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CHRONOTOPES OF MIRROR (1974) and COLD OF KALANDAR (2015)

AYNA (1974) VE KALANDAR SOĞUĞU (2015) FİLMLERİNİN KRONOTOPLARI

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ABSTRACT

In this thesis study, the films *Mirror* (A.Tarkovsky, 1974) and *Cold of Kalandar* (M. Kara, 2015) are analyzed in terms of their chronotopes, a concept developed by Mikhail Bakhtin for literature. Common chronotopes appearing in the two films are studied in terms of narrative, aesthetic and form. In addition to the analysis of the chronotopes viewed in those films, complementary chronotopes that are invisible but can be perceived as motivation of the two directors are also studied.

The similarities between the chronotopes of the films and the directors' own childhood memories are evaluated together. As a result of this evaluation, it is argued that Andrei Tarkovsky and Mustafa Kara are similar in recreating their childhood memories in their films. The contribution of the concept of chronotope in this study is its support to the researcher's attempt to prove that films of two very different styles can be similar in many ways. It is also argued that new ways of film analysis can be developed by using the concept of chronotope.

Key words: chronotope, childhood, motherhood, memory

ÖZET

Bu tez çalışmasında *Ayna* (A.Tarkovski, 1974) ve *Kalandar Soğuşu* (M. Kara, 2015) filmleri, Mihail Bahtin tarafından literatür için geliştirilen bir kavram olan kronotopları açısından analiz edilmektedir. İki filmde ortaya çıkan ortak kronotoplar; anlatı, estetik ve biçim açısından incelenmektedir. Filmlerde görünen kronotopların analizine ek olarak, filmlerde görünmeyen fakat iki yönetmenin motivasyonu olarak tanımlanan tamamlayıcı kronotoplar incelenmektedir.

Filmlerin kronotopları ile yönetmenlerin çocukluk anıları arasındaki benzerlikler birlikte değerlendirilmektedir. Bu değerlendirme sonucunda, Andrei Tarkovsky ve Mustafa Kara'nın çocukluk anılarını filmlerinde yeniden yaratmada benzer oldukları tartışılmaktadır. Kronotop kavramının bu çalışmaya katkısı, araştırmacının çok farklı iki tarzdaki filmlerin birçok yönden benzer olabileceğini kanıtlama girişimini desteklemesidir. Kronotop kavramı sayesinde yeni film analiz yöntemlerinin geliştirilebileceği de tartışılmaktadır.

Anahtar kelimeler: kronotop, çocukluk, annelik, anı

INTRODUCTION

The aim of this study is to set out an assessment of the films *Mirror* (Andrei Tarkovsky, 1974) and *Cold of Kalandar* (Mustafa Kara, 2015) on the basis of Mikhail Bakhtin's concept of 'chronotope'. How do time and space provide the artist with an opportunity, or maybe impose an obligation, for regenerating memories? By focusing on *Mirror* and *Cold of Kalandar* and by examining the common chronotopes in the two films, this research addresses how films build a bridge between the viewer and the director in the transmission of memory.

The concept of a chronotope, applied to literature by Mikhail Bakhtin in his essay entitled *Forms of Time and Chronotope in the Novel* in 1935, can be described as the recording of one's memories by the coalescence of time and space. With his concept of the chronotope, Bakhtin viewed the interweaving of time and space and its recording by developing a perspective through novels.

Bakhtin stated that "An artwork is imprisoned within the time and space of its creation". This imprisonment not only applies to an artwork, but also to the moment which inspires it, in other words, the main source of it. The concepts of moment and memory are inherent in the concept of a chronotope. While processing memories, the mind is not independent of the chronotopes of the moments in question – meaning the time and space in which they took place – and neither of them can be dissociated from the other: time generates space and *vice versa* (Bakhtin, 1981, p. 84).

The time/space association is not exclusively applicable to literature. Since it is a field which seeks to create time and space artistically, cinema is also eligible for the application of the concept of the chronotope. In order to address the concept of chronotope in cinema, it is necessary to view the how and the form of this concept when it is instrumentalized in films. Only then can we gain an insight into its application and as this research will suggest, its 'dependency'. The research will determine the conceptual framework of the chronotope within the context of the

two films *Mirror* and *Cold of Kalandar*, tracing the concept of “space-time” through the narrative and the narration of both.

In *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*, leading Bakhtin scholars commented on the applicability of the chronotope to other artistic disciplines. In the book, Tara Collington defined the chronotope as the most often deployed tool for analysis in film studies, since film creates the visual concretization of space and unfolds over time. She regarded Robert Stam to be the first film scholar systematically to use a Bakhtinian methodology to forge an approach to comparative cinema studies which considers broad questions of history and genre when examining the representation of time and space in a film by studying aspects of setting, decor, pacing and rhythm as well as technical aspects relating to camera work (Collington, 2010, p.181). Stam stated that the chronotope gives an opportunity to historicize the question of space and time in the cinema because temporal and spatial indicators are fused into the unity of the film (Stam, 1992, p. 41).

Martin Flanagan, who claimed to be the writer of the first work dedicated solely to Bakhtin and the cinema in over fifteen years, made detailed analytical case studies of some key films. In his opinion, the Bakhtinian approach can provide new points of access to some of the key questions of cinema study. He stated that Bakhtinian theories and concepts provide a framework for addressing both sides of the question ‘How do films work on us?’ and its counterpart, ‘What work do we perform in watching the film?’ (Flanagan, 2009, p.1). By categorizing chronotopes by their effect, he agreed with Barry Rutland’s comment that “the chronotope is possibly the ‘least developed’ but the ‘most suggestive’ of Bakhtin’s key concepts” (Flanagan, 2009, p.57).

In both books referred to above, chronotopes are analyzed through a film and its source. This source may be a book if the artwork is an adaptation; Collington analyzed *Robinson Crusoe* in that sense. It can be said that they mostly focused primarily on the chronotopes which are seen in a film. Mehmet Köprü coined the

term 'complementary chronotope'; he stated that films produce meaning and emotion not only by what they show, but also by what they do not:

Story elements, excluded compulsorily due to limited space-time, can serve other purposes as well. There are narrative and cinematic instruments used for this purpose. The basic function of these instruments, which are known as ellipsis and off-screen in the literature, is to enable the diegetic universe which converges indefinite temporally and spatially to be expressed in a limited form. This idea is called the 'complementary chronotope', inspired by the notion of complement in the set theory and Bakhtin's chronotope approach. According to this, the complementary chronotope is the place of the story elements which are not shown; even though they belong to the story universe. Complementary chronotope is an important component of the films not only aesthetically and narratively, but also phenomenologically, cognitively and ideologically (Köprü, 2018, p.475).

In the first part of this current study, the films will be analyzed through their complementary chronotopes. Since both of the films are references to the director's childhood memories, childhood will be the main chronotope analyzed in this part. In the second part, chronotopes which are seen through the films will be analyzed.

Bakhtin considered the chronotope to be a tool in a character's transformation. Metamorphosis is crucial to a story. The transformation of a character is a triggering element which sets everything off. As the characters transform, so does time. The transformation of a character brings along the character's private 'moments' and spaces where the character is alone. Bakhtin did not separate the evolution of a character from time and space. On the contrary, he used these elements as evidence of how a character evolves.

He considered a type of chronotope which he named ‘Greek Romance’ which is lacking and insincere on account of overlooking the character’s transformation. Bakhtin sought a sincere and subjective narrative capable of providing a basis for identification in its addressee. Therefore, he stated in the introduction to the essay that the “image of human beings is always subjective”.

The first part of this thesis moves the concept of chronotope over each film’s narrative like magnifying for remembering memories and regenerating them. The mutual chronotopes of the two films are conveyed in relation to the real-life memories of the two directors. This produces a chronotopic map of the memories which the directors wish to recreate in the film. The importance of the time/space association in the two films and the manner of narration in terms of the usage of time and space austerity are verified through the elements which establish the director’s world.

Subsections of the first section will proceed under titles parallel with the concepts of *chronos* (‘time’) and *topos* (‘place’). The ‘Chronos’ part will examine the concept of time by comparing it with the times through which the directors conveyed their memories parallel with the times of the films. ‘Childhood’ is examined in this section since it is a period of time referred to by both films’ memories. In the second part entitled ‘Topos’, the mutual spatial chronotopes of the two films will be explored. Home and nature chronotopes will be addressed in this section.

In addition to being a director who ponders upon the notion of time in cinema, Tarkovsky is also an intellectual who introduced the term ‘sculpting in time’ into the literature. The time chronotopes in *Mirror* will therefore be collated with the artist’s own observations.

The use of time in *Cold of Kalandar* is a direct counterpart of Bakhtin’s definition of folkloric time. Based on the determinations and comparisons made under these titles, the types of chronotope covered in *Mirror* and *Cold of Kalandar* will be evaluated.

A qualitative method of film analysis will be used for the study of the films *Mirror* and *Cold of Kalandar* in terms of their relation to the concept of chronotope. It is key to this study to centralize the forms of the relationships between the protagonists and the directors of these films which both contain autobiographical elements. Bakhtin explained this in *Art and Answerability* as follows:

This relationship of the author to the hero (which we have formulated here in an extremely general form) is a deeply vital and dynamic relationship: the author's position of being situated outside the hero is gained by conquest, and the struggle for it is often a struggle for life, especially in the case where the hero is autobiographical, although not only there (Bakhtin, 1989, p.15).

It was therefore also necessary for this study to consult biographical references in order to include knowledge of the directors' lives at first hand. Andrei Tarkovsky's diary, his collected interviews and his own book will be referred to while analyzing *Mirror*.

Because it was made in 2015, *Cold of Kalandar* has yet to be mentioned in the academic literature. This research will therefore refer to film reviews, the director's published interviews and an interview with the director exclusively for this current study. In this way, this paper will be able to add *Cold of Kalandar* to the academic literature for the first time.

In the section in which the chronotopes of space will be examined, the use of space in terms of regenerating memories will be reviewed. According to Bakhtin, the attributes of space; its isolation from the public and the populated agora, enable a more intimate, more personal memory experience (Bakhtin, 1981, p.131). For the most part, both *Mirror* and *Cold of Kalandar* take place in a house in the woods, far from society.

The houses featured in both films are subjective spaces, indigenous to the places where both of the directors were born and raised. The directors were influenced by the pursuit of a home through their lives, just as they were in their childhood. The Russian country house or *dacha* featured in *Mirror* was specifically built for the film in a manner which reflected the director's memories. According to Bakhtin, unity of space helps to build up the film's emotional atmosphere by creating a spiritual experience which gradually carries the viewers towards their own memories (Bakhtin, 1981, p.212).

The stories which unfold in the houses where the memories occur allow the viewer to perceive childhood, youth and even the future simultaneously in a single space. The time spent in this space – folkloric time in Bakhtin's term – generates such a moment that every detail about it becomes as significant as the plot or the characters of the film. Every moment has an importance and creates a spiritual space in the viewer (Bakhtin, 1981, p.212). The moment which Tarkovsky defined as "sculpting in time" exists in this unity of space. As already stated, the two films have one fundamental spatial chronotope: home. Home in this film is especially significant for Tarkovsky:

Mirror can be considered as the story of an archaic house
(Tarkovsky, 1986, p.132).

Set against the backdrop of a power shortage, the everyday practices presented in the house featured in *Cold of Kalandar* are reminiscent of a ceremonial ritual. Therefore, just like the boiled potatoes in *The Turin Horse* (Bela Tarr, 2011), the potatoes shared at the floor table in *Cold of Kalandar* involves the viewer in an emotional experience rather than a visual one. This experience remains with the viewers as a moment to pursue in their own minds.

Ritual and everyday life are tightly interwoven with each other, but there is already an interior boundary between them; bread in a ritual is already no longer the actual ordinary bread that one eats every day (Bakhtin, 1981, p.212).

Examples of this interaction are apparent in the letters which Tarkovsky received from his audience. The film brings together not only the director's memories, but also those of the viewers in a mutual manner. Pursuing a lost home becomes equivalent to pursuing memories.

In the section in which the temporal chronotopes are examined, the concept of time is approached as an attempt to recreate a 'moment'. The technical creation of time in the films will be examined in depth in the section on editing and form.

The detection of spatial chronotopes requires us to progress on an artist/protagonist basis. As both films refer to childhood memories, the 'childhood' period is revisited – as much as is allowed by the memories in the films – under the title of time. The section on childhood touches upon the subjects of mother, father and sickness.

The real-life mothers of the two directors played the parts of 'the mother' in each film. In both films, the mothers are overwhelmed by the weight of affection. In addition to this, Tarkovsky included his father, a poet, in the film by using an audio recording of him reading his poems. Following a brief introduction to the childhood periods of the directors, the representation of children in the films will also be examined later in this chapter.

Sickness accompanies childhood as another temporal chronotope in the films. Sickness appears in different forms in the two films. The existence of sickness is approached as a spiritual process. In *Mirror*, the voice of the narrator belongs to a sick person, Aleksei played by Oleg Yankovskiy. In *Cold of Kalandar*, the young boy of the house Mustafa (Temel Kara) is regarded as ill by the family because he has Down's syndrome. It is this boy who discovers the gold mine and waits for the bull in the final scene of the film. He reaches a pure and unmediated state with an ease which can only be called miraculous. The presentation of the unparalleled beauty of a disability through chronotopes of sickness is a common feature in both films.



Figure 1 Mustafa waits for the bull. (Kara, 2015)

Up to this point, the common chronotopes of *Mirror* and *Cold of Kalandar* have been discussed. The depiction of time in the two films, which constitutes the chronos part of the chronotope, will be examined in this section as the differentiating element between the two films.

As a director who had pondered on time and introduced terms such as ‘sculpting in time’ and ‘time pressure’ to the literature, Tarkovsky’s relationship with time in *Mirror*, his most personal film, holds a special place in his filmography.

The perception of time in *Mirror* was designed in such a way that the perception of reality seems akin to an atmosphere similar to a dream. The next steps of the characters in the film are not predictable. This gives the impression of moving through moments. This perception of time is the result of an editing choice which the director spoke about in an interview:

To be quite honest, when I shot the picture and had a mountain of material, I edited things, made one version, a second one, a tenth one, a twentieth, and it turned out that the film did not exist. There was no problem here with montage experimentation. The picture was simply not working out. It was not working out, I would even

say, in a terribly catastrophic sense of the word. It was obvious that the material possessed certain qualities that I couldn't control. Editing the picture, I thought about dramatic composition. Only having made twenty edited versions did I realize that I had to try and paste together my material according to a completely different principle, without any regard for logic. This was the twenty-first version. And this is the version that you have seen on the movie screen (Tarkovsky, 1989, No.4, pp.88-106).

While he is sculpting his material, Tarkovsky also reconstructs time. This type of time is not linear. Long sequences and slow-paced takes evoke a feeling as though the time itself is being extended. The complementary elements of these scenes such as voices and particularly sounds of nature draw us into a dream-like atmosphere. What is experienced is a 'moment' beyond biographical time. This 'moment' is when the viewer's emotional involvement becomes the most intense.

In *Mirror*, Tarkovsky translated time in a non-linear fashion. Despite narrating memories, he did not follow a chronological pattern. In *Cold of Kalandar*, the portrayal of time is a linear narration spanning seasons. Here too, time transfers us from a biographical time to a moment out of time by long takes and a slow-moving camera. The choice of a cyclical time meets Bakhtin's definition of folkloric time. The details in the film, created by periodic repetition of the daily routine and the continuation of this cycle while maintaining the spatial integrity, become the complementary spiritual elements of the film, as vital as the characters. The trivial details take on meaning in that ordinary, repetitive daily life. Because of this choice, the subjective time of the individual becomes apparent. Despite using a linear time, *Cold of Kalandar* offers an experience of a folkloric moment, outside biographical time.

Mirror is different from *Cold of Kalandar* in its non-linear use of time. According to Tarkovsky, a film does not necessarily have to consist of correlated shots which follow one another. Thus, he edited the moments which he described as

compressed time without a chronological bond, which causes the viewer to perceive a limbo-like experience of time between dreams and reality (Tarkovsky, 1981, p.116).

Although they are not as intense as the ones in *Mirror*, *Cold of Kalandar* features shots which initially seem intertwined with reality but turn out to be parts of a dream. However, an observation of the big picture presents a linear, or even a cyclical editing technique which moves in correlation with the seasons. It is through editing that the sense of reality is perceived. Through the realism created in *Mirror*, the viewer comes together with both the ‘moments’ and the memories.

The realistic narrations of *Mirror* and *Cold of Kalandar* are hybrid narrations, similar to documentaries. The scene in the prologue of *Mirror* in which the stuttering child starts to talk offers the audience a sense of reality but the boom microphone’s entry into the frame, which might or might not have been a conscious choice, reminds us that we are in a story.

Despite being a fiction film, *Cold of Kalandar* has been perceived as a documentary by audiences at some of the international festival screenings (Sert, 2016). The director of the film has often repeated in interviews that his wish was “to make a film which drew its strength from reality”. By forcing himself to deal deeply with memories, he attempted to complement the incapacities of the fictitious language with the power of reality. The film takes on a transcendent form. Both *Mirror* and *Cold of Kalandar* resort to chronotopes in order to utilize the power of such a reality.

In the conclusion to this section, the common and different chronotopes of the two films will be evaluated. Because they are the products of two different but neighboring cultures, *Mirror* and *Cold of Kalandar* form an essential bond with space. The way in which the manifestation of this bond cannot conceal it regardless of the processes which it undergoes while being adapted into a film will also be discussed. Whether the reason for two different imaginations, in spite of their historical and territorial differences, to remain faithful to such mutual

chronotope is caused by sharing a geography will also be discussed. The term 'resilience' will also be discussed in the conclusion. The strong desire of both directors to create films which run extremely close to their real-life memories will be evaluated by asking whether film-making can be a part of resilience or not.

Although they are not similar in terms of form, the uniformity and the strength of the chronotopes in the films lead us to delve into the lives of the directors. The critical importance of Bahktin's concept of the chronotope at stages of remembering and creating, and how the framework established inside the director's mind is sensed intuitively by the viewer, will also be addressed in the conclusion.

CHAPTER 1

MEMORY: REMEMBERING THROUGH THE LENS OF CHRONOTOPES

The image of man is always intrinsically chronotopic (Bakhtin, 1981, p.85).

It seems appropriate to begin this section with a quotation from Mikhail Bakhtin himself, taken from his essay ‘Forms of Time and of the Chronotope in the Novel; the Novel towards a Historical Poetics’. The single sentence above functions as a conceptualization (idea) of this work as already stated by Bemong:

His essay was originally written in the 1930s but published only in 1975, the year of Bakhtin’s death, and was not translated into English until 1981. Given this lapse of time, it is rather surprising that an essay which explicitly admits to its lack of precision in theoretical formulation and definitions continues, some 70 years later, to arouse interest and to inspire scholars in several disciplines (Bemong, 2010, p.III).

A chronotope is constituted by the combination of the concepts of *chronos* (‘time’) and *topos* (‘space’). Bakhtin explained the source of this concept as that “In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole” (1981, p.84).

He stated at the beginning of the essay what had inspired him: “This term (space-time) is employed in mathematics, and was introduced as a part of Einstein’s

Theory of Relativity. The special meaning it has in relativity theory is not important for our purpose; we are borrowing it for literary criticism almost as a metaphor (almost but not entirely)” (Bakhtin, 1981, p.84).

Bakhtin tried to illustrate the term chronotope in reference to historical poetics. He started with so-called ‘Greek Romance’ and ended with the Rabelasian novel. He suggested that the relative typological stability of novelistic chronotopes which were worked out in those periods permitted him to glance over various novel types in succeeding periods (Bakhtin, 1981, p.85). He divided the novel into three headings and consequently also categorized novelistic chronotopes into three parts. In that analysis, he tried to focus all our attention on the problem of time, which he defined as the dominant principle in the chronotope (Bakhtin, 1981, p.86).

An Alien World in Adventure Time: Greek Romance

Bakhtin’s essay begins with the type of novel which he called Greek Romance. In criticizing it, he focused particularly on the kind of time constructed in these works, as stated above. He used the terms ‘adventure time’ and ‘the adventure chronotope’ for the adventure time of the Greek Time when talking about the Greek Romance genre. All of these terms are similar within the context of chronotopes. The essay used these terms with this similarity in mind.

Bakhtin examined the attribution of adventure-time where it is used:

The first meeting of hero and heroine and the sudden flare up of their passion for each other is the starting point for plot movement; the end of point of plot movement is their successful union in marriage (Bakhtin, 1981, p.89).

All the steps in the novel proceed between these two stages. The love between hero and heroine is indisputable and stays absolutely unchanged throughout the whole novel. Nothing changes in their lives. Nothing is introduced into their lives.

The story is, precisely, an extra-temporal hiatus between two biological moments. What is lacking in Greek Romance is that sharp hiatus which leaves no trace in the heroes' lives or personalities, according to Bakhtin (Bakhtin, 1981, p.90).

For Bakhtin, in adventuristic time, the principle of permanency can also be seen in the world created in the novel. The world remains the same; the biographical life of the hero does not change, his feelings do not change, and people do not even age (p.91). This is another strong example of why there is an extra-temporal gap between two moments of real-time sequence.

Adventure time is like an entity and it is important only in terms of being able to escape, catch up, to be or not to be in a place at given moment, and to meet or not to meet or so forth. Some keywords of such a time are 'suddenly', 'at just that moment' and 'game of fate' (Bakhtin, 1981, p.91). This type of time in the novel is a decisive and fatal entity since one day, one hour or even one minute earlier or later is crucial. Such a time can be better understood through fortune-telling, omens and legends;

All moments of this infinite adventure time are controlled by one force-chance (Bakhtin, 1981, p.94).

Although there is a huge gap between real time and adventure time, it is still chronotopic. However, space and time are linked technically rather than organically. The world of Greek Romance is large and diverse, but size and diversity are abstract. Bakhtin said that:

Therefore, the world of the Greek Romance is an alien world: Everything is indefinite, unknown, and foreign. Its heroes are there for the first time; they have no organic ties or relationships with it; the laws governing the sociopolitical and everyday life of this world are foreign to them, they do not know them; in this world, therefore, they can experience only random contingency (Bakhtin, 1981, p.101).

For Bakhtin, war is important only if it is in the agenda of the hero's love activities in Greek Romance (Bakhtin, 1981, p.109). Such use of a chronotope creates a solitary man with no mission in life and who is lost in an alien world. That form mostly coincides with public accounting rather than an intimate confession.

What Bakhtin underlined in the adventuristic time of the chronotope in the Greek novel is a character with no metamorphosis, no harmony with biographical time; an insincere story of a person in a world resistant to any organic time with no results of change. If we read about a character who is stable and only visible in the public agora, such a person, as a matter of course, cannot be a part of an individualized story.

The time/space austerity discussed here is crucial as it sets an opposite example to the chronotope which will be emphasized in this paper. A character observed only in public spaces with no desire to change produces purely and simply a cardboard story devoid of sincerity.

We can round off the terms 'Greek Romance' and 'adventure time' with Bakhtin's definition, which will serve as the end of this section:

The hammer of events shatters nothing and forges nothing – it merely tires the durability of an already finished product. And the product passes the test. Thus, is constituted the artistic and ideological meaning of the Greek romance (Bakhtin, 1981, p.107).

From Hero to Folktale Image of Man

Bakhtin's article continues with the second type of novel: the adventure novel of everyday life. Bakhtin's main criticism of the Greek romance genre was the lack of an organic bond between time and space. As the writer tackles the changes in the concept of chronotope, by extension he also examines the changes in the protagonist.

The second type is epitomized in two ancient Roman novels (*The Satyricon* of Petronius and *The Golden Ass* of Apuleius) and Bakhtin stated that he had referred to one of them in particular. This is because a pivotal type of chronotope rises to the surface here:

Both adventure-time and everyday time change their essential forms in this combination, as they are subject to the conditions of the completely new chronotope created by this novel. Thus, there emerges a new type of adventure time, one sharply distinct from Greek adventure-time, and one that is a special sort of everyday time (Bakhtin, 1981, p.111).

Bakhtin followed his comparison with Greek romance. He analysed the usage of time-space in both genres of novel through its effect on the character.

In Apuleius, metamorphosis acquires an even more personal, isolated and quite openly magical nature. Metamorphosis has become a vehicle for conceptualizing and portraying personal, individual fate, a fate cut off from both the cosmic and the historical whole. Nevertheless, the idea of metamorphosis retains enough energy (thanks to the influence of an unmediated folklore tradition) to comprehend the entire life-long destiny of a man, at all its critical points. Herein lies its significance for the genre of novel (Bakhtin, 1981, p.114).

What Bakhtin was underlining was its function as a method of portraying an individual's life and its more important moments of crisis to show how he became other than he was (Bakhtin, 1981, p.115).

The entire life of the hero is narrated in a crisis-type of portrayal. This was a new method for unfolding biographical time by referring to exceptional and unusual moments which are each very short in comparison with a whole human life (Bakhtin, 1981, p.116).

This is different from the adventure time of the Greek romance which leaves no traces. The collection of exceptional and unusual moments leaves deep marks. Time is not totally mechanical; sequence is an integrated and irreversible whole according to Bakhtin (Bakhtin, 1981, p.119). In addition to metamorphosis and its contribution to chronotope; this second type of novel is also important for the 'path of life'. Bakhtin explained that:

The most characteristic thing about this novel is the way it fuses the course of an individual's life (at its major turning points) with his actual spatial course or road – that is, with his wanderings. Thus, is realized the metaphor 'the path of life'. The path itself extends through familiar, native territory, in which there is nothing exotic, alien or strange. Thus, a unique novelistic chronotope is created, one that has played an enormous role in the history of the genre (Bakhtin, 1981, p.120).

Ancient biography and autobiography

For the third type, Bakhtin briefly surveyed ancient autobiographical and biographical forms through two essential types of autobiography in classical Greece.

The first type is called Platonic since the most precise expression of it is seen in works of Plato, such as the *Apology of Socrates* and the *Phaedo*. This type bears the chronotope of "the life course of one seeking true knowledge" (Bakhtin, 1981, p.130).

This route passes from self-confident ignorance to self-critical scepticism. The life of such a seeker reaches self-knowledge and finally true knowing. This path is a combination of moments of crisis and rebirth. Real biographical time works out with respect to the idealized time of metamorphosis.

The second type is called rhetorical autobiography and biography. According to Bakhtin, the real-life chronotope is constituted by the public square (the *agora*) (Bakhtin, 1981, p.131). The autobiographical and biographical self-consciousness of the individual is first revealed and refined in the public square. Examples can be found among Homer's heroes, who express their feelings loudly and clearly. Achilles wept so noisily in his tent that his moans could be heard all over Greece. The image of a visible man was distorted by adding invisible spheres of him over time (Bakhtin, 1981, p.133).

The popular chronotope of the agora lost its integrity. As it became abstract and idealistic, it also affected the image of man. The human image became multi-layered, realistic (Bakhtin, 1981, p.136). Two models created for structuring ancient biography are considered in this part; the energetic type of biography and the analytic type of biography.

According to Bakhtin, 'energia' is inspired by the Aristotelian concept of *energia*: the fullness of existence, the essence of a man which is realized not by his condition but by his activity, his energy, which unfolds his character through deeds and statements. The greater the power of self-expression, the fuller the being (Bakhtin, 1981, p.141).

Biographical time is not reversible vis-a-vis the events of life itself, which are inseparable from historical events. But with regard to character, such time is reversible: one or another feature of character, taken by itself, may appear earlier or later. Features of character are themselves excluded from chronology: their instancing can be shifted about in time. Character itself does not grow, does not change, it is merely filled in: at the beginning it is incomplete, imperfectly disclosed, and fragmentary; it becomes full and well-rounded only at the end. Consequently, the process of disclosing character does not lead to a real change or 'becoming' in historical reality, but rather solely to a fulfillment, that is, to a

filling of that form sketched at the very outset (Bakhtin, 1981, p.142).

In the second type, analytic biography, we have well-defined rubrics of character from both a person's external and internal atmosphere, such as social life, family life, conduct in war, relationships with friends, memorable sayings, virtues, vices, physical appearance and habits. These elements are selected from different times of the hero's life to prescribe the rubrics.

The importance is the wholeness with no importance of well-structured time. With this shift in balance, the singular individual's private self-consciousness begins to force itself through and bring to the surface the private spheres of his life (Bakhtin, 1981, p.143). Although there are new forms of autobiographical expressions, singular self-consciousness was not developed. There were just three types of modification of the analytic form of biography.

The first type of modification was a satiric-ironic or humorous treatment of oneself and one's life. Since personal and private subjects are not able to find a suitable form of expression, they are clothed in irony and humour (Bakhtin, 1981, p.143). In the second type, heroization and glorification started to seem stereotyped and stilted. Public genres faced difficulty in finding a way for them for an expression of life which was more private and expanded in breadth and depth. There were new and personal landscapes, such as the 'drawing room':

A whole series of categories involving self-consciousness and the shaping of a life into a biography – success, happiness, merit – began to lose their public and state significance and passed over to the private and personal plane. Landscape is born, that is nature conceived as horizon (what a man sees) and as the environment (the background, the setting) for a completely private, singular individual who does not interact with it (Bakhtin, 1981, p.143).

Details of private life became important. The character experiences the sense of feeling ‘at home’. The individual starts to shift to a space which is enclosed and to private rooms which make intimacy possible (Bakhtin, 1981, p.144).

The third modification was the stoic type of autobiography. Bakhtin underlined the so-called *consolationes* (consolations) as in the *Consolatio* of Cicero and also Seneca’s letters (*To myself*) and finally the *Confessions* which formed the autobiographical works of St Augustine.

All these examples were the result of a new relation with oneself, or to use St Augustine’s term, ‘soliloquies’, meaning solitary conversations with oneself. This is a completely new relationship with one’s own self, ‘I’ with no witnesses, without any voice of a third person (Bakhtin, 1981, p.145).

Bakhtin continued his essay by addressing the problems of the chronotope with the question “how is the fullness of time treated in the ancient novel?” (Bakhtin, 1981, p.146).

He identified some subtypes of chronotopes such as the Rabelasian chronotope, the folkloric chronotope and the idyllic chronotope. These categories will be referred to in other parts of this paper, especially in the topos section. At the end of his essay, Bakhtin pointed out why chronotopes are still so crucial:

Whatever these meanings turn out to be, in order to experience (which is social experience) they must take on the form of a sign that is audible and visible for us (a hieroglyph, a mathematical formula, a verbal or linguistic expression, a sketch, etc.). Without such temporal-spatial expression, even abstract thought is impossible. Consequently, every entry into the sphere of meanings is accomplished only through the gates of chronotope (Bakhtin, 1981, p.258).

To conclude, Bakhtin initially took into consideration the 'chrono' element by analysing chronotopes of the European novel. As the usage of time in the novels changed, it effected a shift to the 'topos' of the novels. Bakhtin pointed out that when stories are dependent on chance by means of time, there is no chance to mention private spaces.

When novels started to use only some selected times of a character, it resulted in his metamorphosis and also created a space which needs to be personal. Chrono- is basis of the chronotope, but in the end, both elements are inherent in each other.

1.1. CHRONOS (TIME)

Following a brief history of the term chronotope, the second part of this paper will present a review of the chronotopes of the two selected films, *Mirror* and *Cold of Kalandar*. The chronotopes of the films will be analysed through their relationships with each director's memories in this current section.

Bakhtin centred the concept of the chronotope on *chronos* (time). In his definition of a chronotope, even though he put emphasis on the indissolubility of time and space, he also underlined the fact that he put the concept of time in the central point (Bakhtin, 1981, p.85). According to Bakhtin, time is the primary creative element. Time encompasses space like a cocoon and creates a new 'moment'. Time is inseparable from space, but time has priority.

As the definition given above requires, it is initially the film's time which has priority in creating the chronotopes of the two films. The directors were motivated by childhood and were dependent on it. In addition to being a creative element in both *Mirror* and *Cold of Kalandar*, time will also be examined for serving as a time tunnel back to childhood. The function of time in regenerating childhood memories will be explored.

According to Tarkovsky, individual segments of a film do not bear meaning by themselves when separated from the whole: "It is the film that is the work of art"

(Tarkovsky, 1986, p.109). An assessment of segments would only be narrow-scaled and lacking integrity as a theoretical matter for debate.

This thesis paper will therefore focus on a holistic film reading instead of a technical and partial film analysis. This perspective bears a similarity to the time/space relationship of Bakhtin's concept of chronotope albeit with a different meaning. The relationship of childhood time in the films will be reviewed as a whole.

As was discussed in the Introduction, the time in *Mirror* has a non-linear structure. In *Mirror*, Tarkovsky holds the past and the present together. Thus, dreams, memories and reality are interlaced. The moments which evoke the feeling of wandering in someone's dream are followed by very real moments, although the viewer does not sense the transition to these real 'moments'; in this way the dreamlike experience continues throughout the film.

Despite everything, the time of the film which we watch on the screen is after all technical and fictitious. The time of a film is created and redesignated in three stages: the time of writing the script, the time of shooting on set and the time of editing. Therefore, unlike *Mirror*, it is not possible to make a holistic time analysis in this section of the paper. Here, time's function as a bridge to memories will be examined.

Time in *Cold of Kalandar* spans seasons. This specific choice has been interpreted as an aesthetic one by audiences and critics alike. However, such a preference of time is not limited to the intention of continuously presenting the viewer with the pastoral beauty of the village in the Black Sea region in which the story takes place. All four seasons depicted in *Cold of Kalandar* are intended to accompany the transformation in human nature. There exists a correlation between time and the protagonist's transformation.

Although it does not contain an intricate and complex usage of time as *Mirror*, *Cold of Kalandar* features dream sequences which contradict the predominantly

realist narration of the film. These moments are not technically implicated to the viewer as dreams. They are in the form of transitions from one moment to another.

The passion for memories in both *Mirror* and *Cold of Kalandar* enables us to view these films in the autobiographical category. When describing *Mirror* in his diary, Tarkovsky wrote that:

Mirror was not an attempt to talk about myself, not at all. It was about my feelings towards people dear to me; about my relationship with them; my perpetual pity for them and my own inadequacy – my feeling of duty left unfulfilled (Tarkovsky, 1986, p.134).

In the interview conducted for this research paper, Kara explained that he had not adequately known his mother and specifically his father for years, and that he had done them an injustice in this respect (Kara, 2017):

Actually, I noticed some of these things after filming it. I imitated some things unconsciously. The cap was just like my father's cap (Kara, 2017)



Figure 2 Scene from Cold of Kalandar, Mehmet (Haydar Şişman) (Kara, 2015)

Some knowledge of the lives of the directors gives us hints about the time featured in both films. The use of time in both films has a layered structure which is horizontal as well as vertical. In *Mirror*, the focus shuttles back and forth between the present time and the past in a horizontal plane, whilst reality and surreal dream sequences maintain the vertical narrative. Likewise, *Cold of Kalandar* shuttles back and forth between seasons horizontally and linearly but owing to dreams and a lyrical narration it does not pass over a vertical axis of time.

The reason for the directors to prefer such usage of time can be explained as their inclination to carry their narratives into the present day. These stories are not merely ‘a thing of the past’, but an exile which enslaves the artist:

Memory is a gift of this minute, it’s the state of the second in which I speak, and not a look towards the past. This past which I carry around on a shoulder-belt like a necessary but sometimes too heavy piece of baggage (*Andrei Tarkovsky, Gianvito, 2006, p.45*).

I have stated that these films are autobiographical works of art because of their loyalty to the memories of the directors. If I were to give a technical review in terms of the screenwriting process in which the films were first conceived, I would suggest that the films stray from the conventional methods. Films with biographical elements narrate the stages of the character chronologically with a linear-time script narrative. However, it is not possible to speak of a chronological structure in the scripts of either film. There is no chronological narrative from the characters' childhood to their present or within the periods of their childhood. Childhood envelops the whole film. Both films succeed in creating a new, filmic time by selecting specific 'moments' and putting them one after the other.

When analysing chronotopes from Ancient Greece onwards, Bakhtin commented on how particular moments are selected by renouncing chronological narration. This creates the opportunity to witness a character's transformation and change. The method of narrating a character's visibility in the agora without changing the character from beginning to end does not enable us to know that character. We cannot talk about the functionality of time in such a narration.

Time austerity in a film in which we witness characters in their selected private 'moments', away from society, differs completely from the example above. Time itself becomes one of the characters of a story as narrator. Time, with its moveable head, has the elasticity to move between dreams and reality, past and present. Whether the story is linear or not is not relevant to this structure.

When it comes to using time, *Mirror* and *Cold of Kalandar* are different from one other. The common reference of linear and non-linear time is childhood. They use the film's time efficiently to reach childhood and connect with the audience by regenerating memories. The reflection of the films on the audience will be discussed in greater depth later in the paper.

1.1.1. Childhood

These films' ability to exchange memories with the audience will be explored through viewers' anecdotes. After explaining the film-making processes of the directors as well as the audiences' experiences, both films will be considered in terms of their capacity to create a common chronotope for both the director and the audience.

All artistic work relies on memory, and is a means of crystallizing it. Like an insect on a tree, the artist lives off his childhood like a parasite. Afterwards, he spends what he has accumulated, he becomes an adult, and maturity is the end (*Andrei Tarkovsky*, Gianvito, 2006, p.45).

Although *Mirror* and *Cold of Kalandar* have different forms and stories, they both feed off the same source: childhood and memories. For both Tarkovsky and Kara, the passion for remembering childhood memories and making a film of them is similar.

Chronotope is our sheltered corridor which permits us to reach the memories. As the director's passion for the recollection of memories heightens, the dependency on the film's chronotope increases. An intricate, passionate and addictive relationship can be assumed between passion for remembering and chronotope. If a moment from a childhood memory is to be recreated, that moment's time and space encircle the director like an exile. In short, as the chronotopes of the films are analysed, each director's personal world becomes more apparent.

Bakhtin defined this as follows;

Every entry into the sphere of meanings is accomplished only through the gates of chronotope (Bakhtin, 1981, p.258).

Mirror was filmed in Russia in 1974 by Andrei Tarkovsky. It deals with the memories of a 40-something man. He tells about his own childhood, his mother,

the war and some personal moments. It is his most autobiographical work because it revolves around the director's childhood memories. In *Mirror*; Tarkovsky's own mother played the part of 'the mother' in the film and his father's poetry was recited by his father. Margarita Terekhova played both the role of mother in Aleksei's childhood memories and dreams, and Aleksei's wife. Similarly, the twelve-year-old actor who played Aleksei's childhood is the same person who plays Aleksei's child, Ignat. All these character choices create a non-linear and slippery time structure in the film. This non-linear type of storytelling provides a poetic language in which the dream and the truth are hybridized.

Tarkovsky's own childhood coincided with the period before and during the Second World War. On top of the effects of war on his childhood, his father left the family when Tarkovsky was only five years old.

It occurred to me then, that from these properties of memory a new working principle could be developed, on which an extraordinarily interesting film might be built. Outwardly the pattern of events, of the hero's actions and behavior, would be disturbed. It would be the story of his thoughts, his memories and dreams. And then, without his appearing at all – at least in the accepted sense of the traditionally written film – it would be possible to achieve something highly significant: the expression, the portrayal, of the hero's individual personality, and the revelation of his interior world. Somewhere here there is an echo of the image of the lyrical hero incarnate in literature, and of course in poetry; he is absent from view, but what he thinks, how he thinks, and what he thinks about build up a graphic and clearly-defined picture of him. This subsequently became the starting-point of *Mirror* (Tarkovsky, 1986, p.29).

Cold of Kalandar was directed by Mustafa Kara in 2015 in Turkey. The film narrates the story of a miner, Haydar, who is the father of an impoverished family.

The protagonist Haydar is Kara's primary school teacher in real life. Haydar's mother in the film, Nazife, represents Kara's real mother. The protagonist's character was inspired by an acquaintance who lived in the same village as the director when he was a child. The film goes through a cyclical and an extreme real time in telling a story which proceeds parallel to the seasons of the year. Some dream sequences are included in this choice of format.

During the period of childhood, life holds a meaning for us. There are no specific concerns or goals. It is a period where we believe in immortality and do not think about death (*Andrei Tarkovsky*, Gianvito, 2006, p.109).

In terms of the time parameter of the chronotopes, the childhood period is not perceived as a time, a period in itself. The period of childhood operates as memories through its historicity. For this reason, it is not a calendar unit but a full experience, a memory. The time in question is embedded in the memory itself. When observed, it is not the time but the memory itself which is being viewed. Unlike space, it does not bear meaning *per se*. In this respect, the time of childhood is a single entity consisting of each element which constructs it. It is this unity which generates the chronotope.

1.1.2. Sculpting Time

Time is said to be irreversible. And this is true enough in the sense that 'you can't bring back the past', as they say. But what exactly is this 'past'? Is it what has passed? And what does 'passed' mean for a person when for each of us the past is the bearer of all that is constant in the reality of the present, of each current moment? In a certain sense the past is far more real, or at any rate more stable, more resilient than the present. The present slips and vanishes like sand between the fingers, acquiring material weight only in its recollection. King Solomon's ring bore the inscription, 'All will pass'; by contrast, I want to draw attention to how time in its moral

implication is in fact turned back. Time can vanish without trace in our material world for it is a subjective, spiritual category. The time we have lived settles in our soul as an experience placed within time (Tarkovsky, 1986, p.58).

Tarkovsky's definition of time is prominently featured in his books, diaries and interviews. For this reason, 'Sculpting in Time', which is the artist's own term, was chosen as the title for this section. In this section, Tarkovsky's interpretation of time will be explored and this will be followed by an analysis of the relationship between the time constructed in *Mirror* and memories. The director's direct quotations will again be referred to.

The preference in this paper for resorting to the artist's information from primary sources is also connected to a respect for Tarkovsky's philosophy of art. The director argued against having his films given meaning from a detached technical analysis and was persistent in his statement that he had never used metaphoric or allegoric narrations in his films. He stated that he had never met a film critic who interpreted his films as well as the children who had seen them (Redwood, 2011, p.7).

According to Tarkovsky, time is a condition reliant on the existence of self. When a person and with him/her the personal time dies, time dies as well. Time is crucial for individualization. In this regard, it resembles Bakhtin's attribution of importance to time during a character's transformation (metamorphosis).

Proust's passion in his phrase "raising 'a vast edifice of memories'" corresponds to Tarkovsky's statement about how remembering/reminding the past should bring joy to a person. Tarkovsky put this enthusiasm on a par with Japanese people's passion for time. There is a specific term in Japanese which can be defined as that which cannot be created artificially, the rust of growth: *Saba*. Tarkovsky interprets this as the seal of time, rust of the past (Tarkovsky, 1986, p.59). The factor which makes this moment sealed is the continuation of past's existence in the present. Thus, time is always inherent in memories.

Time and memory merge into each other; they are like the two sides of a medal. It is obvious enough that without Time, memory cannot exist either. But memory is something so complex that no list of all its attributes could define the totality of the impressions through which it affects us. Memory is a spiritual concept! For instance, if somebody tells us of his impressions of childhood, we can say with certainty that we shall have enough material in our hands to form a complete picture of that person. Bereft of memory, a person becomes the prisoner of an illusory existence; falling out of time he is unable to seize his own link with the outside world – in other words he is doomed to madness as a moral being, man is endowed with memory which sows in him a sense of dissatisfaction. It makes us vulnerable, subject to pain (Tarkovsky, 1986, p.57-58).

1.1.3. Illness

Disease is another common chronotope of *Mirror* and *Cold of Kalandar*. The chronotopes of sickness, just like other common chronotopes in the films, are similar in terms of the director's motivation. Disease in both films moves us again towards a sense of the directors' anticipation from their films. The presence of disease is treated as a spiritual process in the films. *Mirror* opens with a prologue which is extremely realistic but also miraculous to some extent as far as the audience experience is concerned. The stammering child has been cured; he can talk now. The rest of the film continues with images parallel to the narration of Aleksei, who is on his sickbed.

In *Cold of Kalandar*, Mustafa, the youngest son of the family, is a child with Down's syndrome. His family regards him as a sick person who can be cured by healers rather than by seeing a doctor. In the final scene, Mustafa discovers the gold mine and waits for the missing bull. Whilst the stammering child is able to

talk in the opening scene of *Mirror*; Mustafa reaches a pure and virtuous miracle in the final scene of *Cold of Kalandar*.

Babak Ahmedi has said that things which are in balance, which have ended the evolutionary process, and which are even known as sacred, are not beautiful. Although weakness and deficiency have a beauty in spiritual terms, those who have endured them themselves have only been in the spiritual presence at the end (Ahmedi, 2016, p.201).

Celebrating the fact that defectiveness is more beautiful is another of the common approaches in the two films. Celebrating and gaining strength from the incomplete corresponds to the resilience of the characters. For both Andrei Tarkovsky and Mustafa Kara, can the unexplained passion for recreating memories be in fact the desire to be separated from the memories which continue to burden their souls?

Tarkovsky got rid of his chronic illness after completing *Mirror*. He expressed his experience of this in his book *Sculpting in Time*;

I went through exactly similar emotions when I finished making *Mirror*. Childhood memories which for years had given me no peace suddenly vanished, as if they had melted away, and at last I stopped dreaming about the house where I had lived so many years before (Tarkovsky, 1986, p.128).

Kara recovered from chronic back and shoulder pain after completing *Cold of Kalandar* but he stated that his spiritual suffering continued:

I want to make a film about the things I've experienced behind the scenes of *Cold of Kalandar*. But not a weird type of behind the camera ... I remember the difficulties I faced, my renunciations, and my stomach pain. I remember my losses, my selfishness. I have the desire to make a film about all these things. Do you know why? I will be feeling completely healed and relaxed if I tell them.

It's been five years and I still have things that I'm not fully able to heal (Kara, 2017).

It is not an absurd choice to trace one's childhood through the hallucinations of a sick person. The first draft of the *Mirror* script was entitled 'In Pursuit of Lost Peace'. The director got rid of a chronic condition once the filming of the aptly-titled script had been completed (Ahmedi, 2016, p.278).

The narrator of *Mirror* is a sick person and his only wish is to regain his health ... Some parts of the film are his own stories, but he is not fit to tell his stories anymore. His resources are now limited (*Stills*, 1981, p.26).

Tarkovsky linked the fact that the narrator is perceived as being close to death. He stated that only those feeling themselves close to their death would tackle such matters: "If the narrator were healthy and happy, so would the memories be told that way?" (*Positif*, 1981, p.26)

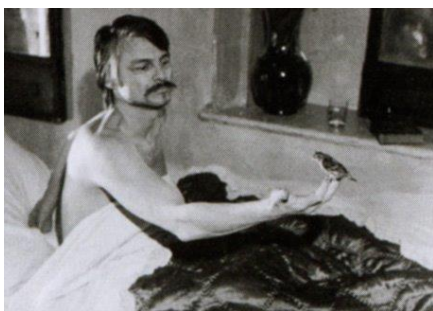


Figure 3 (Tarkovsky, 1974)

On the set of *Mirror*, Tarkovsky included himself in one scene, lying in a hospital bed and holding a tiny bird on his right hand. This is what happened to him at the end of his life: in his sick-room

in Paris; in the room where he died, a little bird would fly every morning through the open window and land on him (from the book *Instant Light - Tarkovsky Polaroids*).

The characters of the mother and the wife are played by the same actress and the characters of the child and his childhood self are also played by the same actor. While taking a journey to the memories of a sick man, the poems of Tarkovsky's father are actually spoken by him (the father). Each of these atmospheric details in the film is connected to time. In order to carry the memories over to present day, the film's time constructs today, tomorrow and yesterday. Also, the fact that the characters are played by the same actors keeps us involved in this illusion. The viewer becomes a follower of a highly subjective moments without having to make the effort of interpretation. Having the child character in the prologue to suddenly start speaking demonstrates the director's intention.

The screenplay was initially rejected by *Goskino* (the highest central state directory body of Soviet film production). After waiting for a few years, Tarkovsky managed to get permission to make his film. Once the film was completed, it was rejected again by *Goskino*, this time for the reason of being too incomprehensible. Following a few postponements, it was allowed to have a limited screening in the Soviet Union. The film never had an official premiere and it was not allowed to be shown at the Cannes Film Festival.

This treatment of *Mirror* at the time of its release gives us information about the perception of cinema in the Soviet Union in that period. The language which the film creates is unorthodox, especially in terms of time and script austerity.

I had no other choice than filming *Cold of Kalandar*. I might be saying something meaningless, it might be ignored, but it could have killed me or made me sick (Kara, 2017).

Resilience is understood as the courage to look over the cliff, or as psychological elasticity. It is defined as the capacity and the quality of being able to rebound to a

previous good condition after problems. People who have resilience accept the difficulties which they face as stepping-stones: they uplift their spirits by stepping on those difficulties in order to reach a better place.

1.2. TOPOS (PLACE)

The utilization of space in both films is their most similar point. The term ‘space’ here will be approached in terms of home and nature. At the core of both home and nature there lies the power of the bond which the two directors shared with their mothers. The mothers, whom the directors preserved in their childhood memories, have a critical value in the films. It is as if they also wanted every element in their films to be in the exact state as they were in their memories of their mothers. The bond which they had formed with their mothers is not limited to this memory state. Their mothers were also actively involved in the filming process and they both acted in the films. The space created in both films is centered on the mother’s approval. It is therefore inevitable to refer to motherhood when examining the narratives of the spaces in this section.

1.2.1. Home

‘That hamlet is our childhood house ... It is not a country house, there is no such life in the countryside. Once in a year, for two months we would stay there before moving up to the highland. What I mean by having people believe in my own reality is that I convinced a family to live there 24/7. That includes with the mud, the rain, the characters ... (Kara, 2017)

According to Bakhtin, the subjectivity of a space and its distinctiveness from the agora offers the audience the possibility of experiencing more intimate, more individual moments (Bakhtin, 1981, p.144).

Both *Mirror* and *Cold of Kalandar* take place mostly in a forest and in a house. The moments revolving around a house – unity of place – reinforce the

atmosphere of the films. The blurring of all boundaries with a unity of place results in an experience of ritualistic, cyclical time for the audience (Bakhtin, 1981, p.225).

The houses seen in both films are subjective and intimate places where the directors were born and raised. Both directors were searching for the house of their childhood.

The relationship between the mother and the house is crucial for Tarkovsky. He said that *Mirror* is the story of the old house where the narrator spent his childhood, the farmstead where he was born and where his father and mother lived (Tarkovsky, 1986, p.132); a *dacha*, a Russian-style village house, was rebuilt for the film-set just as Tarkovsky remembered it from his childhood. The production had to wait for the buckwheat to grow as tall as he recollected in his memories. When Tarkovsky subsequently took his mother there, he stated that seeing her reaction surpassed his wildest expectations. What she experienced was a return to her past; and that gave the affirmation they were moving in the right direction. The house awoke in her the feelings which the film was intended to express (Tarkovsky, 1986, p.67):

This film is actually the story of my mother's life and also the story of my childhood that moves along her lifeline ... it narrates the most simple, purest things and is intended to be a confession (*Andrei Tarkovsky*, Cowie, 1983, p.53).



Figure 4 Tarkovsky's Mother Maria Vishnyakova (*left*) and Margarita Terekhova (*right*)



Figure 5 Maria Ivanova Vishnyakova (Tarkovskaya)



Figure 6 Tarkovsky's mother (*left*); A scene from *Mirror* (*right*)

A field lay in front of the house; I remember buckwheat growing between the house and the road leading to the next village. It is very pretty when it is in blossom. The white flowers, which give the effect of a snow-covered field, have stayed in my memory as one of the distinctive and essential details of my childhood. But when we arrived to decide where we would shoot, there was no buckwheat in sight – for years the *kolkhoz* had been sowing the field with clover and oats. When we asked them to sow it for us with buckwheat, they made a great point of assuring us that buckwheat wouldn't grow there, because it was quite the wrong soil. Despite that, we rented the field and sowed it with buckwheat at our own risk. The people in the *kolkhoz* couldn't conceal their amazement when they saw it come up. And we took that success as a good omen. It seemed to tell us something about the special quality of our memory (Tarkovsky, 1986, p.132).

Kara and his brother repaired their pasture house where the summers of their childhood had been spent to make it suitable for the film. He said:

I could have likened this house to a completely different house. The roof and walls were rundown; I rebuilt them. The reason for repairing the house with my brother is that he knows the house and he is the one who can understand me best. Because of that, the art designer of the film is my brother. I asked my mother some questions about the house too. Where the spoons were placed, where the bed stood, where the soaps were kept ... I wanted everything to be the same as I felt the past. When I remembered my childhood, I was identifying it with that image. When I step out of the door, there should be mud in front of it. There must be a tarnished tap in the house. That pasture house is the home of our childhood (Kara, 2017).



Figure 7 Hanife Kara, Mustafa Kara's mother (Kara, 2015)

In the narratives of these houses where the memories were built, the viewer can feel the past, the present and the future in one single place. The time which passes in these houses, folkloric time in Bakhtin's term, becomes moments which are as

unique and as important as the plot or the character of the film (Bakhtin, 1981, p.212). Every moment starts to be significant and becomes spiritualized. Tarkovsky's definition of sculpting time arises from this unity of place.



Figure 8 Mustafa Kara's pasture house (Kara, 2015)



Figure 9 Andrei Tarkovsky's *dacha* (Tarkovsky, 1974)

1.2.2. Nature

I felt all the time that for the film to be a success the texture of the scenery and the landscapes must fill me with definite memories and poetic associations. Now, more than twenty years later, I am firmly convinced of one thing (not that it can be analyzed): that if an author is moved by the landscape chosen, if it brings back memories to him and suggests associations, even subjective ones, then this will in turn affect the audience with particular excitement. Episodes redolent of the author's own mood include the birch wood, the camouflage of birch branches on the first aid post, and the landscape in the background of the last dream and the flooded dead forest (Tarkovsky, 1986, p.29).

Both Tarkovsky and Kara reconstructed their childhood homes in line with their memories of them. Just as the houses were rebuilt, a similar effort was applied to nature. The manner in which nature exists in the films is highly important to the directors. Neither in *Mirror* nor in *Cold of Kalandar* is nature intended to create a pastoral spectacle; it functions as a chronotope in both films. The directors made a point of letting nature's presence be perceived in terms of space and time. The constant rain and the fog in *Cold of Kalandar*'s season-spanning narrative hold a significance. These meanings are directly associated with the directors' personal lives, the uniqueness of the moments which they sought to create. They do not bear the intention of a metaphorical narration.

When he talked about his relationship with nature in his personal life, Tarkovsky also drew attention to the importance of this relationship in his works. Nature is present almost like a character in his films. He identified this character with his mother:

Nature is always present in my films, and it's not a question of style. It's the truth. While my father was fighting in the war, my mother would take us to the countryside every spring. She considered it her duty, and ever since then I associate nature with my mother (*Andrei Tarkovsky*, Gianvito, 2006, p.45).

Kara has said that human beings are inseparable from nature. That is why, he said, the principal character's mood is deeply connected with the mood of nature. The time of nature is one of the leading actors in *Cold of Kalandar*. Kara said;

From beginning to end, even before going to location for filming, I insisted on one thing. I said this film would be shot in rain, in fog. It was something that I calculated in the script and did not give up until the end. Because I know how my mood changes when it's raining, I know how my psychology is like when there is sunshine. We are not entities outside of these effects (Kara, 2017).



Figure 10 A scene from *Cold of Kalandar* (Kara, 2015)

These comments by the directors show that the films' relationship with nature had been planned from the writing phase and they remained faithful to it throughout the filming process. Kara said that he had known from the very beginning what kind of weather he wanted to shoot the film in, and that he was insistent about it. Tarkovsky stated that after restoring the house from his memories, he needed to wait for the buckwheat to grow as tall as it had been during his childhood. Nature was an indispensable chronotope for these directors.

'Mum, there's a cuckoo!' is one of my earliest childhood recollections. It was at the time when I was just beginning to know the world. I was four. Generally, people's memories are precious to them. It is no accident that they are coloured by poetry. The most beautiful memories are those of childhood. Of course, memory has to be worked upon before it can become the basis of an artistic reconstruction of the past; and here it is important not to lose the particular emotional atmosphere without which a memory evoked in every detail merely gives rise to a bitter feeling of disappointment. There's an enormous difference, after all, between the way you remember the house in which you were born and which you haven't seen for years, and the actual sight of the house after a prolonged absence. Usually the poetry of the memory is destroyed by confrontation with its origin (Tarkovsky, 1986, p.29).

The films not only carry the memories of the directors, but also confront the memories of the audience. The chronotopes of the two films could match those of the viewers.

A woman from Gorky wrote to Tarkovsky;

Thank you for *Mirror*. My childhood was like that.... Only how did you know about it? 'There was that wind, and the thunderstorm ... 'Galka, put the cat out', cried my grandmother. ... It was dark in the room ... And the paraffin lamp went out, too, and the feeling of

waiting for my mother to come back filled my entire soul ... And how beautifully your film shows the awakening of a child's consciousness, of this thought! ... And Lord, how true ... we really don't know our mothers' faces. And how simple ... You know, in that dark cinema, looking at a piece of canvas lit up by your talent, I felt for the first time in my life that I was not alone ... (Tarkovsky, 1986, p.10)

A worker in a Leningrad factory, an evening class student, wrote:

My reason for writing is *Mirror*, a film I can't even talk about because I am living it (Tarkovsky, 1986, p.10).

The quantity has no importance but *Cold of Kalandar* has been screened at 72 festivals. It has won 42-43 awards. Strange, but different audiences from different places (Tokyo, Australia, Israel, France, USA, India etc.) shared common feelings. Their expressions always gathered around the same sentence: you are telling about me (Kara, 2017).

Viewers have made powerful assertions that the films tell their own stories and they have shared this with the directors. Does this moment of identification have a reflection in the audience in terms of space? Such a thing can be suggested on behalf of nature when a wind, a season or a plant can spark such an association, but is it possible to make such a claim when it comes to spaces?

Can a moment which is very personal and unique for us be recalled through a moment which belongs to a place which we have never been before? King explained how a film can be a guest in the memory of the audience:

What if the place that we are in the midst of is different from the physical space that we currently inhabit? What if the things we yearn for are located elsewhere, in another place or in a

remembered past, and all we now carry within us is an image of this place? We may remember only elements or impressions of it: there may be certain objects, smells, a smile or expression, particular acts or occasions, a word, all of which come out in a manner that we cannot control or understand. Yet any of these elements or impressions makes us feel 'at home' in a way that we cannot find in the physical space where we are now stuck (King, 2008, p.1).

Consequently, reproducing the moments of childhood which were sealed in and which pained their souls healed Andrei Tarkovsky and Mustafa Kara. The process of rebuilding a moment with devotion was full of challenges for both directors. However, they always kept their hopes that the process itself would heal them. For both *Mirror* and *Cold of Kalandar*, the directors' capacity for resilience can be accepted as the solid foundation of their films. A passionate film with such resilience behind it has opened up a space in the memory of the viewers and increased their capacity to touch their own personal moments.

CHAPTER 2

2.1. AN ANALYSIS OF MIRROR (1974) IN THE CONTEXT OF BAKHTIN'S CHRONOTOPES

All of the chronotopes which are used in *Mirror* (Tarkovsky, 1974) are gathered around the theme of remembered childhood. The director carries us to different moments from Aleksei's sickbed. The audience is not told whether these moments are dreams or past memories. In addition to the undefined (hybrid) times which we see in the film, scenes are not linked to each other in any chronological order. No information about time is given in these scenes; the only exceptions by which we can form a reference to specific times are sections of archive footage of periods of war.

When the audience watches chronotopic moments, the director does not show them as anecdotes. Instead he persuades the audience that this is a special temporal-spatial moment. In order to create this effect, he uses different techniques at the beginning and at the end of the scenes. Sometimes a wind is blowing, sometimes the camera stays on the face of a character, and sometimes the camera moves out of a window or we see a mirror which reflects a different image from the source image. We usually visit a different temporal-spatial moment after these scenes. These scenes act like preparation scenes for chronotopic moments.

The chronotopic scenes are not always shown as scenes which belong to the narrator Aleksei. The person who recalls the dream-memory scenes is usually clear and this information is given to the audience. For instance, the first scene ends with a character and the subsequent scene opens with the same character.



Figure 11 3 Shots of A Scene from Mirror (Tarkovsky, 1974)

This gives the feeling that we are wandering in the dreams or memories of a character. The exceptions are Aleksei's memory/dream scenes which that we have not seen throughout the film. To link Aleksei's memories with others scenes, fire, wind and mirror images are used.

The director chose to present memory/dream scenes as black and white stylistically. Towards the end of the film, however, this structure is subverted. At the end of the film, Aleksei says that he sees a dream in a dream.

This nested, intricate and non-linear narration, and the situation of different characters being played by the same actors/actresses, make the film even more tangled. Sometimes it can be difficult to distinguish whether the character of Ignat, who portrays Aleksei's son, is played by Ignat Danilsew or Alexei's childhood self (also called Alyosha in the film).

For all the reasons explained above, this analysis of *Mirror* will be made around chronotopes, rather than analysing it parallel to the narration. Remembered time, specifically childhood time, is important for Tarkovsky. In *Mirror*, the use of time makes chronotopic moments explicit. Tarkovsky flexes time in the dream/memory scenes. The times of these scenes are different from the real-time scenes of the film.

Memory is a spiritual concept! For instance, if somebody tells us of his impressions of childhood, we can say with certainty that we shall have enough material in our hands to form a complete picture of that person. Bereft of memory, a person becomes the prisoner of an illusory existence; falling out of time he is unable to seize his own link with the outside world – in other words he is doomed to madness. As a moral being, man is endowed with memory which sows in him a sense of dissatisfaction. It makes us vulnerable, subject to pain (Tarkovsky, 1986, p.57).

In the dream/memory scenes, the time passes as it was experienced by him. Childhood time and adult time are different.

What is shown through the looking glass in Tarkovsky's *Mirror* is a particularly delicate portrayal of houses, with its attention to the small detail, of the rural dwelling, with its exploring kittens, billowing lace curtains, spilt milk, falling objects and childish tricks. All of these experiences are so particular in their details as to

be pure memory: they are not stereotypes but singular memories. This is because they are autobiographical, but as Le Fanu (1987) has stated, '*Mirror*, despite being personal, speaks somehow with the authority of third-person narrative art. Autobiography in the film is woven into history, lending it a grandeur and a classicism'. The film, as I have mentioned, is episodic and has no distinct chronology, and Tarkovsky makes no attempt to tell his story directly. But it is precisely this impressionistic quality that is so evocative of memory. As Le Fanu (1987) has said, 'One of the central strengths of *Mirror* lies in its simple power of evocation: its ability to conjure up, in piercing epiphanies, that magical submerged world of wonder which forms the adult's later imaginative capital (King, 2008, p.8).

The time of adulthood is criticized through some characters in the film. Some adult male characters complain and ask everyone to hurry or to speed up. The male doctor character who we see in the opening scene and Maroussia's boss in the printing-house scene both criticize everyone – with almost the same dialogues – for being slow and they demand that they must be quicker. How we perceive time in these two scenes is in contrast to what the characters are complaining about. Tarkovsky keeps the rhythm of these scenes like what he remembers as a child. Although adults complain, the childhood time is calm and slow.

2.1.1. Motherhood

Although childhood is the all-embracing chronotope of the film, motherhood is also a dominant chronotope which shapes childhood memories. Motherhood may be considered as a source chronotope for childhood, since childhood time and space are constructed with reference to the mother. Krogstad (2016) referred to Bakhtin's argument in *The Dialogic Imagination: Four Essays* about the dominance and importance of a single chronotope over the others, maintaining that:

Within the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them, specific to the given work or author; it is common moreover for one of these chronotopes to envelope or dominate the others [...]. Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in even more complex relationships (Krogstad, 2016, p.2).

As was explained in the first section, Tarkovsky rebuilt the *dacha* as it was in his childhood. He was passionate about recreating it. An even more gratifying issue was the satisfaction or approval of his mother. When Tarkovsky took his mother to the house which looked like their home, her reaction was unexpected. She

seemed as if she was back in the past. Tarkovsky said that he had found what he was looking for (1989, p.67).



Figure 12 Maria Ivanova Vishnyakova, Tarkovsky's Mother and Margarita Terekhova, Actress (Tarkovsky, 1974)

Except for the military training scenes, there is always a mother in memory/dream scenes. Maternity is not just seen through Aleksei's mother; other mothers and their memories are shown in the film too.

Mothers appearing in the film are Aleksei's young mother Maroussia, her aging mother Maria Ivanova Vishnyakova (the director's real-life mother), and Natalya playing the mother of Ignat, who is Aleksei's son. Margarita Terekhova plays both Maroussia and Natalya.

The other mothers in the film are the doctor's wife (who is played by Tarkovsky's wife in real life) and a Spanish woman who has no hope of returning to her home country since she is married to a Russian man and has children.

Aleksei's nanny (Tamara Ogorodnikova) is also in the film, both in his childhood scenes and also in real-time scenes. The nanny whom we see in the childhood scenes is the same woman who talks to the doctor about Aleksei's health just before the final scene of Aleksei on his sickbed.

The mothers whom we see in the film are not limited to these characters. Photographs of Tarkovsky's mother on the walls of Aleksei's home, Leonardo da Vinci's paintings and archive footages make us feel the presence of mothers everywhere.

After the prologue scene, the film opens with Maroussia waiting on a fence in a buckwheat field. This image looks like the photograph of the director's mother. This choice for the opening scene can be read as signalling that the film will say something about the mother.

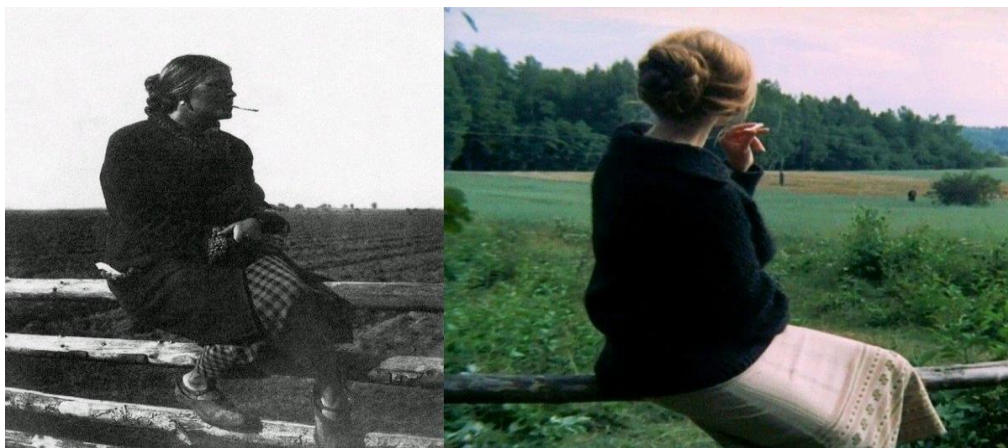


Figure 13 Maria Ivanova Vishnyakova, Tarkovsky's Mother (Left); Opening Scene of Mirror (Tarkovsky 1974)

What happens throughout the following sequence is shown to us through the child's eyes. A doctor comes toward their home and then talks with Maroussia.

The interaction between Maroussia and the doctor are seen from the child's perspective. Moments such as laughter or the two falling down seem interesting and detached.

When the doctor sits close to Maroussia on the fence, she looks back. This is a direct glance towards the camera. From the angle that the mother is looking, Alyosha and his sister can be seen swinging in a hammock. The camera is identified with the child's gaze through the angle-to-angle technique.



Figure 14 2 Shots of A Scene from Mirror (Tarkovsky, 1974)

We do not remember our lives in a linear manner, viewing one incident following another, but rather as a mix of the actual and the hoped-for, of promise and regret. Thus Green sees that *Mirror* marks an attempt to recover the vision of childhood as well, not just the memories, but the unexplained mysteries, with all their discontinuities and distortions of time; a child's eye view of the world and history, which accounts in part for the elusive fascination and haunting quality of the film (King, 2008, p.10).

Maroussia is seen looking back in different scenes repeatedly. This image becomes a motif for the camera's perspective. The camera is identified with

Tarkovsky's look to his mother as in his own childhood. It also makes the audience feel the presence of a mother frequently controlling her children.

In another scene, we see Alyosha (little Aleksei) and his sister embracing their father who has just returned from the war. The three of them are weeping. Then we see their mother's face. She watches them with a slightly sarcastic smile, and Leonardo da Vinci's portrait of 'A Young Lady with a Juniper' is visible, as if to show the negative side of motherhood, as Tarkovsky explained in his book (Nakata, 1998, p.10).

Immediately after this scene, in which Maroussia appears to be almost a portrait, we skip to the portrait of 'Ginevra Benci', one of da Vinci's most acclaimed paintings. Maroussia and Ginevra look very similar in their postures and facial expressions.



Figure 15 3 Shots of a scene from Mirror (Tarkovsky, 1974)

Tarkovsky explained the reason for using this picture as follows:

There are two things about Leonardo's images that are arresting. One is the artist's amazing capacity to examine the object from outside, standing back, looking from above the world – a characteristic of artists like Bach or Tolstoy. And the other, the fact

that the picture affects us simultaneously in two opposite ways. It is not possible to say what impression the portrait finally makes on us. It is not even possible to say definitely whether we like the woman or not, whether she is appealing or unpleasant. She is at once attractive and repellent. There is something inexpressibly beautiful about her and at the same time repulsive, fiendish. And fiendish not at all in the romantic, alluring sense of the word; rather – beyond good and evil. Charm with a negative sign. It has an element of degeneracy – and of beauty. In *Mirror* we needed the portrait in order to introduce a timeless element into the moments that are succeeding each other before our eyes, and at the same time to juxtapose the portrait with the heroine, to emphasize in her and in the actress, Margarita Terekhova, the same capacity at once to enchant and to repel (Tarkovsky, 1989, p.108).

For Tarkovsky, motherhood is like an institution which makes all women alike. For this reason, he likens his wife and da Vinci's painting to his mother visually. The resemblance between his mother and his wife is so intense that the film constantly underlines this similarity. In addition to the Maroussia and Natalya characters being acted by the same player, Aleksei and Natalya talk about this similarity in their conversations. Aleksei says that whenever he has a dream about his childhood memories, he starts seeing Natalya's face. Motherhood has priority for childhood memories. Like an unborn baby's life in the womb, memories live in the *dacha* with Aleksei's mother.

When Natalya speaks with Aleksei, the camera is identified with Aleksei. During these scenes from Aleksei's perspective, Natalya looks at her reflection either in the camera or in the mirror, or in the window. Natalya is mostly seen with sunlight on her face.



Figure 16 3 Shots of a scene from *Mirror* (Tarkovsky, 1974)

It is not easy to resolve Maroussia's mood through these scenes. Sometimes her expression seems to be clear but this seems to be in contradiction with the atmosphere of the scene. A scene in which Maroussia looks happy can make the audience feel that they might be watching a scene from a horror film. Location design, camera movement and sound design can compose the opposite feeling to the mother's mood. Maroussia's changing expressions from smiling to nervous after slaughtering the rooster, or her laughter when the water is cut off while she is taking a shower are examples of this.

Motherhood is often related to water. The water imagery surrounding Maroussia is persistent and central in *Mirror*. Maroussia exclusively and repeatedly appears with water, most commonly in images of tears and rain. [...] water imagery is almost always connected with healing for Maroussia herself (Nakata, 1998, p.5).

But it is not the same with Natalya:

Natalia is, as the mirrors surrounding her reveal, the double of Masha, and is more helpless and desperate than Masha, though she looks rather tough at first glance. That is in part because Natalia is never protected by water as her original is (Nakata, 1998, p.8).

Maroussia's mood is not easily understandable or predictable in the film. It is not clear whether Aleksei remembers Maroussia like that only during his childhood or whether he finds her difficult to understand even when he is an adult. Conversations between Natalya and Aleksei about his mother show that this is still an unresolved matter; Aleksei is still searching for answers about his mother. Adult Aleksei asks his mother why they have always argued.

In another scene in which the feeling of the character appears to be in contradiction with the *mise en scène*, we see child Aleksei (Alyosha) getting up in the bed and looking through a forest. Then, the image becomes black and white and a wind blows. This choice of black and white, as well as the wind blowing, makes us feel a shift to another temporal-spatial moment. Because the camera moves as the child moves, we understand that the camera is identified with child's point of view during these scenes. Alyosha gets up again – still in black and white. He goes into a bedroom screaming ‘Father!’ We see his father’s face for a very brief moment and then the camera moves toward Maroussia. Maroussia seems very happy because the father has returned home. But the camera gives those moments a frightening atmosphere and angle. The mother’s

happiness is in contrast to the atmosphere created by the camera. The scene gains a different meaning and the space is dissolved and demolished as if it supports that alternative atmosphere.



Figure 17 2 Shots of a Scene from Mirror (Tarkovsky, 1974)

When the mother wanders in a ruined space, we realize that this is not the *dacha*, it is a different house. When the mother looks into a mirror, she faces her future image. The old woman in the mirror is Tarkovsky's real-life mother, Maria Vishnyakova. This image of an old woman implies another invisible time-space because it is not the reflection, it is the other side of the mirror. The chaotic sounds end, and only the sound of dripping water remains. After Maroussia (the older) cleans the surface of the mirror with her hand, a young woman's hand extremely close to a fire is seen. The black and white images end here. The camera starts to pan into Aleksei's house. The audience recognizes the same house as in the previous scene. His mother calls Aleksei, who tells her that he has been resting for three days.

Aleksei, on the telephone and in his adult voice, criticizes his mother and asks her why they have been always arguing. He asks her to forgive him if it is his fault. She hangs up without replying.

After Aleksei's conversation with his mother, a memory of Maroussia which happened in the printing house starts as a black and white scene. Maroussia seems to be nervous and in a hurry. It is raining. Fellow workers check the printing because Maroussia thinks that she has made a mistake. Then a colleague argues with her; she criticizes Maroussia for being disgraceful to her miserable children and for losing such a husband. Maroussia, like in the phone call in the previous scene, makes no response and rushes out of the room.

The second black and white scene includes more realistic elements than the first one. Aleksei might now be in a different stage of recalling in which he realizes distant memories in a rational manner. In fact, the criticisms raised by Maroussia's friend could be the objections developed by Aleksei against his mother in another time because just before this scene, Aleksei had asked his mother why they were constantly arguing. Just like the recovery of the young man in the prologue, his childhood fears are gradually being purged.

Aleksei on his sickbed talks with Natalya. We see Natalya from her reflections in the mirror. Aleksei tells her how he likens her to his mother and how he always sees her face in his dreams about his childhood. In response, Natalya speaks of her sorrow about the likeness of their son to Aleksei. Aleksei attributes this to the fact that he was brought up by women; he criticizes his mother for being so sure about what is good for him. The reason for using the same actress/actor for different characters is explained in this way. The director's choices make us question whether these women resemble each other because of

motherness itself, or whether the roles of mother and wife are identified as the same in the eyes of husband and son.

The scene in which Aleksei asks Ignat who he wants to live with is in black and white, which raises the question of whether this moment has also become a memory for Aleksei. When Aleksei is out of the frame, the mother and son appear in the same frame opposite him. Aleksei and Maroussia ask Ignat whether he wants to live with his father. Ignat does not accept this.

According to King, *Mirror* is concerned with memories of childhood, of wishes unfulfilled and regrets and continues;

Synessios (2001) sees much that is autobiographical in the film, in particular the inability to act as father to one's children. She suggests that neither Tarkovsky nor his father could sustain family life. They both left their first wives and children. Synessios states that, 'The home of family was not the one where they felt most at home, though Tarkovsky carried within himself a life-long nostalgia for an idealised family and home'. We might see that this idealisation derives from the double failure of father and son, and as a form of compensation for the loss and lack (King, 2008, p.8).

In the following scene; Natalya this time comments to Aleksei about how they really do look similar to each other while looking at photographs of herself taken with Aleksei's mother. She asks Aleksei what he expects from his mother and

what kind of relationship he wants to build. She continues by saying it is impossible to rebuild a relationship just as it was in childhood.

Near the end of film, Aleksei's nanny and a woman talk to Aleksei's doctor about his health and his angina. The nanny wonders if angina is dangerous. The doctor explains that it is not actually angina but a very common ailment. He says that a person can die all of a sudden just from being affected by the death of his relatives. The nanny tells the doctor that Aleksei has not lost anyone from his family but that he has memories and he has a conscience which makes him guilty about his relatives.

Aleksei's voice saying 'Leave me alone' is heard. Then Aleksei is seen on his sickbed. He tells them that his only wish was to be happy. He takes a wounded bird standing on his bed onto his palm. While he is holding the bird, the question is heard 'What happens to your mum if you die?' Aleksei replies that 'Nothing happens, everything starts to go well', and he tosses the bird slowly up into the air. As we see from the mother-son relation throughout the film, it is very likely that Alexei will give up his life for his failed relationship with his mother (Nakata, 1998, p.11).

After Aleksei's scenes, the final memory scene starts. This is also the final sequence of the film. Tarkovsky overlaps different times at a single location. Different chronotopes gather around the childhood house. Maroussia and her husband are lying down in a meadow. Her husband asks her whether she is expecting a baby boy or a baby girl. This might be the time that Marousia was

pregnant with Aleksei. Maroussia looks into the distance. The aged Maroussia (played by Tarkovsky's real mother) is seen with Alyosha and his sister walking around. The camera turns back to Maroussia again. She seems sad and tearful and she looks back. In this scene, three different times overlap in one place. The time before the children were born, their childhood time and time when their mother became old.

The buckwheat which had been shown in the opening scene is seen again at the end of the film with the aged Maroussia walking but with her children still as children. The film begins and ends with the mother. In a conversation between Natalya and Aleksei, Natalya summarizes what Aleksei and his mother expect from each other:

The kind of relationship you had in your childhood is impossible. You speak of some feeling of guilt of her life being ruined because of you ... Well you can't get away from it. And what she needs is for you to become a baby again for her to be able to carry you and protect you. (Natalya-*Mirror*)

In this final scene, Tarkovsky's real-life mother playing the aged Maroussia is depicted walking quickly around the *dacha* with her children (still at their children's age) holding their hands firmly.



Figure 18 2 Shots of last Scene of Mirror (Tarkovsky, 1974)

2.1.2. Nature

Nature is one of the basic spatial chronotopes of the film. At the very beginning of the film, the doctor who chatted with Maroussia by the buckwheat field asks her if she has ever thought that plants can feel or even perceive. He returns to the field after this scene. This field is a buckwheat field which Tarkovsky recalled in his memoirs. He started filming there after the crop had grown to the height that he remembered from his childhood.

A light breeze blows across this field where the doctor walks. The wind turns the scene into a moment of awakening. The wind seems to blow meaning into the past, transforming something without meaning to make sense. The wind changes the time-space context of the film, allowing the transition between scenes and memories. The wind conjures up the ability to remember. The gusting wing which is seen in different scenes of the film creates a feeling of promise and expectation.

The director uses scenes from nature such as the wind and the fire after or before the scenes which can be named dream or memory scenes. These short moments are like a prologue to a temporal-spatial shift.

The director puts the camera where he can link the sense of the camera to the sense of nature. The camera presents the scene of the fire in the barn from the perspective of the two characters in the garden. These characters are Maroussia and a child whom the audience does not know. In the shot where the camera follows the child's perspective, the fire is shown from the frame of water dripping from the roof. Although the barn is fully on fire, it is the sound of the dripping water which is heard in this scene rather than the sound of the burning wood. In the scene where the camera is identified with Maroussia, however, only the sound of the burning wood is heard. Maroussia follows the burning barn engulfed in flames. These are two different experiences created by the same fire.

Towards the end of the film, the child Aleksei (Alyosha) gets out of bed. We see the wind blowing through the bushes in the forest. The scene in which these bushes are blown is used in different places in the film. Again it gives the audience the feeling of preparation for the following scene. The same breezy scene is seen. The wind which we have constantly seen blowing but not reaching its full force in previous scenes now seems to reach its full force. The director now shows us how far the wind has reached and what effect it has had. The things which are caught up by the wind are the objects in the *dacha*. Alyosha runs into

the house to find shelter. The windows and doors act as bridges between nature and the family house.

Elements such as rain, fire and wind overlap with different chronotopic moments. Maroussia is usually seen with the rain and the wind; Natalya and Aleksei's childhood crush is usually seen with fire, and there is usually sunlight on Natalya's face.

Animals such as the bird and the rooster are also chronotopic. In one of Aleksei's memory scenes, we see a child in tears because he cannot succeed at shooting training. The same child climbs a snowy hill in another scene. He cries again. Wartime archive footage is seen and then the child's scene appears again. He glances at the camera then starts walking. There is a bird on his head. Once he captures the bird, the archive footage about Mao starts. We see a bird in the film for a second time when a wounded bird lies on Aleksei's sickbed. When Aleksei takes it in his hand and sets it free, the bird starts to fly.

2.1.3. House

The house is the main spatial chronotope of childhood. There are two main houses in the film. The first is the *dacha* in which Aleksei's childhood memories take place. The second is where the narrator of the film, Aleksei (Tarkovsky himself) lives. The doctor's house which Alyosha and Maroussia visit is the only other instance of a home scene.

The film takes place in two homes which housed different periods of the director's life. In these two homes, we actually shuffle between Aleksei's childhood and his period of illness. Although Aleksei's house is the present time of the film, it also becomes a place of dreams and memories. The scenes in which he remembers his parents together take place in this house. The surreal elements which dominate those scenes are thought to be part of his dreams. The *dacha* is a living organism and has an interactive relationship with its environment. There are many shots in the film in which the house is seen from the inside or the outside, or only the garden is seen. Nature and the *dacha* are inseparable chronotopes.

This limited but on the other hand self-contained place is characteristics of the idyllic chronotope. This little spatial world is limited and sufficient unto itself, not linked in any intrinsic way with other places, with the rest of the world (Bakhtin, 1981, p. 225).

The *dacha* embraces different moods, different feelings. Sometimes it encapsulates a peaceful memory, sometimes it is filled with fearful moments. King stated that the memory scenes are full of detail because they are memories of security and comfort:

The child may feel the lack of his father even here, but this is balanced by the strength of maternal care and the fecundity of the natural world that surrounds the *dacha*. This is then a remembered idyll, the childhood paradise, in which there are few troubles and

things need not be understood, only felt. Indeed, several commentators on the film have suggested that the film is best felt and not analyzed: it is a film of impressions rather than arguments (King, 2008, p.10).

The family houses are the main locations of childhood chronotopes for Alyosha, Aleksei and Ignat. Krogstad described the limited space of childhood as not being always a safe and protective place for children, but often a place of alienation and psychological crises because of insecurity and the loss of contact with the parents (Krogstad, 2016, p.3).

In the first shot in which the inside of a house is seen, we hear a poem recited by Arseny Tarkovsky, the director's father. Maroussia weeps and looks out of the window during the poem. Then the fire in the barn is heard. Maroussia moves towards the sound and leaves the room. The camera stays in the hall for a while and does not follow her. Then when the camera does leave the room in slow motion, the audience witnesses objects falling to the ground. It is as if the house is responding to the situation with the items within it, speaking through the camera. Showing some scenes in a mirror as a reflection shows how the place keeps both its presence and memories alive coherently. Just as the doctor asked Maroussia whether plants can perceive, the house also has its memories and an interactiveness.

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as

it were, thickens, takes on flesh, and becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope (Bakhtin, 1981, p. 84).

When the telephone is answered, a conversation between Aleksei and his mother starts. We understand that this house belongs to Tarkovsky and that it is Aleksei who made the phone call. The director identifies himself with Aleksei, narrator of the film whose face we do not see. Aleksei asks his mother irrelevant questions. He asks her for some specific dates, such as the year in which his father left them and when the fire in the barn happened. During their conversation, it is revealed that he has not spoken to anyone for three days and is not aware of what time of day it is.

His only conversations with his son are on the phone and a brief question over whether Ignat wants to live with him rather than his mother. Ignat's response to this is one of alarm. So this place, whilst it is on occasions brightly lit, is somehow empty even when it is populated: there is a vacant space at the heart of the dwelling, just as there is a hole in the relationships between father and son, and husband and wife (King, 2008, p.11).

Aleksei's scene is also a reference scene to the previous *dacha* scenes. He tries to remember some dates and tells his mother that he saw her in his dream. Aleksei's

illness, the telephone conversation with his mother and the three days during which he has not spoken to anyone all have further meanings. Aleksei tries to remember something while he is in a bad condition. It is obvious that the *dacha* scene is important to the director, and it is a threshold hybrid moment between dream and memory.

Aleksei's house, assumed to be an apartment building, is always depicted by interior scenes. The outside view or the city beyond are never seen. This supports the idea that the house is a place of healing. This house is not as organic and interactive as the *dacha* house. It is like a tomb which Aleksei remembers from his previous days.

Just as the film lacks the presence of the grown Andrei, so the apartment lacks any real human presence. This is not, we feel, where our protagonist wishes to be, and the fact that we are denied sight of him emphasises this greatly. Instead the most pressing sense here is one of neglect, of things left to decay whilst Andrei's mind drifts elsewhere. This can be seen as a metaphor for the state of the human relationships within this space (King, 2008, p.11).

For King, the childhood home can be contrasted with the apartment of the grown Andrei. He continued:

We never see him, other than a fleeting glimpse of his arm on his death bed at the end of the film. However, we do see his apartment, in scenes with a group of Spanish émigrés, in dialogues between

Andrei and his ex-wife, and scenes involving Ignat. Just as the childhood dacha is cluttered and cosy, the apartment is large and well-lit. In one scene we see no inhabitants in the apartment at all. Instead the camera pans through the apartment as the unseen Andrei talks to his mother on the telephone. She reminds him of one of her work colleagues who has recently died. He struggles to remember the woman, and it becomes clear how mother and son have grown apart (King, 2008, p.11).

In another scene in Aleksei's house, his son Ignat (or Alyosha) is seen alone. Then Aleksei's nanny talks to him and tells Ignat that someone is knocking on the door. When he returns to the room, there is no-one there. But the steam from his coffee stays over the table for a while and then slowly disappears. Is the boy in Aleksei's house who is seen with the nanny Ignat or Aleksei as a child? The fact that the director uses one actor to play the two different characters shows his determination to leave this subject ambiguous.

The process of rebuilding the house and its importance for the director was described earlier. This house where Maroussia lives with her children is a house with a garden and with daylight coming in through its windows. The house embraces all the memories and dreams which are still going on there. The *dacha* house is nested in nature, and is still a very lively place for the director.

Towards the end of the film, we see the house abandoned, with the curtains blowing backwards and forwards. The director states, as the author, that he feels

sorrow when he cannot see his childhood house and the surrounding trees in his dreams. Then he says he looks forward to seeing that dream which takes him to his childhood when he was happy and thought that everything was possible.

Aleksei's house is not as dynamic as the *dacha*. Even simple everyday routines such as eating and sleeping are not seen in it. Spanish guests chatting and dancing in the room is an exception for only a very short time. The camera moves around the rooms, approaches the window but no sign of life is seen. In these scenes, we see younger photographs of both the director and his mother on the walls. We travel temporally rather than spatially. The house, just like its owner Aleksei, is ill and silent too.

Childhood as a chronotope is constructed through the intersection of different times of the two houses. Chronotopic moments are sometimes dreams, sometimes memories or surreal moments. The houses are in an interactive relationship with these moments, and whisper intimate information and emotions to the spectator.

2.1.4. War

Some archive scenes also occur in the autobiographical film. There are scenes of refugees exiled to the Soviet Union from the Spanish Civil War, of Red Army soldiers passing the Sivash Lake, of demonstrations by Maoist Chinese people and of the balloon adventure of an aviator. This archive footage introduces war as a public chronotope. This is the reflection of the memories of the director about his father going to war when he was a child and also the collective memories of the Russian people at that time. In the archive scenes which the director did not

shoot, the war chronotope is more visible compared with the other chronotopes. However, they also have a subjective side since they are records showing war from the director's viewpoint. The director has said that he had difficulty convincing people that those archive records were not fictional scenes filmed by him (Tarkovsky, 1986, p.129).

According to King and Green; using documentary footage in the film is related with growing up;

It is about an adult, full of regrets, who can no longer experience the innocent sense of possibility that comes with childhood; of a person who is dislocated. Green (1993) suggests that the view Tarkovsky seeks is that of the child, with which we glimpse Utopia or paradise. The point in man's history where he takes the wrong path is where the child loses its innocence and begins to comprehend the world in documentary form (King, 2008, p.9).

Tarkovsky also explained that he watched thousands of minutes of records for the war scenes (1989, p.130). He adds different character perspectives while showing the archive scenes. Just like he does in the other memory-dream scenes, the camera switches to the archive scenes from the character's gaze. When the camera continues to pan round to the character's face, we recognize the owner of the memory.

Archive records of the memories of Spanish people are shown at Alexei's home. We watch those memories like the memories of a mother coming from Spain. The

camera stays on the character's face before and after the archive sections. The woman says that she cannot return to Spain because her husband and children are Russian.

Childhood shows its existence as a chronotope in the war scenes which characterize the common memory. During Tarkovsky's childhood, his father and another man had gone to war and the children had stayed with their mothers. One of his comments on his childhood is the absence of his father and his being raised by his mother/woman. In the scene in which Alexei argues with Natalya, she criticizes him and he defends himself by claiming that the reason that he is like this is because he was raised by a woman. He demands the custody of his son Ignat to prevent Ignat from ending up being like himself.

After the war scenes, we see Ignat speaking with his mother. The mother tidies herself, picks up her bag and leaves the house. When Ignat returns to the room, he sees an old woman having tea at the table. The old woman asks him to read notes about Christianity from a notebook. When the notes are finished, there is a knock at the door. We see that Tarkovsky's real mother has come. She says that she has come to the wrong house and turns to leave. When Ignat goes back into the room, the old woman is also gone. The only thing remaining is the steam from the glass of her tea above the table. Women/mothers abandon the child one by one. In the next scenes, we switch to military memories of Alexei talking on the telephone with Ignat. Views of children, soldiers training and combat are shown. At that point there is no-one else but the young woman who Alexei mentions his love for.

We question here whether there is an effect of a woman raising a child who weeps when he cannot learn to shoot properly. The audience is reminded of how childish the children are when they undergo their military training: There are children playing games in the background as children are having their military training, children making jokes with the training grenades as if they are real grenades.

A bird perches on the head of a child who lost his family in the Siege of Leningrad. After that, as if it is his memories, archive scenes of the Russian front line in the Second World War are shown. After these scenes, the bird flies off from the child's head.

The father of the child Alexei returns home from the war; he hugs his children in his military uniform, his eyes wet. The mother watches this scene indifferently. After she turns and leaves, the same indifferent and cold look of da Vinci's 'Ginevra de Benci' is shown.

In *Mirror* I wanted to make people feel that Bach and Pergolesi and Pushkin's letter and the soldiers forcing the Sivash crossing, and also the intimate, domestic events – that all these things are in a sense equally important as human experience. In terms of a person's spiritual experience, what happened to him yesterday may have exactly the same degree of significance as what happened to humanity a thousand years ago (Tarkovsky, 1986, p.93)

The child-eye perspective is kept for the wartime periods in the film:

The family home in the post-war period had a cocooning function for children. The function of the family home was to shelter and separate children from the negative effects of a society based on production and, together with school, served as the other primary institution for children in the development state, to transform them from immature and incomplete human ‘becomings’ into human beings, capable of taking their place in the production of the development state. Towards the end of the 20th century, because of mass media, consumerism, and a globalised economy, the family home is no longer a sheltered space to be a child. Lee claims that children take part in society as consumers, but they are still cocooned in their family homes, which gives childhood a status of ambiguity. Children are both dependent and independent, simultaneously beings and becomings (Krogstad, 2016, p.3).

2.2. AN ANALYSIS OF COLD OF KALANDAR (2015) IN THE CONTEXT OF BAKHTIN'S CHRONOTOPES

The chronotopes in *Cold of Kalandar* have different representations in the film, although they are identical with the chronotopes in *Mirror*. Because of the framework of this research paper, only common chronotopes in the two films will be examined. Chronotopes outside the commonality of the two films will not be included.

In *Mirror*, Tarkovsky often refers to his memories. He also informs the audience that the chronotropic scenes are 'memory'.

The director Mustafa Kara narrates his autobiographical film with the dramatic story of Mehmet. In this story, the chronotopes of *Cold of Kalandar* are not envisioned by the director as childhood memories. Connections between scenes and memories are not to be found in interviews with Kara. In his interviews, he underlined his desire to make a film based on reality, but he did not tell whose reality the film is based on. This research paper is the first study to reveal the relationship between the director's childhood and the film.

In the first chapter, the links between the film and the director's childhood memories are explored. In this section, rather than relating the film to the director and his childhood memories, chronotopes of the film will be analyzed.

Cold of Kalandar takes place in a house which has no access to electricity. In that sense, the time of the film is different from modern times. Time here cannot be

measured by hours or days; it is transmitted to the viewer through different elements.

The time of the film is the cyclical and folkloric time defined by Bakhtin. The passing of the seasons and Nazife's traditional forecasting methods can be given as some instrumental examples of time.

No matter how these types of idylls ... all determined by their general relationship to the immanent unity of folkloric time. This finds expression predominantly in the special relationship that time has to space in the idyll: an organic fastening-down, a grafting of life and its events to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields, rivers and forests, and one's own home. Idyllic life and its events are inseparable from this concrete, spatial corner of the world where the fathers and grandfathers lived and where one's children and their children will live. This little spatial world is limited and sufficient unto itself, not linked in any intrinsic way with other places, with the rest of the world (Bakhtin, 1981, p. 225).

Examples of the different measurement of time in the film are the time when the winter pears grow, the time when the women plant seeds, the time when they store the grain. Kalandar; which is the time of the traditional New Year celebration in the Black Sea region, becomes a calendar knowledge.

The film has a unified time narrative. The past and the future are fused in time. The past and memories are not seen in the film separately. Even though there is a scene related to the past of the director, it is not presented as a memory.

In *Mirror*, there are some dream and dream-real mixed scenes. But in *Cold of Kalandar*, there are only two dream scenes. The times which are seen in these dream scenes are not different from the time of the film. The difference between the dream and real scenes in the film is that the images are sepia. What is seen in the dream scenes acts to herald the following scenes, the future of the story. In the first dream, Mehmet looks at a gap in the ceiling of a ruined house. This view is similar to his view in the final scene of the film inside the cave.



Figure 19 4 Shots from Cold of Kalandar (Kara, 2015)

In the other dream scene, a bull enters the house. The floor of the house collapses and the bull falls through it. In the next scenes, Mehmet will prepare the bull for wrestling and lose the bullfight and the bull will run away.

The film begins with a scene in which Mehmet is in a cave in the rainy season and ends with another rainy scene in which he is in a different cave with the bull. In addition to cyclical time which is proceeding through the four seasons, it can be said that there is also a spatial cycle in the film.

2.2.1. Motherhood

There are two mother characters in the film. Mustafa Kara's own mother plays Nazife as the mother character of the protagonist Mehmet. The second mother character is Mehmed's wife, whose name is Hanife, the name of the director's own mother.

The director spoke in the special interview which he gave for this thesis about his grandmother with whom he had spent his childhood. The grandmother is one of the mother characters in the film. Nazife is gentle and soft towards her son and grandsons. She is a tenderhearted mother figure who takes care of her grandsons and helps her daughter-in-law with domestic chores.

Hanife complains about Mehmet being in the mountains frequently and also causing economic distress for the family. There are heavy domestic responsibilities on her shoulders both outside and inside the house. She is kind and gentle to her son but always reproachful towards her husband. She wants him

to work at the mine in order to get out of debt and to sell the bull at the feast of sacrifice.

There is no personal space for Hanife in the house. In the scene in which she and Mehmet are having intercourse, she is the one who is shy in front of the other members of the family with whom they are sharing the bed. She is not even alone when she is having a bath; a cow defecates in the same scene.

The grandmother is as quiet and moderate as Hanife is talkative and whining. When she seems to be giving justification to both her sons and her daughter-in-law, she shows her dominant treatment of Mehmet. Mehmet is extremely persistent in pursuing his passions. Hanife, aware of the situation, is constantly worried. She was the first to realize that Mehmet is leaving home secretly in order to go to the mountains. According to the women in the house, Mehmet has strayed. We see Mehmet instead of the children or the grandsons at the centre of the communication between the two mother characters. Mehmet is still someone who is fearful about running away from the house and he avoids taking responsibility.

In a scene in which we see Mehmet in the cave, he makes a fire by lighting a piece of plastic from his shoe. He falls asleep in the foetal position in the low-ceilinged cave by pulling his legs up towards his belly. From this scene of the fire burning, we move to a house scene. Mehmet's mother is washing Mustafa. The milk is boiling. The two brothers are sharing a peaceful moment together with their grandmother at the house. This scene which follows the scene in which

Mehmet falls asleep is like the scene which King described as the peaceful and comfortable memory scene in *Mirror* (King, 2008, p.10).



Figure 20 3 Shots from *Cold of Kalandar* (Kara, 2015)

When we see Mehmet after the sleep scene, the winter comes. The character sees that everywhere is covered with snow from a round hole in the roof of the cave.

2.2.2. Nature

In Tarkovsky's *Mirror*, Alyosha is closely connected with nature but Aleksei's relationship with nature gets weaker. The only connection is the scene in which Aleksei is seen on his sickbed and releases the wounded bird. Nature is therefore one of the things which has remained in the past along with his childhood. While we are watching these moments we are given information about the past.

The nature in *Cold of Kalandar* is a totally vivid and interactive element in which the main character Mehmet lives. Maybe that is why the viewers are never allowed to perceive that something related to a memory or a past event is being watched.

Nature is the dominant element in all the nature scenes. Mehmet looks up to the sky as if he is waiting for a response from nature and sometimes he gets it. Moments such as unexpected early snow and thunder claps occur after those looks to the sky. It seems as if there is a silent dialogue between Mehmet and nature.

Nature is depicted in the film by high mountains, vast and jagged cliffs and warm, damp and narrow caves. It is as if Mehmet is secluded inside nature in the nature scenes. He never encounters an animal in these scenes. Animals are seen more around and even inside the family house or in his dreams. He is never irritated either despite the threats posed by the wild animals. He sleeps and has dreams. The snake which he sees in his dreams is seen not in nature but in a closed place which looks like a house.

The film opens with Mehmet's quest to find a mine in the cave. In the opening scene, he examines the moist walls of the cave. He places a stick of dynamite in the cave, lights a cigarette first and then the fuse. He goes out of the cave and waits for the explosion. Then he re-enters the cave and picks up one of the pieces of rock. The sound of thunder is heard. He goes out of the cave, checks the rocks with childish happiness and looks up at the sky. The thunder gets louder after he picks up a piece of rock from the cavern floor. We see the high mountains which Mehmet is looking at and the thunder gets louder.

In the scenes in which Mehmet is searching for the mine, the camera angle gives us an all-embracing view of nature. It is as if Mehmet is part of this. Mehmet is not seen to be walking comfortably in the scenes in which he searches for the mine; he tries to get out of a hole, climb a mountain or take shelter in a cave.

Physically, nature is dominant and Mehmet is recessive; his body is shaped by nature.

Nature is like an entity which surrounds Mehmet. In some scenes, nature and Mehmet are significantly embodied, almost inseparable. In these scenes, Mehmet is not represented in wide angle; he is like a piece of nature itself.



Figure 21 3 Shots from Cold of Kalandar (Kara, 2015)

In the final scene in which Mustafa finds the bull, Mustafa is not recognized either. He is seen in a close-up shot. Mustafa is a child whose family believes that he needs to be cured by healers because he has Down's syndrome.



Figure 22 3 Shots from Cold of Kalandar (Kara, 2015)

Mustafa is observed having a peaceful life with his family throughout the film, then he opens the door suddenly and goes out at the end. Mustafa finds the lost bull and the mine in the final scene. That is similar to the carnival chronotope of the child character in Krogstad's article:

The fantasy, carnival chronotope changes the power relation between adults and child and opens a new space for the child protagonist where the child may experience a fragile moment of harmony. The moment of change may also turn the life of the child towards a new direction and allow the child to become open for further development and change in the future. There is no definitive ‘happy ending’ for the child protagonist; anxiety and the potential for getting hurt are part of the image of the family idyll (Krogstad, 2016. p. 9).



Figure 23 A Scene from Cold of Kalandar (Kara, 2015)

In the film, the other characters call Mehmet a ‘loser’ because he frequently runs away to the mountains. Mehmet tells his wife during an argument that he escapes to mountains because of her nagging; the mountains are like shelters for him. Although he is searching for the mine in the mountains, he is also looking for a place where he can rest. The caves, which are like a house in nature for Mehmet,

act just like a house, the main space. They are where Mehmet can escape from his responsibilities and be alone while he is looking for the mine. The place is so subjective and personal to him that nobody can find him.

Mehmet's family home is a communal living area without any personal space. This circumstance is also true of the time which passes in the house. There is always housework which needs to be done and the characters only get a break to deal their minor issues when they gather around the fire at night. As well as being a refuge for Mehmet, the cave is a living place in the same way as the family home: Mehmet is seen carrying out daily routines in the cave such as eating and sleeping.

A cave, in all its physical dimensions, is a sacred space which protects and shelters people and also opens a door onto a new life full of unknown mysteries. Over time, human beings have transformed the cave into a symbolic location by assigning new and different meanings to it. A cave is a place which acts as a welcoming host in the process of a person getting to know and Project himself and change dimension. Human beings come into their own in this sacred place, discover themselves and begin a new life in a transformed state. A cave is an essence, a core. Individuals can discover themselves by approaching this central core. To be able to enter a cave, remain there and make new discoveries is a gift given to those who are chosen. The person who makes use of this opportunity in the right way makes a step towards maturity

(Bars, 2017, p.76; current author's translation).

The cave also has a feature of being a feminine space in addition to being the personal refuge of the main character. A cave is compared with the uterus in epic works and written texts (Bars, 2017, p.76). The cave in the film is a narrow space with dark, wet walls and water sounds are heard. When Mehmet is in the cave, he has a limited range of movements; he is seen in the cave through a round hole and his full body is not properly seen in the cave scenes. When Mehmet sleeps in the cave, he sleeps in the foetal position. The inside of the cave is always warm because of fire which he has lit even though it is cold outside.



Figure 24 2 Shots from Cold of Kalandar (Kara, 2015)

Mehmet leaves the stones which he has found in the cave in the fire for them to melt. At this moment he falls asleep. We see the wet walls of a place but it is not clear whether it is a house or a cave, along with the sound of dripping water. Mehmet looks up into the roof of the cave and light leaks in through the hole which he is looking at. His look in this scene is similar to the one in the final section of the film when he finds the mine and the bull. Bars referred to Akyüz in

his article, and the dream seen in the cave represents a door opening onto another world in different tales and stories:

The cave implies renovation and rebirth through the sleep metaphor. Just like the real experience of all living creatures, the living cosmos renews its energy through sleep (Akyüz, 2017, p.162; current author's translation).

2.2.3. House

According to Bakhtin, idyllic time gathers different times around a house by the house-location unity chronotope:

The unity of the life of generations (in general, the life of men) in an idyll is in most instances primarily defined by the unity of place, by the age-old rooting of the life of generations to a single place, from which this life, in all its events, is inseparable. This unity of place in the life of generations weakens and renders less distinct all the temporal boundaries between individual lives and between various phases of one and the same life. The unity of place brings together and even fuses the cradle and the grave (the same little corner, the same earth), and brings together as well childhood and old age (the same grove, stream, the same lime trees, the same house), the life of the various generations who had also lived in the same place, under the same conditions, and who had seen the same things. This blurring of all temporal boundaries made possible by a

unity of place also contributes in an essential way to the creation of the cyclic rhythmicalness of time so characteristic of the idyll (Bakhtin, 1981, p. 225).

The family house in which Mehmet and his family live in *Cold of Kalandar*. Atle Krogstad defined modern life as follows:

The psychological atmosphere inside the house is dominated by a modern family life, where parents are occupied with their own professional interests and doings, with little time for the child protagonist (Krogstad, 2016, p.5).

The family home depicted in the film carries no sign of modern life. Mehmet, his wife Nazife, his mother Hanife and his son all sleep together on a bed on the ground. The family members spend time together around the fire. Their grandmother tells them stories in this house where there is no electricity. She warns them in the stories to not to go to unknown places. She uses scary things to deter them. Her warnings about being lost and not going to unknown places is actually related to their so-called 'lost' father.

The house is made of wood and is very shabby. The inside and the outside of this unsheltered house are in the same condition. The lower floor of the house is a barn where cattle and sheep are kept. Mehmet can easily see down into the barn by removing one of the floor-boards. The barn is also used as a bathroom. The door to the outside is generally open and goats and chickens, and even the bull in one dream, can go in and out of the house. When it snows, the snow filters into the house through the ramshackle ceiling. The house is transparent and pervious like a

location without a border. This pervious state is also true for the residents just as in nature. The living space for the family members is outside the house. In good weather, meals are had outside and the children spend more time in nature than in the house.

Mehmet's decision-making and troubled moments always occur at the threshold; we see him having trouble entering the house and sometimes escaping from it without looking back. These moments do not look like the time that he spends in front of the cave threshold. The house threshold is more like a place of confrontation. The threshold chronotope was defined by Bakhtin as follows:

The chronotope of the threshold can be combined with the motif of encounter, but its most fundamental instance is as the chronotope of crisis and break in a life. The word threshold itself has already a metaphorical meaning in everyday usage (together with its literal meaning), and is connected with the breaking point of a life, the moment of crisis, the decision that changes a life (Bakhtin, 1981, p.248).

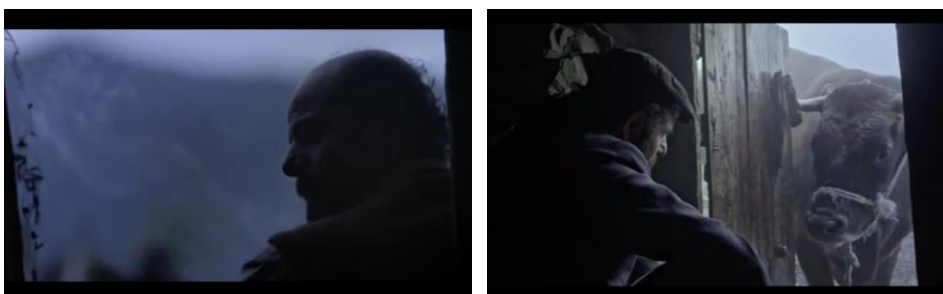


Figure 25 2 Shots from Cold of Kalandar (Kara, 2015)

Meal times are also important at the house. Moments of compromise are seen in the meal scenes. Krogstad stressed that the motif symbolizes food as part of cyclical life:

According to Bakhtin, food and meals are important elements in the agricultural idyll, where people grow their own food and experience the seasons and cycles of nature (Bakhtin 1981, 227) ...

The chronotope of the threshold and the idyllic chronotope meet and interfere with each other in the eating motif” (Krogstad, 2016. p.9).

When Mehmet returns home after staying in the mountains for a long time, his mother welcomes him. She asks him about his journey while she is preparing dinner for him. In another example; Hanife and Mehmet have a discussion after Mehmet declares his decision about the bullfight. When they are both seen to be weeping silently, Hanife adds pieces of bread to the fresh milk in the bowl. They seem to be reconciled while eating the bread and milky together. When Mehmet returns from the bullfight, the members of the family eat together. Mehmet realizes that his mother is not eating anything and he learns during the meal that she is fasting after he made a vow that their bull would be victorious in the fight. The family house and its structure embedded with nature as an idyllic and cyclical chronotope keeps its importance as the central location in the film.

CONCLUSION

Chronotope is where the knots of narrative are tied and untied. It is where meanings come together into a story or series of events (Bakhtin, 1981, p.250).

The concept of the chronotope helps us to examine film within different parameters and to associate different films and directors with each other. The field of study is sufficiently extensive for a film, its director, his/her memories, and its audience and their memories to be gathered around the concept of chronotope. Flanagan suggested that the chronotope can help us to situate a film within the dialogic network created by its intertextual references to other films and its position within wider cultural matrices (1998, p.3).

Bakhtin's article on chronotopes written in the 1930s was translated in 1981 after his death. The concept has not been on the agenda for a long time but it started to be used again in the 2000s. The first conference based on the concept of the chronotope was held in Poland in 2017 with the title of 'Chronotope Revisited'.

Another conference named 'On Resilience' was held in 2018 as a continuation of the 2017 conference. Part of this thesis was presented at that second conference under the title 'Resilience in Film: Andrei Tarkovsky's *Mirror* (1975) and Mustafa Kara's *Cold of Kalandar* (2015)'. The article explained how Tarkovsky and Kara are similar in the way that they recreated their childhood memories in their films. It was underlined that the directors' resistance against forgetting made

their memories stronger. The resilience of the directors was transmitted through the common chronotopes of the two films. The question was also asked at the conference whether the directors had expected a healing by making these films. Chronotopes create an alternative perspective for analyzing films differently from a classical film analysis. The term allows us to use this perspective not only for the analysis of the film itself, but also for comparing the film with other films. According to a basic film analysis, *Mirror* and *Cold of Kalandar* might seem to be two dissimilar films in terms of story, characters, script, colour and sound. Also in terms of form, narrative and period, their differences seem to be bigger than their similarities except the fact that they both contain autobiographical elements. In spite of all these differences, the concept of chronotope provides the means to analyze *Mirror* and *Cold of Kalandar* together; it is thus a key concept by which common points of *Mirror* and *Cold of Kalandar* are revealed.

In the definition provided by Bartland which was repeated by Flanagan (2009, p.57) and quoted in the introduction to this thesis, the chronotope is probably the least developed but the most suggestive of Bakhtin's key concepts. The ambiguity of the concept allows us to handle films from very different angles when analyzing them. A film can be examined in terms of author cinema, such as the chronotopes of Tarkovsky Cinema; and genre or regional cinema can be reinterpreted through chronotopes, such as the chronotopes of modern Hollywood action cinema. Finally, a chronotope can be the centre of an analysis, rather than a film or a director, as the threshold chronotope or the house chronotope.

Articles which have been written on chronotopes of Tarkovsky's cinema have focused primarily on the filmography of the director himself. The repetitive elements in his films are evaluated as chronotopes of his films. The use which he makes of water, fire and forest can be given as examples of chronotopes in Tarkovsky's films.

As was explained in the introduction, this thesis is the first piece of academic writing on *Cold of Kalandar*. It is also the first to examine *Mirror* and *Cold of Kalandar* together. In this study of these two films, the concept of a chronotope is not based on just one type of chronotope; this thesis has a special position because it evaluates the two films over multiple chronotopes. This special position is achieved because of the elasticity of the concept of chronotope.

In the introduction to the first part of the thesis, the historical development of the chronotope devised by Mikhail Bakhtin was briefly discussed and it was explained that the concept evolved over time in spatial and temporal terms. This time-space relationship in the concept of chronotopes has evolved into an inseparable relationship between time and space which has become more individual over time. This historical transformation is particularly important for this thesis because both *Mirror* and *Cold of Kalandar* narrate nostalgic, individual places and moments of the directors' childhoods.

The common chronotopes in *Mirror* and *Cold of Kalandar* were analyzed in the first part of the thesis. Each chronotope and its specific meaning to the director has been discussed: childhood, illness, home and nature are the chronotopes which have been examined, together with the directors' own writings about them.

As Mehmet Köprü stated and as was emphasised in the introduction, films produce meaning and emotion not only by what they show, but also by what they do not. To sum up the first part, the connections between the chronotopes in the two films *Mirror* and *Cold of Kalandar* and the reality of the directors' own lives were explored and established and the complementary chronotope of both films was found to be childhood. The directors transposed realities which were out of the frame into the films through specific key chronotopes. We can therefore describe the childhood chronotope as the space of the film outside the frame. In the opening section, I discussed which chronotopes are complementary and how chronotopes in the films were transferred.

In the second chapter, the chronotopes which appear in the films were analyzed in detail. These analyses were made again through the common chronotopes and the form of chronotopes in the films were analyzed. As an example, the issues of how home is a home and how mother is a mother in both films were studied, and the scenes with chronotopes were examined in terms of sound, acting, color, fiction and camera usage. The finding from these analyses of *Mirror* and *Cold of Kalandar* was that the concept of motherhood is the most basic chronotope of the two films. Because the directors transferred their own childhood memories into their films, the maternity chronotope is the most applied chronotope.

The first and second parts of the study established that the chronotopes of *Mirror* and *Cold of Kalandar* are collected around two main chronotopes, one of which is invisible and the other is visible. The invisible chronotope of the films is childhood and the visible chronotope is motherhood. Childhood memories

become visible in the film through the chronotope of motherhood. The chronotope of childhood extends to the memories of the directors' own childhoods, so awareness and understanding of this chronotope can only be achieved by investigating the lives of the directors. Tarkovsky has frequently referred to the bond between his film and his childhood memories in his various books and interviews, but Mustafa Kara has only shared this information in an interview conducted with the researcher exclusively for this thesis.

As was explained in the introduction, all three of the types of meaning which were categorized by Flanagan have been found in the two films, and as has been explained, the unlimited nature of the chronotope as a concept provided an opportunity to analyze some of the dominant chronotopes in the films and to talk in detail about the chronotopes which link the two films: the folkloric and idyllic chronotope, the house chronotope and the chronotope of maternity have been described, and the threshold, cave and disease chronotopes have also been explored. This combined exploration of the links between the two films would not have been possible without the concept of chronotope. Bart's succinct comment on the chronotope in film offers an appropriate conclusion to this study:

As I have said before, the concept of the chronotope is related to the film shot because it expresses the experience of change. In addition, chronotopes are as many-sided as film shots. Both are imaginal constructions tied up with the experience of duration. This experience takes various forms. And it turns out that the various forms of chronotopes [were] distinguished by Bakhtin in his essays (Keunen, 2010, p.40).

As a final word, it may be worthwhile to add a personal note to frame this long journey of writing a thesis and to put in a nutshell what it means for me as an aspiring film director. When I first watched *Cold of Kalandar*, it reminded me of my feelings when I had seen the film *Mirror*. The feeling that they were somehow similar in ways that I could not pinpoint was intuitive at first. This thesis research was triggered by the sense of curiosity which later on guided me to analyse these films and to see if there were any similarities behind their narratives. The similarities are positioned as 'behind' since they were different films at first sight. As a filmmaker, I was curious whether the directors had created these films with similar intentions and expectations or whether their similarity was just a coincidence. Furthermore, their similarity could be just my subjective perception. After the detailed analysis of both films in terms of Bakhtin's chronotope, I have reached the conclusion that both the directors, Andrei Tarkovsky and Mustafa Kara, made those films from their memories and that their filmmaking is a sign of their resilience capacity. I would hope this would be a key point of reference for me and that I will remember the keyword resilience when I am in search for support as I am grappling with the lonely task of making a film.

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