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Desktop Film As A Means Of Possibility And Rebellion

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Abstract
In recent years, desktop films have become both a new model of storytelling and a mechanism of self-reflexive critique of digital communication. Desktop film refers to a cinematic experience produced on a computer screen, often based on the three dramatic unities by Aristoteles (action, time and space), where the screen is both a camera and an exhibition space. Examples of desktop films are predominantly concentrated in the genre of horror cinema and focus on the negative aspects of digitization. This study problematizes this one-sided approach and argues that desktop films can focus on the positive aspects and possibilities of digital Communication.

This study aims to question these positive aspects by discussing the narrative and stylistic features of desktop films. Within the scope of the study, Neslihan Bilgin Çelik's 2021 short film "A Small Rebellion" is subjected to style analysis. This film offers a suitable structure, especially in terms of narrative and mise-en-scene harmony, to reflect the different forms of communication that the daughter of an oppressive family establishes through the smartphone Screen. As a result of the study, it was determined that the traces of the inner world of the character struggling in the flattened mise-en-scene created by vertical cinema and his struggle with real life are presented through images, sounds and texts on the screen, which is also a critical space. With the rule of three unities, filmic reality is transformed into a tragedy of life, creating a stylistic critique of patriarchal domination of women.

Keywords: *Digital Cinema, Cinema Aesthetics, Desktop Film, Film Style Analysis, A Small Rebellion.*