 314). In Eisenstein's cinema, close-ups serve to increase the emotional intensity, but their collision with each other produces a thought (Eisenstein 1968: 327-330). According to Deleuze, close-ups do not produce a new quality in Eisenstein cinema; qualitative leap is carried out as an expression of a power which passes from one quality to another.

visual subconscious which can describe the mental states of a contact with an object (Benjamin 2012: 73). Being able to show "the very instant in which the general is transformed into the particular", close-ups have the power to widen and deepen our vision (Balázs 1968: 304). Balázs, too, associates the close-up with the subconscious. The narratives of the faces of objects shot in close-up gain meaning as a reflection of our subconscious feelings. "The menacing grimace of a door opening into darkness" can only be palpable through close-ups (Balázs 1968: 305). In this context, it would not be wrong to say that the concept of subconscious developed by Freud corresponds to the use of close-ups in cinema. While Benjamin and Balázs consider the close-up as a reflection of the subconscious in the context of this approach, Deleuze also expresses a similar thought, but while psychoanalysis considers the subconscious as a tree, Deleuze thinks in terms of rhizome. For Deleuze, the subconscious is a place of underground passageways or rhizomatic tunnels through which desire moves like a fighter who springs up when we least expect it (Sutton, Jones 2014: 26-27). Here, the organic bond established by the close-up with time-image becomes visible once more. The fragmented, independent appearance of close-ups and the independent use of this appearance remind us of the rhizome-like, versatile and simultaneous conception of film.

The *punctum* concept of Barthes is also related to the function of the close-up in cinema and the time-image. The *punctum*, which often exists as part of an object, is not a sign, but the thing itself. A reminiscence, a strong emotion, a shocking effect, sometimes even dominating over the whole. What has an intense immobility as an essence of a wound cannot be transformed (Barthes 2016: 58-64) and the *punctum*, which is an independent image, is similar to the position of the close-up image in a film and likewise emits a flashing moment. Barthes also emphasized that this concept resembles cinematography with its ability to create blind fields or to make them perceivable (Barthes 2016: 67-72). Incompleteness in close-ups invites us to the image and from there to our own time by continuously inviting memories and dreams (Biro 2011: 129). As a kind of subtle beyond, it launches a desire "toward the absolute excellence of a being, body and soul together." (Barthes 1982:59). There are many creative examples in the world cinema that use the close-up as a time-image. In Turkish cinema, contrary to the tendency of the art cinema towards the general shots, it is thought that the film *Sivas* has made the time-image and close-up relationship visible by intensive use of close ups and by constructing the time with the possibilities of the moving camera.

### **Close-up as Time-Image in the Movie *Sivas***

The film *Sivas* tells the story of an elementary school boy growing up in a village of Yozgat province of Turkey. Aslan's story of existing as a man, gaining strength among his family and friends is revealed through a close, sincere but tense relationship he established with his fighting dog named *Sivas*. Shaped with time-image, the visual narrative of the film opens up areas for discussion on the axis of



masculinity, self-realization, competence and power. It offers the opportunity to produce critical, transformative and lasting meanings. Subjective, deterritorialized, virtual, intuitive, random, irrational, and in the form of becoming, the images set time free by removing the links of causality. They give the audience the opportunity to feel the images, to coexist with them and to reach their idea. According to Deleuze, the fragmentary structure of static close-ups, which are time-images, constitutes a virtual conjunction for the construction of space and re-draws the space according to time. When the close ups with long tracking in *Sivas* are examined, it can be seen that the virtualization of movement is preferred rather than the virtual merging of fragmented space. Thus, in the film, the qualities of time-image become visible in tracking scenes.

In *Sivas*, the scene in which the children play hide-and-seek has close-ups which clearly bear the subjective nature of time-image. Aslan counts numbers in a close-up image about to become abstract with obscured lines. We can see that the camera, which follows him, and wobbles and makes us constantly feel itself, abandons its representative quality and positions itself as a witness here. This movement and position of the camera enable the emergence of the subjectivity of time-image through the emphasis on the existence of two points of view which come and go over the character, as Deleuze has mentioned. Here, the fact that the character Aslan becoming both the watcher and the watched while looking for his hidden friends becomes an element that strengthens this quality (Picture 1). This aspect added to the image increases the ambiguity of the dual structure.

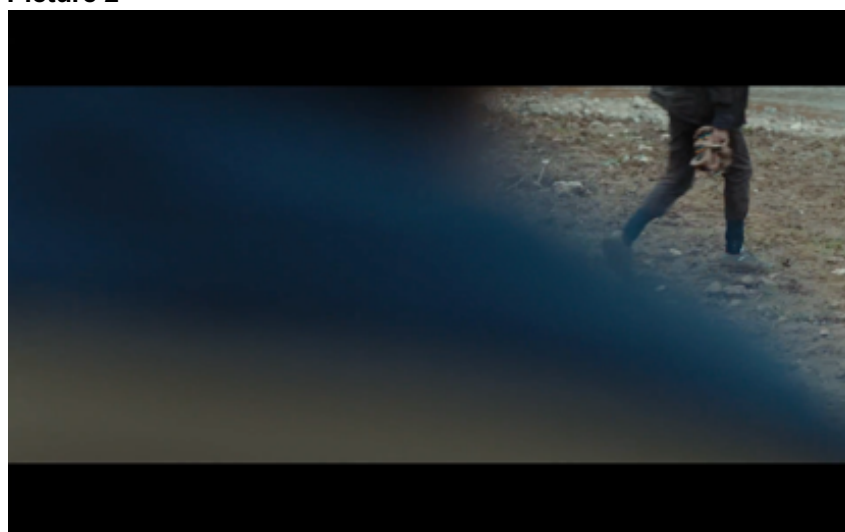


Picture 1

In the scene where Sivas was left to die, we see Aslan looking at Sivas lying on the floor and the caretaker who left him (Pictures 2 and 3). This image reminds the gaze of Aslan and of the camera as a transcendent subject which regulates his actions. Like Deleuze states, the camera builds and transforms the viewpoint of the character it is watching. One is the perception-image and the other is the camera - consciousness (Deleuze 2014: 104-105). The synchronicity here creates a meeting area in which the struggle for survival can be discussed, in context with victory and defeat.



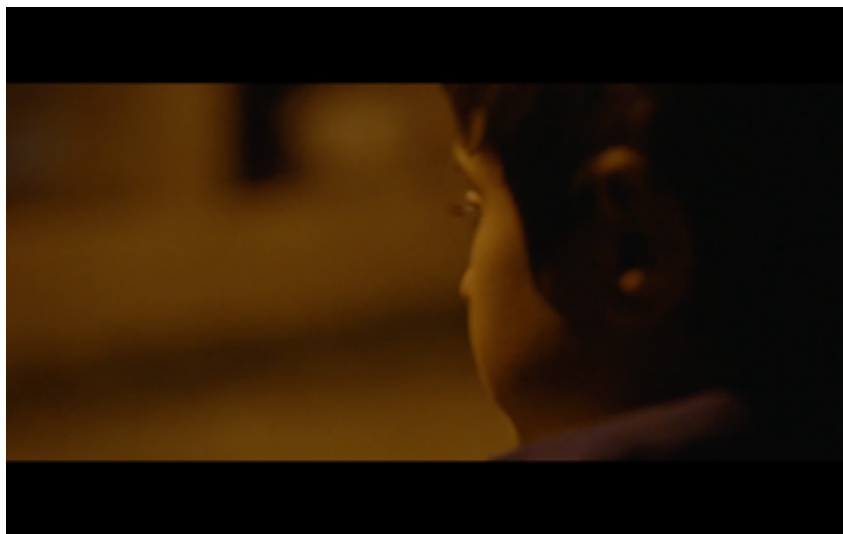
Picture 2



Picture 3

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In Aslan's hide-and-seek scene, him lifting his face in close-up and turning his head backward with a vague sleepiness give a sense of awakening. When he looks around, we get the impression that he won't be able to find his friends (we can't even be sure that they are there) and that he is lost or left alone in the dark. This impression is due to the close-up image of Aslan, seen in sepia tones in a dark environment, causing deterritorialization. The first factor creating this feeling of deterritorialization is that this image is preceded by an image in general shot in which the blue tones with the depth of a large area dominate.<sup>10</sup> The two images are very distant from each other in scale, content and color. The second factor is that Aslan is perceived as if he went outside of the film narrative, searching for something indefinite by looking around in the dark alone. The desperation and uneasiness of this search, which seems to be disconnected from the film's time and space, become visible through a random long close-up shot that sometimes becomes clearer and sometimes blurred (Picture 4). In this film about a boy's quest for identity, this deterritorialized close-up shot becomes a crystal image that strengthens the sensation of a spiritual quest on the path to self-discovery.



Picture 4

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<sup>10</sup> It should be noted that the overlapping of the sound of the second scene on the previous image reduces this sensation of deterritorialization.

The scene in which the dogs fight is transformed into a virtual time-image with close-up views. The bodies of the dogs attacking each other become an abstract image in close-up shots. Their bleeding wounds, the blood on their coats, tracking them biting each other in close-up shot creates a virtual image of the moment of aggression, brutality and horror (Pictures 5, 6 and 7). Since the bodies of the dogs become blurred by the movement, this image looks like an impressionist painting that sometimes reflects the sensations of the dogs. The power that Aslan wants to possess and the ruthlessness of the way it is acquired become the perceivable idea of this virtual image. The state of existence in the world of men is perceived by entering into the existence of dogs. What makes this possible is the virtuality created by the actual image of the fighting dogs in close-up. The virtuality created by the close-up removes it from the present time of the actual and moves it to another dimension of time in which the idea is formed. It causes many concepts such as power, self-realization, war, victory, defeat to emerge in the minds of the viewers. Here, the camera's observation position offers an intellectual experience beyond the judgment of good and evil.



Picture 5



**Picture 6**



**Picture 7**

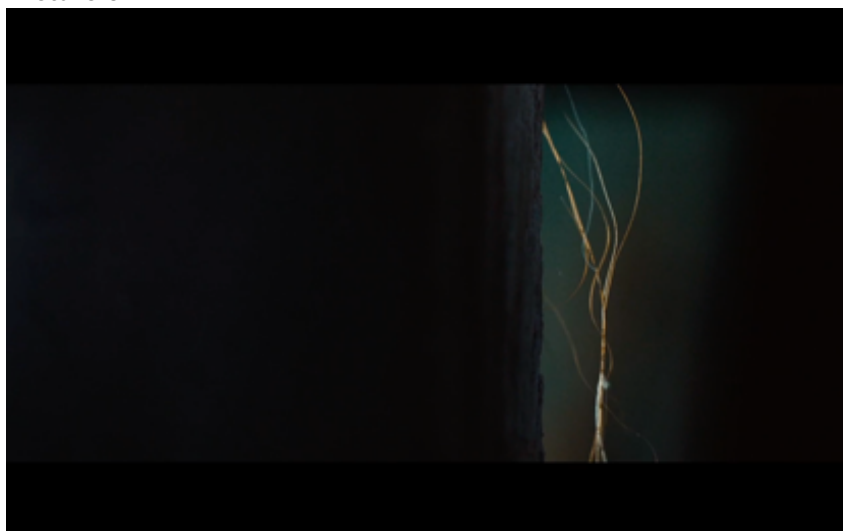
The barn scene of the film is the part in which the most intuitive aspect of time-image emerges. Here, close-ups created with pure visual and auditory events make incoherent, unnamable, uncontrollable thoughts visible (Frampton 2013: 117). The face of the horse, which is half lit and half in the dark, looks both at us and the film character. Its time joins the narration of the film and opens the door of the journey to the subconscious. But this journey is shaped by the irrational sequential arrangement of independent images of time fragments, like many different moments of recollection. Each image is a moment of coexistence. In the struggle to realize himself, get to know himself and the world, a child's innocent and confused gaze wanders around. The image of Aslan looking around where half the frame was left blurry and dark, the dangling strands fallen from the mane in the back-lit third of the screen, water dripping



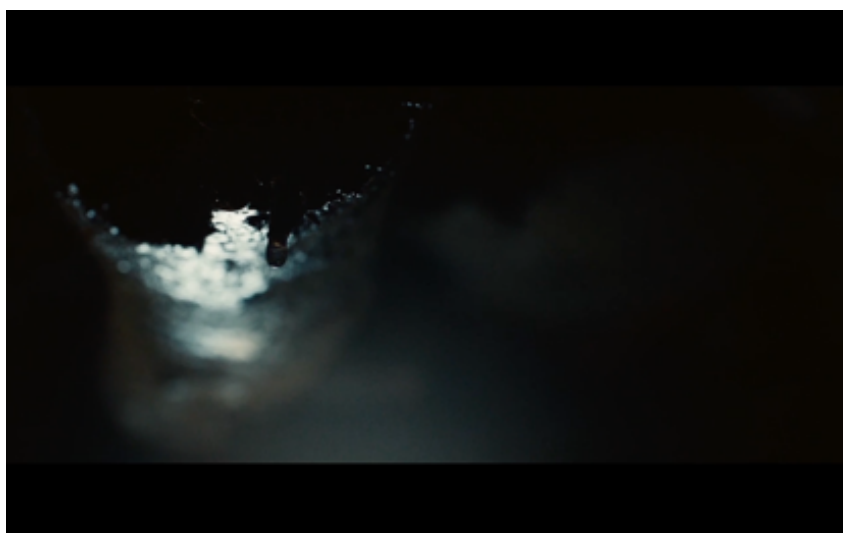
from the old wooden ceiling of the barn, bound together in a virtual way by removing the links of rationality (Pictures 8, 9, 10). The image where half the screen was left in the dark and the eye of the horse framed in extreme close-up filling the other half makes a profound intuition visible. It moves the existential connection between the horse and Aslan to a virtual level. Other images where we see the eyes of the horse in close-up in the film are also the areas where this virtual relationship is established (Picture 11). Aslan's desire to leave the old and useless horse is perceived as a desire to get rid of the weak and inadequate side of himself (The fact that Aslan's encounter with Sivas occurred after the disappearance of the horse can be considered as evidence that the process of transformation began with this desire).



Picture 8



Picture 9



**Picture 10**



**Picture 11**

These virtual images, in which reality disappears, create a metaphysical fascination reminiscent of an innocent and timid awakening, a desire to leave childhood behind, to grow, to gain ground and to exist. We get close enough to the beings here to be able to find the unique meanings which can be grasped by direct emotional thought, as Berger said. This barn scene, which combines different time fragments with close-up images, seems to belong to the fascinating cinema of the spirit mentioned by Deleuze which can be perceived through emotions (Deleuze 1985: 232).

During the random movement of the camera tracking the characters in close-up, there is a continuous action within the frame; sometimes the main character is out of the frame, insignificant objects get inside the frame and get out of it with no apparent reason. In the scene where the play costumes arrive at school, the body parts of the students randomly get in and out of the frame while the camera is moving. While we see Aslan's head and a clear view of his ear, heads fragmented during the process of movement, fragmented double and triple shots, the texture of Ayşe's pullover and school uniform and a blurry face of a school girl suddenly covering half of the shot fills the frame in a moment (Pictures 12, 13). Focusing on moments, like a random gaze of an eye, this shot is a testimony of the ambiguous and at the same time challenging appearance of the uncontrollable world, the boundaries of which cannot be drawn.



Picture 12



Picture 13

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The close-up image fixed on Aslan communicates Aslan's anxiety of being unable to reach his desires,<sup>12</sup> with the emphasis of uncontrollable moments. During the bargain talks in the dark with the people who want to buy Sivas, the camera wanders randomly among the people. We go from the face of Sivas to cut and blurry close-up shots, from the extreme close-ups where people cover and sometimes darken the screen with their blurry backs to medium shots of Aslan. Randomness of the movement strengthens the feeling of unpredictability when combined with the image becoming indiscernible. In this state, the image is similar to time and life that burst through the crystal through refraction. Revealing the dangerous, unpredictable dark side of the world of men full of latent rules and Aslan's astonishment and fear mixed with anger, these shots become images that make us think of being in the country and the uncertain, conflict -ridden process of growing up.

In the film, we often encounter close-ups in the state of becoming. During, before and after the police control, the interior of the car is shown with images that are almost abstract and navigating: the bright light of a hand -held flashlight, reflected from behind the glass, the body parts going in and out of the frame in the form of shadows, dangling of the decoration hanging on the rear-view mirror of the car, the red light reflected on Aslan's face, the white light that turns Sivas into a glare, shadows reflected in the faces, faces blurred in close-up shots (Pictures 14, 15, 16). In these scenes, the image is an incomplete composition and keeps the state of becoming alive by movement. Aslan's struggle to make a place for himself in this world of men in the country, his sense of being trapped and of confidence, his desire to achieve and

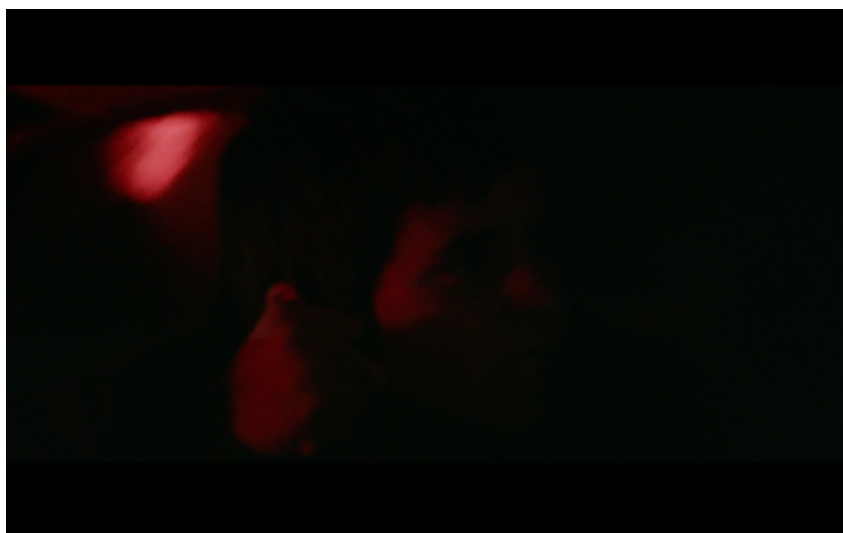


**Pictures 14**

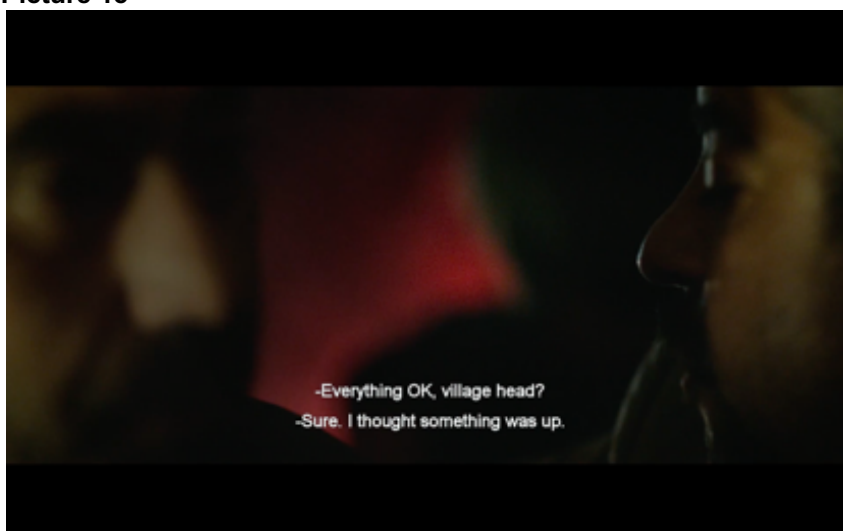
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<sup>11</sup> Anxiety about not being able to reach Ayşe, whom Aslan likes, is the most visible of these desires.

to give up, his success and failure, his fear and courage,<sup>13</sup> complexity of his mood swinging between childhood and adulthood can be seen and felt with these intertwined close-ups without definition, clarity or sharp boundaries.



Picture 15



Picture 16

In the scene where the audience watched Sivas's fight with interest, we see in close-up all of a sudden, the two dogs standing and looking at each other with a fearful expression (Picture 17). After this shot, comes the close-up of one of the dogs (Picture 18). But this image of the dog, who continues to look around with the same gaze, is disconnected from the previous shot, which is a similar frame with a different direction

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<sup>12</sup> Aslan entered the field of the illegal along with these men who lied at the gendarmerie control.



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of movement. This image, which constantly interrupts the time with an irrational cut, makes one feel as if the dogs quit the fight and look at the moment of brutality they are in from the outside. The shot, which emphasizes the eyes of the dog who continue to breathe quickly, soon turns into a moment of recollection and confrontation. The gaze of the dog directed at those who are watching him reveals the feeling of guilt due to watching. This close-up, which transforms time into a moment of flash with a shocking effect, as Barthes emphasizes, is a powerful time-image.



Picture 17



Picture 18

## Conclusion

The understanding of time based on crisis, change and multi-centeredness, which began with the representability of objects in the 19th century, introduced to the field of art the close look which facilitates reaching the sensations of objects by getting closer to them. Focusing on becoming and moments, this way of looking rendered the close-up in cinema the expression of sensations and the idea itself. The close-up must become a field of absolute transformation in order to exist as an idea within itself. Thus, it becomes a time-image freed from any linkage of time. The close-up as a time-image has the potential to reconstruct time with virtual conjunctions with the images within the frame and with other images (Deleuze 2014:145). The main reason for this is the fact that it can be freed from time and space as a flat image cut off from the whole. Time-image forms the perception of time and life, with pure visual and auditory images which create a moment of recollection and encounter. It makes time and idea perceptible and visible; it crystallizes the time by revealing the virtual powers in actions; it is freed by randomness by disrupting the indirect representation of time. Since it is not completed, it is always in a state of becoming, it exists as an infinite field of creation that contains spaces. In order to be able to see in detail how the connection between time-image and close-ups is established, *Sivas*, a film which made an intensive use of close-ups, was analyzed in the context of seven categories based on the qualities of time-image. It can be seen that the close-ups accompanying the shaky motion of the camera on the shoulder in this film remind us of two points of view on and off the character; with the random determination of the images, the viewers are invited to the time of the incomplete. It has been determined that the variability of the frame during the movement makes the ongoing state of becoming perceivable, and the unconnectedness of the relationship between the whole and the part reveals the state of deterritorialization and virtuality. In conclusion, the subjective, deterritorialized, virtual, intuitive, random and irrational close-ups of the film create areas in which the concepts of masculinity, self - realization, competence and power are questioned and discussed, and reveal a transformative time-image cinema in which permanent meanings are produced.

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