

Roy Andersson and The Lengthy-Shot-Scene (LLSS) Technique of Filmmaking "An Analytical Descriptive Study"

Roy Andersson ve Film Yapımında Uzun Çekim-Sahne (LLSS) Tekniği "Analitik Betimsel Çalışma"

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ABSTRACT

Since cinema was transformed into a creation medium able to express the film director's vision and philosophy, rules for employing different shot sizes in presenting the story and exploring scenes components were founded. The long shot size had been merited with its ability to present facts and reality without interfering. It was used ever since to establish the location of every film scene, and only few filmmakers managed to creatively employ the long shot in the formulation of visual texts. One of those creative filmmakers is the Swedish director "Roy Andersson" with his Lengthy-Long-Shot-Scene (LLSS) cinematic technique, i.e. the technique of using only one single lengthy long shot in shooting the film scene... Through an analytical descriptive methodology, this study attempted to study Roy Andersson's unique Lengthy- Long-Shot-Scene (LLSS) technique of filmmaking, and looked at the ability of such technique in enriching the film language. Research results emphasized that we cannot limit the film industry and define it in a specific template! In cinema, there is a wide field for creativity that is not limited by borders, and there are multiple film methods, whether through regular well-established conventions or through new experimental methodologies like the (LLSS) style.

Keywords: Roy Andersson, cinema, filmmaking, film language, long Shot

Öz

Sinema, film yönetmeninin vizyonunu ve felsefesini ifade edebilen bir yaratma aracına dönüştüğünden, hikayenin sunumunda farklı çekim boyutlarının kullanılması ve sahne bileşenlerinin keşfedilmesi için kurallar belirlenmiştir. Uzun çekim boyutu, olguları ve gerçekliği müdahale olmaksızın sunma becerisiyle öne çıkmaktaydı. Çok uzun zamandır her bir film sahnesinin yerini belirlemek için kullanılıyordu ve yalnızca birkaç film yapımcısı uzun çekimi görsel metinlerin oluşturulmasında yaratıcı bir şekilde kullanmayı başardı. Bu yaratıcı film yapımcılarından biri de, Uzun Çekim-Sahne (LLSS) sinema tekniğiyle, yani film sahnesinin çekiminde yalnızca tek bir uzun çekim kullanma tekniğiyle İsveçli yönetmen "Roy Andersson"dur... Bu çalışmada, analitik betimsel bir yöntemle, Roy Andersson'un özgün Uzun Çekim-Sahne (LLSS) film yapım tekniği incelenmeye çalışılmış ve bu tekniğin film dilini zenginleştirme konusundaki kabiliyeti araştırılmıştır. Araştırma sonuçları, film sektörünü sınırlandırmayacağımızı ve belirli bir şablon içinde tanımlayamayacağımızı vurgulamıştır! Sinemada, sınırlarla kısıtlanmayan geniş bir yaratıcılık alanı bulunmaktadır ve ister yerleşmiş gelenekler yoluyla ister (LLSS) tarzı gibi yeni deneysel yöntemlerle olsun, birden fazla film yöntemi mevcuttur.

Anahtar Kelimeler: Roy Andersson, sinema, film yapımı, film dili, uzun çekim

Introduction

Research Purpose/Rationale – Swedish Director "Roy Andersson" and the Importance of Studying his Style of Filmmaking

To a great extent, there is mostly an agreement among filmmakers on the implications of using different shot sizes, i.e. each shot size has a specific function and/or a known meaning... However, cinematic art, like all other art genres, should not be bounded by any restrictions that limit its expressive and aesthetic potential. Therefore, many film schools emerged that called for liberation of the cinematic language from rigid conventions, as such today's filmmakers are using multiple methods in creating the visual language of their films. Specifically speaking, European cinema has been distinguished for many decades by presenting cinematic models different from the usual "American/Hollywood" cinematic conventions (Burch, 1981).



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And among the most important examples of this are the artworks of great directors such as Antonioni, Fellini, Godard and many others who left their clear marks on the world of cinema. In this context, perhaps the most inventive Swedish film director is “Roy Andersson”.

Roy Andersson, who was born in 1943, became known in the world of cinema since the beginning of 1970, when his first feature film “A Swedish Love Story” was shown in Berlin Film Festival. Then he presented his second feature film “Giliap” in 1975, which was not that successful. This forced Andersson to stop producing feature films for approximately 25 years, during which he devoted himself to directing commercials, until he completed his most famous film, “Songs from the Second Floor,” which won the “Special Jury Prize” of Cannes Film Festival in 2000, and “You, the Living”, which won the “Palme d’Or Prize” of Cannes Film Festival as well in 2007. In 2014, his film “A Pigeon Sat on a Branch Reflecting on Existence” won the “Golden Lion Award” of Venice Film Festival. That success of Andersson’s films made him one of the most important directors of Swedish and international cinema alike... Roy Andersson’s style of filmmaking relies mainly on using the long shot size, as such his films are very similar to paintings that are full of details and contain visual depth. Unlike other filmmakers, Andersson does not divide the scene into shots, instead a single shot for him equals a scene and the film is actually a group of lengthy long shots! That visual concept is clearly evident in almost all Andersson’s films, as they are built up of continuous lengthy long shots, cinematographed with static camera and a wide-angle lens, and perform as scenes in their own. This unique style of filmmaking Andersson follows is known as the “Tableaux Shots” style or the “Lengthy-Long-Shot-Scene – LLSS” technique (Pethő, 2015 – Yang, 2017 – Hanke, 2019).

Research Framework

This study follows a conceptual framework in order to organize the data, define the concepts, explain the examined phenomena and develop meaningful conclusions.

Research Problem & Questions

Swedish film director Roy Andersson relies exclusively on using the long shot in storytelling and considers it the solo basic unit of dramatic construction! This has been repeated in all Andersson’s films (Lindqvist, 2010), hence he actually proposes a new cinematic language challenges that well-established one, and leaves us unsure of what we have in hand of rules and traditions in front of a crucial dilemma affects the form of the cinematic medium as we know it... Motivated by such a research problem, this study will attempt to find the answers for the following four research questions:

- 1) Is using the Lengthy-Long-Shot-Scene (LLSS) technique in the visual presentation of film narrative, in contrast to traditional cinematic language conventions, a trend? Or a fresh, experimental look that showcases a creative visual approach?
- 2) Is there a connection between reliance primarily on using the Lengthy-Long-Shot-Scene (LLSS) technique and film

genre (whether it is black comedy, melodrama, romantic, science fiction, etc.)?

3) How does the film’s visual content get supported by the Lengthy-Long-Shot-Scene (LLSS) strategy used in cinematic narrative?

4) How does the use of the Lengthy-Long-Shot-Scene (LLSS) technique emphasize the audience’s involvement in the film narrative?

Research Goal

This research aims to study the notion of relying mainly on the Lengthy-Long-Shot-Scene (LLSS) technique in filmmaking, and the possibility of such a notion to become an artistic style enriching the cinematic language.

Research Methodology

To analyze Roy Andersson’s filmmaking style and respond to the raised research issues, a descriptive analytical approach is used to carefully reexamine the accepted conventions of the cinematic language. The rationale of employing a descriptive analytics methodology here is the fact that it is the best technique to describe an event or a phenomenon, and to help in providing a base to track trends. A series of integrated research methods are included in that technique. As such, this study will analyze a few samples from Roy Andersson’s films to illustrate the benefits of applying the Lengthy-Long-

Shot-Scene (LLSS) technique and its consequences for filmmaking. In addition, a questionnaire survey will be conducted among filmmakers to see whether the LLSS technique can be widely used to create the visual text of a cinematic film, and whether this is accepted or not.

Different Shot Sizes

During the first years of cinema, the use of long shots in filmmaking was very common, i.e. almost all films produced during that period were short tales shot using only long shots! That was, in some way, the basis of cinema at that time. Afterwards, filmmakers sought to move cinema from its simple purpose of narrating a simple event that belongs to one time and place, to a medium able to achieve an intellectual communication relationship between the film and the audience. In other words, filmmakers wanted to provide cinema with the ability to record specific parts of reality and to deal with space and time selectively to tell the story in the best way by organizing a group of shots and scenes, which together build the cinematic narrative. That was first realized by the famous American director “David Wark Griffith” in his 1915 masterpiece “Birth of a Nation”, in which he used for the first time the technique of dividing each cinematic scene into a group of shots. This enabled Griffith to direct the audience’s emotions, and to choose specific details for the audience to see at a specific moment. Thus, by breaking the constant distance between the camera and the actor/event Griffith made an important addition to cinema, and prefigured a new stage in the development of the cinematic medium (Brewster and Lea, 1987).



Image 1.
A still from the “Birth of a Nation” movie, directed by Griffith in 1915

From then up to now, the shot was recognized as the structural unit in filmmaking, and the raw material that can be arranged and organized to create a specific desired result. In addition to other cinematic elements, through which the director’s expressive and aesthetic vision is achieved, changing the shot size can express varied meanings to the audience that go beyond direct spatial meanings. Each shot size has an expressive function, and just as the poet uses words to create a new perception of reality, the film director uses shot sizes to reveal multiple levels of meaning. Today, the audience are aware of the intention behind employing each shot size, and how different shot sizes could be linked and used together to convey psychological, dramatic and aesthetic meanings, within what are known as the cinematic language conventions, which are conventions accepted by both filmmakers and audience (Bordwell, 1997).

The Long Shot Realistic Implications

In a series of cinematic essays published by the late French film theorist “Andre Bazin” during 1940s and 1950s assessing the power of directors whose films do not employ complex cinematic techniques but are in the same time interesting to watch, Bazin described them as “realist directors”. He further claimed that cinema, unlike other arts, should provide images of reality with minimal human intervention. As such, Bazin admired cinematic artists like “Robert Flaherty”, “Jean Renoir”, and “Robert Orsolini”, as their films reflect that sense of reality. For Bazin, the long shot is actually the essence of such reality, as besides its potential capabilities of displaying actors’ action and movement within the frame, the long shot constitutes one of the important shot sizes in presenting the intellectual content of the image (Bazin, 1967 and 1997 – Arnaud, 2011).

For example, Bazin pointed to Robert Flaherty’s 1922 documentary film about Eskimo culture entitled “Nanook of the North”, in which the main character, i.e. Nanook, hunts a seal. To provide a powerful and convincing recording of this event, Bazin emphasized that Flaherty had to show Nanook, and the seal together in the same frame, during the entire hunting process, in one long shot without editing (Image No. 2), and that if Flaherty broke up or divide the scene into many short shots, the scene would lack credibility and the viewer might doubt that the event was fake.

Thus, by depicting the entire event of Nanook’s seal hunting in one long shot, Flaherty not only makes the scene more believable, but also presents the event in its real time, thus creating dramatic tension that editing would have destroyed (Joret, 2019).



Image 2.
Stills from “hunting the seal” scene – Nanook of the North, 1922

Obviously, Bazin favored *mise-en-scène* over editing when relying on long shots as the basis of cinematic narrative. Bazin’s view was to keep editing to a minimum, as *mise-en-scène* emphasizes multiple layers and depth of meaning, while editing just pushes visual information to us! *Mise-en-scène* in Bazin’s view is more objective than editing, which seems subjective and interpretive. *Mise-en-scène* encourages the audience’s participation in the cinematic event, and aesthetically emphasizes freedom and multiple choices, while editing suggests much less predictability... However, it should be stated that Andre Bazin was fully aware that cinema, like all other genres of art, includes a certain amount of ability to select, organize and interpret reality. He was aware that medium shots along with close-up ones are needed to deepen the drama of the story, and to emphasize what would not be noticed if presented within long shots. In brief, Bazin did not want cinema to return to the days before Griffith! He just believed that editing is not the only way for achieving artistic cinema (Cardullo, 1997).

Roy Andersson, Painting and the Lengthy-Long-Shot-Scene “LLSS” Technique

Through the financial earnings he achieved from his work in the advertising industry, which lasted for 25 years, Andersson was able to establish his own film production company in Stockholm, under the name “Studio 24”, which allowed him freedom and independence in filmmaking without paying regard to gaining profits. For example, Roy Andersson’s “Songs from the Second Floor – 2000,” “You, the Living – 2007” and “A Pigeon Sat on a Branch Reflecting on Existence – 2014” are three parts of a trilogy talks about people and life. Its theme is diving deep into the question that troubles man about his existence, especially when he finds himself insignificant in the face of life’s obstacles! Anyway, and for both advertising and filmmaking, Roy Andersson works according to his conventions, following his own unique cinematic language (Brunow, 2010 – Tucan, 2016 – Chinita, 2018 – Afonso, 2021):

- Just as he does in his films, and during the period he spent in world of advertising, Andersson used to depict the advertisement with a lengthy long shot that lasts the entire duration of the advertisement.
- In both his films and advertisements, we note representations of faded colors and characters that move around the frame in fatigue, boredom, and constant rejection through speeches that lead nowhere, and events erase each other without connection!
- The depth in the image is what Andersson depends on to draw his cinematic scenes; he always resorts to it to compensate for his seldom use of editing and his decision of not moving the camera at all. Therefore, Andersson uses the extended depth of field technique to reveal the properties of the place and investigate it within the image space in a way that suits the dramatic context of the events.
- He distributes the composition points according to the presented events themselves, so we see his composition elements distributed between the foreground of the image, its midground, and its far deep background.
- He sometimes resorts to sound effects of subjects and objects that are supposed to exist out of the frame, just to amplify and extend the levels of depth in the image and thus activate the viewer’s role and involve him in the production of meaning.
- As Andersson always presents a complete scene without editing, and to achieve honesty, filming such scene requires a lot of retakes, time, and financial cost.

Roy Andersson believes that his method of filming lengthy long-shot-scenes with static camera without interruption gives him the freedom to create attractive compositions, and links his films to artistic paintings. He believes that the history of art is full of beautiful and expressive artistic paintings. And although they are static paintings, they are full of life. He thinks that the viewer uses a lot of time contemplating the painting, and he also wants the viewer to contemplate his artwork in the same way they contemplate a painting.

Andersson states: *“I photograph the shot as a complete painting,*

thus giving the viewer enough time to contemplate the scene. This method that I use in photography is something I cannot obtain through the normal narrative method.” (Allon, 2001 – Andersson, 2010 –Yang, 2013) (Image No. 3)





Image 3. Roy Andersson and the Lengthy-Long-Shot-Scene “LLSS” Technique

Examples of Roy Andersson’s Shot-Scenes – An Analysis

In one shot-scene from the movie “Songs from the Second Floor”, which is the shot-scene starts at 01:16:52, and shows a large group of people gathered inside a bar, the depth levels are distrib-

uted between the foreground of the frame, where we see a woman on the right side trying hard to get up from the floor and stand, after she lost her balance and fell from the chair. Directly behind her sits an elderly man speaking incomprehensible words, directing his conversation to another person outside the frame, we hear his answers but we do not actually see him. In the midground, other groups of people are distributed at tables talking to each other, and in the background we see another group of people sitting at a large table, singing a group of incomprehensible songs (Image No. 4). As such this shot-scene contains multiple levels of depth, distributed between the front of the frame from the right and left, its middle, and its far depth, in addition to what is located at the sides of the frame and what extends outside them, and what suddenly appears in the frame.



Image 4.

The bar scene from the movie “Songs from the Second Floor”

In another shot-scene from the same movie, which is the shot-scene starts at 38:22, and its events take place inside and outside a taxi at the same time, the viewer’s attention is divided between what is happening inside the taxi and what is happening outside it. In other words, the viewer changes his angle of view between the conversation taking place inside the taxi (between the taxi driver and the officer) and the severe crowding happening outside (Image No. 5). That requires the viewer to move between the depth of the frame in the back, and the front of the frame, which makes the viewer always in a state of anticipation for what will happen.



Image 5.
The taxi scene from the movie "Songs from the Second Floor"

In one of the shot-scenes from the movie (*You, the Living*), which starts at 16:40, and its events take place in the early morning, where a group of people get off a train on their way to work, as fog surrounds the place, the dense fog that we see in the frame gives the place a wide and infinite depth, and the sound effects, music, and movement of people contribute to creating an attention-grabbing composition (Image No. 6). The composition points are distributed between the front of the frame, where people exit the train, and the midground and background of the frame, and (the sound of the train alarm bell) contributes in increasing the sense of depth and amplifying it, Andersson here uses sound as an additional effect that contributes to expanding the depth in the image.



Image 6.
The train scene from the movie "You, the Living"

When we move to the immediately following shot-scene, which starts at 17:17, we see a construction worker talking about the

dream he had last night, directing his speech to the camera. We also recognize that this shot-scene is an extension of the previous shot-scene in terms of the density of the fog that envelops the place. In this shot-scene, Andersson divides depth into a group of levels. The first level is the distance between the construction worker and the camera, the second is the level that follows the construction worker, where we see a group of passers-by crossing the frame horizontally, and the third level is what is located behind the large glass windows in the depth of the frame. The audience is gradually getting involved in the event as he tries to find the relationship between what the construction worker is saying to the camera and what is happening in the space behind it (Image No. 7)

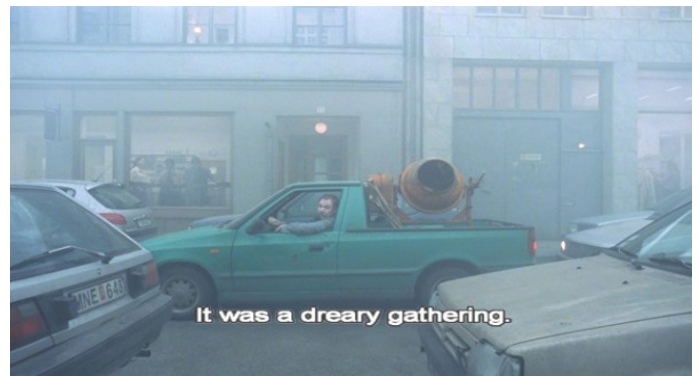


Image 7.
The construction worker scene from the movie "You, the Living"

The researcher believes that Roy Andersson, by working in this way, aims to involve the viewer in the event, not only through sensory participation, but also to involve the viewer's imagination in filling the hidden spaces in the visual narrative. Thus, the viewer becomes a participant in the production of meaning by deepening the connection between him and the cinematic image, and this results in adding other aesthetics to the cinematic image through depth and focus.

Abandonment of Editing in Roy Andersson's Films

Another distinctive feature of Roy Andersson's style is the abandonment of editing in his films, as those films only include scenes filmed with static long shots, most of which are without cuts. Actually, and as previously mentioned, most of the advertisements Andersson directed were shot following exactly the same technique of using only one long shot without editing! Contrary to the established convention of using editing to generate the desired dramatic effect inside the viewer, Roy Andersson follows his own way in creating a unique visual language by ignoring editing and depending mainly on using the Lengthy-Long-Shot-Scene (LLSS) technique. He does not want to lead the viewer through editing and suggest visual solutions to him as is done in the traditional method of filmmaking, but on the contrary, Andersson allows the viewers to choose freely which part/level within the frame they are willing to focus on, just as what happens in their lived daily reality. To some extent, the viewers in this way, turn to be filmmakers themselves, able to select for themselves what to watch from

each shot-scene (Zwick, 2008 – Vishnevetsky, 2009).

In an interview with Swedish TV Channel 4, Andersson talks about editing in his films saying (Anderson, 2014): “I do not want to save the scene through editing. I do not want that. Everything must be achieved through the long shot”. He adds: “We must let the shot speak for itself, and leave the audience the freedom to choose the important sections and joints through his contemplation of the shot.” Through his use of the long shot, and his work on its content by presenting multiple levels of meaning within the scene, Roy Andersson actually reinforces cinema theorist Andre Bazin’s view of rejection of editing as a form of organizing visual language; Bazin proposes the shot-scene technique, i.e. filming in depth, as an alternative to traditional editing, and believes that a director who exaggerates interference in his material through editing imposes a simplified interpretation on the complex richness of the real cinematic world. However, Andersson uses editing sometimes, but to a minimum. For example, in his film “Songs from the Second Floor”, and throughout the duration of the film, there is only one scene consisting of two shots (which are in fact two scenes whose events take place in two different places: part of the event is internal, located in a bedroom, and the other part is external, located in a street. In the two scenes, which concern a man whose wife has thrown him out of the house, and at minute (24:25) of the film, the director cuts from the outside to the inside, from a very wide long shot of the street, to a long shot inside the bedroom, using sound as a background. Also, in his film “You, the Living”, there are only two scenes in which Andersson used cuts. The first scene is of a teacher inside a classroom, which starts from at 12:36, where she was filmed crying in front of her students inside the classroom and then outside the classroom. This scene was filmed in two shots (Hanich, 2014 – Ratner, 2015 – Lindqvist, 2016) (Image No. 8

In another scene from the same film “You, the Living”, which shows the heroine’s dream and her marriage to the hero, and specifically at 01:14:42, the director cuts from inside the house, where we see both the hero and heroine greeting a group of people celebrating their marriage, to the outside where we see them and the celebrants together in another long shot from the opposite angle (Image No. 9).



Image 8:

The teacher’s crying scene from the movie “You, the Living”



Image 9.

The wedding celebration scene from the movie “You, the Living”

The Questionnaire Survey

Besides the descriptive analytical study of selected samples from Roy Andersson’s films, the researcher conducted a field study (i.e. a questionnaire survey). That questionnaire survey aimed to measure the opinions of distinguished samples of Egyptian academic professors, scholars, graduate students, experts and specialists in cinema regarding the possibility and acceptance of using the Lengthy-Long-Shot-Scene (LLSS) technique in creating the visual text of the cinematic film... First, a pilot questionnaire form was designed, and directed to a group of academic professors from various cinematic specializations for arbitration and verification, then the final questionnaire form was formed and approved. The questionnaire form contained a set of questions divided into

two categories. The first category focused on investigating the (LLSS) technique role in constructing the visual language of the cinematic film (Table No. 1), while the second category focused on examining the dramatic usage of the (LLSS) technique, and the extent to which it could be successfully employed in each film genre (Table No. 2). The number of filled-in questionnaire forms collected by the researcher at the end reached 52 forms.

Table 1.
The First Questions Category in the Questionnaire Form

Statement	Participant's Opinion					
	Totally Agree	Agree	Slightly Agree	Disagree	Totally Disagree	Neutral
S1- The (LLSS) technique can be relied upon to build and establish the film visual language.						
S2- Usage of the (LLSS) technique supports presenting the film story.						
S3- Usage of the (LLSS) technique emphasizes the audience's involvement in the course of visual narrative and film content.						
S4- Usage of the (LLSS) technique is against cinematic language conventions.						
S5- There is a relationship between film genre (e.g., comedy, melodrama, romance, epic, historical, action, black comedy, science fiction, etc.) and reliance on the (LLSS) technique in creating the film visual language.						
Any other comments:						

Table 2.
The Second Questions Category in the Questionnaire Form

Question	Film Genres								
	Action movies	Science Fiction Movies	Black Comedy Movies	Comedy Movies	Melodrama Movies	Romantic Movies	Historical Movies	Horror Movies	Epic movies
Q1: In terms of narrative development, the usage of the (LLSS) technique could be successful in which film genre?									
Q2: In terms of linking cinematic reality with actual reality, the usage of the (LLSS) technique could be successful in which film genre?									
Q3: In terms of building and establishing the film visual language, the usage of the (LLSS) technique could be successful in which film genre?									
Any other comments:									

Questionnaire Quantitative Results

The quantitative results of the first questions category in the questionnaire survey are as following:

Participant's Opinion	S1	S2	S3	S4	S5	Agree Total		Disagree Total		Neutral Total	
	Number	Number	Number	Number	Number	Number	Percentage	Number	Percentage	Number	Percentage
Totally Agree	16	14	13	15	23	196	75.38%	56	21.54%	8	3.08%
Agree	7	8	9	7	11						
Slightly Agree	16	14	15	12	16						
Disagree	6	8	7	10	2						
Totally Disagree	5	7	6	5	0						
Neutral	2	1	2	3	0						
Total	52	52	52	52	52	Total Number: 52 x 5 = 260					Total Percentage: 100%

Table 3:
Quantitative Results of The First Questions Category

It is clear from table 3 that participants' responses about the (LLSS) technique role in constructing the visual language of the cinematic film are as following: Total approval rate was 75.38% out of the whole sample, the percentage of rejection was 21.54%, and there was a total of 8 participants who had no opinion, which makes a percentage of 3.08% (Chart 1).

The (LLSS) Technique Role in Constructing the Visual Language of the Cinematic Film

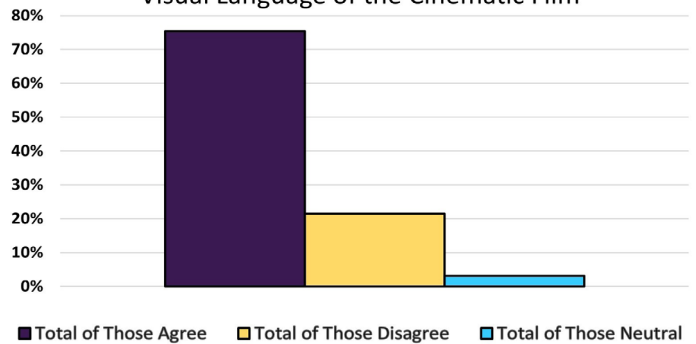


Chart 1.
Quantitative Results of The First Questions Category

The quantitative results of the second questions category in the questionnaire survey are as following:

Using of the (LLSS) Technique in Each Film Genre	Sum from Q 1, 2 and 3		Ranking
	Number	Percentage	
Action movies	18	11.54%	4
Science Fiction Movies	19	12.17%	3
Black Comedy Movies	6	3.84%	9
Comedy Movies	15	9.62%	5
Melodrama Movies	11	7.05%	8
Romantic Movies	15	9.62%	5

Historical Movies	37	23.72%	1
Horror Movies	13	8.34%	7
Epic movies	22	14.1%	2
Total	52 x 3 = 156	100%	

Table 4.

Quantitative Results of The Second Questions Category

It is clear from table 4 that participants' responses about the dramatic usage of the (LLSS) technique, and the extent to which it could be successfully employed in each film genre, are as following: Historical films came in the first place with a percentage of 23.72%, followed by epic films with a percentage of 14.1%, then in the third place were science fiction films with a percentage of 12.17%, and at the end of the ranking came black comedy films with a percentage of 3.84% (Chart 2).

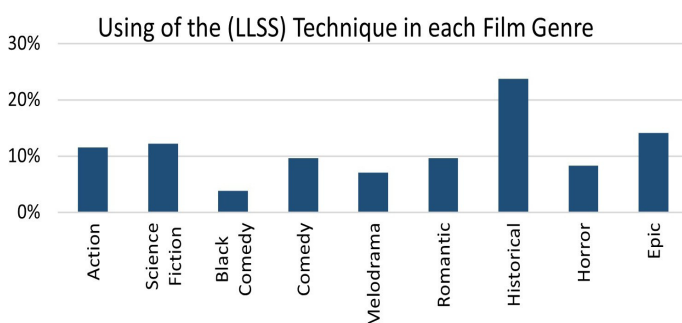


Chart 2.

Quantitative Results of The Second Questions Category

Discussion & Findings Evaluation

The background review for the current study served as a helpful reminder that movies create their own settings by breaking up their scenes into shots. By using multiple camera angles and moving toward or away from the subjects being shown, this technique of capturing the scenes produces a sense of diversity through a variety of points of view. As a result, the movie employs a novel storytelling technique that gives the events more dramatic depth and gives the viewer a more comprehensive knowledge due to the variety of perspectives it takes on the subject matter. Meanwhile, and after analyzing samples of Andersson's work and the results of the questionnaire survey, it became evident that Roy Andersson's use of the Lengthy-Long-Shot-Scene (LLSS) technique to create his films' visual language and process cinematic text, rather than adhering to strict cinematic conventions, is what really sets him apart from other motion pictures directors. The conducted survey study, in its first section (i.e., the "LLSS" technique role in constructing the visual language of the cinematic film) proved that there is good acceptance of using the (LLSS) technique, with a rate reaching 75.38% of filmmaking experts and specialists' opinions. However, there is also a percentage, reaching 21.54% of the respondents' opinions, which was against the use of the (LLSS) technique, as it could damage the established cinematic conventions. The generated results through the second section of the survey, which investigated the film genres best suit the applica-

tion of the (LLSS) technique in terms of narrative development, linking cinematic reality with actual reality and establishing the film visual language, identified that both historical and epic films occupied the first ranks, with a percentage of 23.72% for historical films and 14.1% for epic films. On the contrary, comedy films and black comedy films ranked at the bottom, with percentages ranging between 9.62% for comedies and 3.84% for black comedies. This result was striking, as traditionally speaking the use of long shot is widespread in both comedy and black comedy films, e.g. the films of Charlie Chaplin and all sitcom shows. Therefore, such opinions of experts and specialists supporting the usage of the (LLSS) technique in epic and historical films, and not in comedy or black comedy ones, represent a kind of change in the thoughts and taste of both experts and viewers.

Conclusions and Recommendations

In addition to the survey results, the background review and the analysis of the chosen Roy Andersson's films examples provided us with a number of insightful insights and suggestions, the most significant of which could be summed up as follows:

- Filmmakers had always sought ways to move the film from its simple goal of narrating a simple event belonging to one time and place, to the attempt of achieving an intellectual communication relationship between the film and its audience. This actually comes through experimenting with new and diverse cinematic presentation methods; one of those methods is Roy Andersson's Lengthy-Long-Shot-Scene (LLSS) technique in filmmaking.
- We cannot limit the film industry and define it in a specific template. In cinema, there is a wide field for creativity that is not limited by borders, and there are multiple film methods, whether through the Lengthy-Long-Shot-Scene (LLSS) technique, or through the traditional way of dividing the scene into a group of shots, or even by combining the two methods together in the same film.
- In order to achieve best narrative development, linking cinematic reality with actual reality and establishing the film visual language, filming using the Lengthy-Long-Shot-Scene (LLSS) technique should be linked to the nature of the depicted event, with regard to action, camera movement and editing as well.

Endnote

In sum, and according to what was revealed by the results of both the descriptive analytical study of Roy Andersson's films and the questionnaire survey, it could be stated that Roy Andersson's Lengthy-Long-Shot-Scene (LLSS) technique in processing the film visual text is a distinctive style of filmmaking, but it remains his own unique style that may not be successfully reproduced or generalized widely, i.e. the (LLSS) technique may not be widely accepted among viewers nor be generalized to all film genres.

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Yapılandırılmış Özet

Arka plan

Sinema, yönetmenin vizyonunu ve felsefesini ifade edebilecek bir yaratım ortamına dönüştürüldüğünden, hikâyenin sunumunda ve sahne bileşenlerinin araştırılmasında farklı çekim boyutlarının kullanılmasına yönelik kurallar oluşturuldu. Uzak çekim boyutu, gerçekleri ve gerçekliği müdahale etmeden sunma yeteneğiyle hak edilmişti. O zamandan beri her film sahnesinin yerini belirlemek için kullanıldı ve yalnızca birkaç film yapımcısı görsel metinlerin formülasyonunda geniş planı yaratıcı bir şekilde kullanmayı başardı. Bu yaratıcı film yapımcılarından biri de (LLSS) sinema tekniğini, yani film sahnesini çekerken yalnızca tek bir uzun plan kullanma tekniğini kullanan İsveçli yönetmen "Roy Andersson"dur.

Araştırma Problemi ve Soruları

İsveçli film yönetmeni Roy Andersson, köklü bir sinema dili mücadelesi öneriyor ve bizi elimizdeki kurallar ve gelenekler konusunda kararsız bırakıyor. Böyle bir araştırma probleminden yola çıkan bu çalışma, bu sorunun cevabını bulmaya çalıştı. Aşağıdaki araştırma sorularına yanıtlar:

- 1) Film anlatısının görsel sunumunda (LLSS) tekniğinin kullanılması, geleneksel sinema dili geleneklerinin aksine bir trend midir? Yoksa yaratıcı bir görsel yaklaşım sergileyen yeni, deneysel bir görünüm mü?
- 2) Öncelikle (LLSS) tekniğinin kullanımına güvenmek ile film türü (kara komedi, melodram, romantik, bilim kurgu vb.) arasında bir bağlantı var mı?
- 3) Filmin görsel içeriği sinematik anlatımda kullanılan (LLSS) stratejisiyle nasıl destekleniyor?
- 4) (LLSS) tekniğinin kullanımı izleyicinin film anlatısına katılımını nasıl vurgulamaktadır?

Araştırma Metodolojisi

Roy Andersson'un film yapım tarzını analiz etmek ve ortaya çıkan araştırma sorunlarına yanıt vermek için, sinema dilinin kabul edilen kurallarını dikkatle yeniden incelemek üzere tanımlayıcı analitik bir yaklaşım kullanıldı. İlk olarak çalışma, (LLSS) tekniğini uygulamanın faydalarını ve bunun film yapımındaki sonuçlarını göstermek için Roy Andersson'un filmlerinden birkaç örneği analiz etti. Daha sonra, sinema filminin görsel metninin oluşturulmasında (LLSS) tekniğinin kullanılmasının olanağı ve kabulüne ilişkin film yapımcıları arasında bir anket çalışması yapılmıştır.

Tartışma ve Bulgular Değerlendirmesi

Roy Andersson'un çalışmalarından örnekler ve anket araştırmasının sonuçları analiz edildikten sonra, Andersson'un filmlerinin görsel dilini oluşturmak ve sinematik metni işlemek için katı sinematik kurallara bağlı kalmak yerine (LLSS) tekniğini kullandığı ortaya çıktı. Onu diğer sinema yönetmenlerinden ayıran şey aslında budur. Yapılan anket çalışması, ilk bölümünde (yani sinema filminin görsel dilinin inşasında "LLSS" tekniğinin rolü), (LLSS) tekniğinin kullanımının iyi bir kabul gördüğünü ancak bir yüzdesinin de olduğunu kanıtlamıştır. Bu, yerleşik sinema geleneklerine zarar verebileceği için (LLSS) tekniğinin kullanımına karşıydı. Anlatı gelişimi, sinemasal gerçekliği gerçek gerçeklikle ilişkilendirme ve filmin görsel dilini oluşturma açısından (LLSS) tekniğinin uygulanmasına en uygun film türlerini araştırılan anketin ikinci bölümünden elde edilen sonuçlar, hem tarihsel hem de tarihsel epik filmler ilk sıralarda yer aldı. Tam tersine komedi filmleri ve kara komedi filmleri ise son sıralarda yer alıyor. Bu sonuç çarpıcıydı çünkü geleneksel olarak uzak çekim kullanımı hem komedi hem de kara komedi filmlerinde yaygındı.

Sonuçlar ve Öneriler

Anket sonuçlarına ek olarak, Roy Andersson'un seçilen film örneklerinin arka plan incelemesi ve analizi bize bir dizi anlayışlı vizyon ve öneri sağladı; bunlardan en önemlileri şu şekilde özetlenebilir:

- Film sektörünü sınırlayıp belirli bir şablona göre tanımlayamayız. Sinemada yaratıcılık için sınırlarla sınırlı olmayan geniş bir alan vardır ve ister (LLSS) tekniği olsun, isterse sahneyi bir grup çekime bölmenin geleneksel yolu olsun, hatta iki yöntemin aynı filmde birleştirilmesi.
- En iyi anlatı gelişimini elde etmek, sinemasal gerçekliği gerçek gerçeklikle ilişkilendirmek ve filmin görsel dilini oluşturmak için, (LLSS) tekniğini kullanarak film çekmek, aksiyon, kamera hareketi ve kurgu açısından tasvir edilen olayın doğasıyla ilişkilendirilmelidir. Peki.

Özetle, Roy Andersson'un (LLSS) filmin görsel metnini işlemek için tekniğinin film yapımının kendine özgü bir tarzı olduğu, ancak başarılı bir şekilde yeniden üretilmeyecek veya geniş çapta genelleştirilemeyecek kendine özgü bir stil olarak kaldığı (LLSS) tekniği olduğu söylenebilir. İzleyiciler arasında geniş çapta kabul görmeyebilir veya tüm film türlerine genellenemeyebilir.