-Research Article-

A Reading Attempt On The Relationship of Film and Dream Experience: The Secret Face

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Abstract

Classically defined films, which adopt the logic of daily life and proceed in a linear line, try to give the audience a kind of "real life" experience, while the films that go beyond the usual system and exceed the time-space boundaries comprehend the audience with a dream-like experience. The aim of this study is to investigate dreams in cinema by examining them structurally, formally and aesthetically. In this direction, firstly, the facts of bast az-zaman and tayy al-makan in Sufism is used in order to put the concepts of time and space on a basis. The effect of time use in cinema on creating dream experience is investigated through Gilles Deleuze's concept of time-image and Yvette Biro's situations defined as moments of turbulence in cinema. After the relationship between film and dream experience is grounded on a basis through time and space, in order to shed light on the further stages, the relationship of dreams with reality and unreality is emphasized and the projection of this relationship in cinema is investigated. In this context, the thoughts of the German philosopher Thorsten-Botz Bormstein, who made detailed studies on films and dreams, is included. A reading attempt was made by analyzing the relationship between film and dream experience through Ömer Kavur's The Secret Face (1990) film, which has a unique dream language.

Keywords: Dream in Cinema, Time, Space, The Secret Face

-Araştırma Makalesi-

Film ve Rüya Deneyimi İlişkisi Üzerine Bir Okuma Denemesi: Gizli Yüz

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Özet

Gündelik hayatın mantığını benimseyerek lineer bir çizgide ilerleyen klasik tanımlı filmler, seyirciye bir tür "gerçek hayat" deneyimi yaşatmaya çalışırken, alışılmış dizgenin dışında kalan ve zaman-mekan sınırlarını aşan filmler ise seyirciyi rüya benzeri bir deneyimle kavrar. Bu çalışmanın amacı, rüyaları yapısal, biçimsel ve estetik olarak inceleyerek sinemadaki karşılığını araştırmaktır. Bu doğrultuda öncelikli olarak rüyalarda zaman ve mekan kavramlarını bir temele oturtabilmek adına tasavvuftaki bast az-zaman ve tayy al-makan olgularından yararlanılmıştır. Gilles Deleuze'ün zaman-imge kavramı ve Yvette Biro'nun sinemada türbülans anları olarak tanımladığı durumlar aracılığıyla sinemada zaman kullanımının rüya deneyimi yaratma üzerindeki etkisi araştırılmıştır. Film ve rüya deneyimi ilişkisi, zaman ve mekan üzerinden bir temele oturtulduktan sonra, ilerleyen aşamalara ışık tutabilmek adına rüyaların gerçeklik ve gerçekdışılık ile olan ilişkisi üzerinde durulmuştur ve bu ilişkinin sinemadaki izdüşümü araştırılmıştır. Bu bağlamda, filmler ve rüyalar üzerine detaylı çalışmalar yapan Alman filozof Thorsten-Botz Bornstein'in düşüncelerinden yararlanılmıştır. Film ve rüya deneyimi ilişkisi kendine has bir rüya dili olan Ömer Kavur'un Gizli Yüz (1990) filmi üzerinden değerlendirilerek bir okuma denemesi yapılmıştır.

Anahtar Kelimeler: *Sinemada Rüya, Zaman, Mekan, Gizli Yüz*

Introduction

Film and dream experience always show similarity to each other. The movie theater that darkened as the film begins resembles the sleeping mind. Everything around darkens and the audience focuses only on the images on the screen. The only thing that is real at that moment, and even exist at that moment, are the images on the screen. Those images on the screen remind us dreams. From the moment we fall asleep, like the movie theater that turns into darkness, our mind also turns dark and our perceptions of the physical universe are closed. We switch to the reality of images, the universe of dreams. According to Louis Bunuel who is representative of surrealist cinema "a film is like an involuntary imitation of a dream" (Lippard, 1971, p.102). However, the relationship between film and dream experience can go much deeper than that. The film itself can resemble dreams in terms of structure, style and aesthetics. Thus, it gives the audience a dream-like experience. In order for a film to resemble a dream in this way, it must adopt the inner logic of the dream (Bornstein, 2011, p.176). Dreams have their own rhythm and logic. They have their own perception of time and space. Time has a fluid and flexible form in dreams. And space is movable and acentric. Since films can reconstruct time, space, atmosphere, characters and most importantly reality, by their nature, they can create their own universe just like in dreams. For a film to adopt the inner logic of the dream, it must first adopt the perception of time and space in dreams. Thorsten Botz-Bornstein underlines in his book *Films and Dreams* that in films, dream is a matter of time and space. So, the concepts of time and space are the main factors that carry the relationship between film and dream experience forward.

In addition to the concepts of time and space, another factor that constitutes the inner logic of dreams is the situation of reality or unreality in dreams. According to Bornstein, dreams represent neither the truth nor the unreal. Dreams exist in a realm of improbability between real and unreal (2011, p.12). This situation in dreams causes a kind of uncertainty; the uncertainty of the truth. So, when this kind of uncertainty prevails in a film; when reality and unreality become indistinguishable in the film, this situation deepens the relationship between film and dream experience.

In this study, the relationship between film and dream experience and the stages of this relationship will be analyzed. In this context, first of all, the inner logic of dreams and its equivalent in cinema will be examined. In this direction, the projection of the concepts of time and space, which undergo changes in dreams, on cinema will be investigated. Accordingly, the facts of *bast az-zaman* and *tayy al-makan* in Sufism and Gilles Deleuze's concept of time-image will be used. Yvette Biro's book *Turbulence and Flow in Film* will be used to investigate the effect of using time in cinema on creating dream experience. In order to shed light on the progressive stages of the relationship between film and dream experience, the relationship of dreams with reality and unreality will be discussed and the equivalent of this relationship in cinema will be investigated. In this context, Bornstein's thoughts will be included. The relationship between film and dream experience will be evaluated through *Gizli Yüz* (The Secret Face, Ömer Kavur, 1990) and a reading attempt will be made.

Time and Space in Dream

Unlike daytime life, time doesn't proceed on a linear line in nighttime life where dreams happen. Being in a dream is like being inside the time machine. A person who is in a dream can travel to any stages of their life, and even, she/he may travel to the years she/he hasn't lived yet. Moreover, in dreams, it is possible to stop the time and make it eternal. In the universe of dream, present time begins to exist inside of the past and the future, instead of existing after the past and before the future. For example, a person who is in a dream, can find herself/himself in a traumatic memory that happens in the past and may experience it again

and again. Apart from that, she/he can experience the things 'at the present time' that she/he is afraid of coming true in the future. All of the theories about dreams contain discourses about the concept of time that undergoes a change in dreams[1]. The laws of time -which are valid in daytime life- lose their validity in dreams. Time has flexible structure and cyclic form in dreams. Thereby, past, present and future don't have a chronological structure in dreams; these three time periods appear intertwined in dreams. Additionally, an event which takes ten hours in daytime life can be experienced in twenty seconds in dreams. In Sufism, there is a term about these situations which is *bast az-zaman*. In the *Dictionary of Sufism Terms*, *bast az-zaman* is defined as "creating time within the time, fitting long period into the short period" and it is specified that this is a situation frequently happens in dreams (Uludağ, 2012, p.67).

The laws of space also lose their validity in dreams as in time. Space loses its static feature and gains mobility in dreams. Therefore, there is also an intertwined situation for space. Since the space isn't stable anymore, it could be anywhere and spaces in different places may become close to each other. That is to say, distance loses its meaning in dreams. For example, in a dream, a person can travel between places within seconds or a person can see exactly the same place in different countries. In Sufism, there is - also a term about the situation for shortening or disappearing of the distance between places in dreams, which is *tayy al-makan*. *Tayy al-makan* is defined as "the miracle that occurs by means of folding of space, shortening the distance; flying" (Uludağ, 2012, p.345). The facts of *bast az-zaman* and *tayy al-makan* are very important for dreams. In a sense, they are the most important factors that make a dream a 'dream'.

As in dreams, the laws of time and space also lose their validity in cinema. A film can easily destroy the distance between places and change the form of time due to its structure. That's why, the perception of time and space in cinema is quite similar to the perception of time and space in dreams. The audience can witness five or six years of life story by watching two- or three-hour films in the cinema. Besides, as said before, there is no such thing as 'distance' between places in cinema. So, when we think about it from this point of view, we can understand that the facts of *bast az-zaman* and *tayy al-makan* are also very important for cinema. When it comes to the viewing experience in cinema, the time perceived by the audience differs from the flow of time in reality. And this situation gives a different rhythm and order to the cinema. Biro explains this situation as follows:

> "The series of moving images, as suggested by the original definition, creates an independent system using bits of events broken into distinct images. Eventually, the time of reception and narration don't automatically coincide, for through the concentration and extension of time the moments of intensity create different emotional effects." (2011, p.51).

As it is understood, when the perception of time and space are changed or destroyed, it causes a dream-like experience in a film. So, it can be said that this situation is the first stage of the relationship between film and dream experience.

Cinema tries to imitate the real life. Because this is what the audience expects from a film; she/he wants to watch the events as if they are happening in a real life. Therefore, the events in the film are told in a logical order and within a logic frame.

And the classical narrative cinema -which is the body of the cinema industry- is based

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[1] Sigmund Freud specifies that the most important feature of dreams is being timeless (2000, p.142). He says that desires should surpass the time to be satisfied. According to him, dreams carry us to the future in order to satisfy the desires (Freud, 1998b, p.739). On the other hand, Carl Gustav Jung argues that the dreams can contain some information about future but also can take us to the past times. So, to him, it is possible to travel through time by means of dreams (Jung, 2009, p.33). And lastly, Sufis, who give particular importance to the dreams, believe that the time in dreams involves all of the times in the past and future (Schimmel, 2005, pp.34-35).

on this logic that is valid in daytime life. However, when a film follows the intertwined and complex structure of dreams, it ceases to be a classic narrative. So, we can talk about two different narrative structure in cinema. Deleuze reveals the concepts of movement-image and time-image to explain these two different narrative structures that cinema has. In classical narrative cinema that is based on movement image, the rules of time and space are valid. Therefore, everything progresses within logical and causal relationships. In modern narrative cinema that is based on time image, the discontinuity dominates the flow of the narrative because the images move independently from each other. That's why, there are no causal and logical connections in time image because the time aforementioned can't be explained by means of sequence (Deleuze, 1989, pp.126-128). When Deleuze reveals the time-image concept he takes Henri Bergson's conception of time as a starting point. Bergson assumes that there are two different forms of time; the time outside of us and the time inside of us. The time outside of us is a measurable homogeneous time. And the time inside of us is a heterogeneous time that belongs to consciousness. Since Bergson argues that people don't live within the time, but time lives within the people; he approves the time that is valid in our inner world is the real time. According to Bergson, the past never gets lost because it continues its existence in the memory. Hereby, inner time doesn't proceed on a straight line because the moments of the past can be transmitted to the present time through memory (Bergson, 1997, pp.9-10). As can be understood from here, according to Bergson's conception of time, past, present, and future don't have any distinct boundaries. He treats time holistically and argues that the events proceed simultaneously. Deleuze also supports this argument and says that the moment that is called "now" changes constantly because without a chronological order past, present and future are lived at the same time (1989, pp.81-82)[2].

Deleuze's conception of time-image provides a frame for understanding the formal similarities between the films and dreams. When the flow of time is disrupted in cinema, classical narrative structure is destroyed and the films that go out of this narrative structure don't emerge as a copy of real life but a copy of dreams. So when viewed from this aspect, temporal breaks in a film is a very important factor that brings the film closer to the dream experience. However, the relationship between the films and dreams are much deeper than that. Bornstein argues that time should start living within the film to give the audience a dream-like experience. That means, the film should maintain its existence in "dream time" (2011, pp.27-28). Similarly, Biro, supports the idea that time should break the straight flow of the film otherwise the existence of time can't be felt. According to her, time should be free to do that. It should be cut, deviate, stop and repeat in order to not just pass by but to be felt (Biro, 2011, p.42). In that case, it can be said that except for structural disruption of chronological flow in the films, aesthetic and formal change of time also prepare the ground for dream reality in cinema. In other words, the situations like expansion and pause -which cause deeper and comprehensive feeling of time- interrupt the flow of the film and increase the dream quality. Hereby, the film experience turns into a dream-like experience.

Biro explains some situations that cause interruption of time flow in the films. She defines the moments where these situations occur in films as moments when turbulence occurs[3]. One of the situations that creates the turbulence moment is going out of subject in films that Biro calls "detours". According to Biro, extraneous matters which are useless and have no connection to the subject of the film opens a rift in the middle of time that flows in the film. And thus, the audience feels that time has stopped or reached eternity.

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[2] In addition to that, based on the fact of bast az-zaman, it can be said that there is an also similar understanding of time in Sufism. In other words, actually Deleuze's concept of time-image overlaps with the fact of bast az-zaman. In the context of the time-image concept, past time also can be created within the present time. Or any other time period can be created in different time periods as in the fact of bast az-zaman.
[3] In this study, only the turbulence moments related to the article are discussed. For more see Yvette Biro's book Turbulence and Flow in Film.

According to her, this situation creates a meaningful and rich atmosphere in the film (Biro, 2011, p.88)[4]. Another example of detour is when the character deviates from the path she/he is on. This deviation can be both physical and spiritual. For instance, the character deflects from her/his original, "standard" path and encounters an extraneous matter "such as an object, the unexpected appearance of a person or a change in the natural environment" (Biro, 2011, p.90). Tim Burton's *Alice in Wonderland* (2010) is the most well-known example of this situation. Alice follows the white rabbit and suddenly finds herself in an amazingly different world, in a wonder land. The natural environment and the surroundings of her completely change and she switches to another reality. In case of spiritual deviation from the path, the protagonist is forced to turn inward by means of the events she/he lives through. For example, when the character is under the pressure of associations or suddenly dives into the memories, she/he experiences a spiritual breakpoint and her/his emotions totally changes. As a result, the continuity of the plot is disrupted and that's why the flow of time is interrupted (Biro, 2011, pp.90-91).

The "moments of silence" in films is another situation that creates the moment of turbulence. Biro argues that emotions usually can't reach the verbal stage of expression. That is to say, it is difficult to express the emotions through words, but instead, body language such as mimics or hand and arm movements can express emotions in a deeper way. And when words are silent but body talks, spiritual attention rises. Furthermore, deep silence produces considerable intensity, and by doing that, shapes the audience's temporal experience. In this way, the audience goes out of time and space and becomes eternal inside the scene she/he watches. And this feeling of eternity causes disruption of the time flow (2011, p.141). Besides, Biro specifies that in the absence of human speech, all other sounds around come from a deeper place than usual (2011, p.144). This situation conduces to deeper and more intense experience of present time. So, in a way, the moments of silence take the audience to another dimension where the perceptions are clearer. That's why, as Bornstein mentions, filmic image which is free of words becomes very similar to the dreams (2011, p.72). Additionally, Biro draws attention that moments of silence in the films aren't just about less dialogues. According to her, sometimes silence in the films covers a central place and spreads a frequency that is felt throughout the entire film (Biro, 2011, p.141)[5]. This kind of silence frequently seen in the films of Tarkovsky, Bergman, Bresson and Angelopoulos and change the perception of time a lot.

Repetition is another situation that creates the moment of turbulence in the films. Repetition occurs through digression and causes interruption to the film. And thus, it also conduces a pause in time. In other words, repeating scenes or specific objects that appear again and again suspend the narrative through breaking the linearity of time (Biro, 2011, pp.147-150). As nothing repeats in life, dreams are fundamentally subject to repetions. Since time is cyclic in dreams and space gains mobility, any repetition of memories or places is possible. So, when repetitions occur in films, it means that time and space become free as they are in dreams. As a matter of fact, Biro mentions that repetition refers to temporal and spatial movement (2011, p.148). Based on this, it can be said that repetitions that occur in the film increase dream quality of the film.

When Biro speaks of the turbulence moments, she highlights that the closure of the film also has an important effect on the perception of time. She argues that the closure has an obligation to tidy up the whole narration. That's why it is important how the film ends and with what

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[4] Biro explains an impressive scene from Federico Fellini's *Amarcord* (1973) as an example of detour: "One of the most magical episodes in Fellini's *Amarcord* is when, in a mythic fog, the startled small boy enveloped in his cloak and hood unexpectedly encounters an ox that disappears into nothingness as suddenly as it has materialized" (Biro, 2011, p.88). In this kind of scenes, time slows down, even almost stops, and leave the audience alone with that unexpected encounter (Biro, 2011, p.89). So, in a way, time is suspended during these scenes.

[5] Tarkovsky proposes the concept of time-pressure to describe this situation: "The consistency of the time that runs through the shot, its intensity or 'sloppiness', could be called time-pressure" (Tarkovsky, 2007, p.105).

thoughts it leaves the audience alone. She mentions that there are many different closures which change the time perception in a different way. For example, there is an open ending where the film ends unresolved. That means, the film ends but the uncertainty remains. According to Biro, with this kind of closure, sometimes the audience enters an abstract dimension of time by the way the film ends and feels that the story in the film will continue forever (Biro, 2011, pp.222-225). Another way for closure is retardation or delay in films. In this kind of closure, present time is expanded and thus it is avoided from a rapid ending. For instance, Arthur Penn's choice of slow motion in the final scene of *Bonnie and Clyde* (1967) serves a certain retardation and delay. Penn raises the death of the main characters to a mythical climax. So, in a way, Penn delays the ending of the film by stopping the time (Biro, 2011, p.226). There is also another closure where the last scene gets frozen in time and continues its existence forever. Ridley Scott's film *Thelma and Louise* (1991) is an excellent example for that. In Biro's words, "the image of the car running into the abyss gets frozen in time; it keeps hovering forever between earth and sky" (2011, p.231). Lastly, at the end of some films, the film returns to where it started. But even if it returns to where it started, everything has changed now. On the one hand, it will continue where it left off. This is actually a kind of vicious circle and such endings like that disrupt the linearity of time in the film (Biro, 2011, pp.240-242). This kind of closures remind the audience that time repeats itself. Because as known, history is repetitive.

Reality or Unreality in Dream

Dreams don't create a reality for themselves through stylizing the reality of waking life; "what makes a dream a 'dream' is the indistinguishable seem of the reality and unreality" (Bornstein, 2011, p.13). Since dreams occur contrary to accustomed logic order, they are qualified as unreal, illogical, or absurd[6]. However, while all these 'illogical' things are happening, none of them is illogical for the person who has the dream. Since the person who is having a dream isn't aware of the fact that she/he is in a dream, everything that's happening at that moment is normal and ordinary for her/him. So, dreams aren't fake or absurd in their own logic. As Bornstein frequently underlines, dreams exist somewhere between abstraction and concreteness. According to him, dreams don't represent the truth but give a world experience by experiencing the images in its content (2011, pp.12-13). This is very important for the relationship between dreams and films because when a film gives an experience like that, it actually gives an experience as dreams give. But it isn't easy to make that happen. When Christian Metz mentions the basic difference between cinema and dream, he underlines that: "The dreamer doesn't usually know she/he is dreaming but the film audience knows she/he is in the cinema" (1976, p.75). Therefore, the director's job is much more difficult than the one who dreams. The director should turn the universe of cinema into the reality of the audience. And the audience should forget that she/he is watching a film to be included in that reality. To do that, the director creates a reality by going beyond the limits of time and space and dissolves every items -that is processed in that reality- into film very well, thus all of these irrational events feels quite normal and ordinary to the audience. The director creates a perception of reality and in the context of that reality the audience believes the possibility of everything that's happening at that moment. Just like in dreams.

As mentioned above, when the time starts living within the film, it becomes flexible and fluid, just like in dreams. However, this form of time conduces to a state of uncertainty for a person who lives in a linear reality. When there is a situation where the concepts of time and space that are valid in daytime life aren't valid anymore, the person can't put the events into the patterns she/he used to. That's why that kind of events contains uncertainty for them.

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[6] Jung explains that it is the consciousness that qualifies dreams in this way. It is difficult to understand the symbolism in the dreams for modern person. Because there are some equalizations in dreams that are far from modern person. As modern humans, we find it difficult to understand dreams because we have so little information about the nature and needs of a human soul (Jung, 2001, p.187).

In other words, when the time doesn't flow chronologically, the mind that is looking for the beginning, the end and the middle of the story finds itself in an uncertainty. This is exactly what Bornstein means about indistinguishable state of reality and unreality. If the director can keep such a state of uncertainty alive throughout the film and also ensure that the audience doesn't question or find strange that uncertainty, then the director can produce a film that maintain its existence in dream time.

On the other hand, Tarkovsky, as a successful director who gives the audience a dream experience with his films, argues that each plan should have its own time for a film to live in dream time. And he answers the question of how the time of the plan can be sensed as follows:

> "It becomes tangible when you sense something significant, truthful, going on beyond the events on the screen; when you realise, quite consciously, that what you see in the frame isn't limited to its visual depiction, but is a pointer to something stretching out beyond the frame and to infinity; a pointer to life. Like the infinity of the image which we talked of earlier, a film is bigger than it is—at least, if it is a real film. And it always turns out to have more thought, more ideas, than were consciously put there by its author. Just as life, constantly moving and changing, allows everyone to interpret and feel each separate moment in his own way, so too a real picture, faithfully recording on film the time which flows on beyond the edges of the frame, lives within time if time lives within it; this two-way process is a determining factor of cinema" (2007, p.105).

To summarize, we can say that how the time is experienced plays an important role in the relationship between film and dream experience. And as mentioned above, the state of uncertainty in the films takes the audience out of the reality of a 'definite' world which has limits and takes them to the universe of dreams. In this way, the experience of the audience turns into a dream-like experience.

Dream Experience and The Secret Face

Plot of the Film

The Secret Face (1990) directed by Ömer Kavur is about the quest and inner journey of a young photographer. One day, the young photographer meets a mysterious woman. The mysterious woman asks the photographer to bring her all the photos he took in the taverns. The young photographer takes the photos to the woman every morning. The mysterious woman says him that she is looking for a face that tells a story. One morning she finds the face she is looking for. It turns out that the face she is looking for belongs to an old watchmaker. The day after, both the woman and the watchmaker man in the photograph disappear. So, the photographer's life changes, he devotes himself to solve the secret of this mysterious disappearance.

The use of Time and Space in the Film

The Secret Face is a timeless and spaceless film. That means time and space are uncertain in the film. The towns in the film appear nameless; places are named as City of Cities, City of the Dead, City of the Weirds and City of Hearts. It is only stated that the City of Cities is Istanbul, where the film starts. It isn't clear where the other places are. That means, these places aren't stable and can be anywhere on earth. Similarly, it is uncertain when the film took place. Rıza Kıraç, who has studies on Turkish cinema, mentions that the story in The Secret Face is told as if it is "happening in any space of time" (2008, p.111). Besides, the characters in the film have no names. The characters are named like the photographer, the mysterious woman, the watchmaker, waterworks officer and the helpmate. The film has a mystical understanding and therefore the basics of the film are based on uncertainty. There is also cyclic understanding of

time in the film. Characters experience exactly the same events over and over in different times and places. Time doesn't flow linearly as in daytime life and space has no boundaries in the film. So, the structure of the film sets the ground for the creation of dream reality.

The Situations that Disrupt the Flow of Time in the Film

There are many repetitions in the film, and they all occur in a different way. For instance, there is tall and bare trees accompanying the photographer's quest throughout the film. Wherever the photographer goes, he encounters these tall bare trees. These trees appear as a representation of cyclic time and strengthen the mystical atmosphere of the film. Mircea Eliade explains the symbolic meaning of the tree as follows: "The basic meaning of the tree symbol in mythology and religions is related to the periodic and endless renewal, recreation, 'the source of life and youth', ideas based on immortality and absolute truth" (2017, p.18). As can be understood from here, the trees that appear as a symbolic metaphor emphasize that the quest in the film (the quest of the absolute) will never end. It states that humanity is cyclically -and always- looking for the same thing. So, in a way, the trees symbolize that the history is repetitive. Additionally, when the photographer started telling his story at the very beginning of the film, he says that: "Whenever they ask to tell a story, I think of trees, the trees in my dream". Therefore, the trees also appear as a representation of the photographer's dream world.

Another example of the repetition in the film is that the street where the watchmaker's shop in the City of Cities is the same as the street with the watchmaker's shop in the City of Hearts. The way the streets lie and the location of watchmaker shops in the streets is exactly the same. And even more, the music poster hanging on the street in the City of Cities, the balls hanging on the outside of the grocery store, the girl playing hopscotch on the street and the traffic sign which fallen to the ground are exactly exist in the street of watchmaker in the City of Hearts. When the photographer went to the street of watchmaker in the City of Cities to follow the watchmaker with the woman, all that he sees here he sees there too. This situation gives the audience the feeling of having the same dream twice. When the photographer recognizes all the similarities, he is quite surprised, and then he continues looking around like he is hypnotized. The photographer continues walking with an attitude trying to perceive where he is. And as he continues to walk, he continues to see other similarities. He sees the blue car of the mysterious woman stands in the same corner just like in the City of Cities. After that, the events start repeating. The photographer does the same as he did in the City of Cities; he sits in the car and touches the amulet; and just then, the junkman walks through the street shouting as in the City of Cities. Even the order of the events is the same. Then, the photographer sees the mysterious woman from behind. Since the reason why the photographer is in the City of Hearts is to find the woman, this is a huge moment for him. So, he starts following her like in a dream. The mysterious woman meets the watchmaker (Rutkay Aziz), but as the red truck passes, the photographer loses them. There is also a situation of repetition here. When the photographer and the mysterious woman follow the watchmaker in the City of Cities, they lose track of the watchmaker as the red truck passes. So just like that day, with the red truck passing the photographer loses track of the woman and the watchmaker. Then, the photographer runs quickly in the streets to find them. After a while he stops in a street to rest. And in that street, there is this girl again who plays hopscotch and the same balls hanging on the outside of the grocery store. So, he lives the same moment again. As it seems, there are many repetitions here. The objects, the events and the places repeat themselves. In fact, by excluding some minor changes we can say that this whole scene in the City of Hearts is a repetition of the scene in the City of Cities. All of these repetitions change the perception of time in the film. Every time something -an event or an object- repeats, time stops and starts expanding. As Biro mentions repetitions suspend the narrative by disrupting the flow of time (Biro, 2011, p.148). The film creates a cyclic time with the use of repeating scenes and thus immerses the audience

in a dream universe. According to Şükran Kuyucak Esen -who has comprehensive studies about Ömer Kavur's cinema- Kavur presents cyclic time to the audience in a cinematographic manner through these repetitions in the film:

By means of the repeating scenes in the film, past time is created within the present time. Everything the photographer sees in the street of watchmaker in City of Hearts, and every event which happens on that street belongs to the past. The photographer has actually experienced everything he lived on that street before. So, when he experiences exactly the same things again, that means the recreation of past time. That is to say, the fact of *bast az-zaman* takes place here. If we recall, Deleuze explains this situation in the context of time-image concept. Since there isn't any chronological order in the concept of time image, the past time can be intertwined with the present time and they can be lived at the same time (Deleuze, 1989, pp.81-82). Additionally, the photographer who encounters the same places, same objects and the same events, feels like he is constantly traveling in the same places. Based on this, it can be said that Kavur eliminated the distance between the spaces in the film. In other words, the fact of *tayy al-makan* can be mentioned here. Because wherever the photographer goes, he always feels 'in the same' place. No matter how far he goes, he always finds himself close to where he started. So, we can say that all the places and moments that leave a mark on the photographer go with him wherever he goes. Biro highlights that the time doesn't pass independently of us. Time is subject to concentration, transformation and reversal. Memories catch up to us and gains new forms. Thus, we move forward between past, present and future (Biro, 2011, p.167). Another example of this situation is that the watchmaker repeating the same movement in the House of Hearts. When the photographer arrives to the House of Hearts, he sees the watchmaker in one of the rooms. And he goes into the corner to follow him secretly. When the watchmaker leaves the room, just as he does when he leaves his shop in the City of Cities, first he pauses for a moment, and checks his pockets as if he forgot something. Consequently, these repetitions conduce to pause in time in the film. Thus, the audience feels every grain of the time as in dreams.

There are very strong examples of detours in The Secret Face. Two of them take place in the City of Weirds. The photographer waits for months for the mysterious woman to arrive in the City of Weirds. Since the watchmaker of the town witnessed this desperate state of the photographer, he feels sorry about the photographer. So, one day he calls him out and take him to the friends. The watchmaker of the town and the photographer go to an abandoned warehouse building. As they enter the warehouse, the reality that dominates the film is excited and another reality is passed. In other words, the scenes that take place in the warehouse change the existing perception of time and space. As explained before, when the character suddenly enters a completely different world and experiences unrelated event, a rift opens in the middle of the time and takes the audience to another dimension (Biro, 2011, p.88). As a matter of fact, while the photographer enters the warehouse, he experiences the events that have no connection to the flow of the film so far. He first meets the waterworks officer who hung in time: "Hello. It has been four years. The government said that they will solve the water problem of the town. One day, the engineers, the politicians they all came. The work started, after a week they left me here as a guard. There is nothing to guard here. They have forgotten me here." Then, the photographer meets the helpmate of the waterworks officer. The helpmate tells a story excitedly to the photographer: "The doctors gave the man all the medicines, but the pain in the stomach didn't go away… When the man died, they opened the stomach and looked, they saw a stone-like tree took root in the stomach… His son takes this tree as a souvenir from his father and makes a handle for his pocketknife… Years later he tries to cut the turnip with that pocketknife, and the handle of the pocketknife melts as soon as he touches the turnip. So, if the doctors gave the man a turnip, he wouldn't die." These dialogues carry the photographer from his reality to another reality.

As Biro says, they make a big hole in the middle of the current flow in the film. Neither the story of the waterworks officer nor the story that the helpmate told have nothing to do with the subject of the film.

The watchmaker of the town, the photographer, the waterworks officer and the helpmate all sit on the table together in the warehouse. They drink raki while playing cards. This is the new reality for the photographer and the audience for now. The photographer seems observing around and listening to the weird conversations between others. Then suddenly the warehouse door opens, and two men enter the warehouse with a horse behind them. The horse seems exhausted. They take the horse to the rear compartment and pull the curtain. First, the horse's neighing is heard. Later, we hear the sound we understand that the horse is falling to the ground. The light hitting behind the curtain reflects the moment of the horse's slaughter on the screen like a shadow play. It turns out that these two men who slaughter the horse are butchers and they use the warehouse as a slaughtering place. This scene takes the audience out of the subject again and carries them to another dimension. This is the third dimension that the audience has passed. The audience entering a dream universe at the beginning of the film passes to another dream universe through the hole that opens in the middle of the dream universe they are in as the photographer enters the warehouse. With the slaughtering scene of the horse, the audience passes into another dream universe through the hole opened in the middle of the dream universe in which they are located at that moment. Hence, it can be said that these scenes represent a three-layer dream by means of the sequences that knit like a chain. If we recall, the fact of *bast az-zaman* means the birth of new times within the time (Uludağ, 2012, p.67). Thus, the photographer, and audience through the photographer, experience three different dimensions of time with the creation of new times within the time.

Besides these detours in the film, there are also some moments that come and go in seconds and cause deviation from the path. For example, the photographer goes to a tavern during the daytime to get the address of the watchmaker in the City of Cities. When he arrives to the tavern, he sees a sheep standing next to a man who hangs a painting on the wall. This is just a scene the audience sees for a few seconds. Similarly, when he is walking down the street in his last stop, City of Hearts, exhausted from desperate search for the mysterious woman, he encounters a man with his umbrella open and sitting straight up on a donkey. Neither the sheep in the tavern nor the man on the donkey contribute nothing to the story but they contribute a lot to the film. As Biro mentions, this kind of situations that are unrelated to the subject of the film enrich and strengthen the atmosphere of the film. These surreal moments that dive into the middle of the film suspend the time by taking the audience away from the central one and slows down enough to bring the time almost to a halt (Biro, 2011, p.88). These encounters remind the audience that this is a universe of a dream. Anything can happen here.

There are also moments of silence in the film that disrupt the flow of time. For instance, the photographer goes to the watchmaker's shop in the City of Cities at the request of the mysterious woman. The door of the watchmaker's shop opens as if opening to another dimension. Even though the clock ticks inside emphasizes the time is passing by, all those clocks ticking at the same time create a time-stopped feeling in the audience. As a matter of fact, the photographer becomes aware of the changing atmosphere when he comes in. A well-dressed dwarf stands in front of the counter in the shop. Behind the counter, the watchmaker carefully fixes the watches. The 'sound' of the silence that dominates to the film is getting even higher in this scene. What is meant here is that as Biro states, the silence occupies a central place in the film and concentrates the audience within the film (2011, p.141). In fact, the tall and bare trees that mentioned before become the symbol of the central silence in the film. Sometimes the dialogues in the film are so deep and meaningful, or ordinary and plain, and in this way contributes to the central silence of the film and enhance the spiritual experience of the audience. The scene mentioned is a very good example of this. While the sound of the ticking

clocks rises within the silence, the watchmaker gives the clock he repaired to the dwarf and a dialogue takes place between them: Watchmaker: Yess.. Dwarf: It's running! Watchmaker: Does it also makes the old voice? Dwarf: Exactly the same as before! This dialogue may seem quite ordinary, but it also contains an extraordinariness. The mystery that the extraordinariness breeds, provides an atmosphere of silence for the audience to feel the 'meaning' behind the scene. In this way, the audience concentrates in time and space and perpetuates the scene she/he watches. This scene hides a truth behind the visible as Tarkovsky emphasizes. Tarkovsky mentions that if the audience can reach some sort of timelessness by going beyond the plan that appears on the screen, that means a truth about life itself is hidden there (2007, p.105). In the context of this scene, it can be thought that the truth behind the visible is the truth of 'time'. After all, the clock images in the watchmaker's shop emphasize both the existence and the absence of time. Hence, it is the 'time' itself that leads the audience to timelessness here.

There are also many moments of silence caused by the absence of human speech in the film. One small example of that, is when the photographer and the mysterious woman wait in the car to follow the watchmaker when he leaves the shop in City of Cities. The waiting in the car is very intense and there is no dialogue between them for a while during the wait. So, the sounds from outside become apparent during this silence. The dialogues of men passing by the street, footsteps of the girl playing hopscotch and the shout of the junkman draw the audience into the stillness of an ordinary life. And thus, slows the flow of time by increasing the tension of the scene. As Biro mentions, moments of silence create rest breaks to achieve high peaks of tension. And through this tension, the spiritual attention is increased and shape the perception of time (2011, p.144-145).

Lastly, the closure of the film can be mentioned. The film ends with an emphasis on the cyclicity of time. In the beginning of the film, the mysterious woman mentions that she always sees the same objects in her dreams since the childhood; mirror, lamp and iron. At the end of the film the photographer encounters the junkman and his daughter. The junkman tells a story to his crying daughter and he takes the dream objects out of her sack; mirror, lamp and iron. When the photographer sees the dream objects, he will have a smile on his face. He has completed his journey and knows that many more will walk along this path. So, either the junkman is the father of the mysterious woman and the crying girl is the mysterious woman itself, or this is another cycle and these objects will be the dream objects of a new girl child. Both actually mean the same thing: The cyclicity in time. The dream objects coming out of the junkman's sack and the story he told confirm this. The photographer's transformation story ends, and the other one's starts. Another emphasis on the cyclicity of time is that the film itself returns to where it started when it ends. At the beginning of the film the photographer starts telling his story to the audience. But then, the story itself is shown. At the end of the film, it turns out that the film we are watching is actually the video shoot of the photographer that is recorded in the House of Hearts. In this way, through the ending of the film, an abstract zone of time is entered as Biro mentions (2011, p.225). The film surpasses the known limits of time and thus moves away from having an end. This is because the film tells a truth about life itself. It doesn't tell an ordinary story or a love story, but it tells a story about the quest of the truth.

To sum up, the events in the film have no temporal structure. There is an ambiguity in the events. This is because the film maintains its existence in dream time. Dream time is shapeless and has no structural framework (Bornstein, 2011, p.27). That's why there is a temporal uncertainty in the film. The events take place as if they were flying in outer space rather than on the ground.

Reality or Unreality in the Film

Throughout the film the audience encounters a lot of things that can be called abnormal, or even absurd. But they all feel normal when watching the film. For example, the surrealism of the events that are told in the warehouse, neither the fact that the state administration has forgotten the waterworks officer on duty for four years, and the waterworks officer is still waiting for someone to come and to give him salary and to tell him that he doesn't need to guard here anymore, nor the fact that the tree takes root in the man's stomach and only the turnip has the power to melt that tree, isn't considered weird or irrational by the audience. Similarly, the horse scene in the warehouse that seems quite far away from the reality, isn't considered unreal by the audience. The reason is that Kavur blends these surreal situations into the film in a very good way by means of the dialogues he uses, the atmosphere he creates and the integrity of the spaces with the characters. In this way the audience, and the photographer who enters another dream universe (the warehouse), believe that the aforementioned events can be possible in the world that Kavur creates. The audience doesn't question any image or event that she/he experiences while watching the film. The audience perceives everything as real in the context of the atmosphere of the film. Just like in a dream.

This kind of surreal scenes appear throughout the film in different ways. For example, as explained in the detours part above, the sheep in the tavern or the man on the donkey are very irrelevant to the topic of the film. Even if they exist in the real life, they seem quite surreal in the context of the scene. For instance, what that sheep is looking for inside is unknown. But the audience doesn't question it anyway. It isn't considered strange that the sheep is in the tavern during the daytime in the context of the atmosphere Kavur creates.

These surreal or absurd events break the perception of reality in the film and position the audience in a place where she/he can't distinguish between reality and unreality. Thus, an uncertainty prevails throughout the film. Is it the reality that is watched? Or a dream? In fact, the answer to this question isn't clear even when the film ends. Besides the situations mentioned above, the repetitions in the film, nameless characters, the mystical towns that are stylized, the dialogues that go beyond the characters, the watchmaker who believes that the people will be healed through clocks and the people who take their watches and open their hearts in front of the camera; by telling their stories, dreams, hopes and fears, contribute to the uncertainty prevailing in the film by constantly breaking the perception of reality in the film. Thus, The Secret Face maintains its existence in that thin line between reality and unreality.

Conclusion

When a film resembles a dream in terms of structure, style and aesthetics, in other words when a film adopts the inner logic of the dream, it can give a dream-like experience to the audience. As a result of this study, it was concluded that in order to adopt the inner logic of the dream, the concepts of time and space should be handled in an acentric and discontinuous manner as in dreams. That means, time should be fluid and flexible and space should be movable in the film. Because, in this way, time can take on a cyclic form as in dreams and space can repeat itself or remove the distance between other spaces. When a film adopts the inner logic of the dream, it ceases to have a classical narrative structure. Instead, it shows the features of Deleuze's time-image concept. Most important feature of this concept is that the present time constantly changes. The present time can be stretched, expanded, interrupted, paused or can be lived at the same time with the past and the future. As it is seen, there are different ways to do that in the cinema. For example, repetitions, detours, the moments of silence and the closure of the film change its form and shape by disrupting the present time. Thus, it leaves a completely different effect on the audience.

The audience experiences time in a very different way than she/he does in their daily life. She/he experiences time as she/he does in dreams. In addition to these, it was concluded the narrative that dominates the film should be located somewhere between reality and unreality to give the dream experience. In this context, it was suggested that the director should convince the audience that everything is possible within the atmosphere she/he created. To do that, the director breaks the perception of reality in the film. Because in this way, when the audience experiences things that don't fit the logic of daily life in the film, she/he doesn't find it strange or doesn't question any surreal or unreal things in the film. As a result of this, it was concluded that when the film exists between reality and unreality, some kind of uncertainty prevails over the film.

Kavur gives the audience a dream-like experience by setting his film The Secret Face on the logic of dreams. In other words, he creates a dream language in The Secret Face. Kavur, creates this dream language by disrupting the flow of time, eliminating the distance between the spaces and breaking the perception of reality in the film. By means of the repetitions he uses the objects, the events and the places repeat itself, and through this way cyclicity occurs in time and the narrative is suspended. Thus, time stops, and expands within the present time. Through the detours he uses, the present time is divided, and the audience suddenly enters to another dimension. Hereby, the perception of time changes and the flow of the narrative is disrupted. The moments of silence in the film increase the spiritual attention and through this way shapes the experience of the present time of the audience. The present time expands and in this way the door opens to see the truth behind the visible. Lastly, the ending of the film actually completes the atmosphere that Kavur creates in the whole film. That means, there is a totality in the film. When the film ends the circle closes and the film returns to where it started. That is to say, the film emphasizes the eternity of time even as it ends. Besides these, the situation of uncertainty that prevails in the film, positions the audience somewhere between reality and unreality. The audience watches the film as if waiting for the main character to wake up from the dream. Because the events she/he watches looks like a dream but at the same time seems like reality. So, the audience can't be sure throughout the film whether she/he watches a dream or some kind of reality. And the film ends exactly in the middle of this uncertainty. To sum up, The Secret Face shows how a film can give a dream-like experience through changing the perception of time, space, and reality of the audience.

Conflict of Interest Statement

The author of the article declared that there is no conflict of interest.

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