

**IBN HALDUN UNIVERSITY
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF RADIO TELEVISION AND CINEMA**

MASTER THESIS

**THE VICTIM CHILDREN: PORTRAYALS OF CHILDREN
CHARACTERS IN WAR FILMS**

NOWAZES ALI KHAN

THESIS SUPERVISOR: ASSOC. PROF. MEHMET EMİN BABACAN

ISTANBUL, 2020

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by

NOWAZES ALI KHAN

**A thesis submitted to the School of Graduate Studies in partial
fulfillment of the requirements for the degree of Master of Arts in
Radio Television and Cinema**

**THESIS SUPERVISOR: ASSOC. PROF. MEHMET EMİN
BABACAN**

ISTANBUL, 2020

APROVAL PAGE

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Radio, Television and Cinema.

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ÖZ

MAĞDUR ÇOCUKLAR: SAVAŞ FİMLERİNDE ÇOCUK KARAKTERLERİN PORTRELERİ

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Radyo, Televizyon ve Sinema Yüksek Lisans Programı (%30 İngilizce)

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Başarılı bir film, onun hikayesi ve karakterlerine bağlıdır. Bunun bir sanat filmi ya da ticari film olup olmadığı önemli değil. Son birkaç on yılda film izleyicilerine yönelik önemli kitle iletişim kanallarından biri olarak ortaya çıktı. İzleyicilerin yüreğine dokunan hikaye, hikaye anlatımı tarzı ve görselleştirme izleyicilerin düşüncesine egemen olmaktadır. Piyasada binlerce savaş filmi var. Savaş filmi hikayesinin çoğu, sadece tarihsel, ideolojik, propaganda ve kahraman karakter algısına değil, aynı zamanda zaferlere veya mağdur ya da kurbanlara odaklanır. 1922'de Mussolini, Lenin'i "*Sinema en güçlü silahtır*" diyerek tekrarlamıştır. Eğer şiir, fotoğraf, resim, heykel sanatı vb. gibi diğer sanat eserleri ile karşılaştırılabilir ise sinema, videografi ve ses tasarımı ile gerçek duygu birleşimi nedeniyle izleyiciyi yönlendirme ve motive etme gücüne sahiptir. Temel olarak, savaş film hikayeleri trajik dram ile dertli bir mit taşır. Aristoteles'in şiirsel teorisine göre, her trajedide katarsis ve olumsuz duygular vardır ve olumsuz duygu izleyicinin dikkatini çok kolay çeker. Bu nedenle savaş mağduru ya da kurban çocuk karakterleri savaş filmi hikayesinden izleyicileri etkiler. Çünkü sinema filmi görsel-işitsel bir retoriktir ve izleyicilerinin kafasında bir görüntü yada imaj oluşturabilmesi için birçok yeteneğe sahiptir. Savaş filmlerindeki mağdur ya da kurban çocuk karakterleri sadece izleyiciler için etkili bir karakter değil, aynı zamanda retorik ve hikaye anlatma gücü ile savaş mağduru çocuklara doğru sempati duyma konusunda güçlü yeteneklere sahiptir. Bu tez, çocuk karakterlerin savaş mağdurları olarak gösterdiği farklı beş savaş filminde nitel, anlatsal analiz araştırma yöntemlerini kullanarak tartışmasını açıklamaktadır.

Anahtar Kelimeler: Çocuk, Mağdur, Savaş filmleri, Öykü anlatımı, Portre karakteri

ABSTRACT

THE VICTIM CHILDREN: PORTRAYALS OF CHILDREN CHARACTERS IN WAR FILMS

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A successful film depends on its story and characters. It does not have to be an art film or a commercial film. In the last few decades, the film emerged as one of the important mass media channels to the audiences. It is dominating the viewer's minds by heart touching story, storytelling style, and visualization. There are thousands of war films in the market. Most of the war film story focuses not only on historical, ideological, propagandistic, and hero character perception but also on victories or victims. In 1922, Mussolini echoed Lenin in proclaiming that "*The cinema is the most powerful weapon*". Cinema has the power to divert and motivate the audience because of the real feel combination with videography and sound design. Suppose a film is compared to the other artwork like a poem, photography, painting, sculpture art, etc. Basically, War film plots bear mournful myth with tragic drama. According to Aristotle's poetic theory, every tragedy has catharsis and negative emotions. And negative emotion catches the audience's attention very easily. That is why war victim children characters influence the audiences from the war film plots. Because cinema film is an audiovisual rhetoric and it has many abilities to make images to the audiences. The victim children characters in the war films are influential characters for the audiences. They have strong abilities to make sympathy for the war victim children with rhetoric and storytelling power. This thesis describes its arguments by using qualitative, narrative analysis research methods on different five war films, where children characters are portrayed as war victims.

Key words: Children, Victim, War films, Storytelling, Portray character

TABLE OF CONTENTS

ÖZ	iv
ABSTRACT	v
CHAPTER I INTRODUCTION	1
CHAPTER II	5
2.1 Literature Review	5
2.2 The Children Concept	7
2.2.1 Definition of Children.....	7
2.2.2 Children in History	8
2.2.3 Children's Day	10
2.2.4 Children Festival.....	11
2.3 The Victim Children.....	12
2.3.1 Definition of Victim.....	12
2.3.2 Child Victim	13
2.3.3 The Types of the Victim Child	14
2.3.4 Laws and Aids	17
2.4 The Children Affected by War	18
2.4.1 Psychological Conditions	18
2.4.2 Identity Crisis.....	19
2.4.3 Migration/Refugee	20
2.4.4 Diaspora/Solidarity	21
CHAPTER III	23
3.1 Methodology	23
CHAPTER IV	27
4.1 Analysis	27
4.1.1 The Water Diviner	27
4.1.2 Enemy at the Gates	34

4.1.3 Ayla: The Daughter of War	40
4.1.4 Welcome to Sarajevo	46
4.1.5 For Sama	53
CHAPTER V CONCLUSION	60
REFERENCES	65
CURRICULUM VITAE.....	79



CHAPTER I

INTRODUCTION

Film is playing a vital role in society and it is counted as one of the top mass media channels. Film is fulfilling the demand of audiences because it is a multi-functional art for the audience. Many of the audience watch films for the purpose of entertaining, and learning new things. Movies always try to communicate with the audience with a new story, and those stories come from society. Film is an art based on the stories. The audience spends a lot of money to watch a new story where they will find themselves, and cinema tries to discover unknown things for their audience. Film widely influences, satisfies its audiences, and even sometimes it makes audiences emotional if the audience watches a heart touching sad story in the film. Not only the tragic stories of the films but also the victim characters make the audiences very sad. In addition, it also generates an uncomfortable feeling among viewers when an innocent child's character is seen as a victim.

Every child is innocent, and the innocent children need social security to grow up properly. Even if they have internationally recognized rights to protect themselves, the rate of child abuse and the number of victim children is still high all over the world. However, every human being can be abused and become a victim of possible harmful things. In most of the hostile situations, children are not able to protect or defend themselves because of their younger age and vulnerability. Generally, a significant number of victim children are affected by either natural disasters or wars and conflicts. In the last hundred years, the world not only faced WW I, WW II, but also it faced many geographical war and conflicts. Millions of people have been killed, injured, displaced, and marked as victims. In the film market, there are available many different types of film genre such as historical, adventure, ideological, and propagandistic films that tell war stories. War has thousands of years of history, it is the cause of much violence and many victims. The types of violence and victims have been more or less the same starting from ancient and medieval times to war during the modern era. Many directors of war films show in their films different types of

violence and victims. This research topic focuses on modern era war films and its depiction of victims and violence, and this thesis analyzes the most crucial war films from the last hundred years. It examines WWI, WWII, Korean War, Bosnian Wars, and Syrian War films and the children characters that appear in these films. In the last century, most of the countries have agreed on such documents as "The Universal Declaration of Human Rights" and the "Declaration of the Rights of the Child". Therefore, analyzing the war victim child characters from the last century of films that discuss war is not only an important research topic but also a timely topic. The 31st US President, Herbert Clark Hoover, mentioned the importance of the child in the society and nation. One of his widely accepted and notable quotes is "Children are our most valuable resource." (Lilani, 2011, p. 15)

There are thousands of quotes about the value of children. What kind of adults will those who are in childhood today be when they are grown? And will they contribute to society and nations? During childhood, children like to be involved with things that are appropriate for them. Children like to play with toys, watch cartoons, listen to kids stories, etc. Children are media consumers in this era. They grow up with many different electronic devices. In many far-eastern and western countries, 8–18-year-old children's average screen time is 7:38 hours per day in front of the TV, laptop, TAB, and cell phone screens (Lissak, 2018). They watch TV shows, serials, movies, and documentaries, etc. They make up a very big percentage of media audiences. They are well known as children audience; they love children's stories or tales and watch children's films.

In many war films the main characters are played by children. Many war films' stories reflect the children's lives. The war genre of films is placed as one of the top successful genres. It has huge numbers of films in the industry. Sometimes, war films are made only for propaganda purposes; however, the audience has a passion for watching war films to learn history. Most of the time, war films show stories that are far from the reality of a victim's life. A story of a victimised child makes the audience more emotional. Many of the war films portrayed the victim children's characters in their films but how these characters are portrayed? And how these films tell their stories? To conduct this research and analyze the portrayals of children characters as victims topic, the qualitative method and "Narrative Analysis" theory is used. Narrative

analysis is often used for media and cultural studies research because it has an origin within literary theory. Social scientists and researchers prefer Narrative analysis theory to understand the social structure and its stories better. The Narrative theory is also used extensively for describing a story or a tale in social research (Earthy et al., 2016). In order to have a better understanding of a story or sequences of tales, one needs to ask the words "How" and "Why". Such questions and the answers they bring up depict the real reasons behind the story and result in an interaction between storytellers and audiences.

The aim of this thesis is to focus on children characters in film who are victims and affected by war. Always in war films, children characters are portrayed as war victims.

The following questions have emerged through an exploration of the literature review:

1. How are the children as victims characters portrayed in war films?
2. If the war period is different in the films, is there any basic change in the storytelling, and is it portraying victim children characters in a different way in these war movies? If so, how and why?

These research questions will explore and establish the concept of victim children in the films according to the war period and different types of war. In answering these questions, this study will examine how victim children characters are portrayed in the past to recent times.

The Water Diviner (Russell Crowe, 2014), *Enemy at the gates* (Jean-Jacques Annaud, 2001), *Ayla: The Daughter of War* (Can Ulkay, 2017), *Welcome to Sarajevo* (Michael Winterbottom, 1997), *For Sama* (Waad Al-Kateab & Edward Watts, 2019). These five films depict WWI, WWII, the Korean War, the Bosnian Wars, and the Syrian War respectively and portrayed the victim children characters as well. These selected five films potentially cover not only the different five war periods but also cover the period before and after the "Declaration of the Rights of the Child" and "Convention on the Rights of the Child" periods.

Fiction, documentary, and semi-documentary type films have been selected for better understanding and to analyze how the victim children character is depicted in fiction films, documented in documentary, and shown in semi-documentary. A semi-documentary is a composite of fiction and documentary, which is defined by Mercedes Maroto Camino (Bennett, 2007). By the blessing of the availability of camera and

shooting technology, many war crimes were recorded by the war journalists in the later 19th century's war fields and later that real footage was used in war films. Director Winterbottom's working style and his war film *"Welcome to Sarajevo"* is one of the examples of a semi-documentary type film where the director used some real footage. Syrian film director Waad Al-Kateab not only recorded the daily life of her daughter and herself but also recorded every massive moment of the War in Aleppo. She recorded her struggles during the Syrian war for her daughter Sama as a love letter. *"For Sama"* is one of the great love stories between mother and daughter from the Syrian war. The directors used most of the real war footage in their documentary film, and this footage has shown how children became war victims in the war zone. The analysis consists of war fiction film, semi-documentary film and documentary film, and its victim children characters. It does not focus on whether or not those victim children characters are the leading characters, and it also avoids focusing on that whether they are hero characters or not in the films. But the topic under analysis focuses on the age of the children and how they become victims during the war.

In order to find out and understand the research topic portrayal of children characters in war films, these steps will be followed according to the research plan. First of all, the literature review will take place to consider the whole conception and make a pathway to go ahead and understand the framework of analyzing the concept. The concept of the child will be defined base on the official definition. It will also define victim children and their types who were affected by war and conflicts. Those definitions will add to the worldwide rights of children and the focus on the most important statistics. Secondly, the research method will be discussed along with how the thesis paper will be conducted and analyzed based on five war movies from different war perspectives.

CHAPTER II

2.1 Literature Review

From the last half-century, the population growth rate is going down day by day. In recent times the world population growth rate is around 1.05% per year (Worldometer, 2020). Generally, there are several reasons for the decreasing birth rate. War may not be an obstacle for the decreasing the birth rate, but it is a reason for deaths. However, many international organizations are working to reduce these unexpected deaths. In 1945 The United Nations (UN) was established not only for making peace, confirming safety and security but also to prevent wars and conflicts. Although it has many different objectives it works on, the primary duties of the United Nations as an international umbrella organization is to make safe the whole world and to deal with the global issues (Delbruck, 1997). In the last half-century, there have been many wars and conflicts. Many of them are still ongoing, for example, Israeli occupation, Kashmir dispute, Iraq invasion, Somali civil war, Syrian civil war, Yemen civil war, Libyan civil war, Rohingya Crisis in Myanmar exists nowadays as a hot conflict news topic for media channels. The UN mentioned in their website that, "In contemporary conflicts, up to 90 percent of casualties are civilians, mostly women and children" (UN, 2016).

After that, the women and children have been remarked as displaced or refugees. Most of the war and conflict regions are not a safe place for people to continue to live. The world has witnessed an unexpected number of displaced people. As a result of war and conflicts worldwide, more than 70.8 million people are displaced, and most of them are bearing refugee identities (David Miliband, 2019; Tirado et al., 2020). Thousands of children are displaced from their homes and separated from their parents. Their homes and schools are destroyed by bombing; parents and siblings are killed by fire or burning. Many children are born during wartime in a war zone or in refugee camps. Those children are growing up without children's rights and as a war victim in this selfish world.

Children follow and learn what they see around them and understand from their environment. It is a comparable thing with learning a new language for the children (Al-Issa, 1969). Children are very sensitive to every step of their feelings. Their feelings and emotions of joy, and loneliness influence their psychology. Scientific literature on child development has proved that the low levels of peer acceptance or high levels of peer rejection make an imbalanced and bad effect on a child's psychology and behavior (Gottman, 1977). Social isolation exists everywhere in society. Adults can recover themselves, but the children cannot because, finally, they are displaced and victims, especially those who are isolated from their country, region, society, parents, relatives, cultures, etc. In society, they are being counted as psychologically unfit, and their mental health is at risk. But there is a strong relationship between the definition of children and special health care needs. Physical and mental health care is necessary for all children to be healthy the way special health care is necessary for the disabled ones. Because, they are the future of the nations and the world (McPherson et al., 1998). The international children charity organization Save the Children wrote a report in 2017. The report mentioned that 420 million children were living in war-affected areas, and that one child in five is a war victim or affected by war as well as armed conflicts. It is also revealed that approximately 870,000 children have died in the same war period during the armed conflicts. The reports also detected the most dangerous places for children to live where they are not secure anymore. Seven countries out of these ten are Muslim countries according to their religious faith (Linda Bordoni, 2019).

In the media industry there are different mainstream mass communication channels; cinema is one of them. Cinema became famous for its storytelling, videography, sound design, and message to the audience. There are many war films for audiences in the film industry, and all of the war films have put in children characters, even some of the films have put child characters as the main characters. Most of the time, children's characters are shown as war victims, and it touches audiences' hearts. In this situation, the film's storytelling and narratives contribute to the sense of art and make it meaningful.

Most of the children characters from the war movies are giving the same messages to the audiences that those children who are living or come from war or a conflict zone

are victim children. The children do not deserve a painful life. As a war witness, they are being counted as the war-affected and victim children (İpek Gürkan, 2018). In the film industry, there are many war film collections for audiences. Many directors present the refugee filmmaking concept in their works on war and these works have enabled them to reach a position where their contribution cannot be overruled. (Hemelryk Donald et al., 2019). Those film directors are portraying the victim children characters in short movies, documentaries, and full-length films.

2.2 The Children Concept

We will define the concept of children in this part of the thesis. Besides, this will focus on how this concept was understood historically. Why Children's Day is celebrated worldwide in recent times, and why children festivals are playing a vital role in society as well? Finally, the children concept clarifies who children are according to the existing definition and rights and how was the children concept in the past.

2.2.1 Definition of Children

“A child means every human being below the age of 18 years unless, under the law applicable to the child, majority is attained earlier.” (Hodgkin & UNICEF, 2007; ACPF, 2013). Children are a plural word of child according to the dictionaries. The word "Child" is an example of a common noun, and this word indicates a group of human beings in the society. The United Nations International Children's Emergency Fund (UNICEF) is the most well-known and recognized organization that is working for children worldwide. UNICEF defines that every human being under the age of eighteen are children unless the local authority or domestic law defines it in a different manner. Adolescent health and physical development is one of the important issues for every child in their physical growth; at the same time, the mental health is also not an excluded issue for the children.

Brain scientists are arguing that many different factors are related to feelings and emotions. It even has an impact on behavior among young adults. Human beings do not become mentally adults in their age before their 30s (BBC, 2019). At the beginning of adulthood, after the 18th birthday, young adults are starting to do many things by

themselves, which are legal for adults. Also, they have some responsibilities for their society. Physically the growth is increasing, but it takes time to be a real adult. They face confusion in making hard decisions even if they are adults; according to the public laws, they have the right to buy cigarettes, alcohol, marry, vote, and travel alone. Therefore, there are transitions from childhood to adulthood, and it takes time and depends on the human being's mental abilities.

Child development activities help the children to be more social and one who contributes to their society because it has a vital role in adapting children to society. The method of child development has an impact on children positively as it includes the process of socialization (Child Development, 2020). Furthermore, it helps to develop relationship between children and people of different ages by arranging social events, formal teaching, applying appropriate language and action, and group playing. Children love to play and follow their parents. Parents introduce new things by playing games most of the time. Doing this not only teaches children rules, behavior, and norms but it also develops their skills (Deborah, 2020). Children play and learn on the playground, but adults learn differently, and their role is more significant as expected by the state laws.

Childhood is a bright, precious, and most delightful time for every child. UNICEF defined that, "Childhood is the time for children to be in school and at play, to grow strong and confident with the love and encouragement." (UNICEF, 2005). Children must be in school for their formal education during childhood and need enough time to play with their friends. Children need to confidently grow up enough and be strong for their future. Children deserve it as the future of a nation.

2.2.2 Children in History

In the ancient period of Egypt, most of the children, the boys, and girls played games with toys. A few children went to school to learn. The boys learned to farm, fish, and trade from the fathers. The girls learned to cook, sew, and do household work from their mothers. But those who went to school to learn something most of the time they were beaten by their teacher (Lambert, 2019).

In ancient Greece, most of the time, the parents were forced by the law to abandon their children or their babies from their families. That's why most of the time, the abandoned children were adopted by unknown people, and finally, those children would become a slave in their adulthood. Mainly the girls in their adulthood were married to the old man. Spartan girls physically prepared themselves to give birth to many children and became a mother of many soldiers. The boys at the age of 7 were attending the barrack to be a dedicated and proud soldier to protect their land from their enemies.

In the ancient Rome, most of the people were slaves who were born into a slave family. They became a slave to the Lord since the time of their ancestors. Most of the children played games in their childhood, and most of the boys went to high school to learn music, language, and literature, philosophy, arithmetic, etc. They were beaten by their teacher as well (Queensl et al., 2014).

In the medieval period, children faced harsh behaviour, and were used as and exploited like a servant (Kremer, 2014; Brunell, 2020). The boys were sent by the parents far away from their homes to work as a servant so that they can support their family and the girls were used for sexual reason. This was their biggest role in their society. Children were like the parents' property.

In the modern era, after the industrial revolution, some of the western countries (USA and Great Britain) and their governments passed laws for protecting children, and giving priority to children's lives and time for childhood. The laws even protected children from hard labor (Rathus, 2017). In the United States of America, once there were laws that saw children as the property of the parents, but later the law changed, and the new laws gave priority to the government to protect the children from their parents if they neglect or treat children abusively. The government will be able to take action against the parents.

2.2.3 Children's Day

World children's day is very important for every nation's children. The whole world celebrates this day for their children. It is a day which is annually a day for celebration, especially for children who are in childhood. Mainly children's day is for celebrating children. It is an opportunity from the society, nation, country, and by law, by love, to show respect to children worldwide. Especially, it is an honor to the children and children's rights. It is a very significant initiative for a sustainable children's future, "to promote international togetherness, awareness among children worldwide, and improving children's welfare." (Guterres, 2020).

In 1954 the first time the World Children's Day was established by the United Nations General Assembly. In 1959 the United Nations General Assembly declared the children's right to protect the children for the bright future, and it is known as "Declaration of the Rights of the Child". Later, in 1989 The United Nations General Assembly adopted the "Convention on the Rights of the Child" after the convention of the children's rights; it became a big expectation for children who are being neglected and abused in their societies and countries (Snaith, 2019). The 1990 year is marked for celebrating the world children's day for the first time because of the "Declaration of the Rights of the Child" and "Convention on the Rights of the Child" to celebrate together at the same time. Every year internationally, the UN and UNICEF are celebrating the 20th November as World Children's Day worldwide. But in the world, many of countries are celebrating National Children's Day in the country according to their own interests. In India, the National Children Day is celebrated on 14th November, and this day is dedicated to the Indian first president Jawaharlal Nehru. Because the 14th of November is the birthday of Jawaharlal Nehru (TOI, 2019). In Japan, 5th May has been celebrated for all children's happiness for a long time, and it is also appointed as a national holiday since 1948. The UK celebrates its National Children's day on 17th May because of the weather. Summer weather is very important for children to play outside of the home. This day is not only dedicated to the children's good health but also gives an opportunity for the children to play in the parks with their parents (Barr, 2019). In world history, the first time Children's Day was declared by the Turkish father of the nation, Mustafa Kemal was in 1923. This national day was

mentioned in Turkey as National Sovereignty and Children's Day. Hence, they are celebrating the National Children's Day on 23rd April (UCLG, 2020). Besides the nations just mentioned, National Children's Day celebration in Portugal, China, and the Czech Republic is 1st June and in South Africa on the first Saturday of November (South African Government, 2020). Every world children's day has a different theme to promote parents or citizens.

2.2.4 Children Festival

In the modern times, people behave more social as a human being. Social activists are more active everywhere to ensure their human rights. Government, society, NGOs, and clubs are working together to make citizens more active in society. Children are one of the vital parts of society. A lot of festivals and events are organized for children every year. There are thousands of festivals and events on every occasion and vacation with different themes and flavors for children. It is a suitable opportunity for learning outside of the classroom for children (M. Scott, 2007). Learning from nature is more effective than books, and it is more natural as well.

The amazement of the festival always attracts children. It makes them flexible, confident, and desirous to work; simultaneously, it removes inertia from the children's life. There are varieties of the festival for children. For example, religious festivals, cultural festivals, special day, arts, dance, music, food, sports and film festival, etc. Every festival is full of adventure for the participants. Therefore, children are excited before participating and after participating. Every new session of the festival brings out the curiosity of children and inspires them. It helps children to be creative and to increase children's creativity levels (Parent, 2019). Fun and games continually encourage children's confidence, and it also has a positive relationship with a child's psychology. Children become more socially skillful, and they increase their adaptability to the society due to a lot of social interaction.

Children are not only involved in social and cultural activities but also involved in religious festivals in their society. They celebrate Diwali in India, Halloween in Europe, Christmas in the West, and Eid in the Middle East. Attending a religious

festival and their involvement in a religious society prove that they pray for a peaceful world (Magzter, 2020). But in the postmodern era, festivals are influenced by capitalist policies. Nowadays, buying and gifting are the main activities during the festivals more than spiritual dimension.

2.3 The Victim Children

This part of the thesis will focus on the definition of victims and child victims to properly understand the concept of victim children. It will also focus on the process of becoming a victim. When the concept of victim was used for the first time in the society? And also, where the victim act has been passed? More importantly, this part will clarify who are the child victims and the differences between the child and the adult victims.

2.3.1 Definition of Victim

The "victim" is a noun word, and it implies that someone or something has been hurt, deceived, assaulted, tricked, abused, stolen, injured, damaged, or killed by assault, force, accident, agent. A person may also become a victim as a result of reported oppression, the facts of mistreatment, or hardship in his or her life. The UN Declaration of 1985 mentioned the definition of victim that, "Victim" means persons who, individually or collectively, have suffered harm, including physical or mental injury, emotional suffering, economic loss or substantial impairment of their fundamental rights, through acts or omissions..." (Robouts & Vandeginste, 2003). The meaning of the term "victim" has parallels globally, but there are also some differences in rules depending on the country's legislation and justice departments. The Department of Justice Canada, for example, addresses the meaning of the term "victim" on its official government website like this, "A victim is defined as a person who has suffered physical or emotional harm, property damage, or economic loss as a result of a crime." (Government of Canada, 2015). The "Canadian Victims Bill of Rights" plays a vital role in society in protecting their people from crimes, and it works to protect the victims.

The Latin word "Victima" had first been known to be used in the 15th century. In the late 17th century, the term "victim" was first introduced into the English language and used in spiritual matters. There was no straightforward or relevant legal definition of "victim" in American criminal law even a few decades ago. The victims' rights movement played an essential role in society in the United States from the 1960s to the 1970s. In the 1980s, the issue of victim rights captured the consciousness of the public. Finally, the United States Congress (VWPA), known as the Victim and Witness Protection Act, passed in 1982 (Nash, 2008).

2.3.2 Child Victim

The Convention on the Rights of the Children recognized that childhood always demands exclusive help and care. The agreement also allowed children, due to their emotional and physical immaturity, to require special treatment, supervision, and protection. Children need security, which is legal and convenient. The United Nations (ECOSOC) has discussed the issue of "Child Victims and Witnesses" for legitimate concern and has described such children in the following way: "Who are victims and witnesses are particularly vulnerable and need special protection, assistance and support appropriate to their age, level of maturity and unique needs, in order to prevent further hardship and trauma." (Gilad, 2014). Thus children suffer directly and indirectly as victims because of their emotional, physical vulnerability, and social differences. Adults in the community and with their capacity as adults are less likely to become victims. Children, on the other hand, often become victims because of their susceptibility and vulnerability.

In child victim literature, the term child abuse is a quite well-known thing in the scholarly works. The problem of child abuse is a massive problem for the family and society. Back in the 19th century, it had been intolerable. Most of the time, children were victims and ignored by their families or relatives because of the absence of laws or actions. The most terrible and horrifying thing for the children was child sex abuse. Because of their mental conditions, the children after an abusive incident could not express themselves. In 1885, Great Britain passed an act for the first time, and in this

law it is mentioned that any kind of sexual intercourse with a child under the age of sixteen is illegal (Morgan, 1992). The word child abuse is correlated as a considerably different issue from any other offense. That is why not only the child's best interest but also the child's welfare is illustrated by these chapters of the law.

For many reasons, child victims are different than adult victims. First of all, it indicates the immaturity of children. As immature children, they cannot play their role like a mature person or react against victimization. Physically abused children carry many different types of syndromes than do adults, which confirms that they are different than adult victims. Traumatic stresses and disorders impact them on a different level and ruins their mental health. The horrendous memory of a child makes them a psychopath, and they cannot share it with anyone (Whitcomb, 1992).

2.3.3 The Types of the Victim Child

There are many reasons for children to become victims. In a society, children become victims due to human and natural disasters, and thus they become victims mentally and physically. Children face many types of victimization in their childhood. Sexual abuse, physical abuse, negligence, war, and armed conflicts are the main reasons for the children to become victims.

2.3.3.1 Sexual Abuse

The analysis of children as victims encompasses various studies of child abuse, sexual assault, kidnapping, and other types of violence, including studies of perpetrators such as sibling and group violence. Such common forms of victimizations are suffered by many children who are exposed to personal abuse crimes. Children become a victim in many ways. There are thousands of articles about child sexual abuse. It is a problem worldwide (Lewit & Baker, 1996). Sexual abuse depends on and is related to the legal age of having sexual intercourse. It is a personal experience based issue for the children. The term sexual abuse connects with any kind of pressure on children to have sex by genital, oral, breast, or by hand contacts (Johnson, 2004). To show

pornographic videos or take an active role in pornographies by pressuring children. Until the age of 16 -18, children are not old enough to have a sexual relationships with a partner or any sexual behaviors. A sexually abused child is not informed enough about their health conditions (Brown et al., 2009; Vizard et al., 1995; Wyatt & Peters, 1986). Therefore, they could carry and spread diseases like HIV aids. In the world, millions of children are involved in the child prostitution industry.

2.3.3.2 Physical Abuse

Physical abuse always includes physical harm on purpose by an adult person. It must be conscious physical harm, not an accidental harm. If an adult person puts a child at risk to do harm or are the cause for the physical injury, then it must be considered physical abuse. The World Health Organization defined child physical abuse as actions or inactions that end up causing actual or potential physical damages (WHO, 2012). Literally, children become physically abused at home by parents and caretakers by slapping, beating, hitting, etc., and even sometimes in school by their teacher. Children are physically abused in the labor industry when they are working as child labor or as a child soldier in war situations(Nortje & Quéniwet, 2020). At the same time, children are abused by smugglers as well. The child abuse rate is always high not only in the under developed countries but also in the western countries where social stability exists (MacMillan et al., 1997).

2.3.3.3 Child Neglecting

Neglecting children is a kind of child abuse and a sign of child victimization. Those children who are neglected by the person responsible for their care, like parents, relatives, siblings, etc. are victim children. Scholars have defined neglect of children in the following way, if a responsible person ignores a child in their care and does not provide for their daily basic needs, or leaves them in unattended, in risky circumstances, or to exposes them to sexual incidents and thus make them feel dumb or stupid (Dubowitz et al., 1993).

There are many child neglecting signs in our society; careless parenting is the most visible one of them. In society, non-hygienic dirty clothes worn by a child with unwashed hair, untreated infections, and health wounds in children are examples of child neglect (Melinda, 2019). Those children who play in unsafe places or alone without supervision or guidelines are also mentioned as neglected children, and they grow up with mental disabilities. Therefore, parental responsibility is very important during the a child's upbringing. The child has the right to be as safe as other human beings in society.

2.3.3.4 Natural Disasters

A natural disaster is not a human-made disaster or problem. It is an ecological change in nature or forces of nature. It affects a large number of the population, breaks the normal lifestyle, and presents new problems in the society (Galambos, 2005). Natural disaster is out of the control of human beings. There are primary and secondary victims according to the affected areas. Some area are affected more, and some areas are affected less. That is why many people blame themselves as unlucky.

During the natural disaster, most of the people suffer harm physically and mentally. It throws people into multiple instances of suffering and breaks the infrastructure of normal help. In these situations, women and children become more helpless and needy than others. Especially, children become the frontline victim. Because they are not independent enough to survive alone, they are always dependent on parents or other responsible persons. During the natural disaster, not only children but also the adults face the long or short term significant effects. Children psychologically and emotionally feel very guilty themselves (Belter & Shannon, 1993). Without a high motivation during the natural disaster, they become a mental victim of the disaster.

2.3.3.5 War Victim

In war and conflicts, there are many groups according to their personal interests. The groups have supporting groups and opposition groups. During war, law and regulations become violated by the groups, and civilian or normal people become

victims, especially women and children are the most likely to become victims. Those children who are a victim of war and conflicts they are facing many major problems (Karayel, 2019). They have no protection in the war zone. They are struggling with many issues that relate to health. There is no standardization of social life and economic stability for a better life or quality education. Many children who are the war victims suffer from psychological issues and traumas.

UNICEF mentions that the first victims in war are children. Because in emergencies and armed conflicts, and crisis times, they are especially vulnerable to violence, exploitation, and trafficking (UNICEF, 2019). Nothing is safe in war and conflict zones. There are a lot of opportunistic people involved in domestic abuse, child prostitution, and trafficking of children (Legal, 2019). These kind of incidents also occur during the normal period.

2.3.4 Laws and Aids

The UN General Assembly organized a convention on the rights of children in 1989. The convention on the children's rights has 54 articles about children rights (UN, 1989). It also provides information about the detail of children rights, like the definition of child, and who can be considered children? What kind of rights do they have to survive as a human beings? All countries recognized by the United Nations show respect to the laws, regulations, and rights of children in their local countries. The children rights Article 19 of the convention aims to protect children from any kind of violence. All of the major points are included in Article 19. This article can give rise to a global unity to end the violence against victim children.

"States Parties shall take all appropriate legislative, administrative, social and educational measures to protect the child from all forms of physical or mental violence, injury or abuse, neglect or negligent treatment, maltreatment or exploitation, including sexual abuse, while in the care of parent(s), legal guardian(s) or any other person who has the care of the child." (Hodgkin & UNICEF, 2007, p. 249).

Child development, education, and training is also an important issue after the child protection rights. Every state must confirm the quality education for the children in their society. Without proper education, the generation fails to play an effective role in the society. As a result of the rights, the state has to confirm the right of education for every child (P. T. M. Marope & Y. Kaga, 2015).

2.4 The Children Affected by War

The war-affected children are either physically or mentally harmed. Physical or mental harm makes children war victims. War victim children face many problems but they can not express themselves as children in a proper way. Many destructive issues such as physical harm, psychological imbalance, unexpected migration, and identity crisis breaks down the everyday life of the children. They all become sufferers because of the harmful effects of war.

2.4.1 Psychological Conditions

Many of the children victims of war have lost their parents, and they live alone without care or as anyone's responsibility. They do not have anyone to protect or support them in the right way. The children victims of war are psychologically ill due to missing their family members in the war zone (UNHCR, 2013). Living without parents is a difficult thing for children who lose both of the parents during war. After a physical injury from the war, the children suffer a lot to survive in every step of their lives. Also, they have very bad feelings about their life. Every child loves to play in their childhood, and parents support them to play as a part of child development. Missing a friend to play with can hurt a child, and it can even be a reason for the mental instabilities for children. A family may have a physically disabled parent who cannot work or contribute to the family. This is a big tragedy for these children who will need to work to help support their families.

During the development of psychology, there are many stages that show very interesting steps. Self-confidence influences personal trust or mistrust issues most of

the time. It sometimes encourages and discourages people to trust someone or mistrust someone. Shame or doubt is nothing compared with poverty. Basically, poverty helps people to be an autonomous person, but for victim children, it is not the same thing because of their mental ability. It also breaks every initiative against the feeling of guilt (Kendra Cherry, 2020). Not only children victims of war mostly prefer self-isolation, but also they avoid any intimacy with strangers.

War affected children need psychological support from the community to refresh their minds. Every child deserves a healthy life and mental satisfaction by according to children's rights. War affected children are mentally unstable, and they have traumatic problems. UNICEF works to find out the main problems and to try to give a better solution for these children. It is trying to involve the war victim children in a program, which is supporting them by a psychosocial events (UNICEF, 2002). Psychosocial and social needs of the war victim children are fulfilled by this program. Entertainment activities make them happy and produces smiles. Traditional and cultural activities help them to be interested in playing an active role in the interconnection and communications. UNICEF plays a major role in psychosocial therapy for the children victims of war.

2.4.2 Identity Crisis

People who are in a normal situation do not have an identity crisis. Everybody has personal, national, and collective identities. The personal identity is only belonging to a person by self-evaluation and experiences. The national identity concept covers a little wider range, and it connects with a specific land, people, nation, language, tradition, and culture. Finally, nationality provides national identities. Collective identity indicates a group of people or their community, where they have some similarities with thinking, doing, or practicing together (Bulgin, 2018). People who are in an identity crisis they involve themselves, for some reason, in a new identity or a transcultural identity. War affected children grow up in other countries as refugees. They are always connected with a big community with a multicultural environment. For example: In a refugee camp, there are many refugees from different countries, and

many people, who are responsible and working in the camps, come from different countries. All these people are eating and sitting together, learning a new language, and adopting new food habits. Therefore the war victim children who are forced into a transcultural environment can suffer from an identity crisis.

All the children in refugee camps are turned into another community, and this transformation is reinforced by daily life in the camp, and it helps to create a new identity. In this way, Palestinian children, for example, are losing their own identity, and it is one of the issues of identity crisis (Ullah, 2014). Not only the refugee children are in crisis in camps but also the war victim women are in an identity crisis (Al-Shar & Al-Tarawneh, 2019). In the African context, war victim children are transformed into child soldiers. War victim children's identities do not work, and these children have fallen in crisis too. But at the same time, some of the war victim children established a new social identity by the contribution to the society (Angucia, 2009).

2.4.3 Migration/Refugee

Women migrants make up 48 percent of this global stock of migrants. It is estimated that 38 million children are migrants worldwide (UN, 2018). Migration has a long history itself; it has a pre-modern history between the 4th and 6th-century by Roman imperial conquest and migration period. In the modern period migration has begun between the 18th and 19th centuries by the industrialization of Europe. In the last century, the world has seen the biggest migration wave because of the WWI and WWII and the Yugoslavian civil war in Europe (Bacci, 2014). During the migration wave in Europe, the people tried not only the internal migration but also the international migration so that they can settle themselves.

The migrant person is defined by the International Organization of Migration (IOM) as people who move or have to move from one place to another place willingly or unwillingly for some permanent or temporary reason with a group of people together within a particular length of time. For an international migration definition, there are no existing legalized or official definitions about international migrant, but many lawyers and scholars agree about the concept of international migrant is someone who

is living in a country which is different than their home countries or holding a residency or legal status to stay there which is different than their home countries (IOM, 2015). Many countries have two kinds of migration facilities for immigrants. The type of temporary and permanent residency or migration is measured by the time period a migrant stays in the country he or she is migrating to.

Although there are some similarities between the identity of migrants and refugees, those groups of people are not carrying the same standard and facilities in their life abroad. The refugees are living or holding a residency in a country by the power of international refugee protection laws and acts. Those people who are affected by war, armed conflicts, vulgarized violence, anxiety of persecutions, significant disturbing atmosphere (what is unbearable) for the people, and finally, who is seeking international protection to keep them safe. The accepted definition of refugee was defined after WWII in 1951 by a convention under the UNHCR's Statute (UN, 2016a).

The time demands to rewrite the definitions of migrants and refugees because of some developed countries immigration policies (Darcy, 1993). European Union inhabitant policy, brain drain, scholarships, and guest workers policy is major facts. Especially in some war zones or conflicts, areas like Libya, Syria, and Palestine, Afghanistan, the victims are using some different methods to keep themselves safe from the violence; that is why the definition is becoming inadequate in the literature (Moszynski Peter, 2011).

2.4.4 Diaspora/Solidarity

For many reasons, a big community with the same roots, ethnicity, or nationality might live in another country and be able to speak the same languages and have the ability to practice a common culture. These communities are an example of diaspora. They are people and communities who left their country, especially because of armed conflicts, violence, exile and etc. and took shelter in a neighboring country or another country (Van Hear, 2005). These communities found a new country and a better life, got new opportunities, loved the environments, and enjoy life in the new country. Many people take shelter as asylum seekers, for quality education, love marriages, flexible

employment, and attractive salary as well. Finally, the diaspora community is noted as a transnational and transcultural community in a country. A newborn child adopts the new culture according to their parents' willingness and support in a diaspora community. The child grows up and contribute to their diaspora community.

The diaspora community plays a vital role in their new society; they have always been involved with many solidarity and humanitarian works to help the newcomer refugees. They work to resettle the refugees there and give them information about the basic laws or regulations and acts that might protect them or be of benefit to the refugees. The community helps refugees by managing educational opportunities and helping them to get a good job after completing their education. After a long mental disaster, when the refugees are coming to new countries at that time, they need mental and physical health services to recover from their traumatic conditions (Simich et al., 2008). Knowledge enhancing programs like a specialized training to be an expert in a specific field increase their psychological capabilities. Frequently supervision, guiding, and monitoring make them perfect and fit for their new country.

The people of the diaspora community play a significant and important role when they work as humanitarian relief distributors in their own country; they complete their duties with a high level satisfactory. They are the best and most suited worker for distributing humanitarian aids (Olliff, 2018). They have personal emotions, feelings, and interests with the charity works. The transnational humanitarian workers are more successful in the field of relief work than other workers (Horst, 2013). The past memories and present identity, attitude, and capability make them differ in the field of the humanitarian project throughout their duty.

CHAPTER III

3.1 Methodology

The general methodological pathway of this research is "Narrative analysis". Explaining the narrative analysis; it is a sequential storytelling system focused on the quantity of sequence and elements. Narrative analysis evaluates and ask the differences between different people's perception and understanding for past and present, and how past and present's perception will play a role for the future (G. David Garson, 2013).

In other words, narrative analysis is an analysis which discusses how a story is told; it discusses the relationship of each character's role, and explains the value and themes of each story. Narrative demonstrates us the way to connect the past and present, the events and what happens after that, the cause and effect of those events. Narrative analysis is a frame of a genre where the story is told according to the context of research. It refers a sustainable and meaningful work to illustrate the various elements. These specific elements are contained. For example, what are the themes of the story; how was the story constructed; what functions are used; what is the aim of the story, and finally, how is it performed (Allen, 2017).

Every story has its own language of explanation. The narrative depends on its social context and it is judged based on the elements and process of that social context. Narrative theory depicts role, theme, concept, and creating a general framework for its own story. Every film has a realization of its narrative and represents some points which are the chain of the case study. Following the study, films are analyzed by the perspective of filmmaker and audience, actions and plots, story, and social context. The general outlook of the films describes the individual and social interaction, past and present experiences for future stories (Huber & Whelan, 1999).

Catherine Kohler Riessman noted that narrative possibly refers to the whole life story, which is collected by interviews or observations. Although narrative is defined and used in different disciplines in different ways, for example, in social history and anthropology. Riessman also mentioned that narrative could refer to a short story which revolves around a character with some unique compositions and plot (Rehman, 2016).

Paul Ricoeur argued the identity of a character in the stories, not only the personal identity but also the status of the person could consider that what kind of story people tell about themselves or what the story was about it. He also argued that to make sensible life experience, people are compelled to use narrative to construct forms and genres for the different narratives and different stories to make it available for their own stories (Burck, 2005).

McAdams argued about narrative and identity claiming that every individual's story has a stable relationship between past, present, and future in their life. It is a life story, and they can give it unity, shape, and purpose. Individual identities can be categorized according to the mood of stories. Stability of identity is an essential coherence in the story of life. Transformation of identity or changing identity is not only the identity crisis; sometimes, it is allowed as story revision. Even, sometimes identity is equal with a life story (M. murray, 2003).

In the narrative, the life story of the people is a whole story or a short story, and it does not change the composition of the plot or stories. Stories revolve around the characters, and therefore in a plot or stories, character plays a unique role. In a plot or story, the identity of a character is equal to his or her identity. Finally, to understand the overall structure of the narratives and the influence of the story, it indicates how and why the stories were told (Wong & Breheny, 2018). However, this study focuses on Riessman, Ricoeur, and McAdams' arguments based on stories, character, and how and why stories have been told.

In order to conduct this research work, this thesis analyzes five war films in a qualitative way consisting of narrative analysis points, all made at various times, and all portraying victim children character in war film scenarios. Especially, this analysis focuses on the level of children's victimizations. For a proper understanding of the war victim child character, this work analyzed war films. This research analyzed these subsequent war films: *The Water Diviner* (Russell Crowe, 2014), *Enemy at the gates* (Annaud, 2001), *Ayla: The Daughter of War* (Ulkey, 2017), *Welcome to Sarajevo* (Winterbottom, 1997), *For Sama* (Al-Kateab & Watts, 2019). Although several films were watched, only five were selected for a particular basis. The films under review are those most relevant for the research topic.

This study works with different time period war films like WWI (1914-1918), WWII (1939-1945), the Korean War (1950-1953), the Bosnian War (1992-1995), the Afghanistan War (2001-2014), and the Syrian War (2011 to present), etc. This study asks the question, in these period war films, with their storytelling, how are the characters of victim children portrayed? What are the myths and perceptions in the stories of those period war films? To get the answers to the question mentioned above, war period films were analyzed along with the stories which come from a different time period than the films were made. Basically, the stories are from wars that happened in the past, but the films were made in more recent times. The films under review are selected to analyze because of the connectivity of the story. The scenario refers to portraying war victim children in war films. Generally, children are the victim and war witnesses in war periods (Lloyd & Penn, 2010). They face a variety of difficult situations and cannot make any decisions because of the force and action by armed groups. On the other hand, according to the narrative analysis theory, "Narrative Analysis" is a kind of told story or an approach of life story (Cortazzi, 1994) that is done chronologically (Davie, 2011). Narrative analysis helps find the answer to questions such as how they tell the story, how they use ornaments, how they decorate scenes, and how they maintained the sequences.

However, this research not only includes ideas from existing literature but also compares other researchers' view of point and concepts, which makes a bridge between

narrative analysis and war victim children. Films are the primary source of narrative analysis. This study would focus on sensitive storytelling or narration about war films and presents the victim children characters in the films who are affected by war. Finally, this work connects victim children and war films from the different war periods in the same frame line.



CHAPTER IV

4.1 Analysis

In the film analysis part of the thesis, the portrayed victim children character is measured by the definition of children and victim. It also includes the types of victimization of the war victim children. Every war film has a connection with war and its history. Therefore historical backgrounds of the battles are depicted in the movies. *The Water Diviner* (Russell Crowe, 2014), *Enemy at the gates* (Jean-Jacques Annaud, 2001), *Ayla: The Daughter of War* (Can Ulkay, 2017), *Welcome to Sarajevo* (Michael Winterbottom, 1997), *For Sama* (Waad Al-Kateab & Edward Watts, 2019) all of the mentioned films made base on war plot; therefore, those films are selected to analyze in this thesis. However, many years later after the war, how are films portraying the victim characters in its movie? Despite the many victim characters in the war films, only victim children characters are analyzed and focused on in the film analysis sections.

4.1.1 The Water Diviner

The Water Diviner film is performed and directed by the OSCAR nominee Australian actor Russell Crowe (BBC TWO, 2018). The story of the film relies on a real event. Andrew Anastasios and Andrew Knight are the writers of the film. The film is being inspired mainly by the Andrew Anastasios and Dr. Meaghan Wilson Anastasios' book with the same name. Very well known cinematographer Andrew Lesnie worked behind the camera, who worked for *Lord of the Rings* as a cinematographer. The film was shot in Turkey and Australia. The film story covered one of the horrific battlefield scenes from the WW I. It is counted as a historical war and drama film as a genre (Dargis, 2015).

In addition to directing the film, film director Russell Crowe also played the role of Joshua Connor, who is an Australian water diviner in the movie. Olga Kurylenko

played the role of the widow Ayshe who lost her husband during the war. Dylan Georgiades played the role of Orhan, who is adopted with the help of his uncle. Yilmaz Erdogan, who works for the Ottoman Empire, played the role of Major Hasan. Cem Yilmaz, who works for the Ottoman Empire and national revolution, played the role of Sergeant Jemal. Ryan Corr played the role of Arthur Connor, who was lost during the Turkish Gallipoli war (Symkus, 2015).

Joshua Connor is the father of three children. His sons are long-missing, even after the First World War has ended. His wife falls into a traumatic crisis for her children, and has committed suicide. Joshua is heading to Turkey to find his son's body for burial to carry back to Australia (Cansun, 2019). He meets a boy, Orhan, and stays at their Istanbul hotel. Joshua moves illegally to Gallipoli to find his sons, and there he meets with an officer of the Turkish and British army. Luckily, Joshua finds two locketts of his two sons. Major Hasan gives him a document that says one of his sons was sent to prison. He returns to Istanbul and is seeking support from both the Turkish and British authorities. Major Hasan and Sergeant Jemal decline him at first, but they later become willing to support him because no father comes to the devastating frontline to find his son (Birincioğlu, 2019). Secretly one day, they move by train to Anatolia, and Joshua teaches the soldiers how to play cricket during their train journey to Afyon. Greek soldiers occupied many villages and attacked the train, and all the soldiers, including Sergeant Jemal, were killed. Joshua attacks the Greek soldiers and protects Major Hasan. They ride the horses and go away from the train line. Joshua sees a windmill in Afyon and feels fantastic and able to move on. Lastly, he meets his son in a church, and they are all happy. Major Hasan wishes them all the best of luck and says goodbye and moves to participate in Turkey's independence war (Cansun, 2019).

For many reasons, the WW I happened between the years 1914-1918, mainly because of colonization issues. The Great War began in July 1914 and ended in 1918 (Williamson, 1988). The groupings were divided into two groups during the First World War. There were the Allies and the Central Powers. The Central Powers are Germany, Austria, Hungary, the Ottoman Empire, Bulgaria, and Italy, but later Italy changed its group. The larger group was The Allies Powers. The countries of the Allied

Powers are as follows: England, Russia, France, Belgium, Serbia, Italy, Romania, Portugal, Japan, Brazil, Greece, USA. The USA was neutral at the beginning of the war, but later it joined the Allies, in 1917 (Stokesbury, 2009).

The British navy attacked Gallipoli for the first time on November 3, 1914. All of the British and French power was defeated by the Ottoman armies in March. On March 18, Ottoman soldiers celebrated their victory against the Allied Powers (Karataş, 2010). The Gallipoli battle is one of the most significant victories in history for the Ottoman armies during World War I. The Gallipoli battle took place in the Gallipoli Peninsula in Dardanelles strait between the Ottoman Empire and the Allied Powers. The Allied Powers, the United Kingdom, and France brought many troops from the British colonies such as Australia, New Zealand, and India. The Allied Powers stops the training and sent the troops to land by boat. The Anzac forces landed in Gallipoli on April 25, 1915. The fights continued till January 1916 between the Ottoman and Allied troops (Cameron & Donlon, 2005).

During the massive war, all of the groups lost a significant number of soldiers. Many countries recruited boys under eighteen during World War I. Approximately 250,000 teenaged boys served the British army in many fronts of the WWI (BBC News Magazine, 2014). Many Turkish boys under eighteen also served in the Ottoman army during the Gallipoli battle. Most of the time, they helped the Ottoman armies by bringing water, bread, bullets. Some of them were used for intelligence purposes and collecting news. Many of them fought against the enemy even with using guns. Turkish Erzurum High School could not organize and celebrate the graduation ceremony for three years during the Gallipoli battle at that time because its students who went to the Gallipoli had not returned (İsmail Hakkı Demir & Ayşe Yıldız, 2015).

In the opening scene of the film it shows that Ottoman soldiers are waiting for the morning to attack the enemies. The day is December 20, 1915, at the Gallipoli frontline. Major Hasan gives a detailed direction. In the bunker, there is a 14/15 year old teen with an army uniform who waits for the command to move. Major Hasan

gives him a command to bring his binoculars. The child soldier follows his command and moves to bring his binoculars. In the bunker, many soldiers are praying to get spiritual supports from God. There is one religious teacher with his religious dress reading the holy Quran. All the soldiers are ready and scream to move with the name of God. The musicians play the military anthem to inspire the soldiers.

The land mine blasts and fire continues, but there is no enemy existing. The Ottoman soldiers capture the area and celebrate their victory. The child soldier comes to Major Hasan and tells him that he did not find the binoculars in the mentioned place. Major Hasan tells him sorry and shows the child the binoculars that he had them himself and unconsciously has forgotten. Both of them smile at each other. The beginning scene of the film shows that in the Ottoman army, there is a child soldier who is following the military command with full of energy. He wore an army uniform but still, he was looking like a child soldier because he was an under-aged child. In the reality of the First World War, the Central and Allies forces appointed the child soldiers to fight in the battlefield. It does not change the fact whether the recruitment of children in the military was by force or voluntary. But most probably the child soldiers join an armed group because they are encouraged by someone or through force, which is why children soldiers are always war victims.

In a flashback scene, Joshua's three little sons hunt wild rabbit in a jungle far from home. After hunting, they walk to return home and a desert storm starts. Their father races to the jungle by riding a horse to rescue his children. He finds them in the desert and covers them with a blanket. The children are thirsty after a long time in the desert storm. Joshua gives them water to drink and protects them as much as he can as a father. He loves his children a lot as is a father's duty to his children. When Joshua comes back to the reality from the flashback from the earlier memories, he feels sad for his sons, who have been lost in Gallipoli during the First World War as a soldier of the Allies. During this sequence, Russell Crowe made every effort to safeguard his children as his moral duty as an ideal father. The scene revealed that not only are children abused and harmed by war, but also they have become victims of a natural disaster. People get physically and mentally impaired during the natural disaster, especially children and women, become more victims than others.

Joshua arrives in the port in Istanbul with luggage and handbag. He shows his passport to the authority and they ask him if he wants to go to Gallipoli. The passport checker does not give him any information. There are many hotel service agents; they try to catch the visitor's attention to bring him to their hotels. One ten-year-old little boy tries to catch his attention. Joshua does not care about him, and he tells an English policeman that he wants to go to Gallipoli. The policeman answers him that no one has permission to go to Gallipoli nowadays, but he can meet with the defense minister authority in Sultan Ahmed to get permission. Joshua puts his handbag on the floor and asks the police something again. Suddenly, the little boy takes his handbag and runs away. The police alert Joshua, he realizes the situation and follows the little boy through the road, street shops, and inhabitants. Joshua loses the boy in the back street, and the boy comes back to him, shakes his hand and asks him to follow. They reach in the front of the hotel. The boy reminds him again that it is a beautiful place; there are clean bedsheets, hot water, and breakfast. Orhan's mother is happy because they got a foreign client. But when she learns that he is not British, she does not want him to register in their hotel because of the security reason. At that time, it was not safe for the German and Australians in Istanbul. Orhan shows Joshua the room on the first floor. In this scene, Orhan's character is portrayed as a war victim child because he is not going to school. But education is one of the most important pillars in child development theories. Orhan is deprived of his educational right, and he has to work to earn money to support his family.

Orhan follows Joshua to the Sultan Ahmed area. He brings Joshua to the defense ministry authority office and Sultan Ahmed mosque for a visit. Joshua gives Orhan 25 in local currency as he promised and then buys sweets for him. When they return to the hotel, Orhan's mother becomes angry because she does not like her son to follow an Australian man. Orhan tells her he earned money for his work, but his mother's anger pressures him to return the money to Joshua. Orhan's mother Ayshe leaves them, and later Joshua tells Orhan that he does not need back his money. Orhan leaves the hotel lobby. In this case, Orhan's mother was apprehensive of the Australian man because of Istanbul's political situation. That was not in an Australian's favor. Ayshe thought, if Orhan is seen with Joshua and helps him, Orhan will be at risk. Being at risk is the first scenario a victim encounters.

One day later, Joshua leaves the hotel to go to the Gallipoli. Orhan runs and follows him. Orhan gives him a family photo and requests that his father is also in Gallipoli, but he does not come to visit them. His mother misses him a lot, and he loves his father a lot. After seeing the family photograph, Joshua asks Orhan, "who is the guy with their family?" Orhan answers him and tells Joshua he is his uncle, and Orhan tells him that the uncle takes care of their family. Orhan is depicted in this scene as a war victim as he lost his father during WW I. Orhan was mentally affected, and his family suffered in Istanbul as victims of the war. They are also dependent on the uncle, and Orhan's uncle is a dirty-minded person.

Joshua arrives in Gallipoli and meets with Ottoman and British army officers. The first time all of them tell him that it is not possible because in Gallipoli hundred and thousands of soldiers have been killed during the battle. They have two days until they leave this place to try to find his son. Joshua, as an expert water diviner, starts to find his son with spiritual power. Finally, he detects his son's skull and skeleton and two lockets. They bury Joshua's son in the Gallipoli, and they write his name and age on the tombstone. The tombstone shows that it is E. R. Connor, and his age is 17 years 17 days. Joshua's son came to fight in Gallipoli when he was under eighteen. Every child has to be 18 to be considered an adult. Therefore, E. R. Connor was a child soldier during the Gallipoli battles, and he was murdered on the battlefield. Therefore he was a war victim.

Orhan's mother and his uncle quarrel about their wedding. Omar calls to Orhan. Orhan comes, and Omar tells Orhan that his father is not alive anymore. Orhan's father is dead in Gallipoli. He died during the battle. Orhan must be proud of him. Orhan cannot believe the news, and he starts to cry. Orhan's uncle and mother have a fight and hit each other. Orhan runs to Joshua. Orhan cannot bear his mental situation. He needs someone friendly, like a father. Joshua comes downstairs and fights with Omar and protects Ayshe from him. Ayshe becomes angry and tells Joshua to leave their hotel. Joshua leaves the hotel, and Orhan cries because he is alone. Joshua gives him a story book, which Joshua used to read every night in order to remember his sons. Psychological disorders begins with an unhealthy mental situation. Child victims of war, in the war zone, psychologically become ill due to missing their family members. Orhan expected that his father would one day come back to the family. But the sad

news of his father's death breaks his heart, and it is traumatic for him. Such traumatic experience bears the mark of a war victim children.

Omar attacks Joshua when he leaves the hotel. Sergeant Jemal and his civil force threaten Omar and bring Joshua to Major Hasan. Joshua and Sergeant Jemal attend a secret party at midnight; all of the attendees work for Turkish independence. Sergeant Jemal sings a folk song about 15 year old child soldiers. "*Hey, Onbeşli, On beşli*" is a song related to the war. It inspires children to join the war for their country and motherland. These child soldier get inspiration for fighting against their enemies, who occupied the Ottoman lands. The next morning, they go together to Anatolia by train. The lyrics of the song is related to the hundred years of Turkish war tradition. It was legal for boys under 18 to join the military, but nowadays, it is illegal in almost every country after the development of UN Convention on the Right of the Child.

Turkish nationalist soldiers go to Anatolia. During their train journey, Sergeant Jemal shows the cricket bat to Joshua and asks him curiously, "How to play cricket?" Joshua explains and shows him the cricket playing rules. They play cricket in the train for a little while. Suddenly, they see the Greek soldiers attack many of the nearest villages. The villages are burning, many women and children are leaving their village because the villages are not safe. The children are crying, and have miserable faces without hope. The train is attacked by Greek soldiers. All of the Turkish nationalist soldiers are killed by the Greek soldiers. Joshua and Major Hasan luckily protect themselves. In this scene, Greek soldiers attacked Turkish villages, women, and children. The Greek soldiers burned down the village and forced the inhabitants to flee to another place. During this scene, the children are represented as war victims, and are shown to suffered a lot both physically and mentally.

In the last scene of the movie, when Joshua and his son Arthur go to the Ayshe's hotel to meet with them, not only Orhan but also Ayshe become happy. Orhan hugs Joshua with a lot of happiness. He brings Arthur to the first floor and gives him a new room. The water diviner film is dedicated to the all the lost and nameless soldier who fought in the Gallipoli between 1915 and 1916.

4.1.2 Enemy at the Gates

Enemy at the Gates is a Paramount Pictures production and this great war movie was made by French film director Jean-Jacques Annaud (Beevor, 2018). He is known as a noir film director and for his other famous films like *Seven Years in Tibet*. Mainly the historical war film *Enemy at the Gates* is based on a true story, and it is based on a non-fiction storybook *Enemy at the Gates: The Battle for Stalingrad* written in 1973 by William Craig. The story focuses on the battle period of Stalingrad between 1942 and 1943; the book and film both focus on the winter season. The famous French screenwriter Alain Godard worked together with the director Annaud as a screen playwright the movie (Niemi, 2018).

Enemy at the Gate film is a joint production of the United States of America (USA), France, Germany, Ireland, and the United Kingdom (UK). It was one of the most high budget and expensive European films ever made. All of the shooting of the movie has been completed in many important cities in Germany. Especially, a lake in Saxon from the northeastern city were shown as the Volga River in the film. Most of the actors and actresses in the movie are from the United States of America and the United Kingdom. They used there native British and American accents and did not change these when speaking the dialogue in the film (Philip French, 2001). Jude Law played his character as a sniper and is the protagonist. Joseph Fiennes played a decisive role in the movie with regards to war policy, and Rachel Weisz was the main actress in the film.

At the beginning of *The Enemy at the Gate*, it is shown that the war has started with massive clashes. The Russian Red Army crosses the Volga River by boats, and the Nazi German troops attack the Red Armies by airstrikes. A city collapses due to German bombardment, and there is face-to-face war between Soviet and German armies. Jude Law as Vassili survives somehow by his good luck and meets comrade commissar Danilov (Joseph Fiennes) and Vassili shootdown many German officers and soldier. Danilov promotes Vassili as a war hero from Stalingrad and uses Vassili as part of Soviet propaganda to motivate their people. In the film, thousands of actors and actresses were used on set, but there was not many main characters; only a few playing the roles of the Russian and German sides. Jude Law played his role as Vasili Zaytsev, the main hero in the film and the famous sniper, who is the hope of

Stalingrad's people during the war. Joseph Fiennes played the role of Comrade Commissar Danilov, who worked for the 12th district as a political officer and falls in love with Tania. Rachel Weisz plays the role of Tania Chernova, who attended the war as a volunteer militia to serve her people. Later, she works at the head quarters as a translator. Ed Harris plays the role of Major Erwin König, who has been sent by the Germans to clean the snipers from the Stalingrad. He breaks the rules of war. He kills children in Stalingrad. Gabriel Marshall Thomson plays the role of the child, Sacha Filippov, who is an eight-year-old victim of the war and harmed by Major König. The German army was the reason for thousands of victims and it was involved in war crimes during the war. Throughout the movie, the film shows thousands of the victims, but Sacha was one of the examples of these war victims.

According to the definition, history, and story, *Enemy at the Gates* is a war and combat movie as a genre (Bender, 2014). But at the same time, many critiques mentioned that as a genre, it was a drama, history, and romance movie too (BFI, 2001). The plot of the movie shows a triangle love between the main characters. Jude Law and Joseph Fiennes love the attractive young lady Rachel Weisz, but she falls in love with Jude Law. Many spiritual substances has been shown in the film. Joseph Fiennes and Rachel Weisz show their identity as Jews, and during the war segments, many background performers have shown their spiritual behavior and prayer. There is sexual content in the film because Jude Law and Rachel Weisz have sexual intercourse in the army barracks and there is many depictions of physical intimacy (Scott, 2001). The story of the film has shown the Nazi nationalist, and soviet communist ideology and both of the sides disseminated ideas against each other (Schultz, 2007). The whole film shows many different kinds of violence, including direct shooting, killing, bomb blasting (Neil Smith, 2001), airstrikes, suicide, and an eight years old boy hanged by the German Major. Although the film simplified vital historical information, but the film still has a strong background and connection with history and World War II.

Operation Barbarossa began in late June during World War II in 1941 by Adolf Hitler's order to invade Russia. The German army had a lack of economy to upgrade, build, or repair to their vehicles in 1942 (Stokesbury, 1980). By the end of August in the West, the Caucasus Mountains were controlled by the Germans. Stalingrad's great fight was

only one of Russia's greatest battles in 1942. German troops attacked the Volga River and Stalingrad because of the potentiality of the city.

In Stalingrad, both the Russian and German troops fought for revenge and lost millions of people and their soldiers. Both of the sides needed to defend and serve their country. The soviet communist group influenced their people by sending political commissioner (Niemi, 2018). The political commissioner always tried to motive their soldiers and people against the German troops.

The patriotic Soviet people's contributed a lot because of their volunteering during the Stalingrad war. Mainly, the soviet sniper unit was the main hero to help win at the front line of Stalingrad. They played a vital role at that time in the battlefield (Paris, 2007). The sniper heroes were the most crucial part of the Stalingrad war because they became the hope of the Soviet people and were feared by the German troops. During the hard times of Stalingrad, the combination of propaganda and the success of the snipers make final successes.

During the wartime in Stalingrad, not only soldiers and civilians were victims, but also children were killed and faced many problems. Children were scared, and there was no way to overcome the fear. They were adapting to the war behavior and violence. They did not see the grassy courtyard, and instead they grew up in bullets, mines, blood, dead soldiers, without parents and their caring (Craig, 2001). The daily routine of the wartime children was trying to earn something for food by working outside the home. They were connected with the military and used for communication practice and spying to get information. Children applied and practiced different tactics and survival methods in warfare (Ryblova, 2014).

The German Russian War was one of the history's most costly wars. After almost six months of fighting, from late August 1942 to early February 1943, millions of people and soldiers were injured, died, or killed, and thousands were imprisoned, most of them would never go back to their homes. Many critics mentioned that the historical background of the film did not focus on the historical information in the right way. Because there is a new transnational aesthetic view that exists in their production nowadays in German cinema (Halle, 2008).

The first time Sacha meets with Vasili in a ruined building when Vasili is waiting with his colleagues to shoot someone. Suddenly, Sacha comes into the collapsed floor, and Vasili aims his gun at Sacha. Sacha tells him with surprised eyes that "I know you, you are the famous sniper Vasili Zaytsev." He also offers to the Vasili to go with him to their home. He says that his mother is famous for making potatoes and bacon in their city. She will also be happy after seeing you. She will not believe her eyes. Sacha asks Vasili how much was the amount for today and why he did not shoot the last person and brings them to their home. During WW II, German and Russian snipers played a very active role in changing the balance in the front line of Stalingrad. Stalingrad became a spooky city after the massive destruction. There was no safe place for children; they were playing in collapsed buildings. The situation of the WW II risky for children and their safety. Children could be a target of snipers and harmed by their bullets while they are playing. In this scene, Sacha was at high risk.

After coming in the home, Sacha takes their jackets and puts them on the clothes hangar and tries to play with the sniping gun when Sacha's mother was talking with Vasili about their happiness and that their prayers are always with Vasili. Sacha's mother screams because Sacha is playing with the gun. Sacha is not adult enough to play with a real gun. Vasili was also afraid because the gun is loaded so he can shoot the enemy later. He unloads it then gives it back to Sacha. Sacha was mad with happiness and attentive to touch the gun. Maybe it was his hidden desire and he dreamed about his national hero and his gun. But a loaded gun is always dangerous for children, and it has a high risk of making victims of either children or others. During the War, Sacha works as a shoe repairer, and he brings some shoes in his home which needed to be repaired. While the food is being prepared, Sacha focuses his mind on his work to repair the shoes and make them clean. After Tania's entry into the house, Sacha cheerfully introduces Tania with Vasili. Tania kisses and caresses Sacha with love. Tania, as a neighbor, always takes care of Sacha. Because Sacha is a child of wartime, his parents, families, and relatives have responsibilities regarding him. Always parents, families, and relatives have responsibilities to their children not only during the war period but also in casual times. Sacha is portrayed in this scene as a child laborer. As a war victim children, Sacha has no way to go to school, and he has to earn as much as he can for his family. For children, touching a heavy weapon is a kind of an initiative to be a unconsciously a victim.

In another scene, the German sniper Major Köing was relaxing in his personal place, smoking and reading Russian propagandistic leaflets, news headlines in the newspaper to understand the real matters and materials which is written in Russian. For his better understanding of that information, he asks Sacha what is written in the newspapers. Sacha stops to polish the Major's shoe, and he starts to read the news and translates it into German. Sasha mentions to him that he knows Vasili very well, and he met with him and played with his rifle. During wartime, the children were used for communication on both sides. Children are unprotected if they move from one war front to the other war front. There is a huge possibility of being the victim by any side. Because the children are not able to protect themselves, and they are dependent on assistance. Sacha was in danger because he was wandering from one front to another front. He even worked with both sides.

In the German barack, Sacha is sitting with Major Köing. He looks at Sacha and puts on the table many alluring preservative foods, dried meat, and chocolates to learn about Vasili's work style. Sasha takes his offers and starts to say all about the Vasili, like how he leaves his shelter and which way he uses for his operations. After prolonged poverty, during the war, any children can become very greedy; they cannot control themselves against any kind of alluring foods. The children are more selfish when they need something special, which thing is a long cherished dream or a hidden desire for them. The war victim children do not know what is wrong and what is right during the wartime. Unintentionally, Sacha chooses and gets involved. He leaked a lot of vital information about the Russian snipers and Vasili's working strategies only to get some seductive food. But, it put him in danger because of the secret military information. This action was enough for Sacha to be a victim of war.

In another scene, Sacha works beside the road as his daily routine as a shoe repairer. Heavy German troops cross the road with artillery and tanks. Sacha's facial expression was not only terrible but he also was anxious and afraid of the situation. The war situation makes children psychologically weak and sick. It is one of the issues of mental disorder and imbalance for children who are war victims. Sacha was in danger of finding himself very close to the German troops; at the same time, his psychological condition was not good. Both of the issues make him suffer and be a victim of war.

Major Köing comes back to the barrack wounded with his rifle, and Sacha was waiting to meet him. Sacha unconsciously smiles for a moment after seeing the Major's hand injured but later he controls himself. The Major asks Sacha about the detail of Vasili's family background, educational backgrounds, and his marital status. Sacha mentioned to the Major a lot of personal information about Vasili. Especially that he has fallen in love with his neighbor Tania, who speaks German and started at a university. Sacha exuberantly tells him, "They are both handsome together." and changes his facial expression. The German Major asks Sacha why Sacha helps the German. Sacha tells him a lie, and the Major realizes that Sacha is lying; that time, the Major proves by dialogue that Sacha's love for the Germans is only for the chocolates. During the war, the children cannot decide what they should do or what kind of role they should play on the battlefield. In this scene, Sacha physically is not harmed, but he faces mental torture by the Major Köing. Mental torture is one of the most substantial reasons for mental disorders, and the next step is physical trauma. Most of the war victim children face the same problem.

After the announcement by the German front about Vasili's death, Sacha cries in front of Major Köing because of the news of Vasili's death. Sacha becomes upset and cannot control himself from tears, but the German Major tells him that Vasili is still alive because he didn't kill him yet and he will wait for Vasili tomorrow in the morning at the front of the train line. The Major advises Sacha to stay at home and not to be outside. Sacha shakes his head, agrees with the German Major, and he swears about that as well. The scene proves one of the examples of child abuse. Sacha became psychologically tortured by the German Major. Threatened, intimidated, slang words are elements of psychological torture. While Major Köing did not use any of them to torture, Sacha has suffered psychological damage, and that is a symbol of children becoming victims of war.

Little Sacha leaks the information, where the German Major will be in the morning, and he does not believe that Vasili has died. After confirming that information, Vasili goes to the train station for taking revenge and trapping the Major. At the same time, Sacha goes to the train station out of curiosity. Finally, he is caught by the German Major, and he was very angry with Sacha because he leaked the information. The German Major mentions that he was annoyed with the spying of Sacha. Finally, Sacha

hangs for his little lies, and his breathless body confirms that he was a war victim of the German front. When Danilov and Tania go to Sacha's home and meets with his mother for moving to another part of the city of Stalingrad. Sacha's mother says, "I'm not leaving. This is my home." "This is my Sacha's home. I can't leave."

Sacha's mother refuses to move to some other place from her home. Because her son has the right to stay in his own home; this land belongs to him. Sacha is a child victim from WW II movies. In this scene, Sacha physically becomes harmed, damaged, and killed by the German Major. Sacha's character is portrayed here very strongly as a war victim child. Physical abuse always includes physical harm on purpose by an adult person. It must be consciously inflicted physical harm, not accidental harm. Therefore, Sacha is a war victim child, and thousands of other Sachas are suffering on battlefields.

4.1.3 Ayla: The Daughter of War

Ayla: The Daughter of War is a Turkish made war movie directed by Can Ulkay (Garrett, 2017). The film is base on a real story from the Korean War, which was started in 1950 (Sabah, 2017). Yigit Guralp applied his writing skill art as a screenwriter in the film. The war film *Ayla* based on history is a co-production of Turkey and South Korea, and Mustafa Uslu is one of the producers of the film (Deborah Young, 2018). As a transnational film production, it was shot in Turkey and South Korea. Turkish actor Cetin Tekindor played the role of old Suleiman, and Ismail Hacıoglu played the role of young Suleiman in the film. Korean actress Lee Kyung Jin played therole of adult Ayla, and Kim Seol played therole of child Ayla in the film. The film has a very interesting plot.

In 1950, when North Korea attacks South Korea, the United Nations calls for help for the South Korean people; as a result of this situation, Turkey sends an army brigade to Korea to help them. It starts with the finding of a little girl by the Turkish soldier in the battlefield at night, whose mother and father were killed by the North Korean troops (Akar, 2018). Sergeant Suleiman gives her a Turkish name, Ayla. Ayla means moon in Turkish. The 5-year-old little girl looked like a moon. Suleiman explains that "She has a face like a moon and he already has found her in the moonlight". After a long 15 months of caring for Ayla, Suleiman has to return to Turkey. Then, Ayla

begins her Ankara School with the advice of senior army officers, because it was established by the Turkish military mission in Korea (Şakı Aydın, 2017). Suleiman does not want to return Turkey without taking Ayla. He tries many different ways to bring Ayla with him to Turkey. But he can not take her with him because of the South Korean laws and regulations. Sixty years after the War, Ayla and Suleiman Dilbirligi met at Ankara Park in South Korea.

Shooting began in 2016, and the film released in 2017 in South Korea for the South Korean audiences (Hilal Ustuk, 2018). The war period real-life story of Korean Eunja Kim and the Turkish Sergeant Suleiman caught the Turkish and Korean audience's attention. *Ayla: The Daughter of War* has many international awards as well. Even Ayla was a candidate to compete in the 90th Academy Awards in the foreign-language category from Turkey, but later elimination in Academy, it did not take its place as a candidate for the Best Film Award at the OSCAR 2018 (Hürriyet Gazete, 2017).

The communist ideology holder North Korea carried out a surprise attack of the Republic of Korea early in the morning on June 25, 1950. The South Korean army tried to defend themselves with the inadequately trained, insufficiently equipped rebellion against the Soviet-backed communist army. When the communist army forces crept south through the 38 parallel territorial boundaries, which were established by the Soviet Union and the USA after World War II, these boundaries protected Seoul from North Korean repression (Mann, 2010). Harry Truman, the US president, tried to help the South Korean people, and as a result of the situation, Truman sent around fifty thousand American soldiers to Korean by the end of July 1950. The communist countries became a group and united against South Korea and blood flowed on both the sides (Warner, 1980). Later the US started to look for a new ally in the international arenas.

After the Second World War, Turkey was always afraid of Soviet aggression when the Soviets became a significant threat for Turkey. At that time, regionally, Turkey had no power to defend itself against the Soviet Union because of the lack of economy and military abilities (Bülent Akkaya, 2012). But the Turkish president Adnan Menderes took many initiatives to overcome that situation as a modern Turkey.

Turkey was the first country after the US who sent their brigade to the Korean War. Turkey sent their 4500 soldiers to Korea to help them as part of the United Nations coalitions, and later it became an opportunity to be a member country of NATO (Fusun Türkmen, 2002). In 1992 February, Turkey officially joined NATO and built themselves as an ally against the Soviet Union.

During their Korean War involvement, the Turkish soldiers achieved an excellent reputation despite the inadequate training, insufficient equipments, and adaptation with American weapons. They performed more than average levels with their self-trust, skill, and brilliance. Turkish soldiers impressed the US commanders by their extraordinary abilities (Lippe, 2000).

The Turkish armed forces are a historical organization with a unique culture and tradition. All Turkish armed forces members adopt many values such as devoted to the country and their people. Very obedient, strong, and committed to fulfilling their duties. They are self-sacrificers, have the courage of their convictions, and coexistence with their colleagues. They have not only goodwill about their moral behavior, but also honesty, integrity, and are humane in professional duties (Si, 2014). As a part of the Turkish armed forces culture, they made a huge social contribution to Korean society. Turkish soldiers remained for a long time in South Korea as peacekeepers. Turkish troops were the first foreign army who established schools for Korean children who lost their parents during the War (Pambouc, 2018).

In the opening scene of the *Ayla*, the movie shows a village where a happy child is playing with a butterfly, trying to catch it. Her parents surprise her with a new wooden bicycle. Her father made it for her and is helping her to ride it. All the family members are smiling together and are blessed by happiness. Suddenly a bomb drops from the sky by the enemy's airstrikes. The village is destroyed by bombing, and people are killed by the random fires. Many village people are dead on the spot, and many people try to survive by running out of the village. The small child was scared by the sound of grenades and gun fire. Her mother helps her to hide and escape. The North Korean soldiers burn the whole village and kill all the people. The enemy tank moves on and crushes the wooden bicycle. In this scene, the little girl lost her family, shelter, and dreams. There is no one, such as parents and relatives, to take care of her. There is no

safe place, such as a home. She has lost all of her dreams and fantasy. In this scene, the child was not physically harmed but mentally defeated. Always, war victim children are vulnerable to military attack. That is why the children are mentally damaged by war, even though they may be physically healthy.

In another scene, when the Turkish ship lands in the jetty of a South Korean port the Turkish troops become astonished after seeing that the South Korean people are welcoming the Turkish army brigade. Many people and children are excited to congratulate the Turkish Soldiers with their National flags. South Korean children shake their hands with happiness. Because sometimes, the soldiers are a hope for the victim people, and victim children. In war there are always two types of work that armed groups carry out; people become a victim and affected by their enemy infantries and protected by their ally forces. Turkish soldiers are portrayed here as a blessing of God. In WWI and WWII, there were ally groups, but children and local people never came to welcome the ally soldiers in their land. But in the Korean war movie scene, children are portrayed as peace seekers, where the Turkish soldiers were a hope for the South Korean children and people.

Holding her mother's hands in the jungle, the war-affected child cries in front of her mother's dead body. Many civilians are dead as a result of the North Korean genocide. The Turkish troops move through the forest at midnight, and it was a moonlight night. Suleiman extends his hand to the little girl, and the girl extends her hand too. In the beginning, the little child feels hesitation, but later she confirms that she needs a support to survive in life. She needs someone to trust and love to be secure. Children always need protection, assistance, and a safe shelter to endure. She lost her parents, relatives, and responsible person, and she is not healthy enough psychologically. Having proper supports make children confident, and neglects make them suffer.

Sergeant Suleiman gives the children a name, Ayla. The responsible army officer informs the Korean authority about the orphan girl Ayla. During this time, Ayla is adopted by the barracks. Not only Suleiman takes care of her, but also many of the soldiers take care of the girl. In the barrack, the soldiers are always busy doing their duties and daily routine works. As a result of this situation, the child breaks down her language barriers, cultures, and tradition. She learns a new language, and to read and

write in Turkish, and adapts to Turkish culture and tradition. War victim children always face the identity crisis. In this scene, Ayla as a war victim child and she was in an identity crisis. Although she is a Korean child, she started to read and write in a foreign language and adapts to a foreign culture. In the barrack, there is nothing for children to play with. Ayla does not have her playing partners because in the army camp, all of the soldiers are adults except Ayla. Ayla even sleeps in a single bed without care by a responsible person. This should be the age for a child to sleep with their parents. Every child needs appropriate playgrounds and playing partners who will play with them. The ability to play is a very important thing for children, according to the child development process. Parents are totally responsible for a child's development so they can have a better future.

At a night film show, Ayla and Suleiman watch a movie with the other soldiers about family bondings between daughter and father. Ayla misses her real parents and touches Suleiman by her head. After a day, in the corner of a lake, Suleiman teaches Ayla by a Turkish book, and Ayla learns from Suleiman. Ayla shows him a happy family photo, and she tells him there is no mother and siblings, but she has only a father. During the scene, Ayla always misses her family as a war victim child. Children can not express their psychological problems exactly, which they feel inside of them. Missing their parents can hurt a child and it can even be a reason for mental instabilities in children.

A group of Turkish soldiers go to visit Tokyo. Suleiman takes Ayla with him to visit Tokyo. Tokyo is depicted as a festival city with its decoration. In the street, there are traditional dance shows. They walk around the city, Suleiman makes an excursion, rides a bicycle, and buys new dresses for Ayla. They take many photos together and eats many alluring foods in a good restaurant. They dance together as if they are father and daughter. After many bad days, Ayla finds normal days in her life and even more than normal. It is a dream for every war victim child to get such attention, including attending the festivals, walking around, giving them personal time, and playing with the children is very helpful for the child's mental health. Parents have a very significant role in developing their children's psychological condition. Children cannot grow properly mentally without the support of their parents. In child development, children days and children festivals are significant. Because those kinds of social activities and social contracts make children more social, skillful, and increase their adaptability with

society; it even makes them flexible, confident, and desirous to work. At the same time, it removes inertia from the children's life. In the film, Ayla was deprived of many social activities as a war victim child, and the Tokyo visit made her happy.

Ayla wears a school uniform and goes to school. Sergeant Sulaiman also goes with her and finally gets ready to leave. Ayla does not go inside the school for her study. Suleiman accompanies her inside the school. Ayla attends the Turkish anthem and sings with the other children. Suleiman finally leaves her at school and goes out; Ayla also goes out and runs behind the sergeant Suleiman. Ayla cries and tells him that she can not stay at school alone. Suleiman brings her back to the barrack and prepares a big luggage to carry Ayla from South Korea to Turkey. The Ankara orphan school authority comes to the port to meet with Sergeant Suleiman and tells him that Ayla is missing from school. Many of the soldiers pressure Suleiman to open his luggage, and after opening the luggage, they find Ayla inside the luggage. The army officers become angry and decide to deport Suleiman to Turkey from South Korea. Ayla and Suleiman hug each other and cry before the farewell. Suleiman promises to Ayla that he will come back one day and they will meet each other again, and they will never be separated from each other. Ayla cries a lot and goes back to the Ankara orphan school. In the farewell scene of and separation, the film focuses on the mental situation of Ayla. Ayla felt that her parents neglected her, and it makes her cry. She cries a lot and becomes psychologically weak. The vulnerable, orphan, war victim children mentally unhealthy because of missing parents and neglected by their closest carers. It makes them inactive in social life, decreases their self-confidence, and discourages interconnection with others.

The high school scene shows that there are many orphans like Ayla living at Ankara school. They wear uniforms, interact with other students, learn new things from their school, and find many partners to play with there. But those children do not live a quality life. Because they do not have parents or relatives to take care of them, their atmosphere is not joyful such as home, and then they grow up there without any parental bonding. Usually, the children do not deserve a lonely life, but as a war victim children, they are growing up in an orphan school.

4.1.4 Welcome to Sarajevo

Welcome to Sarajevo is a war film directed by British film director Michael Winterbottom. Frank Cottrell Boyce's script is based on Natasha's story (Maslin, 1997). *Natasha's Story* is a book published in 1994 by the British news publisher ITN's war correspondent Michael Nicholson based on his works. British film producer Graham Broadbent and BAFTA winner Damian Jones produce the production. The film was released in 1997 (Portuges et al., 1999).

Stephen Dillane plays the role of Henderson, who is a British journalist and works in Sarajevo as a reporter of ITN. Woody Harrelson plays the role of Flynn, a famous American journalist, who is appointed for the Bosnian War (Molloy, 2000). Marisa Tomei plays the role of Nina; she works as a children aid worker and helps to get war victim children adopted. Emira Nusevic plays the role of Emira, who is a war victim child and moves to London for a better life. Those characters take place in the film as the main characters. Besides these, there are hundreds of other performers in the film as the story demands.

During the Bosnian War, Henderson visits Sarajevo as a journalist to cover authentic news for ITN. He meets with Flynn, a popular American journalist at Holiday Inn hotel in Sarajevo, which was the only hotel for international journalists, delegates, and aid workers. Always both of them have different arguments about their news topics. Each of them demands that the other does alternative topics and not similar ones. Henderson tries to expose the story of war victim orphan children who live in an orphanage in a very bad situation in Sarajevo (McNair, 2011). Flynn always covers the news about international decisions, the possible ceasefire between Bosnians and Serbs, and the situation of the seizing of Sarajevo, etc. Anderson meets with Nina the first time at the lobby of the hotel Holiday Inn. Nina works as an aid worker for the war victim children. She helps the homeless, careless war victim children, and arranges a convoy by the support of the United Nations to evacuate the Bosnian war victim children to Italy. Nina helps Anderson to illegally evacuate Emira from the 14th worst place of the earth (Bennett, 2007). Emira lost her siblings on the way and finally reaches London. She loves the atmosphere of a family and loves to stay in London. In the end,

she neglects and refuses her mother and tells her she will not come back to Sarajevo. Finally, Emira's mother sign all of the papers and legalizes Emira's stay in London.

In 1992, most of the Croats and Bosnian Muslims voted to be independent from Yugoslavia except Bosnian Serbs. But a few weeks later, the European state and community leaders recognized Bosnia as an independent country (Berman, 2001). The Bosnian referendum of independence was suspected by the Bosnian Serbs. The massive war began when the Serbs besieged Sarajevo, the capital city of Bosnia, which was led and commanded by Radovan Karadzic, a Serb politician, and former president. The Serbs not only occupied more than half of the Bosnian lands but also shot and persecuted the Bosnian Muslims and Croats so that they would leave the country (Reuters, 2008).

After the international community, the United Nations also recognized Bosnia as a sovereign and independent country by April 1992 and sent the UN peacekeeping forces to Bosnia for humanitarian purposes (Ahmad, 1998). The main role of the UNPROFOR was to assist in all humanitarian activities such as maintaining the airport in Sarajevo, accompanying and guarding convoys, repairing power plants and stations, drainage systems, and water lines (Szasz, 1995).

For the first time, in Bosnia-Herzegovina, NATO engaged with its Alliance's outside of the ally zone. NATO enforced a "No Fly Zone" in Bosnia Herzegovina in 1993 (Beale, 1996). NATO's involvement added a new dimension to the Bosnian war. In 1994, NATO aircraft shot down four warplane aircraft that violated the "No Fly Zone" across Bosnia Herzegovina (Figa-Talamanca, 1996). After the "Dayton agreement", NATO-led IFOR deployed in Bosnia, where participates from many countries were sent for peacekeeping (Edström & Gyllensporre, 2012).

A hundred thousand people were killed in the Bosnian war, and millions of people were displaced from their homeland after the genocide by Serbs (Tabeau & Bijak, 2005). Many international media showed the concentration camp of Bosnia, which is the proof of ethnic cleansing (Campbell, 2002). Many of the children faced psychological problem, especially those who were a war survivor, as was mentioned a

scientific study. They have post-traumatic disorder even when they live in a different country (Roysircar, 2004).

Many international journalists worked during the Bosnian War in Sarajevo. Most of them have written about the atrocity in Sarajevo (McLaughlin, 2016). Many journalists have written books about what they saw there in Sarajevo during the Bosnian War. There are many documentaries and films where the Bosnian war and war victims are portrayed.

During the opening scene, the film shows a destroyed city with a lot of collapsed buildings. The local people leave their lands to survive with very few and important things. In a beauty parlor, a big family is getting ready for a wedding; the environment is festive, children are looking very happy with their special clothes and nice mood. The family goes out from the beauty parlor and moves to the wedding center with the bride. As a victim of a random shooting, one older woman is killed on the spot. A little boy wears a pope costume inside of a church and lights the candles.

He goes out of the church and sees the dead woman and finally runs away from the main street to the back street. Michael Anderson and his cameraman run to a locality and see the little Christian boy. The boy is very daring because he does not realize the gruesomeness of the war and its effects. In this scene, the children's characters are portrayed in two ways and places; when they were in indoor places, they were safe, but they were not safe in outdoor places. Children are vulnerable, which is why they feel safe in indoor places. Children were happy and playing in a festive mood inside the building and church, but on the street, they were in danger and helpless.

In the hospital scene, there are many injured and dead people around. Nurses and local people bring them to the hospital, the cameraman records videos. Anderson sits in the lobby, Risto tries to collect information and news. One little girl comes to Anderson and asks about her parents in the local language. Anderson does not understand what she asked. He calls to Risto and asks him about her, "What does she need?". The little girl asks about her father and mother. After a long search in the hospital and meeting with the doctor in the lobby, Risto returns to Anderson and tells him that her parents, father, and mother both have been killed by the massive attack. The little girl starts to

cries and frequently wipes her eyes. Anderson asks about her siblings, but she has no siblings. Later Anderson asks about her relatives to rescue her, but she has no relatives anymore. She has no one to go to; she cries and leaves the place with her polybag and a broken heart. The little girl lost her entire family due to a massive attack. Somehow, she is safe without any physical injury, but the reality of her life makes her mentally troubled. In this scene, the little girl's character is portrayed as a war victim orphan, and homeless, due to the death of her parents and missing relatives. The unpleasant truth is that children are always victimized by war.

A group of children not yet teens gathers at midnight in front of a collapsed building. The boys and girls smoke together, one girl comes back to the orphanage, and she brings an American cigarette with her from there. She tells Emira that someone loves her and gave her cigarettes. She lights a cigarette and gives it to Emira. During their smoking, suddenly, the caretaker of the orphanage comes in the room. The girl runs away and takes shelter in the dark. The caretaker woman makes a complaint about smoking to Emira. But Emira denies it, the woman gets angry and slaps Emira. Actually, children are not conscious of the harmful things; they are always influenced by the atmosphere or someone in their childhood. Smoking is not only unhealthy but also the cause of many diseases and death. The Bosnian war victim orphan children felt the absence of their parents and relatives, and only one caretaker was not enough to care for them. During the war, there was a shortage of guardians and guides. Therefore, children have become experts in bad habits. Children are portrayed as a war victim in this scene, and they are depicted as at risk of physical damage by smoking at an early age, not by fire or bombing.

In the film, when Michael Anderson first visits the orphans, all of the orphan children become happy to meet with the film people who are making the video to be broadcast on a television channel. The children stand in a row and give poses in the front of the camera with obscure expressions. In the news, Michael Anderson reports that there are hundreds of orphan children living near Sarajevo inside a broken building. From the beginning of the war, there are many children who have lost their parents, family, relatives, and have been physically injured, they lost blood; most of them are affected by the Bosnian war and are war victims. That orphanage not only takes care of the children but also takes care of the older children. Emira has been in the orphanage

since she was a baby; she was very frightened of the mortar shells. She can not sleep at night. Sead tells in front of the camera that her mother was killed by mortar attacks. Janed tells in the same way that his father and two older brothers have been put in prison by Serbs. His mother was shot by a Serb sniper when she was queuing for water. A little girl tells that her mom lost her work because she is Muslim, and all of the Muslims had to leave the city Sarajevo. Around them, there are a lot of bombs, shells, mortars, bullets, and dead bodies, and it is a terrible thing for all of them. Another girl tells the TV that she wants to go back to her own home, but she does not know where it is. In this scene, the journalist character in front of the camera tries to describe the Bosnian war victim children's lives, which he investigated in Bosnian. The victim children spoke to the camera and shared their terrible experiences. The film director put some real footage in his film to prove the reality of the Bosnian genocide. The footage showed how inhumane the Serbian militia was and violated the laws of war and abused the children.

Michael Anderson sits with the orphan children in their room. Emira comes to him with a photo, and she asks him where he is come from. "Is it England?" Anderson replies that "More or less it is changed but yes. He is from England." Emira tells him that she wants to move to England. The orphanage caretaker hopes that Michael Anderson's news will help them to get out of the Sarajevo. Michael Anderson also hopes the same as the caretaker. Bristo tells Anderson that Emira wants a promise from Anderson that he will help her. Hence, Anderson promises Emira to get here out from there finally. Hope always helps the human being to survive for the better future and healthy life. In this scene, Emira is shown as hopeless and a war victim child who was fed up from the terrible war and armed conflict. A safe and peaceful place is mandatory for child development. Children are always sensitive, which is why it is necessary to make sure they have a safe and peaceful place, and is essential for the war victim children beyond all else.

The same day in the evening, the Ljubica Ivezic orphanage is attacked by the Serb rebellions with heavy mortar shells and they destroy one part of the orphanage. Anderson and his team come to collect news and footage, but they help to get the children out. Many children scream and cry with fear. Emira asks Anderson about her sibling, "Where is Roadrunner?" Anderson makes her hope and confirms that

Roadrunner is okay and there is no need to be worry. Children always need someone special to protect them, who will assist them and help them against all of the problems like human disasters and natural disasters. The mortar shell attacks are very effective in child psychology. It makes them tremble and causes them anxiety. They need special psychological assistance by encouraging children not to be fearful anymore. Encouraging children makes children more confident than ever to survive. In this scene, the Serbian mortar shells hit the orphanage and destroyed a part of it. During the scene, no one is dead from the attack of the Serb rebellion, but it made many of the children injured, and most of them afraid. To be frightened is always harmful to psychological stability and mental health. Therefore, the scene proved that it depicted a group of war victim children.

Michael Anderson convinces Nina to get out Emira in an illegal way. Nina accepts his approach about Emira by the perspective of human logic. Finally, all the orphan children are happy to leave the orphanage and attend the convoy of the United Nations's collaborations and negotiations. The convoy tries to get out from Sarajevo on different roads, but many times the convoy is declined by the Serb militias for safe passage from Sarajevo. The orphan children are afraid in the beginning, but when they finally came out from the dangerous places, they can not believe themselves. They become so happy after seeing a sunny day, where sunshine, mountain, and water are together. They scream with happiness and starts to sing a song and clap to support the rhythm together. It is the rhythm of happiness. One day after, during a convoy moving through the countryside, the convoy is stopped by Serbian militias, and they pressure to the aid workers and take back many children, who are Serbs by their name. They also look for Muslim children to kill, the aid worker Nina tries to convince the soldier that in convoy, there are no Muslim children with them. All of the children cry inside of the bus; one Serbian soldier takes Roadrunner from Emira. Anderson saves Emira by giving false information to the soldier that Emira is an English girl. Emira starts to cry and follows the Serb soldier. Michael Anderson stops her and comforts her about the Roadrunner. Children are always dependent, and they can not save and survive by themselves. In this scene, at the outset, the movement of the convoy was just one offhope for both the organizer as well as the participants. Later on, during the convoy movement's journey, everyone was delighted after seeing a sunny day. But while they were in the countryside, they were psychologically abused by Serbs, and the Serbian

rebellion seized many children. All the children were in danger, and they all fell into an identity crisis, especially which children were in convoy and those seized by the Serbs. Those signs depict how war victim children suffer in the war zone.

In the scene of the London life of Emira, she is adopted at Anderson house like a daughter. Emira swims in the swimming pool with Anderson; she plays with many children in the garden. She walks and runs with her friends in the garden. She attends to play cricket, baseball, eats and drinks with Mrs. Anderson, and learns a new language at school as well. She enjoys fireworks with the Anderson's family, celebrates Christmas. She loves her birthday gifts and gets surprised by her birthday cake. Emira is leading a happy life in London with the Anderson family. She has got a secure life there with safety and security, a lot of fun and happiness. It is possible to compare Emira's life with what she experienced in Bosnia and what she is leading in London. From the Bosnian war perspective, Emira's character is portrayed as a war victim child because it was terrible, unsafe, and unsatisfactory for her. But her life in London is portrayed as what she deserves as a child, and it was a joyful and secure childhood life for her.

Michael Anderson finds Emira's mother and brings them to the Holiday Inn hotel. He opens a videotape about Emira's life in London. Anderson calls by telephone to London and wants Emira to talk with her mother. Emira speaks in English, and Anderson requests that Emira speak in Bosnian with her mother. Emira tells her mother that she is happy, and she has a home there now. Emira's mother realizes the realities and her faults. She signs and legalizes Emira's adoption in London with Michael Anderson's family as his daughter. After a long tragic journey, Emira found a safe place to live for herself. She suffered a lot in her country during the war; even her mother left her in an orphanage. Her mother abandoned her, and she was in an identity crisis during adapting herself to a foreign language and culture. Emira is depicted in this scene as a war victim child who does not want to return to her homeland because of her previous traumatic experience.

4.1.5 For Sama

For Sama is a war documentary film made by a Syrian journalist, filmmaker Waad Al-Kateab and a British filmmaker Edward Watts. The film is based on the real-life story in Aleppo, a siege of the city by the government of Syria. Waad worked as a cinematographer based on her daily life since 2013. During the Russian backed government airstrikes in Aleppo in 2016, she shot around 500 hours by her camera. Then she moves to her neighboring country of Turkey with all of the videotapes. After two years of hard work with her co-director Edward Watts in the UK, they finished their production (Robey, 2019). Ed Watts works for British Channel 4 as a freelance filmmaker, and he contributed to give a shape to Waad's dramatic and heart touching personal tale in a systemic way by cutting and forming her countless videos (Hall, 2020). The war documentary film won many international awards, prizes, and honor in many festivals and countries such as "Prix L'Œil d'Or", "SXSW" and "Hot Docs" (Official, 2019).

According to the real-life documentation and as the husband of Waad, Hamza Al-Kateab was recorded in the documentary film. Hamza is an activist, doctor, and father. Sama Al-Kateab is the first daughter of the family, and frequently she becomes the center of the documentary story. Sama is a hope for their family and the reason for the documentary. Waad Al-Kateab played her role in the documentary in many different ways. She narrated her personal story and was the voice over in the film. She played her role during the whole production that took place sometimes as a student at the university, then as a lover during the protests, then sharing many videos as a journalist, doing voluntary works, giving birth as a parent, and keeping record as a cinematographer for her film (Suyin Haynes, 2020).

In 2012, during the demonstrations against Syrian government Bashar Al Assad, Waad was an 18 years old final year bachelor student. She takes many videos about the opposition's activities on her mobile phone. She has fallen in love with Hamza, who is an activist and doctor (Clarisse Loughrey, 2019). Hamza establishes a hospital to serve its civilians and victims of the war in Aleppo. Later they get married despite the lousy situation of Aleppo. Waad becomes pregnant and gives birth to Sama, while the Russian backed regime government starts airstrikes against their people (Jean-Claude

Raspiengeas, 2019). Waad records their daily struggling life in Aleppo for her daughter Sama as a love letter about how they suffered for their rights and dreams. Later in 2017, they move to Turkey from Syria for the better future of Sama and her second daughter.

The Arab spring first time started with a sad story in Tunisia when a seller set himself on fire as a protest against the country authority (Çakmak & Ustaoglu, 2015). Then it spreads to the whole of the North African countries. Social media helped to spread it to all Arab countries. It puts pressure on the Arab rulers and brought many changes in Tunisia, Egypt, and Libya. The protest peacefully began in Syria at the beginning of January 2011. The uprisings spreads through the country after the suppression by the government in southern Syria. The Syrian government got support from the Shia majority group, such as Hezbollah, Irak, and Iran. Hence the Sunni majority group got support from Saudi Arabia, Qatar, and Turkey, and the people began a rebellion against the Assad government. ISIS emerged in Syria during the Civil War and opened the door for involvement of Russia in Syrian politics (Zuber & Moussa, 2018).

From many geopolitical perspectives, Syria is very important for Russia. Therefore, Russia started to use its military to support the Syrian government against the jihadists, radical Islamic groups, and the rebellions (Oligie, 2019). Aleppo was the strongest place for the rebellions. Eastern Aleppo was in full of control of the "Free Syrian Army" group till September 2016. Russian backed the Assad regime to start heavy airstrikes, drop barrel bombs, missiles, and chlorine gas. Many civilians have been killed as a result of the 150 airstrikes in Aleppo. The Syrian Arab Army and its allies conducted many ground operations to clean Aleppo of the rebellions. Civilian left their city to take shelter in order to survive (Sanu Kainikara, 2018).

Russian back airstrikes and ground military operations in Aleppo make civilians flee and change civilians' identity through this process (Heisbourg, 2015). Many of them became refugees and took shelter in the refugee camps or escaped as refugees to different countries. Turkey is one of the host countries for the Syrian refugees. UNHCR estimated the numbers of refugees who registered themselves as a refugee by 2017 as living in Turkey was around 3.3 million (Bick, 2017). Many civilians got that opportunity, especially those who came from Aleppo. The pressure of the refugee

increases every day to the Turkish border. Turkish humanitarian agencies are working there with many fundamental issues to ensure the refugee rights. At the same time, many international humanitarian aid groups are working for the refugees there.

The beginning scene of the film starts with a heavy bombing in the East Aleppo area near to the hospital. Waad runs and comes to the downstairs hospital lobby to find her daughter Sama and asks them about Sama. She found her on the ground floor with her father's colleague; they are discussing about the bombing situation. Sama drop her feeder on the floor and look at her mother. Her father makes a joke that Sama is thinking now why did her mom give birth to her in hell. Waad tells her daughter, what a life I bestowed upon you; you did not choose it. Maybe you will never forgive me. Waad has shown herself in this scene as a war victim mother and a person who regrets giving birth to her daughter during the civil war. Waad was disappointed that she couldn't guarantee her daughter a safe place and environment. Civilians are always vulnerable to armed assaults and bombardments. Thus, in this case, not only the children but also the adults become victims in such a situation during the war.

After dropping many missiles on the civilian people's homes, two kids come together to the hospital. When their younger brother gets injured, they bring him to the hospital for checking his physical condition. The doctor checks their younger brother and informs that the little boy is not alive anymore. The doctor covers the little boy with blue sheets of cloth. The brothers cry in the hospital lobby and kiss their brother's dead body. They can not control their emotion. Indiscriminate bombing not only damages the opposition or rebels but also affects children, women, and civilians. This scene of the documentary film has demonstrated that the little boys becomes victims of war, and the bombing makes them hopeless and wounded both mentally and physically.

One older woman comes to the hospital to look for her little boy, who got injured by the missile attack. She finds his dead body in the lobby of the hospital. She starts to cry and hugs his dead body and carries him out from the hospital. She does not allow anyone to carry her the dead body of his son. Every parent loves their child, and a sudden death of their child makes them upset. Homes, play grounds, schools, and hospitals of Aleppo city, nothing is safe for the children; therefore, many children have been killed in the playground while playing with their friends. Playing in the field is a

significant part of a child's development, but missiles hit many playgrounds, and many children become war victims and as a result they suffer.

During the protest by the opposition parties in the city center, many children attend the event with their parents, and they hold their national flags and cover their heads with special badges. Then they pose victory sign in front of the camera with smiles. Children are always influenced by their closest people even get themselves involved with many things without understanding the reality, without understanding what is right, and what is wrong. In Syria, the minimum voting age is 18; therefore, children have no right to vote before that age and participate in the national political issues. Children are not matured enough to decide matters regarding governance when they are between the age of 10 and 12.. But their active participation in the opposition protest in 2011 made them target of the government attack along with their parents and family. Later years, as the protest went into a new direction, the Assad regime bombed the civil areas, killed, and injured countless children.

During the war, children play at home with their parents since it is more secured than playing outside. During the filmmaking, Waad asks the boy whether he leaves Aleppo or not; the boy cries and answers; he does not know it yet. He looks very mournful because he did not see his playing partner since morning. Waad asks the boy what he wants to be in the future; he answers he wants to be an architect because he wants to rebuild the city of Aleppo. He wants to make it habitable again for the Syrian people. He always cries because he is not leading a normal life in East Aleppo. Life is always risky there not only for the children but also for people of every sphere.. In this scene, the inhuman life led by the people of East Aleppo takes the children's dream and happiness away. The destroyed city and collapsed buildings makes children fearful. Even a typical absence of a playing partner since morning makes the children anxious. Those kinds of abusive mental issues creates a mental disorder among the children. Therefore every mentally disordered child of a war zone is a war victim.

As a result of barrel bomb attacks, a child brings a little boy to the hospital who has recently been dead. Waad asks the children about the little boy and their relationship; the older boy only answers Waad that the little boy was his nephew. Then she asks about his parents; the boy answers that probably they have been killed by the barrel

bomb attacks. Waad imagines the brutal murder and think herself as his mother and feels very sad. As a mother, it is better to die than to see the dead body of her children. She cries and goes far away from there. In this scene, the little boy has been killed by the Russian backed Assad regime. The same regime have killed even his parents during the black days of Aleppo. The child, for the first time, became a war victim when his parents died in front of the children, and later his death due to the barrel bomb attacks proves that he is a war victim.

In a destroyed residential area, there are many children who walk, run, and play games together. There is a broken water pipeline, water is continuously flowing from that pipeline, and temporarily accumulating in a hole; children use it as a swimming pool; they dive, swim, and bath there happily. One neighboring artist assembles the children and provides them materials to paint such as a brush for painting the walls, and a destroyed bus which has been bombarded by the government. They are changing color and giving a new life to the atmosphere through their painting. Many children play game inside of the bus and they are quite happy with that. While playing one of them assumes the role of a driver while others act as passengers. The driver asks another child where she wants to go; the little girl tells him that she wants to go to the school. That is the dream of all of the children in their childhood. Afraa is a relative of Waad; she establishes a high school through their personal initiatives. In the school, there are many students; they sing a song together; a few parents are sitting with their children. Afraa explains that the basement of the building is the best place for making a classroom. It is safe and secure, and even the right choice for safety during the airstrikes. Most of the schools of Aleppo were in danger because of the bombardment by the regime on the schools. Children's formal education broke down during the war in Aleppo, and it emerged as a big problem for the development of a child. But it is the dream of every war victim child to attend school which is shown in this scene when the children are playing in a destroyed bus.

In front of the hospital, there is one ambulance ready to move a patient to another place. Inside of the ambulance, there are many children who try to move to a safe place with the patient. Waad wishes them a safe journey and says goodbye. After the farewell, the ambulance starts and becomes a target of an airstrike. Many children become the victims and are taken to the hospital for emergency treatment. To hit an

ambulance is unethical because it works for emergency health support. But the Assad regime shows no mercy while hitting the schools, mosques, and hospitals. Therefore to hit an ambulance is not a big deal for the Russian backed Assad regime.

A nine-month pregnant woman is taken to the hospital by her relatives, and she is affected by an artillery mortar shell. The doctor completes an emergency surgery on the pregnant woman. The newborn baby was about to die, but the doctor was serious about her emergency operation to save the baby's life. The doctor checks the baby's pulse, makes massages, and claps to make the baby cry. The newborn baby opens his eyes and cries. Finally, both the mother and the newborn baby are okay, and it is a miracle during the war. In this scene, the director Waad proved that in Aleppo, the existing people suffered, and newborn children faced many kinds of trouble and became war victims. Many pregnant women became targeted by the regime and got injured in Aleppo during the war as well.

After a huge bombardment on the East Aleppo, hundreds of people comes to the hospital. Women, children, elderly men, and many others come to take emergency help. There is no empty place for even stepping on the floor. Waad wants to record a full account of the moments, and she records many of the injured and dead body and their relatives. One woman screams and cries for her dead children in the lobby of the hospital. She becomes very angry with Waad while filming. She has an excuse that she has lost her son, and it is time to help each other, not for filming. She becomes crazy and calls her son to come back. Waad recorded the whole moments and put it in her documentary. The scenes of the documentary film shows the bombardment on the East Aleppo and how it affects the civilians, especially children, women, and elderly men. As a result of the bombardment, all civil people became war victims in the East Aleppo.

The regime forces use barrel bombs, rocket, and chlorine gas to suppress and kill their people. Many people and children are affected by the chlorine gas. They come to the hospital for their treatment, but there is a lack of equipment and shortage of workers. They can not survive anymore. Especially the children can not bear the situation. They do not know why they face these problems, and these lead them to a traumatic situation. The Russian backed Assad regime uses different kinds of weapons against the civilian opposition and kills children indiscriminately. If the devastation of the

Syrian war is compared to World War I, World War II, or other wars, it has been the worst war ever due to high children casualties.



CHAPTER V

CONCLUSION

During the war period, people suffer a lot and get the worst experiences ever. In the war histories, every war had a diverse background stories and agendas. After the two Great Wars of history, the policymakers changed their policy about wars. The UN was established to make sure peace and security. Because war always brings socio-economic problems and make people victims. War generates many painful human stories where human beings are the victims. The adults can make their own decision but mainly the children are dependent on their parents, relatives and who are responsible for them. The war victim children can not express themselves even they do not have any political and ideological views. Children do not have any contribution to the war but they become victims of war unluckily.

War film is one of the familiar genres for film audiences. War film mostly focuses on the political backgrounds of the war, and also the culture, tradition, and beliefs of different groups. Alongside the socio-economic conditions, it represents the stories of war victims while portraying them as characters in the film. The children are the maximum victims of the war. Therefore most of the war films put the victim children character at the center of the story. If that is not the case, war movie at least shows some victim children character. The war film portrays the victim children character very mournfully. This study focuses on war victim children characters which have been shown in war films. It mainly focuses on how victim children characters are portrayed in the war films and their storytellings from different war periods.

First of all, this study provides an overview of the concept of children. Furthermore, this paper discusses the definition of children to clarify that concept. It explores answers to the questions: how historically the concept of children was understood, and how did people deal with children? Why Children's Day is essential and why it is celebrated worldwide? What is the role of children festival in society and child development issues? It also discusses the concept of victim children, especially those

who are affected by war. In addition to that, it also discusses the types of the victim children, their rights, laws pertaining to them, and the aids they receive. Secondly, the narrative analysis theory has been extensively examined, and the findings of that have been applied to analyze the selected war movies. The war movies have been the primary sources of this research. The myth of the story and storytelling style were the most valuable parts of this thesis. Finally, this study analyzes five war films from different war periods which describes war stories and depicts the roles of the victim children. Russell Crowe's *The Water Diviner* (2014), a film made from the WWI tale, has been examined to understand the early 1900s. *The Enemy at the Gates* (2001) was made based on WWII and was directed by Jean-Jacques Annaud. *Ayla: The Daughter of War* (2017) is a fiction film directed by Can Ulkay was made based on the story of the Korean War. *Welcome to Sarajevo* (1997) is a semi-documentary film directed by Michael Winterbottom which was made based on the Bosnian Wars. *For Sama* (2019) is a documentary film directed by Waad Al-Kateab & Edward Watts focused on the Syrian war story.

The selected five war films covers five different war periods simultaneously in a very effective way. It also covers the periods before and after the declaration and convention of children rights. The WWI happened early in the 20th century between 1914-1918, WWII happened between 1939-1945, and Korean War occurred in the middle of the 20th century between 1950-1953. During the two World War and Korean War, there were no UN-backed children rights. Because the "Declaration of the Rights of the Child" had been proclaimed in 1959, and the "Convention on the Rights of the Child" had taken place in 1989. After establishing the children rights, the Bosnian war happened between 1992-1995, and the Syrian Civil War started in 2011, and it is continuing till now. The selected three war films are fictions as a genre in which films were made based on WWI, WWII, and the Korean War. Those films often portrayed child characters of war victims when children had no rights for themselves which were recognized worldwide. One of the selected films was a semi-documentary film, and the other a documentary film which focused on the Bosnian War and the Syrian Civil War. These two films depicted the roles of the war-victim children.

The following films showed in their plots and storytelling how children characters became victims during different wars. There are many reasons to become a victim

children. Natural and human disasters are the main relevant reasons for children to be victims. Physical and psychological protections and stable situations are the essential elements for a healthy childhood. Those children who face physical and psychological problems they are victim children. Especially those who are abused mentally and physically during the war, they are war victim children (Jensen & Shaw, 1993).

From the perspective of WWI, *The Water Diviner* (2014) fiction film portrayed victim children's character in its story who were affected by the World War I. In the film, the little boy Orhan was depicted as an orphan child who lost his father during the war and grew up with his selfish uncle's support. In the field of Gallipoli war, teenaged child soldiers attended from both sides, and they fought and died. In another scene, the Greek soldiers burned the Turkish villages, and many children were expelled from their homes. The film portrayed how children were physically and mentally harmed during the war. Working as underage soldiers, mental instability, and missing their parents were the main problems faced by the children. Although these children characters were not the main characters of the film, these characters touched the audiences' hearts. During WWI, both Turkish and British sides recruited teenaged soldiers, but nowadays, it is unethical and illegal according to the UN children rights.

WWII was the most significant war ever happened on earth after WWI. *Enemy at the Gates* (2001) was made based on the story of WWII. In the film, an eight-year old character named Sacha Filippov was portrayed as a war victim child. Basically, during WWII, children were used as detectives to collect and leak information. Children earned money to support their family by working and translating the languages. The film described in its story that there were food crisis in Stalingrad and children had to work in risky places. Sacha worked as a shoe repairer, translator (Russian to German), and spy. Sacha was not only mentally tortured but also hanged by the German Major. Sacha was not a central character in the film but his psychological and physical abusive condition made him a war victim. Therefore Sacha character was established in this film as a war victim child, and it made the audience emotional.

After WWII, the Cold war started, and the Korean War was a part of it. *Ayla: The Daughter of War* (2017) is a fiction film that was made based on the Korean War story. The film's plot was a real-life story from the Korean War, and Ayla, the little kid, is

the central character of the film. Ayla character was portrayed in the film as a war victim child. She lost her parents in the beginning scene of the film; the communist North Korean army killed her parents. For a while, Ayla stayed at the army barrack with Turkish soldiers; during that time, she missed her parents when watching a film and reading a book. Ayla felt that she was neglecting herself when she found herself alone at the orphanage school. During the Korean War, many children became orphans and lost their parents; they were admitted to an orphanage school. Not only Ayla but also many children faced the traumatic problems and psychological disorders. The war victim children's characters touched the heart of the audiences.

After WWII, the Bosnian war was one of Europe's worst wars. The Bosnian war is also well known for the Muslim genocide worldwide. *Welcome to Sarajevo* (1997) is a semi-documentary film based on the Bosnian war. Emira was shown as one of the central characters in the film. Emira's character was portrayed as a war victim child; at the same time, there were thousands of war victim children around Emira in Sarajevo. In the film, the director used many real footage where hundreds of children were shown in danger who had psychological problems, missed their parents and faced health and food problems. Even many of them were killed by the Serb militias. The film's real footage proved that the children of Sarajevo suffered a lot, and it was a Muslim genocide. Many of the war victim children spoke in front of the camera and expressed their problems and described what they suffered in Sarajevo. The film provided in its ending a piece of important information about the war victim children of Sarajevo that "35,000 children were wounded and 16,000 killed or missing from the Bosnian War" (Winterbottom, 1997).

The Syrian war is one of the crucial wars in the Arab world which started during the Arab Spring and still continues. *For Sama* (2019) is a documentary film based on the real footage of the Syrian war. The documentary director Waad Al-Kateab recorded every single moment of the destruction of Aleppo. She showed hundreds of war victim children in her documentary film where children suffered mentally and physically and were abused physically and psychologically. Some of the documentary footages proved how children were killed by the airstrikes, missiles attacks, and chemical weapons. Those kinds of attacks not only broke down the normal life of the Syrian children but also harmed and damaged their mental and physical abilities and made

them war victims. The availability of cameras and technology helped the audience to watch the reality of wars and how children become war victims. The documentary film caught the attention of the global audience.

Most of the time, the plots of war films are full of drama and tragedy, and it bears mournful myths and stories (Molloy, 2000). More or less, every war film has a tragedy in its story, and every tragic story has a catharsis. Every movie expresses different motives and feelings, and provokes different reactions for the audience (Ellul, 1973). Because every scriptwriter and director has different ideological views, and they want to spread it to their viewers. Sometimes, they use a cinema or a film as a propaganda tool, and children characters are quite useful for this sort of propaganda. Every war film has a magnificent structure which incorporates sadness. Drama makes the audience mournful, and it generates sympathy about the characters among the audience. A conspiracy cinema is more effective than the narrative one. Even it is subjective, it has relatively better quality. That is why it influences the viewers with high persuasion due to filmmaker's presentation (Carter, 2012). Every film director has personal ideological views, and they want to present their ideology while reaching audience. In addition to some issues, directors emphasize on some characters and portray those characters exaggeratedly; hence something else is consciously avoided in the film. As part of propaganda reasons, war film stories involves children, women, or elderly men characters because it is a decisive ideological factor.

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