



GREAT FILM SCENES AND MOMENTS



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Abstract

Cinema, consumed as an industrial work today is a brunch of art most effected by technology. Defining cinema as ‘visual art’, some visions become permanent almost for everyone. In this point of view, if we ask what 'great film scene-great film moment' or 'great, memorable and defining film moment' is, we can see that in cinema history, there are literally hundreds and hundreds of 'memorable moments and scenes' fabled, from a wide range of films. They are our memories from the segments of films which has achieved a life of their own. They compel us to remember and relive the moment, either with fondness or with fear. For example, the screeching of violins before Marion Crane was stabbed to death in the shower scene in *Psycho*. These are memorable, defining film moments and some of them are the all-time best scenes or images in motion pictures, a tribute to the stars and scenarios that have made an indelible imprint upon our memories, and and they have become never to be forgotten. In this study these unforgettable, great scenes and moments are researched.

Key Words: Film, Great or best scenes-moments, memorable scenes-moments

MUHTEŞEM FİLM SAHNELERİ VE ANLARI

Öz

Sinema günümüzde özellikle teknoloji etkisinde, sanatın bir dalı olarak ve aynı zamanda endüstriyel bir ürün gibi tüketilmektedir. Ancak sinemayı “görsel” bir sanat olarak kabul ettiğimizde sinema tarihindeki bazı görüntülerin herkes için kalıcı hale geldiği görülmektedir. Bu noktadan hareketle, 'muhteşem film sahnesi-anı' ya da 'muhteşem, unutulmaz ve belirleyici film sahnesi-anı' nedir diye sorulduğunda, sinema tarihinde unutulmaz anlar ve sahneler olarak anlatılan yüzlerce yazılı öykü ile karşılaşmaktadır. Bunlar kendi yaşamlarımızdan anarmış gibi anılarımızda yer etmiş olan film sekanslarıdır. Bu görüntüler bizi, gerek sevgi gerekse korku ile o anı hatırlamaya ve yeniden yaşamaya zorlamaktadır. Örneğin, *Psycho* filmindeki Marion Crane'nin duşta bıçaklanarak ölmesinden önce duyulan kemanların çığlıkları. Bunlar unutulmaz film anları ve bazıları da tüm zamanların en iyi sahne veya görüntüleridir, yarattıkları yıldızlarla ve sahip oldukları senaryolarla unutulmayacak şekilde hafızalarımıza kazınmışlardır ve böylece unutulmaz olmuşlardır. Bu çalışmada bu unutulmaz sahneler ve anlar araştırılmıştır.

Anahtar Kelimeler: Film, En iyi ya da muhteşem sahneler-anlar, Unutulmaz sahneler-anlar

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“People, objects and nature appear as film frames in a quick escape, which the subject is trying to understand.”

(Pezzella, M. 2006:14)

Introduction

In each branch of art there are some works that are known and have a different place from the other works of art. For example, the Mona Lisa painting of Leonardo da Vinci, the self portrait of Van Gogh, the statue of David of Michelangelo and the Moonlight Sonata of Beethoven. This situation is also true for the cinema. Such works are called a masterpiece in each branch of art. As there is not a certain word in Turkish for these works, which are described as ‘great’ and ‘the best’ in English, it is necessary to use the definitions such as ‘muhteşem (great/magnificent)’ and ‘en iyi (the best)’. For a film to be described as the greatest, the best or a masterpiece, besides staying in mind as a whole, one of its scenes, character or plan needs to be remembered, mentioned in many grounds, and be referred to by academically or sectorally important people. One of the most important factors that make a scene or a moment of a film the best, the greatest and the most memorable can be their having a very different storyline, having very good actors, or discussing an event or a person that the people miss or hate a lot.

The purpose of this study is to determine the common films and scenes as a result of the examination of the greatest scene or moment compile listings created by the magazines, newspapers and academic institutions such as *TV Guide Magazine*, *The Guardian* and *American Film Institute*. Thus, why these scenes and moments are unforgettable will be reasoned. In this study, questions such as ‘What are the characteristics of a great film scene or moment?’ were tried to be answered and the greatest scenes and moments of the common films that take place in all the listings published were discussed. The method of the study is comparing the film listings published by the above mentioned magazine, newspaper or institution, examining the scene or moment that is common in all of them and determining the characteristics necessary to define the memorable scene or moment. The study is limited with the top ten films of the listings.

In his study on computer games, Henry Jenkins starts the “Memorable Moments” part with this quotation: “What Seldes offers us might be described as a theory of ‘memorable moments’, a concept which surfaces often in discussions with game designers but only rarely in academic writing about the emerging medium. Writing about the German Expressionist film *The Cabinet of Dr. Caligari*, Seldes praises not its plot but its lingering aftertaste: ‘I cannot think of half a dozen movies which have left so many clear images in my mind.’ (Seldes, 1957:193) Or later in the book, he writes about the pleasures of finding peak experiences within otherwise banal works: ‘A moment comes when everything is exactly right, and you have an occurrence- it may be something exquisite or something unnameably gross there is in it an ecstasy which sets it apart from everything else.’ (Seldes, 1957: 186) Jenkins also gives place to Eisenstein’s ideas on ‘memorable moments’: “Eisenstein developed a theory of ‘attractions’ a term which he saw as broad enough to encompass any device- whether formal, narrative, or thematic- which could solicit powerful emotions from a spectator, arguing that film and theater should seek their inspiration from the circus and the music hall. (Sergei Eisenstein, “Montage of Attractions”, *Drama Review*, March 1974, pp.77-



85) (Henry Jenkins, “Games, The New Lively Art”,
https://wiki.brown.edu/confluence/download/.../jenkins_games.pdf, 25.01.2011)

What is a ‘Great Film Scene’, ‘A Great and Defining Film Moment’?

Lucien Seve; “The cinema is ambiguous. It is based on the shot- which tends to isolate itself and attract an attention of the inquiring variety- as well as the sequence which creates a definite unity of meaning between the shots and arouses in the spectator an intense desire for continuation.... And cinematic narration enriches the eye less than it does the conceptualizing and verbalizing mind. Accordingly, the spectator is like a reader of novels and can be defined in terms of a similar activity- a quest for intentions rather than shapes, an intense desire for drama, not gestures” says. (Kracauer, 1978:176-177 reference to Lucien Seve, “Cinema et methode”, *Revue internationale de filmologie*(Paris), vol.I: July-Aug. 1947, no.1:42-6; Sept-Oct.1947, no.2:171-4; ant Oct.1948, nos.3-4:351-5)

It is necessary to accept a film as a fiction because narrative, detail, character(s) and style form the fictional structure of a film as well as forming the fictional structure of a literary work of art. In addition, it is an important fact that many films are adapted from literary works of art. The determinations James Wood made in his book named “How Fiction Works?” on these elements forming the fictional structure can be examined by establishing connections with the anchor points of the most important moments and scenes of the films as well. When looked at the films taken as examples, the element(s) forming the most memorable or the unforgettable moment of a film can be in the narrative structure, a character, a detail and visual style fashion. The tools and methods necessary for the theory of attraction mentioned by Eisenstein have a thematic or representational and a strong emotional structure. This situation arouses the same feeling as the one we have when we finish the book we read or after watching the entire end credits of the film, when we remember a painting we have seen before, or even after a long period of time has passed by. Sometimes not the whole work of art but a specific aspect of it and sometimes the general impression it has on us is strong. However, in remembering a film widely, there are some determinant elements other than personal perception.

One of these factors is its strengthening with repetition. *A Nightmare on Elm Street*, (Wes Craven, 1984) is seven films in total and elements such as Freddy Kruger’s costume, the twisted nursery rhyme sang in the film and burnt skin make up immediately come to our minds. That their sequels have been shot has undoubtedly been an important factor for the films to linger in memories.

A similar factor that makes a film memorable is the image on the trailer, the website, dvd cover or especially on the poster of the film. In historical process, such images can be symbolized and perceived apart from the structure they belong to. For example, in the film *Titanic* (James Cameron, 1997) the frame in which the heroes are perching at the prow of the ship with their arms outstretched is remembered, not because of the effect of the historic Titanic disaster theme handled many times, but because of taking place in the poster or the mass media as a picture. In historical process, such images can be symbolised, become cliches and perceived apart from the structure they belong to. Charlie Chaplin’s baggy pants and the frames he posed with the Kid even linger in the memory of the people who have not watched their films. Or the sorrowful death of Marilyn Monroe does not have much impact on making the frame she posed in her blowing up white dress memorable. Everybody knows this photo, even the ones who have never seen a Monroe film. In most of their uses, even what they



represent has lost its significance. The Mona Lisa painting is a universal example of this situation. Mona Lisa has become a figure used in different areas such as cartoons (caricatures), cinema and advertising.

However, repetition cannot also be true for all the memorable images of the films. At this point, it is necessary to mention the content-form relation and creating meaning in cinema. Factors such as different narrative methods, unconventional visuality, amazing ideas, interesting representations, being the first and the dramatic effect on the audience are important in remembering. What is discussed in this study is not a kind of examination in terms of admiration, fanaticism or sub-culture, but the audio-visual material that lingers in the memories of the de facto audience and that passed into the history of cinema in this way.

Its dramatic effect on the audience is important in making a work of art memorable. This effect was created in *Bronenosets Potyomkin (BattleShip Potemkin)* with a clear symbolic narration, and in *Trainspotting* it was given in a way to make the audiences realistically perceive the processes the hero goes through. Another film that is as realistic as *Trainspotting* on drugs is *Requiem for a Dream*. Many frames of the film are remembered and the realistic stories of different characters are effective with the narrative as well. Only a person who watched the film and liked it would remember many things. There is not a specific image that has lingered in everybody's memory.

The dialogues or a certain statement taking place in the films can also stay in mind. This might have different reasons such as the statement's being like a slogan, its being popular for a period of time as the young people find it amusing or stylish, its being memorable like a tongue twister or its really having an expression of cinematic narrative within. For example, "Play again, Sam" from *Casablanca*; "Have you ever danced with the devil in the moonlight?" from *Batman*; "Astalavista baby" from *The Terminator*; "Run Forrest run!" from *Forrest Gump*; and "Blood is life!" from many vampire films (it is a sentence Renfield says in Stoker's novel). Even the slogan of the Red Crescent(Kızılay) in 2006 on billboards put on the streets for blood donation was "Blood is life!"

Editing can also be a factor in remembering a film and *Bronenosets Potyomkin (BattleShip Potemkin)* can be given as an example. However, a film doesn't need to have an unforgettable scene even if there are some features making it different from the others in terms of editing. For instance, although *Memento* is a film that has reversed, turned upside down the use and understanding of editing, it does not have an unforgettable scene. We can say the same thing for Tom Tykwer's films. Similarly, that a film has been awarded by an Oscar doesn't mean that it has an unforgettable scene or component.

A Defining or Great Film Moment/Scene

In the history of cinema, there are literally hundreds and hundreds of fabled, *Memorable Moments and Scenes* from a wide range of films (composed of either a few seconds long, a short sequence, or a long extended scene). They are our memories of segments of films that have achieved a life of their own. They compel us to remember and 'relive' the moment, either with fondness or with fear. However, the defining film moments and iconic images don't always appear in the 'greatest films' of all time.

-a striking, cinematically-beautiful image *2001: A Space Odyssey (1968)*

-a spectacular action (with large crowd) sequence *Ben-Hur (1959)*-



- a well-designed, innovative opening (or title) sequence** *Vertigo (1958)* or the underwater attack on skinny- dipping Chrissie in *Jaws (1975)*
- a plot twist** *The Sixth Sense (1999)* or the crop-dusting plane scene in *North by Northwest (1959)*
- a memorable death scene** *Raiders of the Lost Ark (1981)* or Col. Kurtz' sacrificial death in *Apocalypse Now (1979)*
- a tear-inducing, emotional ending** *Casablanca (1942)* or Laura's goodbye to Alec in *Brief Encounter (1945)*
- a brilliant special-effects technique** *Jurassic Park (1993)* or the destruction of the Death Star battle station in *Star Wars (1977)*, *Matrix*
- a surprising revelation, or unexpected shock** *The Usual Suspects (1995)* or the revelation of Dil's true gender to Fergus in *The Crying Game (1992)*
- a memorable song or dance** *Singin' in the Rain (1952)* or "The Hills are Alive" in *The Sound of Music (1965)*
- a dramatic entrance, appearance or introduction** *Stagecoach (1939)* or Sherif Ali's entrance in *Lawrence of Arabia (1962)*
- a romantic scene** *Ghost (1990)* or the compilation of filmed love scenes and kisses in *Cinema Paradiso (1988, It./Fr.)*
- a sexually-charged, or infamous sex/nudity scene** *Swordfish (2001)* or the steamy seduction sequence between Kim Basinger and Mickey Rourke in *9 1/2 Weeks (1986)*
- a memorable scene from a major box-office disaster or flop** *Howard the Duck (1986)* or the opening waltz scene in *Heaven's Gate (1980)*
- an extended opening or closing sequence** *The Godfather, Part II (1974)* or the opening of *Manhattan (1979)*
- a unique characterization** *The Star Wars Trilogy (1977-1983)* or the title character in *Edward Scissorhands (1990)*
- a transcendental moment** *The Shawshank Redemption (1994)* or the appearance of the Mothership in *Close Encounters of the Third Kind (1977)*
- an unforgettable soliloquy/monologue** *25th Hour (2002)* or "You're talkin' to me?..." in *Taxi Driver (1976)*
- an indelible quote, or choice lines of dialogue** "Here's lookin' at you, kid." *Casablanca (1942)* or "I coulda been a contender" speech in *On the Waterfront (1954)*
- a shocking, heart-stopping, terrifying, horrific moment** *Planet of the Apes (1968)* or the shock ending of *Carrie (1976)*
- a comic scene** *Some Like It Hot (1959)* or the Oscar Peterson album scene in *Play It Again, Sam (1972)*
- a slow-building, tense sequence** *The Birds (1963)* or the 12-noon shootout in *High Noon (1952)*
- a truly scary moment, revelation or sequence** *Alien (1979)* or the shock ending of *Fatal Attraction (1987)*
- a spectacular, exhilarating disaster scene** *The Good Earth (1937)* or the sinking of the Titanic in *Titanic (1997)*
- a memorable screen kiss** *Cold Mountain (2003)* or the many kisses in *Vertigo (1958)*
- a controversial, shocking, or horrific scene** *Last Tango in Paris (1972)* or the rape sequence in *A Clockwork Orange (1971)* (www.filmsite.org/scenesintro.html- Date Accessed: 22.01.2011)



Besides the films given under these headings in terms of the history of cinema, it will be to the point to mention some films that have affected the ones shot after them, made a lasting impact on the spectator or are important for having the themes included in the study.

Nosferatu, Eine Symphonie Des Grauens directed by F. Wilhelm Murnau in 1921 is adapted from Bram Stoker's novel. Its name was changed into *Nosferatu* not to pay any royalty to Stoker's wife. It's a silent film, that there are explanatory title cards and music. In no other vampire film have the characteristics of a vampire been used so prominently. We only see his shadow while he is walking with his arms up. The most important factor in this sequence is the use of the vampire's shadow as a fear figure. This scene was referred to many times and used as a method later in the history of cinema. In another sequence of the same film, vampire Orlock, in a super human movement, rises straight up out of his coffin. He doesn't move any of his joints. The standing up of a vampire in this way had not been seen in any other film before. *Nosferatu* has become a classic in the expressionist German cinema with its presentation of the vampire in horror genre. Werner Herzog remade *Nosferatu* in 1978 by standing in homage to Murnau, but the film is not as effective as the first one. In time, the vampires have been presented as strong, erotic, sophisticated and authoritative people, and because of this Murnau's vampire has secured its position in our minds today.

Shining directed by Stanley Kubrick in 1980 is a film adapted from the novel of the same name by Stephen King. Technically, shooting a film using a steadycam (a mechanism that allows very smooth shots by stabilizing the camera while moving quickly) for the first time has made a very big contribution in visual aspect and as well as being important for cinema, it has had a remarkable effect on the audience with Kubrick's success in creating meaning. *Shining* is a film that pioneered the horror films shot after it. Moreover, the main character Johnny's breaking with an axe the door of the bathroom where his wife and son were hiding and saying 'Here is Johnny' is one of the unforgettable and important scenes of the film.

We can give *Pulp Fiction* directed by Quentin Tarantino in 1994 as an example of the popular films some scenes of whose are remembered. Tarantino has a cinematic language laden with references and quotations, and the conditions created in the sequences of Mia (Uma Thurman) and Vincent's (John Travolta) dance and Mia's getting the adrenalin shot are full of cliches. Their movements in this dance have later been adopted and used by the young people. These are the scenes that give the pleasure of the old gangster films. Before anything else, there is the beautiful girl friend of the gangster and the young man whom she is entrusted to. The credits music of the film is liked so much by the viewers that it has later played a role in making the film memorable.

Trainspotting, directed by Danny Boyle in 1996, has been a memorable film both by its music and narrative style. In one scene of the film adapted from the novel of the same name by Irvine Welsh, after injecting himself with heroine, Mark sinks into the carpet as soon as he lies down in the middle of it. Mark is in the carpet throughout the scene and we see the images through his eyes. The song "*Perfect Day*" by Lou Reed is used as music in this scene. Especially the visuality in his sinking into the carpet and the success of the narrative language that gives the whole intended meaning are the biggest factors that make this scene memorable. Another salient image is Mark's hallucinating the dead baby crawling on the ceiling. When he sinks into the carpet, Mark seems as if he is lying in an open grave, whereas the room he hallucinates and he is locked into seems like a coffin. With its visual effects, sound effects and use of music as well as its being able to reflect the feeling to the spectators, it is possible to say that there is not such an effective hallucination narration in the history of cinema, even



in films on drugs. Mark is on his bed throughout the scene. It takes place in one location, but it gives the time course clearly with its narrative language.

In the *Ringu*, directed by Hideo Nakata in 1998, “Fear is constructed in a very simple way, no music for the climax or unexpected scenes are edited” (Carter, 2011:161) and the most effective sequence of the scene is Sadako’s coming out of the well and the television. Sadako comes out of the well in the footage on the television, starts to walk and then comes out of the television it was being watched and starts to walk in the room. The meaning created in the scene by the abnormality of Sadako’s movements is that Sadako doesn’t belong to this world. Music is not melodic, but disturbing as some sound arrangements like the creak are used. Besides this, Sadako’s long and straight hair covers all her face, so her face is never seen. In fact, hair is an element that is used often in Japanese horror cinema. However, it has been an effective and memorable image for the Western audiences who are not used to the visual narrative language of the Far East cinema. It was also strengthened with the sequels.

Blade Runner, an adaptation of Philip Dick’s story, has a very important place in the history of cinema as a dystopian film. This film of Ridley Scott was voted the best science fiction film of all time by scientists in a panel organized by *The Guardian* in 2004. There is no remake of the film and it has become a cult film. Besides all these features, the sequence which took its place in the history of cinema as the greatest or best scene is android Batty’s committing suicide on the roof at a rainy night.



Blade Runner

2001: A Space Odyssey, is an Arthur C. Clark adaptation. As the director, Stanley Kubrick has made a great contribution to the narrative. Although it was filmed about half a century ago, it has today’s perception of cinema in visual aspect. The music of the film must be mentioned too. It is the ‘Blue Danube’ waltz by Johann Strauss. It was used as the credits music in “Also Sprach Zarathustra (Thus spoke Zarathustra)” by Johann Strauss’s father Richard Strauss. In 2004, this film was also voted the second best science fiction film of all time by the scientists in a panel organized by *The Guardian*. The scene of the film that took its place in the best scene listings is very important in terms of being able to tell the change of the history of humanity in thousands of years in a very short time and with a very simple narrative by jump cut. (The jump cut from the flying bone to the spaceship)



2001: A Space Odyssey

In 2004, *The Exorcist*, directed by William Friedkin, was selected by Entertainment Weekly as one of the twenty scariest films of all time. In the film *The Exorcist*, scenes such as



the levitating of the bed the devil was tied to, the devil's turning its head 360 degrees and its levitating up from the bed have been effective on the spectators. There are many elements such as visual effects, makeover and sound-editing which are all used in the exorcism sequence and which will help the spectator remember this scene. That it has images the spectators came across for the first time and that it has an impressive visuality are important in terms of making it unforgettable. A head turning 360 degrees had not been used in a horror film before. The sudden appearance of the cuts on the devil's body (body of the possessed) in the plan where the devil levitates over the bed it is tied to is an extremely effective visual image for the spectator. In addition, going down the stairs upside down was first used in this film.



The Exorcist

Although, *King Kong* directed in the technical conditions of the day by Merian Cooper and Ernest B. Schoedsack in 1933, it can still take place at the top of the greatest moments or scenes list. The greatest moment of the film is the moment when King Kong is seen on the top of the Empire State Building with the girl in his hand. The contrast coming into prominence with the greatness of King Kong, who in his palm holds Ann, whom he has taken by putting his hand in the hotel room, and his being seen very small on the building he climbed is supported by the city view in the background, and it is also very remarkable from a visual aspect. The only factor that makes this scene memorable is not its visuality. A creature and human relation forms much of its content. Also, 'King Kong on the top of the Empire State Building' is remembered regarding the whole scene. As well as its visuality, the contradictions of the situation are also effective in making some scenes of the film memorable. A fantastic and huge creature on the top of a skyscraper in the real world is helpless.



King Kong

The Matrix directed by Wachowski Brothers has a very important place in the history of cinema as a science fiction film full of mythological elements. The moment of the film that has entered the lists as the greatest moment of the film is two people fighting in mid air in the freeze frame. The 360 degree effect was given with the positioning of a great number of cameras around an object, their starting to shoot simultaneously, and then the editing of these shots one by one respectively. It is a method which was not used before in a feature film, and it was used in this film twice. As the sound and music effects continued during the scene, the music was stopped in this plan and no sound was used. Another very memorable moment of



the film is the choice between the red and the blue pill. It takes place in one location and the dialogue between the two actors is edited with cut. The camera is not movable. There is no music or sound effect and this increases the effect of the scene. In front of Morpheus wearing a leather jacket and black glasses sits Neo who hasn't had a transformation. As a matter of fact, the action necessary for his transformation is the choice of one of the pills. What would have happened if he had taken the red pill has been used as an object of curiosity. In the next scene, we start to see the effects of the pill when his finger goes into the mirror he reaches out to touch his own fractured image. The main theme of the film 'reality' takes place in summary in this plan with the screening of the matrix change.



The Matrix

The Godfather is an adaptation from Mario Puzo's novel and the scenario was written by Mario Puzo and F. Ford Coppola together. The scene accepted as the greatest moment of this film of Francis Ford Coppola on mafia is the severed horse head on the bed. In the film, Khartoum, the horse of the director worths \$600,000. His horse was so beautiful and he cared it so much that he wasn't going to race him, but was going to put it out to stud. However, Corleone learned this during the night when his request was rejected. He had wanted the part in the director's new film to be given to the person who he is the godfather of. On the same day towards morning, his enemy found his horse Khartoum's severed head on his bed. This is an important scene as it shows how meticulously the Godfather does business.

The sequence starts and finishes with the view of the house from its garden. This scene has its own power of narrative such as the locations, camera angles, the ending of the music after reaching its highest intensity and the start of cries. Even if it is not easy to give its dramatic effect literarily, giving the cries of the man who finds the severed head of his horse on his bed in three plans in five seconds can be an indicator. The amount of blood used on the bed increases gradually until the head of the horse is seen. The music gets louder concurrently with the image, reaches its climax when he sees the severed head of the horse and is suddenly stopped. The element of sound is effective and the music contributes a lot to the meaning. This scene was effective as nobody anticipated that the hero would do such a thing.



The Godfather



E.T. The Extra-Terrestrial, directed by Steven Spielberg, was chosen in 2005 as one of the top ten children’s films of all time by the *British Film Institute*. The greatest moment of the film is when the children and E.T. ride the bicycle across the moon. A child whose Halloween cloak is flying away while riding across the front of the full moon with an alien friend in the basket in front of his bicycle is a magical image. This image has been used a lot as a picture; directly referred to or cited in other films and is caricatured in popular culture today.



E.T.



The Creation of Adam, Michelangelo

Besides this, the moment when E.T. touches Elliot’s index finger is another important one. Similarly, in “The Creation of Adam” by Michelangelo, God’s finger touches Adam’s. It takes place in the scene they overhear from behind a door the mother reading a bedtime story to the little girl. Elliot comes with a box full of items E.T. can use to communicate with his own planet. He touches a sharp object and his finger bleeds. E.T. touches his finger with his glowing finger and the cut disappears. There is very soft and calm music in the background, and as the voice-over, the story the mother reads her daughter is heard. The sound effect telling that the miracle has happened fades out while E.T.’s fingertip turns back to normal. This short plan was edited parallel to the mother and daughter’s reading a story in bed and is not very dramatic in visual aspect. However, when communication with an extra-terrestrial is in question, “The Creation of Adam” by Michelangelo comes to mind.

In the *Bronenosets Potyomkin*, Eisenstein tells about an important historical event like the mutiny that occurred when the crew of the Potemkin Battleship rebelled against the Tsarist regime before the October Revolution and the massacre in Odessa. The baby carriage falling down the steps is the most memorable scene of the film. The Tsar’s soldiers open fire to the civilians on the Odessa steps and the people start to flee down the steps. In the end, the carriage is shot and starts to go down the steps amidst the dead bodies lying on the ground and overturns. The movement of the carriage is given among many shots taking place in one minute.

One factor that makes the scene effective is that the soldiers first start to shoot one or two people, but then march forward firing everybody in the crowd. Within this period, the adults die and then the soldiers shoot a young child. The child’s staying amidst the people fleeing is shown with different shot scales; the mother’s witnessing this is also shown and in the end, while everybody is running away, the woman hugs her child, climbs up the stairs alone and is shot with her child in her arms. In this scene the death of a baby is in question. The editing



and the rythm of the music support the dramatic effect of the content effectively: “Here the formal tension by use of the acceleration was obtained by shortening not only the segments in accordance with the sensual plan but also divergently. (...) The last tension contraction is obtained by moving from the rhythm of the feet going down the stairs to another rhythm – a kind of downward movement- to the next intensity level of the same liveliness- the pram rolling down the stairs. The pram has a direct role in accelerating the proceeding feet. Going down step by step turns into rolling down” (Eisenstein, 1984: Introduction, XXX). *Bronenosets Potyomkin*, which appeared in top ten in the polling of *Sight&Sound*, and was voted as the greatest film by experts at the 1958 Brussels World’s Fair is a film which uses symbolic language and has innovated the editing method.



Bronenosets Potyomkin

Citizen Kane has taken its place in the history of cinema with the directing and acting of Orson Welles, with its view of American media and more than this with the technical innovations it has brought to cinema. The cinematographer and cameraman is Gregg Toland. It is a sound film but explanatory captions (title cards) are also used.

Throughout the film, the meaning of the word “rosebud” the media boss Kane last uttered while he was dying was searched, but it was misunderstood and thus assumed to be a glass bowl. However, toward the end of the film, it was revealed to the audience that ‘rosebud’ was a sled with the name ‘rosebud’ written on it, which he used when he was a child. The use of the unconventional camera angles in the film, the use of lenses that discomposed the footage and the very precise frame editing are some of the elements of cinematic language obtained as a result of the work of Welles and Toland. Welles has had experimentations in cinema after the theatre and created a new narrative style. In the film, Orson Welles freed the narrative style with low angle use and by using local lighting he pioneered the use and development of this as an important factor in creating atmosphere. As a result of the technical attempt of Welles and Toland, clear depth of field was first used in the film *Citizen Kane* in the history of cinema. This is an innovation that enables different visual narrative potentials with the camera movement, and its effect on cinematic language is very important.



Citizen Kane



The most memorable moment of *Alien* (directed by Ridley Scott) is the bloody burst of the creature from the chest of the man whose body another creature attaching to his face before laid eggs in. In a review of the film Scognamillo says: “Despite all their modern associations, Maria, Rotwang’s robot and Barbella stay in the old times of the science fiction cinema. The example of our age is the space prostitute Ripley (Sigourney Weaver) in the films *Alien* (Ridley Scott, 1979), *Aliens* (James Cameron), *Alien 3* (David Fincher, 1992). The problem is not her being seen in her underwear at the end of the first film- which is the most erotic scenes of the science fiction cinema- it is Ripley’s affair with the Alien. The problem is in the woman identity represented by Ripley. Tension, fear and sexuality, depressed feelings and death, salvation and the unknown, femininity and danger. Only one image symbolises these and many things.” (Scognamillo, 2006: 160)



Alien

The Most Fascinating Selection

The art of cinematography, in the widest sense, fixes the images it has selected in a way to be watched again and again. However, certain frames or images, moments or characters in the art of cinematography get out of the film they have always belonged to as if they were stucked in, and they are time-independent. With the effect of the visual aesthetic and narrative power, they have always been memorable in the history of cinema and remained in people’s mind. Benjamin’s approach to cinematic art is psychological and concepts such as psychosis, hallucination and dream come to the fore. Benjamin states that by means of the distortions of camera and collective perception, one could get the same ways of perception as the psychopaths and daydreamers. (Pezzella, 2006: 18). While he was saying that cinema has a momentariness like remembering the dreams in bits and forgetting them, and that it can create a phantasmagoria distracting the people, I wonder if he ever thought of the reason why the ‘rosebud’ sequence of *Citizen Kane* (Orson Welles, 1941) and the shower scene of *Psycho* (Alfred Hitchcock, 1960) are still very effective and robust. In terms of film theory, for a film sequence to be seen different from the others, Eisenstein, who considers the fact that theatre is the starting point, says, “Attraction is the most aggressive moment of the theater; in other words, it is every element that leads the spectator to a sensory or psychological action. These elements can be justified through experimentation in order to create some passionate shocks in the spectator and be calculated mathematically. I accept the attraction in form the autonomous and the first element of the establishment of the scene.” (Eisenstein, 1984: CXXVII). One of the technically and stylistically determinant internal conditions in the dominant one of the elements mentioned by Eisenstein will necessarily pass to the action itself either in the representation or the situation. And this will be the most memorable scene or quote, the most distinct feature of the film. (Eisenstein, 1984: CXXIV). Thus, out of the thousands of films seen, one sequence or moment will linger in the memories, and when this sequence or moment is seen separately in any form, the film it takes place in will be remembered.



This study is based on the top ten films in the listing formed by the choice of the most unforgettable scenes or moments by the readers of the *Observer* and *The Guardian*, and the top ten films in the fifty most memorable scenes of all time listing voted by the editors of the *TV Guide Magazine*.

The cinema audience and the readers as well voted for the most memorable 100 moments in the history of films in the February 6, 2000 edition of *The Observer*, the Sunday version of *The Guardian* and this polling forms the basis of this study. 15,000 votes were used by the readers during the polling and *The Usual Suspects* (Bryan Singer, 1995) got the most votes. The listing and the memorable moments of the films are as follows:

The Usual Suspects (Bryan Singer, 1995) – The moment when Detective Kujan realized who Keyzer Soze was

***Psycho* (Alfred Hitchcock, 1960) – The shower scene**

The Third Man (Graham Greene, 1949) – Harry Lime’s appearance from the dark shadows

2001: A Space Odyssey (Stanley Kubrick, 1968) – The jump cut from the flying bone to the spaceship

Apocalypse Now (Francis Ford Coppola, 1979) – The helicopter attack moment

Blade Runner (Ridley Scott, 1982) – Android Betty’s dying time...

The Great Escape (John Sturges, 1963) – The escape on the motorbike

***Casablanca* (Michael Curtiz, 1942) –Parting at the airport**

Planet of Apes (Franklin Schaffner, 1968) – Seeing the Statue of Liberty

***Singin’ in the Rain* (Stanley Donen, Gene Kelly, 1952) –dancing in the street with the umbrella**

In its March 24, 2001 issue, the *TV Guide Magazine* published the greatest and the most memorable 50 scenes of all time determined by its editors. The film scenes taking place in the top ten of this list are as follows:

Saving Private Ryan (Steven Spielberg, 1998)-The appearance of the wounded soldiers on the coast

***Casablanca* (Michael Curtiz, 1942) - Parting at the airport**

The Godfather (Francis Ford Coppola, 1972)- The horse head on the bed

King Kong (Merian Cooper, Ernest B. Schoedsack, 1933)- The ape is on the top of the skyscraper and the girl is in his hand

***Psycho* (Alfred Hitchcock, 1960) – Murder in the shower**

Gone With The Wind (Victor Fleming, 1939)- Rhett’s kissing Scarlett and leaving

The Wizard of Oz (Victor Fleming, 1939)-The meltdown

***Singin’ in the Rain* (Stanley Donen, Gene Kelly, 1952) –The rain dance**

A Night at the Opera (Sam Woods, 1935)-The stateroom

Titanic (James Cameron, 1997)-The sinking

In the list, *Bronenosets Potyomkin* (*Battleship Potemkin*, Sergei Eisenstein, 1925) is ranked number 17 with Odessa stairs sequence; *The Exorcist* (William Friedkin, 1973) number 18 with the levitation of the bed scene; *2001: A Space Odyssey* (Stanley Kubrick, 1968) number 21 with the jump cut from the flying bone to the spaceship moment; *Citizen Kane* (Orson Welles, 1941) number 22 with the rosebud, glass snow globe; *Alien* (Ridley Scott, 1979) number 41 with the alien bursting from the chest sequence and *The Matrix* (Andy Wachowski, Larry Wachowski, 1999) is ranked number 48 with the turning in the air scene.



When we look at the films that are in both of these lists, we see *Casablanca*, *Singin'in the Rain* and *Psycho* as the films having the greatest scenes and moments. According to this, it will be to the point to make some determinations about the contents and unforgettable scenes or moments of these three films.

***Casablanca* (1942) –Farewell / Parting at the airport**

The finale of one of the most beloved films ever made (by Michael Curtiz) is justly celebrated. The romantic drama ends in the dense airport mist and fog, after American cafe proprietor Rick Blaine (Humphrey Bogart) says goodbye to the only woman he has ever loved, the luminous Ilsa Lund (Ingrid Bergman) with her Resistance leader husband Victor Laszlo (Paul Henreid). For Rick, no sacrifice is too great - he touches her cheek with one finger after delivering one of the film's most famous speeches: "Ilsa, I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you'll understand that. Not, now. Here's looking at you, kid." He also kills the sinister German Nazi/Gestapo commander Major Heinrich Strasser (Conrad Veidt) who is trying to apprehend them. The crafty Chief (Prefect) of police Captain Louis Renault (Claude Rains) is sympathetic toward Rick and ultimately lets him off the hook by commanding his men: "Round up the usual suspects."

Then, in the fog, they watch the plane leave the ground for neutral Lisbon. Renault offers Rick a way out of Casablanca - the cafe owner is willing to accept the transit letter, but not in exchange for cancelling their wager. Rick walks off with Captain Renault across the wet runway, as they discuss what they might do together with the 10,000 francs [\$300], the payment due on their earlier bet over whether or not Laszlo would ever get out of Casablanca. The closing in the fog brings another great classic line [dubbed in later] as Rick tells Renault that they have forged a new alliance as they head off for an uncertain future together: "Louis, I think this is the beginning of a beautiful friendship." Their new partnership is underscored with the sounds of *La Marseillaise*, earlier sung in a classic scene in the cafe (and led by Laszlo) as a statement of solidarity against the Germans.



Casablanca

***Singin'in the Rain* (1952) – Dance in the rain**

Singin'in the Rain directed by Stanley Donen and Gene Kelly, and it is one of the most important musicals of Hollywood. The dance of Gene Kelly on the rainy street accompanied by the song having the same name as the film is unforgettable. The choreography of Gene Kelly has made a big contribution to this. The film is now accepted as a classic musical, but the repetitions of the song throughout the years is also an important factor.

The joyous title song sequence from this musical has become movie legend as the most famous dance number in American film - and it is Gene Kelly's finest solo performance ever. In a classic, heart-lifting, enchanting dance scene during a cloudburst, Don Lockwood (Gene Kelly) does a glorious performance of the title song "Singin' In the Rain," a spontaneous



expression of his euphoric mood and happiness over his new-found love for Kathy Selden (Debbie Reynolds). He strolls down the empty two blocks of street in the rain passing shop windows (including a Pharmacy/Drug Store with a 'Smoke Mahout' window display, the Richard Carlane Music Studio, the LaValle Millinery Shop, the 'First Editions' Book Store, and Mount Hollywood Art School). At first he keeps his umbrella open above him to keep dry, but after a few short steps, he shrugs and closes it (and either lays it on his shoulder, swings it, keeps it to his side, or imaginatively incorporates it into the number). He skips on the sidewalk, climbs on and swings around a lamppost, and saunters and sloshes along. Then, he jumps, and tap-dances through the puddles - becoming more and more child-like. He lets a drainpipe of rainwater drain on his upturned face, kicks up water, splashes, cavorts, and stamps around with sheer delight. After twirling on the cobble-stoned street, he balances on the street curb like a tightrope walker. When a mystified and vaguely hostile policeman finally walks over to find out what he is doing jumping up and down in deep puddles, and looks at him suspiciously, he reacts guiltily toward the authority figure. [When the camera cuts from one view to another, Kelly's two hands on the umbrella change to only his right hand on the umbrella.] He slows down, turns, and answers simply: "I'm dancin' and singin' in the rain." He closes his umbrella, grins boldly, walks off, hands his umbrella off to a needy passerby, and waves back toward the policeman from afar.



Singin' in the Rain

***Psycho* (1960) – Murder in the shower**

Psycho, is one of the most important film directed by Alfred Hitchcock as a director. In 2001 it was voted the scariest film of the century by *American Film Institute*. In addition, it was ranked number 11 in the best film listing of the *Film Four*, and number 20 in the 2004 list of *Entertainment Weekly*. The stabbing scene in the bathroom is the most dramatic and memorable scene. Although *Psycho* is not the first film to have a stabbing in the bathroom scene, this scene of the film is often remembered as it was identified with it. Knives, baths or bathtubs are used in the films as decors and accessories. According to James Monaco, there is a bathtub as a visual code even in Jacques-Louis David's painting named *The Death of Marat* (1793) (Monaco, 2006: 177). The stabbing footage in the bathroom was later used in the mass media as a picture, and this has been effective in making the film and the so-called scene memorable. *Psycho* has indicated what a great director Alfred Hitchcock is. It must be stated that it is a successful film with many memorable features such as the presentation of the characters, the use of the plan-séquence, the acting of Anthony Perkins, and the unconventional relation of the story and the plot line of the film.

The bathrom scene in the film takes place in the bathroom of the motel room where Marion stays to spend the night. Marion is not in her house but in a hotel, alone in the shower, and it is the most unexpected time for someone to come in. She is attacked by a sick person



who she doesn't know. In terms of the audience, what happens to Marion is really pathetic. We could also be in Marion's place; anywhere, anytime, anyone can be vulnerable to danger because of somebody else's mental health. For this reason, it has made a lasting impact on the audience. In the shower scene, when the stabber's face was turned to the audience and Marion, it was not shown clearly with the help of the transparent shower curtain and back lighting.

The music starts when Norman opens the shower curtain quickly and finishes when the curtain the stabbed woman clutches onto comes down from its hooks and she falls on the bathroom floor with the shower curtain in her hand, and it is very important in creating tension. This scene consists of a lot of short plans. Action is planned very well. We don't see the knife enter the flesh, but we see that it is stabbed repeatedly creating gashes, and the blood mixing with the water pouring down the bathtub is shown in a way that reveals each stab of the knife- this feeling of violence created by repetition of the visuality and action in short intervals is easily felt by the audience.



Psycho

Evaluation

Different factors can be taken into consideration in the classification of a cinema film, but the criteria such as the statistics on its box office success that are far from the subject matter are not included in the content of the study. In the study aimed at the criteria that take the film itself as an object, the criteria such as its genre and whether it is an adaptation or not are acceptable. As part of the theme included in this study, determining the factors that enable the so called sequences or frames to have the striking impact are important. Narrative language and technical innovations are variable factors that necessitate each film to be evaluated on its own aspects like the elements used in creating, and this situation is the main criteria of the evaluation given below.

Adaptation:

The literary works have especially been a source for the cinema. Sources such as novels, biographies, poems, comic strips, films and computer games have been adapted to cinema. The adapted films mentioned in this study are as follows:

2001 A Space Odyssey: Arthur C. Clark wrote the novel after the film.

The Exorcist: It was adapted from the novel of the same name by William Peter Blatty and the scenario was also written by William Peter Blatty.

The Matrix: It was adapted from William Gibson's novel *Neuromancer*.

The Godfather: It is an adaptation from Mario Puzo's novel and the scenario was written by Mario Puzo and F. Ford Coppola.

Psycho: It was adapted from Robert Bloch's novel.



Genre

In making the genre distribution of the films which have the great-unforgettable scenes mentioned in the study, the dominant genre type or types of each film in its own aspects is taken into consideration. Today, it is obvious that the genre types are not like the ones in the years when the Hollywood studios produced films within its patterns. There are not melodramas, comedies, horror films or similar clear distinctions any more. The determining factors of horror films are also used in science fictions, comedy and action can also be intertwined. The conventional Hollywood narrative structure used in genre films is not dominant in the cinema any more. Today, the editing of the film try to tell a story in line with the fragmented structure of postmodernism and go beyond the linear narration, and action is specially used intensely for the sales of the films and it looks wonderful with postproduction, but this situation does not bring the films it takes place in close to the action genre. In summary, saying that a film belongs to this or that genre is not right. Therefore, instead of classifying, discussing them one by one by looking at which genre elements are dominant in a film, is a better method.

2001: A Space Odyssey is science fiction. *Exorcist*, *King Kong* and *Psycho* are horror films. *Pulp Fiction* is crime; *The Godfather* is crime and drama; *The Matrix* has science fiction and action; *Alien* science fiction and horror; *E.T.* has science fiction elements, whereas *Titanic* is romance and drama; *Bronenosets Potyomkin* is political cinema and war; *Citizen Kane* drama and *Singin'in the Rain* is a musical.

Relationship with the other branches of art:

Every interaction acceptable for a human is reflected to the art of cinema. It is known that cinema has a strong relationship with literature. Comicbook adaptations today which are getting more and more effective with the influence of digital technologies is also important and comicstrips are, for the producers, an indispensable source of the cinema as they have a ready audience and thus a certain amount of guaranteed box office sales. Comic strip adaptations still exist in the cinema either as ongoing sources whose sequels or remakes were shot or as new adaptations. For instance, *Mirrormask* (Dave McKean, 2005), *Sin City* (Frank Miller, Robert Rodriguez, 2005), *The Spirit* (Frank Miller, 2008) and *Watchmen* (Zack Snyder, 2009).

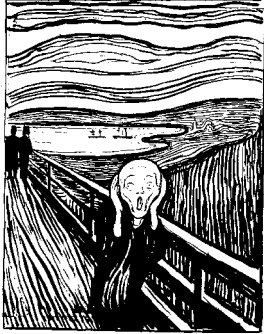
The role of the music in creating meaning in cinema, and its impact on the atmosphere created is inarguable. Everybody who hears Nino Rota's music, will remember *The Godfather*. The dramatic effect created by the music on the spectators has undoubtedly an important place in making a film memorable.

Dance has been used a lot films since the black and white period of cinema. When we think of the ball scenes of the black and white films, we immediately remember the image of the dance floor shot in general plan with a crowded cast, and the dances of the youngsters with greased hair wearing leather jackets and the slender waisted girls of the 1950s. A dance sequence nearly about all periods is easily remembered. The dance of Travolta and Thurman in the film *Pulp Fiction* (Quentin Tarantino, 1994) is a dance that has also been repeated in the real life. In addition, it won't be wrong to state that musicals once had a very important place in the history of cinema and the film *Singin'in the Rain* is the best example of this with its place in the greatest moment and scene listing.

Apart from these, it is unquestionable that the art of cinema has a close relationship with the art of painting. As mentioned before, with the image of the moment when E.T. touches Elliot's index finger, we immediately remember the finger contact of the God and a human in "*The Creation of Adam*" by Michelangelo. Moreover, in the film, with the finger contact, E.T.



heals Elliot's bleeding finger with its superhuman qualities. Art history affects the creators of the film and directs the spectators in interpreting of the film with help of the information in the subconscious. There is a very similar interaction in the film *Scream* (Wes Craven, 1996). Even if it is not included in this study, the mask used in the film *Scream*, which is a classic in the slasher type of films and whose sequels have been made, immediately brings to minds the painting named "*Skrik*" by Edward Munch (1893).



Scream

Edward Munch, *Scream (Skrik)*, 1893

That H.R. Giger designed the creature in the film *Alien* is itself a satisfactory example that shows the relationship of the cinema with the other branches of art. In an auction held recently, the costume used in the first *Alien*, was sold for \$126,500 and it was the most expensive costume sold.

It is essential to mention that location designs, and the digital technology and three dimensional designs today need to be discussed separately. For instance, *The Matrix* is one of the most important film, that the computer technology has created. Also, it will be timely to say that some directors who made great films are/were writers or artists. For example, Eisenstein, the director of *Bronenosets Potyomkin*, was an artist and a writer as well as being a director.

Conclusion

The features that make the greatest film scenes or moments included in this study, cannot be given in a list. However, that the films included in the study are selected by the editors of some important cinema magazines or academic institutions is the most determining criteria. Besides this, if we need to discuss it with examples: the effective narration of the director in the jump cut from the flying bone to the spaceship in *2001: A Space Odyssey* is memorable. Kubrick has shown in one plan and in a very short time from hence and whence the humanity has come. Besides the reality of the levitation of the bed sequence in the film *The Exorcist* and the very successful make up, some effects first seen in this film have been effective in the film's taking place in the first places in the greatest scenes listing. The 360 degree effect was first used in *The Matrix* and naturally its effect has also been great. In the film *The Godfather*, being informed about the beauty of the horse and its value for its owner just before seeing the severed horse head on the bed has a shocking impact on the spectators and the film musics also have an important place in creating effect. In *Psycho*, there are factors such as the thrill created by the idea of being attacked unexpectedly for no reason and the spectators' not being shown the stabber's identity and the action clearly. The sense of violence is reflected to the spectators with the help of music and effective visuality, the shortness of the plans and the use of different camera angles together. There are epic features in *E.T.* and it has a very emotional structure. In *E.T.*'s touching Elliot's finger with his fingertip, as well as the desire to believe



the existence of God and its kindness, the “contact” narrated visually includes many features related to this like a code. *Citizen Kane* is a film which has been effective on the audience with the use of the clear depth of field for the first time and other technical innovations. In addition, not explaining the spectators what the rosebud is a curiosity factor. In *Bronenosets Potyomkin*, Eisenstein used parallel editing for the first time. In the falling of the pram, the death of a baby in such a way has created an emotional effect. In *King Kong* the things which cannot be seen together in real life are in the same frame. The appearance of the huge creature holding a woman in his hand as a tiny figure on the top of the Empire State Building displays visual contrasts and is extraordinary. In *Alien*, besides the visuality that forms the greatest moment and scene, another shocking situation is the birth of an alien from a human by killing him.

Of the films included in the study, *The Exorcist*, *The Matrix*, *Citizen Kane*, *Bronenosets Potyomkin* and *2001: A Space Odyssey* draw attention as the films which have brought innovations to the technique or narration. Their entering the greatest scene and moment listings is the most important thing proving that a narrative a spectator sees for the first time is important in making the films memorable. Apart from this, another common point of the films that enter the lists as the greatest films is their having sequels or remakes. *King Kong* was directed by different directors at different times. Four sequels of *Alien* were directed. Sequels of *The Exorcist* were also directed. Also, it has adaptations such as the Turkish film “Devil (Şeytan)” directed by Metin Erksan. *The Matrix* has sequels. One of them is an animated film. A computer game of it has also been made. *The Godfather* is the first of the three films adapted from Mario Puzo’s novel. *Psycho* were also directed by Gus van Sant as replica. To summarize, death, weird approaches regarding human existence, sexuality, visual attraction and technical innovations are very effective in the production and recalling of the greatest scenes. It is also not surprising that the segments of the films which have dramatic effect on spectators, which are stimulating and which pushes the excitement threshold of the spectators are especially remembered and selected by certain authorities. It is clear that death and sexuality themes that question human existence and imply that life is in danger leave a permanent dramatic effect on spectators. In addition, the curiosity factor, visual attraction and the spectator’s coming across an innovation in the narrative language and the technical methods or a footage they didn’t know before are also the content features of the greatest or best films.

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