

Deleuze's Movement, Duration, and Becoming Blocks in New Turkish Cinema: The Aesthetics of Time and Visual Narrative

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Abstract

Based on Gilles Deleuze's theory of cinema, this study analyzes how blocks of movement, duration and becoming are shaped in New Turkish cinema. Deleuze argues that cinema is not only a narrative medium, but also an audiovisual form of thought; he considers cinema as a form of thought through the blocks of movement and duration and the concept of becoming. Since the 1990s, New Turkish cinema has moved away from classical narrative structures and developed aesthetic and narrative choices that focus on individual and social transformations. In this study, the films *Kerr* (Kerr, 2021, Tayfun Pirselimoglu), *Karanlık Gece* (Black Night, 2022, Özcan Alper), *Kurak Günler* (Burning Days, 2022, Emin Alper), *Hayat* (Life, 2023, Zeki Demirkubuz), and *Kuru Otlar Üstüne* (About Dry Grasses, 2023, Nuri Bilge Ceylan) are analyzed in the context of Deleuze's blocks of movement, duration and becoming. The research aims to reveal how the narrative transformations in Turkish cinema can be interpreted in the light of Deleuze's philosophy of cinema. According to the findings of the research, these films belonging to the artistic wing of the New Turkish cinema reveal the power of cinema's intellectual transformation through characters who go beyond fixed identities. Deleuze's concepts on cinematic images are shaped in these films as multi-layered structures that deepen the inner changes of the characters and the viewer's intellectual participation.

Keywords: Deleuze, Image, Deleuzian philosophy, Movement-image, Time-image, Becoming

1. Introduction

Throughout the history of cinema, questions concerning the nature of movement and time have been a central focus not only in film theory but also in philosophy. In a 1987 lecture at the FEMIS Art School, Gilles Deleuze, one of the most influential theorists of the 20th century, posed the following question to filmmakers: "What exactly are you filmmakers doing?" Deleuze argues that filmmakers do not invent concepts but rather create blocks of movement-duration, and that cinema tells stories through these blocks (Deleuze, 2003). He further elaborates on this idea in his works on cinema. In *Cinema 1: Movement-Image* (2021a) and *Cinema 2: Time-Image* (2021b), Deleuze asserts that cinema is not merely a narrative tool but also an audiovisual form of thought. According to Deleuze (2021a, 2021b), cinema is an art form that reshapes our understanding of movement and time while also possessing the capacity to generate an intellectual experience beyond the classical narrative structure.

Deleuze considers cinema not only as a narrative structure but also as a mode of thought that operates through blocks of movement, blocks of duration, and blocks of becoming. While blocks of movement make sense of the world through action, causality, and the interaction of characters with their environment, blocks of duration emphasize the fluidity, uncertainty, and direct experience of time. Blocks of becoming, on the other hand, conceptualize individual and collective transformations as processes of existence in constant flux rather than as fixed identities (Deleuze, 2015, p. 17; Deleuze & Guattari, 2023, p. 291).

This transformation introduced by Deleuze in cinema finds resonance in the understanding of *New Turkish Cinema* (Suner, 2006, p. 33), which emerged in the second half of the 1990s. This movement diverged from the traditional molds of Turkish cinema through its distinct narrative structures and aesthetic preferences, addressing individual and social issues in a profound way (Karakaya, 2014, p. 75). While *New Turkish Cinema* evolved into two main strands based on narrative and aesthetic approaches, it represents a period in which both popular and art cinema developed distinct characteristics. The art cinema wing of *New Turkish Cinema* began producing films that departed from classical narrative structures, played with perceptions of time and movement, and explored the individual and social transformations of characters. These films exhibit characteristics closely aligned with Deleuze's cinematic theory, incorporating elements such as narrative ambiguity, long-take sequences, minimal dialogue, and existential tensions among characters.

In this context, the films *Kerr* (Kerr, 2021, Tayfun Pirselimoglu), *Karanlık Gece* (*Black Night*, 2022, Özcan Alper), *Kurak Günler* (*Burning Days*, 2022, Emin Alper), *Hayat* (*Life*, 2023, Zeki Demirkubuz), and *Kuru Otlar Üstüne* (*About Dry Grasses*, 2023, Nuri Bilge Ceylan) were selected for this study due to their narrative and formal characteristics. These films were analyzed through the lens of Deleuze's blocks of movement, duration, and becoming.

This study analyzes these films within the framework of Deleuze's theory of cinema and seeks answers to the following questions:

- How are the blocks of movement, duration and becoming shaped in the new Turkish cinema?
- How can the selected films be positioned within Deleuze's distinction between time-image and movement-image?
- How can the narrative transformations in Turkish cinema be interpreted in the light of Deleuze's philosophy of cinema?

In this framework, it is tried to reveal how Deleuze's theory of cinema can contribute to understanding the aesthetic and narrative tendencies in New Turkish cinema. Before the findings of the study, theoretical information on Deleuze's concepts of movement, duration and becoming is given.

2. Literature Review

2.1. Motion Image Cinema

In his books *Motion Image* (2021a) and *Time Image* (2021b), Deleuze takes Bazin's classical and modern model and reconstructs it using his own philosophical concepts. In Deleuze's

understanding of cinema, the movement image represents a classical process of emulation. The images in this model function through a sequence of perception, cognition, and action, achieved via organic montage. Deleuze defines this as the sensorium-motor (perception-action) regime. While "sensorium" refers to the nervous system that connects the sense organs, the concept of "moteur" (motor) signifies movement in opposition to what is linked to perception (Gönen, 2008, pp. 24-25). According to Marrati (2008, p. 21), the key idea behind Deleuze's concepts of movement image and time image is that film images are semiotic. In his work on the movement-image, Deleuze places Bergson as the second major reference point, alongside Peirce. In the movement-image, time is contingent upon motion. Time is structured to align with the narrative (Sutton & Jones, 2014, p. 109).

In cinema, as the image moves, images of perception, affect, and action emerge. Deleuze's concept of perception as an image differs from what Bergson calls pure perception. What Deleuze refers to is not ordinary motion, but the relationship between absolute motion and the interval that shifts according to the center of uncertainty (Rodowick, 2018, p. 85). Perception is an element of the sense-motor mechanism. A motion-image related to this first aspect of the interval is a selective record of incoming motions. The perceptual image is what remains after the sifted features of perception have been discarded (Bogue, 2021, p. 44). Liquid perception was the place where human perception transcended itself and discovered the spiritual unity indicated by motion. However, the liquid image was insufficient for Vertov. It could not reach the particles of matter. The movement moves toward the element of material energy, and with Vertov, the signifier of the cinematographic image is no longer the "reume" but the "gram," the photogram (Deleuze, 2021a, p. 114).

Deleuze places the affect-image in the gap between perception and action-image (Chandler, 2021, p. 237). While perception-image signifiers provide the perceptible ground for cinematic action-images, affect-image signifiers express the links between action and emotion, which, according to Peirce, are equivalent to the category of primacy. Action, which is the other type of motion image, is divided into large and small form as compositional indicators of the image. The compositional indicator of the large form is the binomial and the compositional indicator of the small form is the sign. In the action image type, the environment and its forces provide the situation surrounding the protagonist, indicating the conflict that leads the protagonist to respond. The characters respond to this situation and change their relationships with the environment and other characters and a new situation emerges (Rodowick, 2018, p. 98).

Deleuze likens the impulse image that emerges in originary worlds to degenerate emotion or embryonic action. What Deleuze calls the originary world is revealed in the films of Bunuel and Stroheim. There are two signs of the impulse image: Symptoms and fetishes. The second point is that the object of the impulse is always a partial object or fetish: a piece of meat, a crumb, a woman's shoe (Deleuze, 2021a, pp. 160-170).

2.2. Time Image Cinema

In order for the filmic image to be cinematographic, it must not only come to life in time, but it must live in time, in every condition, from the beginning, in every frame. Not a single dead object, not even a table or a glass, consciously placed in the shot, can be presented as a symbol of a time that is not outside the time that flows visibly. The filmic image cannot be removed

from the passage of time (Tarkovsky, 2008, p. 54) . The purpose of the time image is not to make us believe that the present is here and the past is behind. The goal of time-image films is to show that the present-past and future are here. This is what Deleuze means by the direct presentation of time. It is to capture the past and the future existing together with the present image (Rushton, 2023, p. 80).

In neorealism, the sensory-motor connections correspond only to malfunctions that affect them, loosen them, disrupt them, and the optical and sonic situation is not a sign or a plural sign (synsigne), since the crisis of the image is no longer activated, nor does it correspond to action. There is a new signifier here: optical and sonic signs. These new signs are in relation to various images, sometimes referring to everyday ordinariness, to childhood memories, to auditory-visual dreams or phantasms, as in the case of Fellini (Deleuze, 2021b, pp. 14-15) . The crystal is infinite, in the form of becoming, and is created by a seed that forces it to crystallize. In the movie *8 ½* (1963), the entrances can be said to be many kinds of images: childhood memory, nightmare, fun, phantasmagoria, dreams. These are the Seeds or entrances: (Deleuze, 2021b, p. 112).

There are two different things in a dream: on the one hand, the perceptions of the sleeper persist, but they are the scattered form of sensations that escape consciousness and cannot be understood in themselves. On the other hand, the actualized virtual image becomes actualized in a third image, a different image that looks like a virtual image that has become actualized in a third image. In Buñuel's *A Dog of Andalusia* (1929), the cloud that splits the moon becomes actualized, but it performs the act by passing into the image of the razor that cuts the eye, and in this state it retains its virtuous image (Deleuze, 2021b, p. 74) . Bunuel tells Dali about the dream of the razor that cuts the moon, the thin cloud, and the eye. Dali tells him that in his dream he saw a hand covered with ants. Thus, *A Dog of Andalusia* is a combination of two dreams (Bunuel, 2005, p. 139). The cloud passing over the moon in the night sky turns into the young woman's eye drawn with a razor blade. The opening sequence of the film, co-designed by Salvador Dali and Luis Bunuel, is one of the most striking moments in film history (Weyers, 2005, p. 20).

Crystal appears in three forms: actual and virtual, transparent and opaque, seed and medium. Crystalline surfaces can be reflective and at the same time glassy and transparent; they can refract, filter and change the hue of light. Therefore, crystalline facades can become transparent or opaque to varying extents (Bogue, 2021, p. 133) . In a well-known scene from *Citizen Kane* (1941), a glass sphere falls from the hands of a man whose life will soon come to an end and shatters, but the snow in it comes towards the audience as if it were throwing the seeds of environments to be explored. In this scene, the virtual and the actual are indistinguishably interchanged (Deleuze, 2021b, p. 89).

2.3. Becoming Blocks in Cinema

What Deleuze means by *Alice Growing Up* is that Alice becomes larger than she was a moment ago. But at the same time, for the same reason, Alice becomes smaller than she is now. Alice also changes between these. Alice is now bigger, a little while ago she was smaller. But at the same time, in one move, we become larger than we were and we become smaller than we were

last time. This is the simultaneity of becoming whose spirit is to get rid of the present moment (Deleuze, 2015, p. 17).

Deleuze and Guattari think that what is important in becoming a woman is not to imitate a female form, but to create a molecular woman in ourselves, to scatter particles that are included in the neighborhood of micro-femininity, in the bond of motion and stasis, to create a molecular woman in ourselves, that is, the woman as a molar being must pass into woman-being (Deleuze & Guattari, 2023, p. 291). Deleuze argues that all lines of dislocation pass through woman-being. Woman becoming is the process of change. It affirms the power of rhizomatic consciousness (Braidotti, 2019, p. 156). The process that Deleuze and Guattari define as microfeminitis, the process of becoming a woman, can take place in both the female and male body. Becoming a woman is a question of the body: Becoming a woman is fundamentally a question of the body: it is a question of the body that is stolen in order to give the organs their fixed order. Because in the first place, it is the body of the young girl that is stolen (Pisters, 2003, p. 111).

Woman-being is that which is not male as being. Since man is essentially major, there is no such thing as the concept of male becoming (Colebrook, 2013, pp. 183-184). Because becoming dislocates the male from the molar state of self around which all other things are built (Sutton & Jones, 2014, p. 90) Deleuze puts forward the idea of the transformative woman, which he refers to as the molecular and nomadic woman instead of the molar and sedentary woman (Braidotti, 2019, p. 147).

Gilles Deleuze and Guattari are of the opinion that Darwin, Jung and Levi Strauss' ideas on animals have limitations. Becoming is not reciprocal relations as in Darwin. It is not a mimesis or an identification as in structuralism. Animal becomings are real. It is not imitation of an animal. First, animal becoming consists in contagion. Animals are herds and this community comes into being and transforms through contagion (Deleuze & Guattari, 2023, pp. 248-254). Secondly, in order to participate in the animal-being, it is necessary to enter into an agreement with it. In the movie *Willard* (1972), Willard participates in rat-becoming. For Deleuze and Guattari (Buchanan, 2021, pp. 149-150) Willard's bond with the rat named Ben is interesting. Because it does not fit the stereotypical Oedipal mold. Rats are not id or super-ego, but multiplicities. However, the real notion is not that they are rats, but how they are organized, how they accumulate. According to Pisters (2003, p. 144) there is the fact of "being an animal" between human beings and animals, where there is closeness at the level of emotions, movements and speeds.

3. Sample and Analysis Method

The sample of the study is *Kerr* (Kerr, 2021, Tayfun Pirselimoglu), *Karanlık Gece* (Black Night, 2022, Özcan Alper), *Kurak Günler* (Burning Days, 2022, Emin Alper), *Hayat* (Life, 2023, Zeki Demirkubuz) and *Kuru Otlar Üstüne* (About Dry Grasses, 2023, Nuri Bilge Ceylan), which were selected by the purposive sampling method (Creswell, 2009), a non-probability sampling method that aims to select the most appropriate examples based on certain criteria among the films suitable for analyzing Deleuze's blocks of movement, duration and becoming in the New Turkish cinema after 2021. The films in the sample were included in the

study because they offer narrative and formal structures that allow for the analysis of blocks of movement, duration and becoming within the framework of Deleuze's theory of cinema. Going beyond the traditional narrative, these films contain structures that play with temporal and narrative experiments, and that explicitly manipulate blocks of movement and duration. They also contain narratives that address the individual and collective transformations of characters in their social contexts and allow for the representation of blocks of becoming. The selected films are also original productions that reflect new formal and narrative trends emerging in post-2021 Turkish cinema.

In this study, based on the concepts of movement, duration and blocks of becoming developed by Gilles Deleuze in his theory of cinema, the films *Kerr* (2021, Tayfun Pirselimoglu), *Karanlık Gece* (2022, Özcan Alper), *Kurak Günler* (2022, Emin Alper), *Hayat* (2023, Zeki Demirkubuz) and *Kuru Otlarlar Üstüne* (2023, Nuri Bilge Ceylan), which were shot in 2021 and after, were evaluated in terms of their narrative and formal characteristics in relation to Deleuze's idea of cinema. The 5 films included in the sample were analyzed under the following headings based on Deleuze's blocks of movement, duration and becoming:

- i. **Movement blocks:** How movement is constructed in films, the actions of characters and their relationship with space.
- ii. **Duration blocks:** How time is experienced in the film, continuities or breaks in the narrative structure, and the cyclical or linear presentation of time.
- iii. **Blocks of becoming:** The existential transformations of the characters, their social and individual processes of becoming and their representation in the narrative are analyzed.

In particular, the relationships between the characters and their environment, the temporal structure of the plot and how the narrative shapes these themes are detailed. Within the framework of this method, the reflections of Deleuze's philosophy of cinema in New Turkish cinema and how this theoretical framework is reproduced through narrative structures specific to Turkish cinema are revealed.

4. Findings and Comments

4.1. The Inherent Dynamics of the Image and the Intersecting Lines of Movement

In *Kerr* (2021), in the scene where the main character, Can, talks to the police chief at the police station, the chief looks out the window to another point, and the camera shifts to subjective perception, showing the point the chief is looking at. In the wide shot, people working inside the police station can be seen. These people, sitting at small desks side by side, are writing. This scene is reminiscent of the hotel in the final section of Kafka's *The Castle* (2019), which consists of rooms that are close to each other, with documents constantly being exchanged. The camera frames the manager from behind his head. In this frame, the back of the manager's neck is visible, with the people writing in the background, which is blurred. Perception shifts with the objective and subjective perspectives of the image. In the scene where Can walks toward the barber, he approaches the camera by climbing a slope. In the background, a man standing in the center of the screen looks at the sky with binoculars in his hand. On the left side of the frame, three men are walking down the slope. An announcement is made through a loudspeaker

in the sound block. In this sequence, mountains, the road, and houses are presented as solid perception. The falling snow, the wetness of the road, and its reflection are represented as liquid perception, while the sky is shown as gas perception. The sky is significant because the helicopter flying in the air creates a sense of unease. Therefore, in these scenes, perception is "sifted (Bogue, 2021, p. 44)". Thus, the camera films certain sections of the universe, meaning that the camera drops the sections it captures onto the screen, incorporating the image into the cinema (Rushton, 2023, pp. 44-45).

In the scene where Ali, the protagonist of Özcan Alper's *Karanlık Gece* (2022) is killed, many angry faces are seen. Later, these faces turn into fear and uneasiness. Two other faces are also included in the frame. One of them is Ali's face covered in blood and the other is the crying face of Ishak, the only person who tries to stop them from killing Ali. Deleuze focuses on the face in the affect image. The micro-movements on the face reveal the affective image (Rushton, 2023, p. 46). Moreover, the face transforms external motions in space into expressive motions, that is, facial expressions (Bogue, 2021, p. 85). Deleuze (2021a:130-136) argues that not only faces but also things can create an affective image. The opening sequence of the movie is the best example of this. In the opening sequence, a group of men ride in the trunks of cars with guns and sticks in their hands, howling, barking and shouting like wolves. These are human animals. This unbridled impulse to violence turns into action, going as far as killing Ali, a forest ranger. These are singular potentialities. The shouting, howling, barking of the men who go to kill Ali, the crushing and lethality of the guns and clubs, have no less affect than the fear on the face (Deleuze, 2021a, pp. 130-136). Deleuze (2021b), when speaking of the affective image, mentions that shadows extend infinitely, but does not mention the potential for the shadow to virtually appear an infinite number of times. This makes it difficult to understand. When discussing the actual and virtuous in films, he does not make a general determination. He evaluates the emergence of the actual and the virtuous in each film separately. In the shadowy shot of *Karanlık Gece* (2022), Ali's bloodied face reflects the virtual merging of the faces of the vengeful group that killed him and the crying, regretful face of Isaac. Even their shadows are enough to suffocate Ali. The last scene of the movie takes place in the present. A trap has been set for Ishak; a note is left at his house stating that the place where Ali was thrown is the Kuyucaklı Sinkhole. Ishak descends into the sinkhole with the help of a rope, rests for a while and starts to cry. There is a great regret on his face. Therefore, the face has now become reflective. According to Deleuze (2021a, pp. 121-122) the reflective face carries a form of becoming dominated by static lines, frightening but unchanging. Ishak is now in the universe of thoughts; his face continues to bear the expression of regret, while at the same time reflecting regret. In Zeki Demirkubuz's *Hayat*, the close-ups of faces are also reflective faces and create emotional images. In the scene where Hicran has dinner with Orhan in a restaurant, Hicran's face, which is always frozen, "gains meaning through the contours that surround it, through its reflective feature that gathers all the parts in itself (Deleuze, 2021a, p. 120)". Hicran's face is a reflective face that activates the micro-motions hidden by the body. Hicran experiences emotions in the sequence where she goes to the forest. She sobs and cries in the forest. All the emotions she has accumulated inside her are reflected on her face, but she does not share any of her pain with anyone throughout the movie.

In the restaurant scene in the movie *Hayat*, Orhan constantly turns around to look at the young man and his jealous impulse is revealed. In the scene where they sleep at night, he says that he has been secretly following Hicran and going through her messages. Orhan is a character who acts on his impulses and, in Deleuze's words, by being in the grip of the violence of the impulse, he becomes the prey, that is, the victim of the impulse on his behalf (2021a,180); this reinforces the impression that he is weak. In the long conversation sequence with Hicran, he finds himself in a begging position and falls under the dominance of the impulse. According to Deleuze (2021b, p. 162), impulse is not an emotion or an action; it is something more akin to a degenerated emotion or an embryonic action. In this context, one may ask whether Orhan's jealousy is an impulse or an emotion. However, it is an impulse because it drives Orhan into an obsession that gnaws at him for days, leading him to intercept Hicran's messages and stalk her. In the movie *Kuru Otlar Üzerine*, the character Sevim acts on her impulses by laughing out loud in the scenes where Samet comes to the teacher's room. Here, there is both an image of impulse and an image of affect. Sevim's face shows all her mood changes throughout the movie, creating a repetitive series. In the same movie, in the scene where Samet and Nuray have dinner at

Nuray's house, affect is realized through visual and auditory images. In a scene that follows the dinner sequence, Nuray is seen shedding tears. This scene, which is close, creates an emotional image. Although Samet's face can be considered as a reflection throughout the movie, it can be said that it creates a series of sequences. Because Samet's face in the movie, his pincer (the scenes between Nuray-Samet and Kenan), his anger (his anger towards his students after the harassment incident), his fatigue (the nihilistic attitude on his face as he crosses the hill at the end of the movie), as stated by Deleuze, creates an iterative series. In Deleuze (2021a), the cumulative series creates a flow of events in cinema that is guided by the unconscious impulses of the characters rather than their rational mechanisms of action and decision. It is directly linked to affect-images and the impulse-image, and is particularly used to describe the fluctuations in the inner worlds of characters.

The scene in the movie *Kurak Günler*, in which the dead pig is tied to the back of a car and dragged, is treated as an important part of the pig hunting ritual. After the pig hunt, the prosecutor takes a detention order against Lawyer Şahin. As in the action image, the prosecutor wants to restore order by taking action in the environment. The duel between Şahin and Emre begins. On the evening when Emre goes to the Mayor's vineyard house, the conversation about the water drawn from the underground with pipes triggering the formation of sinkholes creates another problematic issue. This time there is a duel with nature. After the mayor leaves the dinner, Murat comes to the table. He talks about the case and the election. This situation creates another duel. This duel is also between Murat and the town of Kınıklar. During the longest sequence of the movie, the party at the vineyard, the character Pekmez is raped. The prosecutor does not remember the events clearly. His sensory-motor connections are disrupted due to the drug added to his drink. In order to solve this new situation (Pekmez's rape), the Prosecutor will have to take some actions. The resolution of the issues raised continues throughout the movie. This situation constitutes the DED schema identified by Deleuze. The DED schema is related to the image of action. It is therefore a series of duels with oneself, with others and with

the environment. The new state that emerges from the action doubles the initial state. This is the first schema of the action image. In this set there are two spirals, one contracting towards the action and the other opening towards the new situation. Deleuze calls this DED (2021a, p. 184). The DED schema in large form works as follows in the movie: The water problem in the town, hunting and Pekmez's rape are the initial situations. The prosecutor issues an arrest warrant for Şahin. In the new situation that follows this action, the rape is blamed on the prosecutor and the townspeople go after Murat and Emre. There are duels in the movie, as in the large form of the action image. Large spaces are shown as breathing space. The DED schema works and creates a progression with the cause and effect relationship of events in the cinema of the action image.

4.2. Crystal Structures of Temporality and Cinematic Experience

The problematic issue in the opening sequence of the movie *Kurak Günler* is the underground water and the sinkholes that form in the town of Kınıklar. The sinkholes produce images that create a sense of uncertainty and threat throughout its existence. By suspending time and space, they emphasize the inaction of the characters. Especially Emre's gaze at the sinkhole creates a moment in which he observes not only a physical void, but also the dead-end situation he is in. Here, not action but a passive act of seeing becomes dominant. The sinkholes do not directly serve the plot, on the contrary, they increase uncertainty and push the viewer into an intellectual void. In this respect, the sinkholes in the movie are included in the narrative in the later scenes of the movie as purely optical images representing the political and moral collapse of both the character and the society. In *Karanlık Gece*, İshak is having a drink at home in the present tense and remembers the images of Ali being killed that night. There are frequent flashback scenes in the movie. The present and the past are intertwined. Ali is on a rock. He looks into the distance. In the scene where he says this place is scary but very beautiful, his coworker, who works as a forest guardian, says "what's so beautiful here?" Ali whistles and the whistle echoes against the rocks. Hearing the whistle, an eagle hoots in the same way. Ali says this is beautiful. At the moment Ali says this place is scary but beautiful, there are purely optical images. The rocks make their presence felt, just like the sinkholes. At the moment of whistling and echoing there is a sound block that creates this crystalline sound. In the last sequence of *Kerr's* movie, as the killer takes Can in his car and drives away, the dead man resurrects and looks after the car. The image seen in this process is the crystal image. The sound coming from inside the big pit creates the crystal image. According to Deleuze (2021b, p. 116-117), the crystal image is sound as well as optical. In fact, pits are seen in three different places throughout the movie and sounds emanate from inside these pits every time Can approaches. These sounds echo throughout the movie, creating crystal blocks and evoking death. In the scene where Can goes to the hotel in *Kerr*, a fat man in a white tank top and smoking a cigarette looks at Can strangely. The sound coming from the hole is heard from another place this time. As the music plays, a vacuum cleaner with the word IDEA on it is seen in the hotel. Then the hotel entrance door, the man who committed the murder at the amusement park at the beginning of the movie, the woman who says that she took care of Can's father before he died, move in the image where the lights flash. It is difficult to distinguish whether the amusement park scene is real or imagined.

Similarly, in the movie *Karanlık Gece*, Ishak is drinking at a place of entertainment. He remembers images of the past. Ishak's dream sequence symbolizes the blurring of the boundary between reality and imagination. While Ali's sister entering the room with a rifle may seem like an actual (real) situation, waking up from the dream after the gunshot shows that these events actually take place on a virtual (imaginary) plane. In this text, Ishak confronts his past and the boundary between the actual and the virtual is blurred. The suspense music emphasizes the impact of images of the past and how these images echo in Isaac's mind. Here, the question of whether the events experienced in the dream reflect reality allows us to examine the differences between the actual and the virtual. While the actual refers to events in the real world, the virtual belongs to a mental reality or dream world. Such scenes show the intertwining of reality and imagination, a technique frequently encountered in Deleuze's time-image cinema. Similarly, in the movie *Kurak Günler*, Prosecutor Emre goes to the vineyard house of lawyer Şahin. The Prosecutor loses consciousness after his drink is spiked. When the second part of the movie, the *Investigation*, falls on the screen, the Prosecutor wakes up with a rash on his neck. When he goes to check the sinkhole in the town, he learns that Pekmez was raped that night. The Prosecutor strains his mind to remember things from that night. There are flashback scenes, but nothing is clear, everything is disjointed, especially time; the movie is about crystal time, a constantly transforming reflection of the past and the present. For the Prosecutor, there are two virtual dimensions, present and past: the sequence in which Emre takes him home and the sequence in which the Prosecutor sees Şahin and the others raping Pekmez. Emre can never understand which one is real. The third part of the movie opens with the title *New Detentions*. The Prosecutor goes to Şahin's vineyard house for clues about that night. Then, images from the night appear on the screen. Şahin wakes up the Prosecutor; the Prosecutor stands on the doorstep. Pekmez, Kemal and Şahin are shown blurred but clear at the same time; this is a moment in which the virtual and the actual are blurred. The Prosecutor heads towards Murat's house and the scene flashes back to the past as he looks down from the balcony. Şahin says "Prosecutor, are you awake? Come on," he says. The prosecutor follows him and sees Pekmez being raped, but it is unclear what is real. Murat is with him and watches the same scene. What is possible is many, but what is real is ambiguous. At this point, any line of escape for Savcı is closed, forcing him to be trapped in the gravity of the event. Can in the *Kerr* movie is in the same situation. In the sequence in the shop of the man who sells prosthetic equipment in the movie, when Can says that he has to leave this city, the man says how can you leave? No one can leave here. Through repetition, director Tayfun Pirselimoglu has gone beyond the movement-image and reached the time-image, closing all lines of escape. In the sequence of the movie shot in an entertainment venue, the character Can learns that an investigation has been opened against him and he cannot make sense of it. Just like Josef in Kafka's *The Trial*, who learns that he is being sued. Kafka begins *The Trial* as follows: "Someone must have slandered Josef K., for he was arrested one morning out of the blue (2017, p. 7)." In the novel, Josef K., who learns that he is being sued, is killed after a year-long trial. Josef is wearing a black coat when he dies. The pale-faced men who kill Josef also wear black. The murderer who kills Can has a pale face and wears a long black coat. Similarly, Can wears a black coat on his way to his death. This is why Josef and Can are similar. The character Can tries to escape from

the city. However, his "escape lines (Deleuze & Guattari, 2023)" are blocked. Another scene in which the escape lines are blocked takes place in the movie *Hayat*. Orhan's confession that he has been following Hicran at every opportunity and that he has been going through her messages reveals the emotional labyrinth in which she is trapped and her inability to escape. It emphasizes Orhan's cyclical structure determined by the impulse of jealousy; every moment he cannot find a line of escape is reproduced within his own paranoia. In this scene, Orhan tells Hicran "I don't expect you to fall in love with me, I only expect you to love me, to believe in me", emphasizing his need for Hicran to believe in him. According to Deleuze (2021b, p. 211), man is in the world in a pure optical and sonic form. Only believing in the world can reconnect one to what one sees and hears. Cinema should capture not the universe, but the belief in the universe. In the films of Zeki Demirkubuz, the issue of believing in a human being is always present. Jesus wants to believe in Mary in *The Third Page* (1999). Bekir who believes in Uğur in *Destiny* (2005). Orhan who wants to believe in Hicran in *Hayat* (2023). According to Deleuze (2021b, p. 211), cinema should not film the world, but the belief in this universe. To make us believe in the universe again. Modern cinema can do this. In the last scene of this film, Zeki Demirkuz shows Rıza and Hicran as a married couple, happy and expecting children. Thus he makes his audience believe by returning to the affirmation of life, which is an important aspect of Nietzsche's philosophy. On the other hand, according to Rushton (2023, p. 85), in the time-image film, characters "learn to see" and their senses blossom again. Looking at the world from a new perspective is the main purpose of the time-image. Nuri Bilge Ceylan creates cinematographic images and atmosphere by reducing the dialog to zero degrees in the sequence where Samet and Nuray eat in *Kuru Otlar Üzerine*. Time is felt directly. In Nuray's conversation with Samet: "How do you look at the world, can you position yourself in the world, what do you do for the world, is there nothing that can be done for the world, this is what we should ask ourselves", both characters look at the world from different perspectives. In the scene where Nuray asks Samet and Kenan for help because she can't get on the road because of the snow, a jump in time is made by cutting from the crystal snow falling on the car window to the dry grass. Samet, who becomes the narrator, speaks as follows: "In this forgotten remote corner of the earth, the line between good and evil, pain and happiness had blurred, as if everything was happening only to forget time. It was as if this incessantly falling snow was trying hard to cover everything and make this forgetting possible." The crystal snow falling on the windshield of the car scatters the seeds of the memories between the characters. The recent past that no longer exists: snowflakes falling on the car. The near future that does not exist for now: The image of snow crystals falling on Samet, Nuray and Kenan as they ride in the car is superimposed on the image of snow crystals falling on them, and the cutting of dry grass once again shows the power of the crystal image. In the last sequence of the movie, Samet, carrying all the frustration on his face, first looks at the ground and thinks for a while, then looks at the bird that lands near him. After the bird flies away, he watches it from behind. This is Deleuze's (2021b, pp. 208-211) image of thought. Man himself is no other world than the universe in which he experiences the unbearable and feels trapped in it. The way out is to believe in this world. The soul, burdened with all weights, journeys to its own desert, like a camel walking

with its burden (Nietzsche, 2021, p. 49). In the movie, the character Samet is stuck like the people in Nietzsche's camel phase because he cannot create new values that do not affirm life.

4.3. Metamorphosis of Their Characters and New Ways of Being

In the movie *Karanlık Gece*, the character Ali is a minority. In the scene where the group of young people in the town are drinking in the tavern, Ali goes to the restroom. His phone rings. The young people make fun of him. Someone responds to Ali's question about cannibal music with African music. The sound on Ali's phone is minor because it expresses an identity (African identity) different from the identity that finds meaning in the major language spoken in the town. Ali is minor even though he is a man. He draws an escape line for himself in the face of the molar forces and settles in the observation hut close to Gidengelmez. Ali gradually enters into a process of becoming with Karakulak, a wild cat, as he follows its trail. According to Deleuze and Guattari, Moby Dick is "the White Wall that demarcates the herd and the line along which the fishing rod drags Captain Ahab into nothingness (2023, p. 264)". Similarly, Caracal draws Ali beyond borders. The Obruk is the culmination of this becoming; here identities dissolve, borders disappear. İshak's descent into the obruk and his eye contact with Karakulak shows that he is also involved in this transformation.

In the movie *Kurak Günler*, the character Pekmez is a mentally unstable young gypsy, a minority, a minor. According to Deleuze and Guattari (2023, p. 306), the ability to create minorities such as Jews or gypsies is not enough for them to bring themselves into the form of becomings. In a minority, one re-nationalizes oneself or leaves oneself to re-nationalization, but in a becoming, one de-nationalizes oneself. In the movie, the character Pekmez and his family live in tents and try to establish a homeland in the town of Kınıklar.

In the scene where Nuray comes to Samet and Kenan's house in the movie *Kuru Otlar Üzerine*, she asks Kenan a question: "This is the first time I am testing myself as a woman in the eyes of others. I wonder what I have the right to do in this new form. I wonder what I have the power to do. Did that thing I had with Samet make me immoral in your eyes?" Her discourse as a woman is about woman-being. The question is a question of the body: The body that is wanted to be stolen from Nuray. With this confrontation, Nuray has created a block of woman-being. In the scene where Nuray invites Samet and Kenan to dinner, when Samet says that there should be no problems with the neighbors, Nuray says that she has been struggling for such things and that she has overcome them. In this sense, Nuray has overcome the major structure of the district she is staying in and has reached the minor structure. Sevim is the most energetic character in the movie; her emotions change rapidly, she laughs, pauses and laughs again. Her being a young girl naturally creates a block of becoming. Indeed, according to Deleuze and Guattari (2023, p. 292), the young girl and the child do not pass into becoming, the becoming itself is the young girl or the child. Hicran, who is wanted to be engaged to Rıza in the movie *Hayat*, is the opposite of Sevim; laughing is not an easy way of expressing emotions for Hicran. She runs away to Istanbul because she does not want to get married. Finding a possible line of escape, she becomes displaced and experiences sublimities. She searches for woman-being. Deleuze and Guattari say: "Look for your own body without organs. Learn to make it (Deleuze & Guattari, 2023, p. 164)". Hicran chose to escape because of the codes imposed on her. This choice is not a choice of moral obligation. Rather, her desire to leave is a desire to get away

from what is imposed on her (her attempt to get engaged) and to find herself again. Hicran's situation is similar to the choices of Abraham in Kierkegaard's *Fear and Trembling*. Deleuze states that Abraham finds himself again through sacrifice by making a choice (2021a, p. 154). However, Hicran is turned into a desire machine and reduced to a sexual object by the pimp she is with, the other pimp and Orhan characters who desire her. However, Hicran is not trapped in the roles of womanhood and moral codes; on the contrary, she is a character who transcends these boundaries and turns towards new forms. On the other hand, in the movie, Rıza goes to the bakery every day with his grandfather, his uncle tells stories from the back of the car, and when he arrives at the bakery, he kneads the dough and bakes the bread. This cycle is repeated every day. In fact, in the scene where Orhan, who goes after Hicran who ran away to Istanbul, has dinner with Hicran, he says that he always experiences the same temporal cycle: "Sometimes I wonder if a lifetime will be spent living the same things over and over again, always in the same place, always knowing what will happen the next day. I wake up in the morning and it's yesterday morning. Yesterday's morning is tomorrow's morning, which is a morning in the following year." Similarly, in the movie *Kerr*, characters without names state that the same things are repeated. The character Can faces the same questions throughout the movie; how do you see the state of the country? Did you see the murder, did you really see it? The questions keep coming up. Moreover, the movie starts with a murder and ends with another murder. As in Deleuze's concept of rhizome, the murder in the movie branches out. The questions asked to Can throughout the movie are related to this event. Therefore, Can is in a state of becoming throughout the movie. In the last sequence of the movie, while Can and the murderer who committed the murder at the station are driving in the car, the dead man stands on the side of the road and looks after the car. The dead man is resurrected. The image seen is the big pit and the crystal sound coming from it. It calls for death. According to Deleuze (2021b, pp. 116-117), the crystal image is sonic as well as optical. Felix Guattari considers the time crystal to be in the form of a perfect *ritornello*. In the film, the sound block passes into an absolute becoming, into the becoming of death. In these ways, both films approach Nietzsche's concept of the self-return. Nietzsche writes in his book *Thus Spake Zarathustra*: "Has not everything that can walk, at least once, walked this road? Has not everything that can come into being, at least once, been, been made and passed away? If everything has existed before, at least once, what do you think of this moment? Shouldn't this passage have existed here before? (Nietzsche, 2021, p. 182). Therefore, for Nietzsche, the self-return is nothing but the endless repetition of time. Every moment, action and choice is constantly repeated in the passing of time. This idea suggests that one should accept one's life as it is and act consciously as if one were to relive every moment.

5. Conclusion and Discussion

This study aims to demonstrate how cinema functions as a philosophical act by analyzing the films *Kerr* (Kerr, 2021, Tayfun Pirselimoglu), *Karanlık Gece* (Black Night, 2022, Özcan Alper), *Kurak Günler* (Burning Days, 2022, Emin Alper), *Hayat* (Life, 2023, Zeki Demirkubuz), and *Kuru Otlar Üstüne* (About Dry Grasses, 2023, Nuri Bilge Ceylan) in the context of Deleuze's concepts of movement, duration, and becoming. As Deleuze emphasizes,

films do not exist to confirm a specific philosophical theory but to present their own philosophy. The idea of cinema as an art that creates new sensations and thoughts rather than merely telling stories became even more evident when Deleuze revealed the links between cinema and philosophy. His view of cinema as an activity that produces concepts made it possible to treat this art form as a philosophical way of thinking. Although the analyzed films seem to be closer to time-image cinema due to their thought-intensive structures, they also bear traces of movement-image cinema. In these films, characters transition from one state of being to another, and the films transcend fixed patterns of meaning, creating unique intellectual spaces that overlap with Deleuze's philosophy.

In the sample films, the perceptual image constantly transforms the viewer's perception by shifting between subjective and objective perspectives. While the perceptual image is handled through camera movements and visual focus in the background, the affective image is revealed through micro-movements in the faces and intense emotions. These emotions are shaped by the image of impulse. The impulse of jealousy serves as one of the best examples of the impulse image. While this impulse often guides the actions and moods of the characters in the selected films, the face becomes the most expressive center of the body, whether frozen or revealing all emotions and mood changes. In Deleuze's terms, it becomes a reflector. The reflective face expresses inner affects. However, the relationship between the virtual and actual images in the films is treated on a level that reflects the inner worlds of the characters. The action image is largely manifested through the DED schema, which particularly reveals the conflicts and duels that individuals face. The action image thus carries narrative power, shaping the characters' interactions with the external world while revealing their inner tensions, establishing a balance between action and emotion in filmic narratives.

The analyzed films present various depictions of the transformation of time and space. Sinkholes, typically referred to as depressions in the earth's surface, are incorporated into the narrative, producing purely optical images where time is suspended, and characters are confronted with a passive act of observation. As purely optical images, sinkholes represent the culmination of becoming, where identities dissolve, and boundaries disappear. Flashbacks and echoing sounds in the narrative create crystalline images in which the actual and the virtual intertwine. Crystal images, along with echoing voices and sequences where the real and the imaginary become indistinguishable, align with Deleuze's concept of crystal time, disrupting the linear progression of events. Consequently, the flow of time is interrupted, allowing multiple time periods to coexist. The characters' entrapment in their own past and their paranoia reinforce the sense of being stuck, closing off potential avenues of escape. By emphasizing the necessity of belief in the world, a connection is made with Deleuze's image of thought. Therefore, in the films analyzed, blocks of time are constructed through visual and auditory images. In these films, time breaks the causal relations of classical narrative, forming crystalline time structures where the actual and the virtual merge. As a result, characters transition from being mere moving subjects to beings who have intellectual experiences of time and memory. Each character strives to re-exist by breaking away from existing patterns in their personal journeys. One female character escapes the gender roles imposed by society, becoming both an outsider and approaching the line of becoming a woman. Another creates

her own identity as a young girl, while another realizes her transformation into a woman. One character, existing as a minor identity in the town, enters a process of becoming through her relationship with her environment, which culminates in a dramatic transformation as she seeks to establish a home with her immediate surroundings. On the other hand, the films in the sample explore the cyclical nature of time and the concept of self-return, emphasizing the repetitive nature of existence. These cycles, combined with the individual processes of becoming within the films, intersect with Deleuze's conception of crystal time, reshaping the transformation of the characters on a cinematographic plane.

These films, representing the artistic wing of New Turkish cinema and analyzed within the sample, highlight the power of cinema to transform ways of thinking through characters who transcend fixed identities and experience new modes of existence. Deleuze's concepts of cinematic images are realized in various ways in these films, not only shaping the inner transformations of the characters and their interactions with their environment, but also guiding the viewer on an intellectual journey. In this sense, cinematic images become layered and multifaceted structures, allowing us to connect not only to the physical but also to the emotional and intellectual dimensions of the film characters.

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