



THE RHYTHM IN THE CINEMA

Aytekin Can and Metin Kasım

Selçuk Üniversitesi, Turkey

Rhythm is the pace and tempo of a film. Every rhythm may present a particular conflict. But the viewer is seldom aware of this conflict. Conflicts form the base for all artistic work, but it has various forms for every expression. Rhythm shows particular importance in two areas of artistic expression: Film and literature. Besides differences, the rhythm in the literature and that in the cinema show important similarities. Rhythm means conflict; as every artistic work has its particular rhythm, it has its particular conflictual base too. This is a basic principle of existence of all artistic work and of all artistic forms. The pace of the rhythm can be manipulated deliberately to fasten or to slow down the progress of the conflict. In the case of the cinema, it is related with the tendency to aim an emotional effect or only action. Apart from this, it is of particular importance for creation of cinematic meaning. Briefly, it can be said that rhythm makes order which can be seen best in the structuring of the cinema. Directors and film theorists alike have their various views on the issue. Some of them may have a very rigid commitment to rhythm while others may form the rhythm without a clear intention. The rhythm is the leading one of all the factors affecting the forming of the cinema. There are a lot of factors of production and postproduction like the script, the camera movements and the focal length, shooting in general, dissolves and other features of the cut, light, sound, color composition, cinematic time etc.. Rhythm adds tempo and pace to a film, and as high the tempo of a film is, as much it appeals to the taste of the average audience. Briefly, rhythm is an indispensable element in every stage of the cinema product. In this study aims the rhythm on the short films that we consulted will be examined.

Keywords: Cinema, Film, Rhythm.

Introduction

Rhythm is the pace and tempo of a film. Every rhythm may present a particular conflict. But the viewer is seldom aware of this conflict. Conflicts form the base for all artistic work, but it has various forms for every expression. Rhythm shows particular importance in two areas of artistic expression: Film and literature. Besides differences, the rhythm in the literature and that in the cinema show important similarities. Rhythm means conflict; as every artistic work has its particular rhythm, it has its particular conflictual base too. This is a basic principle of existence of all artistic work and of all artistic forms.

The pace of the rhythm can be manipulated deliberately to fasten or to slow down the progress of the conflict. In the case of the cinema, it is related with the tendency to aim an emotional effect or only action. Apart from this, it is of particular importance for creation of cinematic meaning. Briefly, it can be said that rhythm makes order which can be seen best in the structuring of the cinema. Directors and film theorists alike have their various views on the issue. Some of them may have a very rigid commitment to rhythm while others may form the rhythm without a clear intention. The rhythm is the leading one of all the factors affecting the forming of the cinema. There are a lot of factors of production and

postproduction like the script, the camera movements and the focal length, shooting in general, dissolves and other features of the cut, light, sound, color composition, cinematic time etc.. Rhythm adds tempo and pace to a film, and as high the tempo of a film is, as much it appeals to the taste of the average audience. Briefly, rhythm is an indispensable element in every stage of the cinema product. In this study aims the rhythm on the cinemas that we consulted will be examined.

Rhythm is an indispensable element in every stage of the cinema also long movie. The rhythm is the leading one of all the factors affecting the forming of the cinema. There are a lot of factors of production and postproduction like the script, the camera movements and the focal length, shooting in general, dissolves and other features of the cut, light, sound, color composition, cinematic time etc.. Rhythm adds tempo and pace to a film, and as high the tempo of a film is, as much it appeals to the taste of the average audience. In this study, rhythm in short movie, importance of rhythm will be analyzed.

The Importance of Cinema Rhythm

Film consists of photo frames. But the picture is wins a rhythmic unity. When a shot during the filmic image that reflects the flow is dominated by rhythm. When a plan can not detect the flow of thought would never be a movie. A section taken through a whole movie in itself does not carry a meaning. Film is a masterpiece in totality. Rhythm of the film section in consecutive order in a metric is not to say. Rhythm in more plans which are created by means of time pressure. I think the most decisive element in the film as a fiction, not rhythms. Must have a sense of rhythm in literature is synonymous with the word accuracy. A well-chosen words to be real features in literature how to disrupt the work but can lead to the same rhythm in the film (Tarkovsky, 1986: 122-130).

Filmic rhythm types are briefly:

- a. Manipulating the motion carried by road, the cutting action is the most common sustained rhythm filmic (is continuous).
- b. Rhythm is the second most frequently used, the cutting action is growing.
- c. Parallel movement of viewers simultaneously in two or more are permitted to see this kind of cutting-fiction can be said for the simultaneous movements (cross cutting).
- d. The previous cutting action (flashbacks), is used for stylistic effect.
- e. The filmic rhythm for at least a cutting action is dwindling.

Fictions are created through these five basic filmic rhythm, equally important are the two main factors, body movement and the frame is moving. These seven basic rhythm of the film makes the art of creating motion. Possible in any shooting rhythm of movement is based on two or more.

Famous theorist Mitre'ye, according filmic rhythm spatial rhythm attached to a temporal rhythm, but a combination of these and each of the variable function of the new rhythm, a film, motion time arithmetic combination is organized by the geometric variables all have to say that olasıdır. Mitry 's theory fiction and rhythm, the image is so important. The investigation of rhythm, begins with a comparison of images with the filmic image. Relationships between events in the film causes the viewer to announce the existence of continuity in the picture, there is no event in the image at the same time, are found in the same place. This feature film, motion-free images and paste Decoupage, that fiction is born out of continuing, a general need to examine the rhythm of words reveals.

Cinema in the spatial rhythm of the image within the framework of the elements of a particular purpose, regulation stems reminiscent Mitry, according to, filmic motion in various ways out; 1 -) indicated things motion (recorded and mechanical re-registered as a movement is staging depends, 2 -) connected to the film's dramaturgy 'internal' motion, 3 -), shots (panoramic, traveling, etc..) plans due to the dynamic relationship between the rhythmic motion.

Linear filmic rhythm (lineaire) rhythm. This rhythm of a narrative, a story arises from development. The rhythm of each film is only applicable to him, in other words, all the films are no rules apply to independent rhythm. Within the rhythms of each film can be evaluated. Although some species such as, for purposes requires a rhythm preferred. A psychological movie, epic movie ritmlenemez like. As the

rhythm of a good or bad evaluation is done according to the content. The rhythm of a movie, like the pure rhythm of music, even if not all of the most complex rhythms at the same time is the most flexible. Is the most flexible, because it is free, most complex, because both time and space together in the development occurs. String of speeches over intelligence, emotions, called the musical string, string, whereas the film calls to mind through the emotions. (Zillioğlu, 1981: 184-185)

The Factors Affecting the Rhythm Cinema

1. Screenplay

Each cinema has a certain theme. Want history of film, whether you like the documentary film, or even whether experimental or animated films, each film is built on a particular theme. Narrative (fictional) films, which is organized based on the director's imagination, from a storytelling, occurring in the movies is becoming more and more important theme. Theme of the first function, limit, limitation of broad or uncertain about a topic, a topic is getting into the frame. The second function, the authors steer a goal to carry out all elements of the scenario in this direction, and that provides internal unity. Makes it through dialogue. The third function of the director, actors, decorators and other practitioners' work is to interpret (Özakman, 1998: 64-71).

Screenplay writer or director can get the theme from many different sources. Encountered in daily living from an event from the director read a novel, story, play, poem or newspaper article can be removed from the theme. Living in the community can bring about a theme each event. After selecting a theme, something to be done is to handle it. Theme of the processing means, the action (cases), arranging, this action constitutes the person introducing the main features be specified, they each relate to disclosure of all of them a particular environment for the placement means. (Onaran, 1999: 7-8).

2. Filming

The smallest unit of a film's dramatic structure 'plans (shots; sequence meter). Plan (up-sequence), is designed as a lot of image sequences.

The smallest unit, 'a single frame image' may not be named. Because of an image alone is not a value and meaning. An image, any movement, but the second case 1 / 24 's offering from a photograph, picture consists of. These images will bring at least one shot in the sequence of numbers when they are in the film creates a sense. Is held to light a scene, it's on a small rectangle surrounded by a frame sequence of images is visible. Each one of them is the image, the image frame is a rectangular frame of the lines of this image. One image is all about one thing, this "image of the subject" is called. This topic has been included in the decor, this decorative, framed with the image frame.

In view of the image frame at the same time is a measure for the asset. From a certain point of view in assets, is looking at a particular point of view. Also included in the image may be a team player. All of these are placed into the frame according to an election. Thus in an image items revealed, about, decor, framing, shot scale, the receiver for the buyer's point of view, lighting, games, video editing, stage layout like (Kılıç, 1987: 61-62).

Translated at different speeds to shoot in bringing together all the movements shown on a screen, a peculiar kind of rhythm seems to be winning the breath of life. These reviews and chooses an all-inclusive concept of life are won when they carry the spark alive. (Turan, 2002:107)

Different length film shot in the ranking of different sizes understand the tempo of a rhythm can be achieved. They have held several shots at the same time sort of different to other forms of expression to another rhythm and tempo can reach even learn different concepts. Translated into different places and times of the shots in bringing together to create a cinematic universe reality, and they find. (Pudovkin, 1995:104)

3. Depth of Field

Camera (receiver) lens due to the structure of the film frame image-editing field, just as in a sense is limited. As the recipient of the human eye lens, but the depth of certain assets in the same distinctly visible, the other ones appear blurred. If a particular eye being sewn into our eye on it been compliance, and increased in the presence of those in front of blurred, we see only the distinct presence. However, further away from these assets, assets in front of and behind the distinct growth starts to appear at depth. For example, regardless of where it is very remote, very deep inside the area of all the assets distinctly visible.

In-depth, image processing, very close to being in the presence of a very distant as it is possible to identify distinct. In this special structure of the lenses, the smaller aperture of the light and provides a powerful illumination.

Two-dimensional surface of the film which can give the best feelings in the process of three-dimensional depth image. Depth image, the depth field of view extends to the utmost, for example, with the leading players in the bottom as the relationship between player and distinctly decor, solid as can be. This continuous stage in developing a case for portraying actress more favorable situation passes, more comfortable, more fluid, more natural play out. Camera depth of field with the help of the universe to break does not need; shot change, or necessarily have to move is not. In this case, the camera movement too, people, movement of assets is important. Editing (assembly) in a variety of shots and not consecutive, in the same stage of players, or replacement of assets is provided by the movement of the camera.

Depth of field with the help frame at the same time a shooting range at the same time takes place and the players, the presence or movement of the camera, this shot kind of punctuation operations fiction without the need for self-change, the image in an internal move, an animation occurs.

In-depth image, the receiver, the universe is still time and space to reflect, in real time and actual space available. In-depth image also allows the viewer to become more active in the face of the film. This can be explained as follows. Classic action, the scene has been divided into several shots, in this regard has been directed by him before audiences across the state in an election where the exit, in-depth view of the scene gives the viewer all. Therefore, the scene of the most important points, which is to cut, attention to which player, which goods, which if assembled should fix the viewer düşer. Böylelikle viewers to film more closely involved, stage of the editing to make your own, have to (Dickinson, 1994:15-16).

4. Montage

Analog and digital video editing fiction cinema is divided into two. Analog generation loss editing to transfer each image distortions can be called. Expensive analog editing systems, this system does not allow the individual to use too much, but the establishment has provided workshops in schools and movies. In recent years, the whole world as our country digital formats widespread computer technology development, digital editing systems, many innovations have led. The technology cheaper and easier cinema and digital editing systems directed. Film school students and the communication of cinema makers, films on their home computers have become fictions of the editing program.

In the early 1980s began to talk to a digital image for the video. Digital image processing speed and capacity of computers but were achieved in 1989. The first recording and digital editing systems that use magnetic tape as reading fiction that was linear and sequential access. This system of digital image processing and effects only advantage and continue to plot the results had been done for a normal band. Images recorded on the disc, 'video disk' made as a result of using these systems are non-linear editing, analog image processing techniques has been done in the short term. Economy is not advertising, music videos and other productions have been tried. Within a few years left to use the hard disk system disappeared. AVID in 1989 in the first instance into the video industry are two ways to use digital NLE systems, proof Fiction (Off-line editing), Published Fiction (On-line editing).

5. Music on Film

In developing a structure along the film industry of new construction has also led to the formation. This process is one of the soundtrack. The emergence of film music, film screenings began with. Known by his first film music Lumiere brothers were used during the first film. On December 28, 1895 in Paris during the filming of the film was accompanied by piano (Erdogan and Solmaz, 2005: 75). The development of sound technology for movies seems to parallel the development of cinema. Synchronous with the actual movie since the idea was sound joinder. Sound film in theaters before the live music by local pianists were being stolen. Sound and image to match a variety of initiatives were carried out between 1890 and 1920. America and Europe to combine sound and image for the experiments continued. After 30 years of film industry to produce high quality sound track has developed all the necessary application procedures. These techniques of both film and video technology, created the basis (Ergul, 2000:1-5).

Only cinemas visuals, visual expression is not. Is an essential element of the film as the image in the sound. Not only does it support audio only reinforce the image. Sound basis to be a certain way of expression. When used appropriately draw the attention of the audience as well as voice and image can be avoided. Visual reality to the viewer displays the image size. Voice, image viewer (with sound dimension) can be combined when assessing the real movie. Therefore, the overall sound image is seen as an integral element. On the other hand, can transmit images and sound with a single message transmission is considerably more effective. Effectiveness of sound in a movie or sound dimension reveals two important elements: These sounds are very close and deep voice.

Another important element is music sound. Music, a cinema can be used in two ways. Theme music and the bottom (background) music. Used in the film's opening and closing theme music is music. Used at the opening of a film's audience will hear is the sound. Therefore, must draw the attention of the audience will be selected music, the audience's curiosity, and among the film's subject should be prepared. Bottom (background) music, the film's atmosphere and music are used to ensure integrity. Arranged music for the bottom, to prevent the film from the basic issues can improve traceability by using ingenious. But should be balanced in terms of usage patterns and rhythms (Kilic, 1987: 70-74). "According to Tony Thomas, film music in the film is accompanied by two important issues (Erdogan and Solmaz, 2005: 60):

6. The Film and Lighting

In light of the cinemas, technical and aesthetic reasons is required. Technical reasons for brightness, contrast, color temperature and white balance can be treated as received. Our eyes scanning an image, brightness and color components of visual information by the brain as a fragmented business. The same situation is true for video cameras.

Light has a strong connection to our emotions. Direction and the contrast of light through carefully selected all the effect of a scene change. Lighting is highlighted with a certain situation. Lighting, the decor can increase the value of the aesthetic can transform a visual element. Eye or intentionally disturbing, repulsive, bad effects can be created. Lighting, the visual richness of atmosphere that tacky, tasteless can make. You can put the plane into each other, or as one of the highlights may differ from another. Using shadow, shadows forming structures like there may not be, lying concealed. The main function of the lighting aesthetic context, rather than control the light in the direction of the shadows to control. Lighting and lighting of avoiding the shadows of the object within the space primarily through the established relations, while at the same time, form, size, is working to provide understanding. Because the work surface is a two dimensional surface and create the illusion of reality on this surface, the third dimension is related to the definitions set out (Gökçe, 1997: 101-107).

7. Film and Colour

Colour in film, in a sense it is the perception of nature. Enter colour and sound to the cinema later became the target of criticism because it is positive or negative. However, like sound, colour is also essential

elements of cinema. Douglas G. Wiston, the emotional high point of the colours will tell you. According to him, the emotional intensity at its peak in contemporary cinema over the highest point of the moment. The theater is usually the emotional high point of the plot revealed. Yet the emotional climax of the movie plot can be separated from the peak point. Because of the color film may be formed of a high point. Or very intense colors in this shot is used as a separation. This situation is specific only to the cinema. Einsenstein brought colour to film the first item. Join together new meaning to the color content of the movie in black and white films which believes Einsenstein not completely denied. (Onaran, 1986:46)

Conclusion

Rhythm, tempo and speed is in the movie. Reveals every conflict is a certain rhythm. But the audience is not aware of this conflict. There are art works in each. But it makes itself felt in different ways. Rhythm, is mentioned in various art forms. The rhythm, the rhythm in the field of literature and cinema, but not all aspects are similar to each other. Conflict has rhythm. How to have a rhythm in each work of art, there are always conflicts. Conflict, the existence of any work of art and every art form is a basic principle.

Rhythm, may accelerate or slow down depending on demand may be. In this cinema on the subject, tend to create emotional effects or action depends. Cinematic meaning is important to create a separate one. Be called, simply creates a rhythm scheme. Cinemas are also in order to provide functionality. In rhythm of the director and film theorist of the opinions are different. Some others depend strictly on the beat to the rhythm without Purpose will create the rhythm. At the beginning of the factors affecting cinema comes from the rhythm. However, there are number of factors affecting the rhythm. These scenarios, the camera moves, shots, transitions, editing, lighting, sound, color, space and time is filmic. Add a movie to beat rhythm or speed, higher tempo of the film if film is in the audience appreciated that. As the last word in every phase of the rhythm of a cinema, is an indispensable item.

References

1. Arıjon, D. (1993). Film Dilinin Grameri Cilt III, (Editör: Yalçın Demir), Anadolu Üniversitesi Yayınları, Eskişehir.
2. Büker, S. (1996). Sinemada Anlam Yaratma, İmge Yay., Ankara.
3. Demir, Y. (1994). Filmde Zaman ve Mekan, Turkuaz Yayıncılık, Eskişehir.
4. Dymtryk, E. (1993). Sinemada Kurgu, (Çev: Zafer Özden), Afa Yayınları, İstanbul.
5. Ergül, R. R. (2001). Ses, Film, Televizyon ve Radyo Uygulamalarında, Anadolu Üniversitesi Yayınları, Eskişehir.
6. Erdoğan, İ., Solmaz, B. P. (2005). Sinema ve Müzik, Erk Yayınları, Ankara.
7. Kılıç, L. (2003). Görüntü Estetiği, İnkılâp Kitabevi, İstanbul.
8. Kılıç, L. (1987). Televizyon Eğitim Programlarında Yapım-Yönetim, Anadolu Üniversitesi Yayınları, Eskişehir.
9. Macselli, V. (2002). Joseph, Sinemanın 5 Temel Ögesi, (Çeviren: Hakan Gür), İmge Kitabevi, Ankara.
10. Onaran, Ş. A. (1986). Sinemaya Giriş, İstanbul:Filiz Kitabevi.
11. Onaran, Ş. A. (1999). Sinemaya Giriş, Maltepe Üniversitesi Yayınları, İstanbul.
12. Özakman, T. (1998). Oyun ve Senaryo Yazma Tekniği, Bilgi Yayınevi, Ankara.
13. Pudovkin V. (1995). Sinemanın Temel İlkeleri, (Çev: , Nijat Özön), Bilgi Yay., İstanbul.
14. Tarlkovski, A. (1986). Mühürlenmiş Zaman, (Çev: Füsün Ant), Afa Yay., İstanbul.
15. Zıllıoğlu, M. (1981). Çağdaş Bir Sinema Kuramcısı: Jean Mitry, Kurgu Dergisi, A.Ü. İletişim Bilimleri Fakültesi Yay., No.4, Eskişehir.