

Chapter 2

Technical Structure of Fear in the Visual Narrative

Nursel Bolat

Ondokuz Mayıs University, Turkey

ABSTRACT

In the process of transferring meaning, visual narrative arts such as painting, theater, dance, architecture, photography, cinema, and television are built on language images. This language, which is called the visual language, makes sense with visuals, that is, the visual language. Lighting is one of the vital elements in the creation of images as well as natural light. The director makes formal arrangements on light and lighting, one of the important elements of cinematography, creating meaning and especially fear with images. Camera angles are also important in the installation of the fear element. These elements of fear are constructed from an artistic and aesthetic point of view. In the visual narrative, light and camera angles are revealed in aesthetic structure that provides desired effect besides obtaining a certain lighting and shooting process. The aim of this study is to investigate how two cinematographic elements such as illumination and camera angles are used to create meaning in images.

INTRODUCTION

Vehicles such as cinema and television establish their narratives with visual elements. These tools base their subjects on the realities of life, as in many narrative fields, or construct them through the stories that emerge from life. Visual language and the way it is created is important for environments such as cinema and television that make up the visual language using visual narrative elements. The image directs people's emotions and thoughts by undertaking much more important functions than showing them something. The stories covered in the images necessarily have a visual narrative in themselves, whether they are real or fictional. In this visual narrative setup process, narratives are made accordingly, by determining opinions about how stories are organized with images, what to choose, how to tell.

The tools used for shooting play an important role in creating the language of the movie. Although its structure is complex and requires special knowledge to use, the film camera functions like the writer's typewriter or stylus. The camera is a tool that processes the director's wishes, emotions, and thoughts

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(Arijon, 2000; İlerialkan & Yılmaz, 2015: pp. 21-25). There are several factors that make cinema powerful and effective in terms of reproducing meaning. Among these elements, visuality, audio ve moving images are at the forefront (Akmeşe & Akmeşe, 2020: p. 196). All these elements turn into meaningful visual bey the director with camera angles, light, fiction and cinema shooting scales. The location where the director has set up the camera, the shooting angle she has prepared or the shooting scale she has taken affect the narrative and emotional intensity of the director's story.

The narrative styles in film or television can be seen in two forms as narratives with “Event Plane” and “Style Plane”. The plane of events covers the content of movies or television programs. The format plane is the format of the movie or program. The shape plane covers all the elements and narrative tools that the filmmaker uses to tell the audience a real or fictional story (Foss, 2012). The shape plane assessment of Foss covers a very large area. Camera angles, shooting scales, camera movements, color and monochromatic, lighting, special image effects, fiction, sound effects, soundtrack etc. besides many technical features, narrative tools such as accessories and decor are also included.

VIOLENCE AND FEAR IN CİNEMA FROM VISUAL ARTS

In terms of word meaning, cinema is an abbreviation of the word cinematography. Greek is composed of the words atos and graphein and it has meanings such as recording motion and detecting motion. At the time the camera was invented, the Lumiere brothers and all other inventors gave the camera names in terms of movement, vitality and life. This reflects the new invention movement as it is. Cinema has become a concept that covers both the screening location and all the cinema works as time goes on. However, the main function of the cinema is to record the movement of the camera and show it to the audience. Recording and transferring the movement has decorated people's dreams for years and has been achieved after long studies (Pearson, 2003: pp. 30-38). At the end of this process, cinema conveys what is happening in the world or what is wanted to be explained to the masses with the art of cinema. In addition, cinema has been in continuous development in the process of recording and transferring the image. Cinema continued to improve itself technically and aesthetically.

Although cinema is constantly developing, it is not an art that has completed itself in terms of both technical and narrative elements (Arslantepe, 2009: p. 7). Although cinema includes all the traditional arts from past to present, it also reveals its own narrative language. The most important process in the recognition of cinema as an art lies in the use of constantly developing technical tools to establish its own visual narrative language. It is distinguished from the other branches of art it has benefited from, especially with the methods used by the cinema during the shooting process and editing stage, through its own visual and narrative language. Therefore, cinema uses its own narrative language as an art branch with its technical features and the way it handles its subjects in parallel with these techniques. She establishes her subjects with aesthetic points of view in order to present the most beautiful to her audience with cinema techniques. Violence and fear that exist in all areas of human life are the main issues presented to the audience aesthetically among the main themes of the cinema.

The Aestheticization of Violence by Technique

Aggressive instinct is one of the basic components of life. This behavior, which is a part of nature, is suppressed by many people thanks to the world established as a human. Some people, instead of sup-

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