

From Poetic to Dramatic Structure: Narratively Aesthetic Changes in Nuri Bilge Ceylan's Films and Perception of Reality

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Turkey's one of the famous directors, Nuri Bilge Ceylan, known for with his minimalistic cinema among film peripheries. Ceylan's first three films can be explained by Kracauer's film theories, especially well in 'basic narration'. Ceylan uses his photographer background into telling a poetic-realistic film with the terms of 'basic narration': he prefers to use inexperienced actors, less sound and making 'situation cinema', avoiding using dramatic structure. While Ceylan's cinematography is using mostly still images and imaginary perspectives like Tarkovsky, the main plot is about his alter ego: explaining the entrapment of a person between the urban life and his countryside. On the contrary, Ceylan's last four films appear to contain dramatic narrative structure and more individuality, which might affect Ceylan's own interpretation of dreams and nightmares in his early works. While poetic structure can explain an individual's life with dreamlike and reality concepts combined, dramatic structure – which can be explained in modernity – might lead to existentialism: pessimist concepts emerges in film. When Ceylan's poetic reality of self merges with modern concepts, – individuality and alienation – the border between dream and reality thickens. In this paper, Ceylan's film structure will be analysed within the concepts of modernism and existentialism in order to understand narrative changes over time. Ceylan's visionary cinematography will be evaluated by the changes of different narrative structures of reality, from poetic to dramatic. This paper also examines how does Ceylan's cinematography takes place in the space between reality and dream.