



Time and Space in the Film *Yahşi Batı**¹

Yahşi Batı'da Zaman ve Mekân

Abdullah Mert^a

^a Dr. Öğretim Üyesi, Kütahya Dumlupınar Üniversitesi, Kütahya, Türkiye
abdullah_mert@yahoo.com.
ORCID: 0000-0002-6306-412X

MAKALE BİLGİSİ

Makale Geçmişi:

Başvuru tarihi: 29.05.2022

Düzeltilme tarihi: 29.06.2022

Kabul tarihi: 29.06.2022

Anahtar Kelimeler:

Zaman ve Mekân,

Tür Sineması,

Western Filmler.

ÖZ

İnsanlar, nesnelere ya da varlıklar dünya üzerinde zaman ve mekân kavramlarıyla konumlandırılırlar. Zaman ve mekân dünyanın anlaşılmasına yardımcı olan yaşamın kurucu öğeleridir. İnsanlar zaman ve mekân kavramlarından bağımsız yaşayamazlar. Zaman ve mekân sinemada özgürce kullanılabilir. Sürekli gelişen ve değişen bir kitle iletişim aracı olarak sinema, yönetmene sonsuz bir özgürlük imkânı verir. Filmde zaman ve mekân yönetmenin isteğine göre şekillenebilir. Her yönetmen bu iki kavramı filmlerinde kullanırken farklı yollara başvurabilir.

Kitle iletişim araçlarından biri olan sinemada zaman ve mekân, uygulama açısından tarih sahnesine çıktığı zamandan günümüze kadar çok çeşitli farklılıklar göstermiştir. Bu çalışmada sinemanın atası sayılan western filmlerinin tür olarak nasıl bir değişime uğradığı ve Türkiye'de çekilmiş bir western filmde zaman ve mekânın nasıl kullanıldığını belirlemek amaçlanmıştır. Yönetmenliğini Ömer Faruk Sorak'ın yaptığı *Yahşi Batı* (2009) filminin analizinin yapıldığı çalışmada, kullanılan çok sayıda farklı geçiş yöntemleri ve göstergesel unsurlar ortaya konmaya çalışılmıştır. Araştırmanın birinci bölümünde zaman ve mekân kavramları açıklanmıştır. İkinci bölümde tür olarak western filminin tarihçesine ve western filmlerde zaman ve mekânın kullanımına yer verilmiştir. Son bölümde ise *Yahşi Batı* filminin göstergebilimsel incelemesi yapılmıştır.

ARTICLE INFO

Article history:

Received: 29.05.2022

Received in revised form: 29.06.2022

Accepted: 29.06.2022

Keywords:

Time and Space,

Genre Cinema,

Western Movies

ABSTRACT

People, objects or assets are positioned by using the concepts of time and space over the world. Time and space are constituent elements of life which help to understand to the world. People cannot live independently from the concepts of time and space and these concepts can be freely used in the cinema. Cinema as a mass communication tool that constantly evolves and changes itself provides the possibility of infinite freedom to director. In the movie, time and space can be shaped according to the director's requests and every director can be apply to different ways while using these two concepts in their films.

From beginning to present day, usage of time and space in a movie has showed differences at cinema which is one of the mass media. In this study, it is aimed that how the western movies that are the ancestors of cinema has experienced a change as a type and how time and space were used these kinds of movies. Especially the study is going to focus on how time and space were used in a western movie, *Yahsi Bati* (2009), filmed in Turkey. In the content of study, the film *Yahsi Bati* directed by Ömer Faruk Sorak will be analyzed that used in numerous different transition methods and semiotic elements. In the first part of the study, time and space concepts will be explained and the second part of study history of western movie and time and space usage in western movies will be explained. In the last part, the film *Yahsi Bati* is analyzed semiotically.

¹ This article was presented as summary at the WEI European Academic Conference in Budapest in 2014.

* DOI: 10.46442/intjcss.1123038

** Sorumlu yazar: Abdullah Mert, abdullah_mert@yahoo.com



Atıf Bilgisi / Reference Information

Mert, A. (2022). Time and Space in the Film *Yahşi Batı*. *Uluslararası Kültürel ve Sosyal Araştırmalar Dergisi (UKSAD)*, 8 (1), Yaz, s.221-233.

Introduction

Time and space is among the indispensable factors in daily life of people. Although time and space can't be changed in real life, it is the opposite in cinema. Time and space is completely under the control of the director. The methods which the director use time and space has always been discussed. Especially in the kind movies, the use is more limited. The Western which is among the kind movies is regarded the ancestor of classical narrative cinema. The western adventure which began with *The Great Train Robbery* (1903) continued appearing on the theatre screens shot in the last quarter of the 20.th century although it lost audience for a while. There are numerous examples of this kind not only in America but also in Europe and even in Turkey. Among these, numerous domestic productions such as *Beş Hikaye* (1962), *Çeko* (1970), and *Küçük Kovboy* (1973) are the most distinct examples of this kind which also affect Yeşilçam. *Yahşi Batı* (2009), which is the film shot in the western style in Turkey has been the high point production with its IMDB (Internet Movie Database) score of 7,4 and the number of audience about 2.350.000 people. This study called "Time and Space in *Yahşi Batı*" has focused on how the director used time and space in a western film.

1. Time and Space in Cinema

The concept of time and space are among the basic instruments which enable us to locate our space in our activities and relationships. Time and space are the conceptual symbols which represent the certain types of activities; they help people in determining their locations according to definite points or the distances between those points (Sofuoğlu, 2004:7). Time and space are the founding elements of the society. They key concepts for the people in perceiving the world where they live and locating themselves in this world (Özçınar, 2009:90).

The human beings have always been interested in the conception of time. Time is among the indispensables of life. Every creature in the nature born, live and die. Time is the most valuable thing. Because it is irrevocable (Kılıç: 2003:72). Time can't be reversed, it is one-way, namely, it flows from past to future. Time is a concrete concept which includes everybody and everything, it is perceivable, non-stationary, and continuously flowing (Topçu, 2004:49-50). The space refers to the place or a part of space which exists related to the physical reality of is defined with the existing ones. It accounts for a minimum three-dimension reality which we know to exist free from the interventions of human perception (Çınar, 2008:41).

The chronology of cinema movies may present the story from the value of movie not from the value of real time. The time of cinema movie may be divided into four groups: present, past, future and conditioned. The movie may display the events as if they are happening now, then it may go forward or backward; or it may compress, enlarge or freeze the time in any style. No matter the how the time is dealt, this dealing should be easily perceived by the audience (Mascelli, 2007:73). The film director freely plays with time. It violates the laws of real life and creates a time which is perceived with intuitions and is different from the real life. While doing this, it utilizes the instruments such as the display size which affects the use of time, camera movements and sound as well as the techniques such as the narration period of the story, the transition methods between the shots and editing which affects the chronological order of the events (Demir, 1994:49-50). The film maker combines shootings taken in unrelated spaces and times and may create a time through non-existing space and a time beyond the real time; moreover, they may form completeness. This space and time is a totally new space (space) and time which makes its presence felt solely in the film; namely, it is a filmic time and a filmic space (Özön, 2008:163). Vertov focuses on the analytic power of the camera while controlling the time, its time and ability to stretch the movement, cutting into pieces, and swallowing



abilities. Nevertheless, Epstein insistently points out that the ability of cinema to pause and stop the time and freeze the time within the existing (Turvey, 1998:37).

The editing has an important role in the formation of filmic time. Throughout editing, the events which take days and weeks in the real life may be narrated within a few minutes in the film. The events in the filmic time may be gathered according to a new chronological order in a way dramatic structure requires (Topçu, 2004:55). The most frequently used transition methods applied during the editing process are cut, mix, wipe and fade in and fade out (Topçu, 2004:66). Time skip is a method of creating a time dimension which is commonly used within filmic time. This is mostly executed through flashforwards and flashbacks within the course of time (Topçu, 2004:70). The skip displaying of time forms a time-gap during the shots which is also called skipping time or shortening time. In majority of traditional narration films, this application is frequently used in order to extract the unnecessary scenes within the story line and shorten the movements. According to Burch (1994:120), there are two ways to display the time in skipping manner: Skipping with a definite period and skipping with indefinite period (Topçu, 2004:64). Other uses of filmic time are; coexistence, intensity, maintenance, flashback, psychological time, representation of past and reduction (Onaran, 1999:19-22).

The time in the film is tightly coupled to space. The change of time depends on the changes in the space. This provides the relationships of time almost a spatial quality. The space naturally undertakes the characteristics related to time. As Herbert Read stated, thus, the film becomes an art of time and space which contains maintenance in time and space as a result of all those effects (Demir, 1994:8). Known for his theoretical studies on literature, Mikhail Bakhtin produced the concept of chronotope. Bakhtin combined the concepts of time and space. According to him, meaning emerges when time and space intersect (Cited from Bakhtin, Konak, 2021:1146). There is a great freedom of movement in the cinema from the point of space (Bazin, 2011:90). The film loses its multidimensionality. Two-dimensional reflection of real space is seen on a flat platform. Physical space is divided into visual sections and they are limited through various shooting angles, object lenses with various focusing distances and according to desire of the director. Thus, the space which the topic will be organized in is surrounded within the limits of movie screen. The space becomes a visual element which directly depends on the visual organization and the desired effect (Esen, 2000:7). Onaran (1999:18) states that there are two types of spaces; Geographical and Dramatic Spaces. The Geographical Space is the space which is used in order to create a pattern in any part of the world; the Dramatic Space is the space to determine and surround the psychology of individuals and situations.

2. Time and Space in Western Films as a Type

“Genre” is a French word which means type or kind. This term offers easy classification of different films with the characteristics such as similar story lines, characters, themes and the characteristics of time and space (Barnwell, 2011:46). When we discuss about the film types, we determine definite types of films. Science fiction films, action films, comedies, romance, musical, and western are some types of films which tell fictitious stories (Bordwell and Thompson, 2008:318). According to Sobchack, the definition of film type owes to the Poetics by Aristotle and makes its own definition according to this (Güçhan, 1999:99). The type film is popular and commercial. It plait similar themes and conspiracy patterns from the point of story line around similar social and psychological conflicts. It employs basic unchanging characters. It narrates stories which take space within a definite historical period and definite spaces from the point of time and space. From the point of visual description; it contains visual description patterns, lighting style specific to the type, specific decors, costumes and accessories (Oluk, 2008:159). The concept of type in the cinema was basically born in the industry itself and gained stationary qualification through the contribution of critics, audiences and finally cinema authors (Abisel, 1999:22).

The types in the cinema are based on narration types consisting both cultural and universal roots. The types which commercial development came into prominence, at the same time, may bear the meaning of being

an art with a value with contribution of numerous directors (Karadayı, 2013:108). The types in the cinema are the inheritors of the types in theatre and literature which date back to an older history than the cinema. Only the type of Western may be regarded as a type which isn't based on the arts of literature or theatre (Oluk, 2008:159). Andre Bazin has said for western films "a content seeking for a style". Similar things may be said for all the types. Every example of narrated story types is related to the previous ones; namely, every type is maintenance of its own past, it depends on it. However, this connection isn't an indispensable and tight dependency (Güçhan, 1999:101). Western contains the symbols and indicators of the reality and legend. Western is the faith to history and it has deep roots (Bazin, 2011:280).

Western appeared at the beginning of the history of cinema and it occurred in early 1910's. Western partly dates back to historical reality (Bordwell and Thompson, 2008:328). The western type movies appeared for the first time with the film *The Great Train Robbery* which is regarded one of the milestones of the American cinema by the stage manager, Edwin S. Porter, born in 1875 (Kakıncı, 1993:38). Western films are full of stereotypes related to Native Americans and Hispanics. In a few situation, however, the directors employed Native American characters as the tragic figures, they glorified them since they live close to the nature and their life-style is about to extinct. Probably, the best example of the first period is *The Last of the Mohicans* (1920) (Bordwell and Thompson, 2008:328).

The major characters of the cowboy films are the pioneers, Indians, cowboys, outlaws, bandits and various people like sheriffs who symbolize the law (Özön, 2008:218). As numerous researchers also stated, however, the determinant characters of this type are men (Abisel, 1999:101). The first names to symbolically come to mind when it comes to western are John Wayne, Gary Cooper and James Stewart (Kakıncı, 1993:106). However, the first star and the first cowboy of American cinema is Broncho Billy Anderson. Both Broncho Billy Anderson and Tom Mix have been the sample heroes of western films of the first period. Abstaining, avoiding tobaccos and not looking at women cross-eyed are their basic characteristics. Horses are their closest friends (Kakıncı, 1993:46). Indians set one of the sine qua non's of the western films. Since its early days, the American cinema utilized the opportunity of benefiting from the visual quality of a different and colorful life and utilizing the curiosity of its audiences related to the native Indians whom they read too much on the newspapers, read illustrations and thus they are scared (Abisel, 1999:108). The events are generally the no-knock raids; bad people and bandits who demoralize the town-dwellers; the raids to the farms, and abducting the herds; dueling through guns or fists; and intense hunts on horses. Finally, good ones definitely overcome the bad ones (Özön, 2008:219). All the films such as *The Searchers* (1956), *Gunfight at the O. K. Corral* (1957), *How the West Was Won* (1962) and *Unforgiven* (1992) share similar characteristics of western. The features of western type are as follows: It generally occurs in the American border regions before 1900's, the heroes are pioneers in the wild lands; the severe struggle of the hero against Indians or outlaws mostly ends with the victory. Iconic accessories, costumes and movie sets are also related to the type. Among these in western films; there are saloon bars, horses, wagons, mail carts, the border regions, the office of sheriff and cowboy hats (Barnwell, 2011:46).

The best film to hit the top in the list IMDB related to western films is *The Good The Bad and The Ugly* (1966) directed by Sergio Leone and starred by Clint Eastwood. Later on, it is followed by the films such as *Once Upon a Time in the West* (1968), *Unforgiven* (1992), *The Wild Bunch* (1969), *Rio Bravo* (1959), *The Searchers* (1956) and *Stagecoach* (1939) respectively (www.ibdb.com, 17.11.2013). It is seen that western films almost completely disappeared from cinema screens after mid-1970. During the 90's, the films related to West with either ironic or based on historical truths (Abisel, 1999:94).

3. Time and Space in The Movie Yahşi Batı

An artificial town was built for the exterior shootings of Yahşi Batı which is called native cowboy film in Turkey. The director who waggishly approaches the clichés seen on western films put signature on a comedy western style film. In this part of the research, general information about the film, the story line of the film, and analysis of the film from the aspect of time and space were employed.

3.1. Objectives and Method

The use of time and space has showed an alteration since the cinema which is one of the mass communication instruments appeared on the stage of history up to now. In this study, it was aimed to determine the change which western films which were regarded as the ancestor of cinema experienced and the way time and space are used in western films.

In the study which the film *Yahşi Batı* directed by Ömer Faruk Sorak is analyzed; the semiotic analysis method was used as a method (is carried out in the context of Roland Barthes theories of denotation and connotation) by considering the time and space features in Alim Şerif Onaran's "Introduction to Cinema".

3.2. The Cast & Crew of the Film *Yahşi Batı*



Directed by: Ömer Faruk Sorak

Produced by: Cem Yılmaz-Murat Akdilek

Screenplay by: Cem Yılmaz

Starring: Cem Yılmaz - Ozan Güven - Demet Evgar - Özkan Uğur - Zafer Algöz

Music by: Ömer Özgür

Cinematography: Mirsad Heroviç

Editing by: Çağrı Türkkan

Distributed by: UIP

Genre: Western-Comedy

Producer: Böcek Yapım - Fida Film

Running Time: 119 dk

3.3. The Story of the Film *Yahşi Batı*

The film begins with the chat of four people who drink rakı and smoke water-pipe in Beykoz-İstanbul in 2010. Zeki and his friend want to sell a pair of antique boots to Vedat a friend of their brother Alpay. Vedat asks how they had got the boots and Zeki starts to tell the story.

Mr. Aziz and Mr. Lemi are the state officials of Ottoman Empire. The Sultan assigns those two officials to present a gift to the American President of the period. He gives a highly valuable diamond stone and one thousand dollars in cash and sends Aziz and Lemi to America. This couple who reach to America is robbed in the mail cart on the way to the palace of the President. A brutal bandit, John Lesh, captures the diamond stone while Indians take the thousand dollars. They send a telegram to the palace to tell the things they encountered and ask for help. The palace sends an order for killing the unsuccessful official, but Aziz can't kill Lemi. They take numerous jobs to take the securities they lost and earn money. They wash horses, they perform the puppet show of Hacivat and Karagöz, they sell mesir paste, they invent coke, and they cook and sell chicken wings on the grils. Finally, they earn money through working as bounty hunters. They use different identities in different cities. Aziz is a wanted criminal (Wanted) and Lemi is the cowboy who arrests him. The opposite occurs in another town: Lemi is a wanted outlaw and Aziz plays the role of cowboys who arrests him and gives to the sheriff. In this way, they move from one town to another and search for Johnny Lesh. Their trick is understood in a town and they are put into prison. Incidentally, Johnny Lesh who steals the diamond ends up in the same prison. Lesh and the other prisoners are sent to a stone pit. Lesh's men attack to free their leader and everybody including Johnny Lesh dies in the gunfight. Aziz



and Lemi learn the place of diamond from Johnny Lesh and set off towards the town called Cannonball. On the way, they meet a woman called Susan Van Dayk who was doing wing-shooting. They take Susan with them and continue their journey to the town. They make a plan on the way. According to the plan, they intend to introduce Lemi as Johnny Lesh and take the award of two thousand dollars and then go after the diamond. Their plan is ruined. Because, the sheriff of Cannonball, Lloyd, and Johnny Lesh had a previous agreement. Sheriff Lloyd hates Indians and can't stand them living in those fields. According to Lloyd's plan, Johnny Lesh is the only person to overcome Indians around. Thus, Sheriff Lloyd who thinks Lemi is Lesh welcomes this fake Lesh and his group in his hotel. He provides necessary clothes and equipments to enable them seep into Indians.

The following day, they go to the Indian camp. They introduce themselves as Cherokee Indians and they tell they came to ask for help from the chief. The Chief Kızılkayalar organizes a ceremony for this group who has come to ask for help for their marriage. He invites them to smoke a happiness pipe in the same evening. The Chief Kızılkayalar has a weakness of gambling. He masquerades at nights and goes to the town to gamble. While he is masquerading same night with the purpose of gambling, he is caught to Aziz. Aziz draws his gun and asks the place of the diamond. Meanwhile, Susan Van Dayk and Lemi arrive. Just then, a chaos occurs and Aziz is shot. After the small chaos, all the hidden secrets are revealed. It is understood that Johnny Lesh has shot the wife of Kızılkayalar and Susan Van Dayk is the daughter of Kızılkayalar and Kızılkayalar lost the diamond while gambling. Kızılkayalar says that Sheriff Lloyd has the diamond.

Aziz and his team who go to the town with the Chief ask the Sheriff Lloyd give the diamond back but he refuses. Kızılkayalar says that they can get the diamond back through gambling and asks for a final opportunity. However, the things go contrary to their expectations. Kızılkayalar can't get the diamond back, and even he loses all the money they have. Then, Aziz and his team make numerous plans and learn the place of the diamond. Aziz learns from sheriff deputy, Chuck, that Sheriff Lloyd keeps the diamond in his safe.

Sheriff Lloyd who is annoyed from the existence of Aziz and his friends in the town invites the brutal bandit, Buck Berry. He asks him to duel with Aziz and kill him. However, the things occur on the contrary to his expectations and he himself has to duel to Susan Van Dayk. As it is expected, the Sheriff loses the duel fight. In order to take the diamond, Aziz decides to organize a fake company. They set up a fake advertisement. It is written in the advertisement that a greased wrestling tournament will be organized due to liberation anniversary of Cannonball and the winner of the tournament will receive a diamond stone from the sheriff Lloyd. The sheriff who lost in the duel receives a telegram about the organized company. The Sheriff who is completely stalemated decides to give a stone from a chandelier instead of the diamond. On the company day, the governor, the mayor and the notables of the town gather and the entertainment begins. After numerous activities, the greased wrestling matches begin and Aziz becomes the first. Aziz who takes his award understands the the diamond is fake. Aziz tells his friends that the real diamond is still in the safebox but he doesn't know the place of the key for the safebox. He invites Sheriff Lloyd for an exhibition match and he takes the key and gives to Lemi. While the show is going on, Lemi goes to the safebox of the Sheriff and takes the diamond. Aziz and his friends go to the White House to give the diamond to the President James Abraham Garfield after getting the diamond through encountering numerous problems. Aziz who submits the present of the Sultan to the President encounters an unexpected response. The President makes fun of the present and Ottoman and gives a pair of boots in return. Aziz can't stand and replies the President with a line of poetry specific to Ottoman people.

Vedat who learns the origin of the boots says that he isn't interested in the boots and he will not buy them. Zeki who doesn't expect such a response takes out another historical item that Vedat can be interested in. The story of a nunchaku which is completely coated with emerald begins.

3.4. The Analysis of the Film *Yahşi Batı* from the Point of Time and Space

Time and space are the two words which individuals frequently use in their daily conversations. In the simplest term, the concepts of time and space are involved in when the people are asked where and when they were born or their age and hometown (Esen 2000:4). The time and space in the film are under the control of the director. The method of the director uses time and space in the film *Yahşi Batı* differs.

3.4.1. The Analysis of the Film According to Time

The time discussed in the film *Yahşi Batı* should be considered from two dimensions. Because, the film begins and ends at the present time. However, most of the film is a narrated story and occurs in the past time.

The film contains an event that occurs in January 2010. The whole conversation between a few friends who has gathered to chat consists of the real time of the film. The conversations between Zeki, his friend Alpay and Vedat another friend comply with the real time of the film. Namely, the events occurring in the film and the display tempo are similar. The display period of the film is 119 minutes, namely approximately two hours. The conversation of the group in the film also takes approximately two hours and it means that the pattern tempo and display tempo are equal.

When the film is analyzed from the other side, the story takes place in the 19.th century which general western films are discussed. The most important feature distinguishes the film *Yahşi Batı* from classical western films is the narration of the events happened in the past through transferring them into present. In the film, the generic, credits, behind the scenes images and the section occurs at present only takes 9 minutes. The remaining 110 minutes is related to the narrated story.

The story takes place in the year 1881. The Sultan assigns the couple and sends to America. The date which the couple arrives in the continent of America and takes the mail cart is April 27, 1881. The company or entertainment towards the end of the story is dated June 18, 1881. Aziz and his friends who re-capture the diamond during the company go to the White House afterwards. According to the writing on the screen, the event occurs within two months. Namely, approximately 60 days of real time was processed within 110 minutes of filmic time.

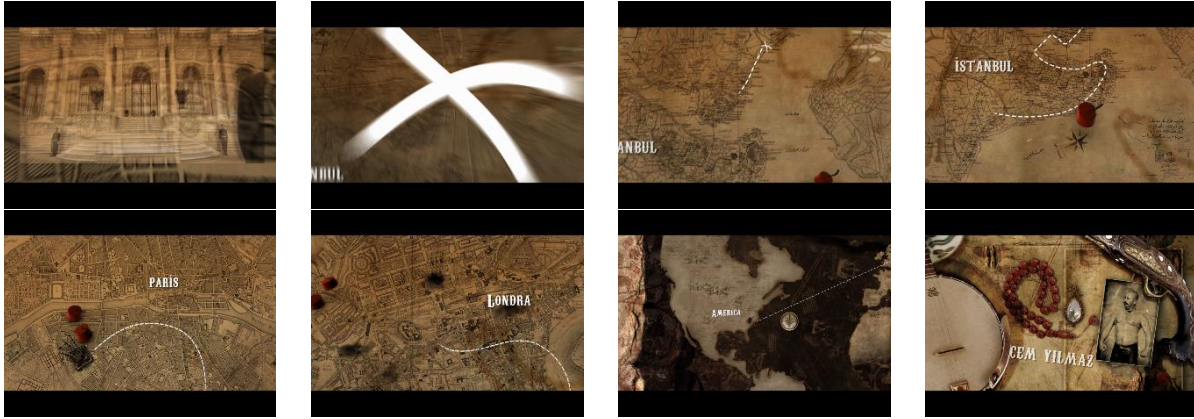


Picture 2: The Temporal Process of the Film

The equality and density of the tempo of concurrence pattern and displaying tempo mean employing numerous patterns in a short time (Onaran, 1999:19). *Yahşi Batı* employs both of the basic ways of using the time as Onaran mentioned in his book called Introduction to Cinema. In the story section of the film it employs the characteristic of Density and the characteristics of Concurrence or Compliance as a whole entire film.

Reducing is the name given to the process of extracting both narrative and annotated factors of a story (Onaran, 1999:22). In the film *Yahşi Batı* which was analyzed, numerous reductions were applied. The most important example is the duration of the journey which should have taken much longer time when the conditions of the

perios is considered. The journey of Aziz and Lemi from İstanbul to America only takes 10 seconds through animation technique although it should have taken days.



Picture 3: Long Journey of 10 Seconds

In the scene that Aziz and Lemi worked in several the jobs after they were robbed, the reduction was applied through camera movements and the transition of time was provided. The director used hay bales as the instrument.



Picture 4: Reduction via Hay Bales

In a similar shooting, again, the director used the sky as the transition instrument. The camera moved to the couple sitting under a tree from Aziz performing the puppet show of Hacivat and Karagöz using the sky.



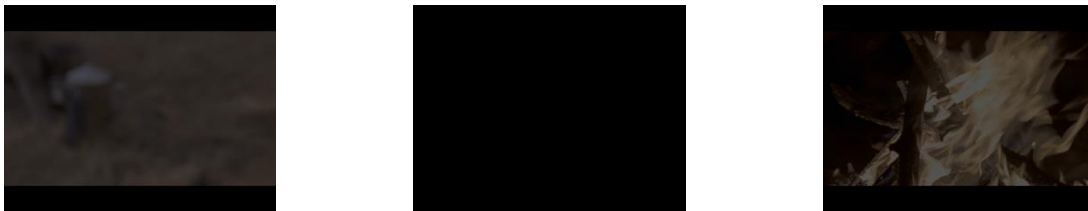
Picture 5: Reduction in the Clouds

In the transition from the scene which Aziz and Lemi learned the place of diamond from Kızılkayalar into the scene the Sheriff Lloyd looks at the diamond, the light beam occurring above the river and diamond stone were used. Different from the other scenes, the director combined two different objects with a special effect and applied as a transition method.



Picture 6: Cutting from Light Beam into the Diamond

One of the methods applied in order to emphasize the transition of time is fade in - fade out. The director employed this technique in the scene where Aziz was shot. Aziz is shot on his shoulder and faints. The director who uses a special camera angle while Aziz is passing out has employed fade in among the fictitious transition methods. Later on, he passed to evening time through fade out. The scene begins with a camp fire burning in the middle. Aziz was shot during the day time but it turned into the night with the opening of scene.



Picture 7: The Transition of Time with Fade in – Fade out

Fictitious transition methods may be seen in numerous sections of the film. Generally, cutting was used and different transition methods were applied in some scenes. The director provided the connection between the present and the past using a few effects at the same time. While passing to the year 1881 from the year 2010, he yellowed the images through wiping method; at the same time, he applied the old movie method to the images.



Picture 8: Wiping, Coloring and Old Movie Methods for the Transition of Time

The director especially narrated the period which Aziz and Lemi worked as bounty hunters through enchaining. The event which may take many days in real life was compressed to seconds of time using this filmic time.



Picture 9: The Transition of Time with Mix

The transition from the scene which Aziz, Lemi and Susan Van Dayk camp in the forest to the scene where they travel on the horses was executed through transition animation technique.



Picture 10: Time Transition through Animation

In order to kill Aziz, Sheriff Lloyd chooses Buck Berry from a book which contains bandits. In the image, the transition to the real image of the bandit from his picture is provided through enchaining and animation effects together.



Picture 11: Time Transition through Animation

Aziz and Lemi who learn that Sheriff Lloyd possesses the diamond intend to go to the town in the morning. In the scene which a general view of the Indian Camp is seen, the pass of time was provided with the quickened image. The transition of the night into the morning is shown within a short period of 5 seconds.



Picture 12: Time Transition through Time-lapse

In the second part of the event, the method starting the action at the peakpoint or in the middle of the event and reminding during the previous times is called returning back or flashback (Onaran, 1999:20). It was used in a few scenes of the story section of the film. In the scene which they tried to re-capture the diamond, the scene which Kızılkayalar secretly showed how to take photos, the scene which Aziz made Chuck speak and the scene which they learnt the place of the diamond; flashback method was used.



Picture 13: Returns (Flashback)

The director who uses numerous transition methods provided the transition through a continuous shooting. Without using transition, namely without cutting the recording of camera; the night turned into morning in about six minutes. The scene which begins with Kızılkayalar's losing again in the gamble and his leaving the town continues with the dialogue between Aziz and Susan and continues until the scene which Aziz looks at Sheriff Lloyd from the balcony in the morning.



Picture 14: Time Transition through Continuous Shooting

3.4.2. The Analysis of the Film for Space

According to Onaran (1999:18) there are two types of spaces. They are Geographical space which symbolizes any part of the world and Dramatic Space which is used to determine the psychology of individuals and situations. The film was shot in a set environment built in Kemerburgaz, İstanbul. A small town was built. All the shootings were carried out in this set and the changes of the spaces in the film were provided through writing. A water-pipe café or folk song café and Dolmabahçe Palace are the spaces that were used as real geographical spaces.



Picture 15: Geographical Space

The use of space in the film *Yahşi Batı* is different from the use of spaces in classical western films. In the first section of the film, the space is a water-pipe café or a folk song café. In the story section, both İstanbul and America was used as the space. It is the characteristic which distinguishes the film from other classical western films. The geographical space of the film is the American continent and Ottoman Empire. This is due to the Turkish origin of the film.

The example of dramatical space is when the heroes wait for the telegram and their status when the reply comes. Aziz and Lemi enter the post office in a sunny weather. They send the telegram and start to wait. After a while, the sunny weather turns into a cloudy sky. Because, the reply coming from the Palace is underwhelming. In the telegram, the weather turns into bad when the head of the responsible official is asked and it starts lightening. In conclusion, the weather conditions changing according to the mental state of the characters affected the space used in the film.



Picture 16: Dramatical Space

4. Conclusion

Filmic time and space have a flexible structure which may vary depending on the imagination of the director. The director may use the time and space in the film he is shooting depending on the accepted rules.

The use of time in the film *Yahşi Batı* was carried out almost in every method. The forms of using time such as concurrence, density, flashback, the representation of the past and reduction were successfully



applied. In addition to those characteristics, the methods to emphasize the time transitions also varied. This situation makes the film more watchable.

When the use of space in the film is considered, it can't be regarded as successful as the use of time. The film was shot in a plateau constructed in İstanbul and the same geographical land is seen in general plans caused it to lose its reality. It is obvious that this situation is a directly proportional situation with the budget of the film.

Kaynakça

- Abisel, N. (1999). *Popüler Sinema ve Türler*. İstanbul: Alan Yayıncılık.
- Barnwell, J. (2011). *Film Yapımının Temelleri*. İstanbul: Literatür Yayınları.
- Bazin, A (2011). *Sinema Nedir*. İstanbul: Doruk Yayınları.
- Bordwell, B. ve Thompson, K. (2008). *Film Sanatı* (Çev: Ertan Yılmaz, Emrah Suat Onat). Ankara: De Ki Basım Yayım.
- Çınar, C. (2008). *Sinema Estetiğinde Sinematografik Uzam ve Hareket Algısı*. Yüksek Lisans Tezi, İstanbul: İstanbul Üniversitesi S.B.E.
- Demir, Y. (1994). *Filmde Zaman ve Mekân*. Eskişehir: Turkuaz Yayınları.
- Esen, H. (2000). *Anayurt Otelinde Zaman ve Mekân*, Selçuk İletişim Dergisi, Temmuz 2000, Cilt 1, Sayı 3, s (3-13).
- Güçhan, G. (1999). *Tür Sineması, Görüntü ve İdeoloji*. Eskişehir: Anadolu Üniversitesi Yayınları.
- Imdb. (2013). *The Top 50 Best Western Movies*, http://www.imdb.com/list/mAq_6fVnZOQ/?start=1&view=grid&sort=user_rating:desc&defaults=1, Erişim Tarihi: 17.11.2013.
- Kakıncı, T. (1993). *100 Filmde Western Filmleri*. Ankara: Bilgi Yayınevi.
- Kabadayı, L. (2013). *Film Eleştirisi*, İstanbul: Ayrıntı Yayınları.
- Kılıç, L. (2003). *Görüntü Estetiği*. İstanbul: İnkılap Kitabevi.
- Mascelli, J. V. (2007). *Sinemanın 5 Temel Ögesi* (Çev: Hakan Gür). Ankara: İmge Kitabevi.
- Oluk, A. (2008). *Klasik Anlatı Sineması*. İstanbul: Hayalet Kitap.
- Onaran, A. Ş. (1999). *Sinemaya Giriş*. İstanbul: Maltepe Üniversitesi Yayınları.
- Özçınar, M. (2009). *Toplumsal Kültürel Zaman Mekân Algısının Anlatı İnşasındaki Yeri ve Örnek Film İncelemeleri*, İstanbul Üniversitesi İletişim Fakültesi Dergisi, Sayı 97, s (88-108).
- Özön, N. (2008). *Sinema Sanatına Giriş*. İstanbul: Agora Kitaplığı.
- Sofuoğlu, H. (2004). *Düşüncenin Sinematografik Yapısı*. Eskişehir: Eğitim Sağlık ve Bilimsel Araştırmalar Vakfı Yayını.



- Topçu, A. D. (2004). *Sinema ve Zaman: Geleneksel Anlatı ve Çağdaş Anlatı Filmlerinde Zamanın Kullanımı ve Anlatısal Yapı İle İlişkileri* (Editörler: Küçükkurt F.D. ve Gürata A.) Sinemada Anlatı ve Türler içinde (s. 49-93). Ankara: Vadi Yayınları.
- Turvey, M. (1998). Jean Epstein's Cinema of Immanence: The Rehabilitation of the Corporeal Eye. October, Vol. 83, pp. 25-50.