

REPETITION IN FILM FORM  
THE CASE OF KIM KI-DUK

A Master's Thesis

By

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To the nameless woman who gives her jacket in *Bad Guy*

REPETITION IN FILM FORM  
THE CASE OF KIM KI-DUK

Graduate School of Economics and Social Sciences  
of  
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by

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İHSAN DOĞRAMACI BİLKENT UNIVERSITY  
ANKARA

September 2015

I certify that I have read this thesis and in my opinion it is fully adequate, in scope and in quality a thesis for the degree of Master of Arts in Media and Visual Studies.

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# ABSTRACT

REPETITION IN FILM FORM

THE CASE OF KIM KI-DUK

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M.A., in Media and Visual Studies

Supervisor: Assist. Prof. Dr. Ahmet Gürata

September, 2015

This thesis mainly deals with repetition in film form. Repetition which is a key concept shows itself in many different forms. In philosophy there are several perceptions at stake. In art forms in which it is structured systematically repetition is one of the basic elements. As for film form, there are concepts that help us to understand the function of it. The basic concern of this thesis is constructing three basic repetition types by grounding on the perceptions of repetition in philosophy by also using basic concepts of repetition in film form. These types of repetitions in film form are specified as *informative*, *constructive* and *poetic repetitions*. As the case study, the films of Kim Ki-duk who is an amateur-auteur director with a unique cinematic style are analyzed on the ground of these constructed types.

Keywords: Repetition, Film form, Narrative, Kim Ki-duk

## ÖZET

FİLM FORMUNDA TEKRAR

KİM Kİ-DUK ÖRNEĞİ

Akyel, Esmâ

Yüksek Lisans, Medya ve Görsel Çalışmalar

Danışman: Yar. Doç. Dr. Ahmet Gürata

Eylül, 2015.

Bu tez temel olarak film formunda tekrarlarla ilgilidir. Anahtar bir kavram olan tekrar birçok farklı formda kendini gösterir. Felsefede tekrar üzerine farklı anlayışlar söz konusudur. Sistematik bir şekilde yapılandırıldığı sanat formlarında, tekrar temel unsurlardan biridir. Film formunda ise, fonksiyonlarını daha iyi anlamamıza yardım eden bazı konseptler bulunmaktadır. Bu tezin ana meselesi, film formundaki bu kavramları kullanarak ve felsefedeki tekrar anlayışlarını temel alarak üç temel tekrar tipi belirlemektir. Bu tekrar tipleri; *bilgilendirici*, *yapılandırıcı* ve *şiiirsel tekrarlar*dır. Örnek çalışma olarak; bu oluşturulan tipler temel alınarak, eşsiz sinematik tarzıyla amatör-otör bir yönetmen olan Kim Ki-duk filmleri incelenmektedir.

Anahtar Kelimeler: Tekrar, Film Formu, Anlatı, Kim Ki-duk

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## CHAPTER 1

### INTRODUCTION

While studying Korean Language and Literature, I have meet the films of famous South Korean director Kim Ki-duk who is generally mentioned with his unique cinematic language. The first film of him that I have watched was *Hwal* (2005). The story, shooting techniques and other aspects of the film are quite shocking but at the same time kind of impressive. Then, I have watched his other films and reached out the fact that there is a poetic mode or in other words a kind of intensity in his films that composes his atypical style along with other factors. Moreover, it is possible to say that one of the composers of this mode is repetition in his films.

In this thesis project, in order to find out the repetition style of his films, starting from the initial arguments of repetition, I will argue it in philosophy and in art forms, and then I will examine repetition in film form. Firstly, it is important to point out that repetition is a quite tricky and at the same time prolific concept. At first sight, repetition is considered to be repeat the same thing and recalls to make no progress. However, repetition is mostly related to difference but not sameness. This is because, in order to call anything as a repetition, there must be at least two things: a thing and it's reappearance. These two things have similarities and differences between themselves. Because of this, each time when a thing repeats difference comes to light. Hence, repetition is mainly related to change that comes along with

difference; development and transformation which also means that actually repetition is the basis of progression.

In philosophy there are different approaches on repetition. The primary terms in these approaches are “sameness”, “similarity” and “difference”. Plato and Gilles Deleuze have two important theories which may be considered to be two separate sides. Plato’s perception on repetition can be understood in his theory of “recollection”. (81d) According to him, every knowledge that we should have to survive exists in our soul, but we forget them. Through our journey of life we remember; recollect them. In Plato’s approach on repetition the emphasis is on “sameness”. Because there is an outside reference point or outside source and repetition of a thing just resembles it. Namely, in this sense the repetitions are copies. There is a lack because of forgetting and the act of recollection is for filling it. Deleuze’s idea on repetition is that repetition is the basis of difference. He argues that everything is “immanent” and whole; there is not an outside source. Through repetition the difference comes from inside and and this reveals change and development. (2004) So, we can say that his main emphasis is on “difference”. Even though these are the prominents there also theories of other thinkers on repetition as mentioned-above.

In art forms the functions of repetition can be realized much more easily. Repetition is one of the elements in the unity of an art work and also in these forms repetition is structured with systematically. In visual arts in which it is one of the basic elements, repetition takes its arguments from literature like other concepts belong to cinema. Bordwell and Thompson assert concepts of repetition in film form by grounding on literature. Their concepts are *motif* and *parallelism*. These concepts which are associated with repetition are based on the style of classical cinema. Parallelism is

that in a film at least two scenes are similar to each other. The differences between them which can be understood by comparison provide the meaning and by this way development of the story. Motifs are the repeating elements (music, gesture, lighting etc.) in these parallel scenes. (Bordwell; Thompson, 2010: 68-70)

As we can see in our basic thinking or in art forms and in philosophy there are generally two approaches which are on sameness and difference. In this project, by grounding on the approaches of repetition in philosophy, and the concepts of repetition in cinema, I will argue that there are three types of repetition in film form. I will construct them by using the notions of “external” and “internal” sources. The first one is *informative repetition*. Informative repetition relates to Plato’s idea of recollection. These repetitions are for informing. Informative repetitions are for audience’s engagements with the film. They have reference points and their basic function is reminding them. Because of this, they should be same with these mentioned reference points. These repetitions are beyond the story and audience, and they tell and show to audiences what is happening in the film. Flashback scenes have this type of repetition. The other one is *constructive repetition* which is for establishment of the story. Mostly, they are for development of stories or linking the multiple stories, characters etc. Namely, the basic function of this type is constructing. The change comes inside the story to construct it. In this type, the basic emphasis is on difference and similarity which come through the base of sameness, because construction requires a certain base which will move and change through repetition. For example; there can be a certain event and similar but at the same time different perspectives can be told around it. The last type of repetition is *poetic repetition*. In film form these repetitions are composed with non-narrative elements. This kind of repetitions manifest themselves, they are at the forefront. The

repetitions of shooting style, content, music, angle etc. take place at the same time. Their accompanies reveal difference and space, and this gives a rhythm. Hence, these repetitions are *poetic*. Moreover, I will argue that the status of motif changes in each one of them because of the space that occurs through the movement from sameness to difference.

Under the lights of all of these arguments, I will analyse Kim Ki-duk films to find out repetition type of them. I will argue how the repetition which stands out in his films functions and which approach it can be included.

In the second chapter, the concepts of repetition will be analyzed detaily in the contexts of philosophy, art form etc. Based on these arguments on repetition, what is the role of it in film form and specifically in narrative form will be argued.

In the third chapter, by grounding on the former arguments, I will introduce *informative*, *constructive* and *poetic* repetitions that I have constructed by using main discussions of repetition in philosophy. Also, I will argue the functions of motif and parallelism along with them.

In the fourth chapter basic concepts, shooting techniques etc. of Kim Ki-duk films will be explained to define his unique cinematic language. I will analyse his films in which repetition is one of the composers of the poetic mode in the context of motif and parallelism to find out his type of repetition.

## **CHAPTER 2**

### **REPETITION IN FILM FORM**

We encounter repetition in different forms with different styles. This shows us how such a key concept it is even though we can not always recognize how it functions clearly in our engagements with it in our daily lives. However, actually as John Redmond says “it is fundamental to how we think: we learn by repetition: language itself probably arose from it.” (2006, 56) While in our daily lives generally it is hard to realize how it functions and effects at the first sight, in different forms this situation can be a bit more different. For example, in art forms like film form in which it has been structured systematically, we can understand the role or function of repetition. This is because, we get our realizations, reactions and pleasure to that art work through the structure of repetition. Beyond these repetition have lots of functions, roles and styles. In order to understand clearly how it functions, what it does in an art form and then specifically in film form will be analyzed under the following titles by starting from the core arguments of repetition.

#### **2.1. Repetition as a Concept**

When we think of “repetition”, the first thing that comes to our mind is the “sameness”. Repetition recalls sameness and monotony. Same thing repeats itself several times and this brings monotonousness along with it. However, when there is

a deeper look into this concept, we can see that what is basically at stake is not sameness but “difference”.

In order to define a thing as a repetition there must be at least two things: a thing and its repetition. These can not be same. This is because, if they were same we could not distinguish them from each other and so we could not call something as a “repetition”. The concept of repetition requires at least two things at stake that must have little differences from each other to be distinguished from each other. Also, at the same time there must be signal similarities to belong to the concept of repetition. Then what is at stake in the issue of repetition is similarity and difference which enable us to distinguish them from each other and call them a thing and its repetition. Namely, a thing and its repetition are close to each other. They look like each other but there is an interval between them. The followings are main definitions of repetition: “The action of repeating or saying over again something which one has already said; reiteration; an instance of this.” “The action or fact of doing something again; renewal or recurrence of an action or event; repeated use, application, or appearance.” (“Repetition,” 2015) Namely; action, event, word etc. and their reappearances are not identical or same. They have similarities and at the same time differences. This is the core of repetition as a concept. The similarity and at the same time the difference between them make them separate from each other. That is to say, similar things repeat occurring and the difference between them reveals the “change” that comes at every turn. They differ from each other through the change which is based on repetition.

One step after this makes us go to the concept of “development”. Two basic components of the concept of repetition are a thing and its repetition(s). A thing can be thought as a starting point. The repetitions that have been originated from it have

also their own concepts. Because each time they repeat they also change and become something else. This process can be understood through the way of comparison. Each time they will be compared with the former one. The difference and change between them can be understood by this way. Then, it can be seen that the starting point and the last state of an event, a word etc. are so different from each other. This is what we call as a “development”. So, all of the arguments until this point show that repetition is not a closed concept as it recalls. In contrast to that it is actually a powerful and prolific concept.

As regards to philosophy, repetition takes place in the theories of several great thinkers from Plato to Deleuze. They have different perceptions and approaches. Platon’s understanding of repetition can be seen in his theory of “recollection”. According to him, every knowledge exists in our soul, but we forget them. (Meno) He claims that the action of learning is remembering; recollecting those knowledges that we have forgotten. As he says, “[...] for seeking and the learning are in fact nothing but recollection”. (81d) So, learning depends on a determined outside source. That is to say, there is a whole outside and there is a dependency on it. Because of this, recollecting is actually taking copies from that outside source. The knowledges that comes from the static outside (being) are the origins and what we recollect are the copies of them. In this sense, we do not learn new things but just remember what we have forgotten before. Because of this, recollection is the act of filling the blank and bridging the gap by taking copies from an outside whole.

Martin Heidegger, influenced by Nietzsche’s theory of “eternal return”, suggests a theory of “new beginning”. Nietzsche’s *eternal return* is basically is that time is infinite and the events will repeat themselves. (Woodward, 2014: 18) Heidegger wants to overcome metaphysics and offers “new beginning” to the philosophy. He

accepts that the beginning, the source that will make all change. So, in his view, “for a return to the source that would make a new origin possible.” (Whitehead, 2005) He suggests that returning to the source or the starting point enables us to change it and have a new origin. There is a determined source and returning it will produce a new one. We can say that Heidegger has linked being and becoming by pointing out the changing nature of the being. (Rae, 2014: 121)

Soren Kierkegaard is considered to be the philosopher that introduces the concept of repetition in philosophy. Kierkegaard puts repetition in a higher position than recollection. He explains: “Repetition and recollection are the same movement except in opposite directions; for what is recollected has been, is repeated backwards, whereas genuine repetition is recollected.” (2009: 3) Recollection is to return to what something was before while repetition moves toward the unknown; it is a kind of discovery. As Žižek says repetition is “already for Kierkegaard, [...] repetition is a movement forward, the production of the New, and not the reproduction of the Old” (2012: 11).

Repetition means getting our cognitive and moral bearings not through prompted remembering, but quite unexpectedly as a gift from the unknown, as a revelation from the future. Repetition is epiphany that sometimes grants the old again, as new, and sometimes grants something radically new. (Mooney, 2009: viii)

Kierkegaard says that repetition brings happiness. He suggests that bringing the past to today by repetition but not recollection is the way of happiness. This is because, repeating the past will make it transformed and by this way new occurs. In his approach, recollection is just going to past but repetition is bringing the past to today. He says that this is the way of one’s self-becoming which means that by

bringing her/his past to today, one becomes herself/himself again but more intensely.

On this account, Kierkegaard's and Nietzsche's theories on repetition have similarities. As mentioned before, Nietzsche argues that time is infinite and matter is finite and so matter repeats. In order to overcome this heavy weight of living everything again and again, a human should embrace repetition and becoming willingly. This will lead that human to the transformation of becoming an overman.

Gilles Deleuze's approaches to the theory "eternal return" of Nietzsche are more ontologically. Eternal return stands in the centre of his theory of difference. He argues that in Nietzsche's eternal return, everything repeats but "what returns is not sameness but difference". In other words, in each repetition what returns is not sameness but similarity and at the same time difference. In each return there is an elimination of resisting wills to change and so the affirmation to the ones that wills it.

In his book "Difference and Repetition" (2004) he basically argues that nothing remains same in life. In the universe there is no beginning or end, everything moves and changes. "There is no identity, and in repetition, nothing is ever the same. Rather, there is only difference: copies are something new, everything is constantly changing, and reality is a becoming, not a being." (Roffe) He says that everything is already whole, there is no absence. Matters that are whole in itself changes, evolves through repetition. Gilles Deleuze argues that there is no being but becoming. He objects to the outside whole and argues that everything is already "whole in itself". He uses the terms of "transcendence" and "immanence". While transcendence means outside or beyond, immanence's meanings are existing or remaining within. Plato's

understanding of recollection is based on the perception of transcendency. There is a whole outside and we recollect from it. However, Deleuze argues that everything is whole and “complete in itself”. Because of this, there is not an outside whole that can be a reference point or source. So, there is not absence, everything is whole; everything is unique not copy and along with this everything and every repetition is genuine. In this sense, repetition is an affirmative concept that produces the new. Because there is not a dependency on an outside point or source, each repetition is independent and new. In recollection there is an emphasis of sameness, but in repetition the emphasis is to the difference. “Repetition is connected to the power of difference in terms of productive process that produces variation in and through every repetition.” (Parr, 2010: 225) Every repetition bears a new thing. It is important to point out that the importance of his approach is based on its power of liberatory. It liberates us from outside sources, reference points, bases etc.

It is important to note that these thinkers argue that repetition is based on the function of memory. Without memory repetition can not be realized. When something appears, it is the first appearance of it, at a second time we call it as a repetition of this first appearance in another words “reappearance”. Also, in order to call the second one as a repetition we need to remember the first one. Because of this, each time it differs because we remember the former ones. The second one becomes another thing. It changes which means that its a new thing. At this point it can be said that repetition is basically about change, development, newness and transformation.

Not just in philosophy, in other areas as well, the concept of repetition shows its core. In the areas of education, science etc., repetition is associated with its

potentiality of bringing about development. Besides this, as for art forms, repetition constitutes one of the basic elements of their structure.

## **2.2. Repetition in Art Form**

The role of repetition in an art form is more fundamental than what it makes us think at the first sight. Actually repetition is one of the bases of any art work. Fichner-Rathus suggests that two of the most essential principles of an art form is *unity* and *variety*. “Unity has the effect of gathering parts of a composition into a harmonious whole. Variety, the counterpoint of unity, adds visual interest to a composition.” (Fichner-Rathus, 2012: 17) Unity and variety work together and they reveal the expression of an art work. Unity works by bringing similar things together by composing them with harmony. By differentiating them variety makes the components interesting which has been brought together by unity. These two are both in connection with repetition. Kandinsky states:

Repetition is a powerful means of intensifying inner emotion and at the same time creating a primitive rhythm which is in turn a means of attaining a primitive harmony in every form of art. (1994)

Unity and variety that work with similarity and difference provide harmony and rhythm in an art work. As mentioned before repetition is not associated with sameness and identicalness; but similarity and difference. While similarity mainly works with unity, difference works with variety. Similarity tends to keep things close to each other and unite them, difference makes them varied. This is repetition’s basic functions regarding to unity and variety in an art form.

In order to understand these functions it will be fruitful to have a deeper look. Repetition can be seen in many art forms like dance, music, painting, literature,

cinema etc. For example, in visual art forms there are some basic elements of an image. Two of them are *harmony* and *rhythm* which are in relation to repetition. “Repetition is the actual repeating of design elements (point, line, shape, value and colour) in order to establish a sense of similarity between the design’s visual components.” (Ramírez, 2013: 119) Namely, harmony and rhythm are the elements of unity that compose similarity and also difference; because similarity is the basis of variation. If they are similar, there must be some differences between them. The differences means that there are variations. The following statement may be helpful to understand repetition’s relations with harmony and rhythm and also unity and variety.

Repetition creates a sense of unity through the use of common factors that produce a state of rhythm, harmony and agreement. Visualize in your mind a red and black checkerboard. The repetitive alteration from red to black establishes a feeling of rhythm, and its similarity of shapes produces a sense of harmonious agreement. (Ramírez: 2013, 16)

Ramirez means that while alteration establishes the rhythm, similarity establishes the harmony.

Unity is a composition can be suggested with the strategic placement of figures or shapes or colours in proximity to one another, with the repetition of similar elements [...], or by using line to draw connections among disparate components. (Fichner-Rathus: 2015, 178)

Fichner-Rathus argues that unity is composed with the repetition of similar element that makes the connections of disparate components. Beyond this, while these disparate components connect to each other, at the same time they are still different from each other.

For example, in painting the essential elements of art works are *unity*, *variety*, *harmony* and *repetition*. Repetition composes the unity of a painting. “Repeated

lines, shapes, colors, values and edges tie a painting together.” (Macpherson: 2006, 54) As seen above, repetition also helps to set a harmony as well. “Common attributes, similar colors, gradations and transitions enable repetition and contrast to live together.” (Macpherson: 2006, 54)

In the art of dance repetition is considered as a constructional element (Smith-Autard, 2004: 36) Smith-Autard says that “repetition must be recognised as a main device in dance composition.” Through repetition “a range of developments and variations of motifs<sup>1</sup> will inevitably emerge.” “This should ensure that the content is interesting and yet recognisable as repeated material.” (37) She says that “each dance has its own motifs.” (39) “Without repetition motifs can be forgotten.” (66) Variation and contrast in dance ensure the repetition of motif to be interesting for the audience. (66) This is how repetition functions in the art of dance.

The aesthetic of repetition can be seen in literature as well. Especially in poetry repetition is the constituent element of the art form. “In poetry, repetition creates a sense of expectation (and therefore tension when that expectation is not, for a while, satisfied.” (Redmond, 2006: 56) This is one of the functions of it. However, the main function of it is creating a “rhythm” which can be formed with “rhyme”. “Rhyme” and “rhythm” in poetry are two important concepts regarding to repetition. Rhyme is “correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.” (“Rhyme,” 2015) Rhythm comes out through rhyme. (Hartley) For example: “The cat in the hat.” Rhythm can also be provided with the repetition of same exact words as it can be seen in one of the poems of famous Turkish poet Nazim Hikmet.

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<sup>1</sup> In the art of dance “(t)he movement starting point is the first piece of composition. It has been selected, evaluated and refined, and is now set as the initial motivating force for the rest of the dance. This movement or movement phrase is called as the *motif*.” (Smith-Autard, 2000: 31)

Bread is enough for all except the great humanity  
rice the same  
sugar the same  
cloth the same  
books the same  
are enough for all except the great humanity. (Hikmet)

In both cases repetition provides parallelism. Differences and similarities in letters of words and lines compose it and it composes the rhythm in poetry.

These are the basic repetition functions in different art forms. “In a work of art, different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear or lose their own character as they do so.” (Ross, 1994: 206) Repetition as a component of the unity of an art work shows how such a key concept itself by both melting into the unity and at the same time displaying itself all the time. Up to this point, it can be seen the character of repetition in different art forms with its distinguishing aspects in each one of them.

Such a fruitful concept for an art form shows itself in film form as well. Film form takes its basic concepts of repetition from literature. Bordwell and Thompson have constructed useful concepts on how repetition works in a film system.

### **2.3. Repetition in Film Form and Narrative**

When these following two words come together; repetition and film, generally the first thing that comes to mind is that the film is boring. However, repetition has different roles in films. First of all, repetition is one of the most important tools of film form. Bordwell and Thompson argue that “because film form is a system-that is, a unified set of related, interdependent elements-there must be some principles that help create the relationships among the parts.” (Bordwell; Thompson, 2010: 67)

Repetition is one of these elements that bring together the parts in order to enable the audience to engage with the film. Especially as for the issue of film narrative it can be said that repetition basically constitutes the communication between film and the audience.

As Lothe states “the structure of repetition is very common in cinematic narrative, because it operates there to underline significant story information.” (2000: 239) This is the most common function of it: giving the audience to the informational tracks which provides them to chase the film easily.

### **2.3.1. Repetition and Film**

Repetition in narrative form has been studied by several different names. One of the last study, “The structure of Repetition in the Cinema: Three Hollywood Types” comes from Inbar Shaham. In his study Shaham basically says that there are three basic components of repetition in narrative: *forecast*, *enactment* and *report*. (Shaham, 2013: 437) He analyzes repetition structure according to different Hollywood genres to find out how conventions change.

The other notable name Raymond Bellour claims that there are three types of repetition which are basically *external repetition*, *internal repetition* and *textual repetition* in his study titled “Cine-Repetitions” (1979). Even though the first two ones do not have direct relations with narrative, the last one has. While there are also other components of film form in it, the textual repetition includes words. (Kent, 2012: 120) “It encompasses all levels, and everything feeds into it: a narrative segment, a gesture, a sound, a frame, a color, an exchange of sentences, a decor, an action, a camera movement, or any of them together” (Bellour, 1979: 69)

Bordwell suggests a much more narrative focused repetition theory. In his article on novel of *Mildred Pierce* David Bordwell introduces the usage of “replay” which is “a flashback that revisits scenes we have already seen” (Bordwell, 2013). He says that replay is some kind of a tactic which is used for creating a system based on repetition to take responses from audience by keeping their attention strict. Because of this in this project the theories of Bordwell on repetition in narrative will be used to make ground for analyzing narrative structures to find out basic repetition types regards to the basic filmmaking tendencies. Under the following title I will explain Bordwell and Thompson’s theories of repetition in narrative in detail and in the following chapter I will use their theories in analyzing repetition in different filmmaking practices.

### **2.3.2. Elements of Film Form and Repetition**

Film form is a system composed with some certain elements that relate to each other (Spadoni, 2014: 7) and work together. It presents us “organized occasions in which we exercise and develop our ability to pay attention, to anticipate upcoming events, to construct a whole out of parts, and to feel an emotional response to that whole.” (Bordwell; Thompson, 2010: 56) When the operation of this system is in a most clear and harmonic form this means that the film has a *unity*.

When all the relationships we perceive within a film are clear and economically interwoven, we say that the film has unity. We call a unified film tight, because there seem to be no gaps in the formal relationships. Every element present has a specific set of functions, similarities and differences, are determinable, the form develops logically, and no element is superfluous. In turn, the film’s overall unity gives our experience a sense of completeness and fulfillment. (Bordwell; Thompson, 2010: 74)

A film's unity depends on systematical works of its non-narrative elements. In this context, narrative structure of a film is to have this kind of unity. In system of narrative there are several connected elements that make the audience engage with the film and arise responses on them. In this process of getting responses from the audience *expectation*, *meaning* and *emotion* are the essential issues. They are formal and strategic constructions and they have close connections with repetition. In order to explain their co-operations first we should look at narrative structure of film form.

Narrative is "a chain of events linked by cause and effect and occurring in time and space". (Bordwell; Thompson, 2010: 78) Narrative has two basic components; story and plot. Story gives the main ideas on events and actions of characters while plot includes a bit more detailed informations of how they are ordered.

Every film is centered around a certain event, story, issue, person etc. This is the base of almost any film, especially classical film. Storytelling system is the one that makes events this much interesting and striking for audience. *Expectation* which is one of main tools in audience's involvement has an essential role in audience's experience of a film. Bordwell and Thompson state that "from beginning to end, our involvement with a work of art depends largely on expectation." (2010: 59) This is because a film system must set anticipations and expectations for audience to make them engage with the film and at the end set a resolution to make the audience response to it. Audience needs to wonder what will happen next in order to follow the film. In order to keep them involved in film, at some points audience's wonder is freshened. At the end of the film her/his expectations have a satisfying closure. This can be developed as what they have been expected or the opposite of it. No matter which one happens audience's engagement is ensured to be firm. This proves

consistency of Spadoni's statement which says that there is "a strong relationship between form and expectations." (2014: 9)

There is a formal structure of creating expectations in Classical Cinema. Bordwell and Thompson use letters to tell how expectation is formed. They say that there are "ABA", "ABAC", "ABACA" patterns. (Bordwell; Thompson, 2010: 59) The classical cinema is formed with these patterns that arouse expectations and then give a consistent resolution in accordance with it. Also there could be unexpected events and oppositions from what they have expected that can surprise as mentioned above. For example, the expectation can be formed as "ABC" or "ABAB" (59). As an example *The Green Mile* (1999) can be examined. In the film, a black man, John Coffey who is accused of child rape and murder, convicted to death penalty comes to *Death Row* where he will be executed. However he has a special gift. He can cure and revive people and animals, but at the same time he gets sick himself each time. At the beginnings of the film he revives a mouse and everybody learns about his special gift. Then there occurs that the other main character of the film Paul acted out by Tom Hanks has a sickness. In *Death Row* an unexpected brutal execution is acted by one of the new-comer sadistic prison officer. Then audience learns that the wife of Paul's friend is severely sick. Coffey helps her too. Before the end, it comes out that Coffey has not killed and raped the children. He was just trying to revive them. At the end of the film, as expected from the beginning Coffey is electrocuted. In this story the main issue is Coffey's special gift. He is prisoned because of it (A), the following events (B), his usage of his gift and other's learning of it (A), the other events (B), his being electrocuted because of his gift (A). The parts of A are the repeating emphasises of main issue of the story.

In *The Green Mile* the pattern is based on classical pattern of setting expectation and resolution. Every film is based on one or more situations, events etc. Expectation is shaped around them. As for the role of repetition in this film, it can be said that it has a very significant role in the involvement of the audience. They expect whether he will use his special gift and what will happen to him. By making them anticipate and expect, repetition provides audience's attention to be gathered. Repetition is one of the forming elements of the narrative of this film. This an example of repetition's role in the film form regarding to setting expectations. Though it has further functions.

Bordwell and Thompson say that *meaning* is another basic elements of film form, specifically narrative form. In an art form, audience's realization and feeling of anything along with it comes from the attributed meanings to them. (2010: 65) In a formal film system, meaning of the film is composed with the whole relations of the all parts if it. When we turn back *The Green Mile* we can see that while John Coffey is trying to save the wife of Paul's friend, audience knows that he does this by knowing that he will be sick. He risks his own life. Audience's feeling of this scene comes from the attributed meaning of it. So, regarding to the whole film's meaning this scene composes a part of it. The relations between them are structured by repeating emphasis or touching of the main concern of the story.

In the context of creating meaning, every film is close to some certain traditions. "A traditional, a dominant style, a popular form – some such elements will be common to several different artworks. These common traits are usually called *conventions*." (Bordwell, Thompson, 2010: 60) *The Green Mile*'s style or tendency of constructing meaning is close to approach of Classical Cinema. Audience's engagement with the film through expectation and their attributions meaning to parts and the whole take

form by grounding on the common convention which make the audience engage with the film by avoiding distracting them. Repetition in this film takes part in accordance with it as well.

We will come back to this issue in the third chapter. Before that it is more useful to look at much more detailed definitions of repetition concepts and their functions in film form and narrative.

### **2.3.3. Concepts and Functions**

In order to make repetition's functions in narrative form more clear, Bordwell and Thompson's has defined the concepts of it. These are: *motif; similarity and repetition; development; repetition and variation; difference and variation; parallelism*. (Bordwell; Thompson, 2010) They call "motifs" as "formal repetitions". (Bordwell; Thompson, 2010: 68) "We shall call *any significant repeated element in a film a motif*. A motif may be an object, a color, a place, a person, a sound, or even a character trait." (Bordwell, Thompson, 2010: 68) It gives clues about the important points of the story. For example, one of the most key motifs of Alfred Hitchcock's films are "hands". Hitchcock uses hands as to "contribute to the overall impact of a scene." (Walker, 2005: 44) For example in his film *Marnie* (1964) hands of the heroine named Marnie give information about "inner feelings of the character". (Walker, 2005: 45) Through the film, he make close ups to her hands. For example towards the end of the film, while Marnie is trying to steal money from a safe, her gloved hands are seen frozen because of her hesitation on taking the money. (2005: 45)

“[...] although motifs (scenes, settings, actions, objects, stylistic devices) may be repeated, those motifs will seldom be repeated *exactly*.” (Bordwell; Thompson, 2010: 70) This means that each time they appear, there are some similarities and at the same time some differences between them. Along with similarities and differences between them, they variate from each other. This is the developmental structure that comes along with the repetition. In these cases in which repetition structure works with difference and similarity, the development is based on comparisons of them.

One way to keep ourselves aware of how similarity and difference operate in film form is to look for principles of development from part to part. Development constitutes some patterning of similar and differing elements. (Bordwell; Thompson, 2010: 72)

In the cases in which the similarities and differences are apparent, the concept of the structure is called as “parallelism”: “the process whereby the film cues the audience to compare two or more distinct elements by highlighting some similarity” that also makes the story develop (Bordwell; Thompson, 2010: 70). “Motifs can assist in creating parallelism.” It can be said that motifs are important elements of this structure. (Bordwell; Thompson, 2010: 68) In Steve McQueen’s film *Shame* (2011) at the beginning, protagonist Brandon starts to flirt with a woman on a subway. While she is reciprocating, she feels uncomfortable when he stares too long. She stands up and tries to show her wedding and engagement rings to Brandon. Then she leaves the subway. Brandon goes after her but she disappears. At the end of the film, Brandon and the same woman come across in the subway. This time Brandon looks disinterested but she stares and smiles him. She is wearing just an engagement ring. When she stands up to leave the subway, Brandon is still looking

at her and the film ends with this scene. In these two scenes, the motifs are rings and their starings. The similarities and the differences between two scenes gives informations about the story and the character development. The character has changed as a result of the events between these two scenes. Parallelism enables the audience to understand this.

When motif works “thematically”, parallelism can be called as thematic parallelism that roots in Pinaults concept of “thematic patterning” in storytelling. Thematic patterning is “the distribution of recurrent concepts and moralistic motifs among the various incidents and frames of a story” (Pinault, 1992: 22). Namely, such a patterning links not directly but indirectly some scenes in which same concept or moralistic motif takes place. In cinema history one of the most famous example of thematic parallelism comes from *The Godfather* trilogy (1972, 1974, 1990). At the end of *The Godfather I*, Don Vito Corleone, the leader and the godfather of an Italian mafia, dies in his house nearby his grandchild. However at the end of *Godfather III*, his son Michael Corleone who has taken his father’s place after his death, dies alone. The death of these two men is the motif. After seeing the latter scene, the audience compares it with the former one; the whole story from father to his son and similarities and differences between their actions and their endings. Audience associates these two scenes with the whole film and these scenes give them the recognition of that while Don Vito Corleone has a good relation with his family, his son has failed it.

Bordwell and Thompson add that “our recognition of parallelism provides part of our pleasure in watching a film, much as the echo of rhymes contributes to the power of poetry. (2010: 70) When parallelism is composed with numerous repetitions, the structure of the film depends on repetition and this gives the film a

rhythm. Tom Tykwer's film, *Lola Rennt* (Run Lola Run, 1998) can be thought as an example of repetition's rhythmic structure. *Lola Rennt* is formed with three episodes. In each one Lola tries to save her boyfriend Manni from robbing a supermarket, because of this she has to find the money that he needs in 20 minutes. Between three episodes, there are similarities and differences. The three parallel episodes start in the same way. Lola takes a call from Manni and she takes the way to find the money. Each time she changes something from the former one and encounters with a different conclusion. At the end she manages to save herself and Manni. The development of the story is based on parallelism of the three episodes. In these parallel episodes, some motifs can be detected. For example, time is one of the basic motifs. Each time it shows itself with different ways. Through motifs, the occurring differences from the former one alternates itself and this provides variety. Furthermore, the occurring of some intervals between them through variety with a bit more prominently composes a rhythm. And lastly because Lola decides her acts by comparing with the former one she knows that she should do something else. When she changes a little act everything changes. This is the "progression" that makes Lola save themselves.

For summing the argument up to this point:

Repetition and variation are two sides of same coin. To notice one is to notice the other. In thinking about films, we ought to look for similarities and differences. Shuttling between two, we can point out motifs and contrast the changes they undergo, recognize parallelism as repetition, and still spot crucial variation. (Bordwell; Thompson, 2010: 72)

Furthermore, it is important to emphasize that this process can form a basis for composing a film's rhythm regards to usage style of it as can be seen in the example of *Lola Rennt*.

These are the basic concepts of repetition that Bordwell and Thompson suggest and the examples of these concepts from directors from different filmmaking styles. In every film repetition finds its place one way or another but with an own kind of style.

At this point, when we turn back the beginning it can be also said that, the variation of art works are even related to repetition while it is also a composer element of each of them. Nothing remains same and art forms do not either. Through repetition art forms change and develop to reach much more intense expressions. While changing through repetition, they also give birth to the new art forms

## CHAPTER 3

### TYPES OF REPETITION

Repetition has different functions in film form. Even though it is hard to constitute strict categorizations among them, we may claim some basic distinctions. I will argue that the followings are three basic types of repetition in film form. The first type is *Informative Repetition* and I developed it by grounding on the approaches of Inbar Shaham on repetition in film form (2013). The other one is *Constructive Repetition* which comes from Shlomith Rimmon-Kenan's term of "constructive repetition" (1980). The last one is *Poetic Repetition* and I took inspiration from Anna Lawton's study on Vertov's montage (1978).

#### 3.1. Informative Repetition

The basic concepts of repetition in cinema take roots from the core perceptions of repetition, arguments in philosophy and also from other art forms. Beyond these, it is still possible to clarify certain repetition types in film form. By grounding on the approaches of repetition in philosophy, the first type of repetition that I constructed is *informative repetition*.

As mentioned before in film form the unity is one of the most important concerns. In order to have a strong unity, it is important to avoid leaving gaps in the narrative. Because of this, all parts of the film should be strictly dependent on each other. The

reason for aiming to construct such a strongly united structure is to establish a relation between the film and the audience. There are several tactics to provide this. For example, voice-over narration technique is one of them. Voice-over “is [t]he voice of an offscreen narrator or a voice heard but not belonging to any character actually talking on screen (Kuhn, Westwell, 2012 :446).” Voice-over can be both external or internal but it is important to point out that voice-over is always beyond the audience. This is because, it knows what we need to learn and tells us; gives us information. In some way it has a God-like status. Like voice-over, repetition in film form can take place for telling and showing the audience what is happening in the film. This kind of repetition reminds the audience the earlier scenes to makes them track the film. These scenes that replay are recollection scenes. There is a whole story in the film and while telling it some parts are replayed to be reminded to the audience. That is to say, recollection scenes are beyond to the linear story. Furthermore, in this sense, they are copies of the former scenes. This is because the logic of these repetitions are set up on the the ground of sameness. They should be same because their basic function is reminding what happened before.

Shaham says that repetition in film form provides communication between the film and audience by giving informations through reminding them (2013). Depending on Shaham’s definition, I title these repetitions as informative repetitions. They bacically function for audience’s engagement with the film. Informative repetitions are composed of the recollections of us, recollections of the character and recollections of the story.

### 3.1.1. Triple Repetition

When we see a mainstream film we can easily identify it just by looking at some certain features of it. Mainstream films are generally produced by sticking to certain filmmaking techniques which make the film understandable for audience as far as possible. The definition of “an excessively obvious cinema” comes from this logic (Bordwell, et all, 1985: 2). These films tend to be obvious enough to reach the audience safely. The narrative styles of mainstream can be “classical” or “non-classical” but they are based on the same logic. They tend to establish the relation between the film and audience. The Classical narratives generally take place in Classical Hollywood films. They are *continuous*, *consistent* and also has *linearity*. Also classical narrative style basically includes in the rule of *time* and *space*<sup>2</sup>, *character driven stories*<sup>3</sup>, *classical continuity editing*<sup>4</sup> and *three-act structure*<sup>5</sup> and an own kind of *realism*<sup>6</sup> style. This is the summary of the general characteristics of Classical Hollywood’s narrative style:

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<sup>2</sup> “In Classical Hollywood Cinema, Bordwell argues that in classical style, the spatial and temporal systems remain subordinate to the narrative logic: that is, individual devices that function to create time and space should also aid in making the ongoing action clear.” (Thompson, 2012: 62) Also in classical Cinema time and space are codependent. There should not be any gap between them as much possible as.

<sup>3</sup> “[...] the narrative of the classical film centers on the project of the protagonist, the conflict with the antagonist-which, taken together, make up so called ‘plot’ – and the resolution of this conflict.” (Israel, 2010: 130)

<sup>4</sup> “Continuity editing constructs a particular cinematic space in which the audience is bound into a specific position in relation to the action of the scene.” (Kydd, 2011: 186)

<sup>5</sup> Classical narrative has a strict narrative structure which is consisted by the stages of *the set up*, *the development* and *the resolution*. This is called as three-act structure. Bordwell explains three-act structure of classical narrative: “Field claims that Hollywood films adhere to a three-act structure, having the rough proportions of 1:2:1. In the first act (25–30 minutes into a two-hour film), a problem or conflict is established. The second act, running about an hour, develops that conflict to a peak of intensity. The final half hour or so constitutes a climax and denouement. Field translated this structure into a screenplay’s page counts, with each page counting as roughly a minute of screen time.” (Bordwell, 2008: 105)

<sup>6</sup> “In film studies, ‘realism’ refers not only to one of its central concepts, but also to a number of filmmaking movements, styles, sensibilities and genres (e.g., Italian Neo-Realism or British social realism).” (Johnston, 2011:1) In cinema ‘there is no realism, but there are realisms’ (Ellis, 1992: 8). As a concept realism in cinema can be defined as achieving “reality” in different filmmaking tendencies.

We would find that the Hollywood cinema sees itself as bound by rules that set the stringent limits on individual innovation: that telling a story is the basic formal concern, which makes the film studio resemble the monastery's *scriptorium*, the site of the transcription and transmission of countless narratives; that unity is a basic attribute of films form; that the Hollywood film purports to be 'realistic' in both an Aristotelian sense (truth to be probable) and a naturalistic one (truth to historical fact): that the Hollywood film strives to conceal its artifice through techniques of continuity and 'invisible' storytelling: that the film should be comprehensible and unambiguous: and that it possesses a fundamental emotional appeal that transcends class and nation. (Bordwell; Staiger; Thompson, 1985: 2)

Giovacchini states, "[...] Hollywood films always had to communicate to their audiences a sense of "reality". The movies had to be transparent, to unravel smoothly from the beginning to the end, fostering identification with the characters on screen." (2001: 12) Even though there are some developments in this issue, Hollywood still takes action on this same ground. What he says is that in classical cinema in order to keep the audience inside the film, it must be built a safe film world. This consistent and in some way closed world has its own kind of realism. The shooting techniques, characters are some of that play role in the creation of this realism.

Realism in classical cinema can be named "classic realism". (Hallam; Marshment, 2000) In the context of mainstream cinema, realism basically works for losing audience's awareness of watching a film. This created world is based on consistency of story, characters etc. Namely, the narrative has to be logical and chronological. Shooting techniques, music etc. all serve this main logic of consistency which means that all other tools, elements and components of film form has to be in moderation to accord with it. That is to say, classical system is established on the grounds of unity and formal coherence. (Elsaesser, 2012: 90)

Repetition in mainstream movies nourishes from this same source. It is based on recollections from the mentioned unity. As mentioned before in the second chapter, one of the ways of keeping audience's full attention on the film is reminding to her/him what happened before, but there are also rules of reminding. For example; "[...] a classical film assigns repetition to the characters" (Bordwell; Staiger; Thompson, 1985: 30) which means that the reminding take place through character's recalling. Character's reminding provides audience to stay inside the film. If it functions as reminding to the audience then audience can realize her/his position of audienceship and alienate the film. By abiding these kind of certain principles, in classical narrative reminding is structured by repeating to emphasize certain key words, situations, events; or replaying certain key scenes in films.

Hollywood style filmmaking aims to create a world nobody will get out until the end of it. In order to ensure this there are some tactics. One of them is repeating certain contents at certain points. "The Hollywood slogan is to state every fact three times, once for smart viewer, once for the average viewer, and once for slow Joe in the back row." (Bordwell; Staiger; Thompson, 1985: 31) It can be said that the classical narrative approach accepts all audiences at the level of the last one. In order to make the story obvious for her/him, certain contents shows themselves in several points in the whole film. However, they are nearly invisible. The audience can not easily recognize them when they appear. Namely, this kind of repetition does not make her/him disturb.

Even though the the rule is to repeat every fact three times, some facts are much more important than the others. This is because each film story has a key point and they are significant for making it obvious for the audience. In other words, "repetition reaffirms the data on which hypotheses should be grounded" (Bordwell,

1985: 164) for confirming that audience does not miss the key point and continue to watch the film by a full engagement with the main concern of the film. Triple repetition provides this kind of linkages through the film. Shaham claims that repetition “serves a fundamental need in the communication between filmmakers and audiences, ensuring that narrative information is received, understood, and retained as the text unfolds.” (2013: 439) He suggests that triple repetition works with the functions of *forecast, enactment, report*<sup>7</sup> which can take place at any point of the film. However, in Classical Cinema they are generally take place at the points of *exposition, climax* and *resolution*<sup>8</sup>.

*Slumdog Millionaire* (2008) is a Bollywood style Indian film. The film tells us the story of a Indian teen, Jamal who grew up in the slums becomes a contestant on the Indian version of “Who Wants To Be A Millionaire?” After he starts to give right answers, he is suspected to be cheating and taken interrogation. He starts to tell his life in order to convince them that he knows the answers. At the beginning of the film, while Jamal and his brother in the classroom, the teacher asks them a question, what are the names of *The Three Musketeers*? Jamal knows *Athos* and *Porthos* but not the third one. Because of this the teacher punishes him (forecast). Then Jamal and his brother encounters with a girl Latika that Jamal falls in love at first sight. He casts his brother and himself as two of three musketers and offers Latika to be the third one. However he still does not know the name of him (enactment). At the end of the film Jamal reaches the last question to win. The last question is: “Who was

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<sup>7</sup> “The structure of repetition ... has three types of component members: (1) forecast (e.g., command scenario); (2) enactment (representing the forecast’s objective realization, as communicated by an authorized narrator); and (3) report (about an enactment, a forecast, or another report, all delivered by some character). (Shaham, 2013 :437)

<sup>8</sup> “Typical story structures follow this pattern: hook: introduction or setup of the dramatic need of the character (some may refer to this as the *exposition*, the minimal necessary information needed by an audience to get the story), conflict or complications to the dramatic need that rises to a climax, and finally a resolution (the dramatic need is resolved). (Lancaster, 2013: 154-155)

the third Musketeer?” Jamal does not know who he is. He has used his all jokers but his right to call someone. He calls Latika and then answers the question without knowing. His choice, “Aramis” is the true one and he wins (report).

The resolution stage of the film is based on a question that the audience encounters through the film twice. Each one them functions differently but basically informatively. They give informations to the audience that he attracts three musketeers when he is a child but does not the name of the third one. The other related information is that Jamal trusts his fate and answers the question without knowing whether it’s the right one. Triple repetition in the film provides the communication between the film and the audience because it “underline(s) significant story information” (Shaham, 2013: 439). Triple repetition is a quite basic form of repetition in classical narrative. In any film especially, in any classical film, triple repetition can be detected easily when there is a much more looking deeper into it.

### **3.1.2. Flashbacks**

Flashback is “a portion of film’s narrative that is presented out of chronological (story) order in its plot. The flashback shows events that have taken place before the present time established in the film (Kuhn; Westwell, 2012: 184).” Flashback functions as giving information. It reminds the former scenes and thanks to it the audience can understand the meaning of the current situation. Namely, it basically makes the film understandable for the audience. It can be both a partial representation of the former scene or the exact one. Both of them are based on information but at different purposes and styles.

Flashback is highly used in mainstream films. The film's narrative gets out of being linear because it jumps back another time. So these films can be considered to have non-linear storyline but this does not mean that the films do not have classical narrative structure.

**A. Partial Replay:** Bordwell uses the term of partial replay to define flashbacks that take place not fully just partially. He also calls this as “fragmentary flashback”. As he explains:

[...] elements left out of earlier scenes. [...] The first time through a scene, we think we're seeing everything. But the replay shows us bits and pieces that were left out, or that we didn't notice, or that we've forgotten about. [...] The replay not only fills in missing information; it corrects the inferences we made during the first scene (Bordwell, 2013).

This kind of flashback is generally used for giving the missing information in the resolution stages of the films which set up around a certain event. This kind of flashback is quite common in The Mind-Game Films which are also called as puzzle films. In these films, a character can play games with other characters or the film can play games with the audience. (Elsaesser) Then flashbacks function as giving informations to audience on the game at the resolution stage.

Partial replay generally can be seen at any stage of the film but especially at the resolution stage as taking place in the film, *The Usual Suspects* (1995). The plot of film is that “a sole survivor tells of the twisty events leading up to a horrific gun battle on a boat, which begin when five criminals meet at a seemingly random police lineup.” (Imdb) The film begins with a gun battle scene. We see the whole scene from point of view of a character who kills a man at the end of the scene. However, the identity of the killer is unknown because his face is not seen. The

police has suspected five men and starts to take their testimonies. “There’s also the flashback that represents one character’s recounting of past events to another character, a sort of visual illustration of what is told. This “flashback is often based on testimony in a trial or investigation.” (Bordwell) One of them is Keyser Soze and police listens the whole story from him. Through the whole film, in particular points it is seen the fragmentary replay’s of the same scene that identifies the killer. In each time spectator reaches a missing point because gradually the film approaches to end. At the end of the film, at resolution stage, it is understood that flashback scenes are recollections Keyser Soze who is the least suspected among the usual suspects. At the end of the film through the whole flashback from the point of view of Keyser Soze, audience learns that the killer was him.

*The Usual Suspect* is a very famous film with its striking resolution scenes in the end. The film is one of the few films in which partial replays are set up masterly. *Fight Club* (1999), *Truman Show* (1998) that two of the best films of 1990’s also have succesful partial replay scenes.

**B. Full Replay:** It is the nearly exact repetiton of a former scene. This can take place if the scene is not too long or too striking enough to disturb the audience. While partial replay functions basically as giving the missing information inside a certain event, in full replay the nearly exact former scene takes place fully. It functions as giving missing information also. However it give the information about how this certain event has developed. The audience watches the nearly exact same scene by also knowing why it has happened. There can be some changes from the

former scene but there is no missing information to be filled inside these certain scenes.

Full replay is highly used in gangster/crime film genre. In this kind of films, there are certain events that important for the change of the character or the story. They can take place in the returning points of the films. There is a tendency of gangster films to start with the turning point and then telling the story up to this point. One of the examples is *Goodfellas* (1990).

*Goodfellas* is about a group of gangster's gaining power through mobbing. The narrator of the film is Henry who is also a member of the gang. The film starts with a scene of killing. While Henry and his fellas are driving in highway, a noise comes from the baggage. Henry stops the car and they look at the baggage. They see that the guy that probably they have tried to kill still lives and makes noises. One of the fellas of Henry, Tommy stabs him to kill. Then the scene ends and Henry starts to tell the audience how he has joined the gang while he was a teen. The following scenes make the audience to go the beginning scene of the film. Audience sees that Tommy kills the man because he disrespects him. They go Tommy's home together and have dinner with his mother, because she does not let them to go without eating anything. The following scene is the one that has taken place at the beginning. However this time a little bit sums the event. Also there are Henry's comments. This replay can not be called as partial replay because it is not a perspective or a part. There is not missing information but nearly an exact repetition which just replays the event fully.

It can be said that in gangster movies this kind of a repetition structure is for doubling the effect. The scene which is the returning point of the film takes place at

the beginning of it. Then in the middle of the film the event reappears fully but with little differences. Then film continues to reach the resolution stage by doubling the effect of the returning point. The fully replay is also informative but the information is not inside the scene but out of it. The information of the development of the event is missing. The other examples from the same genre are; *Carlito's Way* (1993), *Kill Bill: Vol. 1* (2003), *Kill Bill: Vol. 2* (2004).

### **3.1.3. Recollection Scenes**

There is a whole story and recollections are not based on a character's or audience's recall. The narrative structure is established on the ground of recollections from the story. Namely, there is a whole story and the narrative technique is to tell it with repetitions of former scenes.

For example; the plot and also narrative technique of Christopher Nolan's *Memento* (2000) is based on recollection. The film is about a man, Leonard who suffers short-term memory lose tries to find the killer of his wife. He remembers earlier of her death, but he got attacked by the killers of her and starts suffering memory lose. He says that he killed on of them but the other one has escaped. He looks for him and in order to do this he finds a strategy. He takes notes on his own body through tattoos and takes polaroid photos on which he writes necessary informations.

The structure of the narrative is quite complex. There are two timelines in the film; colored scenes are in reverse chronological order and black-and-white scenes in chronological order. In black-and-white scenes we see that he talks on phone with someone that we do not know. In coloured scenes we see a murder by Leonard and

the film goes backwards to tell us how he ended up like this. In order to make the track easier there are repetition scenes in the film. For example; in a scene Leonard is looking for a pen to write something very important for him to remember. He can't find any. In order to understand what he should write, the scenes that have information on what has happened until that point take place. A woman named Natalie enters the home and asks for Leonard to kill a man named Dodd. Leonard refuses and she gets angry with him. She says in his face that she knows his condition and will use it against him because he will not remember this. In order to make him angry with herself she talks about her wife. He gets angry and hits her. She gets out of the home and waits in her car. The same scene takes place in which he is looking for a pen and we know why. After a short time she enters the home again and says that Dodd has hit her.

The film's narrative is structured by this kind of repetition scenes. In the film the audience experiences what Leonard has been. The audience does not know what he has forgotten. Part by part they learn the earlier and these repeated scenes are the tracks for this.

So, informative repetition is a tactic for gaining the full attention of the audience in the experience of watching a film. The main concern is reminding and because of this the emphasis is on sameness. This is because, in this context, there is a scene and its reminder; the latter one should have sameness with the former one as possible as it can. So, recollection scenes are copies; they depend on former scenes. In addition to these, informative repetitions are not composed with motifs. This is because motifs are repeated elements that have similarities and differences, but in this type there is sameness.

### **3.2. Constructive Repetition**

The term of constructive repetition comes from an early essay of Rimmon-Kenan, “The Paradoxical Status of Repetition” (1980). His essay argues three paradoxes of repetition. The second one asserts that while “constructive repetition emphasizes difference, destructive repetition emphasizes sameness.” (Rimmon-Kenan, 1980: 153) I will use this term for describing the second type of repetition in film form.

In cinema there are different ways of storytelling and in accordance with it there are different narrative structures. For example; the stories of mainstream films are generally event based. In these films there is a hero who has a specific goal and the whole story is based on this and the narrative strategy is also developed in accordance with this. It is hard to set strict distinctions between them, but we can say that in non-mainstream films there could be different primary concerns. In some of them the focus can be the construction of the story. At this point we can say that while mainstream films tend to establish the strict relation with audience and the film in non-mainstream films one of the basic concern may be how to tell the story. “[...] coincidence, chance and random sequences of events are common in their [non-mainstream films] narratives.” (Speidel, 2012: 86) There could be multiple characters and multiple stories or different perspectives in these films or there could be also life altering event in one’s life. Repetition is one of the tactics for constructing such kind of stories. In these films, repetition functions as bringing the similarity and difference through sameness. Repetition intervenes in sameness to change it and reveals difference and similarity through it. For example; different lives cross with the same event and we can see the similarity between them. Furthermore, there could be a grand change in one’s static life or different

perspectives on same the event etc. In each film the main emphasis may change. In some of them while similarity has dominancy, in some of them the difference can be at the forefront, but both of them take place and they occur through the movement, flow or getting loose of the sameness. Hence, the term of *constructive repetition* is used for defining the repetition type. Because there are developments of character and story and also multiple stories to be linked and in this context what is at stake is not sameness but difference that comes through the similarity, change and development. The change and difference that come inside the story and it makes the story change and construct.

As mentioned before, informative repetition functions as filling the missing information or reminding to audience to not leave a missing point for providing them to track the film without distracting. Constructive repetition gives space to audience. Unlike making audience to stay inside the film by telling and showing them, this type of repetition encourage her/his to get out of it and have a perspective from outside by giving opportunity them to see. There can be also multiple characters that the audience can relate herself/himself. Furthermore, the film can also leave a gap between audience and film and characters.

Constructive repetitions basically work with comparison and by this way reveal the changes step by step in developmental repetition, present alternative beginning and bridges the stories in which they link them.

### **3.2.1. Developmental Repetition**

This kind of repetition functions for constructing the story in which a character will have a huge transformation in her/his life at the end of the film. In order to emphasize the change the story should give information before it. So there could be a comparison to identify the change. Parallelism functions to show a ritual, a habit, a routine which will change at soon.

When repetition performs as developing the story; the story is based on repeated actions. For example; a woman goes to work and gets in a bus everyday. In order to know that she has this routine, there should be some scenes. Generally these scenes contain two or three days of her routine and they are structured by parallelism. In each day there are little changes that construct the story which is also set up stage of the story. Then one day she misses the bus and something else happens which is the breaking point. In order to achieve a striking breaking point there should be scenes that show repeated actions of the character. Parallelism works with motifs. In this kind of story a motif can be a little information of her routine. For example, everyday she can put her keys in the same place. At the end of the film when she puts it somewhere else, it becomes the sign of change in the story.

This is the way how repetition, parallelism and motif construct a story. This is how parallelism works in linear narrative structure in these films. This kind of structure can be thought to be included in the classical narrative style, however it is not classical even though there is a linear flow. This is because repetition takes place more visibly in the front than it is necessary. In classical narrative this kind of practice of repetition is not very preferable.

It has parallelism structure that provides the development of story. There could be several examples of this kind of repetition structure. *Zeynep'in Sekiz Günü* (Eight Days of Zeynep, 2007) is the first film of Cemal San's trilogy; *Ali'nin Sekiz Günü* (Eight Days of Ali, 2009), *Dilber'in Sekiz Günü* (Eight Days of Dilber, 2008). All three films are transformation stories. Each of them has a main character whose life will change when they meet a woman/man. The films are composed of eight days. This film is about Zeynep who lives alone in a housing development in which no one knows each other. While she is getting out of her lonely life, the colours of the film passes from grey tones to more colorful ones. She attends one of her friend's birthday party and meets with Ali who is involved in street mafia. This event changes her life.

In her routine Zeynep gets up early to go to her job. She is a very tidy person. In breakfast she eats egg and drinks water. Before she leaves home, she controls the door if its is locked properly. The elevator in her apartment is out of order. She sees it but does not react; she just uses the ladders. After coming back her home she eats spaghetti and drinks water. The other day she holds her routine. This first part of film is set up in which parallelism provides to develop the story and the character. Then the breaking point comes out which is that Zeynep breaks her routine when she meets Ali. In this part everything in her life falls apart and have a new form. When she wakes up with the alarm it is seen that the whole home has gotten messy. She prepares a nice dinner for him, but he does not come out after the night they have passed together. In the last part of the film Ali gets shot and Zeynep gets back her routine. This time even though the elevator works, she prefers the ladders.

There are several motifs in this film that show the changes. One of them is her habit of controlling her door. After she sees Ali she does not care about it as before. The alarm and the elevator are the other ones.

The narrative structure of film is based on parallelism and motifs. Little changes between the days reveal the change of the character by the way of development of her/him.

*Shall We Dance?* (1996) a Japanese film is another example. The film tells us the story of a man who is a successful businessman starts to feel like he loses the meaning of his life. Then he sees a woman from a window of a dance studio. He decides to take lessons from her to be close to her. As two examples show in this kind of a narrative structure “one day” is a breaking point. In order to make it striking, the emphasis on how has been before it must be precise.

### **3.2.2. Rebeginnings**

There is another narrative technique to tell a story in which the story of the film rebegins but with difference. For example, in Ümit Ünal’s *Nar* (The Pomegranata, 2011) starts with the scene in which a middle-aged woman gets out of her home and walks, after a journey of bus she arrives another neighbourhood. She looks for a home belongs to a woman named Sema. She finds the home and rings the bell. The young woman opens the door to the middle-aged woman who says that her name is Asuman, she is a fortune-teller and she has an appointment with Sema. Meanwhile, until they meet, we also see the young woman’s home inside and learn that she is trying to be an actress and lives with her partner. The young woman opens the door and lets her inside even though she hesitates a bit. Asuman thinks she is Sema and

the young woman does not correct her and acts like she is Sema. While making a coffee for her to tell her fortune Asuman pours medication to her coffee that makes her feet unmovable. Asuman says her that she comes for justice. Sema who is a doctor in a hospital writes a report which says that Asuman's daughter is responsible for her baby's death. Because Asuman's daughter feels guilty she gets sick. Asuman comes Sema's home to make her correct the report. The young woman gets scared and tells her that she is not actually Sema but Deniz. Asuman gets confused and asks her what kind of relation she have with Sema. Deniz says her that she is everything to her but Asuman can not understand in her small world.

Through the end of the film, Sema comes home. She tries to solve the problem. Deniz asks her if she really has written a fake report. Sema says her that she has to do something for survival but she can not understand this because she has a this much little world in which she has not have to think these. Deniz gets sad and leaves the home. At the end of the film we see that a woman gets out of the same home that appears at the beginning of the film but this time we see that the woman gets out of it is Deniz. She takes the bus and rings the bell of the home in which we see that Asuman lives. She introduces herself as saying that she is Deniz. The film ends.

### **3.2.3. Linking the Stories: Multiple Stories**

In non-mainstream films, there could be multiple stories and characters. There are different narrative strategies to link them together. For example, in his film *Yol* (Way, 1982) Yılmaz Güney tells different stories of three men that linked to each other. The mutual point of them is the way. They are all convicts and get permission from prison to visit their families. They all go different places of the same region.

The way is the motif that reveals their similar situations. Parallelism shows how they go different ways but at the end end up with similar situations. This is also a linkage with parallelism but not with repetition.

Repetition is another way of linking different stories. This stories can happen at the same time but different places. Also they can be at the same place at the same time but different point of views. The ones that happen at the same time are basically event based stories. Around an event three stories can intersect. While passing the other story the event that in the centre is repeated. Furthermore this same event can be taken place from different point of views of the characters.

This is the other parallelism structure which is used in narratives that include in multiple stories and main characters. One of the foremost examples is Alejandro González Iñárritu's *Amores Perros* (2000). There are three different stories in this film. In each of them loves and dogs are at the forefront. A traffic accident is the link of these three stories.

The film starts with an accident scene. Octavia, his friend and his dog which is shot are in a moving car. Someone is chasing them. Then Octavia's car crashes another car. A woman sticks in the other car. The scene ends up at this point and Octavian's story starts. The name of this part is *Octavia and Susana*. Octavia who is in love with his brother's wife Susana has a dog named Cofi that he drags it dog fights. Because he needs money to run away with Susana. However things do not go as he plans. Susana who misleads him that she loves him. She and his brother take his money and run away together because his brother has involved dangerous stuff. In the last dog fight he gets into trouble. His dog gets shot and he stabs the shooter. While they are running from the shooter's friend he makes the accident.

The accident scene repeats. Also during the first part, the characters of the other two stories are also seen time to time. The name of the other part is *Daniel and Valeria*. Valeria who is a very famous and beautiful model has a secret relation with Daniel who is married with children. They start to live together. Then she has the accident while she is in the same car with her dog Richie. This time the accident scene is seen from her side. Her leg gets injured. Daniel starts to look after her after the accident. In their new home Richie accidentally falls into a hole and could not exit. While they are trying to save it, a tension arises between them. While Valerie is trying to get it out, she hurts her injured leg severely and loses it. At the end of this part Daniel saves Richie. However their life gets injured. The last part is named *El Chivo and Maru*. El Chivo is a man who is an ex-revolutionist and new-hitman has left his wife and daughter years ago because of his love for revolution. He sees the accident and saves Cofi. He looks after him and makes him heal. At the same time he has been offered to kill someone while he also tries to see his estranged daughter. However he does not kill the man that he is paid for. He makes him face off with the one who he has paid for the killing. At the end of the movie he attempts to talk with his daughter by messaging her because he scares of looking at her eyes. He gives Cofi another name and leaves with him. During the third part, the end of the story of Octavia and Susana are also seen. His brother is killed and all of them attend his funeral. Octavia offers Susana to come with him but she rejects him.

The repetitions are the accident scenes and also the scenes in which the characters are seeing each other before and after the accident. As motif dogs are very important in this film. In each part the relations of characters with them do not give redundant informations but clues about them and the story. While Octaviaian sacrifices Cofi for Susana, he loses both of them. While Valeria tries to save Richie she loses her leg

but saves it. El Chivo saves Cofi, because he has nothing to lose. He gives it a new name and goes on. At the end of the film director says “because we also are what we have lost”.

*Elephant* (2003), *Güzel Günler Göreceğiz* (To Better Days, 2012), *Auf der anderen Seite* (The Edge of Heaven, 2007) are the other films that have multiple stories and multiple characters cross with certain events. They all look at the same event from different perspectives.

As said before constructive repetition basically constructs the story. In constructive repetition motifs and parallelism are for constructing the story by linking multiple stories, perspectives or characters. For example, the dog in *Amores Perros* is the motif that links there different but intersecting stories. We see the similarity between them.

Informative repetitions are copies because they function as informing, and in order to do this they should be same or at least nearly same with the reference points. In this pattern there is a lack to be filled. However, in constructive repetition what is at stake is the difference and similarity that come out through the sameness. There is a much more open pattern. Even though there is a starting point or base that contain sameness, because there is not lack but each one is already whole, the repetition provides revealings of difference and similarity; and change through them. They come inside the story but not an outside point like being in the flashbacks and by this way they construct the stories. Because of this, in this repetition type motifs take place and they are for helping constructing the stories.

### 3.3. Poetic Repetition

The last type of repetition is *poetic repetition*. I took inspiration from the theory Vertov's "rhythmic montage" (Lawton, 1978). As Lawton says while montage is nearly invisible in continuity editing tradition of classical cinema, Vertov makes it visible. Vertov's montage "destroys both the conventional semantics of the shots (by means of unusual frame compositions and camera angles), and the conventional syntagmatic relationships that would advance a narrative [...]" (ibid: 44) Unusual or exceptional usage of these elements makes them visible. Also this constructs "intervals" (ibid: 45) and their repetitions will make discreteness and compose variations.

Montage and shot are non-narrative and stylistic elements in film form. Narrative and non-narrative elements can not be separated rigorously. Moreover, their co-operation constructs a structure in the film. Soundtrack, shooting technique, lighting can be considered as some of these non-narrative elements and they constitute stylistic aspects of a film. So, constructive repetition has a function of making the narrative much more layered, poetic repetition has stylistic functions.

In mainstream films non-narrative elements generally do not distract the audience, because, as being in the case of continuity editing, these take place invisibly. However, in non-mainstream films they may violate the classical rules and become exposal as being in case of Vertov's montage. Exposition means interval and space. These provide a poetic or rhythmic structure. When in a film non-narrative elements have visibility and dominancy, the narrative of that film has an open model. In this open model, there is not a closed pattern in which every element loses into the whole system of the film as being in the classical narrative style.

In addition to these, a film that contains such techniques for opening the film by constituting spaces through exposition can have “radical realism”. Radical realism can be understood easily with the following question: “If a film wants to be realistic, and radically realistic, shouldn’t it incorporate the very process of a film being made?” (McKibbin) This wave of realism aims to enable the audience get out of film, make the audience aware, not let them to get lost inside the film. The usage style of above-mentioned techniques provides this.

In this mentioned open model in which there are spaces, the meaning of the motifs may not be detected easily. In constructive repetition motif helps to establish the development and links in the narrative and because of this it has a much or less certain meaning. However, in this type of repetition there are several meanings of a certain motif and this is based on the spaces. For example, it is hard to understand the meaning of a shooting angle. In a film it also accompanies a content. They are motifs in parallelism scenes which are composed of them. When they take place together repeatedly, each turn the difference reveals. This is because, non-narrative element moves away the meaning of content. By this way, each turn each motif gains its own meaning and concept and each time they become discrete from each others. So, this type of repetition makes it hard to understand the meaning of certain scene and the motif. Hence, when we think all of these types in the context of motif, we can see that informative repetition is basically related to sameness and we can not talk about motif in this type. In the constructive one the main emphasis is on similarity and because of this this type has motif, but it has a certain meaning. Lastly, in poetic repetition difference is at stake and there could be several meanings of a motif. So, while there are reference points in the first two ones, the last one liberates the meaning from the reference point through the difference.

In this thesis there are repetitions of certain scenes, certain contexts, film musics. When they repeat all together at the same time, multiple changes of them in each turn make it hard to understand the relations. In order to understand these complex structure more clearly we should look the following examples.

### **3.3.1. Repeated Camera Work**

Camera works in film are close-up, slow-motion, shots, time-lapse etc. Camera works have both aesthetic and narrative functions. (Bordwell, 1997) They enter relations with narrative and make it strong in order to constitute a strong relation with the audience. However, in some films, camera works can be at the forefront; they can be exposed for artisanal purposes.

Xavier Dolan is a young director who has directed five feature films and called as the genius of the cinema. His last film *Mommy* shared the Jury Prize with Jea Luc Godard's *Goodbye to Language 3D* in Cannes Film Festival in 2014. All of his films take great critics. His success is not just about his young age and the number of his films but the style of them. It can be seen slow-motions, disconnected dialouges and scenes, different editing style etc. One of them is *Les Amours Imaginaires* (2010). The story of the film is about a love-triangle between *Marie*, *Francis* and *Nicolas*. Marie and Francis are two old close friends. They encounter with Nicolas and both of them are by charmed with him. While they try to get him, they fall out for some time. But at some point they relapse.

In the film; musics, editing techniques are rather different. In this film some parts prominently separate themselves from the others. The scenes that have slow-motion and dominant music especially take attention. Slow-motion, "when the camera is

run at a faster-than normal rate, and then when the film is projected at this normal rate.” (Barnard; Rist, 1996: 389) We can say that the importance of them in the narrative are emphasized by this way. The scenes contain slow-motion take place when Francis and Marie in the beds with other people and when they are going to meet with Nicolas. Also it takes place in the scene in which they share an umbrella which means that they reconnect. Even so there should not be certain connections between these scenes. In order them to be parallel to each other in any kind similarity is enough. This kind of similar contexted scenes like that repeat through the whole film and difference comes within their similarities. Through the differences that come their insides, these scenes separate themselves from others and rise the mode of the film. There occurs rupture between them and the other ones. This provides a rhythm to the film.

Ana Lily Amirpour’s compelling film *A Girl Walks Home Alone at Night* (2014) is another example that has such a repetition type. The film is released by the title of Iranian first vampire film accepted as a feminist horror film. The whole film is black and white. The story of the film is that in Bad City which is an imaginary town in Iran a lonely vampire stalks people at night. One night the girl who is the vampire and Arash clash. As for the issue of repetition in this film, the style is similar to Xavier Dolan’s film. There are several scenes in the film that similar to each other and because of this they compose some kind of parts. These scenes are composed with music, slow-motion and because of this there are some separation from the whole narrative. Even though they are short timed scenes, the insensity of them roots in the mentioned elements makes them compose the parts and along with it a rhythm.

### 3.3.2. Repeated Music

Music in cinema is another way of communication. It expresses meaning and mode of a specific scene. Music can be diegetic, non-diegetic that is also a factor in the way of expression. “[...] the source of diegetic music can be observed on the screen [...] [but] [...] non-diegetic music is music that appears to come from outside of the story-world.” (Reay, 2004: 12) In some movies music is used on the ground of just communication but in some of others it determined the mode and becomes mainly an aesthetic tool.

Wong Kar Wai is one of the most famous directors of world. “Wong’s avant-garde filmic aesthetic is composed of elliptical storytelling through the use of deeply drenched tones, slow motion, jump cuts and fragmented images.” (Wright, 2007) The camera movements of *Happy Together* (1997) and narrative style of *Chunking Express* (1994) are quite remarkable. His films are accepted to be poetic. While in other films there are several reason for their being called with this way but *In the Mood for Love* (2000) the reason is the repetition of the same music in different scenes.

*In the mood for Love* (2000) is a love story between a woman and a man who are neighbours in the same apartment. They learn that their spouses are together and cheating on them. They, especially the woman wonder how their attraction may have started. For this reason, they rent a room to meet and talk. After a time they get close to each other. When they understand that they have deeper feelings to each other they decide to separate.

The poetic mode of the film roots in the usage of the same song. There are scenes that the song and slow-motion come into play together. These scenes compose parts.

Even though these scenes stay in discrete, actually they link to each other because they all underlines their connections through the similarities.

Another example for this type of music usage may be Onur Ünlü's film *Sen Aydınlatırsın Geceyi* (You Alight The Night, 2013). In the film slow-motion shot and the same music take place in different points of the film. They construct the same affect as they do in *In the mood for Love* (2000).

### 3.3.3. Repeated Content

Jean Luc Godard is one of the original directors of world cinema. His films has given birth to new waves and become inspirations for directors and audiences. He is called along with avant-garde filmmaking style and one of the directors of French New Wave. One of the main aims of this wave is breaking audience's identification with the "film's fictional world." (Darke) In accordance with this, camera movements, narrative structure, dialogues etc. are formed to be visible to distract the audiences. Godard's film *À bout de souffle* (1960) is a revolutionary film for several reasons but especially for the use of "jump cut"<sup>9</sup>. *Vivre Sa Vie* (1962) is another important film of himself. The camera works, narrative style of the film is already alternative at the time when it is released. The film is still one of the best Avant-garde films of film history. The film tells the story of *Nana* who is a young French women leaves her husband and child to become an actress. She can not become an actress and she becomes a sex worker. Between a fight of two gangs she gets shooted and dies.

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<sup>9</sup> "The Jump cut, so-called because it seems to suggest a jump, glitch, or skip in the film, is achieved by breaking the 30 degree rule, which specifies that the juxtaposition of two shots of the same subject must vary by more than 30 degrees in camera position." (Lewis, 2013: 140)

The film is composed by twelve parts. The different style camera works and narrative structure that divides film to parts are two important aspects of the film. As for the issue of repetition in the film a certain music repeats itself. However, there is another repetition that gives a poetic structure to the narrative with a very unfamiliar tactic. In the film Nana looks at camera directly at several times and then she looks away. These scenes take attention because as a classical cinema rule actress or actor can not look at the camera because the audience can alienate and distract. This is because the audience realizes that this is a film. The identification of audience's with cinematic world can fail. Because of this these scenes are visible and attention grabbing for the audience. These scenes are: at the beginning of the film in the credits Nana looks at the camera directly and then she looks away. The second scene is the interrogation scene in which she does the same thing again. The other one is that when she is talking with one of her girlfriends, after her long monolog, she looks at the camera directly and then she looks away. The last one takes place when she is talking with an old man. These similar scenes are parallel. Even though there is no direct connection, these parallel scenes give a rhythm. They show themselves distinctively from other scenes. They provide a poetic structure to the film.

There is one more example film that contains almost all of the mentioned aspects of poetic repetition. Maya Deren's black-white feminist film *Meshes of the Afternoon* (1943) is considered to be one of the most important experimental films of the 40's. The film is about a woman who falls asleep when she comes back her home and dreams. The boundaries between dream and reality get lost.

At the beginning of the film she enters her home and falls asleep on a chair. Until this point the scenes are mainly based on her point of view. In her dream she sees herself repeatedly chasing a person. Through repetition, a new version of herself,

and through this, a new perspective occurs and watches the former one doing similar and at the same time different actions. At some point all versions of herself intertwine. Then she wakes up and sees a man who resembles the person in her dream. She realizes that her dream is actually happening. She tries to injure him but she can not. Then this time the man opens the door and finds her death on her chair.

There are several motifs in the film; the flower, telephone, the knife etc., but their meanings can not be easily identifiable. The parallel scenes composed by them bear variations. Music changes but never stops. At the beginning the music changes when there occurs a new version of her but then this pattern also dissolves itself. Towards the ends, repetitions take place in short ranges but, because repeated scenes have intensity that comes out through multiple differences of shooting angle, music contents, actions etc. they still compose parts. Multiple changes and multiple repetitions compose certain parts that have similarity and differences and this composes rhythm. Because of these this film has poetic repetitions.

In this film; the repetitions of above-mentioned motifs, shots, cuts, changes of point of view, music, close ups, slow-motions etc. reveal variations through differences and similarities but not sameness. Furthermore, it should be noted that difference is at the forefront, but it comes within similarity. For example, we can not easily detect the meaning of the knife. Because there are multiple repeating elements and they move away the meanings. We can say that this composes distances between all similar images of knife and difference comes out by this way. So, each one of the images gains a unique meaning.

After all, poetic repetition is one of the rhythm composers in a film. Poetic repetition is composed with motif and constructs parallelism. The motif as mentioned before

gives the clues about the theme of the story. As we can see in each parallelism the motif gains its own meaning through the accompanies of non-narrative elements. Because of differences that comes out through such an engagement, there occurs spaces. These make the parallel parts similar but discrete from each other. In each parallel part the meaning becomes unique and separate from others. Their appearances may be similar but their meanings have differences. Because of this, the parallelism scenes which are composed by this way become much more discrete as well. This also constructs discrete parts in a film and this gives rhythm.

Lastly, we can say that while informative repetition is for audience's engagement, constructive repetition is for construction of the story and poetic repetition is for artisanal purposes through the exposure of non-narrative elements.

Kim Ki-duk whose cinematic language is generally found hard to define uses repetition in his films as well. His films are called with that they have a poetic mode. In the following chapter his cinematic language and the role of repetition in it will be analyzed to find out which repetition type his films tend to be close by depending on three repetition types that I have constructed.

## **CHAPTER 4**

### **REPETITION IN KIM KI-DUK FILMS**

Kim Ki-duk who is one of the most famous Korean directors owes his fame to his unique cinematic style. His style is hard to define but it is possible to produce ideas on his style by looking at the basic concepts, techniques etc. in his films. The cinematic language of him is generally called as being close to the mode of poetry. One of the main sources of this mode is the repetitions in his films. In order to find out repetition type of his unique style of filmmaking, his films that have such a mode will be analyzed.

#### **4.1. Kim Ki-duk and Cinema**

Kim Ki-duk one of the directors who enable South Korean Cinema to have a respectable place in the arena of world cinema. His journey of becoming a film director is quite interesting and inspiring. He was born in 1960 in Bonghwa, South Korea. When he was 9 his family moved to Seoul. He started school in there, however after a short time he had to leave the school because he needed to work to help his family. When he was 20 he joined to naval forces and has worked as a sergeant for 5 years. He saved some money and went to France in order to have an art education. In France he was painting and selling. One day he watched a movie and decided to make films. In 1993 he came back to South Korea and started to

write film scripts. They got awarded by important screenplay contests. In 1996 he shot his first film *Crocodile* (original title: *Ag-o*). It may be said that his first film contains a summary of themes that will emerge in his following films. Although this film has taken severe critics, it is quite successful for a first film of a director who has no education or practice of filmmaking. Through his cinema career some of his other films have gained great successes in the arena of world cinema. Thanks to them the director has gained both a great deal of followers from all around the world and awards from main film festivals like Cannes and Venice Film Festivals. However, some of his films are not as successful as the other ones that have gained fame worldwide. While his cinema career is with ups and downs, he has an interesting and wavy life as well. For example; while shooting a suicide scene, one of the actresses had an accident that could lead her to death if Kim could not save her. The director decided to give a break and live in seclusion a while. Then he came back with an autobiographic documentary film on his life up to now.

His journey of cinema may be described as a journey from amateur to auteur director. As an amateur-auteur director most prior feature of his style is imperfection. Even though there are some certain approaches on imperfection of his cinema, the main approach of this thesis is that he has a unique style of imperfection. For example, Chung defines his style of filmmaking as a “perfect imperfection” (2012: 9) by taking ground of the “imperfect cinema theory”<sup>10</sup>.

According to her Kim’s films have guerilla style shooting techniques which is one of the elements of this theory. However, this theory is against to the concept of

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<sup>10</sup> “In his 1969 manifesto ‘For an Imperfect Cinema,’ Espinosa resists the pull of “perfection” found in reactionary cinemas of the West in defense of an ‘imperfect’ cinema that would utilize the struggles of oppressed people seeking social change through revolutionary means. Unlike the technologically dependent perfect cinema can be made ‘equally well with a Mitchell or with an 8mm camera, in a studio or in guerilla style camp in the middle of the jungle’ (Espinosa 33)” (Chung, 2012: 9,10)

auteurism, because auteurism offers a certain style of filmmaking that belong to a specific director. That is to say, there is a certain structure, but imperfect film theory offers filmmaking styles that will not have a certain one. So, we can say that he engages with imperfect cinema theory just at some level. This may support her argument of “perfect imperfection” on his cinematic language. Moreover, this also supports the argument of his being an amateur-auteur director, because he particularly preserves his amateur style, but at the same time he has a specific filmmaking style.

Beyond these, it is important to note that classifying his films under a certain filmmaking practice is quite hard. However, it is certain that he makes films out of convention. For example his film *Real Fiction* (2000) which is shot in real time may prove this argument. As said before his style of imperfection is based on both guerilla style shooting and also some other factors, but it is sure that “unlike many of his commercial contemporaries, Kim is renowned for making his projects imperfect, which contributes to the rawness of the film.” (Bechervaise)

When we look at all of his films, it is possible to point out several concepts but “abnormality” stands in the centre of them. In this context, the term “abnormality” corresponds to the state of disturbing but attractive. His characters and stories are abnormal. They are not usual and along with these his style is atypical as well. Hence, his films disturb some audiences but at the same time this style brings him fans from the different places of the world. However in his own country there are few people that admire his films.

While Kim Ki-duk is considered one of the most talented and important directors currently working in South Korea by the international film communities, Kim Ki-duk’s reputation in his own country has been, at best, mixed – composed of a few enthusiastic supporters and many disgruntled

detractors. He is praised for his uninhibited and painterly images, yet many film critics have been displeased by his shocking, bizarre, voyeuristic, gruesome, and violent images, as well as his politically suspicious characters and stories. (Min, 2008: 1)

The audience disturbed by the violence in his films even can not endure to watch some of the scenes. Some of his films become famous through the news of audience's leaving the movie theatre. Kim has been taking severe critics not just by audience but film critics and feminist organizations especially because of the violence against woman. In the issues of the violence especially towards women there are several approaches. Some of them say that his films justify violence, especially towards woman, and rape, and also they promote voyeuristic pleasure through woman. Some of them take this issue with class distinctions and say that these disturbing events are actually based on experiences of low class. He shows what they have been living. So there are critics of social exclusion. Some of others argue that in his films the rape and violence towards woman are actually being criticized. At the same time his films promote women friendship and love. He defends himself against these critics:

If you think of my film as Kim Ki-Duk creating the misfortune of the woman it depicts, then that's very dangerous. But if you think of it as the depiction of a problem that already existed in society than you cannot really hate Bad Guy. (Hummel, 2002)

In addition to all of these fair arguments, there may be another approach which is that in his films unlike victimizing women he shows their experiences and maybe struggles. Moreover, on this issue it should be noted that while discussing his films, focusing on just those mentioned negative aspects prevents us from making deeper

analysis, reaching out more issues to discuss and criticise and also finding fruitful themes in his films.

So, the director has a unique cinematic language which both disturbs but at the same time strikes the viewers. As can be seen in the arguments up to this point, his style is hard to define. Hence, in order to find out the tendencies of his cinematic language it is fruitful to look into deeper the basic concepts of his films.

#### **4.2. Kim Ki-duk's Style: Main Concepts and Techniques**

It is possible to talk about several concepts in his films. As mentioned before the most prominent is the “abnormality”. This theme penetrates into the all parts of his films’ form. Especially in narrative it is too easy to be detected. His characters and stories are unusual. His films bear traces of his own life and as he mentions in some interviews he has been a very strange and difficult life. His first film *Crocodile* (1996) gives important clues about his life. His following films also have mutual concepts observed in the first film. For example, in the film at some point he ends up in prison and this theme is also current in most of his following films. The main characters of his films gain money illegally. Most of them are exposed to violence in their past and tend to use violence. In an interview Kim tells that he has been exposed violence in his past. This can be related with that his “abnormal” characters’, especially male characters’ tendency of violence may root in their being exposed to violence. Furthermore, most of his protagonists are alienated from society and other people. In his films the women are silent and most of the characters talk either little or none. These “characters exist in a marginalized world, cut off from traditional society in the purest sense.” (Damron, 2013: 2) They live in a boat, at the

edge of a river, in a Buddhist temple or in a fishing resort. Because of this they act out of the general ethic concepts of the society. However, they are not represented as bad or good people but just people who are inbetween human and animal without sticking to certain rules of society. Their emotions and the motivations of their actions can not be classified according to classical approaches. Because of this the hatred theme in his films is also layered. It engages with love. So love theme can be considered as “abnormal love” as well (Huang et al., 2013: 270).

Revenge theme which is very dominant in Korean film stories has a place in Kim’s films as well. However, while Korean revenge themed films have direct revenge stories, Kim’s revenge is in the grey area. Revenge is not the main theme but one of them. However *Pieta* (2012) and his last film can be seen as exceptions. In these films revenge is the main theme.

One another issue of his films is Buddhism which effects the stories. Except for *Spring, Summer, Fall, Winter... and Spring* (2003) there is no direct relation with Buddhism but indirect connections. In this film the constructed parts according to seasons could be related with Buddhism’s understanding of cyclical time or the concept of eternal return. Buddhism may also effect the realism style of his films. In the following this will be mentioned.

Becoming is another theme in his films. We can argue that change and becoming can be seen in almost all kind of films and actually they are the key elements of the stories. However, in Kim’s films the theory of “becoming-other” of Gilles Deleuze is much more appropriate. For him becoming-other is “diversity, multiplicity [and] the destruction of identity” (Deleuze, 1995: 44). For a more clear definition:

[...] the process of ‘becoming-’ is not one of imitation or analogy, it is generative of a new way of being that is a function of influences rather than resemblance. The process is one of removing the element from its original functions and bringing about new ones. (Heckman, 2002)

In his films this is related to repetition. Because of this, this issue will be explained more clearly in the film analysis section.

After all in a single word his style can be considered as “bizarre”, a very cruel but poetic style: an extreme style asian film. (Rawle, 2009: 167) As for the issue of style of his films, one of the most asserted other approach is that his films have poetic language. Most of his films but especially, *Bad Guy* (2001), *Bin-jip* (2004), *Time* (2006), *The Isle* (2000), *Spring, Summer, Fall, Winter... and Spring* (2003) have this kind of poetic tone. This is rooted in one of the basic concerns of director. “Kim has consistently invited audiences to question the distinctions between morality and immorality, love and hatred, happiness and misery, reality and fantasy.” (Chung, 2012: 2) The poetic tone is partly based on the blurred lines between reality and fantasy in his films. “Kim’s cinema simultaneously respects and deconstructs conventional codes of realism through the incorporation of metaphysical elements and fantasy sequences.” (Chung, 2012: 2) His style may be related with “magic realism”:

[...] magic realism is neither the representation of bizarre objects in a Surrealist way, nor a mere materialistic depiction of reality; it provides instead a new vision of the everyday world by means of its spiritual undertones, in order for the inner life of things to emerge from the cold soberness of the picture. (Bertozi, 2012:154)

For example, in his film *Bad Guy* (2001) there is a scene in which the female protagonist finds a teared photo in the beach and takes it. She puts together the torn pieces. In the photo there are a woman and man, but the piece includes their faces is missing. After a while she goes to the beach again with the male protagonist. While

they are staring the sea she finds the missing piece and realizes that the female and male in the photo are themselves. There is not an acknowledgement on this issue in the film. So, realism and fantasy get blurred like this. There is a spiritual tone on the realist base of the film.

In his film world, there are flows and transitions that give space. His understanding is that “what is ‘good’ in some will be ‘bad’ in others.” (Merajver-Kurlat, 2009: 66) He leaves the audience inbetween by leaving the film open. Likewise, one of the main features of his films is that his characters do not talk like the male characters in *Bad Guy* and *3-Iron* and female character of *The Isle*. The silence of these characters both give a mood of mysticism and the idea of their inability to communicate.

In Kim Ki-duk films the narrative structures do not have clear exposition, climax and resolution stages like being in the classical narrative structure. Additionally, there is also a poetic mode of his films and there are spaces in the narrative. Because of this the narrative style of his films can be said to be non-conventional structure.

#### **4.3. Repetitions in Kim Ki-duk Films**

In his films three types of repetition can be seen. However there is a dominant repetition style which is rooted in this above-mentioned hybridity. In the third chapter the repetition types in film narrative are claimed to be the followings: *informative repetition*, *constructive repetition* and *poetic repetition*. In his films the dominant one is the one composed with constructive and poetic patterns.

When we look at his films it is easy to detect that parallelism is quite dominant. For example in *The Isle* (2000) one of the most destructive scenes of the film is structured with parallelism. In the film a man who tries to escape from police finds a

hiding place which is managed by a woman. After a certain time the woman and the man become together. One day when policemen come to find him he tries to kill himself by swallowing string of fish hooks but she saves him and takes care of him. After this they continue their relationship. One day policemen come for her because she murders a sex worker because of her jealousy. This time she tries to kill herself by stuffing string of fish hooks into her vagina and the man saves and takes care of her. It should be noted that this is one of the misogynist scenes in his films and it gets reactions from audience not just because of disturbance of violence but especially the emphasis on sexual differences and violence against women.

Along with other aspects mentioned parallel structure gives a poetic mode to the film. Most of his films have parallelism structures. In his films there are not flashback scenes. Furthermore, there are also some of his films that repetition is quite dominant and visible considering the whole of the film. The types of repetition will be discussed after analyzing these films.

#### **4.4. Repetition Types of Kim Ki-duk Films**

In his films there is a mode that may be called as poetic. While in some of them this mode roots in mysticism, story, music etc. in some of them or may be most of them this is based on repetition structures of the films.

In order to find out which repetition type his films tend to be close, the repetitions of his films will be analyzed according to their functions argued in the second chapter. The analysis will be based on detecting the motifs and parallelisms.

#### 4.4.1. Film Examples

##### A. *3-Iron* (2004): *Bin-jip*, 88 min.

The film is about a “strange” love story. *Tae-suk* is a young man who breaks and enters strangers’ homes not for stealing anything but living in there while they are away. One day when he enters a home he sees that he is not alone but there is a woman, *Sun-hwa* in home who is not happy with her husband. They both do not talk to each other but communicate by some other ways. Then they get close to each other and start to break and enter homes together. Because of some events and *Sun-hwa*’s husband, *Tae-suk* ends up in prison. In prison he learns how to be invisible and comes back to take his revenge. At the end of the film *Tae-suk* and *Sun-hwa* come back together in a very strange way.

The most distinct repetition structure is composed with the scenes which are based on repetitions of a certain diegetic song (at some points non-diegetic) and along with the repeating actions of man’s and later on woman’s entering strangers’ homes. They take place in the minutes of 17, 25, 34 and 87.

Until the minute of 17 there are the scenes of the male protagonist’s entering a home and his routine in there. He takes photos of himself with family photos, washes the clothes of house owners, repairs child’s broken toy. Then just before they come back he leaves. Then he enters a man’s and a woman’s home. When he enters, he goes on his routine, but at some point he encounters a woman there who has not left the home unlike her husband. The man realizes that she is unhappy and he chooses some clothes for her to wear and puts music player the song of Natasha Atlas, *Gafsa*. The song plays around 5 min. and passes from the states of diegetic to non-diegetic. Following some events they decide to leave together. They start an

adventure of entering strangers' home together through which each time they get closer to each other.

In the min. of 25, the first time they enter together a home she puts the song herself and it plays almost 2 min. When they are at that home, they take photos together. Then they enter another home. In 34. min. the song reappears but this time nearly 2 min. Because of some events that her husband gets involved they get departed. She comes back home and he is put into in prison. The last repetition takes place in the last scene of the film.

In the minute of 87 the song is played by woman when she stays with him alone after her husband leaves. Even though she can not see him she feels him. This time song plays fully and the film ends.

In between the repetition that take place in the minutes of 34 and 87 another repetition structure occurs. However, this one is not as visible as the other one mentioned above. Tea-suk learns how to be invisible by practicing and repeating in his cell. That is to say he becomes-other. Then he comes out of prison and finds her. They become together again but not with an usual way. Because he is anymore invisible and just Sun-hwa can feel him.

*3-Iron* may be considered to be the most popular film of Kim. Both the plot and the techniques of shooting are quite attention capturing. In film there are not certain rising, climax and resolution points. The characters are not easliy identifiable. As for understanding the style of the film, following sentence that appears at the end of the film will be helpful: "It's hard to tell that the world we live in is either a reality or a dream." This sentence and the other features of film reveal that there is magic realism approach in the film.

As regards to repetitions, they are not too strict parallelism structures. But there are still spaces. When the diegetic (at some points non-diegetic) song plays, with the effect of dominant music there occurs an interval between time and space. But this does not make the audience get out of film as poetic repetition does. This is because the motifs which are photo taking and listening a certain song etc. are still connected with narrative and so easily detectable.

**B. *Time* (2006): *Shi gan*, 98 min.**

In this film a woman who tries to save her relationship with her boyfriend thinks that plastic surgery will be the solution. Seh-he and Ji-woo has a long-term relationship but she believes that her boyfriend is bored from her and flirts with other women. Because of this she decides to have surgery to change her face and renew her relation. In order to make this happen one day she leaves him and has plastic surgery. Ji-woo gets mad at first but then tries to go on his life. Then in order to take his revenge from her he gets plastic surgery too. Then she tries to find him. At the end of the film while she is chasing a man whom she thinks to be her boyfriend, he gets an accident.

In this film the most dominant parallelism structure is composed with two scenes that take place at the beginning and at the end of the film. At the beginning a masked woman who is also with a sunglass gets out of a plastic surgery center and another woman hits her by accidentally. The photo frame in the hands of woman falls and gets broken. The other woman apologizes her and asks her to wait to make it fixed. But the masked woman leaves without saying anything after she has gone. From this point the film starts to tell the story of the woman who hits. At the end of

the film this scene repeats but this time the shooting angle is different. This time the masked woman's side is forefront. She goes without waiting the woman who hits and the film continues with the people in crowds. In these parallel scenes it is understood that the woman is herself who hits her.

Inbetween them there are another parallelism structure. This is the two sides of the story of their getting plastic surgery. This repetition structure which is less visible is composed with the experiences of the woman and man when the other one gets plastic surgery. When they angry at each other because of what they have done, they both storm at the same tree.

The first and the last scenes compose the most visible parallelism structure of the film. In between them there are much less visible parallelisms. In the film while there are repetitions that melt into the whole of the film, the dominant repetition style is the one which is much more visible. Also in this film too, there is becoming-otherness of the characters. Both of them change their faces and lifes and they becomes-other. Especially at the end of the film we can see the difference between two women. We encounter what she has been and what she becomes.

**C. *Breath* (2007): *Soom*, 84 min.**

The film is about a woman's passionate affection with a convict. Yeun is a woman who is married with a kid. She thinks that her husband is cheating on her. At the same time she is interested in a convict whom she sees on tv. Then she decides to meet him. In some way she manages to see him and an affection occurs between them. Meanwhile her husband realizes this. At the end of the film the broken relation of them backs to track but the convict comes up against death.

The most dominant parallelism structure starts when she decides to make him live the sessions before he is executed. Each time she goes to prison she transforms the room and performs and sings him songs.

The first one takes place in the min. of 24. She prepares the room according to the colours of spring. She also wears in accordance with the session. When he is brought to the room she plays the player and along with the playing music she starts to sing a song about spring. When the song finishes they sit each other's opposite and she starts to tell him about herself. He tries to touch her but it is forbidden. Then he is brought to his own cell back. Before he is back she gives him a photo of her childhood which is taken in spring. This part is 6 minutes.

The second time she goes to see him starts in the minute of 36. She covers the walls of the the room with summer photos. Then they sit front of each other. She starts crying. She tells him with tears how she was almost drowning when she was a child. She tells how she has experienced it. They start to kiss each other and the officer separates them. She gives her another photo before he leaves. The photo is from her young ages which is taken by the sea.

In the minute of 46 she goes to prison again but this time her husband chases her. He manages to enter the prison and starts to watch them from a camera. She prepares the room in accordance with the concept of fall. She hangs photos of fall and starts to sing. After her singing they start to kiss each other and separated by the officer again. She tries to give him a photo but fails. When she goes out from the prison she encounters with her husband. He wants to look at the photo in which she is naked. They come back home together.

The last time which starts in the minute of 72 they go together with their children to the prison. The man and the child wait outside. This time the concept is winter but she prepares nothing. After he comes the room she gets of her clothes. They start to kiss and have a sexual relation. While kissing she tries to choke him and the officer manages to save him. Outside of the prison her husband and daughter are making a snowman and playing snowball. She gets out and joins them. While they are coming back home together at the car they start to sing the song about winter, the film ends with this scene and this song. During this last part there are also the scenes in which the convict gets killed by one of his cellmate in the cell.

In *Breath* (2007) except these parts there are also two parallel scenes give the cues on the change of the relation between the female protagonist and her husband. In the first scene when she is hanging out laundry on balcony, she falls her husband's shirt and a car passes over it. Then she takes it and washes again. Before the following parallel scene, she learns that he is cheating her. When she falls it again, this time she takes it from the floor and tosses it out. This is a parallel pattern that constituted with the motif of shirt; its getting dirt and woman's reactions to it. However the above-mentioned scenes are the ones that construct the parts in the film.

**D. *Spring, Summer, Fall, Winter... and Spring* (2003):** *Bom yeoreum gaeul gyeoul geurigo bom*, 103 min.

The film is composed with five parts named after the seasons. Each part is a period of a buddhist apprentice's life. The spring is the age of childhood; the summer is the teenage; the fall is his adulthood and the winter is his middle age. In spring the child tortures animals. In order to give him a lesson, his master ties a stone to his waist to

make him understand what he does the animals. In summer when he is a teenage, a teenage girl comes to the temple to heal. The boy is charmed by her. One day they become together. His master says that the desire for possession makes human a killer. The girl heals and leaves the temple. The boy can not stand this and he leaves the temple after her. In fall the apprentice comes back to temple as a young man who has killed his wife. He is angry with himself and in the temple one night he tries to kill himself. In order to make him heal his master gives him a duty. While young man is doing what he has ordered, detectives come to the temple to arrest him. After he has gone again, his master kills himself. In fall the middle aged apprentice comes back to the temple. He realizes that his master is not there anymore. He starts to do meditation and practice everyday. One day a young woman with a scarf in her face comes to the temple with her baby. She leaves her baby in temple and while leaving she falls in a hole in the frozen lake and dies. The apprentice saves her baby from falling in the same hole. He buries her body. And this time he ties a stone to his own waist and tries to reach to the top of mount with a buddhist statue in his hands. He puts the statue to the top of the mounth. In these scenes he becomes animal by experiencing voluntarily what he has made them when he was a child. And in spring, the baby becomes a child and he tortures animals.

The structure of repetition of this film reveals itself even in the title. Because film is about Buddhism, the repetition of sessions is in connection with it and also the narrative structure of the film is formed along with it. The title reveals the parts of the film already.

The most visible repetition structure is composed with the scenes that take place at the beginning and at the end of the film. The first part of this structure starts in the minute of 6. In this scenes the session is spring. Spring also represents the

childhood. The child who lives with his master in the temple tortures animals. He ties them with stone to make their movement hard and he enjoys it. His master sees what he does and in order to give him a lesson he ties the child with a stone. His master says him to walk around with it. He tries but he could not and accepts his mistake and apologizes. His master asks him to find the animals and release them from the stones. He also says that if any of the animals dies, he will carry a stone in his heart for the rest of his life. He finds fish's dead body and buries it. Then, he finds the frog alive and release it from the stone. Lastly he finds the dead body of the snake and starts to cry. This part finishes while he is crying. In winter he comes back the temple and finds out that his master is dead. He makes him a statue from ice. He starts to practice some movements of discipline of Buddhism. He educates himself by tying himself a stone and trying to climb the hill with it. A woman comes to the temple and brings her baby here. The part of And Spring which is the last part starts in the minute of 99. The baby becomes a child and he tortures animal as well by tucking in stones to their mouths and enjoys it. These repetitions come out text and take place in narrative structure. When we look at the whole unity of the film, inbetween them there are much less visible repetitions because the story is related to repetition as well. Actually the repetition is all over the whole story. In Buddhism repetition is the way of becoming a master. They train themselves by practicing and repeating certain things. For example; they enter the doors that have no walls. However, as mentioned before these are melt into the whole story while the other mentioned ones are not.

**E. *The Bow* (2005) Hwal, 90 min.**

The film is based on the story of a 60 years old man and a 16 years of girl. They live in a boat together which is also their means of living. Some people come to the boat to fish. The old man who is also a fortune teller has found the girl ten years ago and takes her along. They develop a fortune telling rituel together. He is planning to marry her when she becomes 17. The man saves her from the men who come their boat for fishing. They have a nice relationship. However when a young man comes to the boat, she attracts him and they flirt with each other. The old man gets jealous and dismisses him. The girl gets angry with the old man and their relation gets worse. The boy comes back to say that the girl's family has been looking for her since she got lost. He says that he wants to bring her back to them and marry her. In spite of the old man's oppositions they decide to leave and then the old man tries to kill himself. She saves him and decides to marry the old man. At the wedding after all of the ceremony when they will together, the old man shoots an arrow to the sky and jumps to the sea and gets lost. Then the girl acts like she is having sex with someone in her dream. At this time the young man is watching her from the other boat. The arrow strikes in the plank between her legs. She has an orgasm and bleds. Then the young man and the girl leave the boat and the old man by the small boat.

The film's narrative is mostly based on repetition. The old man everyday marks the calender. He holds her hand right before they go to sleep everynight. He bathes her everyday and the girl bathes him juts before their wedding. However, the rituel of shooting arrow stands as more discrete than these ones.

In the minute of 5 a man wants the old man to tell his fortune. The old man and the girl have a rituel for this job. The old man paints her face, ties tulle cloth to her

arms. He shoots three arrows at a Buddha image on the side of the boat while the girl swings right in front of it. In the first appearance he shoots them without hesitation.

In the min. of 25. the young man's father wants him to tell his fortune. While watching, the young man gets shocked because this ritual is too dangerous for the girl. In 56. min the young man who comes back for the girl wants him to tell his fortune whether he will marry her with happily. While shooting the arrows the old man hesitates. While he is shooting the last arrow, the young man realizes his hesitation and makes the girl fall from the swing to save her. In the min. 77 right after the ceremony of wedding, the old man shoots a arrow to the sky and jumps to the sea and gets lost. The arrow comes back from the sky and shoots between the legs of the girl in the plank.

The acts of old man's and girl's shooting arrows can be seen several times in the story. However, the scenes of shooting arrow as a ritual are the composers of invisible parts of the whole film. Shooting arrows as a ritual take place in important points. This motif develops the story but at the same time with the other elements of film form like music, shooting style etc. it becomes something more than just developing the story. It constructs distinct parts from the other parts of the whole story.

#### **4.4.2. A Hybrid Style Repetition**

When we look at his films and his repetitions as a whole, we can see that there is a dominant repetition style. This dominant style is nourished from hybrid form of his cinematic language. His imperfect style which is based on several things like his

amateur-auteur style; his philosophical approach and his cinematic language which is based on magic realism, guerilla filmmaking style of him, are some of the bases of his style.

In his films repetition divides the whole of the film into parts. However because the parts are not too separate and they are in some way narrative based, it can not be said the film's style is pure poetic, even though a poetic style shows itself. In his films repetition takes place with different tones. However, it is sure to say that there is a dominant repetition style which is inbetween constructive and poetic repetitions. When we look at his films, it can be seen that his motifs are based on narrative but at the same time they tend to be discrete from it. In other words, while the motifs link the stories at the same time they compose discrete but invisibly parts from the other parts of the whole film through partly expositions of non-narrative elements. The repetition of this parts give a rhythm to the film. For example; in his film *3-Iron*, the motif is the repeating song which takes place in certain points of the film. The playing song which is directly linked with the story basically constructs the story and also composes a special mode. This constructed mode does not stand apart from the whole mode of the film. In this style camera works and other elements also take place and the scenes that compose parts have much more intense mode that makes them discrete from other parts of the film prominently.

## CHAPTER 5

### CONCLUSION

In one of interviews Kim Ki-duk says, “my answer to all question is this, and this alone: ‘Black and white are the same colour.’” (Rivière, 2006: 117) In his unique cinematic language for which he is also famous, the contrasts are melt into each other. Love and hatred can be same meaning in his cinematic world. This style of him roots in mainly his earlier life before cinema and then its effects to his films. As an amateur director who becomes an auteur later on, his cinematic language is also composed with these contrasts and the hybrid style that comes out of in consequence of their engagements with each other. Kim Ki-duk is famous for his unique filmmaking style that is formed by this way. One of most common characterizations of his cinematic language is his poetic style.

Among several others, one of the sources of his films’ poetic mode is repetition. As mentioned in the second chapter repetition is a very tricky concept. While at first sight it has a negative sense, the core of this concept shows how it has a positive one. Repetition is not about sameness but difference. Difference means change and development. In philosophy as well there are different perceptions on repetition. Plato’s perception may be considered to be a bit negative, because there is an understanding of being copy, however Deleuze’s approach on repetition has a positive sense. He says that repetition is way of producing new through the difference that comes inside. In film form Bordwell and Thompson explain the

structure of repetition with the concepts of motif and parallelism. Motifs are “any significant repeated element in a film.” (Bordwell, Thompson, 2010: 68) In order to reach out deeper ideas on repetition tendencies and styles in film form especially in narrative form, I have constituted categorizations by grounding on both philosophical approaches and concepts of repetition in film form.

Based on perceptions of repetition in philosophy, I have constructed three repetition types in film form. The first one, *informative repetition* which is based on informing the audience by repeating certain narrative information to make the audience track the film easily. The other one is basically for developing and linking the stories. Because of this, this type of repetition is called as *constructive repetition*. The last repetition type basically constructs parts that stand discrete from the other parts of a whole film. These discrete parts construct a rhythm. Hence, this type is called as *poetic repetition*.

In informative repetitions there are not motifs. The motifs in constructive repetition are connected to the narrative while in poetic repetition they are too much visible and disconnected. We can say that in constructive repetition motif takes place inside the story and helps the construction of it; and it becomes disconnected in poetic repetition and by this way becomes independent in the context of meaning.

As for repetition style of Kim Ki-duk firstly we should look back his own style because his above-mentioned hybrid style reflects the type of repetition as well. First of all, his hybrid style is based on his journey of cinema from amateur to auteur. While he is called as an auteur director he still preserves his amateur style in some ways. The main sources of this argument is his style of imperfect filmmaking techniques based on querilla style shooting and bizarre characters, stories, magic

realism and the basic concepts like abnormality etc. In order to find out the type of repetitions in his films, Kim Ki-duk films are analyzed according to the constructed categorizations in the third chapter. It is seen that in Kim Ki-duk films informative repetitions are not dominant. The repetitions in his films link and develop the stories, but at the same time there are non-narrative elements that play the role of giving intensity to these scenes. By this way, there occurs discrete parts through exposure of these elements to some extent. Namely, the change comes inside the stories along with repetitions of the non-narrative elements. However, they are not as discrete as being in the poetic repetition. Furthermore, the motifs can be detected easily and they basically take place for linking and developing the stories. At the same time, their exposures provide intensity that constructs parts in the films. So, his repetitions are inbetween constructive and poetic repetition.

Lastly, it should be noted that repetition has not been studied widely in film form. There are studies that offer initial concepts which are also the ones that give inspirations for this thesis, but types of repetition remains as an untouched issue. This thesis project in which three repetition types constructed by starting from examining the core of the concept of repetition, shows us that these categorizations may give us an idea of the repetition style or type of a film or a director as in the case of the director Kim Ki-duk. Furthermore, this study may have lacks, because of this it is possible and also necessary to construct much more detailed categorizations to understand repetition's function in film form.

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