Araştırma Makalesi | Research Article

Analyzing The Images Of Perception, Action And Emotion İn The Context Of Art And Philosophy Through The Main Character Of Ezel Tv Series

Sanat ve Felsefe Bağlamında Algı, Eylem ve Duygu İmgelerinin Ezel Dizisinin Ana Karakteri Üzerinden İncelenmesi

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Özet

Felsefe, bir bütün içerisinde birbiriyle çakışmayan soyut fikirleri kavramlaştırır. Bunlardan bazıları yargılama sürecine karışmayan algılanım, duygulanım ve eylem gibi kavramlardır. Anlatıdaki karakterin gözlem yaptığı esnada yaşadığı temel hisler algılanım ve duygulanımı ortaya çıkarır. İlk yapılan eylem sonucunda yeni bir eylem için karakterin zihninde oluşan algılanım ve duygulanım belirtileri, bireyin araştırdığı, gördüğü ve incelediği şeylere göre gerçekleşir. Algılanım, duygulanım aşamalarının oluşması anlatıdaki nesnenin varlığının yanı sıra o nesnenin hangi şekilde, hangi durumda olacağına göre değişiklik gösterebilir. Bu durumların ortaya çıkması imgeler aracılığıyla gerçekleşir.

Anlatılarda bulunan nesnelerin tek bir amacı yoktur. Sahnenin amacını ya da sahnede bulunan karakterin amacını da etkileyebilir. Herhangi bir şeyin değerinin ölçüsü, bir canlı imgenin (karakter) istekleri, arzuları ve çıkarları doğrultusunda azalıp çoğalabilir. Bunlar imgeler aracılığıyla ortaya çıkar. İmge, canlı imgenin iç dünyasından değil de dış dünyadan gelen etkiler sonucu gelişen duygulanımları temsil eder. Tekil imgeler, duyusal ve estetik bilginin taşıyıcı konumunda olan görsel içeriğinin en küçük bileşenidir. Sanatsal imge ise *"Sanatsal imge, doğası gereği zorunlu olarak duygusal bir bileşeni içerir, düşüncenin derinleşmesi burada duyguları pıhtıları ile verilir; sanatın imgeleri doğrudan doğruya insan duyarlığına dönüktür ve bu yüzden de her zaman coşkusal bir tepki uyandırır"* (Ziss, 2009, s. 12). Sanatsal imge, imgelerin; anlam ya da yapı değişimine uğraması sonucu tekrar şekillenmesidir. Temelde sanatsal imge bilgi kuramı ile eleştirilir. Bilgi kuramına göre, canlı imge kendisine ait bilgilerin bütünüdür. Yani bilgi kuramı duyumların, algıların ve eylemlerin kapsamıdır ve bunlar bireyin ruhsal iç dünyasını dışa aktarması sonucu olur.

Hareket-imge kavramı, bireylerin günlük yaşamlarında yaşadıkları olayları içermez, bunun yerine hareketin etkisinin ne olduğunu düşünmeye sevk eder. İnsan zihni sadece nedensel bir olay örgüsü kurmaz; karakterin zihni zamanda anlık olarak ileri geri gidebilir. İlk aşama algılama süreciyle gerçekleşir. Bu durumda algılama sonucu uyaranlar tepki verir. Birey içinde bulduğu duruma göre geçmişte yaşadığı tecrübeler ve elinde bulundurduğu nesneler ile etkileşime girer. Zihin bunların hepsini bir arada düşünerek algıladıklarını düzenler. Algılama süreci sonrası canlı imge (karakter), nesneler arasında yeni bir ilişki kurarak eylem için yeni bir çıkar yol oluşturmaya çalışılabilir. Bu durumda algı, eylem ve duygulanım imajlarını değişime uğratır, bunun sonucu olarak bireyin zihninde yeni bir evren boyutu açılır. Karakter ile nesne arasında bağlantı oluşur ve oluşum "yakın, orta, uzak boyutlar" olmak üzere değişkenlik gösterir. Bu bağlantılar somut olmak yerine tamamen soyut temsillerdir. Bu evrelerin gerçekleşmesinde ise en kilit nokta, canlı imgenin, hareketli- sabit imgeleri olduğu gibi kabul etmeyip eksikleri bulması sonucu "algılama"nın oluşmasıdır. Yani canlı imge alıcı konuma geçtiği zaman "algı" "eylem" ve "duygulanım" aşamaları gerçekleşir.

Canlı imge, sınırsız bir imge evreninden kendine göre seçtikleri ile "algı" imgesini yaratır. Canlı imge, kendisiyle ilişkisi olmayan görüntüleri almaz. Bunun sonucunda ise dış dünyada olan olayları eksik algılar. Canlı imge, gördüğü nesneler üzerinden "algı" yoluyla sadece küçücük bir parçayı algılar. Başka bir deyişle canlı imge, diğer imgelerden gelen tepkileri kendi gerçekliğine göre yorumlamaktadır. Karşısında duran imgenin anlamına göre ve kendi gerçekliği açısından nasıl uygunsa öyle tepki verir. Verilen tepki başka imgelerden alınan etki sonucunda gerçekleşmektedir.

Felsefi eleştiri deyince, insanlığın başlangıcından beri oluşturduğu değerler ve bu değerlerle günümüzde gerçekleşen olguları çözümlemek/anlatmak, sanat eserlerinin yansıttıklarını eleştirerek anlamaya çalışmak kastedilir. Felsefe eleştirisinin

temelinde insan olduğundan ve insana ait olan hislerin ve duyguların aktarıldığı sözlü, sözsüz eylemler ya da görsel ifadeler olmadan sağlıklı bir eleştirinin yapılması pek mümkün olmayabilir. Felsefi eleştiri yöntemi, bir sanat eseri incelenirken, esere anlam katan iletinin amacına bakar ve esere değer katan canlı ya da cansız nesnenin etkisini inceler. Çalışmanın amacı, karakterin eyleme geçmeden önceki aşamaları hareket – imge yaklaşımının alt başlıklarında yer alan algılanım, eylem, duygulanım imgelerine göre nasıl geliştiğini incelemektir.

Çalışmanın evreni Türkiye televizyonlarında yayınlanan bütün dizileri kapsamaktadır. Örneklem olarak Ezel dizisinin seçilmesi, döneminin en çok izlenen dizisi olması ve ana karakterin ilk bölümde çift kişilikle verilmesidir. Çalışma için amaçsal örneklem yöntemi kullanılmıştır. Anlatıyı diğer dizi anlatı türlerinden ayıran bir başka nokta, görsel imgelerle etkileşime giren ana karakterin her zaman geçmişe dönerek etkileşime girdiği nesnenin hikayesinin nasıl geliştiğini anlatmasıdır. Karakterin birinci bölümde değişim aşamalarının sunulmasıyla davranış değişimleri de gerçekleşmiştir. Karakterin değişimi ve nesnelerle olan etkileşimi dizi içerisinde geçmiş dayalı yeni bir ara hikâye (sahne) oluşumu sağlamıştır. Bu çalışmada ise bu nesnelerin etki ettiği üç ana aşama (drama, aksiyon, suç) belirlenerek inceleme yapılmıştır. Çalışmanın bulgular ve sonuçlarında karakterin nesne ve olay arasında ilişki kurmak için bir aralıkta beklediği, aralık sonucuna göre karakterin yeni bir merkezden eylemi oluşturduğu ve her eylemin bir başlangıç noktası olduğu sonucuna varılmıştır.

Anahtar Kelimeler: İmge, Algı, Eylem, Duygulanım, Hareket- İmge

Abstract

Philosophical criticism means analyzing/explaining the values that humanity has created since the beginning and the phenomena that take place today with these values, as well as trying to understand the reflections of works of art by criticizing them. Since the basis of philosophical criticism is human beings, it may not be possible to make a healthy criticism without verbal and non-verbal discourses or visual expressions that convey human feelings and emotions. When analyzing a work of art, the method of philosophical criticism looks at the purpose of the message that gives meaning to the work and examines the effect of the animate or inanimate object that adds value to the work. The study examines how the characters' stages before taking action develop according to their perception, actions, and affect images under the subheadings of the movement-image approach.

The study population includes all TV series broadcast on television in Turkey. The Ezel series was chosen as the sample because it was the most watched series of the period, and the main character was given in the first episode with a double personality. A purposive sampling method was used for the study. Another point that distinguishes the narrative from other series narratives is that the main character, who interacts with visual images, always returns to the past and tells how the story of the object he interacts with develops. The character change and the interaction with the objects created a new intermediate story (scene) based on the past within the series. This study identified and analyzed the three main stages (drama, action, crime) that these objects affect. In the findings and results of the study, it was concluded that the character waits in an interval to establish a relationship between the object and the event, that the character creates the action from a new center according to the result of the interval, and that every action has a starting point.

Keywords: İmage, Perception, Action, Emotion, Action-İmge.

Introductıon

Philosophical criticism means analysing the values that humanity has created since the beginning and the phenomena that take place today with these values. In addition, it is also meant to understand the reflections of works of art by criticising them. In addition to showing what is, the artist uses philosophy as a method for the individual to question and think about the visual. Because the basis of philosophy is to question life and this questioning is done through media content on television as in other branches of art. In this respect, philosophy enables the audience to think and question with the images broadcast on television. This is where the relationship between art and philosophy arises. The method of philosophical criticism is used to examine the link between philosophy and art. The method of philosophical criticism, when analysing a work of art, looks at the purpose of the message that adds meaning to the work and examines the effect of the living or non-living object that adds

value to the work. For this reason, in this study, it was preferred to analyse the images taken from television series within the visual arts according to the philosophical criticism method.

The primary main purpose of the study is to explain how the basis of the concept of aesthetics and image is formed and how visual art and philosophy converge on a common denominator. Within the scope of visual arts, a single series was determined due to the diversity and genre of television series. One scene was selected from the sequences in the preferred series and analysed according to the concepts of perception, action and affect in accordance with the purpose of the research. It is thought that the data obtained from the researches conducted during the study can provide data for studies in the field of visual arts and philosophy. According to the shooting plans of the selected sequences, the effects of the scene or event on the change of the scene or event by gaining new meanings from the perception, action and affect images and the intervals and uncertainty centres formed were investigated.

Visual Arts and Aesthetics

In the 19th century, groups that accepted art as aesthetic confronted those in Western Europe who tried to prevent art from being seen in an aestheticist way. In fact, the aim of those who accept art as aesthetics is to create an aesthetics defined by style, position and perception of art, with a certain world range, by abandoning the aesthetics that exist depending on social conditions (Jusdanis, 1985, s. 27). The concept of abstract art is firmly anchored in the assumption, accepted by the idealist philosophy of art since Plato, that reality and taste represent two sides of one movement in philosophy and art. The basic point on which this assumption is based is that both philosophy and art are connected to the universal, the same absolute, and want to shape and show the same absolute reality (Tunalı, 1983, s. 120).

According to Kant, when contemplating a beautiful object, one does not try to gain knowledge about it. Kant states that instead of evaluating the beautiful object by associating it with a certain concept, judgement should be made in relation to the pleasure it produces, and that aesthetic objects are related to the subject's pleasure, not to knowledge (Jusdanis, 1985, ss.139-141). In the measure of aesthetics, the appearance of the object does not have a single meaning. The purpose of the scene or the position of the object in the scene affects the appearance of the object. Aestheticism, the measure of the value of anything, can vary according to the wishes of a subject. In other words, desires, interests and the position of that subject can decrease or increase the value of an object. Aesthetic objects are carriers of social meaning and direction that enable individuals or groups to seek, find and locate their own place (Jusdanis, 1985, s. 120).

Marxist aesthetic theorist Georg Lukacs states that *"aesthetics endeavours to create a totality in human beings that also encompasses the world of images perceived through the senses"* (Lukacs, 1985, s. 99). Aesthetic studies are to transfer the content of the work of art, the semantic function of the visual, to both the viewer and the listener within a certain structural framework and to help them make sense of objects and events. However, aesthetics does not replace the work of art, it only forms the informational structure of the work. In other words, with his knowledge, experience and observations, the artist extracts meanings from each piece, creates a whole and turns it into a work of art Aesthetics enables the work of art to add the individual's personal thoughts by making an impact on the audience. As a result, it produces meaning by questioning the work. Although aesthetics and art seem to be separate from each other, it can be concluded that there is a strong connection between them (Demir, 2012, ss. 33-39).

The debate about the boundaries of aesthetics and the philosophy of art is also expressed by Avner Ziss in "*Aesthetics: The Science of the Artistic Assimilation of Reality*", Avner Ziss also expresses the debate on the subject of aesthetics in scientific teaching, which continues to this day:

Disagreements about the definition of aesthetics stem, first and foremost, from two irreconcilable arguments. According to the first argument, aesthetics has only one subject: The laws of the evolution of art and the essence (nature) of artistic creation; therefore, it will only manifest itself as a general theory of art. According to the other view, aesthetics and general theory of art are two completely separate sciences: The general theory of art analyses the laws of evolution in art and the essence of artistic creation, whereas aesthetics is the science of beauty in art and reality. Both points of view are, of course, far from being equally worthy of acceptance, since they leave much out. For aesthetics studies the essence of art and the laws of its evolution, as well as the various manifestations of beauty (Ziss, 2016, s. 10).

Aesthetic point of view can be explained with two propositions. The first of these is realised by arousing pleasure in the human mind as a result of the sensory quality of the human mind. In addition to being sensory, being visible and audible also creates a pleasure effect. Secondly, the aesthetic object is an object that is watched by the audience. The audience prefers the object not only because it has emotional effects, but also because the content of the object is loaded with meaning and because the audience thinks that the object has a value. While the first proposition explains the origin of the word aesthetics, the second proposition constitutes the first stage of the audience's taste judgements (Bozkurt, 2013, s. 48). According to Demir*, "Everyone is an aesthetician"*. The author explains his sentence as follows. If people feel emotion and pleasure while watching works of art, if they can distinguish between beautiful and ugly, good and bad in a work of art, then it means that everyone has aesthetic taste. If these evaluations provide common thoughts among individuals, it is obvious that individuals have an auxiliary point of view, although not explicitly (Demir, 2012, s. 103). The aesthetic gaze is the stage of creating a new reality on the reality of any object. It is also a technique of establishing an invisible bond between dream and reality, between images and objects.

Alexander Gottlieb Baumgarten (1714-1762) was the first person to introduce the concept of aesthetics in the middle of the 18th century. It has contributed to the formation of an autonomous field in aesthetics by carrying the autonomy gained by the activity of reason and the activity of the will, that is, the concepts of logic and ethics, to the functional action of emotion (Kagan, 1993, s. 13). This term derives from the Greek word aisthesis (sensation, sensory perception). Since the beginning of the 20th century, philosophy has contributed to the development of many concepts such as Marxism, phenomenology, existentialism, linguistics and thought into disciplines. The most important one is aesthetics. Because the concept of aesthetics has enabled the development of different ways of thinking and the characteristics of cultures have emerged through the interpretation of artistic values (Jimenez, 2008, s. 228). In this way, the way of thinking brought by aesthetics has also affected the harmony of people with their environment. It has helped individuals to express the words they will say in the moment of sharing emotions and thoughts within their own cultural values. It has affected the communication between the inner world of the individual and the outside world (Yurtsever, 1988, s. 91).

Art And Philosophy

Philosophy is not a type of knowledge that is static or closed to change. Philosophy, in terms of its scope and content, is a type of thinking about the existence, source, meaning and cause of things

that exist by questioning within history. Philosophy, which has its origin in questioning, makes sense of other things that exist apart from the individual himself by questioning them. Although various disciplines such as philosophy, psychology, sociology, ethics, aesthetics and logic led the way until this stage, in later periods these fields separated from philosophy and became disciplines. In the same way, philosophy has formed its own disciplinary field by separating in many subjects (Demir, 2012, ss. 17-20).

Philosophy conceptualises non-conflicting abstract ideas from a whole or from relations similar to any whole. These are concepts such as perception and affect, which are not involved in the process of judgement (Gilles & Guattari, 2001, ss. 30-31). What is experienced during seeing or observing appears as perception and affect. In general, the perception and emotion experienced by the individual as a result of this action belong to the things that the individual investigates, sees and analyses. In other words, it means the formation of perceptions and sensations, concept and function sensations. Sometimes logic also prepares the ground for the re-formation of concepts, but in which form and in which situation the concepts will be developed with the uncertainty of those concepts. The development of the concepts has been freed from the numerical given and has taken place in a highly specified framework However, these are factors that cannot establish a unity. Rather, it is a set of multiplicities, perceptions and sensations that develop in the form of an indeterminate unity depending on a subject or a mind (Gilles & Guattari, 2001, ss. 128- 129).

Most writers, poets and artists working in different fields have philosophical meanings in their works. However, artists do not explicitly give philosophical meanings in their works. They show the real problems at the basis of existence by reshaping them, whether in novels, theatre or cinema. The scenes or spaces shown in any work of art can be clearly shown to the audience. In addition to showing what is, the artist uses philosophy as a method for the individual to question and reflect on the visual. Because the basis of philosophy is to question life and this questioning is done through media content on television as in other branches of art. In this respect, philosophy enables the viewer to think and question through the images broadcast on television. This is where the relationship between art and philosophy arises.

Philosophical criticism means analysing/explaining the values that humanity has created since the beginning and the phenomena that take place today with these values, and trying to understand the reflections of works of art by criticising them (Erçin, 2013, ss. 100). In order to analyse the work of art in terms of philosophical criticism, it is claimed that the first task is to "understand" the work. The second basic prediction is that the work of art is based on a basic structure. The third is to show whether the work of art has a meaning for the individual in our lives. In this respect, while evaluating the work of art, the information desired to be reflected with the work of art can be explained (Kuçuradi, 1997, ss. 94-98).

Since the basis of philosophical criticism is human beings, it may not be possible to make a healthy criticism without verbal, non-verbal discourses or visual expressions that convey human feelings and emotions. As Ioanna Kuçuradi says, when making philosophical criticism, the work of art must be present in any work of art. In summary, the philosophical method of criticism, when analysing a work of art, looks at the purpose of the message that gives meaning to the work and examines the effect of the living or non-living object that adds value to the work.

Stating that the main vein of criticism is meaning, İspiroğlu says that the meaning of a message is not unidirectional, that the message actually has multiple meanings and that this point of view can

be understood by looking from different directions (İspiroğlu, 1992, s. 18). According to Savaş, philosophical criticism is the concrete reflection of an idea or thought in a work of art, and the attempt to understand the thoughts that are consistently conveyed in the concretely reflected work with the help of the artist's logic and emotions. In order to make philosophical criticism, without understanding the basic characteristics of philosophical approaches, without analysing what human values are and without knowing how people reflect these values, philosophical criticism will not produce a qualified result (Savaş, 2001, ss. 25-26).

Perception

Perception should also include codes, icons and symbols belonging to the culture of the individual in order for the image shown in artistic works to be understood by the audience. In this way, the individual can make sense of what sees. The individual who is unfamiliar with the phenomenon or event may have difficulty in establishing a relationship with the visual object. In addition, the meaning of the phenomenon transmitted between the visual scene presented to the individual and the individual will not only be sufficient for the codes belonging to the culture of the society in which the individual lives. Because the position of the individual, the variability of the physiological and psychological state can also affect the perception between the transmitted image and the individual. The individual perceives visual messages through five sense organs. The experience of the individual, the information received from any other individual or the information obtained from mass media is always in his mind as a code. With this information, the individual starts to form a cause-effect relationship with the events he watches in the scenes. The realisation of this perception is not a one-stage process; it occurs as a result of interaction with feelings such as happiness, pain, sadness, fear experienced by the individual in the past.

One of the main features of perception is the need to pay attention to details in order to achieve a unity with the visual object. In these details, a new relationship can be established between the living image and objects with similar characteristics and a new way out for action can be tried to be created (Yıldız, 2014, ss. 33-34). Only in this case, there is a certain limitation between the image given in the frame and the live image.

Experiences in the past life of the individual are also effective in the perception process. The individual interacts with his past experiences and the images he watches according to the situation he finds himself in. In this perception process, the interaction dimensions change according to the content of the visual in the scene or the stimulus effect on the individual. All of these can take place during the perception period.

The human mind does not only construct a causal plot; the mind can go back and forth in time instantaneously. In this case, perceptual stimuli react by moving. There are past actions, various activities and their occurrences. The mind organises what it perceives by thinking all of these things together and starts to move towards the event in order to take action (Colebrook, 2009, ss. 152-153).

Edmund Husserl, looks at perception as consciousness and considers perceptual space as the way consciousness Works. He says that the absence of external perception indicates the absence of internal perception. He claims that consciousness is the pioneer in perceiving worldly information. Philosophers such as Rene Descartes and Immanuel Kant state that there can be no perception without human beings and that human beings constitute the basis of perception. They concluded that there can be no life without being an individual (Sütçü, 2015, ss. 31-34). According to the Bergsonian view, since human minds perceive the universe as a composite of photographic frames, the passage of time

and the existence of time are positioned in the human mind in an unreal and artificial way. In other words, duration is formless and indivisible. If the individual looks at the same thing for a certain period of time or for a long time, a different perception will arise from the first perception.

The viewer attributes meaning to the images projected on television by matching them with the phenomena in his/her daily life (Yıldız, 2014, s. 170). In combining the events of daily life, it performs the function of selecting between the images reflected by our mind. Our mind takes the images it chooses among many visual or auditory images one by one like a camera, and then creates the reality of perception by combining all the photographs it has taken. Bergson thinks that in understanding this situation, beyond natural perception, the individual will perceive through intuition (Sütçü, 2015, s. 42). According to Bergson, the main factor in the formation of perception is the immobility of the gaze, as a result of which fixed images are transferred to consciousness. In addition, consciousness establishes a connection between these images and time, leading to an orientation towards polycentricity rather than a single centre.

There are two basic conditions for ensuring that any stimulus is recognised by the receiver during perception. These are divided into two as internal and external influences. Internal influences, the orientation of a stimulus in line with one's own will is defined as internal influence. Anything that attracts the attention of the individual at that moment of time when the action takes place enables the internal effect to occur. The sudden interaction of the individual without realising it is called external influences. They consist of five parts: measure, intensity, contrast and repetition of insult (Yurtsever, 1988, ss. 85-86). The objects in the location of the individual may be of a size and smallness or a different colour other than the standard scale. Differences in the shape of the object, the fact that the object is located in a place where it should or should not be, also cause this object to attract attention. As a result of perceiving the change in these objects, the individual evokes similar situations in his mind. Then he realises his interpretation by establishing the relationship between associations and objects.

Deleuze, following Henri Bergson's discourses, claims that while there are similarities between the mediatic illusion and the illusion of natural perception, there are also differences between them. At the beginning of the differences, he states that the illusion of natural perception takes place from a single centre, whereas in the mediatic illusion it takes place with many centres. Moreover, in mediatic illusion, the image is pre-constructed for the viewer. In the illusion of natural perception, it is formed in the subject itself by the phenomena that shape perception (Sütçü, 2015, ss. 31-36). Deleuze expresses this as follows:

It is the tendency of the image of movement to return to its original regime, to universal change, to holistic, objective and diffuse perception. It actually moves in both directions. From our present point of view, we go from holistic, objective perception, which cannot be separated from the thing, to subjective perception, which can be separated from the thing by simple elimination or subtraction. Strictly speaking, it is this one-centred subjective perception that is called perception.

Image

According to Kula, image, which originates from the Greek word "eikon" and the Latin word "imago", is met with the word "image" in English and French. In German, the terms "image" and "bild" are often used synonymously. Although the word "image" is also used in Turkish, "image" is increasingly preferred in literary discussion; because transforming the concept of "imaj" and deriving

new concepts such as "imajsal", "imajsallık" or "imajsallaştırma" is unpopular in terms of consonant stacking, which Turkish does not use much (Kula, 2010, s. 266).

In the current Turkish Dictionary of the Turkish Language Association, a total of four definitions are given for the word 'imge'. These are:

Something conceived in the mind and longed to be realised, dream, fancy. General appearance, impression, image. The likeness of an object perceived externally by the sense organs reflected in the consciousness, dream, image. Objects and events perceived by the senses and appearing in consciousness without a stimulus, imagination, image (TDK, 2011, s. 1182)*.*

Image theory approaches the image from two aspects when analysing it; sensory images and intellectual images. Artistic works use the sensory image. The boundaries of this image consist of perceptions, sensations and design. Images are a basic tool in the process of perceiving an artistic content (Demir, 2012: 205). The emergence of the image also depends on seeing. No matter how strong images are used in the visual, if they are not perceived by the viewer, they have no effect. *Although a way of seeing lies in every image, the way we perceive or evaluate an image also depends on the way we see it* (Berger, 1995, s. 9)*.*

According to Jean Paul Satre, while explaining the theory of imagery, he says that there are spontaneously developing differences between image and perception and that there is also the influence of the image in the thought process. In this context, Sartre says that the image must start from scratch. In other words, an image is renewed at the consciousness stage of the viewer. Whatever meaning the viewer wants to derive from the image or if he wants to reveal a different reality, he can realise these phenomena by reviving them in his mind. This newly created reality is combined with the current moment and the past experienced before, and a new image is created (Bozkurt, 2013, ss. 296-297). The human mind acquires information within a certain time frame. After the viewer perceives an event or an image, the mind conceptualises it by attributing meaning after a certain process. The mind first sorts and then analyses the images it conceptualises in a certain period of time and makes sense of them (Hançerlioğlu, 1989, s. 449).

There is always a hidden connection between image and emotion. Emotion is the feelings aroused in the inner world of individuals by events that take place in a certain object, person or society through images. The concepts taken from images are organised within the emotional state. Before this, it is necessary to concentrate on the images. After this concentration, a subjective emotional state emerges. Only in this first stage, a correct questioning does not emerge. It captures pain, pleasure, joy, excitement at the peak of emotionality. Here, he enters the interval phase, which is the stage of the emergence of the actual emotional state. Likewise, there is a relationship between image and thought. As a result of the combination of thought and emotion, the original meaning of the image emerges. The new image emerges from objectivity in human consciousness as a result of the combination of thought and emotion. It takes its form through a subjective filter. Basically, any image, even when analysed, is a common component of emotion and thought (Demir, 2012, ss. 206-217).

Classical philosophy takes the image under three headings. These are; a world of thought completely separate from images, the world of pure images and the world of fact images. Basically, according to its definition, the image must point to something existing, that is, it must have a communicated fact. Under this condition, the external image gains meaning as an expression of the things to be represented. The representation of anything can be a sign, symbol, icon or indicator. However, their level of similarity with the things they represent may differ from each other.

Nevertheless, they refer to something other than themselves. The image can be said to be the scope of all of them in general (Kara, 2019, ss. 20-25).

Artistic imagery, by its very nature, necessarily includes an emotional component, the deepening of thought is given here by emotions; the images of art are directly directed towards human sensibility and therefore always evoke an emotional response (Ziss, 2016, s. 57). By looking at a visual image alone, it is not easy to locate and predict the visual image immediately before or immediately after it in the mind. In this case, the image does not create a singular meaning; the emergence of emotional knowledge is formed between the vivid image and the object with which it is associated.

To touch upon the relationship between image and memory, image represents the sensations that develop as a result of influences from the external world rather than from the inner world of the living image. Reminding is the reconstitution of the sensation in the mind of the living image. The image and pure thought may have something in common, but the image is a low-level transmitter of truth that can lead to untrue ideas (Sartre, 2009, ss. 16-17).

Artistic image is the reshaping of images as a result of a change in meaning or structure. Basically, the artistic image is criticised with the theory of knowledge. According to the theory of knowledge, the living image is the totality of its own information. In other words, it is the scope of sensations, perceptions and actions in the theory of knowledge, and these are the result of the individual's externalisation of his spiritual inner world. In addition, the artistic image is also based on the theory of reflection. According to the theory of reflection, it not only reflects an objective reality, but also provides indications of the existence of reality through the artistic work (Ziss, 2016, ss. 57-58). Therefore, visual media can include the approaches of philosophy in the presentation of objective phenomena by redesigning them with a subjective point of view.

The concept of movement-image in media broadcasts does not include the events that individuals experience in their daily lives, but instead prompts us to think about what the effect of movement is. Through movement and image, the image of perception is created and the image of action and affect is created by imagining the idioms in the life of the living image. Frampton, on the other hand, commented as follows: Relationship image changes the images of perception, action and emotion, and as a result, it creates a new universe dimension in the mind of the individual. In other words, a connection is formed between the image and the person, and the formation varies as "close, medium and distant dimensions". Instead of being concrete, these connections are completely abstract representations. Most of the media content also describes things that the individual cannot perceive on his own (Frampton, 2013, ss. 153-154).

Tragic, comic, drama and other forms of art achieve their main purpose when they touch on common shared feelings. Through artistic works with common shared emotions, the audience and the listener are sometimes made to be emotional and sorrowful. If the artist wants them to be affected in other ways, he or she can modify the work to create a perception of surprise, fear and pain. In this way, aesthetic works are often perceived from a single piece and provide an understanding of the whole piece. The artist determines which genre to choose according to the target audience. In other words, if the artist wants his target audience to experience which intensity of emotion, he changes the object, subject and expression language he uses in his work. By shaping the perception he wants to give in this way, he ensures to influence the perception of the audience (Demir, 2012, ss. 77-89).

The living image perceives the presence of the image according to itself according to the image of movement. If an image realised outside the movement shows a characteristic feature as

"perception", "action" and "affect", it passes through the living image. In other words, it is an indication that the process of perception and response has taken place. The key point is that "perception" occurs as a result of the living image not accepting the moving images as they are, but finding the deficiencies. In other words, "perception", "action" and "affect" gain meaning when the living image becomes receptive. They do not make sense on their own. Deleuze believes that "perception", "action" and "affect" are based on the living image. For the formation of image types, the living image and the image that creates a stimulating position by moving are indispensable. If there is no such necessary connection between the living image and the image as a stimulus, there is no image. As a result, showing this relationship is important for television content. For the camera, which is always in the receiving position, the relationship between the moving images will visually convey different meanings and thoughts to us on television. The first type of image that arises out of the encounter of the live image with the moving image is the image of "perception" (Sütçü, 2015, ss. 42). Deleuze expresses this as follows.

The thing and the perception of the thing are one and the same thing, connected to one or the other of two reference systems. The thing is the image as it is in itself, as it is in connection with all the other images that submit their action to it and react directly to it. But the perception of the thing retains only a partial influence from what surrounds it and reacts to it in a direct way.

The living image creates the image of "perception" with what it chooses according to itself from an unlimited universe of images. The living image does not receive images that are not related to it. As a result, it perceives the events in the outside world incompletely. This image perceives only a tiny part through "perception".

The second type, the action image, is formed in the interval between the living image and the moving image. This interval is formed by the direct reaction of the live image to other images. The live image interprets the reactions from other images according to its own reality. It reacts according to the expression of the image in front of it and as appropriate in terms of its own reality. The reaction given is realised as a result of the influence it receives from other images. Compared to other images, living images can react within this range and can create the form of these reactions themselves. Other images in motion cannot fulfil these conditions, only the living image can. The activity of the living image is unilateral. In other words, it depends on one side being active. This unilateralism destroys the distance in the interval and fragments the perception (Sütçü, 2015, ss. 44).

The action image is formed by the living image. In other words, the action image is formed by the simultaneous interweaving of images in the interval. As a result, it causes an unreal effect on the person and as a result, it enables the person to be actively active on these images. In short, while perception is linked to the movement of objects, action associates movement with achievements. Action is the belated reflection of the uncertainty centre. In other words, in order to react after perception, the vivid image will first receive the reaction coming from the unexpected direction and then move in the direction in which it will reflect the reaction. This happens when the vivid image leaves out what comes from the stimulus frame during perception. None of the events perceived from the content of the series broadcasted on television are natural perception. This is because the centre is constantly in motion and the frame is constantly changing, resulting in an indistinct centre. Movement is the first stage of the image. The formation of the centre of uncertainty is known as its sudden appearance in the event of negative effects on the live image, or in the event of perception and instability that disturbs the existing peace (Deleuze, 2014). In other words, the image includes the

reactions that occur as a result of being affected by the living being. The revival of emotions is the representation of a memory. The individual unearths memories and begins to re-examine events under their influence. They interact and emerge with the emergence of the affective or imaginative state.

As a result of the confrontation between the moving image and the living image, an interval is created and this interval leads to the emergence of images of "perception", "action" and "affect". Thanks to the interval, all images cease to be a reaction ring and are divided into parts and separated. Then a new point of movement is created. The continuation of an external image movement turns into an internal movement. This internal movement takes place in the interval between the external movement (Rodowick, 1997, ss. 34).

When a gap occurs in the perception phase of the live image, a reaction delay occurs. As a result of this situation, an action-reaction relationship arises and the living image can change the shape, structure and direction of the movement by producing new paths for itself. This situation develops in the interval and is accompanied not only by external but also by internal emotions. The interval is the period of time in which the living image waits to select, organise and integrate the influences it receives from other images. The living image that perceives the influences coming from other images realises the effects on itself and in this way establishes the power that it will dominate over the images. As Rodowick expresses it, the interval. *It is a transitory figure because it postpones action by producing a gap in time between an experienced action and the reaction in response to it* (Rodowick, 1997, ss. 120-124). In other words where there is action and reaction, the interval creates a temporary centre position.

According to Deleuze, affect occurs between the living image and other images. It does not occur when one image dominates the other in the interval between images. What is essential is that it arises from the sensation between action and reaction. This is basically known as the harmony of subject and object. In the affective image, none of the images, including the living image and other images, are in the same state as they appeared. There is no boundary between images. Images are in harmony with each other. Affect is the way the subject feels within itself or the stages that it experiences. In other words, some perceptions are not the result of the subject's perception. The subject transforms some movements according to its own experience (Sütçü, 2015, ss. 47). The affective image expresses the change that occurs in the interval as a result of the relationship between the living image and the other image. In this interval, movement ceases to be the carrier and becomes the image of affect. It forms the image of action, known as the last stage of the image of movement.

One of the factors affecting the onset of action image is sensation. Sensation is the result of the stimulating effect of any phenomenon on the individual. When the next stimulus effect occurs, the previous stimulus has not been erased from the memory (Gilles & Guattari, 2001, ss. 189). Georg Wilhelm Friedrich Hegel, who sees sensation as emotional material, defends the idea that "The general design, which becomes independent in the written image, makes itself visible in the sensory material it chooses by chance or arbitrarily, that is, in the linguistic material. The visible produces the sign. The sensory material is alienated from the essence of language, in other words, in both language and image, the sensory material takes on a very intense meaning (Kula, 2010, ss. 253).

The live image is in the analysing position with respect to the perceived movement and in the selecting position with respect to the performing movement. The vivid image depends on the interval between the analysing time of the perceived movement and the performing time of the movement. This will constitute the initial centre of the movement. In other words, the vivid image points to the

centre of uncertainty. In addition to the vivid image, other substances act on other images in a comprehensive way, while some images act on other images in single aspects or partial parts. External factors are transferred onto the living images with the power of the frame. In doing so, some elements that will have an effect on the frame are left out of the frame. A gap is formed in this part. This interval provides the process of making a transition to a new movement by choosing from the image given in the frame, organising them in the mind or spreading the perception stimuli over time. This factor, which is the stage of leading to something new or something uncertain, is called "action" (Deleuze, 2014, ss. 90-93).

Every visual is based on an image. These images come together and serve a whole. In this study, it is tried to determine what kind of differences the perception, action and affect images create on the stage and the common points of these images, if any, through the images that constitute the smallest part of the visual. From this point of view; how perception, action and affect images are developed is analysed. It is thought that the data obtained from the researches conducted during the study can provide data for studies in the field of visual arts and philosophy. According to the shooting plans of the selected knees (close-ups), the effects of the scene or event on the change of the scene or event by gaining new meanings from the formation of perception, action, affect images and the interval and uncertainty centres formed were investigated. Except for the visual examination of image concepts, other elements such as dialogue, music and colour were left out of the research subject. In the research method, perception, action and affect images, which are the sub-headings of the movement-image approach, were utilised. Philosophical criticism method was used to collect image data from the series and to analyse them according to image approaches.

Method

Philosophical criticism means analyzing/explaining the values that humanity has created since the beginning and the phenomena that take place today with these values, and trying to understand the reflections of works of art by criticizing them. Since the basis of philosophical criticism is human beings, it may not be possible to make a healthy criticism without verbal, non-verbal discourses or visual expressions that convey human feelings and emotions. When analyzing a work of art, the method of philosophical criticism looks at the purpose of the message that gives meaning to the work and examines the effect of the animate or inanimate object that adds value to the work. The aim of the study is to examine how the character's stages before taking action develop according to the perception, action and affect images under the subheadings of the movement-image approach.

The population of the study includes all TV series broadcast on television in Turkey. Ezel series was chosen as the sample because it was the most watched series of the period and the main character was given in the first episode with a double personality. Purposive sampling method was used for the study. Another point that distinguishes the narrative from other types of series narratives is that the main character, who interacts with visual images, always returns to the past and tells how the story of the object he interacts with develops. As the character's stages of change were presented in the first episode, behavioral changes also took place. The character's change and interaction with the objects created a new intermediate story (scene) based on the past in the series. In this study, the three main stages (drama, action, crime) affected by these objects were identified and analyzed.

Analysing

A point that distinguishes the narrative from other types of series narratives is that the main character, who interacts with the visual images, always returns to the past and tells the story of

the object developed. In other types of serial narrative the object is shown. However, it either takes place immediately after the beginning of the events or a gap is left until a few more stories are added and the object in the main story is returned. Therefore, in the selected narrative genre, an interval is created between the object and the gaze, whereas in other types of narrative product sequences, an interval is created by placing other stories in between the two photographs and the ring object in all three images represent a symbol in almost every society. The photographs are a memory in terms of thinking about the past. These memories can be good or bad. The ring is a code for love and affection. Apart from this situation, things such as positive and negative effects, memories experienced by people, psychological states may lead to different interpretations of these objects. However, according to the content of the narrative, telling these objects through a story will help the audience to identify these objects as a single meaningful code.

The effects of visuals do not take place according to the variability of the physiological and psychological state and the perception between the transmitted image and the individual. Although there is no definite data after the first perception in the narrative, either the audience can establish a transitional connection with the previous memory and experience a perception, or they can establish a connection and experience a perception according to the progress of the narrative. Except for the audience, the perception, action and affect analysis here is a story analysis formed by the main character's experience and memories. Nevertheless, it is mentioned in order to determine the position of the audience in this part. The situations such as happiness, pain, sadness, fear experienced by the main character in the past constitute the beginning of perception.

In all three images, our main character and the objects he holds in his hand are stationary. According to Bergson, the main factor in the formation of perception is the immobility of the gaze, as a result of which fixed images are transferred to consciousness. At the end of these stages, perception and sensation are realised. However, we need to mention a point to be considered here. The visual flowing into the consciousness revives some memories in the stage of sensation. These memories come not from a single centre in the mind but from multiple centres. As a result of the effect of these memories, the main character passes to the action stage towards the positive and active direction. The phenomena that push the action are divided into two as internal and external influences. Internal influences are the actions taken by the person in accordance with his/her own will. External influences are the reactions to the instantaneous events in the time period when he takes action. If the individual is affected or interested in anything as a result of external influences, it may affect the internal influence.

Although the visuals are in the first episode of the series, the narrative genre we have chosen consists of retrospective stories. For this reason, the main character interacts with the visuals shown in the narrative faster than the characters in other narrative genres at first glance. In other words, the live image is likely to have affective knowledge in order to visualise objects. Since there is a continuous action in television series, the centre of action is constantly changing. For this reason, the active and ordinary everyday state of the live image is disrupted momentarily or with the effect of the past, and the image of perception emerges first.

Affective image refers to the change that occurs in the interval as a result of the live image and the other image entering into a relationship. For the realisation of the affective image, a temporary interval must occur. The interval stage separates the images by dividing them into parts instead of perceiving them as one. The interval is the time period in which living images wait to select, organise

and integrate the effects they receive from other images. The interval is called the space between the perception image of the main character. In other words, before the action, the main character gathers his emotional background, thoughts and ideas and decides what he wants to do.

Since this interval is an internal transformation of the external image movement, the external movement becomes decentred in the interval state. When the interval process passes, a new centre is formed. As a result of this situation, the structure of the first incoming movement, the direction of action and the shape of the movement change. In all three visuals, the main character explains his/her ideas and thoughts at this stage with the inner voice interpretation. The last stage is the action stage. Here, the character perceives what he/she chooses from the image and passes through the affective stage. He applies the decision he made at this stage in the action stage.

Conclusion

The scene transitions in the television series and the movements of the individuals in the scene were analysed from a philosophical point of view. In this way, the development of the perception-action-affect concepts formed in the minds of individuals when they encounter events in the scenes was examined. What all the series have in common is that a perceptual image can be created when a character interacts with any person or object After the perception, in some series, first the action image was realised and then the affect image was realised. These images were sometimes finished in the next scene and sometimes the action image was valid until the end of the episode. According to the results of the series analyses, the perception image varies according to the subject of the series and the reaction of the live image to the object in front of it. It was determined that the prioritisation and posteriority of the action image and the affect image changed according to the content structure and subject of the series. Although all of the images analysed in each series scene are present, there is predominantly a single image density.

Our aim with this study is to identify the transitions, intervals, starting points of the centre of uncertainty and images of perception, action and affect in scenes that seem to be ordinary. In addition, it is to transfer the perception and affect images that turn into action images to the readers by expressing them in a concrete way by removing them from the abstract concept. The relationship between the content of the series broadcasted on television and philosophy is explained with examples in the series solutions section. Images such as perception, affect and action are not consciously added when designing series scenes, but these concepts are necessary for the formation of scenes and characters. The actor interacts and acts through these images. In the same way, the viewer watches the series by interacting like the actor and sharing emotions with the actor. In this study, the relationship between the content of the TV series and philosophy has been tried to be deduced with the method of philosophical criticism. Our hope is that our study will be a source for researchers in the field and contribute to the field of serıes -philosophy.

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Ek.

Resim 1. Aksiyon Öncesi Algılanım

Resim 2. Drama Öncesi Algılanım

Resim 3. Suç Öncesi Algılanım

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Çatışma Beyanı

Makalenin herhangi bir aşamasında maddi veya manevi çıkar sağlanmamıştır.

Yayın Etiği Beyanı

Bu makalenin planlanmasından, uygulanmasına, verilerin toplanmasından verilerin analizine kadar olan tüm süreçte "Yükseköğretim Kurumları Bilimsel Araştırma ve Yayın Etiği Yönergesi" kapsamında uyulması belirtilen tüm kurallara uyulmuştur. Yönergenin ikinci bölümü olan "Bilimsel Araştırma ve Yayın Etiğine Aykırı Eylemler" başlığı altında belirtilen eylemlerden hiçbiri gerçekleştirilmemiştir. Bu araştırmanın yazım sürecinde bilimsel, etik ve alıntı kurallarına uyulmuş; toplanan veriler üzerinde herhangi bir tahrifat yapılmamıştır. Bu çalışma herhangi başka bir akademik yayın ortamına değerlendirme için gönderilmemiştir.