

Journal of Human and Social Sciences

Examination of Cinema Art as an Emulation of Reality

Hüseyin Adem Tülüce¹

Çukurova University, Faculty of Theology, Philosophy and Religious Sciences

ABSTRACT

Research Article

In this study, it has been tried to conceptually examine how the art of cinema reveals human reality through emulation. Human stands out with his ability to change reality directly or indirectly. For this, he can consider the cinema as an opportunity. Cinema uses imitation as a branch of art that can show people different aspects of reality. However, the art of cinema creates a new reality by aestheticizing reality, not in its raw form. The cinematic reality produced in this sense is to emulate the raw reality and to imitate this reality in certain aspects. Cinema art can use raw reality to transform reality into different forms. In human life in general, there is internal and external reality. Inner reality is about spiritual reflections in the inner world of man. External reality is the reflection of concrete facts and events in social life. The issue emphasized in the study is the possibility of recreating the inner and outer reality of cinema through emulation as an art form. Thus, cinema becomes a narrated repetition of life. Aestheticized and natural reflection of a reality that exists in life on films is an important element that shows its success. There is imitation and representation in cinematic imitation. People's emotions in life are reflected on the screen with a certain story and a sense of reality can be given to people. Depending on the degree of emulation, this sense of reality can be severe or weak. Here, it has been tried to describe what kind of effect the imitation used in the art of cinema can have on the individual and social life of a person.

KeyWords: Cinema, image, philosophy, reality, emulation.

Received: 03.02.2022

Revision received:
01.05.2022.

Accepted: 28.05.2022

Published online:
29.05.2022

¹Corresponding author:

Dr.

hatulucu76@gmail.com

Orcid: 0000-0003-3999-739X

Introduction

Cinema is an art that can represent the individual and social, internal and external reality of life through imitation. The aim here is to be able to emphasize the feature of cinema that changes, transforms and creates the individual and social reality of human beings. These features point to different aspects of emulation. Emulation is neither completely imitation and representation, nor is it the delivery of reality to the audience in a similar way to a documentary. The emulation in cinema is to create a likeness of reality through. Thanks to this reality created through imitation, cinema increases the ability of people to look at life more closely and empathetically. On the other hand, cinema takes people out of the reality they live in and compares them with different realities. Human, he has the opportunity to experience a limited part of reality by using his own natural faculties and senses. However, in the modern world, the individual's contact and relationship with reality has expanded and deepened considerably thanks to artificial intelligence technology, cinema, internet and various technologies. Human's eyes and ears, in particular, have developed more than they did with the help of developed visual and auditory devices, and these features have taken human beyond his natural abilities.

Reality is the sum of physical, spiritual and mental phenomena about which no judgment can be made, right, wrong, good or bad. Human is born in a limited reality habitat and continues his life. It is not possible for a person to fully experience the field of existence and see the whole of it throughout his life. A person can only experience a very limited part of his life. In this sense, human's contact with reality takes place in two ways, directly and indirectly. The direct experience of reality is the coming face to face of reality with one's own natural faculties and individuality without any intermediary. Direct experience is a process that occurs in the normal life of a person. On the other hand, the indirect encounter with reality takes place through philosophy and art. This encounter is through conceptual abstraction in philosophy and through imitation, representation and imitation in art. There are many branches of art and each branch of art has its own peculiarity. The contact with reality emerges within the framework of these features of the arts. While language and emotions come to the fore in art branches such as literature and poetry, visuality in painting and auditory in music come to the fore. Thus, the contact of philosophy and art with reality is different from each other. Philosophy abstracts reality with concepts, and art reveals reality with images. The aim of this study is to reveal how the contact of cinema with reality as a branch of art is realized by using which arguments. Cinema artistically puts every single event and phenomenon in human life in front of people with the images it produces. Cinema as art is the relationship of images with each other and with the word (Adanır, 2007: 10). Thus, cinema broadens and deepens the awareness of human existence on earth. It shows what people can't see and draws attention to what they can't realize. In a way, it offers him a completely different reality.

Understanding that cinema is very different and new from other fields of art and knowledge seems important in terms of the method of the study. For example, philosophy the essence of reality with concepts, cinema reveals the manifestations and reflections of reality with the images it creates. In this respect, cinema comes into contact with reality by using images through imagination. It is the art of cinema that realizes this in the highest form among the arts in our age. Cinema is imaginative thinking, philosophy is conceptual thinking. For example, the "war" that cinema deals with and the "war" that philosophy deals with are quite different from each other. Cinema reflects a war that exists in the reality of life by placing it in an imaginary context. Philosophy, on the other hand, analyzes the essence of the concept of war. Cinema can change, reconstruct or show reality as it is. Cinema has a very

important place in changing reality. The main power of cinema is its ability to use reality as images in poetry. Cinema, records reality through imitation, and people can be made to experience this reality over and over. In this respect, cinema is a sealed time in Tarkovsky's words. Cinema as sealed time is the potential for a reality recorded at a certain time to be shown at a later time. Again, cinema is time in time. As with all arts, cinema is the art of influencing. Cinema is a magical art that has the power to create some emotions in the audience by transferring the reality in the outside world through images and representations. (Fichsher, 1995: 48).

The question, subject and problem that this study will focus on is how is reality approached with the meaning transfer possibilities of cinema, which is the art of the age? On the other hand, what reality does the art of cinema reflect? Does the use of images and metaphors in cinema show reality other than it is? For example, is a rain falling in the outside world and a rain scene in a movie the same? When a rain is observed in the outside world, it is only seen that it is raining. Unless this rain falling in the natural reality of life is an emotional direction, it cannot be predicted what kind of effect will occur. However, in a rain scene reflected on the film screen, first of all, people watch from afar and do not move outside this reality. An emotion before the rain or a situation during the rain given in a story changes the perception of reality. Rain falling now exists to reveal a certain emotional state. This shows that the cinema reflects the reality not as it is but with a fiction and emulation. Thus, reality can only be conveyed by creating a story. Here, the success of the cinema is proportional to how realistically it can reflect reality.

The literature on the subject is insufficient in the context of philosophical analysis. In general, concrete reflections of reality through movies were discussed, but the context of reality and cinema was not approached directly. The study focused on the possibilities of the philosophy of art and the artistic dimension of cinema. This point of view is revealed in Andrey Tarkovsky's works named "Sealed Time" and "Poetic Cinema", which makes cinema the subject of thinking. These works are works that place the nature of cinema in the middle of thinking. On the other hand, Gilles Deleuze's "Time-Image" and "Motion Image", André Bazin's "Problems of Contemporary Cinema", "What is Cinema?" and Christian Metz's "Experiments on Meaning in Cinema", and Siegfried Kracauer's "Film Theory: Emancipation of Physical Reality" are important works in this field.

The Concept of Reality from a Philosophical Perspective

Reality is the tangible or intangible effect of the physical and intellectual pressure of life on people. It is a kind of spontaneous existence of life. Although the concept of reality is used in various meanings in different languages and cultures, it is generally the area of existence in which human beings are involved. Although reality and truth are seen as synonymous with each other in Turkish, they are different from each other. Truth manifests itself while adjudicating, and in this respect, it is the mental confirmation of reality (Timuçin, 2013: 228). Truth; It is used to describe the truth of a field of knowledge in a religious or scientific context (Cevizci, 1999: 395).

In this sense, truth is the common goal that philosophers and scientists try to achieve. The concept of truth points to the truth in reality (Tepe, 2016: 20). For example, there is a rumor that a neighbor who has just moved into the neighborhood is getting rich illegally. This reality presented to people is temporarily accepted as truth. However, learning the falsity of this information causes the perception of reality to change. When it is learned that the newly moved person is a businessman, the truth of the case becomes known. Thus, contact with the truth in reality is established. When this situation is generalized, it can be said that; Social realities can be objective truths or they can be subjective realities. In fact, these realities turn

into truth at certain times but sometimes they cannot be accepted as truth. Accepting a social reality as truth means that the search for truth comes to an end for a certain time (Ulutaş, 2017: 44). In the historical process, different authorities from time to time presented the realities they created to people as if it were a truth. For this reason, reality is a concept and phenomenon that needs to be questioned. While reality reveals the instantaneous state of things, truth is a universal determination of the existence of things at all times (Ulaş, 2002: 593). The reality is that it exists independently of any judgment, and the truth is that what is said about something is in accordance with what it is said (Tokatlı, 1973: 158-159). On the other hand, reality is the mental images that emerge as a result of the interactions of beings in life with each other. Therefore, for reality to emerge, there must be a relationship between the human mind and beings. Reality is divided into two parts as subjective and objective reality. Subjective reality is individual people's own conceptions of reality. The aspect of reality that exists outside of human consciousness is objective reality. Science can convey objective reality as it is. Art, on the other hand, is a reflection of reality revealed in subjective consciousness. In this respect, artists reflect the same reality in different ways. Cinema can show and change reality differently than it is, so it has the ability to reconstruct reality by transforming it into an image. When people begin to express reality visually in cinema, reality loses its objective aspect.

Reality can be examined in three categories. The first of these is the expression of objects with scientific realities, independent of people. An example is the scientific explanation of gravity. For this, scientists use objective and scientific methods. Scientific reality is not an interpretation, a truth emerges when scientists conclude this reality research. The second category of reality is the subjective realities that people have established with the realities of life. Since this reality is based on interpretations, it may vary according to the level of knowledge of people. The third category is reality among people. This reality points to culture in the social sphere. Two realities other than scientific reality lose their authenticity after a certain period of time due to changes in the level of knowledge and social structure, even if the demand for reality ends for a while when the truth is accepted.

Kant argues that the realities of phenomena are constructed by human. This does not mean that phenomena objectively do not exist. Kant states that the phenomena that exist objectively emerge according to the human's perception, according to his perspective, level of knowledge and comprehension (Cottingham, 2015: 101-103). In this sense, realities are interpretations produced about phenomena. If these facts are thought to be true, it is concluded that the truth has been reached. According to Kant, knowledge of phenomena can be reached in two separate layers. The first layer is perception and the second is understanding. Kant's proposition that "concepts without perception are empty, perceptions without concepts are blind" was said to explain two layers. Concepts and sense data alone are not sufficient to obtain information. According to him, time and space are senses outside of human. Time and space are found a priori in humans as forms of perception (Heimsoeth, 2016: 79-81). Human processes the sensation data given to him in time and space and cannot go beyond the meaning of these data. In this sense, reality is reduced to the field of sensation. Human rises to a position that produces meanings and interpretations about the objective world and builds reality (Ulutaş, 2017: 47).

When evaluated in terms of artistic reality, the intellectual groups of art about reality and truth are gathered in three schemes. According to the didactic scheme, which is the first scheme, the truth claim of art is false. This truism must either be condemned or taken into the control of philosophy. In the second scheme, the romantic scheme, only art is claimed to be truth. In Aristotle's classical scheme, which is the third scheme, art cannot reach the truth, but it cures the human soul (catharsis) (Badiou, 2010: 12-15). Cinema as art aesthetically reveals the realities that exist in the outside world. The emotions that cinema reveals are not fake. On

the other hand, the reality produced by cinema is quite different from the realities obtained within the framework of culture and experienced subjectivities. For this reason, the reality in the cinema exerts more power on people than the realities in the outside world and causes many different emotions. For example, an aesthetic attitude is displayed by watching the movie that presents the reality of poverty from a certain point of view (Ulutaş, 2017: 61). Thus, people have the opportunity to experience an emotional state close or far from their own reality about poverty. Thus, the same reality in the inner and outer world of human is divided into many realities due to subjective and different perspectives (Gasset, 2013: 27-28). Reality is a fiction created due to subjective and different perspectives, so it can talk about many realities (Ulutaş, 2017: 120). In the artistic sense, we cannot handle reality independently of human beings. Reality is a phenomenon that can exist with a person, which includes all the relationships that people can participate in their life (Fischer, 2000). 2012: 216). In this respect, cinema is an art that can show people the different layers and areas of reality with the images it creates.

Reality and Emulation in Art

Art is the only subjective activity in which people reinterpret, transform and reproduce the reality they live in. With this feature, art shows people both their inner world and the meaning of existence. Throughout history, all branches of art have provided people with the opportunity to encounter existing ones in a different way. Painting, music, photography, sculpture or cinema expands and deepens the sensory and emotional areas of human beings. In art, human owns the individual and social reality in which he exists as a result of his subjective experiences and owns them. Art, philosophy and science, which are instrumental in human's contact with the outside world, are different from each other in terms of form and content. For example, in science, human knowledge climbs upwards like the steps of a ladder, and with each step, his knowledge about beings increases. Art, on the other hand, looks at the objects with excitement as if seeing them again and for the first time (Tarkovski, 2008: 28). With this aspect, art creates unique works. Art is close to life as it can reflect the mysterious images of life in all its reality. The artist, who can reflect all the facts of life in his works, can sometimes reflect the phenomenon of war, sometimes the deepest psychological feelings of people, and sometimes a natural beauty in an aestheticized way.

Tarkovsky stated that there are some parallels between what a spiritually sensitive person feels in the presence of a work of art and his spiritual experiences. The reason for this is that art appeals to the depths of the human soul (Tarkovski, 2008: 31). Why does human need art? Art is a result of the demand to go beyond the individual and social reality in which people live. Over time, people want to get away from the simplicity and ordinariness of the reality they live in and to see and experience their own reality again. It does not seem possible to experience this with science. Because science offers human only a limited part of reality. This limited section can only be broken and overcome with art. In this sense, a person can reach his own reality and the reality of the outside world as long as he exceeds these limits. Otherwise, all artistic works made by staying within certain patterns, shapes and frames will be ineffective (Gülşen, 2015: 29).

In this sense, the debate on the extent to which art conveys and represents reality comes to the fore. Art, as an emulation of reality, has the opportunity to re-present an experience of life to people. In ancient Greece, philosophers argued that art was an imitation while expressing its reality. Aristotle and Plato stated that art is a lie with this aspect (Sontag, 2009: 4). Looking at Ancient Greece in terms of imitation and representation, it is seen that the main elements of classical drama art are diegesis and mimesis. In classical art, the story is told to someone else in two different ways. In his work titled "The State", Plato explains

"mimesis" as the narrator's transmission through imitation, while he explains diegesis as the narrator's direct transmission as it is (Platon, 2002: 101).

Capturing, representing and transferring reality in the historical process goes back to the paintings made by primitive people in caves. These paintings are an important document at the point of conveying the reality of that period. In the later period, with the emergence of the art of painting, reality found the opportunity to be conveyed in a different way. Reality in painting is protected by imitating more. But this imitation is not a one-to-one imitation. In the art of photography, on the other hand, the reflection of reality is much more appropriate and more accurate with the existence of objects than in the art of painting (Sontag, 2005: 5). The expression of meaning is constantly transformed and evolves from words to writing, from writing to film (Adanır, 2007). Many developments in human history over time change both reality and the way this reality is expressed. While art as an imitation of reality in oral culture develops through rhetoric such as poetry, the expression of the reality of art shifts towards the visual field with the development of written culture (Parsa, 2004: 205-206). In the modern world, cinema has the power to express reality in the most competent way. Unlike other branches of art such as painting and photography, cinema is an art that records the inner world and social life of people as they are and carries these recorded moving images to another time. Unlike other arts, the art that radically changes people's perception of reality is cinema (Bazin, 1995: 160). It is the uninterrupted quality of the film that makes the art of cinema successful. Due to the continuity, the situations in the movies become realistic (Mascelli, 2014: 71-72). In the context of reflecting reality, the art of painting reflects reality onto the canvas with the artist's interpretation. Photography freezes the image that exists at a certain time and place in accordance with its original form. Cinema, on the other hand, differs radically from other arts in that it records the images of reality in a moving way and showing a certain time.

Reality and Emulation in Cinematic Art

The art of cinema is a branch of art that has emerged as a result of the human effort to see and understand the whole of reality in an intuitive sense. In this respect, cinema is an art that is directly related to "seeing". When a person starts to analyze the whole of reality in a conceptual sense, philosophy emerges there. Cinema, on the other hand, does not analyze reality, it tries to show it with moving images. Trying to see reality in the most comprehensive and holistic way, through imitation, cinema basically talks about human happiness, pain, fears and evils, namely human reality. In this respect, cinema has become the most important and influential art branch of the modern world. The branches of art that have existed throughout history have been able to describe and reflect reality with only one aspect. Cinema is the visual, auditory, sensory, emotional, mental, intuitive, It is an art that reflects all its individual, social, political and economic dimensions. On the other hand, cinema is both widespread and effective in cultural and social terms. Unlike other branches of art, cinema has its own language, method and identity. This visual language is like words in poetry, paints in painting, stone and marble in sculpture. This visual language is the language of movement and time.

The most distinctive feature of cinema is the possibility of conveying the reality lived in to people as it is. This reality that reaches people takes on an aesthetic form and is reflected on the screen in a story. Exaggeration in the aestheticization of reality can create a serious artificiality and distract people from reality. On the other hand, the fact that reality is presented without aestheticizing it away from being a movie and bringing it closer to a documentary. For this reason, the director can create an original work of art when he manages to aestheticize what he sees within the framework of a certain fiction with his ability to see the world as it is. In this respect, the director does not play a game, but tries to create an

artistic experience by emulating reality. In a way, it shows people life. Here, the cinema is as much as the place that the director wants to show (Gülşen, 2015: 28). The same subject can be handled in different ways by different directors. While the director can show a positive situation negatively, he can display a negative situation positive. The art of cinema, which has wide possibilities in terms of processing reality, has more aural and visual freedom than other branches of art.

All branches of art, such as painting, music, and sculpture, depend on genres and forms in various ways. The branches of art have to be strictly adhered to these forms. The art of cinema, on the other hand, naturally contains the possibility of escaping from the prison of language and form and creating its own space of freedom. Other branches of art except for cinema can express and reflect only a certain part of reality with the forms they exist in. Cinema creates a high-level audio-visual expression language by using all the possibilities of the arts and human life, and thanks to this language, it has the opportunity to go beyond reality. How does cinema as a modern art achieve this? Cinema has the opportunity to use its visual and auditory opportunities and record them in time through this language it has created. On the other hand, he can convey the conceptual thinking feature of philosophy through an artistic mediation (Gülşen, 2015: 43). Thus, cinema can lead to vast psychological and social experiences in human life. These experiences can expand a person's life space emotionally and intellectually.

When we examine it in a philosophical sense, in order for a person to reach the truth that exists in reality with cinema, he must both go outside himself, which means, go beyond himself, and return to himself, that is, discover what is inherent in himself. For this reason, concepts, images, culture and tradition are the accumulating, that is, multiplying aspect of the human being. The realities that human accumulates in his journey to truth serve his immanent side. The reduction of these accumulations is possible by going out of one's own self. At this point, it is possible for a person to overcome himself and face his own reality. Cinema is a branch of art in which people both accumulate many lives and reduce these lives. To reproduce in the cinema is to deal with different life experiences and blend them with their own reality. The decrease in cinema is the crystallization of its own reality through these life experiences. A person can experience many forms of life that he may never encounter in the natural reality of life. These lifestyles that people experience multiply people. But on the other hand, it is possible for a person not to forget his/her self in these multiple experiences, that is, not to lose his/her self, only by decreasing. While the art of cinema sometimes increases people with their life experiences, sometimes it reduces them so that they do not lose themselves. In this framework, the art of cinema has both transcendent and immanent aspects. While it can take people out of these life experiences with its transcendent aspect, it also offers these life experiences to people with its immanent aspect. In this sense, cinematography makes natural reality an artificial reality through emulation, both increasing and decreasing human experiences. Individual feelings such as human, love, jealousy or migration, can experience social phenomena such as racism again or for the first time within the framework presented by cinematography. It is not these feelings and phenomena that are experienced, but the aestheticization of their natural state in life and presenting them to human experience. What is presented to people here is not the truth of these feelings and phenomena, but changing the way they live in life, beautifying them and conveying them to people's experiences. In order to explain this better, we can give an example from a few movies. The films *The Pianist* (2002), *The Boy in the Striped Pajamas* (2008), and *Schindler's List* (1993) talk about the historical reality of the Holocaust. These films describe different aspects of the Holocaust perpetrated by the Nazis in Germany in 1938. In all three films, people are put in the reality which was once experienced. Under normal circumstances, one cannot find the opportunity to come into contact with this fact of genocide. But the power of cinema is hidden

here. The main difference between the reality of genocide we read in any history book and the reality of genocide we see in these movies is that it makes us experience reality in terms of emotion and fact. Or, in the movie *Bicycle Thieves* (1948), cinema expresses the reality of poverty at the top and places people in this field of experience. What makes cinema so powerful is that it expresses and shows reality in a certain fiction. These features related to form and content in films are cinematographic features. These features include music, mise-en-scene, editing, color, the environment in which the movies were shot, etc. points are very important. Cinematography, It is the process of gathering together intellectual and emotional expressions visually (Brown, 2008: VIII.). The power of cinema as art is hidden here. Cinema turns the concepts, which are the products of thought, into images of the imagination and enables people to think with images. In this way, cinema is thinking about human reality with moving images in time and space. People can find the opportunity to get to know the reality of life best with cinema through images.(Faure, 2006: 74).

The power of the reality that cinema offers to people is because it creates the impression that life is there independently of the camera and is happening. The credibility and vivid effect of cinema on people is based on this impression of reality created by movies. In order to create this impression, cinema uses many different cinematographic elements such as editing, setting and music. Beyond these, the most important thing that gives a sense of reality to cinema is motion (Metz, 2012: 21-25). Thanks to this movement, an artificial time of reality is created within a time that exists in natural reality. Thus, the past tense continues to exist in the present tense.

Cinema, whose narrative possibilities are highly developed, can include more than one reality. Or, the same phenomena and events can be handled by different directors in an opposite way to each other. But movies sometimes approach individual and social realities, and sometimes move away from realities. In this sense, cinema based on entertainment, cinema dealing with social problems and cinema trying to reveal artistic reality have quite different approaches. For example, when we look at Hollywood cinema, it is seen that it completely distances its audience from individual and social realities by focusing on entertainment. There are many different cinema theories, views and movements in the approach to human life. It is seen that unique movements have emerged in many countries in front of and parallel to the mainstream cinema, Hollywood cinema. Among these, European cinema, Italian neorealism, new wave, third cinema and independent cinema are cinema movements that try to confront people directly with the reality of life. The reality in the art of cinema is a multi-layered reality that is intertwined. From the outermost of these layers to the innermost, the reality of life infiltrates in all its dimensions. To show the reality of a person who has great psychological problems in his inner world in a movie by reflecting his social situation is to show the inside and outside of reality together. Thus, it is possible to show the social around the individual. Third cinema and independent cinema are cinema movements that try to confront people directly with the reality of life. The reality in the art of cinema is a multi-layered reality that is intertwined. From the outermost of these layers to the innermost, the reality of life infiltrates in all its dimensions. To show the reality of a person who has great psychological problems in his inner world in a movie by reflecting his social situation is to show the inside and outside of reality together. Thus, it is possible to show the social around the individual. Third cinema and independent cinema are cinema movements that try to confront people directly with the reality of life. The reality in the art of cinema is a multi-layered reality that is intertwined. From the outermost of these layers to the innermost, the reality of life infiltrates in all its dimensions. To show the reality of a person who has great psychological problems in his inner world in a movie by reflecting his social situation is to show the inside and outside of reality together. Thus, it is possible to show the social around the individual. To show the reality of a person who has great psychological problems in his

inner world in a movie by reflecting his social situation is to show the inside and outside of reality together. Thus, it is possible to show the social around the individual. To show the reality of a person who has great psychological problems in his inner world in a movie by reflecting his social situation is to show the inside and outside of reality together. Thus, it is possible to show the social around the individual.

It is seen that there are three orientations in terms of approach to reality in cinema. These are revealing the reality, imitating the reality and questioning the reality. These three orientations reflect different aspects of reality. Revealing reality from these is showing it as it is without changing it and without interfering with it. Although there is such an orientation in some films, the examples that can be given to this in general are documentaries. There can be some fiction in documentaries. But reality is tried to be given directly and in its natural environment. Imitation is cinema's presenting a semblance of life. This is the transfer of the facts of the social life of the people to the audience through fiction. For example, making World War II a movie with a certain fiction.

The greatest power of the art of cinema is its ability to use reality as it wishes. Cinema has important technical possibilities for this to happen. With this aspect, the cinema can give the audience the reality by distorting it, idealizing it, or giving it as it is. Today, realistic theorists of cinema argue that cinema should reflect life realistically (Dudley, 1976: 104). The so-called entertainment cinema, they keep the audience from reality by distorting or idealizing emotions such as love, fear, sadness, comedy, which normally exist in the realities of life, rather than individual and social reality. On the other hand, cinema does not only deal with the reality of life, but it also has a surreal aspect. Especially space, artificial intelligence, Films about negative future predictions give people a certain vision of the future. But cinema should not be seen as limited to such surreal subjects. In today's world, it is always possible to see the effect of the realistic perspective in the art of cinema. Especially entertainment and fictional cinema try to increase credibility by imitating movies made with a realistic point of view.

Editing in cinema is one of the most important aesthetic criteria. The success of a fiction is hidden in its not being clear and noticable (Arnheim, 2010: 25). Three types of cinema are mentioned in the context of reality, content and fiction. The first is the films produced by the so-called mainstream Hollywood movie industry. Hollywood cinema is a cinema with a surreal quality that is born and dies with the movies produced. These films, which serve more for entertainment and having a good time, draw the audience into the magical world of cinema and distance them from the cultural and social relations of real life (Wayne, 2001: 126). The second type of cinema is European cinema, which emerged as a reaction against the consumerism and capitalism of Hollywood cinema. European cinema is a cinema that deals with political and social issues. The naming of third cinema is a naming inspired by third world countries. The reality of this cinema is social. The aim of the third cinema is to destroy the authoritarian institutions that are dominant in the society by dragging the audience (Bordwell, Thompson, 2003: 537-538). Third cinema, which is a cinema that deals with the economic, political and social issues of third world countries, establishes a direct and simple contact with reality. Argentine director Fernando Solanas's "Tangos" (1985) and Turkey's Metin Erksan's "Beyond the Nights" (1960) are films that describe social and individual reality in a plain language.

The fact that the art of cinema can establish a direct connection with reality is meaningful and valuable only at an artistic level. In this respect, cinema presents reality to the audience as fiction within the framework of a certain story. What the cinema does here is to touch and transform the raw reality that exists in the outside world. Cinema can use symbols or reality itself while conveying this transformed reality to the audience. For example, the feeling of compassion or fear in a movie can be expressed with symbols, or it can be told

directly from within the social reality. That is, it can present reality with reality itself. The more images that exist in movies can represent reality in an artistic form, the more successful they are.

The issue that the cinema is not real while recording the reality in the outside world, but tries to resemble the real thing is an important issue in the philosophy of art. The main difference between the real life perceived by people and the life reflected on the screen with cinematographic images is that the images are "as if". Thus, a separate reality can be constructed using images of reality (Bazin, 2011: 20). Cinema establishes a language that consists of images and is very different from other branches of art. With cinema, which is an image art, reality can be reconstructed, and it can be as if we are re-experiencing some emotions perceived and experienced in life in a different atmosphere, film. There are some fundamental differences between the concrete reality of an event encountered in daily life and the way it is represented on the cinema screen (Gök, 2007: 112-123). While the reality in daily life stands in front of people without any fiction, this reality can be dressed in different ways with the emulation feature of cinema. Emulating reality in cinema is not to establish a direct connection with life, but to reflect a convincing similarity of life to the screen (Adalı, 1986: 15-16). Although there is imitation and representation within the imitation in the cinema, there is also the feature of creating a tangible likeness of life on the stage. Cinema is a world of great possibilities where life is presented in a realistic form. Film does not convey reality, it uses reality to create a new and different reality (Pudovkin, 1966: 92-93). Here, real life is a material for movies and cinema recreates life with these materials (Büker, 1989: 2).

Cinema is a new way of thinking and a different experience offered to people.(Frampton, 2013: 240). Human has always wanted to fully comprehend the reality of life that he breathes. In the historical process, this has happened sometimes with mythology and religions, sometimes with philosophy and art, and sometimes with science. Apart from all these arts, cinema is the only art that is closest to reality and even surpasses it.(Cavell, 1979: 105). Cinema can be likened to a fascinating womb that hides all the images of life.(Morin, 2005: 169). A likeness of everything that can be encountered in life is reflected on this magical veil.

One of the greatest strengths of cinema, along with many other powers, is that it tries to express abstract ideas in human life with a concrete representation of reality. Although this situation seems like a paradox of cinema, it is an artistic achievement that the abstract can be revealed in the concrete. Thus, the concrete reality in the outside world is reflected on the screen as a copy of life (Bazin, 1966: 26). It exists like an object in a mirror. The object, the mirror, both exists and does not exist. When cinema is evaluated with a mirror metaphor, it cannot be said that there is no reality reflected in the mirror. But the reality seen in the mirror opens up a field of experience as an imaginary representation. Such a field of experience helps people to know themselves and the social structure in which they live. People not only want to know the reality they live in but also want to get away from this reality. At this point, he can take refuge in the cinema. One can escape from the reality of life and find the opportunity to experience new emotions by turning to the imagination and imagination of the cinema. Cinema shows human's artificial and natural limits in life and the need to overcome these limits (Demirdöven, 2011: 27). The reason why people want to realize unrealized lives with other images and forms and watch movies even though they know that they are only games (Fischer, 2012: 10) is that people want to surpass themselves and strive to be whole. A person strives to move away from everything that deprives him of being whole through cinema and move into the world of meanings and truths that he misses. It can also be called the desire to grasp reality, to see useful things, to watch a meaningful world. What one misses on the occasion of cinema is the difficulties of individual life, it is to combine with the collective affect in the films by overcoming the limitations and abrasions. With movies, the

desire to reach integrity, which is defined as the desire to socialize one's own individuality, is realized. This can only happen if he makes the longing and suffering of other people his own. Cinema is an important area where all these emotions are reflected (Fischer, 2012: 10).

Deleuze argues that cinema activates human thought and in this respect, it is a kind of philosophy. But cinema presents thought very differently from philosophy. Cinema conceptualizes thoughts with images of time and movement. With these features, cinema is an art that can produce new ideas (Deleuze, 2004: Sütçü, 2005: 17). The reason why cinema is needed is because people cannot think about themselves and the reality they live in due to their intensity in life, so they want to get rid of this ordinariness and think for a little while. In order to achieve this, he watches a movie. In this respect, cinema is not just entertainment and communication (Deleuze, 2021: 22-25) but an emulation of reality that touches the essence of human beings. By recreating the impression of reality, cinema offers people the opportunity to rethink the world they live in. While doing this, he makes use of all disciplines such as literature, painting, poetry, photography, sociology and psychology. It even includes all of them. As Bazin said, cinema mummifies and immortalizes reality (Ramazanoğlu, 2018: 27).

The difference of cinema is that it freezes time and can be reflected again as often as desired. With cinema, people hold a mold of real time. Thus, the recorded time can be preserved for a long time. The magic of cinema is the freezing of reality into a strip. Tarkovsky states that the reason people go to the movies is to get the time that people have lost, missed or cannot reach. In other words, people go to the cinema in search of life experiences, because cinema expands, deepens and enriches human experience (Tarkovski, 2008: 48-50). Cinema was born to reflect an aspect of life that has not yet been grasped (Tarkovski, 2008: 67). The peculiarity of cinema is its ability to fix time. Cinema is a time caught (Tarkovski, 2009: 23). Human tries to catch up with this time that escapes him with movies and to complete his lack and reach his wholeness.

Results and Discussion

Throughout history, human beings have come into contact with the reality they live in in many different ways. This contact was sometimes made with mythology and art, sometimes religions and sometimes science. The ways and features used by each of these contact forms are quite different from each other. The contact of the cinema with necessity, which is the most important art of the age, is radically different from all other fields. In this study, the relationship between cinema and life as a way of human contact with reality was examined in the context of story and fiction. Imitation is a way of encountering oneself and social life. While emulation includes representation and imitation, it has a feature that goes beyond them. The emotions that people can naturally experience in life can be relived and revealed through imitation and fiction in movies. Human, It comes into contact with individual and social reality in two ways. The first of these is to make contact directly by living and experiencing in reality. In this form of contact, the field of experience of reality is very narrow due to the temporal and spatial limitations of human beings. A person cannot experience the whole of all events and phenomena throughout his life. One has neither the time nor the strength for this. The second way of contact with reality is indirect. Among the indirect ways, the art that realizes this in the most realistic way is cinema. Through cinema, people can find the opportunity to experience emotional states that they would never experience in normal life. Our richness of experience increases and diversifies through films that are time in time. In this study, how much the art of cinema deepens human life through the imitation of reality, enriched and expanded. In other branches of art, people can experience the reality of life indirectly. But this cannot happen as much as in the cinema. For

example, there is the opportunity to participate in human experience in a concrete way with abstract realities such as happiness, hatred, loyalty, and there is the opportunity to directly participate in human experiences in concrete realities such as war, divorce, and family. In this study, certain aspects of the relationship between cinema and reality were examined, but in later studies, how the emulation of reality is realized through films can be examined. Just as there is the possibility of participating in the human experience in a concrete way with abstract realities such as loyalty, there is the possibility of directly participating in human experiences in concrete realities such as war, divorce, and family. In this study, certain aspects of the relationship between cinema and reality were examined, but in later studies, how the emulation of reality is realized through films can be examined. Just as there is the possibility of participating in the human experience in a concrete way with abstract realities such as loyalty, there is the possibility of directly participating in human experiences in concrete realities such as war, divorce, and family. In this study, certain aspects of the relationship between cinema and reality were examined, but in later studies, how the emulation of reality is realized through films can be examined.

References

- Adalı, B. (1986). *Belgesel Sinema*. İstanbul: Hil Yayınları.
- Adanır, O. (2003). *Sinemada Anlam ve Anlatım*. İstanbul: Alfa Yayınları.
- Adanır, O. (2007). *İşitsel ve Görsel Anlam Üretimi*. İstanbul: +1 Kitap.
- Aristototeles. (Çev. Aktan, E.). (2012). *Poetika*. Ankara: Alter Yayıncılık.
- Armes, R. (Çev. Barkot, Z. Ö.). (2019). *Sinema ve Gerçeklik Tarihsel Bir İnceleme*. İstanbul: Doruk Yayınları.
- Arnheim, R. (Çev. Tamdoğan, R. Ü.). (2010). *Sanat Olarak Sinema*. İstanbul: Hil Yayınları
- Badiou, A. (Çev. Kılıç, Aziz Ufuk). (2010). *Başka Bir Estetik*. İstanbul: Metis Yayınları.
- Bazin, A. (Çev. Özön, N.). (1995). *Çağdaş Sinemanın Sorunları*. İstanbul: Bilgi Dağıtım.
- Bazin, A. (Çev. Şener, İ.). (2011). *Sinema Nedir?* İstanbul: Doruk Yayınları.
- Bordwell, D. & Kristin, T. (2003). *Film History An Introduction, Second Addition*. NewYork: McGraw-Hill.
- Brown, B. (Çev. Taylaner, S.). (2008). *Sinematografi, Kuram ve Uygulama*. İstanbul: Hil Yayınları.
- Büker, S. (1989). *Film ve Gerçek*. Eskişehir: Anadolu Üniversitesi Yayınları.
- Büker, S. (1995). *Sinemada Anlam Yaratma*. Ankara: İmge Kitabevi.
- Cavell, S. (1999). *The World Viewed: Reflections on The Ontology of Film*. Cambridge: Harward University.

- Cevizci, A. (1999). *Felsefe Sözlüğü*. İstanbul: Paradigma Yayınları.
- Cottingham, J. (Çev. Gözkan, B.). (2015). *Akılcılık*. İstanbul: Doruk Yayıncılık.
- Deleuze, G. (Çev. Özdemir, S.). (2004). *Hareket-İmge*. İstanbul: Norgunk Yayınları.
- Deleuze, G. (Çev. Yalı, B., Koyuncu, E.). (2021). *Zaman-İmge*. İstanbul: Norgunk Yayınları.
- Demirdöven, K. (Der). (2011). *Felsefenin Düşüşü Sinemanın Yükselişi*. İstanbul: Es Yayınları.
- Dudley Andrew. (1976). *Major Film Theories*. Oxford University Press.
- Faure, E. (2006). *Elie Faure: Sinema Sanatı*. Der. M. Gönen. İstanbul: Es.
- Fischer, E. (Çev. Çapan, C.). (2012). *Sanatın Gerekliliği*. İstanbul: Sözcükler.
- Frampton, D. (Çev. Soydemir, C.). (2013). *Filmozofi*. İstanbul: Metis Yayınları.
- Gasset, O. J. (Çev. Işık, Neyyire Gül). (2013). *Sanatın İnsansızlaştırılması ve Roman Üstüne Düşünceler*. İstanbul: Yapıkredi Yayınları.
- Gök, Ct. (2007). Sinema ve Gerçeklik. *Journal of Social Sciences*, 2, 112-123.
- Gülşen, E. (2016). *Hakikatin Sineması*. İstanbul: Külliyyat Yayınları.
- Heimsoeth, H. (Çev. Mengüşoğlu, Takiyettin). (2016). *Kant'ın Felsefesi*. Ankara: Doğu Batı Yayınları.
- Kracauer, S. (Çev. Çelik, Özge). (2015). *Film Teorisi: Fiziksel Gerçekliğin Kurtuluşu*. Metis Yayınları, İstanbul.
- Mascelli, J. V. (Çev. Gür, Hakan). (2014). *Sinemanın 5 Temel Ögesi*. İmge Kitapevi Yayınları, İstanbul.
- Metz, C. (Çev. Adanır, Oğuz). (2012). *Sinemada Anlam Üstüne Denemeler*. İstanbul: Hayalperest Kitap.
- Morin, E. (2005). *The Cinema or The Imaginary Man*. Minneapolis: University of Minnesota.
- Parsa, A. F. (2004). *İmgenin Gücü Görsel Kültürün Yükselişi. Medyada Yeni Yaklaşımlar*. Ed., Metin Işık, Konya: Eğitim Kitabevi.
- Platon. (Çev. Akbıyık, Neval. Taşcı, Serdar). (2002). *Devlet*. İstanbul: Metropol Yayınları.
- Pudovkin, V. I. (Çev. Özön, N.). (1966). *Sinemanın Temel İlkeleri*. Ankara: Bilgi Yayınevi.
- Ramazanoğlu, Y. (2018). *Gerçek ve Büyü Arasında Sinema*. İstanbul: İz Yayıncılık.

Selçuk U. (2017). *Sinema Estetiği Gerçeklik ve Hakikat*. İstanbul: Hayalperest Yayınevi.

Sontag, S. (2009). *Against Interpretation and Other Essays*. UK: Penguin.

Sontag, S. (Çev. Akınhay, O.). (2008). *Fotoğraf Üzerine*. İstanbul: Agora Yayınları.

Sütcü, Ö. Y. (2005). *Gilles Deleuze'de İmge Hareketi Olarak Sinemanın Felsefesi*. İstanbul: Es Yayınları.

Tarkovski, A. (Çev. Ant, Füsün). (2008). *Mühürlenmiş Zaman*. İstanbul: Agora Kitaplığı.

Tarkovski, A. (Çev. Kılıç, E.). (2009). *Şiirsel Sinema*. Der. John Gianvito, İstanbul: Agora Kitaplığı.

Tepe, H. (2016). *Platon'dan Habermans'a Felsefede Doğruluk ya da Hakikat*. Ankara: Bige Su Yayıncılık.

Timuçin, A. (2013). *Estetik Bakış*. İstanbul: Bulut Yayın Dağıtım.

Tokatlı, A. (1973). *Ansiklopedik Felsefe Sözlüğü*. Ankara: Bilgi Yayınları.

Ulaş, S. E. (2002). *Felsefe Sözlüğü*. Ankara: Bilim ve Sanat Yayınları.

Wayne, M. (2001). *Political Film: The Dialectics of Third Cinema*. London: Pluto Press, 2001.