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PREFACE

Hybrid cinema, or hybrid cinematic narrative, describes a type of filmmaking or viewing experience that blends traditional cinematic narrative patterns with newer, innovative methods. The word “hybrid” means “mixed” or “hybrid.” As Salman Rushdie puts it, “hybridity, impurity, intermingling, and transformation emerge from the new and unexpected combinations of people, ideas, policies, films, and songs... innovation enters the world through mixture, variety, and a little of this and a little of that” (Rushdie, cited in Stam, 2021, p: 316). In film narrative, we encounter many different terms, such as “mainstream narrative,” “classical narrative,” “arthouse narrative,” “third cinema,” and “hybridization of genres.”

To address the status of this concept in film narrative, it is necessary to trace back to the founding of Hollywood cinema. Since its founding in the 1910s, and particularly with the use of sound as a design element in cinema, Hollywood has begun producing films of diverse genres, filling theaters. This production structure, based on a linear narrative form with a storyline defined by an introduction, development, and conclusion, defines a production mechanism replete with thematic elements inherent in each genre.

Hollywood cinema, which continued with this type of production until World War II, has served as a beacon for mainstream cinematic narratives worldwide. In contrast, “second cinema,” “art cinema,” and “European cinema,” which developed in various European countries under the names of

expressionism, poetic realism, neo-realism, and new wave, have employed cinematographic elements such as mise-en-scene, editing, and camera movements in diverse ways, creating a structure that falls completely outside the classical narrative. This structure challenges the audience to question and disrupt conventional narrative structures. “Art cinema is a cinema that challenges the time-space perception of classical narrative cinema. Art film narrative involves the ambiguity of interpretation, the conscious mental involvement of the viewer in the construction of the plot, and the subjective nature of the story. These are the characteristics responsible for creating modernist meaning in narrative.” (Tosun, 2023, p: 194). Various theorists have made different classifications within the context of genre and narrative. According to Andrew Butler, there are three types of cinematic narrative: “documentary, fiction, and avant-garde” (Butler, 2011, p. 119).

David Bordwell, who set out to classify cinematic narrative, identifies four main systematic approaches: “Classical narrative” (Hollywood Cinema), “Art cinema” (French cinema), “Third Cinema,” and “Discrete Parameters” (Ozu, Fassbinder). Bordwell defines art cinema as “the narrative’s conscious interventions, while the primary goal is to tell a unique story” (Bordwell, 2016, p. 209).

In this context, classical (mainstream) narrative had to give way to mainstream filmmakers who applied their cinematographic styles to their films to create their own modernism. Names such as Steven Spielberg, Francis Ford Coppola, George Lucas, and Martin Scorsese, who emerged in the 1960s, emphasized the importance of genres and classical narrative. They appealed to a re-thinking audience by incorporating their own aesthetic concerns into their structure. Another factor here is the rapid pace of technological advancements, creating an environment where content with diverse themes could be created. The use of computer technology in filmmaking gave rise to postmodern films such as

2001: A Space Odyssey (Stanley Kubrick, 1968) and Blade Runner (Ridley Scott, 1982), which would later become cult classics.

On this journey from the classical to the modern, and from the modern to the postmodern, methods such as combining different themes in both narrative and visualization, or using fiction in different forms, support these hybrid structures. Many developments, such as the production of new content by blending the generic elements of classical narrative, new perceptual realities that can be created in light of technological advancements, the concept of transmedia, the production of content from different geographies with independent production mechanisms, and the digitalization of the exhibition medium based on the supply and demand, are giving rise to diverse hybrid structures, and this process will continue to diversify.

“Hybrid narratives, unlike others, are “It feeds on contemporary technologies and is more dynamic and unregulated thanks to its possibilities” (Altinkaya & Doğan, 2024, p: 190). Many digital viewing alternatives and different production practices (360 films, film production with artificial intelligence, virtual reality) have become the visual and auditory production practices currently used by hybrid narratives, creating a narrative with semiotic elements and intertextual dialogues where the message is not directly given. Interactive documentaries, which have been increasing in number in recent years, according to Robert Stam, “reshape the linear organization of cinematic narrative to better match online interfaces and forms of engagement” (Stam, 2021, s. 307).

When we bring all these contexts together, we encounter “hybrid cinema” or “hybrid narrative” in the following ways:

- Hybrid narrative can blend different forms, blending cinema with other art forms.
- An intersection can be created between digital and analog production practices.

- With new technologies, the audience can become part of the story, and mutual interaction can begin.
- By blending the internal dynamics of genres, a new experimental narrative form can be developed.
- By presenting fiction and nonfiction together, the relationship between reality and artificiality in content can be opened to discussion.
- Character stories can be drawn from and combined with different visual media.
- Non-linear storytelling methods can diversify, and transmedia, in particular, can increase their diversity.

All chapters in the book examine the concept of hybrid cinema from different perspectives, theoretically and practically. Arda Yılmaz, PhD, from Izmir University of Economics, analyzes the *Arcane* series, derived from the universe of Riot Games's popular video game League of Legends, which premiered on Netflix in 2021, as an example of a modern hybrid narrative. Bahar Atmaca Demir, PhD, from Istanbul Rumeli University, examines puzzle film narratives in Spanish cinema through the post-2000 Spanish films *El Cuerpo* (The Body, 2012) and *Contratiempo* (The Invisible Guest, 2016), both directed by Oriol Paulo.

In his work, Hüsnü Çağlar Doğru, PhD. from Çanakkale Onsekiz Mart University, focuses on the profound challenges to fundamental ontological premises of film production through camera-independent integrations such as artificial intelligence, motion capture, photogrammetry, and procedural generation. Assoc. Prof. Dilge Kodak from Istanbul Ticaret University takes a general look at the hybridization of genres, particularly examining the narrative potential that emerges at the intersection of eclectic genres such as rom-com and romantic fantasy. Assoc. Prof. Emre Ahmet Seçmen from Beykoz University analyzes the extension of production design in film to the entire

production process and its hybridization through the lens of Weta Digital in New Zealand.

One of two chapters examining hybrid narrative structures in directors' films, co-authored by Emre Doğan, PhD, of Istanbul Gelişim University, and M. Talha Altınkaya, PhD, of Dokuz Eylül University, examines the transformation of directors' narrative structures through the lens of the concept of hybridity in the latest film by Nuri Bilge Ceylan, one of the auteurs of Turkish cinema. Another chapter is by Gülçin Çakıcı Öztürk, PhD, of Maltepe University. Öztürk analyzes the hybrid aesthetics in Agnes Varda's filmography.

Gürkan Şen, Asst. Res. of Istanbul Arel University, offers a terminological definition of "Kitsch", referring to the transformative and liberating potential of kitsch, considered a component of mass art opposed to high art, and Baudrillard's "simulacrum" through the terms art, truth, and copy. He then analyzes the film *The Scream*. Professor Dr. Levent Yılmazok of Mimar Sinan Fine Arts University, studying the hybridization of the Western genre through Tarantino's *Django Unchained*, interprets the film's critical and political debates, effectively defining the genre as a "refreshing hybrid Western."

Professor Dr. Okan Ormanlı of Istanbul Kültür University, who examines hybrid narrative through the lens of *Black Mirror*, emphasizes the point that this narrative has moved away from being an exception or marginalization and has become a mainstream narrative competing with classical narratives. Res. Asst. Onur Turgut of Özyeğin University, on the other hand, examines the structural character of the audiovisual essay format within contemporary academic discourse, focusing particularly on its hybrid nature, examining academic research methods through the lens of cinema. He reveals how hybrid forms challenge traditional academic categories and open new aesthetic and intellectual avenues.