

Legitimization In Mass Media Through Sense Of Sight

Suleyman Duyar

Radio Television and Cinema Department, Selcuk University,
TURKEY, Konya, Communication Faculty,
E-mail: sduyar@selcuk.edu.tr

Abstract – Human beings perceive the surrounding world with five senses. Information we acquire through our senses make up all our daily life practices. People use their other senses as densely as they use the sense of sight. Eyes continuously scan to make sense of the food eaten, sound heard in the street and flower smelt etc. It constantly seeks for new experiences and catches everything in visual space. Every object affects individual's physical and mental structure like any food digested. Images perceived by the brain are sent to subconscious. Human beings live in a system of images which are continuously refreshed and thus previous images are considered to be less important than new images. Yet, conscious adds new images on previous ones and whole life of human beings takes shape based on this experience. Totalitarian institutions, which are aware of human beings sense of sight and perception, will of course want to take on the might of this era of technology. Institutions which continuously develop new methods of pressure and control are renewed in every new age. Besides, it must be noted that these means come up and spread not as a result of human beings needs but to consolidate existence and authority of these institutions.

In this article, the sense of "sight" which is fundamental for all kinds of artistic endeavors will be discussed. In addition, the methods employed in the arrangement of narrations set up when events are conveyed in means like television or cinema. In this way, how people's perception can deliberately be changed by these means and how ideas are justified through animation-imitation and fiction can be understood.

Key words – Sense of Sight, Watching, Justification, Perception, Narrative Fiction.

I. Introduction

In this study starting from the thesis that, mass media is based on the overall visual appearance. Before the development of technology visual world means perception of time and space, it was the most important tool for feel world. When images can be produced the concept of time and space began to be questioned again, stories produced for us and we started to watch manufactured images. It felt as part of our momentary. At this point a lots of subconscious element which is not actually belong to our cultural personality, is subject to internalize. Therefore this internalization conflict with local culture from this point on the whole world of this visual culture that producers imposed culture begins legitimize.

II. Legitimization In Mass Media Through Sense Of Sight

Legitimization is not revealed concept that emerge with mass media. Since the first moments of mimetic effect, storytellers refers to some ways of story line, according to increase the accuracy of facts that they imagined. One of

these ways is the traditional story arc. Like; introduction-body-conclusion.

It should be described in that particular specific format whatever story is. This should be in plain language that everyone can understand, videlicet to revive the earlier cultural heritage, therefore it must be such as to gather around common themes. In story narration or in tales. This themes become appreciable after the structural idea has emerged. According to American mythologist Joseph Campbell [1], all mythologies has common infrastructure, and tells the same thing on specific ways. Campbell's book; 'The Hero with a Thousand Faces' is the most exemplified book by screenwriting theorists such as Landau [2], Indick [3] and Selbo [4]. This means it is the best way of commercial storytelling which is used by screenwriters. They benefit from the old narrative techniques.

When Turkish cinema started to began commercial, screenplay structure is emulate to this old narrative techniques. Taking into consideration that, I reviewed the screenplay structure of the movie made in 1996, called Eşkiya/Bandit, and this movie accepted as the first returnee commercial movie after decades. It is a classic social revolutionary bandit movie but on the contrary. After serving a 35-year jail sentence, Baran (main hero of the story), a bandit, is released from prison in a city in Eastern Turkey and heads to Istanbul with intent to see his lover that married years ago [5]. And his ancestral home, which is now underwater due to building of dam. It was a rebellion feudal system 35 years ago, but now it turns into rebellion against urbanization and capitalism. But mainstream narratives supports to punishment of rebellious layout. So its a losing story of individual considering to whole movie. Also Baran is a suitable character on Hobsbawm's social bandit concept. It was included in the narrative. So that, subject of study, while scenario maintaining the structure of folk hero, he will be heavily punished by the system, and it reinforces the emphasis individuals will be not happy hereafter. When heroic evolving towards a legend, it becomes a part of big spectacle. Hero destroys himself like a firework.



Fig. 1. Scene from ending of Eşkiya/Bandit (1996) Movie

But in fact, with the whole show business it was the demolition selfdom and culture. Individualized society converts gemeinschaft, to gesellschaft and it dissolves therein. All this behind the turning point of the film is based on revenge that old bandit will show the bully side. That moment is patiently expected by the audience. That is the moment bandit will burn his bridges and take gun in hand, and start to speak the language that everyone understands (!). At this point individual conjure itself to ideology. This is the moment everyone says 'even if' or 'nevertheless' it's wrong, and it's moment that legitimization has emerged. When audience live catharsis of their injustices, everyone can understand requirements of power and bullying and revenge is approved by the mass.

Conclusion

The main character of the movie is a tired cultural representative. The reason for coming city is rather than rescue princess but intended to see her one last time. The treasure held by the dragon will take back by sight, and this idea shared by the whole audience. When audience

seen princess in curtain the movie will end. The bad will be punished by not talking. 'Word' precludes 'images', and only communication unit right to be remunerate. Mass show is represented by fireworks and princess become verbal partner in the end, she says 'good bye bandit'. Everyday speech determine the living space, moviegoers get a ticket, audience witnesses the big show and left the theatre.

References

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