

TO
TD

TARİH
OKULU
DERGİSİ

JOURNAL OF
HISTORY
SCHOOL

JH
OS

Yıl/Year:14, Sayı/Issue:LIII Ağustos/August 2021



Journal Of History School
Tarih Okulu Dergisi

Uluslararası Hakemli Sosyal Bilimler Dergisi

Tarih Okulu Dergisi | Journal of History School

International Peer-Reviewed Journal of Social Sciences

ISSN: 1308-5298 (Print-Baskı) 2148-4260 (Online)

Journal of History School dergisi yılda altı defa yayın yapan uluslararası hakemli bir dergidir. *Journal of History School* dergisinde yayınlanan tüm yazıların yayın hakları **Tarih Okulu Dergisi**'ne aittir.

Yayınlanan yazılar yayıncının yazılı izni olmaksızın kısmen veya tamamen herhangi bir şekilde basılamaz, çoğaltılamaz. Kaynak gösterilmek koşuluyla alıntı yapılabilir.

Yayın Kurulu dergiye gönderilen yazıları yayınlayıp yayınlamamakta serbesttir. Gönderilen yazılar iade edilmez.

Journal of History School, Uluslararası hakemli ve indeksli bir dergi olup Dergipark üyesidir. **ULAKBİM Tr Dizin, Index Islamicus, Sobiad, Akademik Araştırmalar İndeksi, ASOS, Arastirmax, İSAM, TEİ** ve **Research Bible** tarafından taranmaktadır.

Journal of History School is an international, six-reviewed in a year journal. JOHS bear the sole legal responsibility for their published works in www.johschool.com.

Journal of History School has the sole ownership of copyright to all published works. No part of this publication shall be produced in any form without the written consent of *Journal of History School*. It can be quoted as long as referred to the Johs.

The Editorial Board makes the final decision to publish articles. No article is returned to authors.

ISSN: 1308-5298 (Baskı) 2148-4260 (Elektronik)

Yıl/Year: 14 – Sayı/Issue: LIII- Ağustos / August 2021

Journal Of History School
Tarih Okulu Dergisi

Uluslararası Hakemli Sosyal Bilimler Dergisi

Tarih Okulu Dergisi | Journal of History School

International Peer-Reviewed Journal of Social Sciences

ISSN: 1308-5298 (Print-Baskı) 2148-4260 (Online)

Editor: Prof. Dr. Ahmet KARA

Editör Yardımcısı: Arş. Grv. Tuğrul Gökmen ŞAHİN

E-mail: yenitarihokulu@gmail.com

Web: <http://www.johschool.com>

JOHSCHOOL

Yıl/Year: 14 – Sayı/Issue: LIII- Ağustos / August 2021

**Uluslararası Hakemli Sosyal Bilimler Dergisi
International Peer-Reviewed Journal of Social Sciences**

Editor: Prof. Dr. Ahmet KARA

Editör Yardımcısı: Arş. Grv. Tuğrul Gökmen ŞAHİN

Alan Editörleri

Prof. Dr. Nuri GÖMLEKSİZ	Eğitim Bilimleri	Fırat Üniversitesi
Prof. Dr. Nesrin SİS	Filoloji	İnönü Üniversitesi
Prof. Dr. Naci İSPİR	İletişim Felsefesi	Atatürk Üniversitesi
Prof. Dr. M. Zafer DANIŞ	Sosyal Hizmetler	Sakarya Üniversitesi
Prof. Dr. Mustafa YAĞBASAN	Uygulamalı İletişim	Fırat Üniversitesi
Prof. Dr. Haldun EROĞLU	Genel Türk Tarihi	Ankara Üniversitesi
Prof. Dr. Ali ESGİN	Genel Sosyoloji ve Metodoloji	İnönü Üniversitesi
Prof. Dr. Cem ŞAKTANLI	Müzik Eğitimi	Alanya Alaaddin Keykubat Üniversitesi
Doç. Dr. Bilal TUNÇ	Tarih / Türkiye Cumhuriyeti Tarihi	Ağrı İbrahim Çeçen Üniversitesi
Doç. Dr. Murat KEÇİŞ	Orta Çağ Tarihi	Muğla Sıtkı Koçman Üniversitesi
Prof. Dr. Muzaffer DEMİR	Eskiçağ Tarihi	Muğla Sıtkı Koçman Üniversitesi
Doç. Dr. Uğur DEMLİKOĞLU	Yeniçağ Tarihi	Siirt Üniversitesi
Prof. Dr. Azmi ÖZCAN	Yakınçağ Tarihi	Fatih Sultan Mehmet Vakıf Üniversitesi
Doç. Dr. Ebru BOZPOLAT	Eğitim Programları	Cumhuriyet Üniversitesi
Doç. Dr. Zafer TANGÜLÜ	Sosyal Bilgiler Eğitimi	Muğla Sıtkı Koçman Üniversitesi
Doç. Dr. Ayhan ÇİNİCİ	Fen Bilgisi Eğitimi	Ordu Üniversitesi
Doç. Dr. Fahrettin GEÇEN	Resim	İnönü Üniversitesi
Dr. Ertan ZEREYAK	Bilgisayar ve Öğretim Teknolojileri	Yüzüncü Yıl Üniversitesi
Recep ÖZMAN	Arkeoloji	İnönü Üniversitesi
Dr. Arif YILDIZ	İşletme	Adıyaman Üniversitesi

Dr. Salih TELLİOĞLU	Pazarlama	Alanya Alaaddin Keykubat Üniversitesi
Dr. Fuat ŞANCI	Sanat Tarihi	Adıyaman Üniversitesi
Doç. Dr. Sevim GÜLLÜ	Beden Eğitimi ve Spor	İstanbul Üniversitesi
Doç. Dr. Salim DURUKOĞLU	Türk Dili ve Edebiyatı	İnönü Üniversitesi
Doç. Dr. İbrahim AKKAŞ	Sosyoloji	Binali Yıldırım Üniversitesi
Doç. Dr. Eyüp SEVİMLİ	Matematik Eğitimi	Tokat Üniversitesi
Doç. Dr. Ömer Tuğrul KARA	Türkçe Eğitimi	Çukurova Üniversitesi
Doç. Dr. Mesut GÜN	Yabancılara Türkçe Öğretimi	Mersin Üniversitesi
Dr. Fatih DEĞİRMENCİ	Halkla İlişkiler ve Tanıtım	Atatürk Üniversitesi
Doç. Dr. Mehmet KINIK	Müzik	Yüzüncü Yıl Üniversitesi
Dr. Sevdâ KARACA	Coğrafya	Ağrı İbrahim Çeçen Üniversitesi
Dr. Munise DURDU	Okul Öncesi Eğitimi	İnönü Üniversitesi
Doç. Dr. Ömer ALANKA	Gazetecilik	Atatürk Üniversitesi
Dr. Hüsâmettin KARATAŞ	İlahiyat	Fırat Üniversitesi
Dr. Ahmet OKTAN	Radyo Televizyon Sinema	Ondokuz Mayıs Üniversitesi

DANIŐMA KURULU

- Prof. Dr. Gabor AGOSTON, Georgetown Üniversitesi, ABD
Prof. Dr. İsmail AKA, Ege Üniversitesi, Türkiye
Prof. Dr. Dilek BARLAS, Koç Üniversitesi, Türkiye
Prof. Dr. Laurence BROCKLISS, Oxford Üniversitesi, ABD
Prof. Dr. Enver ÇAKAR, Fırat Üniversitesi, Türkiye
Prof. Dr. Özer ERGENÇ, Bilkent Üniversitesi, Türkiye
Prof. Dr. Erdal FIRAT, St. Clements Institute, Kamboçya
Prof. Dr. Mehmet ERSAN, Ege Üniversitesi, Türkiye
Prof. Dr. Paul FREEDMAN, Yale Üniversitesi, ABD
Prof. Dr. Jonathan M. HALL, Chicago Üniversitesi, ABD
Prof. Dr. Şükrü HANİOĞLU, Princeton Üniversitesi, ABD
Prof. Dr. Cemal KAFADAR, Harvard Üniversitesi, ABD
Prof. Dr. Cüneyt KANAT, Ege Üniversitesi, Türkiye
Prof. Dr. Kurtuluş KAYALI, Ankara Üniversitesi, Türkiye
Prof. Dr. Stephen MITCHELL, Exeter Üniversitesi, İngiltere
Prof. Dr. Alun MUNSLOW, Chichester Üniversitesi, İngiltere
Prof. Dr. Mehmet ÖZ, Hacettepe Üniversitesi, Türkiye
Prof. Dr. Doğan ÖZLEM, Yeditepe Üniversitesi, Türkiye
Prof. Dr. Antonella ROMANO, Avrupa Üniversitesi Enstitüsü
Prof. Dr. Richard Candida SMITH, Berkeley Üniversitesi, ABD
Prof. Dr. Önhan TUNCA, Liège Üniversitesi, Belçika
Prof. Dr. Dmitriy D. VASILYEV, Rusya Bilimler Akademisi, Rusya
Prof. Dr. Levent YILMAZ, Bilgi Üniversitesi, Türkiye

YAYIN KURULU

- Prof. Dr. Seçil Karal AKGÜN, ODTÜ, Türkiye
Prof. Dr. Yusuf AYÖNÜ, Ege Üniversitesi, Türkiye
Prof. Dr. Recep BOZTEMUR, ODTÜ, Türkiye
Prof. Dr. Şerife CENGİZ, İstanbul Aydın Üniversitesi, Türkiye
Prof. Dr. Salih ÇEÇEN, Ankara Üniversitesi, Türkiye
Prof. Dr. Mustafa DAŞ, Dokuz Eylül Üniversitesi, Türkiye
Prof. Dr. Fevzi DEMİR, Mersin Üniversitesi, Türkiye
Prof. Dr. Temuçin Faik ERTAN, Ankara Üniversitesi, Türkiye
Prof. Dr. Turan GÖKÇE, Katip Çelebi Üniversitesi, Türkiye
Prof. Dr. Cihat GÖKTEPE, TOBB Ekonomi ve Teknoloji Üniversitesi, Türkiye
Prof. Dr. Sadettin GÖMEÇ, Ankara Üniversitesi, Türkiye
Prof. Dr. Müzeyyen GÜLER, Mimar Sinan Üniversitesi, Türkiye
Prof. Dr. Dimitris KYRTATAS, Thesselia Üniversitesi, Yunanistan
Prof. Dr. Abdülkadir ÖZCAN, Fatih Sultan Mehmet Üniversitesi, Türkiye
Prof. Dr. Süleyman ÖZKAN, Ege Üniversitesi, Türkiye
Prof. Dr. Mustafa Hamdi SAYAR, İstanbul Üniversitesi, Türkiye
Prof. Dr. John E. WOODS, Chicago Üniversitesi, ABD
Prof. Dr. Mustafa YILMAZ, Hacettepe Üniversitesi, Türkiye
Prof. Dr. Adnan ÇEVİK, Muğla Sıtkı Koçman Üniversitesi, Türkiye
Prof. Dr. Mehmet Dursun ERDEM, Gazi Üniversitesi, Türkiye
Doç. Dr. Yuriy AVERYANOV, Rusya Bilimler Akademisi, Rusya
Doç. Dr. Teyfur ERDOĞDU, Yıldız Teknik Üniversitesi, Türkiye
Doç. Dr. Abdülhamit KIRMIZI, İstanbul Şehir Üniversitesi, Türkiye
Doç. Dr. Yenal ÜNAL, Bartın Üniversitesi, Türkiye
Doç. Dr. Yonca KÖKSAL, Koç Üniversitesi, Türkiye
Dr. Hakan ERDEM, Sabancı Üniversitesi, Türkiye

İÇİNDEKİLER / CONTENTS

Devrim ÜMİT

Makale Türü: Araştırma Makalesi

“MODEL PARTNERSHIP” BETWEEN TURKEY AND THE UNITED STATES
REVISITED DURING THE SYRIAN CONFLICT

*Türk-Amerikan İlişkilerinde "Model Ortaklık" Kavramının Suriye Çatışması Sırasında
Yeniden Değerlendirilmesi*

2336-2369

Özkan DAYI

Makale Türü: Araştırma Makalesi

MOĞOL ASRINDA BASRA KÖRFEZİ (1220-1335)

The Gulf of Persian in the Age of Mongol (1220-1335)

2370-2381

Osman KİMYA

Makale Türü: Araştırma Makalesi

17. YÜZYILDA OSMANLI DEVLETİ'NDE MEYDANA GELEN SALGIN
HASTALIKLAR, BUNLARIN NEDEN OLDUĞU TOPLUMSAL SARSINTILAR VE
GÖÇLER

*The Pandemics that Caused to Social Earthquakes and Migrations in the 17th Century
Ottoman Empire*

2382-2403

Seydi Vakkas TOPRAK & Hasan ARSLAN

Makale Türü: Araştırma Makalesi

İSTANBUL BOĞAZI KALELERİ KEŞİF DEFTERLERİNE BİR ÖRNEK: 1796
TARİHLİ KEŞİF DEFTERİ

*An Example of the Survey Registers of the Bosphorus Fortresses: The Survey Register
Dated 1796*

2404-2439

Ramazan YİRCİ & Tuncay Yavuz ÖZDEMİR

Makale Türü: Araştırma Makalesi

COVID-19 PANDEMİSİNİN SOSYOEKONOMİK VE PSİKOLOJİK
GÖSTERGELERİ İLE TÜRK EĞİTİM SİSTEMİ ÜZERİNDEKİ ETKİLERİ

*Socioeconomic and Psychological Indicators of the Covid-19 Pandemic and Its Effects
on Turkish Education System*

2440-2466

Başak KASA AYTEN & Bünyamin HATİPOĞLU

Makale Türü: Araştırma Makalesi

TÜRKÇE DERSİNDE KONUŞMA EĞİTİMİNE İLİŞKİN SINIF
ÖĞRETMENLERİNİN GÖRÜŞLERİ

The Views of the Classroom Teachers on Speaking Skills in Turkish Lessons

2467-2495

Mete Yusuf USTABULUT

Makale Türü: Araştırma Makalesi

INVESTIGATION PRE-SERVICE TURKISH LANGUAGE TEACHERS'
CURIOSITY AND EXPLORING LEVELS IN TERMS OF SOME VARIABLES

*Türkçe Öğretmen Adaylarının Merak ve Keşfetme Düzeylerinin Bazı Değişkenler
Açısından İncelenmesi*

2496-2511

Ramazan ŞİMŞEK

Makale Türü: Araştırma Makalesi

TÜRKÇE DERS KİTAPLARINDA ÖRTÜK KODLAR

Implicit Codes in Turkish Textbooks

2512-2529

Fatih CAN & Yakup ALAN

Makale Türü: Araştırma Makalesi

SINIF ÖĞRETMENİ ADAYLARININ YAZMAYA YÖNELİK GÖRÜŞLERİ: BİR
FENOMENOLOJİ ARAŞTIRMASI

Opinions of Classroom Teacher Candidates on Writing: A Phenomenology Research

2530-2552

Bilge BAĞI AYRANCI

Makale Türü: Araştırma Makalesi

YAZMA EĞİTİMİ DERSİNİN TÜRKÇE ÖĞRETMENİ ADAYLARININ YAZMA BECERİLERİ ÜZERİNE ETKİSİ

The Effect of Writing Education Course on Writing Skills of Turkish Teacher Candidates

2553-2569

Özlem GÖKTAŞ & Eyüp İZCİ

Makale Türü: Araştırma Makalesi

4+4+4 UYGULAMASI İLE 5. SINIFIN ORTAOKUL KAPSAMINA ALINMASININ EĞİTSEL SONUÇLARININ ÖĞRETMEN GÖRÜŞLERİNE GÖRE İNCELENMESİ

Investigating the Educational Outcomes of Including 5th Grades in Secondary School after the Implementation of 4+4+4 Staging System According to Teacher Opinions

2570-2600

Hilal KAZU, Ferhat BAHÇECİ & Mümine Güher ÖZERCAN İLHAN

Makale Türü: Araştırma Makalesi

SINIF ÖĞRETMENLERİNİN UZAKTAN EĞİTİM VE YÜZ YÜZE EĞİTİM UYGULAMALARINI DEĞERLENDİRMELERİ

Assessment of Distance Learning and Face to Face Education Applications by Primary School Teachers

2601-2627

Ahmet AYKAN & Şefik KARTAL

Makale Türü: Araştırma Makalesi

TÜRKİYE, AMERİKA BİLEŞİK DEVLETLERİ VE AVUSTRALYA EĞİTİM FAKÜLTELERİ MESLEK BİLGİSİ DERSLERİNİN KARŞILAŞTIRILMASI

A Comparison of Vocational Courses in Turkey, United States and Australian Faculties of Education

2628-2650

Mustafa DOLMAZ & Genç Osman İLHAN

Makale Türü: Araştırma Makalesi

SOSYAL BİLGİLER ÖĞRETİM PROGRAMINDA YER ALAN DEĞERLERİN
ÖĞRETİMİNDE FELSEFİ ESERLER: STOACILAR ÖRNEĞİ

Philosophy Books in Teaching the Values Placed in the Social Studies Curriculum: The Case of Stoics

2651-2680

Ömer TÜRKSEVER

Makale Türü: Araştırma Makalesi

ÖĞRETMEN ADAYLARININ DEPREM FARKINDALIKLARI İLE DEPREME
KARŞI HAZIRLIK DURUMU DÜZEYLERİ
ARASINDAKİ İLİŞKİ

A Study on the Relationship between Pre-service Teachers' Earthquake Awareness and Earthquake Preparedness Levels

2681-2701

Muhammed TUNAGÜR

Makale Türü: Araştırma Makalesi

COVID-19 SÜRECİNDE ÇEVİRİM İÇİ ÖĞRENME ORTAMLARINDA TÜRKÇE
ÖĞRETMEN ADAYLARININ ÖZ DÜZENLEME VE BİLGİ PAYLAŞMA
DURUMLARININ İNCELENMESİ

Investigation of Self-Organization and Information Sharing Status of Turkish Teacher Candidates in Online Learning Environments during Covid-19 Process

2702-2722

Yelda SEVİM & Burcu GEZER ŞEN

Makale Türü: Araştırma Makalesi

TEKNOLOJİNİN HAYATIMIZA FARKLI BİR DOKUNUŞU:
AİLE EĞİTİMİNDE ÇEVİRİMİÇİ OLMAK

A Different Touch of Technology to Our Lives: Being Online in Family Education

2723-2752

Hande Hasibe ARSLAN & Serpil PEKDOĞAN

Makale Türü: Araştırma Makalesi

OKUL ÖNCESİ DÖNEMDE 60-72 AY ÇOCUKLARA YÖNELİK HAZIRLANAN
ÖZ DÜZENLEME EĞİTİM PROGRAMININ ÇOCUKLARIN ÖZ DÜZENLEME
BECERİLERİNİN GELİŞİMİNE ETKİSİ

*The Effect of Self-Regulation Education Program Prepared for Pre-School Children
Aged 60-72 Months on the Development of Self-Regulation Skills of Children*

2753-2774

Necati ÇOBANOĞLU

Makale Türü: Araştırma Makalesi

OKUL MÜDÜRLERİNİN SOSYAL ADALET LİDERLİĞİ İLE ÖĞRETMENLERİN
ÖRGÜTSEL ÖZDEŞLEŞME VE YÖNETİCİYE SADAKAT İLİŞKİSİNİN
İNCELENMESİ

*Examination of The Relationship Between Social Justice Leadership of School
Principals and Organizational Identification of Teachers and Loyalty to The Principal*

2775-2799

Seda ŞAHİN & Nuran ÇALIŞ TOKTANIŞ

Makale Türü: Araştırma Makalesi

A RESEARCH OF STUDIES CONDUCTED IN TURKEY REGARDING THE
SOCIAL-EMOTIONAL ADJUSTMENT IN PRESCHOOL

*Okul Öncesi Dönemde Sosyal-Duygusal Uyum Konusunda Türkiye’de Yapılan
Araştırmalara Yönelik Bir İnceleme*

2800-2825

Bahattin ÇATMA

Makale Türü: Araştırma Makalesi

YENİ FELSEFE MECMUASI ÇERÇEVESİNDE TÜRKÇÜLERİN KADIN
MESELESİNE YAKLAŞIMLARI

*Approaches of Turkist to Women Issue Within the Yeni Felsefe Mecmuası
(Magazine/Journal of New Philosophy)*

2826-2841

Ayşegül AVŞAR TUNCAY

Makale Türü: Araştırma Makalesi

ÖDÜLLÜ ÇOCUK KİTAPLARINA GÖSTERGEBİLİMSEL AÇIDAN BİR
YAKLAŞIM

A Semiotic Approach to Award-Winning Children's Books

2842-2865

**Özgür DEMİRCİ SEYREK, Ercümen ERSANLI & Abdullah Nuri
DİCLE**

Makale Türü: Araştırma Makalesi

KABUL VE KARARLILIK TERAPİSİ BAĞLAMINDA BİR BİBLİYOTERAPİ
ÖRNEĞİ: SİMYACI ROMANI

*An Example of Bibliotherapy in Context of Acceptance and Commitment Therapy:
Simyacı Novel*

2866-2883

Esmâ DUMANLIKADIZADE & Nasif SARIÇETİN

Makale Türü: Araştırma Makalesi

BEHİÇ AK'IN ÇOCUK KİTAPLARINDA TOPLUMCU GERÇEKLİK
Social Realism in Behiç Ak's Novels

2884-2905

Serkan ÖZTÜRK & Ecem GÜLEÇ

Makale Türü: Araştırma Makalesi

ABSTRACTION THROUGH EDITING IN EXPERIMENTAL CINEMA: VISIONS
IN MEDITATION SHORT MOVIE TETRALOGY

*DeneySEL Sinemada Kurgunun Soyut Anlatısı: Visions in Meditation Kısa Film
Dörtlemesi*

2906-2921

Gizem ARICI & Murat ARISAL

Makale Türü: Araştırma Makalesi

SÜRDÜRÜLEBİLİR MEKÂN OLARAK KÜTÜPHANELER İÇİN KAVRAMSAL
BİR MODEL ÖNERİSİ

A Conceptual Model Proposal for Library as Sustainable Place

2922-2956

**Zeynep KUTLU, Serkan İBİŞ, Necdet Eray PİŞKİN, Gönül YAVUZ,
Hasan AKA & Zait Burak AKTUĞ**

Makale Türü: Araştırma Makalesi

COVID-19 SALGIN SÜRECİNDE ÜNİVERSİTE ÖĞRENCİLERİNİN FİZİKSEL
AKTİVİTE DÜZEYİNİN YAŞAM KALİTESİ ÜZERİNE ETKİSİ

*The Effect of Physical Activity Level of University Students on Quality of Life During
the COVID-19 Epidemic*

2957-2972

**Gamze DERYAHANOĞLU, Serkan DÜZ & Rabia Hürrem ÖZDURAK
SINGİN**

Makale Türü: Araştırma Makalesi

FİZİKSEL AKTİVİTELERE KATILIM ENGELLERİNİN İNCELENMESİ: KIZ
MESLEK LİSESİ ÖRNEKLEMİ

*Examination of Barriers to Participate in Physical Activities: A Sample of Vocational
High School For Girls*

2973-2991

Hülya KALYONCU

Makale Türü: Araştırma Makalesi

MOTIF-ORIENTED CHARACTERISTICS OF THE TURKISH CARPETS
ILLUSTRATED IN ENGLISH ARISTOCRATIC PORTRAYS OF RENAISSANCE
AND EFFECTS OF THE CARPETS ON BRITISH CARPET PRODUCTION

*Rönesans Dönemi İngiliz Aristokrat Portrelerinde Betimlenen Türk Halılarının Motifsel
Özellikleri ve Halıların İngiliz Halı Üretimine Olan Etkileri*

2992-3030

Ali Rıza İNCE, Derya KUTLU & Murat Sami BAYKIZ

Makale Türü: Araştırma Makalesi

SANAYİ DEVRİMLERİ TARİHSEL SÜRECİNDE MÜŞTERİNİN DEĞİŞEN ROLÜ
The Changing Role of the Customer in the Historical Process of Industrial Revolutions

3031-3059

Salih TELLİOĞLU & Mahmut TEKİN

Makale Türü: Araştırma Makalesi

ENGELLİ BİREYLERİN KONAKLAMA İŞLETMELERİNDEKİ
MEMNUNİYETİNİ ÖLÇMEYE YÖNELİK BİR ARAŞTIRMA

*A Study on Measuring Disabled Persons' Satisfaction in
Accommodation Companies*

3060-3082

Hüseyin Çağatay KARABIYIK & Mahmut Nevfel ELGÜN

Makale Türü: Araştırma Makalesi

TÜKETİCİ KARAR TEORİSİ'NİN TARİHİ ÜZERİNE BİR TEORİK TARTIŞMA

A Theoretical Discussion on the History of Consumer Decision Theory

3083-31102

Ahmet GÜNDÜZ

Makale Türü: Araştırma Makalesi

KUR'AN PERSPEKTİFİNDEN ÂFETLER

Disasters from The Perspective of The Quran

3103-3123

Tarandigimiz Indeksler

Tarih Okulu Dergisi / Journal of History School



türk eğitim indeksi



paperity
open science aggregated



RESEARCHBIB
ACADEMIC RESOURCE INDEX



ASOS
indeks



ACARINDEX



DOI No: <http://dx.doi.org/10.29228/Joh.50688>

Authenticity process is conducted by



Makale Türü: Araştırma makalesi
Geliş Tarihi: 02-04-2021
Kabul Tarihi: 21-06-2021
On-line Yayın: 31-06-2021

Article Type: Research article
Submitted: 02-04-2021
Accepted: 21-06-2021
Published Online: 31-06-2021

Atıf Bilgisi / Reference Information

Öztürk, S. & Güleç, E. (2021). Makale Başlığı sadece ilk harfler büyük, Times New Roman 10 punto. *Journal of History School*, 53, 2906-2921.

ABSTRACTION THROUGH EDITING IN EXPERIMENTAL CINEMA: VISIONS IN MEDITATION SHORT MOVIE TETRALOGY¹

Serkan ÖZTÜRK² & Ecem GÜLEÇ³

Abstract

Cinema is one of the mediums that artists can reflect their perspectives, intuitions, feelings, and emotions, and it is highly prominent from the time of its conception. Since from its conception, cinema, has renovated itself through auteur directors and their styles and movements. And one of cinema's greatest building block have always been editing which gave its finalized form. The artist can reflect his/her aesthetic language and can direct his/her narrative through the usage of editing. This reflection and direction make the editing one of the more fundamental dynamics of the art of filmmaking. Especially Russian Avant-garde filmmakers developed various editing techniques to make the narrative of the movie to reflect subjective and social realities in a way that it is closer to the "truth" while also placing it in the center of the cinematic narrative. In time, editing become free from its shackles and opened itself to experimental cinema. The editing techniques that were invented to relay the truth better became one of the tools that let artists detach themselves from reality to better articulate their points. This research aims to investigate the role of editing that made detachment of the artist in their own cinematic narrative from their realities. This research will examine Stan Barkhage's Visions in Meditation (1989-1990) short movie tetralogy through the exemplifications of Eisenstein's avant-garde editing styles that underlies editing in cinema and Vertov's

¹ Makale yazımı yazar etki oranı: 1.yazar: %50, 2. yazar: %50.

² Assoc. Prof., Yalova University, Faculty of Humanities and Social Sciences, Department of New Media and Communication, serkan.ozturk@yalova.edu.tr, Orcid: 0000-0001-8882-3607

³ R.A., Yalova University, Faculty of Art and Design, Department of Graphic Design, mecemgulec@gmail.com, Orcid: 0000-0003-1922-5579

avant-garde brotherhood while utilizing literature reviews and content analyses methodologies. From the findings that are gathered within the research, how a cinematic narrative become abstracted by editing and how editing creates an aesthetic language will be discussed.

Keywords: Stan Brakhage, Visions in Meditation, Avant-Garde, Experimental Cinema, Editing

Deneysel Sinemada Kurgunun Soyut Anlatısı: Visions in Meditation Kısa Film Dörtlemesi

Öz

Sinema, sanatçının perspektifini, algısını, duygusunu, hislerini yansıtabileceği araçlardan biridir ve icat edildiği tarihten beri varlığını sürdüren bir disiplindir. Var oluşundan beri sürekli kendini yenilemiş ve alanın autuer yönetmenleri tarafından akımlar ve tarzlarla güncelliğini korumuştur. Sinemayı var eden en büyük unsurlardan biri de onu kesip biçerek doğuran kurgudur. Sanatçı, estetik dilini kurguyla dışa vurabilir ve anlatımını dilediği gibi yönlendirebilir. Bu da kurguyu, film yapımının en güçlü dinamiklerinden biri haline getirir. Özellikle Rus Avangart sinemacılar, kurguyu sinemasal anlatının temeline yerleştirirken onu toplumsal ve öznel gerçeklikleri yansıtmak ve “gerçeğe” daha da yaklaştırmak için çeşitli teknikler geliştirmişlerdir. Zamanla kurgu, bağımsızlığını ilan ederek deneysel sinemaya kapısını açmıştır. Gerçekliği daha iyi aktarabilmek için kullanılan kurgu teknikleri, zamanla sanatçının gerçekliği soyutlayarak, kendini ifade etme biçimine dönüşmüştür. Ele alınan araştırma, sanatçının sinemasal anlatısında, kurgunun gerçekliği nasıl soyutlayarak var olduğunu araştırmayı amaçlamaktadır. Yöntem olarak literatür taraması ve içerik analizinin benimsendiği araştırmada, sinemada kurgu kavramının altını çizen Eisenstein’in avangart kurgu biçimlerinden yola çıkarak, onun gibi kurguyu ustaca kullanan Vertov’un avangart yoldaşlığı ile amaçlı örneklem metodu kullanılarak seçilen avangart sanatçı Stan Brakhage’in Visions in Meditation (1989-1990) kısa film dörtlemesi incelenecektir. Ele alınan yaklaşımlar ışığında, araştırmanın sonucunda sinemasal anlatının kurgu ile nasıl soyutlandığı ve kurgunun nasıl bir estetik dil oluşturduğu tartışılacaktır.

Anahtar Kelimeler: Stan Brakhage, Visions in Meditation, Avangart, Deneysel Sinema, Kurgu

INTRODUCTION

Cinema has been a medium that transmits the moments, experiences, feelings and thoughts since its existence. While at the time of its invention it was

seen as a technical invention capable of reflecting images taken from daily life, over time, art was also incorporated into its technical aspect. One of the elements that turns cinema into art is editing. Editing, which is capable of directing the course of cinematic narrative, was developed through different methods, especially by Russian avant-garde filmmakers. While conveying the reality in their films, Russian avant-garde filmmakers used the influence of editing to a great extent in order to get closer to the reality itself. Editing is an important aspect of the artist's aesthetic language as well as a technical tool. While editing can be used to utilize the reality as it is, it can also be used to isolate the films from reality. Especially in experimental cinema, editing has become an art tool that can create an abstract perception in the cinematic narrative. Using this approach, this research aims to examine the usage of editing in experimental cinema as an artistic tool as well as a tool that can isolate the film from reality. Based on editing-centred experimental cinema, the research limits itself to the avant-garde movie universe while maintaining its focus on Stan Brakhage's *Visions in Meditation* short movie tetralogy and its editing practices. Stan Brakhage's importance among the avant-garde filmmakers and his contributions to the conceptual process and visual aesthetics of the cinema in general are the main reasons behind the selection of the sample.

A literature review indicates that while foreign studies examining the cinematic narrative styles of Stan Brakhage are present, there is only one academic study related to Stan Brakhage in Turkey, and it addresses his experimental cinema from the angle of political cinema. While the current studies acted as a source for this research, unlike them, this will focus on editing and experimental cinema, while examining the possibilities held by editing and the kind of abstract narrative it creates by the cinematic approach of Stan Brakhage and his *Visions in Meditation* short film tetralogy produced between 1989 and 1990.

Editing and Eisenstein

Editing is basically a film technique that connects the shots. After cutting the unwanted parts of the raw shots, the intended parts are combined by editing. The director establishes a connection between the shots in accordance with the purpose of the film and the coordination of these shots is ensured by editing. While the shots are combined by editing, the correlation between them is established and supervised in four fundamental areas: The first correlation is "graphic relations between shot A and shot B"; On behalf of the interaction of the "purely pictorial" characteristics of shot A and shot B, these two shots are

constructed by using the similarities or differences of graphical elements between those two shots. The second correlation is “rhythmic relations between shot A and shot B.” Each shot has a specific duration and the correlation is made between the durations of appearance of these shots on the screen. The rhythmic capacity of editing is regulated by the filmmaker through adjustment of the duration of shots in relation to one another. The third correlation is “spatial relations between shot A and shot B.” In order to create the film space, the editing enables the director to associate “any two points in space” by comparing, contrasting or developing them. Lastly, the fourth correlation is “temporal relations between shot A and shot B.” The time of the action portrayed in the film can be manipulated by editing the story time as per the plotline (Bordwell and Thompson, 1997, p.273-283).

In an attempt to strengthen the narration, the relationships between the shots are edited as per director’s preference. The purpose of the editing that strengthens cinematic narration, as film theorist André Bazin (1967/2005, p.25) stated, is “the creation of a sense or meaning”, which can be achieved by the “juxtaposition” of the images. In the editing process, different techniques can be used to juxtapose the images. For instance if we take shots A and B, those two shots can be joined together via using *fade-out* and *fade-in* methods by making the image disappear into darkness towards the end of shot A and then making it reappear from the darkness in shot B. The combination of A and B shots by blending the two is conducted through the *dissolve* technique. In this method, the image of shot B gradually superimposes and appears on the image of shot A, and phase by phase, shot A disappears. Splicing the shots A and B without using fade-out, fade-in or dissolve is done by *cut* method (Bordwell and Thompson, 1997, p.270-271).

One of the most prominent figures in cinema associated with editing is the Russian avant-garde filmmaker Sergei Eisenstein who had a great influence on the theories of cinema and editing. According to Wollen (1972, p.9), “Eisenstein was the first, and probably still the most important, major theorist of the cinema”. Putting the editing in the center of cinema, Eisenstein emphasize the importance of editing by saying “the essence of cinema should not be sought in the images but in the relations between the images.” The influence of Eisenstein’s theatre background, especially *Meyerhold Theatre*, planted the seeds of his editing theories (cited Özön, 2014, p.xli-cxvi).

In his book *Film Form*, Eisenstein categorized the editing methods into five types - *metric montage*, *rhythmic montage*, *tonal montage*, *overtonal montage* and *intellectual montage*. In the metric montage method, in which the

key criterion is the "absolute length" of the shots, the lengths of the images are formulated to correspond to the repetition of a musical measure pattern while the shots are combined. Unlike the metric montage, in which the move is determined according to the length of the shots; in the rhythmic montage, the motion in the content of the frames is taken as a basis to designate the length of the shots. As an example to rhythmic montage, Eisenstein mentions the *Odessa steps* sequence in *Battleship Potempkin* movie. The move of editing within the sequence is maintained by the moves within the frame (Eisenstein, 1949/1977, p.72-75) The audience's eye is guided along the lines of moving objects or stationary objects within images (Özön, 2014, p.cxxvii). Eisenstein states that the term tonal montage, which refers to "a stage beyond rhythmic montage", was used *for the first time*. He expresses that the move of the rhythmic montage within the frame spreads over a wider area in tonal montage and that the "graphic tonality" of the optical light vibrations in the shots gains prominence in terms of editing. Thus, the editing process is shaped through the "emotional sound" of the dominant element of the shots. Overtonal montage is, by Eisenstein's words, "is distinguishable from tonal montage by the collective calculation of all the piece's appeals". In other words, by including the three types of editing mentioned, "a physiological perception" is created with the overtone montage, in which the measure of the length, the motion and the tonality of the shot are evaluated together. Therefore, the physical sensations created by the metric, rhythmic and tonal montage are taken to the next level, enabling the flow of the sequence to create a more intense and impressive perception (Eisenstein, 1949/1977, p.75-81).

Last but not least comes the intellectual montage which Eisenstein describes as "a still higher category". Intellectual montage based on "sounds and overtones of an intellectual sort" is a "conflict-juxtaposition of accompanying intellectual affects" (Eisenstein, 1949/1977, p.81-82). Eisenstein, who sees cinema as "the only concrete art that is both dynamic and awakes thought process" refers to the intellectual montage in a conference as follows; "Filming abstract concepts with the help of images, embodying these abstract concepts to some extent. And to do this by finding a way to elicit predetermined, calculated emotional reactions directly from the images or the arrangement of the images, not a concept with the support of any story or anecdote... It has to realize a series of pre-arranged images in such a way that it creates an emotional move that progresses to a series of thoughts..." (Özön, 2014, p. cxxxii). Eisenstein aimed to bring the abstract concepts to the screen through intellectual cinema theory, hence editing for him was a way of utilizing "the emotive and cognitive powers" of the audience by evoking and expanding them. The filmmaker introduces a path

drawn by editing of images to the audience and the audience follows this route intellectually (Carrol, 2003, p.138).

Soviet Montage in Experimental Cinema: Kino-Eye

In contrast to the understanding of mainstream cinema or conventional cinema, experimental cinema involves films that are produced independently from a studio system and with the aesthetic initiatives taken by the directors themselves. These types of film works that exist outside of the common formal structure are often called experimental or avant-garde (Bordwell and Thompson, 1979/2011, s.366). Avant-garde, a militarist term of French origin, is defined as the vanguard of an army advancing before others. The first artistic reference to the term avant-garde came into being in the 19th century when the socialist philosopher Henri de Saint-Simon mentioned it as "*We artists will serve you as an avant-garde*" (<https://www.tate.org.uk/art/art-terms/a/avant-garde> Accessed: 28.02.2021). Correspondingly, its presentation within the framework of art can be identified as the pioneer and innovator of the contemporary art it belongs to. Experimental cinema affirms its characterization as avant-garde; since it experiments, discovers, and promotes new forms and subjects in cinema with the intention of existing independently beyond the predominant understanding of the cinema of its era. The film theorist Siegfried Kracauer (1960, p.177) states that the experimental cinema is rooted in the "European avant-garde movement of the '20's and that the influence of this Paris-based avant-garde movement was spread around the world through the expressionist films of the Germans, and "the ingenious montage methods of the Russians." According to Eisenstein; Dziga Vertov, who draws attention among the Russian filmmakers with his use of editing technique and had a great influence on Eisenstein, is the inventor of "musical rhythm in the cinema" (Wollen, 1972, p.41).

After watching Dziga Vertov's *Man with a Movie Camera* (1929), Kracauer praises the film and defines Vertov's editing as follows: "Vertov uses montage to extract a meaning from the connections between the fragments of reality" (cited Holl, 2017, p.260). Defining the editing on the basis of reality, Vertov's aim is "to show the truth on the screen". Based on the Kino-Eye theory, Kino-Eye will show "which the eye does not see" (Vertov, 1984, p.41-42) because the Kino-Eye, in Vertov's description, "couples together any point in the universe whatsoever to another in any temporal order whatsoever" (cited Deleuze, 1983/1986, p.80). In company with Vertov's editing in which "making the invisible visible" emerging within the art universe of constructivism, the spatial relations between the shots came into prominence. The Kino-eye, as Bazin

(1967/2005, p.54) stated, “employed the crude reality of everyday events in order to give it a place on the dialectic spectrum of montage”. Vertov who edits ingeniously has created a significant perception in the cinema by, in Teksoy's (2005, p.136) words, "the combination of fast and slow motion, close and long shots, animation cinema, cinema tricks and shots taken in different places at different times". According to Deleuze (1983/1986, p.70) “Vertov is perhaps the inventor of properly perceptive montage, which is to be developed by the entire field of experimental cinema”.

Vertov's editing in which he overlaps different figurations of spatial and temporal "puts perception into matter in a way that it can perceive itself"(Deleuze, 1983/1986, p.81). With reference to Deleuze's explanation of *objectivity* which is “to see without boundaries or distances”, Kino-eye reveals "which the eye does not see" by eliminating "the boundaries or distances" with Vertov's editing techniques (Deleuze, 1983/1986, p.80-82). In the Soviet cinema, editing was built to reflect the reality in the best manner by, as Bazin (1967/2005, p.33) quoted, “increasingly eliminating both plastic expressionism and the symbolic relation between images”. From this point of view, for Eisenstein who sees cinema as a whole, the cinema that consists of editing pieces does not only express the wholeness of pieces of images but also the dialogue between the pieces of thoughts. Eisenstein who aspired to create an intellectual process in cinema with editing, in contrary to Vertov's *Kino-eye* theory, believed in *Kino-fist* (Baker, 2011, p.96; Wollen, 1972, p.41). While conveying "the life as it is"; Vertov, who wanted "cinema to remain completely objective", designated his shots objectively and reflected them on the screen by correlating between the selected shots. (as cited in Özön, 2014, p.xlvii).

METHOD

The hypothesis presented through the research are as following;

1. For an artist who accepts the cinema as an art discipline, editing is not only a technical tool, but also an aesthetic concern.
2. Editing as an artistic concern can both create a sense of reality and detach the film from its reality.

In this research conducted by the method of content analysis, the hypotheses above will be built upon the perceptual montage created by Vertov through Kino-eye theory – based on the montage methodology of Eisenstein, who emphasizes the power of editing in cinema theory. They will be examined within the context of avant-garde cinema, which is a commonality shared by Eisenstein

and Brakhage, and hence the concept of experimental cinema. Within this scope, Brakhage's *Visions in Meditation* tetralogy will be examined based on the proffered theories of editing, cinema, and the eye perceiving them. The approaches structured as result of the research will be discussed in the conclusion.

FINDINGS AND INTERPRETATION

American avant-garde filmmaker Stan Brakhage captured most of the moments he experienced by using the camera as a limb. As Göztepe (2010, p.67) depicted, Brakhage creates "a seeing experience by identifying the camera with the eye". According to his wife Marilyn Brakhage (2010), he made 350-400 films during his cinema career. Around half of them are film-poems of less than ten minutes, while the majority of the rest are between ten minutes and an hour, and several of them are longer". While he was shooting his "epic" film *Dog Star Man* (1961-1964), Brakhage wrote down his thoughts on seeing and vision in his book *Metaphors of Vision*, which was defined by Marilyn Brakhage (2008) as "his seminal work of theoretical writing". He begins his book with the following words:

"Imagine an eye unruléd by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of perception. How many colors are there in a field of grass to the crawling baby unaware of "Green"? How many rainbows can light create for the untutored eye?" (Brakhage, 1963, s.30).

Stating that the eyes respond to "all visual stimuli," so the vision always on the move⁴, Brakhage endeavored to create a pure vision in his films with his *untutored eye* theory which he presented as an unprejudiced and untrained eye (Sitney, 2003). As stated by Michelson (2005, p.55), *the Cinema of Vision* of Stan Brakhage is "dissolving the distance and resolving the disjunction Eisenstein had adopted as the necessary conditions for cinema's cognitive function, he proposes, as the paradigm of contemporary montage style, an alternative to Intellectual Cinema".

Visions in Meditation tetralogy consisting of four series is, according to Sitney (2015 p.171), "a vital engagement with the landscape and a depth of wonder and visual intelligence unsurpassed in all of Brakhage's cinema". The

⁴ In the *Stan Brakhage* (2003) article by Adam Sitney, Sitney derives 7 principles based on the book *Metaphors on Vision*.

first is *Visions in Meditation #1* made by Brakhage in 1989, having inspired by Gertrude Stein's poem *Stanzas in Meditation*. While describing the film in the catalog entry, his wife Marilyn Brakhage had stated that "the filmmaker has edited a meditative series of images of landscapes and human symbolism 'indicative of that field-of-consciousness within which humanity survives thoughtfully'"(as cited in Sitney, 2008, p.336).

Visions in Meditation #2: Mesa Verde is defined by Brakhage in the catalog entry as follows: "This meditation takes its visual imperatives from the occasion of Mesa Verde, which I came to see finally as a Time rather than any such solidity as Place" (as cited in Sitney, 2008, p.338). When Brakhage saw the ruins in Mesa Verde⁵, he thought that "there is a terror here" and with the unquietly feeling of the resonance of enigmatic scene of the ruined rocks, he did not believe in an opinion that "the Indians abandoned this solid habitation because of drought, lack-of-water, somesuch". According to him, these reasons are not elucidating "the fact that all memory of The Place, i.e., where it is, was eradicated from tribal memory, leaving only legend of a Time when such a place existed". While expressing his sentiments, Brakhage had to present images in the editing that affirm what the rocks were saying: "The abandonment of Mesa Verde was an eventuality" (<https://canyoncinema.com/catalog/film/?i=494>, Accessed: 28.02.2021).

Visions in Meditation #3: Plato's Cave, the third film of the series, which has a soundtrack unlike the others, captures the idea of Plato's cave. Brakhage hoped to bring a spot of "rush light into the darkness" by this film, which he believes is "a vision of mentality as most people must (to the irritation of Plato) have it, safely encaved and metaphorical, for the nervous system to survive". As he suggested in the catalog entry, the representation of Plato's cave in the film is the vortex of the unbearable "the phenomenological world" (<https://canyoncinema.com/catalog/film/?i=495>, Accessed: 28.02.2021). The allegory of Plato is realized through Brakhage's camera by finding an exit from the cave, and introducing the audience into a screen filled with sunlight. The audience travels by the flow of the camera panning (Sitney, 2008, p.341-344).

The last film of the series is *Visions in Meditation # 4: D. H. Lawrence*. Brakhage pursued "to liberate each image within the film to be themselves" in memory of English author, Lawrence. Moreover, he wrote Lawrence's quote in the catalog entry to clarify why the title bears Lawrence's name; "... there must

⁵ The National Park Mesa Verde, located in the American state of Colorado, has been a settlement for ancestral Puebloans over the 700 years (550 A.D. to 1300 A.D.). See also: <https://www.visitmesaverde.com/discover/park-history/>

be mutation swifter than iridescence, haste, not rest, come-and-go, not fixity, inconclusiveness, immediacy, the quality of life itself, without denouncement or close" (<https://canyoncinema.com/catalog/film/?i=496>, Accessed: 28.02.2021).

Visions in Meditation tetralogy, which was constructed by assembling the images taken from different places and different times, follows the same path with intellectual montage which leads to "the visual representation of abstract concepts" in the cinema (Eisenstein, 1949/1977, p.30). However, the point where they diverge at the end of the path is that while intellectual montage concretizes abstract concepts, *Visions in Meditation* has a structure where the material is turned into abstract. The incomprehensible images of Brakhage's cinematic narration, according to Michelson (2005, p.54), "devours in its constant renewal both memory and expectation, projecting that "continuous present" which Brakhage had perceived as Gertrude Stein's great and particular lesson for him. The visual narrative of the *Visions in Meditation* that is not built on completely clear and cognizable narration becomes abstract at one time or another. The relationship between the images that can manifest themselves in blurred and fluid visuals can be followed by the intellectual montage. While in the abstract map of the intellectual montage that manifests "the emotive and cognitive powers" the spectator intellectually travels, there is a circumstance in the route of the abstract map presented in the *Visions in Meditation* tetralogy that the spectator can be lost in its abstraction (Carrol, 2003, p.138). As Michelson (2005, p.42) emphasised, "For Brakhage, poetry undoubtedly plays the revelatory role that theater had for Eisenstein".

In the *Visions in Meditation* series inspired by different subjects, the camera, as a part of Brakhage's body that moves on its own, is activated to capture any moment "encountered in life through an adventure of perception" (Brakhage, 1963, p.30). The camera, which does not have to be taken under control, records the surroundings without the constraint of movement within and out of focus. Removing "the boundaries and distances" like the *Kino-eye*, Brakhage's *camera eye* blurs the boundaries and distances, thus the "objectivity" as defined by Deleuze (1983/1986, p.80-82) and detaches it from reality. As Wees mentioned, in contrast to the "mechanical" formation of Vertov's *Kino-eye*, Brakhage's eye is "participant-observer". In addition, the metaphor of the *camera-eye*, in Wees words, "is the basis of the dialectical relationship of eye and camera, from which the visual aesthetics of avant-garde film have emerged (Wees, 1992, p.14-24)."

Brakhage creates a relationship between the shots in an experimental way by using overlapping and blending images, cutting, fade out, fade in, jump cuts, and their possible combinations to convey his own perspective in an expressionist

way. Deleuze (1983/1986, p.113) expresses that “the cinema is not simply the camera: it is montage” and “from the point of view of the human eye, montage is undoubtedly a construction” therefore, unlike Vertov who approaches the editing as form of reifying, Brakhage’s images become abstract during their construction which leads them to detach from the perception of the reality.

CONCLUSION

Eisenstein, the leading theorist of editing, which is the basis of the research, aimed to create a more intense, influential and deeper impact on people with the montage methods and theories he presented. Eisenstein who puts the intellectual aspects of the cinema on the forefront and depicts the abstract concepts through the usage of intellectual editing resonates with the audience’s intellectual process. Besides Eisenstein, Vertov opened up the usage of editing in an innovative way and tried to let audience see “which the eye doesn’t see” through Kino-Eye. Editing, which is highly important for Russian avant-garde cinematography due to its structure of joining parts together as a combination and an organization, found its place within the art universe of Constructivism that was evolved on account of the conditions of the era. Russian avant-garde filmmakers transcended the limitations of their era by using their editing techniques developed for conveying the reality as best as they can.

This research that tackles editing’s abstract narrative in Stan Brakhage’s Visions in Meditation tetralogy found that even though the muse of the work comes from social subjects, the visual language of the subject can be classified as intellectual editing which focuses on the abstract. The research also found out that the visual narrative of the tetralogy becomes isolated and done with aesthetic concerns.

Within the context for the hypotheses;

1. For an artist who accepts the cinema as an art discipline, editing is not only a technical tool, but also an aesthetic concern.
2. Editing as an artistic concern can both create a sense of reality and detach the film from its reality.

The results of the samples examined within the scope of the research show that for Stan Brakhage, who uses cinema as an art discipline, the technical process in the editing is also a process where the artist builds his own aesthetic language. Just like an expressionist artist painting on a canvas, editing becomes the paintbrush of Stan Brakhage’s expressionist technique and aesthetic language.

What actually becomes incepted in *Visions in Meditation* is Brakhage's aesthetic language. *Visions in Meditation* tetralogy, which is not a solely abstract work, utilizes its own foundations in reality through different locations, times and dialogues and then in turn abstracts them with the usage of editing. Stan Brakhage creates his own aesthetic language while reflecting his perspective through cinema. Editing in this sense utilized as both a tool and a point of perception within the movie.

KAYNAKÇA / REFERENCES

- Baker, U. (2011). *Beyin Ekran*. Birikim Yayınları.
- Bazin, A. (2005) *What Is Cinema?: Volume I* (H. Gray, transl.) (p.23-40). University of California Press (Release date of original work 1967). <http://www.jstor.org/stable/10.1525/j.ctt5hjhm8> Accessed: 28.02.2021
- Bazin, A. (2005) *What Is Cinema?: Volume II* (H. Gray, transl.) (p.61-78) University of California Press (Release date of original work 1967). <http://www.jstor.org/stable/10.1525/j.ctt5hjhjd9> Accessed: 28.02.2021
- Bordwell, D., & Thompson, K. (1997). *Film Art: An Introduction* (5th Edition) McGraw-Hill.
- Bordwell, D., & Thompson, K. (2011). *Film Sanatı* (E. Yılmaz ve E. S. Onat, Çev.). Deki Yayınları (Release date of original work 1979).
- Brakhage, M. (2008). *On Stan Brakhage and Visual Music*. Vantage Point. <https://vantagepointmagazine.wordpress.com/2008/01/31/on-stan-brakhage-and-visual-music/> Accessed: 28.02.2021
- Brakhage, M. (2010) *Some Notes on the Selection of Titles By Brakhage: An Anthology, Volume Two*. Criteion. <https://www.criterion.com/current/posts/1471-some-notes-on-the-selection-of-titles-for-by-brakhage-an-anthology-volume-two> Accessed: 28.02.2021
- Brakhage, S. (1963) *Metaphors on Vision*. Film Culture. <https://archive.org/details/metaphorsonvisio00brak/page/n29/mode/2up?view=theater> Accessed: 28.02.2021
- Brakhage, S. (Director). (1989). *Visions in Meditation #1* [Film] United States of America.
- Brakhage, S. (Director). (1989). *Visions in Meditation #2 Mesa Verde* [Film] United States of America.

- Brakhage, S. (Director). (1990). *Visions in Meditation #3 Plato's Cave* [Film] United States of America.
- Brakhage, S. (Director). (1990). *Visions in Meditation #4 D. H. Lawrence* [Film] United States of America.
- Carrol, N. (2003). Eisenstein's Philosophy of Film. Allen, R. ve Malcolm, T. (Ed.), *Camera obscura, camera lucida: Essays in Honor of Annette Michelson* (p.136–141). Amsterdam University Press.
- Deleuze, G. (1986). *Cinema 1 The Movement-Image*. (H. Tomlinson and B Habberjam, transl.). The Athlone Press (Release date of the original work 1983).
- Eisenstein, S. (1977). *Film Form*. (J. Leyda, Transl.) Harcourt, Brave World Inc. (Release date of the original work 1949).
- Göztepe, M. O. (2010) *Politik Sinema Olanığı Olarak Deneysel Sinema* Unpublished master's thesis, (p.67). Marmara University Institute of Social Sciences.
- Holl, U. (2017). *Cinema, Trance and Cybernetics*. Amsterdam University Press.
- Kracauer, S. (1960). *Theory of Film, The Redemption of Physical Reality*. Oxford University Press.
- Michelson A. (2005). Camera Lucida / Camera Obscura. James, D., E, (Ed), *Stan Brakhage Filmmaker* (p.36-56). Temple University Press.
- Özön, N. (2014). Giriş: Eisenstein – Yaşamı, Yapıtı, Kuramı. S. Eisenstein *Film Duyumu* (p. xvii-clxxxviii). Agora Kitaplığı
- Sitney, A., P. (2003) *Stan Brakhage*.
<https://www.fredcamper.com/Brakhage/Sitney.html> Accessed: 28.02.2021
- Sitney, A., P. (2008). *Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson*. Oxford University Press.
- Sitney, A., P. (2015) *The Cinema of Poetry*. Oxford University Press.
- Tekinsoy, R. (2005). *Rekin Teksoy'un Sinema Tarihi*. Oğlak Yayıncılık
- Vertov, D., ve Michelson, A., (1984). *Kino-eye: The writings of Dziga Vertov* (O'Brien, K. transl.). University of California Press.

Wees, William C. (1992). *Light Moving in Time: Studies in the Visual Aesthetics of Avant-Garde Film* (S.11-24). University of California Press
<http://ark.cdlib.org/ark:/13030/ft438nb2fr/> Accessed: 28.02.2021

Wollen, P. (1972). *Signs and Meaning in the Cinema* (3rd Edition). Indiana University Press.

WEBSITE REFERENCES

<https://www.tate.org.uk/art/art-terms/a/avant-garde> Erişim tarihi: 28.02.2021

<https://canyoncinema.com/catalog/film/?i=494> Erişim tarihi: 28.02.2021

<https://canyoncinema.com/catalog/film/?i=495> Erişim tarihi: 28.02.2021

<https://canyoncinema.com/catalog/film/?i=496> Erişim tarihi: 28.02.2021

EXTENDED ABSTRACT

Purpose: Editing that can direct the course of cinematic narrative was especially developed differently by Russian avant-garde cinematographers. Russian avant-garde cinematographers used the editing to a great extent in order to transmit the reality as it is in their films. Editing is an important aspect of the artist's aesthetic language as well as a technical tool. While editing can be used to utilize the reality as it is, it can also be used to isolate the films from their realities. Especially in experimental cinematography, editing became a tool that can create the perception of the intangible. This paper examines the usage of editing in experimental cinematography as an artistic tool as well as a tool that can detach the film from its reality.

Methodology: The research limits itself to the experimental fictional film category while maintaining its focus on Stan Brakhage's *Visions in Meditation* short movie tetralogy and its editing practices. Stan Brakhage's importance among the avant-garde cinematographers and his contributions to the concept and aesthetics of the films in general are the main reasons behind the selection of Brakhage. The hypotheses presented through the research are as follows:

1. For an artist who accepts the cinema as an art discipline, editing is not only a technical tool, but also an aesthetic concern.
2. Editing as an artistic concern can both create a sense of reality and detach the film from its reality.

These hypotheses are built upon the ideas of montage methodology of Eisenstein which puts an emphasis on the power of editing in cinema theory, the concept of Avant-garde cinema which is a commonality that both Eisenstein and Brakhage bears, and within the concept of experimental cinema, Vertov's *Kino-Eye* theory which creates the idea of perceptual editing. These ideas are used in this research to examine the Brakhage's *Visions in Meditation* tetralogy to identify its editing, cinema theories and effect on the eye of the beholder. At the conclusion, the findings and approaches are also discussed.

Findings: Brakhage in his *Visions in Meditation* that are inspired by different subjects, uses overlapping images, cutting, fade out, fade in, jump cuts, quick cuts, and their possible combinations to convey his own perspective in an expressionist way. For Deleuze "... the cinema is not simply the camera: it is montage" (1983/2014, p.113) and "...from the point of view of the human eye, montage is undoubtedly a construction..." therefore, unlike Vertov who approaches the editing as form of reifying, Brakhage's image building in his movies become abstract and detaches it from the perception of the reality.

While *Visions in Meditation* tetralogy which is constructed from shots of different times and different locations, continues the same path by combining conflicting imagery with intellectual editing, it differentiates from intellectual editing that reify the "abstract concepts" by abstracting the tangible concepts instead. Although in the abstract map of intellectual editing that incepts cognitive and emotive powers, audience are present intellectually in the moment; in the abstract map of *Visions in Meditation* tetralogy, audience can be intellectually lost in the moment. Built on an obscure and vague narrative, *Visions in Meditation's* imagery becomes abstract at moments which makes the correlation between fluid and blurry images intrinsically followable with intellectual editing. As Michelson (2005, p.42) describes it: "For Brakhage, poetry undoubtedly plays the revelatory role that theater for Eisenstein".

Conclusion: Eisenstein who puts the ideational aspects of the cinema on forefront and depicts the abstract concepts through the usage of *intellectual editing* resonates with the audience's intellectual process. In addition to Eisenstein, Vertov who opened the usage of editing in an innovative way and with *Kino-Eye* tried to let audience see "that which the eye doesn't see". Editing, which is highly important for Russian avant-garde cinematography, existed within the art universe of Constructivism that is produced by the era's condition. Russian avant-garde cinematographers by using their editing techniques that are

developed for conveying the reality as best as they can transcended the limitations of their era.

This research that tackles fiction's abstract narrative in Stan Brakhage's *Visions in Meditation* tetralogy found that even though the muse of the work comes from social subjects, visual language of the subject can be classified as intellectual editing which focuses on the abstract. The research also found out that visual narrative of the tetralogy becomes abstracted and done with aesthetic concerns.

Within the context of the hypotheses;

1. For an artist that accepts the cinema as an art discipline, editing is not only a technical tool but also an aesthetic concern.
2. Editing as an artistic concern can both create a sense of reality and detach the film from its reality.

The results show that in the editing of *Visions in Meditation* by Stan Brakhage, who uses cinema as an art discipline, the technical process in the editing is also a process where the artist builds his own aesthetic language. Just like an expressionist artist painting on a canvas, editing becomes the paintbrush of Stan Brakhage's expressionist technique and aesthetic language.

What actually becomes incepted in *Visions in Meditation* is Brakhage's aesthetic language. *Visions in Meditation* tetralogy, which is not a solely abstract work, utilizes its own foundations in reality through different locations, times and dialogues and then in turn abstracts them with the usage of editing. Stan Brakhage creates his own aesthetic language while reflecting his perspective through cinema. Editing in this sense utilized as both a tool and a point of perception within the movie.



TR Dizin Dergi Listesi

ÜAK Doçentlik başvurularında yer alan "Ulusal Hakemli Dergi" tanımında yer alan ULAKBİM TR Dizin dergi listesidir.

tarih okulu dergisi

Tüm Alanlar



3 Sonuç

Tüm Sonuçlar (/kabul-dergi-listesi?query=defaultSearchField-AND-*)

Filtrelerde Ara..

Yıl | 11

Veri Tabanı | 2

Konu Kategorisi | 2

Konu Alanı | 5

Yayın Dilleri | 2

Kabul Kabul Uyarı



(/dergi/TmpjME5BPT0/kara-harp-okulu-bilim-dergisi)

Kara Harp **Okulu Bilim Dergisi** (/dergi/TmpjME5BPT0/kara-harp-okulu-bilim-dergisi)

ISSN: 1302-2741 EISSN: 2148-4945

Editör: Tamer KÖSEDAĞ, İbrahim Ethem ATNUR Web: <http://savsad.kho.msu.edu.tr>

(<http://savsad.kho.msu.edu.tr>)

Yeni Adı: SAVSAD Savunma ve Savaş Araştırmaları **Dergisi**

- 2020 (Sosyal)
- 2015 (Sosyal)
- 2015 (Fen)
- 2014 (Sosyal)

Tüm Yıllar (/dergi/TmpjME5BPT0/kara-harp-okulu-bilim-dergisi)



(/dergi/TWpnMU56Yz0/savsad-savunma-ve-savas-arastirmalari-dergisi)

SAVSAD Savunma ve Savaş Araştırmaları **Dergisi** (/dergi/TWpnMU56Yz0/savsad-savunma-ve-savas-arastirmalari-dergisi)

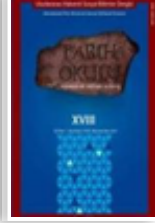
ISSN: 2718-0301 EISSN: 2718-0700

Editör: İbrahim Ethem ATNUR, Tamer KÖSEDAĞ Web: <http://savsad.kho.msu.edu.tr>

(<http://savsad.kho.msu.edu.tr>)

Eski Adı: Kara Harp **Okulu Bilim Dergisi**

- 2021 (Sosyal)
- 2020 (Sosyal)



(/dergi/T1RNeE1RPT0/tarih-okulu-dergisi)

Tarih Okulu Dergisi (/dergi/T1RNeE1RPT0/tarih-okulu-dergisi)

ISSN: 1308-5298 EISSN: 2148-4260

Editör: Ahmet KARA Web: <http://www.johschool.com/> (<http://www.johschool.com/>)

● 2021 (Sosyal) ● 2020 (Sosyal) ● 2019 (Sosyal) ● 2018 (Sosyal)

Tüm Yıllar (/dergi/T1RNeE1RPT0/tarih-okulu-dergisi)

10 ▾



(1 of 1)



İLETİŞİM

TÜBİTAK ULAKBİM TR Dizin

Yüzüncüyıl, İşçi Blokları Mahallesi

Muhsin Yazıcıoğlu Caddesi No:51/C

06530 Çankaya / ANKARA +90 (312) 298 92 00

trdizin@tubitak.gov.tr (<mailto:trdizin@tubitak.gov.tr>)

Sürüm: 4.4.0-2270240a9



Türkiye Cumhuriyeti

ÇANAKKALE ÜNİVERSİTESİ

SANAYI VE TEKNOLOJİ BAKANLIĞI

(<https://www.sanayi.gov.tr/>) (<http://ulakbim.tubitak.gov.tr/tr>)



TÜBİTAK ULAKBİM Ulusal Akademik Ağ ve Bilgi Merkezi Cahit Arf Bilgi Merkezi © 2022 Tüm Hakları Saklıdır.

Tarandigimiz Indeksler

Tarih Okulu Dergisi / Journal of History School

