

**İSTANBUL BILGI UNIVERSITY
INSTITUTE OF GRADUATE PROGRAMS
FILM AND TELEVISION
MASTER'S DEGREE PROGRAM**

**THE BODY, MOVEMENT AND PERFORMANCE IN FILMS:
"Pina (Wim Wenders, 2011)", "Black Swan (Darren Aronofsky, 2010)" and "The
Danish Girl (Tom Hooper, 2015)"**

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İSTANBUL

2020

The Body, Movement and Performance in Films: "Pina (Wim Wenders, 2011)", "Black Swan (Darren Aronofsky, 2010)" and "The Danish Girl (Tom Hooper, 2015)"

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(İMZA)

Tezin Onaylandığı Tarih: 17/09/2020

Toplam Sayfa Sayısı: 83

Anahtar Kelimeler (Türkçe)

- 1) Yaşayan beden
- 2) Dans eden beden
- 3) Tekrarlayan hareketler
- 4) Ritim
- 5) Fenomenoloji

Anahtar Kelimeler (İngilizce)

- 1) The lived body
- 2) The dancing body
- 3) Repetitive movements
- 4) Rhythm
- 5) Phenomenology

ACKNOWLEDGEMENTS

I would first like to thank my thesis advisor Dr. Öğr. Üyesi Ebru Çiğdem Thwaites Diken of the Film and Television Department at Istanbul Bilgi University. The door to her office was always open whenever I had a question about my research or writing. She consistently allowed this paper to be my own work, but steered me in the right direction whenever she thought I needed it.

I would also like to acknowledge Prof. Dr. Feride Çiçekoğlu of the Film and Television Department at Istanbul Bilgi University as the second reader of this thesis, and I am gratefully indebted to her for her valuable comments on this thesis.

I must express my very profound gratitude to my parents for providing me with unfailing support, offering me different perspectives and continuous encouragement throughout my years of study, and through the process of researching and writing this thesis. I would also like to thank my boyfriend, Uktalay Kara, for being so supportive, I tested the limits of his patience with each new draft. This accomplishment would not have been possible without them.

Finally, thank you to everyone who introduced me to dance and danced with me. I found the subject of the thesis based on myself. The most important factor was that I was dancing. During the process of writing my thesis, I could not go to the dance studio and dance with my friends due to the pandemic. I was repeating my dance moves while my dog Sushi accompanied me at home. But without the other dancers, I felt like I was incomplete. At this point, writing my thesis felt good to me. When I stopped my dancing body during the pandemic, I learned that I injured my back. I realized how ironic the situation was when the doctor told me you need to act. I was injured my body without dancing. With this situation, I produced many different ideas during the thesis writing process. Thank you for this situation because I learned how to dance by writing and thinking.

Melisa Feride ERDOĞAN

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ABSTRACT

In this thesis, inspired by the film *Pina* (Wim Wenders, 2011), the concepts of the lived body, dancing body and repetitive movements are investigated in the films *Black Swan* (Darren Aronofsky, 2010) and *The Danish Girl* (Tom Hooper, 2016). This thesis looks at the cinematic representation of the lived body through performance/dance. The research question of this thesis: are as follows: a) How is movement different in the lived body and in the dancing body? b) What is the relationship between the repetitive movements and rhythm, the cinematic rhythm? and c) How do film and dance resonate in the context of the here and the now and the lived body? Considering these questions, an analysis of each film will be made.

This thesis uses the analysis of narration. In this analysis, the focus is on the way the story is told, represented, and the visual tools used to show the story. This thesis analyzes the narration of certain scenes through images and signs such as the mise-en-scene, lighting, and camera movements, etc. of certain scenes. The phenomenological approach will be used for understanding the body, lived body, experience, and the here and the now.

The thesis shows a set of relations between the lived body, dancing body, repetitive movements, and rhythm through reading scenes from the two films.

Key words: The lived body, the dancing body, repetitive movements, rhythm, phenomenology

ÖZET

Bu tezde, *Pina* (Wim Wenders, 2011) filminin verdiđi esinden yola ıkararak, yařayan beden, dans eden beden ve tekrarlayan hareket kavramları *Black Swan* (Darren Aronofsky, 2010) ve *The Danish Girl* (Tom Hooper, 2016) filmlerinde incelenmiřtir. Bu tez, performans/dans yoluyla yařayan beden sinematik temsilini incelemektedir.

Bu tezin arařtırma soruları řu řekilde sıralanmıřtır: a) Yařayan bedende ve dans eden bedende hareket nasıl farklıdır? b) Tekrarlayan hareketler ile ritim, sinematik ritim arasındaki iliřki nedir? ve c) Film ve dans burada ve řimdi ve yařayan beden bađlamında nasıl yankılanmaktadır? Bu sorular gz nne alınarak, her filmin bir analizi yapılacaktır.

Bu tez, anlatım/ykleme analizini kullanır. Bu analizde odak noktası, hikyenin anlatılma, temsil edilme řekli ve hikyeyi gstermek iin kullanılan grsel aralardır. Bu tez, belirli sahnelerin mizahsen, ıřıklandırma ve kamera hareketleri gibi grntler ve iřaretler aracılıđıyla anlatımını analiz eder. Fenomenolojik yaklařım, bedeni, yařayan bedeni, deneyimi ve buradayı ve řimdiyi anlamak iin kullanılacaktır.

Tez, iki filmde sahneleri okuyarak, yařayan beden, dans eden beden, tekrarlayan hareketler ve ritim arasındaki bir dizi iliřkiyi gstermektedir.

Anahtar Kelimeler: Yařayan beden, dans eden beden, tekrarlayan hareketler, ritim, fenomenoloji

INTRODUCTION

In this thesis, I aim to provide a phenomenological analysis of the lived and dancing bodies and their repetitive movements in the films "*Black Swan* (Darren Aronofsky, 2010)" and "*The Danish Girl* (Tom Hooper, 2015)".

I look at the cinematic representation of the lived body through performance/dance, focusing mainly on three questions. These are: a) how the movement is experienced in the lived and dancing body b) how the repetitive movements of the body resonate with the film's rhythm c) how the selected films narrate the stories of the performing bodies. In answering these questions, I focus on the mise-en-scene, lighting, framing and camera movements. This thesis draws an analysis of narration and analyzes the images and signs. As it is important to analyze the narrational subjects, I determine the scenes which help me build my argument. The aim of this analysis is to demonstrate how the lived experience of the dancing body is conveyed by the film.

In this thesis, I aim to draw a phenomenological framework, with the obvious reason that phenomenology deals with the concepts of body, lived body, experience and the here and the now. The lived body is a body that moves and has physical awareness of its own movements. The dancing body is also a lived body, but its movements and awareness are different from that of the lived body.

I have a personal motivation in pursuing this study. I need to understand the lived experience of my own body as a dancer. I can best express myself through dance. I can feel my whole body and relate to other bodies when I dance. This information is not obtained rationally and cognitively; it is an information that comes into being, at the same time as my body moves. Main motivation in researching this subject is primarily my interest in this topic.

When I observed the movements of and the emotional differences between my dancing body and my lived body, I started to question whether the difference is a subjectively experienced one. The first thing I did was to watch other dancing bodies. As a film studies

student, I started to examine the bodies and movements represented in the films. At this point *Pina* (Wim Wenders, 2011) was my starting point. This is because the technology and cinematography used in the film inspired me.

Pina Bausch, the art director and choreographer of "Tanztheater Wuppertal Pina Bausch", one of the pioneers of the Tanztheater, died in 2009. Filming started when Pina was still alive, but after her death, Wim Wenders continued to shoot even though he had considered for a moment to stop filming. The film is known as a documentary but in my opinion *Pina* breaks the limits of the documentary genre. In the film, there are interviews with dancers, we hear their words but in fact they do not speak. Their words dubbed over their silence. The sound comes from off-screen. After each interview, every dancer starts to dance. Normally, in the documentary genre, we would expect the addition of the names, their ages and information about the work they do. However, the main purpose in dance is not how old the dancers are, or to tell the audience who is doing what. The dancers think, talk and feel with their bodies. We enter Pina's world, partly with the help of the interviews but mostly with the "dance" performance.

Wim Wenders used 3D technology in *Pina*. The performance of dancers meets with the spectator through the vertical and horizontal space created by the 3D. The film viewing experience also makes a difference in the space concept with its 3D technology. In *Pina*, dancers perform choreographies in different environments. Dances take place, for example, on scenes, city sidewalks, on the metro, near the swimming pool, and in the forests. With the 3D technology used as a spectator, the space in the film becomes your space. The concept of "now" begins to come to the fore when the spectator feels the common space. Performances take place here and now. Maybe right in front of you, maybe next to you, depending on the angle of the camera; depending on the distance of the camera from the dancers, every movement takes place near or far to you.

There are some topics that Pina deals within her choreographies: weaknesses, people's desires, the strength of personal relationships, compassion, life and death, time and space, subject, and object. Examples of feelings that arise as a result of these encounters are pain, love, anger, sadness, happiness, fear, anxiety, and depression. Pina's choreographic movements include "repetitions".

The repetitive movements are different in each topic (i.e. compassion, lust, love) and emotion. There is a rhythm that emerges with a combination of movements, emotions, and spaces. The rhythm of the film is provided by camera movements. The camera follows the repetitive movements of the dancing bodies. The rhythm of the camera's movement varies in each choreographic dance. The fact that the performance is phenomenologically "lived now experience" is reinforced by the movements of the camera. Camera movements are created "now", just as the performance takes place "now".

There is a meaning created by 3D technology in this direction. It has positioned the lived bodies that took place "now" right in front of the spectator. In the phenomenological context with 3D technology, the concept of "lived now experience" has been emphasized for both the spectator and the performances.

There is a relationship between the spectator and the spectacle in cinema. This relation concerns the way in which the spectator experiences an identification process with the character. However this identification may not take place at all. The narrative and visual meanings of the films may not create the same effect, feeling, thought in every spectator. When we watch dancing bodies, the elements that make up the visual structure in the film (mise-en-scene, cinematography, etc.) effect spectator as an experience which is lived in here and the now. This experience varies from person to person. Even though the subject of the film is the same for the majority, people can have different feelings, emotions, and thoughts.

Spectators can be active or passive during film viewing. The visual language of the film is effective at the point where the spectator tries to establish the identification process with character. This will be discussed later in detail under the heading of 'Film's Rhythm'.

I realized that even when I did not dance, I was still in contact with those bodies. I was not just a passive spectator but involved in the practice. It was as if my own body was also activated in the process of watching.

The main point in my relationship with dancing bodies was that I was a dancer. This was the point that made me different as a spectator while watching the movements of the dancers. Themes based on different emotions in the film have reached my mind and body. The starting point of this thesis was Pina, as I realized that the film reflects my dancing body and my emotions. That's why I wanted to mention Pina in the title of my thesis.

I will use a scene from the film as an example to explain how the dances and emotions in Pina reflect me. In the scene, a woman dances in the middle of the city, she crosses the street in a busy traffic zone. Normally, a person in this situation quickly moves towards the sidewalk. The dancer, on the other hand, moves slowly. She proceeds in a different rhythm than the act of walking. As soon as she reaches the sidewalk, she continues to dance. This situation seemed quite familiar to me. Sometimes I make movements that are different from the act of walking while going somewhere or crossing the street. I turn my lived body into a dancing body in this process that develops depending on my feelings. For example, if I'm going to walk forward, I move in a certain rhythm, crosswise, or sideways. I do these movements without thinking. I create a stage for my dancing body and I free my performance. Whether or not the cause of the emotion I am experiencing belongs to that moment, I do my movements there and at that moment.

The rhythm that I create is not caused by the music I am listening to at that moment. On the contrary, I bring the rhythm of the outdoor sounds (city, person, vehicle, etc.) with my body and mind. For example, the intermittent horn sound of cars turns into an instrument rather than a noise at that time. I leave the outside world and turn to my inner world. At this point, my emotions guide me. During this guidance process, for example, if the feeling I am experiencing is unhappiness, it does not mean that I will dance slowly. On the contrary, I can show fast and aggressive movements. The combination of my feelings and energy from inside my body frees my dancing body.

In this thesis inspired by the film *Pina*, the main reason why I chose *Black Swan* (Darren Aronofsky, 2010) and *The Danish Girl* (Tom Hooper, 2016) was because in the films, there were things that I felt physically and intuitively in my dancing body.

The change experienced by Nina in *Black Swan* with the desire to be “better” is similar to the emotions I experience psychologically as a dancer. For example, staying attached to the image of yourself in the mirror, to your movements; expecting and wanting to be better. As a dancer-spectator, the emotions represented in the film were quite familiar to me.

In *The Danish Girl*, the physical transformation journey of Einar was like a performance for me. As a dancer-spectator, I saw Einar's movements as dance moves. When Einar completed his bodily transformation, he was happier and more peaceful in his new body. The most important point that impressed me was that he felt more belonging to his new body. In this case, when I think of myself, the body that I felt belonged to was more the dancing body than my lived body.

Both films made me ask myself the research questions of my thesis. The concepts of the lived body, the dancing body, repetitive movements, and rhythm, which are the basis of the analysis, were the topics I was interested in as a dancer. The visual representations of these concepts in both films made me examine them with a phenomenological approach. I wanted to research and observe the cinematic representations of these concepts as a spectator.

Just like *Pina*, in both films I felt that I had contact with the dancing bodies even if I did not dance. In dance, this contact occurs without dialogue, without words. It is entirely corporeal. My question is how this corporeal contact takes place during film viewing. For this reason, I investigate how the dancing bodies are represented in the selected films which include dancing bodies and performances. Hence the research questions of this thesis are as follows: a) How is movement different in the lived body and in the dancing body? b) What is the relationship between the repetitive movements and rhythm, the cinematic rhythm? and c) How do film and dance resonate in the context of the here and the now and the lived body?

1. THEORETICAL FRAMEWORK

The subject of Phenomenology which is a way of looking and thinking, is the relationship between the subject and the object. This concerns the experience of the subject in the perception of the outside world. Accordingly, phenomenology is the study of the experience and how it is related to consciousness. It explores the essence and the interrelation of these concepts. It examines the way things are experienced, the way of experiencing things; and questions how experiences are experienced. Not every experience is the same for every subject. Therefore, it explores the experiences in the way what they are experienced from the first-person point of view.

In this section, I present the concepts of the body, movement, rhythm, repetitive movements, and film's rhythm from a phenomenological perspective.

First, I use Maurice Merleau-Ponty's phenomenological perspective to understand the concept of the lived body. I draw upon the views of Rudolf Van Laban and Sondra Fraleigh when thinking about the concept of movement. Then, for the concepts of the rhythm and repetitive movements, I proceed from the thoughts of Susanne Langer. Jenny Chamarette and Vivian Sobchack are my guides in interpreting the rhythm of the film phenomenologically.

1.1 Understanding the Body

In this thesis, I start with the definitions of the body as they are discussed in phenomenology. To understand the body as a "body", we should look at it from the inside. To explain the experience of the dancing body and how it is conveyed in cinema, I first examine how the concept of body is handled in phenomenology.

As a starting point, I look at the phenomenology of Maurice Merleau-Ponty. In *Phenomenology of Perception* (2002), he elaborated on the interpretation of the unity of the body and its relationships of subjective and objective dimensions from the 'internal' perspective. Subjective body is the lived and experienced; the objective body is the

“scientific” and the observed one. However, the subjective and the objective are not two separate bodies. They address different points of experience and consciousness. In his definition of the body as subjective and objective, both concepts point to the lived body. In this case, Merleau-Ponty's perception of the body is compatible with the concept of the lived body which I employ in this thesis.

He has a concept which he calls “body schema” that we perceive our body through. This schema is a practical diagram of relationships with the world.

For Merleau-Ponty, perception is the body's relationship with life, it is not a mental issue. He says that

The body is the vehicle of being in the world, and having a body is, for a living creature, to be involved in a definite environment, to identify oneself with certain projects and be continually committed to them (Merleau-Ponty, 2002, p. 94).

According to him, an individual is both the physical body who thinks and the thinking subject at the same time and these two situations are concurrent. The lived body is an individual's own and particularly characteristic body (Merleau-Ponty, 2002).

The temporality of the lived body, the relationship with the "now" is not just a situation happening today. It is a life-long process. The peculiarity of time at this point is that it is not a concrete situation and it is not a state where it can be grasped with minutes and hours. The body has the lived now experience. If the individual creates a change in him/herself with his/her experiences, the body also changes. These changes are related to subjectivity, not objectivity. Changes in the lived body are not limited to physicality.

1.1.1 How to think about movement

The body is a communication system in itself. We communicate with our bodies and the bodies of others by moving or by being immobile. We exist by changing the perception of space and time without the need for words. There are many theories to make sense of the concept called movement. Body movements occur differently in everyday life and

during the performance. However, the subject, the body of the individual, is the main character of these movements. The individual perceives his/her own body, but this form of perception is quite different from everyday movements. The individual exists with his/her dancing, performing body. The dance occurs here and now, it is a lived now experience.

Movements that seem incomprehensible become understandable when we learn what the situation means for the individual. In this process of understanding, symbols become meaningful. The symbols represent elements that can be observed with the senses at this point, but they also touch the senses. Life-long experiences do not only leave traces in the mind. The experiences in the archive of the mind are also stored in the body. The body is a site of memory. The traces of the past experiences recur in the body. The body is like a map of or cognitive memory. On the other hand, although the body is a structure related to the past or the future, it exists here in the "now".

This is why I address this question: "What are the definitions of movement through the lived body and dancing body?"

As a dancer, defining the body is at the same time both complex and clear to me. Because my body does not just make everyday movements. It accomplishes its existence with dance. I understand the existence of my own body from the essence of my own experience. According to Merleau-Ponty, the movement of the lived body occurs because of its movement and that is how it becomes visible. The movement of the moving body is about the individual's self-perception, definition, and the subjective value he/she adds to the movement.

I call movements that are not dance moves, motoric movements. When the motoric movements turn into dance, and once it starts, it enters an unstoppable process that cannot be traced. The movement is embodied when dancing. I move my feet using a motor motion to go from place A to place B. However, when I move my foot in the context of a figure in dance, this happens at that moment and there. I don't think about this, neither before nor after the movement. The way in which I use my mind is a bit different than

cognitive thought which is a result of a mental process. I exist at the same time as the body and mind.

It is never our objective body that we move, but our phenomenal body, and there is no mystery in that, since our body, as the potentiality of this or that part of the world, surges towards objects to be grasped and perceives them (Merleau-Ponty, 2002, p.121).

There is a strong relationship between movement and the body that moves. It is very difficult to make sense of the meaning of this relationship and put into words, still, it can be defined as the enthusiasm, the joy that comes from within the lived body.

Looking at the essence in dance is phenomenologically important. The essence of the dancing bodies is different from each other. Because of this difference, enthusiasm and joy emerge in many different styles that come through by dancing bodies. All these formations are connected to the experiences of the lived body. The experienced movements of the dancing body in here and the now creates the dancer's "vibe". The specific use of the term vibe in dance is as follows: "A person's emotional state or the atmosphere of a place as communicated to and felt by others" (Oxford University Press, 2019).

The dancing body's energy is associated with the vibe. I will use the term "aura" to make sense of the concept of vibe. Aura is the energy field -atmosphere that surrounds all living things. Vibe is also an atmosphere like aura. However, the dancer creates this atmosphere uniquely. This atmosphere is just like a personal space; does not leave the dancing body.

Rudolf Van Laban (1879-1958) who was a dancer, choreographer and also dance / movement theorist developed a word for describing the personal space: "kinesphere" (Laban, 1974). Every each body has a kinesphere - field of movement. He compared it with an aura, as he noted "we never leave our movement sphere but carry it always with us, like an aura." (Laban, 1966, p.60). At this point, I will explain how this atmosphere can be defined in the lived body and the dancing body. While the lived body makes its motor movements, the kinesphere surrounds it. The vibe is a kinesphere of the dancing body that is unique to him/her, serving as his/her signature. As the dancer performs his/her dance moves, his/her vibe creates his/her personal space; while doing the motor movements, the kinesphere creates his/her personal space.

Aliveness and energy are the factors that reveal a dancer's vibe. The concept of aliveness is at the core of the movement. Aliveness occurs when the movements of the dancing body integrate with the dancer's vibe and the joy coming from the lived body. The movements and the energy of the body which occurs with dance indicates the term "being".

The concept of movement is both kinesthetic, conceptual, and emotional. Accordingly, it is necessary to look at the relation of movement during the dance to these three situations. The dancing body has an awareness of its movement. Communication with other dancing bodies that have this awareness is not like talking with words. According to Sondra Fraleigh, the founder of the Eastwest Institute for Dance and Movement Studies, the language in dance is not the language of movement. It is formed with the movement images, structured like the language of movement (Fraleigh, 1987). I have already mentioned that the body itself is a site of memory and a communication point. Dance itself is also a means of communication and a site of memory.

First, I explain how dance itself is a means of communication. Empathy is beyond words in the communication of lived bodies between each other. For dancing bodies, empathy occurs as "kinesthetic empathy." Kinesthetic empathy occurs between the dancing bodies and-or between the spectator and the dancing bodies. Let me explain this situation. Dancer A observes and imitates the performances of different lived bodies (Dancer B and Dancer C) with kinesthetic empathy. Just as in empathy, Dancer A tries to make sense of the thoughts and emotions of Dancer B and/or C and builds his/her ability to put him/herself in other dancer's shoes. What matters, in this case, is the uniqueness of everybody, movement, and performance. In the process defined as imitation, observation, Dancer A can never reflect the same as Dancer B and/or Dancer C. It is a condition that is related to the dancer's vibe. The proposition that the lived body is characteristic and unique also applies to the dancing body.

Secondly, I explain how dance itself is a site of memory. A dancer knows where and how to perform the third movement of the sample in choreography. I assume that the eyesight of the dancer in the sample works properly. At this point, the dancer can perform the third movement in choreography by seeing it. The dancer finds, creates, and complements by

seeing where to create his/her movement. Conversely, the dancer also knows where and how to perform the third movement in the choreography when his/her eyes are closed. Besides, dancers (eyes open or closed) are simultaneously aware of each other's space when performing the third move in the choreography.

This awareness occurs as conceptual. The fact that the movements take place in conceptuality with the dancing body and other dancing bodies show that dance itself is the memory point.

My body is mutable, changeable, living substance. It is continuous with my mind, which is no less subject to temporal change, mutability, growth, and decay, and no less a product of my exercise of choice and free will (Fraleigh, 1987, p.17).

Looking at a body in dance enables us to come up with new ways of looking at movement, space and time.

1.1.2 Choreographed movement and space

Choreography is the design and application of motion sequences of physical bodies in which movement and form, or both, are specified. A certain choreography is not always required to dance. The body can also dance without choreography. Choreographed movements are the perception of certain movements or a sequence of movements by the lived body and the formation of its own body. Dance has main elements: force, time and space. Force comes into being by using the energy while moving. It can be light, strong, weak, sharp or smooth. In a choreography all the forces can be used by the dancing bodies. Time includes speed (slow, medium, fast, freeze, suspend) and rhythm (pulse, beat, pattern, syncopation). Time shows tempo, beat and the duration of the movements. Space has four elements: directions, level, pathways and shape. Space is actually the way in which the dancing bodies occupy the physical world. It gives meanings to the way in which the dancer moves and interacts.

The movement of the body in the dance is not only forward or, backward, it is also sideways or diagonal (examples of directions). It is related to all parts of the space: the ceiling, the surroundings, the inside, and the outside and the floor of the space. The distance from the floor can change, it can be high, medium, low (examples of level). The movements of dancing bodies occur with each other, with themselves, with their spaces and space. Dancing bodies create their own space, time, and movement. It is the body that produces its vibe. What disrupts the static space-time relationship is the existence of dancing bodies. The lived body thus represents the movement that is far from stagnation. It is a state of being. "The lived body's dance movement' is the dancer's own self-movement which also establishes a framework for what is possible to express with this movement" (Pilbäck, 2013, p.21).

1.2 Ryhthm

Different theorists have explained rhythm in different contexts. Rhythm is an intersubjective phenomenon that happens inside us but also outside us. In my opinion, the point to understand the rhythm is that the rhythm experiences "now" with the lived body. Creating or joining the rhythm is experienced in the presence of the moment. The lived body experiences and exhibits its relationship with the rhythm in the now. Therefore, it would be more appropriate to make sense of it in a phenomenological context. Rhythm phenomenology concerns the quality of repetition and the outcome in the perceiver. Rhythm is repetition by definition and these repetitions form a pattern. Repetitions in rhythm do not occur without experiencing it. Rhythm is not something that shows its face directly in concrete form. It happens at that moment, anytime, anywhere. According to John Dewey, who works on aesthetics and philosophy of art, "The first characteristic of the envioning world that makes possible the existence of artistic form is rhythm" (Dewey & Boydston, 1981, p.152). A rhythm can be created by moving your foot with a certain repetition. By breaking the repeat, you can create a new rhythm with glitches. Therefore, it is a living thing.

There is no need to have a specific feature to create, stop, resume, or start the rhythm. In a room with a group of people, when you begin doing a simple act like applause and if you do it with repetitions, the people may discover this rhythm no matter sexual, cultural, or other differences, they will be capable of clapping in time with you. Everyone in the room will participate in this rhythm, although not in the same way. Maybe those with musical talent will join immediately, some will dance, some will continue to participate by feeling inside. For some, it will be difficult to start and continue rhythm, but they will feel the rhythm as they repeat. As feeling occurs in their bodies, they begin to feel other bodies. The bodies of the self and the other now begin to occur. In this connection of the bodies, the rhythm can be changed, stopped, or restarted. For bodies that produce the feeling of rhythm on their own, the rhythm turns into an inseparable structure of the body. The important question for understanding the rhythm is: What is the essence of rhythm?

The connotation, formation, and ending of the rhythm occur in different ways in each lived body. The rhythm is characteristic and unique, just like the lived body. As a dancer, I first look at my body movements to find the essence of rhythm. Secondly, I try to understand the relationship between emotions and rhythm

While researching this essence, I realized that it is not always possible to find a clear answer because each movement, rhythm, and emotion are different from each other. I think it is a phenomenon that lives with me, my body, my movements, and my emotions.

According to the American philosopher Susanne Langer who take dance movement as a starting point for her philosophical theories on the meaning of dance, “The essence of rhythm is the preparation of a new event by the ending of a previous one... Rhythm is the setting up of new tensions by the resolution of former ones” (Langer, 1953, p.129). In line with this idea, I investigate the relationship between rhythm and movement. I consider the movement as an event, as Langer defines it. Before starting a new move, it is necessary to end the previous one. The moment between them in this process is the preparation process. If the essence of the rhythm is exactly this phase, a cycle like breathing has occurred. This loop also creates a pattern. In movement, the concept that will define this cycle is repetitive movements. According to Langer, new ones are formed

with the solution of the previous event. I examine this definition for the dancing body through repetitive movements.

1.2.1 Repetitive Movements

Defining repetitive movements is an important point in this thesis. I examined the concepts of movement, the choreographic movement. I describe repetitive movements to understand the relationship of the lived body with the phenomenon of rhythm to the dancing body. It is important to ask the question of: "What is the relationship between the repetitive movements and rhythm?"

According to Langer (1953), the moment between the ending movement and the beginning movement is the essence of the rhythm. The ending and beginning movement does not happen once, it is a repetitive process. So, the moment Langer takes as the essence of rhythm is repetition. This repetition will have a pattern, or rhythm, in itself. After all, the essence of rhythm is again rhythm. At this point, if the essence of the rhythm is the rhythm itself, the definitions of repetitions should be examined.

It is also important to examine the place of repetitive movements in motoric movement and dance. First, I consider the action of walking to understand motoric steps. The rhythm of walking is in a style that carries the whole body from one point to another and varies from person to person. Although there are different styles, it is a classic, ongoing relapse, a routine movement pattern. It can be associated with "continuity". It represents the lived body. The lived body formed by these movements can be explained by "repetitive continuity".

Dance steps occur with rhythm or without rhythm or create rhythm in itself. It can be described as a recurrence of the unequal and "repetition of discontinuity". It represents the dancing body.

1.2.2 Rhythm of Dance

After defining repetitive movements in dance, I explore why and how these movements occur. Dance is the moment when the dancing body defines itself. Repetitive movements in dance may persist in itself, but this is not obligatory. So how can the repetition of discontinuity be understood?

As a dancer, even though I define my dance moves in my mind, I do not do this as an ongoing behavior like walking. I do it instinctively with energy coming from within. I think that my lived body can create itself only with dance. At this point, emotions are very definitive. Unlike normal walking, we walk at a fast pace to catch up on an intense, stressful day. When I apply this to dance, I never think of speeding up my dance steps to catch up. I focus on that moment. I may even get a slower rhythm with the feelings of stress. I mentioned that I could not find a clear answer for the essence of the rhythm, because the movements, emotions, and rhythm were not fixed, unchanging phenomena. When I think about the rhythm of dance, I realized that the transition moment from the lived body to the dancing body is also variable. The most important point here is the effect or reaction of emotions on the body. My dancing body may stop or begin to move with the effect of an inner feeling. In this direction, as a reaction movement, my body experiences a continuing discontinuity, it occurs at the moment; and creates artistic patterns.

In order to understand the artistic patterns, it is necessary to investigate the relation of music to dance. Let us remember main elements of dance: force, time, and space. The main element that comes to mind in music is rhythm. Rhythm is the temporal concept of music. It is the pattern of music. When dancing to a piece of music, the rhythm of the dance does not have to be the same as the rhythm of the music. It is possible to move according to the meter in the music, but this experience cannot be stable in the dancing bodies or bodies that can occur with dancing. In the body that experiences the repetition of discontinuity, they rarely act according to the meter in the music; they mostly act by selecting rhythm - moment from the continuous rhythm of the music.

1.3 Film's Rhythm

Before analyzing the rhythm of the film, it is necessary to investigate the relationship between the film and the spectator. In this thesis, although the subject of spectatorship is not my primary focus, it is an issue that I mention in order to make sense of the phenomenological framework.

The visual language of the film has a structure that filters the spectator's look of the character. Characteristics (such as gender, age, cultural, historical, etc.) of the character shown in visual language, adhere to this filter. The spectator also has his/her own characteristics. When the spectator sees a character similar to him/herself, he/she enters the process of identification. When the spectator thinks that the representation of the character with the visual language of the film does not reflect the expectations and his/herself, the identification process is interrupted and injured. Spectatorship is either active or passive.

Let us consider the film as an outdoor space. The view of the spectator to this exterior can be from the window of the interior, behind a door with a window or in front of the door. When the spectator looks from the window, the frame of the window becomes the border. This boundary restricts the spectator's look with the effect of the size of the window. If the spectator looks behind a windowed door, the spectator has a view as much as a window. In front of the door, the spectator has now crossed the door threshold and gets a more unlimited look. The activity level of the spectator increases respectively in these three different views. With the information from this example, the film can be understood as a window, frame, threshold, and door in reaching the spectator.

In line with the phenomenological theoretical framework of this thesis, it is important to understand the position of the spectator's body in case of active and passive spectatorship. With the knowledge that film viewing is a lived now experience for the spectator, it is important to ask whether the spectator's body is a lived body during the viewing process.

At this point, I benefit from Jenny Chamarette's "Embodying Spectatorship: From Phenomenology to Sensation" (Hole, Kaplan, & Petro, 2017). The reason I draw on Chamarette is that she examines the spectatorship in a phenomenological context. The structure, which was established with phenomenology, focuses on the subjects who experience the film experience. Phenomenology focuses on subjectivity and its experiences beyond the subject in the film (Chamarette, 2017). She questions the terms of spectatorship, embodiment and sensation. According to Chamarette, the film experience is therefore not principally different from other forms of experience, as perception presupposes subjectivity that is located in a lived body.

I consider the concept of embodiment as the visible form of a sensation. In dance, the movement of the lived body is embodied. The lived body carries the experiences in itself. The perception formed during film experience requires subjectivity to come into being in the lived body. The spectatorship created in this way is more than an active or passive, it is an embodying spectatorship. On the other hand, their the lived bodies are often forgotten or not consciously experienced by spectators.

Vivian Sobchack developed a film theory by drawing on Merleau- Ponty's phenomenology. According to her theory, the cognitive and intellectual understanding in the spectator is completed in bodily terms. She says that "...my lived-body experience informs how and what I see, and I do not merely "receive" the film's vision as my own, but I "take" it up in my own, and as an addition to my own" (Sobchack, 1992, p.271).

In this part, I try to answer the following question: "What is the relationship between the repetitive movements and film's rhythm?"

In order to understand this, we need to look at the film's visual world. The meaning world of a film contains the visual-narrational and the narrative. This is actually the form of the film. These forms are actually patterns.

There are multiple elements that make up the patterns. These elements which are different from each other and have different functions that together create patterns in the film. Each element has its own pattern.

The elements of narrational structure of film are: setting, mise-en-scene, cinematography, sound and editing.

The concept of setting is the spatial dimension of the framing composition. Mise-en-scene means "putting into-placing on the scene" in French. It is the concept formed by the elements which appear in the frame and defines the director's control over the elements in the frame. Cinematography, on the other hand, gives information about the camera's angle, shooting scales, and movement. Sound is divided into two in the film: sounds belonging to the film universe and sounds which do not belong to the film universe.

When the film universe is associated with the concept of diegesis (narrative in the film), the sounds of the film universe are diegetic; whereas the sounds that do not belong to the film universe are non-diegetic.

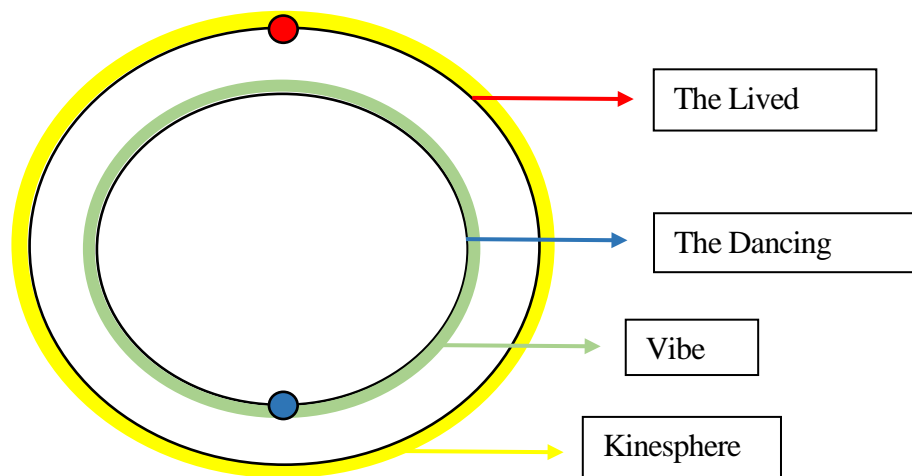
In the film, the spectator expects the narrational repetition. The situations that provide this repetition include repeating a certain angle, mise-en-scene, or a frame composition. With the use of narrational repetition, a pattern is created in the film.

The rhythm of the film can be created by "camera movements" or by "editing". Editing is a technical intervention made to the film after the shots are collected. This process does not occur in the "now" of the film. In the phenomenological context, the representation of repetitive movements is the dancing and lived bodies. The rhythms of these bodies differ in themselves. When the dancing bodies have a "lived now experience" in a phenomenological context by the movement of the camera, the camera movement, and repetitive movements can meet in a common context.

What follows is a “concept scheme” to outline the relationship between the phenomenological concepts that the thesis draws on.

The two intertwined circles shown below represent the body of a single person. To see the concepts together, it is assumed that this person is a dancer. A dancing body is also a lived body. I experiment with the idea that the dancing body is a subset of the lived body.

Concept Scheme 1.1



Solid dots: Represents movement with infinite rotation in the circular plane. The reason as to why the colors of filled dots are different is that the rhythms are different. Each solid point has its rhythm.

- **The red dot** in the Lived body represents “repetitive continuity”.
- **The blue dot** in the Dancing body represents “repetition of discontinuity”.

The yellow-colored circle surrounding the lived body represents the kinesphere of the lived body.

The green-colored circle surrounding the dancing body represents the dancer's vibe.

2. ANALYSIS

2.1 Black Swan (Darren Aronofsky, 2010)

Film describes the psychological conditions of a ballerina (Nina Sayers) working for the New York ballet company through the “Swan Lake” dance. Swan Lake is a ballet composed by Tchaikovsky in 1875–76. This ballet, tells the story of a princess (Odette) who was turned into a swan by an evil sorcerer's curse. The film focuses on two characters from Swan Lake: Princess as White Swan and evil sister Odile as Black Swan. These two swan figures symbolize “good” and “evil”. Film focuses on these two characters through Nina. Different feelings are experienced in the process of preparing the ballerina for the big show. Nina is elected as a Swan Queen so, she has to dance as a black and white swan together. Through the narrative, Nina’s psychological position between these swan figures informs the spectator about the changes of her body. Nina is successful for the dance of White Swan, but not enough for Black Swan. Lily is an example dancer for the Black Swan. Nina strives to create Black Swan in her movements, dance. When she gets closer to Lily, then she gets closer to the Black Swan dance and figure. In the film, initially, Nina's body represents the White Swan, then her body starts to turn into a swan during the transition phase, and eventually, she turns into a Black Swan.

I start to analyze certain scenes of film in order to explore the narrational meanings. First, I will start from the opening sequence of the film.

The title of the film takes on a black background with a sound of instrumental classical music (*Figure 2.1.1*). After that, a ballerina appears at the center of the frame and the music sounds more powerful. She is alone on a dark stage and positioned in the middle of the frame. In this scene, the lighting has a meaning. Using the spotlight helps to see her movements (*Figure 2.1.2*). The only place that is not dark in the frame is the dancer's body and movements. The white costume on the dancer ensures that the light used with the character in the context of the mise-en-scene looks like a whole.

The light seems to be an extension of the dancer's body. When she sits on the stage, the male dancer walks towards her. The camera follows the steps of the male dancer behind him. The movements of the camera are at the same pace as the rhythm of the steps of the male dancer. The music starts changing in a way which creates tension and fear. Male dancer wears black. Spectator expects that “Something will happen” because of the ballerina's sharp breath, sound effects, the music becoming louder and speeding. The diegetic sound is just the breath of the ballerina. The sounds of foot movements are not heard. The sound effects and the music seem like non-diegetic sounds. But the dancers' movements that are compatible with the rhythm of music suggest that the music plays in the universe of the film, that is, it can also be diegetic.



Figure 2.1.1



Figure 2.1.2

Then they start dancing, but these movements seem like the evil tries to control the good one. The colors of costumes convey the emotions: white for good, black for evil. The body of the ballerina moves with the man's orientation. He is like a puppeteer who literally controls the other one's body (*Figure 2.1.4*).

Suddenly, his costume changes into a monstrous thing that has a nose, horns and black wings. The connotations of the costumes give us the contrast of “innocence, goodness” and “dangerous, scary”. The camera is moving during their dance. The movements to follow the dance of the camera are not only in the form of pan and tilt but also by rotating around them. According to the tempo of their dance, the camera movement moves in parallel.

After their dance, he disappears and she moves her arms just like a swan. Then she disappears too, but with the disappearing of the characters, spectator can not clearly

understand the narrative. Foot movements of the ballerina were shown with close-up (*Figure 2.1.3*). The camera follows these movements in motion in the same rhythm.



Figure 2.1.3



Figure 2.1.4

In the next scene, the ballerina (Nina) lies down, looking with a smiling face (*Figure 2.1.5*). In the frame composition, Nina is positioned in the middle of the frame and her face and eyes are shown with close-up. We can assume that with the use of fade out in *Figure 2.1.4* and the frame composition in *Figure 2.1.5* the opening sequence can be Nina's dream.

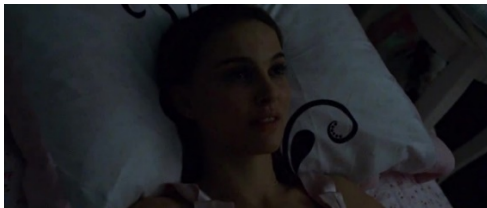


Figure 2.1.5

Additionally, she says, she had a dream in the narrative, so that the beginning sequence is a “dream sequence”. Starting a film by a dream sequence has a meaning for the film universe. This dream is really important for the character and shows the character's desire. It is stated that the theme of the film will be based on this desire, dream. Nina has dedicated her life to becoming the lead dancer. Her efforts and ambition in trying to take on this role are explained.

The character I consider in the analysis of the film is Nina. I analyze her through certain scenes in the context of the body (lived body and dancing body) and movements (dance). I will analyze the contexts through Nina in three parts:

- a) Nina as White Swan
- b) Transition Process of Transformation

c) Nina as Black Swan.

The reason I do this is that Nina's bodily transformation from human to a black swan.

For the character I will analyze in these three parts, I will start with Nina as White Swan. I look at how her bodily presence, bodily experience, her repetitive movements are represented in the film.

2.1.1 Nina as White Swan



Collage 2.1.1

In the first scene I analyze Nina is in front of the mirror in her room after she wakes up. I use *Collage 2.1.1* while analyzing this scene. The reason for this is to see repetitive movements as a whole.

Nina makes certain movements to stretch her body. Nina's bodily movements consist of repetitions. It is possible that this may be a routine action because this is the first action after she wakes up. In the frame composition, Nina is in the middle. We see "frame in frame" on the screen. The frame of the film, the frame of the door and the frame of the

mirror. The mirror in the mise-en-scene has 3 panes. She can control her reflection from different directions with this mirror that creates different angles to follow dance movements. With the use of mirrors, Nina's two reflections and herself appear in the frame.

Figuratively, Nina's two reflections look like on-screen, but not exactly. The reflections, located on both sides of the character, symbolize the duality situation that she will experience. Although the movement of the camera is minimal in the first three images, the transition between them is given by editing.

In the 4th image, Nina's legs are shown from the mirror. In this frame, there is the use of "frame on frame". The frame of the mirror seems to fit in that of the film. Then, with the camera panning to the left, Nina's legs; with the camera's tilt-up movement, her face are shown.

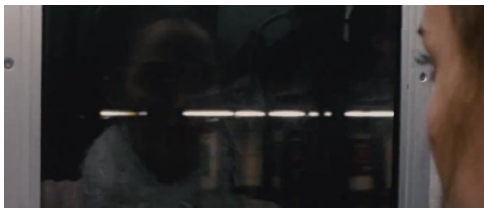


Figure 2.1.6



Figure 2.1.7

In this scene (*Figure 2.1.6*) she is in subway, looking at herself through the glass. In the frame composition, her reflection through the glass is on the middle of the frame, not clear, but it is distorted. Nina is positioned on the right side of the frame, has a smaller place than her reflection. The distorted reflection means that Nina's inner world is also distorted. In addition, using a mirror has another meaning. The subject and its reflection represent the duality: The regular Nina and the other Nina (her reflection). Also, the regular Nina's body and the other's body are shown through the mirrors. *Figure 2.1.7* shows where Nina looks. This view is followed by camera movement. Using the frame of the subway and the films frame, the character "Lily" appears in "frame in frame". Narratively, Nina does not yet recognize Lily. She likens Lily to herself. The binary situation she will experience will literally appear in front of her, it will find a body.

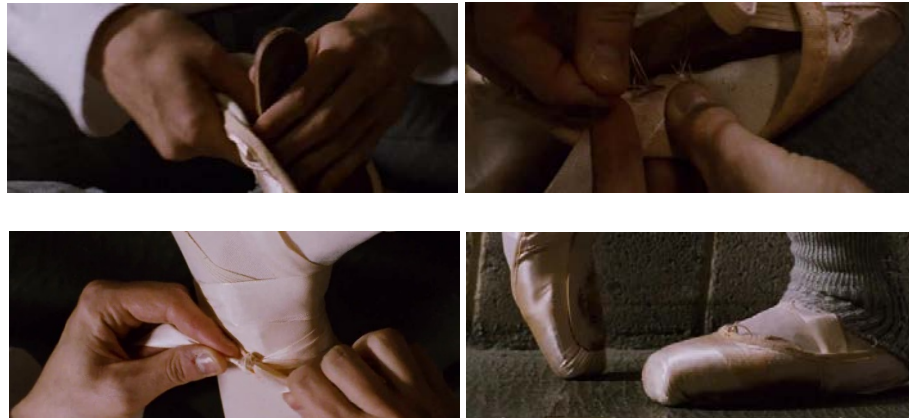


Figure 2.1.8

In *Figure 2.1.8*, the dancers are in the backstage. Narratively, they talk about another dancer (Beth). Everyone except Nina thinks that no one comes to see Beth. Nina thinks Beth is such a beautiful dancer. In this frame, Nina and the other dancers have reflections through the mirrors. They sit next to each other except Nina. Their thoughts and placement were positioned opposite in this frame. Also, the little mirrors have figurative meaning. They look like a cloud of thought. The characters who have a reflection through the little mirror have different thoughts about the same subject. This framing of the dancers shows how they communicate with their bodies, inner worlds without the words.

The make-up mirror which stands in front of Nina has a huge place in the frame. It looks like a frame too. The dancers' reflections and also Nina's reflection come through the make-up mirror. Nina's actual body can not be seen on-screen. Off-screen represented as onscreen in this scene. Also all the dancers' reflections, thoughts in the same mirror. There is an example of "frame in frame". Figuratively, the dancers and also Nina's herself will be trapped in Nina's inner world.

In *Collage 2.1.2*, Nina prepares her shoes before dancing. She stretches her feet, prepares her pointe shoes as a routine movement. These iconic shoes are designed to allow dancers to dance at their feet for a long time. Nina's pointe shoes fit her, become Nina's limbs.



Collage 2.1.2

All scenes are shown with close-up. The frame shows the pointe shoe and Nina's body parts (hand, finger and foot) clearly in the middle. Although there is a heavy camera movement on the scenes, the transitions are given by editing.

Editing of these routine movements is the same as the way of repetitive routine movements in *Collage 2.1.1*.

After the 4th image of *Collage 2.1.2*, it is seen that more than one person are in the same pose with their pointe shoes in medium close-up (*Figure 2.1.9*).



Figure 2.1.9

At the same time, dancers' movements are seen with the same rhythm. Afterwards, dancers who perform dance movements together can be seen in front of the mirror in the wide angle (*Figure 2.1.10*). In mise-en-scene, the mirror is important. The size of the mirror used in the dance studio is large, it covers the entire wall from ground to ceiling. With their bodies, movements, and reflections, the dancers create integrity with space. Artistic director Thomas Leroy tells the dancers the story of the Swan Lake dance and

observes each dancer (*Figure 2.1.11*). Thomas's speech is given through Nina's point of view, and Thomas is followed by a moving camera.



Figure 2.1.10



Figure 2.1.11

Diegetic sounds are used in this scene. The sounds were created by the movements of the dancers as the contact of the feet with the ground, the contact with the clothes. In addition to these sounds, the sound that is heard in the foreground is played on piano. It is understood that the music played on the piano is diegetic when Thomas claps his hands and stops the music. The movements of the dancers proceed synchronously with the rhythm of the music.

In *Figure 2.1.12*, Nina sits alone on the floor. In the frame composition, Nina is not in the middle. In the frame composition, Nina is not in the middle. She stands adjacent to the wall and floor. She is identified with space by the position of her body movements. She moves her hands and arms and tries to feel them.

Nina continues her bodily movements with her inner energy and rhythm. But this action takes a very short time. Nina stops her movements with the glass breaking and shouting sound heard from the off-screen. She looks at the off-screen, then moves there. The camera follows Nina with tilt-up and pan movements. Semantically, with the external influence, Nina literally stopped her bodily existence.



Figure 2.1.12

Thomas' observation, Nina is rehearsing to choose Swan Lake dance. First, she performs the White Swan dance (*Figure 2.1.13*). White Swan dance is given by camera movements. These movements are not just pan and tilt. With the use of the mobile frame, the camera follows all of Nina's movements. The piano is played on the on-screen accompanying Nina's dance. Piano sound and atmosphere sounds (Nina's breathing, step sounds) are examples of diegetic sounds. The rhythm of Nina's movements, the rhythm of the music, and the rhythm of the camera are parallel with each other.



Figure 2.1.13

Thomas tells Nina that if these auditions were only for the White Swan, he would choose her. But in Swan Lake, the head dancer should dance as both White and Black Swan. Thomas asks Nina to switch to Black Swan dance, then she starts to dancing. Nina's movements are in sync with the strengthening and accelerating rhythm of the music. Nina does pirouette (twisting on one leg or point).

As Thomas commands "Faster", Nina, who speeds up the pirouette movement (*Figure 2.1.14*), follows camera movements that speed up the previous rhythm of movement. Thomas was seen by Nina's point of view in a very fast rhythm (*Figure 2.1.15*). The camera makes a pan movement at a fast pace here. Nina's pirouette and the movement of the camera are repeated more than three times.



Figure 2.1.14



Figure 2.1.15

As Nina continues her movement, the studio's door opens. Hearing the door opening, Nina wants to see who is coming. At that time she twists her foot and paused her movement. The person who comes in is Lily (*Figure 2.1.16*). Lily is in a backward position and her reflection in the mirror is visible. From the same angle, Nina realizes that she is the person in the subway.

In the scene where Nina saw Lily, the interruption of her repetitive movement, and her inability to control her dance were associated with *Figure 2.1.7*.

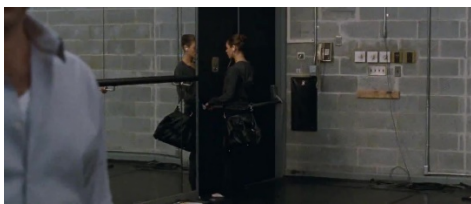
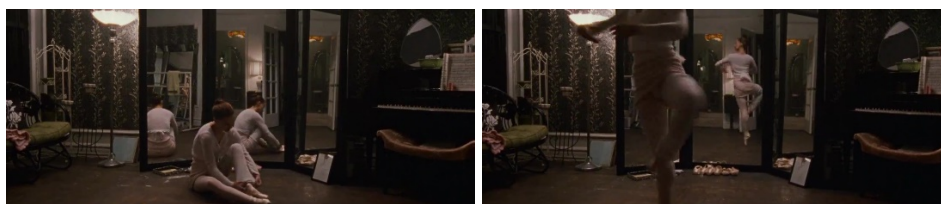


Figure 2.1.16

In *Collage 2.1.3*, Nina is working on the pirouette movement which she had a pause and lost control in the previous scene, in front of the mirror in her room. Nina prepares her body and pointe shoes in a sitting position opposite the mirror before starting the pirouette movement.





Collage 2.1.3

While doing a pirouette, Nina's body and reflections appear on-screen. Then Nina's face is shown with close-up and camera movement becomes minimal. Then Nina's foot movement is shown in close-up with slow-motion. Nina, who continues her movement, twists her foot and pauses her movement.

Collage 2.1.3 consists of repetitions of bodily movements in *Collage 2.1.1*, *2.1.2* and *Figure 2.1.16*. These repeats have been shown more than three times with narrational repetition.

After examining the visual meaning of Nina as White Swan's body and its repetitive movements through certain scenes, I will find the theoretical equivalent of these concepts.

Merleau- Ponty's concept of the lived body, he emphasizes that the lived body is "someone's own body". First, I question whether Nina's body is the "lived body" by Merleau- Ponty's concept. I analyzed Nina's repetitive movements through certain scenes (*Collage 2.1.1*, *2.1.2* and *2.1.3*) When I combine these movements, I think that Nina's repetitive movements are routine actions. The first reason for this is that the transition between scenes with repetitive movements is given by editing. Editing, which is a technical action after filming, refers to the routineness of these scenes. The second reason is the meanings that narrative and visual language create together.

Narratively, at Nina's lifestyle, there is a repressed structure controlled by her mother. She can only eat certain foods, and even how to cut her nails has been determined. It

looks like a pink world by looking at her bedroom (toys and pink stuff). She lives in a lantern; without pushing the limits of her own body, repeating her controlled but constant movements. Nina's repetitive movements are in a routine cycle, just like certain dishes, rules. Her repetitive movements have a certain rhythm, and Nina does not go beyond it. It shows that Nina's bodily movements occur with "the continuation of repetitive movements".

She meets the definition of a lived body with her characteristic movements. When she moves her lived body, she has a kinesphere-field of movement.

The second question is whether or not Nina is a dancing body. Theoretically, I defined "repetition of discontinuity" as the dancing body. Even though Nina's body is a lived body, I don't think her body is the dancing body. Nina tries to make herself better and more perfect than she is. She wants to show this with her body and dance. She constantly examines her image, self, and her performance. In this process, she strives to improve her movements. Even though it meant a lot to her that she took the role of White Swan, "why can't I be a Black Swan?" she questions herself. In line with this ambition, the most inner desires begin to emerge. However, I think Nina as the White Swan is the "dancing body". Since she has been working and repeating the movements for a long time, the role of White Swan has been included in her body memory. She can make sense of her movements so, she can exist in her body and performance. Nina as White Swan has a bodily presence and movements by lived emotions and situations. It is also important how the repetitive movements of Nina as White Swan are given on the scenes (*Figures 2.1.2, 2.1.3, 2.1.12, 2.1.13*) that I have analyzed. The moves of Nina, who performed the White Swan dance, were given in the film, not with editing, but with camera movements. These movements, which have rhythm in themselves, also show that Nina feels as White Swan. She has created her own vibe with her inner feeling-emotions.

2.1.2 Transition Process of Transformation

In this part, I cover the transition process from Nina's human body to the swan body.

Nina comes to see Thomas. She says that she worked all night and that she could do the Black Swan dance. Thomas says that when he looks at her, he sees White Swan. He then says that for 4 years Nina has been obsessed with her movements to be more perfect each time, but she has never lost herself. Thomas starts kissing Nina, and this action ends when Nina bites him. It is something she has never done or will never do: Kiss and then bite. This action shows that something will change about Nina's movements. The kiss can be identified by the movement of the White Swan, and the bite can be identified by the movement of the Black Swan. After this scene, we learn that Nina was chosen as Swan Queen. A single dancer who is able to play the roles of both the White Swan and the Black Swan is Swan Queen.

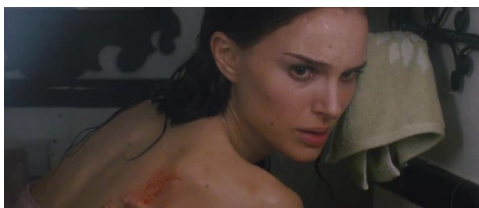


Figure 2.1.17

In *Figure 2.1.17*, while looking at herself from the mirror, she sees the scratch on her back and realizes that it is bleeding. Bleeding does not stop even though she tries to spend it by holding water. In the frame composition, the character is located in the middle. Nina's reflection appears from the mirror used in the mise-en-scene. Since the frame of the mirror is placed on the frame of the film, there is the use of "frame on frame". Figuratively, Nina's reflection, which is shown from the mirror, appears on-screen, even if it is on the off-screen.



Figure 2.1.18



Figure 2.1.19

Thomas announces to everyone that Nina is the Swan Queen in the Swan Lake dance. Nina is in the toilet. The bleeding finger in the close-up appears in the middle of the frame (*Figure 2.1.18*). Even though she keeps her finger under the water, bleeding does not stop. The camera follows Nina's movements. This is a repetitive movement that Nina does before (*Figure 2.1.17*). Then Nina tries to cut off the flesh on the bleeding place on her finger, but the flesh continues to stretch and detach from her finger (*Figure 2.1.19*). Although this action looks like on-screen, it is the reflection in the mirror with the information from the previous frame. The imaginary-reality boundary, which is provided semantically by the use of mirrors, is shown in this scene by passing between each other. A precise, concrete situation can not occur regarding the reality or imagination of the situation. Meanwhile, the door is knocked and Nina sees Lily when she opens the door. Lily and Nina are officially met on this scene (*Figure 2.1.20*). In the frame composition, Nina appears on-screen and clearly. Nina and Lily's reflections are given by the use of the mirror. Imagination and reality are shown in a mirror over the duality between Nina and Lily.

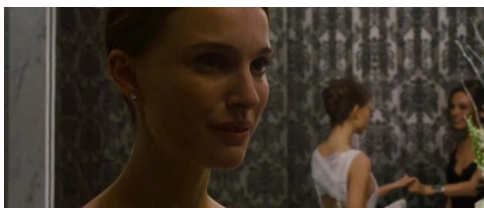


Figure 2.1.20

When Nina returns home, her mother takes off her clothes. Meanwhile, she notices the scratch on Nina's back and thinks Nina scratches herself and takes her to the bathroom. Although Nina and her mother are in the middle of this frame, Nina's back is visible (*Figure 2.1.21*). The mother cuts Nina's nails by force. We see on the screen the frame

of the door of the room they are in, the frame of the film, so the use of "frame in frame". Semantically, both characters are shown to get stuck in this situation. The scratch on her back, which Nina had previously seen in her reflection in the mirror, is shown as a situation that her mother also saw with the information from this frame. Imagination and reality are converging.



Figure 2.1.21



Figure 2.1.22

In *Figure 2.1.22*, Nina looks at the bleeding scratch on her back after a shower. Narrational repetition of *Figure 2.1.17* was performed as a framing composition. What is additional in this scene is that the bleeding on Nina's finger occurs at the same time. Nina tries to cut her fingernail but eventually cuts her flesh.

The transition of transformation has begun. Nina fits the profile of the White Swan perfectly, but she failed to portray the Black Swan. Lily who impresses the director fits the profile of Black Swan: Nina is a dancer who aspires to perfection, so Lily's fulfillment of the role becomes part of Nina's transformation process. There are several events that continue the transition of transformation. The fact that she starts spending time with Lily, observing Lily's Black Swan dance, having a sexual desire relationship with her, trying things she has not experienced before (drugs), kissing with Thomas, masturbating herself, and enjoying herself changing her body image, which she represents as White Swan.



Collage 2.1.4

After the new experiences Nina had, I look at how she is represented in the frame composition and with the setting (*Collage 2.1.4*). With the use of mirrors in front and behind, Nina's body is given in an endless look. Nina and her reflections are on-screen together. There is an important situation in these scenes. Nina's reflection acts independently of Nina. Semantically, the real and imagination of the character are separated and act separately. Where the mirror begins to move, the boundary between reality and imagination begins to dissolve.

Collage 2.1.5 is for analyzing the scene that one night before the show day. Nina looks in the mirror in her room. Meanwhile, her mother tries to get into her room and she squeezes her mother's hand to the door and runs her mother out. She has not done such an action with her mother before. She realizes that her eyes are turning red. From the scratch on her back, hair comes. The reflection of the first two figures from the mirror is on-screen. For this reason, the imagination has been more prominent than reality. However, in the last two figures, Nina's eyes turned red and her feet broke from the knee (turns into swan feet) on the screen. At this point, reality and dream become integrated. Throughout the *Collage 2.1.5*, the camera maintains its moving position while following Nina's body movements.



Collage 2.1.5

After examining the visual meaning of the Transition Process of Transformation and its repetitive movements through certain scenes, I will find the theoretical equivalent of these concepts.

I give examples from the scenes that I have analyzed to list the repetitive movements in this part. Transition Process of Transformation is demonstrated by the use of narrational repetition. The most important figure in visual expression is the use of mirrors. In the transition process of transformation, reality, and imagination were reflected by the use of the mirror. Reality and imagination form a boundary (*Figures 2.1.17, 2.1.18 and 2.1.19*), converge to each other (*Figures 2.1.20, 2.1.21, and 2.1.22*), and dissolve the boundary (*Collages 2.1.4, 2.1.5*).

I described Nina's body as the “lived body” in the first part, and if I analyze whether this definition continues, I would like to explain the repetitive movements that occur in the second part. Nina makes moves she has never done before to Lily, Thomas and her mother. Nina observed the movements of these characters. During these observations, Lily's dance moves are the most important to her. Because Thomas compared Nina's dance to Lily's Black Swan dance. When Nina starts doing things she has not done with Lily before, she starts creating new observations and begins to accelerate the transition of transformation. The desire for wanting the Black Swan role, dancing more perfect and the other situations mentioned earlier such as Lily creates new body movements and emotions for Nina. When she crosses the boundaries of her daily life and her regular

emotions she manages to make the boundaries of her body invisible. Nina is in the process of proving her existence with her lived body.

Nina's repetitive movements are shown in this part as a reflection between her and her bodily image. The movements that Nina creates with her reflection act together in part 1, whereas in the second part it is different from each other. I can say that the character who continues her unique movements preserves the concept of lived body in this part.

I mentioned in the previous part that Nina as White Swan can be associated with the "dancing body". But even though Nina is dancing while representing the Black Swan, I do not think her body is the "dancing body" in the Black Swan part.

I relate this part to the transition from motoric movements to dance. While Nina is a Swan Queen, she can be the dancing body in the White Swan movement, but in the Black Swan movement she just fits the concept of lived body. Because, Nina's movements in Black Swan dance, are as "repetitive continuity". I think that the transition phase shown by bodily transformation from Nina as White Swan to Nina as Black Swan is the transition from the motoric movements to dance. I will analyze the accuracy of this idea in the next part.

2.1.3 Nina as Black Swan

In this part, I analyze the night of the Swan Lake show. The night before Nina's dance as Swan Queen, her eyes turned red and her feet turned into swan feet (*Collage 2.1.5*). Nina's mother tells Thomas that she cannot come because she thinks she is sick and the show worsens her situation. After learning this, Nina quickly leaves her home and begins her preparations at the backstage. Thomas says to Nina that he asked Lily to replace her. But Nina continues to do her makeup and says she comes to dance her role.

Before analyzing Nina as Black Swan, I analyze the White Swan and Black Swan costumes used in the Swan Lake show. I will continue this part with the information from the analysis of these costumes.

The contrast between White Swan and Black Swan created by the costumes. It is important to understand the figurative meanings of White and Black Swan. The representation of White Swan with the costume is shown in *Figure 2.1.23* and Black Swan in *Figure 2.1.24*.



Figure 2.1.23

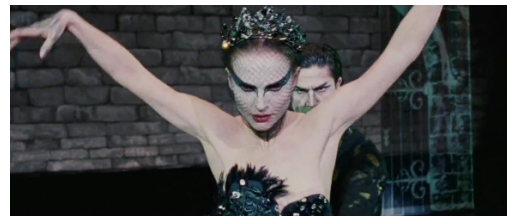


Figure 2.1.24

The costume gives information about the character. Whoever wears the costume creates a metonymic relationship with her/him, thus creating certain connotations. Symbolically, it also helps us learn about one's inner world. As shown in *Figure 2.1.23*, a white dress and tutu costume were used with white, simple skin make-up and feather details. The connotations of colors and other details are innocence, goodness, grace, and perfection. Black Swan costume has a black dress, tutu, and also has a makeup of more dominant colors such as red lips and black eyes (*Figure 2.1.24*). The connotations of colors are mystery, strength, death, evil, and aggression. In addition to this, Nina's color palette

(white, gray, pink) is repeated throughout the film until she crosses her White Swan body image to Black Swan image.

Nina's movements, bodily presence, and body image are different when she is White Swan and Black Swan. The two swan roles already have differences in performance. There are different movements, choreographic dance figures in each performance. As a dancer, these choreographies can be learned. The important point in the combination of choreographic movements with the body is the emergence of body energy and the occurrence of "repetition of discontinuity". These movements are things that should be felt rather than learned. Movement emerges as an expression of emotion.

In the backstage, Nina while preparing herself for White Swan dance, she notices that her toes are stuck together. She begins to separate her fingers. When she looks at her other foot, she realizes that she will not be able to separate her toes (*Figure 2.1.25*). In this close-up scene, the camera follows Nina's movements. She accepts this situation and continues to wear her costume.



Figure 2.1.25

Collage 2.1.6 shows Nina's White Swan dance. In this scene, Nina's foot movements are shown in close-up (like *Figures 2.1.3, 2.1.9* and *Collages 2.1.2, 2.1.3*). The camera follows the foot movements (like *Figure 2.1.3*).



Collage 2.1.6

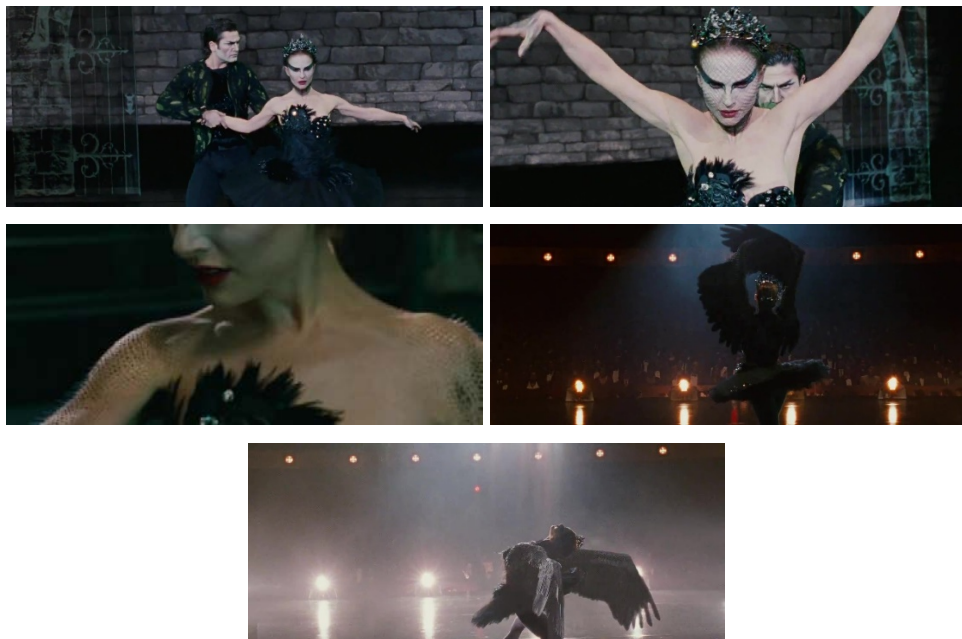
The performance of Nina and other dancers is in a rhythm compatible with the movements of the camera. The movement of the camera in this scene is not tilt or pan. With the use of the mobile frame, the camera rotates around the dancers and continues its movement behind or in front of them. The foot movements, Nina's breath sound and the music are the diegetic sounds. In this scene, a flaking occurs in a small area on Nina's back. During the dance, Nina loses control and falls on the stage. This is the first time Nina as White Swan fell.

When she returns to backstage to prepare herself for Black Swan dance, she sees Lily is preparing with a Black Swan costume at Nina's desk. Lily tells her that she cannot succeed in her next performance because of falling on stage. Lily says to Nina "If I play the Black Swan instead of you?" Lily seems to be Nina's vision copy. Then she pushes her vision copy into the mirror. While Nina thinks she killed her, her vision copy begins to bore Nina's neck and says "It is my turn". During the romp, Nina's neck turns into a swan neck. Taking a piece of broken glass, Nina sticks the glass into her vision copy's stomach and says "It is my turn".



Collage 2.1.7

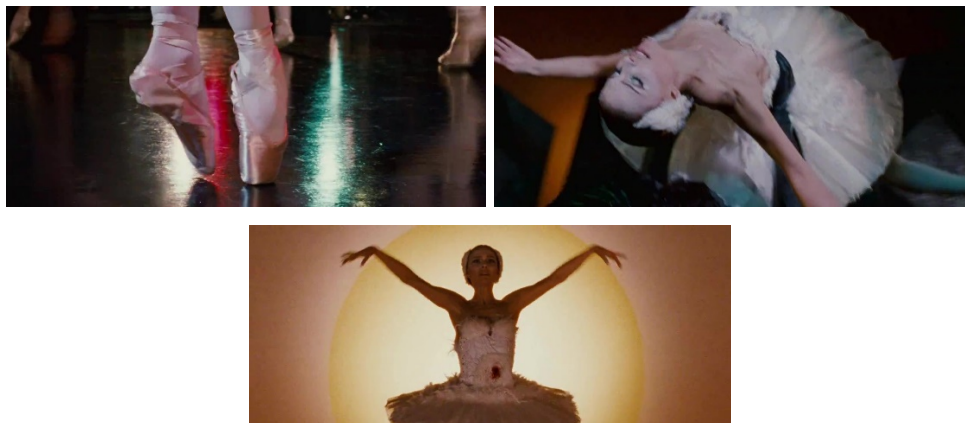
Meanwhile, Nina's vision copy turned into Lily. Nina killed Lily and hid her somewhere in room. Her deep breath is heard as diegetic sound. In the last figure of *Collage 2.1.7*, she looks directly at the camera with her red eyes, a moment of self-reflexivity (the film self-consciously places the spectator in the position of the camera) occurs. This look of the character made her strong. It shows that Nina accepts her transformation.



Collage 2.1.8

Collage 2.1.8 shows Nina's Black Swan dance. Nina moves with the rhythm of the camera while she is dancing the Black Swan. As in *Collage 2.1.6*, dancers' performances are tracked by the camera with the use of mobile frames. She looks at the camera (like the last figure of *Collage 2.1.7*) in the dance movement, where she creates her wing image by waving her hands more or less. During this movement, wing sound is heard. Nina notices the swan skin that appears on her shoulders and arms. This transformation satisfies her and she continues to be accepting it. She allows her body to transform. When her body turns into a swan, her new body starts to fit with itself. The costume and pointe shoes become limbs of Nina as Black Swan.

Nina, who comes to the front and middle of the stage with her sequential pirouette movement, her arms turn into swan wings following the rhythm of the pirouette. The light used when Nina as Black Swan salutes the audience is important. The front lights with stage illumination made a pose of Nina as Black Swan more clearly. The costume and wing are black; the white light covers the frame. These colors show that reality and dream come together. This duality can be seen when it coexists.



Collage 2.1.9

Nina goes to her room in the backstage to get ready for the final dance. She searches for Lily but cannot find her. At that moment, the door knocks and Lily stays in front of Nina and congratulates her (the narrational repetition of the meeting of the characters, like *Figure 2.1.20*). Nina realizes that the glass was stuck into her own stomach. Despite her pain, she goes on stage to dance (*Collage 2.1.9*). Nina's feet are shown as close-ups. Diegetic footsteps are not heard. Wing sounds are heard during movement instead of

footsteps. In this scene, the camera follows the dancers' movements as a mobile frame with harmonious rhythms (like the *Collages 2.1.6, 2.1.8* and *Figure 2.1.13*).



Collage 2.1.10

Collage 2.1.10 shows the final scene of the film. Nina jumped back from the decor on the stage to the mat on the floor due to the choreography. During this jump, the camera follows Nina's fall in slow motion. When Nina falls on the mat, the expression on her face can be expressed with different emotions such as sadness, happiness, satisfaction. In frame composition, she is positioned in the middle of the frame using a close-up. Thomas and the other dancers come to congratulate her with applause. Lily notices the blood in Nina's stomach. Thomas "What did you do to yourself?" asks to Nina, she answers the question as "I felt it".

After Nina's look, the spotlights are shown as reverse shots. Then, when Nina is shown again, the grayscale dominates the frame with the effect of the spotlights. In the last figure of *Collage 2.1.10*, a gray screen appears with the dissolve in the previous shot. The sound of applause continues in *Collage 2.1.10* as diegetic. The white and black used in the opening scene of the film (*Figure 2.1.1*) integrated into the final scene of the film and formed the gray.

After examining the visual meaning of Nina as Black Swan and its repetitive movements through certain scenes, I will find the theoretical equivalent of these concepts.

First, my question is whether Nina as Black Swan is the "dancing body". In the first part, I analyzed Nina's body as a "lived body" and Nina as White Swan as a "dancing body". In the second part, I mentioned that Nina in Black Swan dance, her movements as "repetitive continuity". I think that the transition phase is shown as the transition from motoric movements to dance

During the transition phase, the character had created repetitive movements by looking at other bodies and her vision from the mirror. In the third part, Nina's transition process of transformation to Black Swan is complete. There are new repetitive movements created by her. While doing these movements, she is aware of the situation and is satisfied with the situation. The most important point is what she said, with information from the narrative, in the final scene of the film (*Collage 2.1.10*): "I felt it." She felt her body, her repetitive movements. She is aware of her lived body. Visually, Nina's transformation from a human body to a swan body actually shows that Nina's dancing body has a vibe. The way she feels her body and creates unique movements symbolizes Nina's vibe.

In this case, the rhythms of the repetitive movements of Nina as Black Swan differ from the rhythm of Nina in Black Swan dance (part 2).

Accordingly, the Transition of Body is the transition phase from the "repetitive continuity" to the "repetition of discontinuity".

In the film, using mirror-reflection and close-ups becomes a pattern. The filmic rhythm and the repetitive movements as shown with the mise-en-scene, camera movements, and editing. The camera movements show the "repetition of discontinuity"; the editing shows the "repetitive continuity".

2.2 The Danish Girl (Tom Hooper, 2015)

The film is based on the novel *The Danish Girl* by David Ebershoff. The film takes place in Copenhagen, Denmark in 1926. Einar Wegener and his wife Gerda are artists who met while studying at the Royal Danish Academy. Although Einar is successful with landscape paintings, Gerda strives for recognition of her work. One day, Gerda asks Einar as a model for portrait drawing. Einar's satisfaction with this experience is shown. Einar reveals a character with the name "Lili". Then one day, Einar dressed as Lili, he joins the Artists Ball with Gerda. They introduce Lili to the people there as Einar's cousin. At the ball, Lili meets a man (Henrik). Henrik is interested in Lili, showing that he likes her. Einar (as Lili) was both surprised and pleased by such an interest. Then they kiss, but Lili's nose begins to bleed. Gerda testifies to that moment at that time. While Gerda thinks that they created the character (Lili) together with Einar and is for entertainment purposes, this situation is very different for Einar. Even though Einar is in a male body, he feels and defends that he is a woman. The couple goes to the doctor together. Many doctors make diagnoses like schizophrenia. But Einar does not want to give up. He lost his inspiration even in his paintings during this period. Gerda is famous for her "Lili portraits" and has become very successful in her career. When they meet Professor Warnekros, they discover that Einar is also an option to be Lili in the physical sense. Warnekros has developed an operation to physically turn a man into a woman. Einar's body also experienced this change.

I will start to analyze the certain scenes of film for exploring the narrational meanings. First, I will start from the opening sequence of the film (*Collage 2.2.1*).

The opening sequence consists of landscapes. This is an "empty frame" since there are no characters in the frame. With the use of this frame, there is an expectation in the spectators: like where the film will pass. But, the next scene opens with a painting. The atmosphere of the film has been introduced, but beyond that it turns out that it will be a story about a character who is representative of the empty frame. I would like to show the scenes that make up the sequence as a collage without separating them from each

other. Looking at this collage, we see plants, trees, sea, and sky. Nature landscapes, which are shown at a wide-angle, are also shown by close-up in another scene in the recent past. In these scenes, the camera is in a fixed position.



Collage 2.2.1

In each scene, we witness the movement and immobility of nature. Moving moments: the gliding of the clouds in the sky, the flight of a bird, the flow of water in the lake, the sea, and the grass swinging under the influence of the wind, tree branches. There is an important meaning for the definition of movement in the film that starts with the "movements of nature". Movements in nature are ongoing and have continuity. There are repetitive movements that make up this continuity: like the wind blows. But the wind does not always blow in the same direction, at the same intensity. At this point, I can say that the wind also has its own rhythm, which occasionally stops and changes its tempo. The rhythm of nature actually creates harmony with the combination of all these elements such as wind and water. Nature is a living thing, and just like dancing bodies, it forms

itself with repetitive discontinuity. In these scenes formed with the rhythm of nature, I actually see the movements of each element (water, tree, wind, etc.) as a performance.

The rhythm of nature is reinforced in *Collage 2.2.1* with the use of diegetic and non-diegetic sound. As diegetic, the sound of the atmosphere belonging to the film universe is heard. As non-diegetic, there is instrumental classical music.

In the last scene of the sequence (*Figure 2.2.1*), there are five trees lined up next to each other, and in the next scene (*Figure 2.2.2*) we see a painting of five trees framed from the same angle. Nature texture and paintings in the film are the reflection of bodies. I will discuss the relationship between the characters and the paintings later on certain scenes.



Figure 2.2.1



Figure 2.2.2

After the transition from nature to painting, the leading character (Gerda) looks at the drawing in the close-up (*Figure 2.2.3*). The other leading character (Einar) appears after a few scenes (*Figure 2.2.4*).

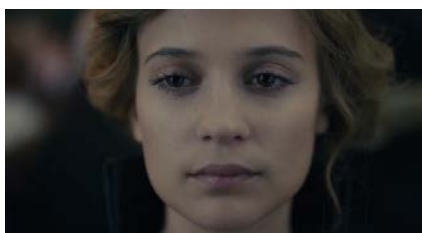


Figure 2.2.3

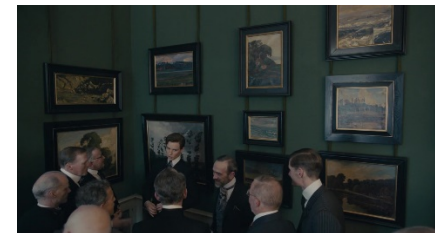


Figure 2.2.4

The scenes where the two characters first appear in the film are important. To begin with Gerda, when she look at the painting made by Einar, her eyes are looking at the artwork. In this close-up, she is positioned in the middle of the frame and camera angle is at eye-level. Einar's scene is different from Gerda's. In this medium-close frame, Einar is located in the right corner of the frame. While the paintings on the walls of the space are above

and behind him, people are forming a semicircle in front of him. Einar is the one whose face is fully visible, but he is the one who is most distant from the camera in the place. In fact, with the use of high angle, a lot of feelings emerge. Einar is powerless in this frame. Narrational, Einar is stuck with the people surrounding him. In addition, he seems to be united with the painting he stands in front of and turns into a portrait.

The character I will consider in the analysis of the film is Einar. For this reason, I will analyze him through certain scenes in the context of the body (lived body and dancing body) and movements with the meanings from the scene we first saw him. When I take the concept of "the dancing body" in *The Danish Girl*, I will not set off from a concrete dance. While using this definition, I will mean the body that is performing with his/her movement, being aware of the his/her "lived body" and experiencing this feeling. I will analyze the contexts through the Einar character in three parts:

- a) Einar's Body and Repetitive Movements
- b) The Transition of Einar's Body and Repetitive Movements
- c) Lili's Body and Repetitive Movements

The reason I did this is that Einar's bodily change.

For the character I will analyze in these three parts, I will start with Einar's body and repetitive movements first. I will look at how his bodily presence, bodily experience, movements are represented in the film.

2.2.1 Einar's Body and Repetitive Movements



Figure 2.2.5



Figure 2.2.6

First sequence to analyze is that Einar comes to the Opera House's back-stage to visit the ballerina, Ulla (Einar and Gerda's friend). I will analyze the mis-en-scene at the opening of the sequence (*Figure 2.2.5*). In this shot, the staging of the place was made. We realize the high ceilings with the pan move of the camera. At the same time, since the angle of the camera is low angle, we see the space wider and longer. The visual meaning of this can be explained as the magnificence of the space. Sculptures are hanging on the wall and tutus hanging on the ceiling. The reason why the tutus hang upside down is to keep them fluffy when worn. This iconic costume seems to be part of the place. We are used to seeing the costume on the ballerina, but in this scene it is integrated into place. Upon entering the place, Einar walks alongside various costumes. The costumes are lined up on hangers in parallel on both sides of him. Among the costumes that surround him, Einar takes his steps by examining and looking at the costumes. While taking his steps, he touches the costumes (*Figure 2.2.6*).



Figure 2.2.7



Figure 2.2.8

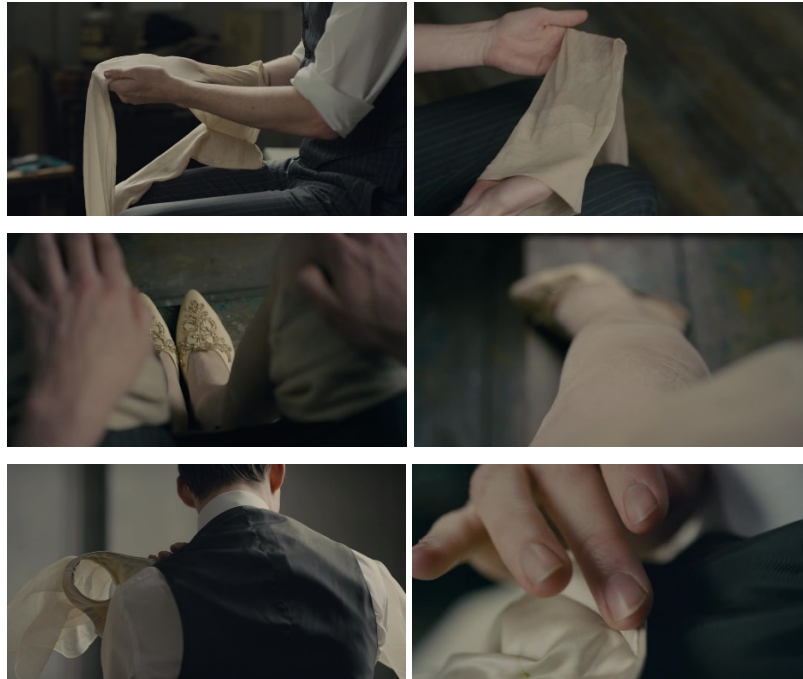
When he makes the touch for the first time, we can not add meaning to this gesture, but the character repeats these touches more than two times. Then we see Ulla among the tutus (*Figure 2.2.7*) and see Einar as the reverse shot (*Figure 2.2.8*). Although medium close-ups are used in both scenes, they are different as frame composition. In the scene where we see Ulla, because of the tutus, Ulla is not clearly seen in the frame. Due to the white costume worn by Ulla, she is combined with tutus in the frame. In the scene where Einar appears, the tutus cover part of Einar's body.



Figure 2.2.9

While Ulla and Einar talk to each other, Einar looks at the tutu and touches it, caresses it (*Figure 2.2.9*). With this move, Einar touched the costumes 3 times in the sequence. The camera is not motionless throughout the sequence. Mobile frame is used in this sequence. As a result of this use, camera height, camera angle, camera level and distance used throughout the sequence may differ from each other.

Collage 2.2.2 is for analyzing the second scene: Gerda draws a portrait of Ulla, but since Ulla is not available, Gerda asks Einar for help. Trying to finish the legs in the drawing, Gerda asks Einar to wear the clothes that Ulla will wear. Even though Einar hesitates at first, he wears the socks to help. The sock wearing scene is visually important. Einar carefully pulls the socks out of the box. He examines the sock and passes his hand slowly to the sock. He feels the texture of the dainty socks in his hands and skin. The fabric is like part of Einar's body.



Collage 2.2.2

He then wears the shoes, and we see his point of view: the moment of integration of the shoes and socks with Einar's skin. Gerda wants to see the costume on him to ensure the integrity of the drawing. Although Einar says no to this, he pretends to wear the costume by holding it directly above his body. At this moment, Einar's touches to the costume and his hands on the costume were shown. Einar looks comfortable and happy in costumes. When Ulla comes to them, they all start laughing together. Ulla hands the flowers to him, kisses him and she says to Einar: "We're going to call you Lili." The camera is moving throughout this scene.

Costumes and Einar's body were repeated in this scene using both close-up and medium close-up. The camera movement follows the Einar's rhythm, they move slowly together.



There is lingerie that Gerda has wore and Einar liked before. One night, Einar wears that lingerie inside his clothes (*Figure 2.2.10*). Gerda invites Einar to bed and slowly takes off his shirt.

Figure 2.2.10

Realizing the lingerie, Gerda lifts Einar to his feet and touches over Einar's body and lingerie. I will analyze the costumes for this scene. First, Gerda's costume is nudity. The connotations of nudity are birth, death, and sex. In this scene, sex is ahead because of the mise-en-scene created with the bedroom. Gerda and Einar are standing, they look like a statue because of their positions. Einar was wearing lingerie on the body of men. The connotation of lingerie is to see it in the female body. However, there is the opposite situation in this scene. The sensory touch of both characters and the touches of Gerda through Einar's costume eliminates the sex connotation given with the mise-scene. Einar establishes a semantic relation with the clothing he wears. That relation is between a part (costume) and the whole (Einar's body). Symbolically, the inner world of Einar is given with the costume that he wore. Costume turns into Einar's reflection.

Another scene I will examine is Einar's moment with the costume mirror (*Collage 2.2.3*). He comes to the Opera House. He walks by touching the costumes and fabrics that surround him. Einar looks at his body through the costume mirror. He quickly takes off his jacket, shirt, and pants. During these movements, Einar's rhythm was at a fast pace. The camera's tilt down and up movement proceeds with the same rhythm. Einar, who is left with his underwear, joins his hands and touches his skin. His touch is calm, gentle, and slow. Einar then slowly takes off his underwear. He looks at his naked body in the mirror. He puts his penis between his legs slowly. The camera follows these touches with pan and tilt movements. The movements of the camera have slow rhythm like Einar's movements. Both medium close-ups and close-ups were used. Turning his body, he looks at the image behind him and takes a dress. He admires the body he sees by gently holding the dress on him.



Collage 2.2.3

To look at the meanings of mise-en-scene on the scene, I will start with the use of mirrors first. Frame on frame was made with the use of reflection. The frame of the mirror is sitting on the frame of the film. It is positioned like on-screen but not actually because the character is on the off-screen only in the frames where we see the reflection. Figuratively, the reflection in the mirror represents the character's desires, dreams, that is, the inner world of the character. Einar's pushing his penis between his legs, his desire to see the dress on him, and the feeling of happiness on the face that came with them show that Einar's dream is another body.

Using mirrors is a condition that allows the dissertation. If the mirror is dirty, an image of dirty thoughts is shown. The costume mirror in this scene has a circle-like mist. In this circle, Einar's body looks clean. In the close-up frames, Einar's body appears to merged with the mirror in the mirror. This shot is just like *Figures 2.2.7* and *2.2.8*.

I will benefit from the common feature of selected scenes to analyze the use of sound. Einar's interaction with fabrics, his interaction with his skin, Gerda's interaction with Einar's skin and clothing are expressed in a sound belonging to the diegetic world: The sound of fabrics and touching. The source of the sound is seen in the frame composition

in the scenes. At this point, by using on-screen the diegetic sound, what the sound belongs to is encoded. With this coding, narrational repetition (selected scenes are example of it) explains what the sound represented in the film is meaningfully for the character. There is another sound usage in these scenes. It has non-diegetic instrumental classical music sound. The rhythm of this music is given in harmony with the tempo of body movements.

After examining the visual meaning of Einar's body and its repetitive movements through certain scenes, I will find the theoretical equivalent of these concepts.

First, I question whether Einar's body is the "lived body" by Ponty's concept. Einar lives physically and anatomically in the male body. But it does not always exist in its physical body. The scenes I analyzed show the moments when Einar's body exists, it is the lived body. Expressing himself comes up with certain movements created by his body. There are certain repetitive movements. Einar's touch to fabrics appears more than three times. In the Opera House scenes, it seems to be a routine move, he touched the costumes in the same way whenever he went there. But touching fabrics is not a routine action. Because the continuation of these repetitive movements is Einar's touches to his own body. These movements are shown in the film with narrational repetition. Repetitive movements, if routine, should have been an act of walking. The structure of Einar's repetitive movements is different. Theoretically, I defined "repetition of discontinuity" as the dancing body. Einar's repetitive movements have their own rhythm, it symbolizes his vibe. For example, in the costume mirror scene, after removing the clothes on him, he looks around with the worry that someone will come to the place and see him. However, his touches on his naked body are not fast, but slow, stationary. Einar's body fits on the concept of the lived body on the basis of the scenes that I have determined. His movements may not seem like a dance figure, but the important thing is that he seeks his own rhythm and his rhythm with his sincere feeling.

2.2.2 The Transition of Einar's Body and Repetitive Movements

The first scene I will analyze is the scene where Gerda puts on makeup Einar (*Figure 2.2.11*). Gerda has achieved success in her artistic life with Lili portraits. She wants to join the Artists Ball together with Einar, but Einar does not want to be there. Gerda says that he can accompany her as Lili, not as Einar. Gerda then applies make-up to Einar's face like brushing a canvas. While Gerda will finish her eye makeup, Einar wants to try herself and completes brush strokes on his own body. It is very important to use close-ups in this scene. When Einar's lips are shown as extreme close-ups, almost all of the frame covers Einar's body part.

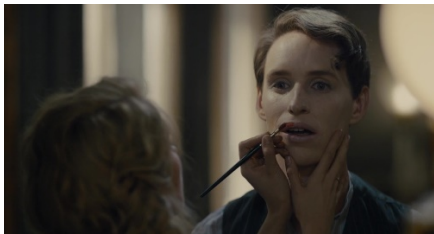


Figure 2.2.11

In the next scene, Gerda wears a wrap-around Einar's neck and says "I want to sketch you." then Einar sits in front of her canvas by Gerda's order. Einar takes his dog on his lap, change the position of his legs, bring them closer together and pose. Lili touches Einar's hands, the touching moment is shown as close-up. Einar carefully looks at his hands and brings his hand curved just under his chin (*Figure 2.2.12*). The camera follows this movement. As Gerda draws Einar, Einar quickly changes his body position. He leaves the dog on her lap and poses with his back in a rotating position, bringing his legs closer to his body (*Figure 2.2.13*).

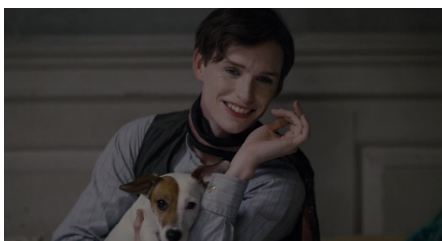


Figure 2.2.12



Figure 2.2.13

Gerda firstly starts with bodily movements to prepare Einar as Lili for the Artists Ball. At the beginning of the scene, first Einar's then Gerda's steps are seen as close-ups and the camera follows these steps. On the street, Einar creates his steps and bodily movements by looking at Gerda's walking steps and hand movements (*Figure 2.2.14*). He does the movements with his body. Then, a woman enters the frame, Einar and Gerda get closer to the wall close to them and end their movements (*Figure 2.2.15*). The camera is in a fixed position.

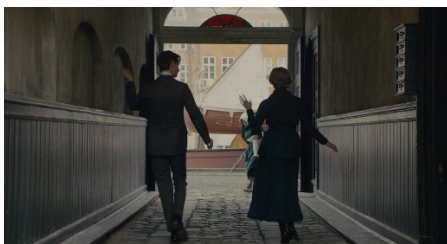


Figure 2.2.14



Figure 2.2.15

There is the use of "frame in frame" in the framing composition. In this use, a sense of getting stuck occurs figuratively. The place is like a crossing street, like a tunnel. A different view of the place appears from the end of this place. In *Figure 2.2.14*, Gerda and Einar have communed with the frame of the film and the frame of the tunnel. But in *Figure 2.2.15*, the only person positioned in the frame of the tunnel and the middle of the frame is the woman. Accordingly, Einar and Gerda do not experience the situation of getting stuck. Next scene, they are at the fish stall in the Harbour, the purpose is to observe other women's bodily movements. Einar repeats his movements by observing these bodies.

The process of preparing Einar continues with choosing wigs, shoes, and clothes for Einar at the Opera House. Einar and Gerda dance with each other during the wig selection. They are like performers prepared on the backstage before going to the stage.



Figure 2.2.16

In *Figure 2.2.16*, Einar wore the wig of their choice, Gerda holding him as if she were hugged behind him. In the mise-en-scene of this frame, the tutus hang on the ceiling and the wigs stand on showcase are framed around the characters. Einar is in the middle of the frame. The characters are looking directly at the camera. On the of-screen, we think there is a mirror where they look. Indeed, when they look directly at the camera, a moment of self-reflexivity occurs. This look of the characters made them strong. In my opinion, considering the meaning created by this situation together with the mise-en-scene elements, we, as the spectator, witness the performers who are preparing in front of the mirror or their performance like they are at the stage.



Figure 2.2.17



Figure 2.2.18

After choosing the wig, they go to choose shoes. The shoes are standing lined up and down on two floors. Einar and Gerda walk along the floor where the shoes are located, go down to the lower floor and go up again. The camera follows the steps with pan movement. I will make a relation between *Figure 2.2.17* and *Figure 2.2.18*. *Figure 2.2.18* comes after then shoes scene. In *Figure 2.2.17*, Gerda puts a black heeled shoe next to Einar's foot. Narratively, it is thought that Einar will choose this shoe. But Einar chooses the shoes in *Figure 2.2.18*, which he wants. During the preparation process, Einar observed Gerda and other women's gestures and movements. The completion of the eye

makeup himself, the choice of shoes, and the movement repetitions make his unique bodily presence visible.

After choosing the shoes, they go to choose clothes for Einar as Lili (*Figure 2.2.19*). Einar's touch to the costumes is shown by making a narrational repetition.



Figure 2.2.19

Einar is alone at home, trying to walk with his new shoes. Close-up was used in this shot. He continues to walk, even if he bends his ankles in his steps, even though he has a little difficulty (*Figure 2.2.18*). Then he sits on the chair. In this frame, there is lingerie over Einar (*Figure 2.2.20*). He straightens his skirt while crossing his legs which close to each other in an aesthetic pose. Mise-en-scene and frame composition reflect Einar's situation. With the use of frame in frame, Einar is positioned in the middle of the frame. There are three doors sills, the frame of the doors, and the frame of the film. The long hall between the doors being open is like a stage for Einar to showcase his movements. When sitting, he looks like an art piece with the drawings on the wall behind him. Einar is compatible with the color scale of the house in which the setting is used. Einar figuratively stuck in this frame with the frame in frame. However, this stuck situation is not negative, it is understood that he is staying at "that moment".

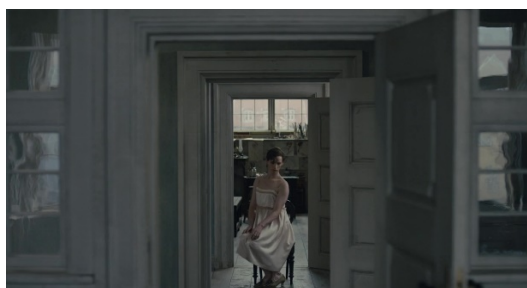


Figure 2.2.20



Figure 2.2.21



Figure 2.2.22

Einar focuses on his hands touching (*Figure 2.2.21*) the fabric after straightening his skirt. He touches his skin and positions one hand under his chin (*Figure 2.2.22*). He makes several poses by changing the direction and movements of his body. In this scene, the camera follows Einar's movements, using medium close-up and close-up. The visual meaning in this scene is shown by making a narrational repetition.

The use of sound in the scenes from *Figure 2.2.12* to *2.2.22* is as follows: Atmospheric sounds (fabric touch, step sound, etc.) as diegetic sound and instrumental classical music sound as non-diegetic sound. Non-diegetic music accelerates or decreases the tempo in parallel with the movements in each scene.



Figure 2.2.23

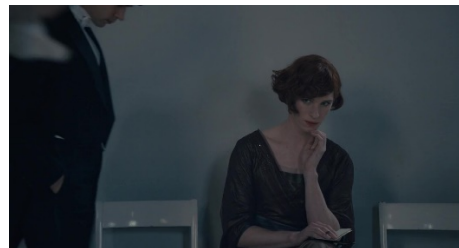


Figure 2.2.24

Gerda and Einar go to the ball where Einar will attend as Lili. They created Lili with the costume, shoes, wig, and makeup they chose together. "Am I pretty enough?" Einar asks. Although Gerda answers, of course, Einar replied, "I'll never be as pretty as you." Einar is not completely satisfied with his bodily appearance. *Figure 2.2.23*, has a narrational meaning. It is the first scene where we see Einar as Lili in the frame and they (Einar as Lili and Gerda) are positioned together in the middle of the frame.

Einar as Lili sits alone in chairs lined up on the edge of the dance floor. There are dancing people in front of him. They switch their moves from the off-screen to the on-screen or

vice versa. Einar as Lili observes the bodily movements of women sitting in opposite chairs and tries to practice them (*Figure 2.2.24*).

In *Collage 2.2.4*, Einar visits a surveillance show. Einar aims to observe and feel the body movements of the woman behind the glass. First, she starts her performance by moving her body; moving her hands around her skin, while Einar carefully watches the woman. Then, as the woman lowers her fingers from her lips to her neck, Einar begins to do this movement in his body. For a moment Einar experiences a hesitation, and the woman who realizes this closes her body with a veil. With Einar paused his hands in his chin, the woman begins to make Einar's movement in her body. The state of starting a movement has arisen. Then Einar and the woman begin to feel their bodies together and touch their skin. The movements do not progress at a fast pace, there is a calm and heavy rhythm. Einar looks at his own body and the woman's body from his reflection through the glass. This view shows his pleasure from his reflection. The point where this pleasure is broken is that the result of the move made by the woman with her hands towards her vagina is different from the result that Einar made to his body. Einar and woman, who acts just like a reflection in the mirror, experiences a moment of hesitation. To examine the mise-en-scene, coffee shades are used in a dim environment. Between the two rooms, there is a screened small window that separates the audience and the performer. While there is clarity in the frames where both characters are on-screen, there is a blur effect in the frames where we see the characters individually and the parts of the seen character's body parts are given by this effect. The transitions between the two characters are imperceptibly smooth (parallel with the rhythm of the character movements) with zoom in-out.

In the frame in frame created with the use of glass, the two characters are given together in the window frame. Einar and the performer stayed at the moment in their reflection.

The use of sound in *Collage 2.2.4* is a repeated element. Fabric as diegetic sound, body touch sounds; instrumental classical music sound as non-diegetic. Both sounds progress at the pace of body movements.



Collage 2.2.4

After examining the visual meaning of the transition of Einar's body and its repetitive movements through certain scenes, I will find the theoretical equivalent of these concepts.

The repetitive movements in the part where I analyzed "Einar's body and his repetitive movements" continue in this part: Einar's touch to fabrics, touch to his skin. Besides, the use of narrational repetition and sound are parallel. In scenes with repetitive movements, the diegetic sound is used: the touch of fabric and skin. In the scenes I analyzed in "The Transition of Einar's body and repetitive movements", I showed that Einar's bodily movements repeat: His pose (hands under his chin) showed at least three times. In the first part, I analyzed that Einar's body can be defined as "lived body". In this part, I question whether the transition of Einar's body is the "dancing body". I will relate the transition phase to the transition from motoric movements to dance.

In the scenes I have analyzed, Einar creates body movements by examining the body movements of other people and imitating them. The movements that the character was created with his body are reflected like a language. He communicates with himself and

other people through his body. Although he has certain movements that are unique to him, he has not completed his transition bodily. In fact, in these scenes, he tried to adapt his motoric movements to dance movements. He practices his repetitive movements like motor steps. It continues the repetitive continuity, eliminating the concept of the lived body. But the moments of indecision he experiences cannot turn the lived body into a fully dancing body. We know that in the Transition stage, with information from the narrative, Einar appeared in this section as Lili and Einar and displayed different movements in both views. Although the movements he created in Einar and Lili provide continuity in themselves, there is no "repetition of discontinuity" in the transition phase. I see Einar's transition to Lili as the transition from motoric movements to dance. I will analyze the third part to investigate this view. Because if Lili's body has turned into a dancing body, I can say that it is the transition from motoric movements to dance for the transition phase.

2.2.3 Lili's Body and Repetitive Movements

In this part, I will be analyzing the scenes where Einar voluntarily appeared as Lili and had an operation and turned into Lili.

First I will start from the scenes where Einar was seen as Lili.

At the Ball scene, which Einar went there as Lili, he meets Henrik. When they start kissing, the event that pauses kissing is Einar's nosebleed. After a while, Einar as Lili goes to Henrik's house. In *Figure 2.2.25*, the entrance of Einar as Lili through the door is seen. There is a part-whole relationship with Einar as Lili, with the yellow, multi-window building, which is given by the mise-en-scene.

Looking at the composition of the frame, the character is seen clearly. Although, there is a part-whole relationship between character and space. But the point where the character positioned at the frame is a threshold. Accordingly, literally and figuratively the character is on the threshold of a situation. In the context of the narrative, Henrik knows the true identity of Einar as Lili and explains it in this scene. When Einar as Lili learns

this, leaves home. He got out of the same threshold and distanced himself from the situation. *Figure 2.2.26*, Einar as Lili looks his reflection through the mirror. The character repeats this act two times. Frame in frame is used in this shot. Semantically, Lili's bodily image got stuck the moment she lived with Henrik because of the house where the reflection was seen was associated with Henrik.



Figure 2.2.25



Figure 2.2.26

Gerda learns that Einar and his childhood friend Hans kissed a long time ago. Gerda meets with Hans after returning home, telling Einar that she has found a new dealer and that is Hans. A meeting is arranged but Einar does not come to the meeting. Gerda invites Hans to her home, saying that Einar is waiting for him. When they come home, they see Einar as Lili, they are surprised. Gerda introduces Lili as Einar's cousin. Einar as Lili and Hans talk to each other (*Figure 2.2.27*).

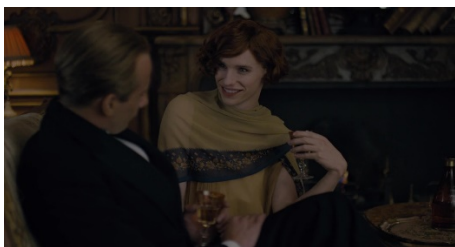


Figure 2.2.27

In *Collage 2.2.5*, Gerda paints with Einar as Lili advising. Lili is fully imagined as a woman in the painting. In the frames of *Collage 2.2.5*, some meanings occur with the use of mise-en-scene. The common points of the mirror, the picture, the hanging pictures on the wall are the image of Lili. From the mirror reflection, the pose of Einar as Lili with his hands on his chin turns into an art piece with Gerda's drawing. Einar as Lili's bodily stance against his portrait is just like a reflection.



Collage 2.2.5

When Einar and Gerda meet Professor Warnekros, they learn that Einar can physically turn into Lili. Einar as Lili decides to start the operation and goes to Warnekos' clinic. When Einar met Warnekos, Einar's physical appearance was not Lili. But in this scene, he is seen as Einar as Lili on his way to the clinic. When introducing himself to the reception, he says "Lili Elbe". He looks at the pregnant woman sitting on his side from the chair she sits on to wait for Warnekos (*Figure 2.2.28*). During this looking, he does not try to observe other women and their movements which are given before with the narrational repetition. Another important and different point is that for the first time, Einar as Lili is not the only one who looks at somebody; the people are also looking at him.

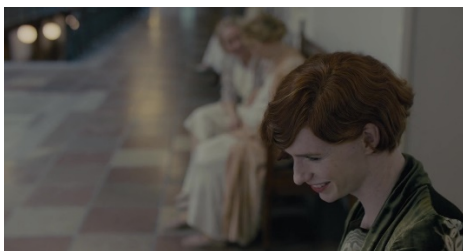


Figure 2.2.28

Warnekros' operation has two parts. Einar's view, completing his first operation, is now Lili. At the end of the second part, Lili will be fully formed. When moving on to the second part, Lili must be strong and ready with the right feeling. With this information from the narrative, I will analyze the scenes that she is Lili.

Lili starts working at Fønnesbech's Department Store. Manageress says to each colleague of Lili that "Let everyone know! The store is a stage - we are here to perform."

Lili introduces perfumes to a female customer (*Figure 2.2.29*). In this frame, the perfumes lined up in the showcase at the front and the characters at the back are positioned in the middle. The camera follows Lili's conversation with the woman. After the woman is gone, the next shot is Lili with a close-up (*Figure 2.2.30*). She rearranges the perfume bottles on the counter. There is an effect previously created with narrational repetition in the mise-en-scene in the frame (for example *Figures 2.2.7, 2.2.8* and *Collage 2.2.3, 2.2.4*). The bottles with the blur that prevent some of Lili's face from seeing are different from other frames given with narrational repetition: the character in the frame is "Lili", neither Einar nor Einar as Lili.



Figure 2.2.29



Figure 2.2.30

Lili entered the second operation. Warnekros calls Gerda, thinking that prognosis after the operation is not what they expected. Gerda and Hans come to Lili. When Hans asks Lili how she is, Lili replies, "I am entirely myself." Lili wants to go out into the garden. Gerda takes Lili to the garden in a wheelchair. In this framing composition, only Lili's whole body appears in the middle of the frame and is clear. Parts of the bodies of the other two characters seem to be cut off (*Figure 2.2.31*). Semantically, Lili has been shown to complete bodily existence. We learn that he feels this bodily existence with the knowledge from the narrative.

Before losing her life, Lili says: "Last night, I had the most beautiful dream. I dreamed I was a baby in my mother's arms and she looked down at me and called me Lili..."



Figure 2.2.31

Gerda and Hans go to where Einar was inspired in his drawings. Gerda has never seen this place before. In the final scene of the film, we meet again with the scenes in the opening sequence (*Collage 2.2.1*). The trees in *Figure 2.2.32* are shown in the film using narrational repetition. In *Figure 2.2.33*, we see Gerda and Hans in the landscape where we see through the eyes of the camera at the beginning of the film. In the framing composition, although the characters are located at the midpoint, they appear to be almost integrated into the size of the space. The view in *Figure 2.2.34* is given from Gerda's point of view. In *Collage 2.2.1*, the same scene was given through the eyes of the camera. Gerda wears the scarf which Lili gave her. Under the influence of the wind, the scarf flies over Gerda's neck. *Figure 2.2.35* shows the flight of the scarf. The movements of the scarf with the rhythm of the wind seem like a performance. Even though Hans tries to grab the scarf, Gerda says "Let it fly ..." and watch the dance of scarf. Between figures only in *Figur 2.2.35.*, the camera is moving. The dance of the scarf with the wind was followed by the camera with the same rhythm.



Figure 2.2.32



Figure 2.2.33



Figure 2.2.34



Figure 2.2.35

Figure 2.2.32 to 2.2.35 uses sound as diegetic (atmosphere sound) and non-diegetic (instrumental classical music). The sound of the wind is dominant in *Figures 2.2.34* and *2.2.35*. The rhythm and tone of the music are also at this level.

After examining the visual meaning of the transition of Lili's body and its repetitive movements through certain scenes, I will find the theoretical equivalent of these concepts. First, my question is whether Lili's body is the "dancing body". In the first part, I analyzed Einar's body as a "lived body." In the second part, I mentioned that I can define The Transition of Einar's body as the transition from motoric movements to dance. Based on this information, I will analyze Lili's body and its repetitive movements in a theoretical framework.

In the scenes I analyzed, Lili creates her bodily movements herself. During the transition phase, the character had created repetitive movements by looking at other bodies and observing them. To examine Lili's repetitive movements through the analyzed scenes, I will make a relation with the first and second part. During the Einar and Transition scenes, there are certain movements that the character makes such as putting his hands under his chin, posing, bringing his legs together. These movements, which he did one by one, were repeated and shown. Lili's movements, on the other hand, are in bodily integrity created by all these repetitive movements.

I analyzed Einar's body and its repetitive movements as repetitive continuity. Lili's movements are identified with "the repetition of discontinuity" that has a rhythm in itself. Lili's body is "dancing body". Accordingly, the Transition of Body is the transition phase from the lived body to the dancing body

CONCLUSION

I encountered cinematic representations of my dancing body and emotions in *Pina* (Wim Wenders, 2011), which was the starting point of my thesis. With this encounter, I created my personal motivation. Throughout this thesis, I focused on the cinematic representations of the lived body, dancing body, and repetitive movements in *Black Swan* (Darren Aronofsky, 2010), and *The Danish Girl* (Tom Hooper, 2015). My goal was to provide a phenomenological analysis of these concepts. The fact that phenomenology was interested in these concepts was the primary reason for building my theoretical framework with phenomenology. Proceeding from Merleau-Ponty's concept of the "lived body", I drew on Sobchack's representation of this concept and its relation to the screen.

As a dancer, my interest in these concepts formed my starting point. I analyzed the situations that I could observe in my own body through the bodies in the selected films. While making the body meaningful with the phenomenological approach, I reached the concept of the lived body of Merleau-Ponty (2002). According to his definition, the lived body is unique in each individual. The uniqueness of the body shows that the situations it experiences are also unique. The body has the lived now experience. The secondary reason for creating my theoretical framework with phenomenology was that phenomenology explores the experiences from the first-person point of view. Each body's experience is different. The person keeps the events, thoughts, and emotions in his/her memory. The memory moves both separately and together from the body. The body itself is also capable of storing memories. We can forget what we had in the past for various reasons, but traces of emotions exist in the body. Body memory is a sense memory, separated from other types of memory, separate from the cognitive or visual part of the body.

The body is a subjective reference to rhythm, movement, and space. Let's think of a song, this song has a certain rhythm. Each body will move differently in a certain rhythm. The feelings and emotions created by that music will be different from each other for each of them. Each body will express its energy coming from inside with its unique movements.

These bodies will create their rhythms while participating in the same music with different movements. Additionally, suppose that people are listening to this music in the same place. The area they will occupy in space and the distance between them will be unique. Some bodies can move towards each other and create their own field of movement. Some bodies maybe move away from other bodies and join the space of the place.

The dancing body is actually a lived body. Different aspects of the lived body and the dancing body are linked to the concept of movement. Both bodies create their own movements, and both bodies have physical awareness. While analyzing the concept of movement, I touched on the differences of movement in the lived body and the dancing body. At this point, I took advantage of the link between the motoric movements and the dance steps. Dance moves are different from everyday moves. There are also differences in an individual's experience of these movements. I understand the existence of my body from the essence of my experiences. The movements of the lived body make the body visible. When I thought of the movements in my own lived and dancing body, I tried to reach the essence in the body and movements. The movement is embodied when dancing. Dance movements occur here and now. The movements experienced in the dancing body constitute the vibe of the dancer. The enthusiasm and movements produced and contained in the dancing body constitute being. The existence of the dancing body is understood by other dancing bodies. Self-movement and movement of the body are related to the concept of kinesthesia. There is kinesthetic empathy in the understanding of each other of the dancing bodies. Kinesthetic empathy shows that dance itself is a means of communication and a site of memory. The dancing bodies are related to space as well as each other. Dancer's space occurs with objects and other dancers' spaces and their movements.

Movement includes the rhythm. I took advantage of the rhythm while investigating the differences between the movement of the dancing body and the movement of the lived body. Rhythm consists of repetitions. These repetitions are unique in different rhythms. When the movement meets the rhythm, there are repetitive movements that create patterns. Repetitive movements of the lived body are routine and ongoing relapse. It

explained by "repetitive continuity". Repetitive movements of the dancing body are non-routine, repetition of inequalities. It explained by the "repetition of discontinuity".

After analyzing the relationship of repetitive movements with rhythm, I analyzed the relationship of repetitive movements with cinematic rhythm. The rhythm of the film can be created by "camera movements" or by "editing". Editing is a technical intervention, this process does not occur in the "now" of the film. In a phenomenological context, the dancing bodies and the lived bodies have a "lived now experience" by the movement of the camera. Film's rhythm which is created by the camera movements resonates with the repetitive movements in the context of the here and the now.

Film's rhythm which is created by the camera movements resonates with the repetitive movements in the context of the here and the now.

I focused mainly on three questions and looked at the cinematic representation of the lived body in selected films through performance/dance. These are: a) how the movement is experienced in the lived and dancing body b) how the repetitive movements of the body resonate with the film's rhythm c) how the selected films narrate the stories of the performing bodies. In answering these questions, I drew analysis of narration, analyze images and signs. I focused on the mise-en-scene, lighting, framing, and camera movements. I analyzed the representation of the concepts of the lived body, dancing body, and repetitive movements with the visual language of the films for each film.

I created three parts to describe the movements and body of the character (Nina) that I analyzed in *Black Swan*. While she was dancing as White Swan, I examined her body and its repetitive movements. Nina, who has a lived body, I analyzed that she did not turn into a dancing body in the performance of the White Swan. Repetitive movements in this performance are shown as routine movements. These repetitive movements are given by editing in the film. This performance related to "repetitive continuity". I understood the transformation from the human to the swan given in the visual language of the film as the transition from motoric movements to dance. In this part where the changes that started in Nina's body were analyzed with selected scenes, I discussed the process of experiencing the change in Nina's body. Nina, who can perform White Swan dance,

added new, different feelings to her repetitive movements. The desire to perform the Black Swan dance also transformed Nina's vibe. In this part, which I consider as the transformation phase, Nina is in the transformation phase to the dancing body. The transformation is completed with Nina's Black Swan dance with her unique repeating moves. With this transformation, she felt her body and her repetitive movements. I associated this performance reinforced by camera movements in the film with “repetition of discontinuity”.

The character I analyzed in *The Danish Girl* was Einar. There is no concrete dance in this film, as in *Pina* and *Black Swan*. When using the concept of "dancing body", I meant the body that moves with its movement, is aware of its "lived body" and experiences this feeling. In the first part, I analyzed Einar's body and its repetitive movements. His body is the lived body but also dancing body because his repetitive movements have their own rhythm. He practices his repetitive movements like motor steps. It continues the "repetitive continuity", at this point, his body is not the dancing body entirely. In the second part, I studied the body and movements of Einar as Lili. I took Einar's transition to Lili as the transition from motoric movements to dance. As he observed and imitated the movements of other bodies, he began to create new repetitive movements. But his transformation into the dancing body has not yet taken place. In the third part, Einar completed his bodily transformation. I analyzed the scenes where Einar voluntarily appeared as Lili and had an operation and turned into Lili. She has experienced bodily integrity with her repetitive movements. Her movements are identified with “the repetition of discontinuity”.

The genres of the two films are different from each other. While *Black Swan* is about the psychological state of a ballerina, *The Danish Girl* is about the journey of a transgender body. Representations of body, movement, and performance in films are created by the visual languages of the films. The lived body and the dancing body were observed in these films. The repetitive movements of these bodies are different from each other.

The rhythm of each film is supported by camera movements. The rhythm of camera movements in films is different from each other. This difference was also observed in different scenes within a single film. The film viewing and dance, which have lived now experience, has offered us bodily experiences as a spectator.

It has been observed that films and dance/performances resonate in harmony with each other here and now. This harmony will continue to resonate in my lived and dancing body.

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