

INNOCENCE, PRIVACY AND DEPRIVATION IN NURİ

BİLGE CEYLAN'S RURAL FILMS



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JULY 2019

INNOCENCE, PRIVACY AND DEPRIVATION IN NURİ BİLGE
CEYLAN'S RURAL FILMS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES

OF

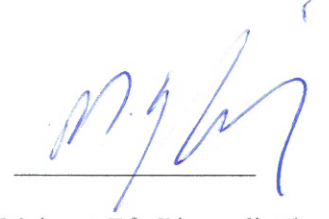
IZMIR UNIVERSITY OF ECONOMICS

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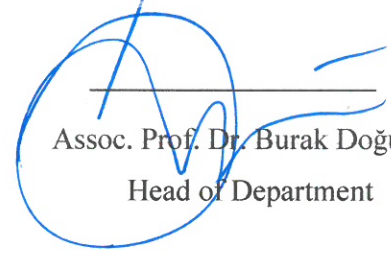
JULY 2019

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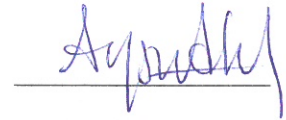
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ABSTRACT

INNOCENCE, PRIVACY AND DEPRIVATION IN NURİ BİLGE

CEYLAN’S RURAL FILMS

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Graduate Program

Program Supervisor: Assoc. Prof. Dr. Aysun Akan

July 2019

This thesis analyzes the concept of rural in Nuri Bilge Ceylan’s films. I chose six films. These are *The Small Town*, *Clouds of May*, *Distant*, *Winter Sleep*, *Once Upon A Time in Anatolia* and *Wild Pear Tree*. Melih Pekdemir’s article “*Taşranın Taşı Toprağı Altında Ne Var ?*” (What is under the soil and rock of the rural?) highlights the concept of rural through the notions of deprivation, privacy, and the innocence. I am inspired by the way the article discusses these concepts, so I use these concepts to examine the films and the concept of rural in the research.

In the first part of the thesis, I examine the concept of rural followed by Ceylan’s cinema through the concept of rural. I discuss the modernization from a different point of view in the second part of the research. The third part is about the notions of deprivation, innocent and privacy, which I evaluate through the film critics. I criticize the chosen films in the fourth part. The last part is the conclusion and discussion in view of the concept of rural, modernization and the films.

Keywords: Rural, Nuri Bilge Ceylan’s rural films, Modernisation, Turkey

ÖZET

Masumiyet, Mahrumiyet, Mahremiyet: Nuri Bilge Ceylan'ın Taşra Filmleri

KARADAYI, CEREN

Medya ve İletişim Çalışmaları Bölümü Tezli Yüksek Lisans

Tez Yöneticisi: Doç. Dr. Aysun Akan

TEMMUZ 2019

Bu çalışma, Nuri Bilge Ceylan'ın filmlerindeki taşra kavramını incelemektedir. Altı tane film seçtim. Bunlar *Kasaba*, *Mayıs Sıkıntısı*, *Uzak*, *Kış Uykusu*, *Anadolu'da Bir Zamanlar* ve *Ahlat Ağacı* filmleridir. Melih Pekdemir'in "Taşranın Taşı Toprağı Altında Ne Var?" adlı makalesi, yoksunluk, mahremiyet ve masumiyet sözcükleriyle taşra kavramını incelemektedir. Araştırmada makalenin tartışma şeklinden ilham aldım, bu yüzden filmleri ve taşra konseptini araştırmadaki kavramlar üzerinden inceledim. Araştırmadaki kavramlar (masumiyet, mahrumiyet ve mahremiyet) taşra kavramını tartışabilmek için bir araçtır.

Tezin ilk bölümünde, taşra ve Ceylan sinemasını taşra kavramı üzerinden inceledim. Araştırmanın ikinci bölümünde modernleşmeyi farklı bakış açılarıyla tartıştım. Üçüncü bölüm, filmleri değerlendirdiğim yoksunluk, masumiyet ve mahremiyet kavramlarıyla ilgili. Dördüncü bölümde seçilen filmleri eleştirdim. Son bölüm, taşra ve modernleşme kavramını filmler bağlamında tartıştığım sonuç bölümüdür.

Anahtar Kelimeler: Taşra, Nuri Bilge Ceylan'ın taşra filmleri, Modernleşme, Türkiye

ACKNOWLEDGMENTS

Primarily, I would like to acknowledge my thesis advisor Assoc. Prof. Dr. Aysun Akan for supporting, encouraging and her positive behaviour during thesis preparation. Also, I want to thank toward my committee members who are Assoc. Prof. Dr. Gökçen Karanfil, Asst. Prof. Dr. Zehra Cerrahoğlu, and all communication faculty teachers.

I would like to be grateful to my family. They believe me to become successful from start to end of master program. Also, I am thankful to my friends Vivian Stavrianakou, Alihan Altıtaş, Luise Savik, Mahya Ilaghi, Naveena Doughmeir and Zhengchu Chung to share their point of views.

DEDICATION

I dedicate this thesis to my family. I appreciated the love and support by my mother, father and aunt throughout my life. I also thank Ali Rıza Öztoprak, my first English teacher and consultant, who has been of greatest help throughout my academic life. My special thanks go not only to my mother who has had sleepless nights, waiting on me for months, but also to my cousin Ata Öztoprak, who has stood by me with his pure heart and prayers. I especially thank my precious teachers Professor Ünsal Oskay and Professor Atilla Türk, without whose help and support this thesis would not have been possible. I have learned a great deal data about the communication sciences from them. I will always remember you all with respect.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZET.....	iv
ACKNOWLEDGMENTS.....	v
DEDICATION.....	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES.....	x
CHAPTER 1: INTRODUCTION	1
CHAPTER 2: THE FRAMEWORK OF THE ANALYSIS.....	2
2.1 Literature Review	2
2.2 Research Model and Aim.....	3
2.3 Nuri Bilge Ceylan and His Filmography.....	5
2.3.1 Ceylan’s Cinematic Language and His Rural Concept	7
2.3.2 What is the Meaning of Rural?.....	10
CHAPTER 3: THEORIES OF MODERNIZATION.....	13
3.1 Theories of Modernization	13
3.1.2 Modernity in the West.....	14
3.1.3 Modernization in Turkey.....	19
3.2 Historical Development of Turkish Cinema and Rural Films.....	21

3.3 Notions of Deprivation, Privacy and Innocence.....	25
3.3.1. Deprivation.....	26
3.3.2. Privacy.....	28
3.3.3. Innocence.....	32
CHAPTER 4: Analysis of Rural in <i>The Small Town, Clouds Of May, Distant, Once Upon A Time In Anatolia, Winter Sleep, The Wild Pear Tree</i> in Relation to Deprivation, Privacy and Innocence.....	34
4.1 <i>The Small Town (Kasaba)</i>	34
4.1.1 Subject of the Film.....	35
4.1.2 Innocence.....	36
4.1.3 Deprivation.....	37
4.1.4 Privacy.....	39
4.2 <i>Clouds of May (Mayıs Sıkıntısı)</i>	40
4.2.1 Subject of the Film.....	41
4.2.2 Innocence.....	41
4.2.3 Deprivation.....	43
4.2.4 Privacy.....	45
4.3 <i>Distant (Uzak)</i>	46
4.3.1 Subject of the Film.....	47
4.3.2 Innocence.....	47
4.3.3 Deprivation.....	49
4.3.4 Privacy.....	50
4.4 <i>Once Upon A Time in Anatolia (Bir Zamanlar Anadolu`da)</i>	52

4.4.1 Subject of the Film.....	53
4.4.2 Innocence.....	53
4.4.3 Deprivation.....	54
4.4.4 Privacy.....	56
4.5 <i>The Winter Sleep Film (Kış Uykusu)</i>	57
4.5.1 Subject of the Film.....	57
4.5.2 Innocence.....	58
4.5.3 Deprivation.....	59
4.5.4 Privacy.....	60
4.6 <i>The Wild Pear (Ahlat Ağacı)</i>	61
4.6.1 Subject of the Film.....	62
4.6.2 Innocence.....	62
4.6.3 Deprivation.....	64
4.6.4 Privacy.....	65
5.CONCLUSIONS.....	66
REFERENCES.....	69

LIST OF FIGURES

Figure 1. <i>The Small Town</i> : İsmail arrives in the class.....	38
Figure 2. <i>The Clouds of May</i> : Ali listens to the egg.....	42
Figure 3. <i>The Clouds of May</i> : Muzaffer tries to convince Ali.....	42
Figure 4. <i>The Clouds of May</i> : Emin sits under a tree in grief hopelessly.....	45
Figure 5. <i>Distant</i> : Yusuf walks in the streets of İstanbul wearing thin clothes.....	48
Figure 6. <i>Distant</i> : While Mahmut works hard, Yusuf does nothing in the city.....	49
Figure 7. <i>Once Upon A Time in Anatolia</i> : Ramazan wants a coke.....	54
Figure 8. <i>Once Upon A Time in Anatolia</i> : Cemile serves the beverages.....	54
Figure 9. <i>Once Upon A Time in Anatolia</i> : Muhtar speaks about the necessities in town.....	55
Figure 10. <i>Once Upon A Time in Anatolia</i> : Naci wants to know why Kenan killed Yaşar.....	56
Figure 11. <i>Winter Sleep</i> : İsmail slaps İlyas.....	59
Figure 12. <i>Winter Sleep</i> : Hamdi tries to persuade İlyas.....	59
Figure 13. <i>Winter Sleep</i> : Hamdi lives financial problems.....	59
Figure 14. <i>Wild Pear Tree</i> : The mother asks Sinan whether he has money or not....	63
Figure 15. <i>Wild Pear Tree</i> : Sinan speaks with his father.....	63
Figure 16. <i>Wild Pear Tree</i> : The film ends with the scene.....	63
Figure 17. <i>Wild Pear Tree</i> : Sinan runs into Hatice.....	65
Figure 18. <i>Wild Pear Tree</i> : Hatice speaks about her fiancée.....	65



CHAPTER 1: INTRODUCTION

This study discusses both Nuri Bilge Ceylan's country films' and the concept of rural with its dynamics such as stability and naturality. A great many directors highlight the rural areas' deficiencies in their films; Nuri Bilge Ceylan is one of them. Ceylan is known as the 1990's popular director. The 1990's economic, cultural and sociologic structure effected him. "All existing information can change or be outdated very quickly. Ephemeral info, speed and flexibility erode the bureaucratic pyramid shaped forms and the cultural formation based on Protestant Morality with the modernization" (Sennett, 2011: 59).

While the modernization trails the non- European states' with its modern instruments', the local and rural areas remain in the background. The situation creates a gap between the modern and the others. The unequal distribution of income, exclusion, deprivation, and poverty affected rural areas. Modernity tries to build the modern one also, rural doesn't fit the modernity's forms', therefore "modernization policies are adopted for the adjustment process" (Zengin, 2008: 10). The state forces the policies for the rural's shift but, rural has its own rules. So, the exact modern transformation never happens. Also, modernity exists with the other as it has a dynamic structure.

Modernity wants to change the old or traditional one. These change forces upon the rural certain standardization. The local values of rurals lose their values with standardization. "The destructive effects of modernization emphasize the status of participation tendency. So, consumption culture arises with its own emotional pressures for consumption. Modernization destructs the moral values such as innocence and privacy" (Aydoğan, 2012: 25). The study examines the concept of rural in relation to privacy, innocence and deprivation. The concepts are the instruments to discuss the effects of modernization.

CHAPTER 2: THE FRAMEWORK OF THE ANALYSIS

2.1 Literature Review

There are one hundred and fifteen theses about Nuri Bilge Ceylan's films in Turkey, however there is no academic research on the analysis of the rural in relation to deprivation, innocence and privacy. In what follows I will discuss a selection of these works to present the wide range of interest in Nuri Bilge Ceylan's films in the academic world. Although these researchers have different point of views, they all examine Ceylan's films in relation to their academic interests.

Doğan Aydoğan discusses that after the 90's Turkish cinema culture and the concept of rural at Ege University, which is a doctorate thesis in 2012. He examines the monetization and cultural transformation in rural areas after the 1990s. Also, he defends that "capitalism and the consumption culture have important place in Turkish films" (Aydoğan, 2012: 19).

The name of a similar thesis is *Hesitation in Rural and Nuri Bilge Ceylan films*. The thesis was written by Nihan Eren at Yeditepe University in 2015. In light of the results of the study, "the concept of rural has a duality in its meaning. When people immigrate to any place, they create images in their minds, but the dreams turn out to be hesitation with the loss of national identity" (Eren, 2015: 25). Identity, immigration, and dreams include the concept of hesitation, thus there is a duality inside.

Gonca Gürgen's master thesis is *Looking into the Boredom of the Country and Melancholy of the Metropolis in the Terms of their Critical Potentials through the Cinema of Nuri Bilge Ceylan*. She studied the thesis at Bilgi University in 2017. She examines "the deprivation, dissatisfaction, and stability concepts' through the melancholy and the Metropolis" (Gürgen, 2017: 5)

Erdem Yedekçi discusses *The Concept of Alienation and Post- Fordism in Nuri Bilge Ceylan and Lütfi Ömer Akad's films*. Yedekçi did the academic research at Marmara University in 2016. The study emphasizes that Turkey's social and economic development has an effect on the Turkish film industry. As a result of the study, "capitalism and individualism affect any society's traditional values" (Yedekçi, 2017: 69).

The name of Emrah Akın's thesis is *the Trace of Anton Chekhov's Characters in Nuri Bilge Ceylan Cinema*. Akın did the academic research at Akdeniz University in 2017. According to the research, "Ceylan's *Once Upon A Time in Anatolia* and *Winter Sleep* films' characters involve some stories from Chekhov or Chekhovian influences" (Akın, 2017:15). He discusses the similarities and differences through the film characters.

There are numerous books about the concept of rural in Nuri Bilge Ceylan films. Tanıl Bora's *Taşraya Bakmak* (2016) and Aslı Güneş's *Taşrada Var Bir Zaman* (2010) inspired the current research. The articles in these works discuss deficiencies and center-periphery relations, with photographs in the rural areas, and Turkish films.

This study will allow researchers to explore similar issues comparing values, rural areas and cultures to those in other countries or to compare those who want to follow the latest developments both in rural and in the rural films over time.

2.2 Research Model and Aim

I use qualitative research model in the thesis. Qualitative research relies on interpretive or critical social sciences. It is a non-linear research path. Its focus is on the cases and contexts. In other words qualitative research interpretes the case under question that are sensitive to specific social-historical contexts (Neuman, 2006: 151).

The research model depends on the direct human experience. Biography and historical analysis are examples of this research. “Qualitative data is important in determining the particular frequency of traits or characteristics. It allows the statistician or the researchers to form parameters through which larger data sets can be observed. Qualitative data provides the means by which observers can quantify the world around them” (Balibar, 2007: 2). “Qualitative data that are not easily reduced to numbers. Data that are related to concepts, values and behaviors of people in social context” (Bendix, 1970: 29).

In this perspective I have attempted to analyse *The Small Town*, *Clouds of May*, *Distant*, *Winter Sleep*, *Once Upon A Time in Anatolia* and *Wild Pear Tree* in relation the concepts of deprivation, innocence and privacy. These concepts are also utilized in the analysis of the rural in Turkey. Therefore the films are analysed in their historical contexts both in narrative of the films and as they refer to the Turkish rural life. The themes of deprivation, innocence and privacy seems to fit well with how Nuri Bilge Ceylan problematizes the rural in Turkey.

I have also benefited from the photos, interviews and observations of the critiques on Nuri Bilge Ceylan cinema in relation to rural. I have attempted to expand my analysis of the films through these interpretations and observations. Finally, the historical research into the structure of the rural life in Turkey has provided me with a reference point whereby I was able to observe characters’ dialogues in Nuri Bilge Ceylan’s rural films.

However, as the limitation of the research, I did not use all the characteristics of the rural in my analysis or all the values that characterize the rural life in Turkey. I have limited

my analysis of the rural life in Turkey hence the analysis of Nuri Bilge Ceylan rural films *The Small Town*, *Clouds of May*, *Distant*, *Winter Sleep*, *Once Upon A Time in Anatolia* and *Wild Pear Tree* in relation to the concepts of deprivation, innocence and privacy.

Another limitation is the omission of Nuri Bilge Ceylan's *Climates* and *Three Monkeys* films. *Climates* is about two people's psychological change through climate. The themes, which I discussed in the thesis are less prominent in the film. Space constraints are the other reason. *Three Monkeys*, the film is an example of shantytown and arabesque culture in Turkey, was shot in Istanbul. Yet, I discuss the themes of deprivation, innocence and privacy in the distant rural areas. The rural refers to villages and towns. *Three Monkey* debates the slum lifestyle, arabesque culture, individual lifestyle, poverty, immigration and crime in the city. As a result, I did not add the films in my thesis. In addition to these, I did not analyse all the scenes in the named films but chose the scenes that most explicit manifestation of the characteristics of the rural. That is to say, the chosen scenes are thought to be the most dramatic demonstrations of deprivation, innocence, and privacy.

2.3 Nuri Bilge Ceylan and His Filmography

Nuri Bilge Ceylan was born in İstanbul in 1959. His family was from Yenice / Çanakkale in Turkey. His father was an agriculture engineer. After working in İstanbul, he moved and continued working in Çanakkale/Yenice. Since Nuri Bilge Ceylan spent his childhood years in the countryside, he is interested in the theme of rural in his films. His sister wanted to study in high school but, there was no high school in Yenice. Thus, they moved to Istanbul again. He graduated from the electric-electronic engineering department in Boğaziçi University in İstanbul. He attended the Boğaziçi University's photography club, and started to earn money from his hobby. During military service, he decided to study at the cinema and he decided to attend the Department of Cinema at Mimar Sinan University (Ceylan, 2018).

Nuri Bilge Ceylan has a cinematic perspective on the art of photography. He worked on human portraits and black and white photography. Also, he reflected his countryside in the photographs so, he revitalized his inner world. He held many photographic exhibitions in Turkey, but later he explained that photography alone was not enough to express his feelings. “Cinema is more endless thing than the photography is. Cinema is more close to making sense in our daily lives. The art of cinema is deep and different from the other arts” (Ataman, 2010: 62).

The first film of Nuri Bilge Ceylan is *Cocoon*. “Ceylan had some troubles about his first film’s scenario but, he decided to shoot his country of birth and his family. Hence, he filmed rural in his mind” (Turan, 2011: 35). *Cocoon* became the first short Turkish film, which was nominated as the best foreign film in the Cannes Film Festival.

Cocoon film is black and white and it has no dialogue. *Cocoon* is the first Nuri Bilge film which discusses rural life and its dynamics in his filmography. Later, Nuri Bilge Ceylan shot *The Small Town*, *Clouds of May*, and *Distant*, which are called as Ceylan’s rural trilogy films’. These three films examine human-nature, and city- rural dualities. *Clouds of May* film consists of *The Small Town* film’s scenarios as well. Nuri Bilge Ceylan’s mother and father play a role in *Cocoon*, *The Small Town* and *Clouds of May*. Moreover, Ceylan gives a role for his wife in *Climates* film.

Nuri Bilge Ceylan won many prizes at various films festivals all around the world. *Distant* won the Grand Prix prize in Cannes Film Festival in 2003. Yılmaz Güney won the same prize with *The Road* in 1982. Thus, Yılmaz Güney and Nuri Bilge Ceylan became the world-famous Turkish directors winning the prize. *Distant* won 47 awards both as nationally and internationally. Hence, the film broke the records of the most prize-winning film in Turkey. Then, *Climates* won the 2006 Fipresci Award in Cannes Film Festival. Ceylan won the best director prize with *Three Monkeys* in Cannes Film Festival in 2008. Nuri Bilge Ceylan’s success was noticed by the Cannes Film Festival main jury so, he became the main jury in the 2009 Cannes Film Festival. The Grand Prix award was won again with his *Once Upon A Time in Anatolia* in 2011. Palma D’or is the top award in Cannes Film Festival also, Ceylan won the prize with *Winter Sleep* in 2014.

2.3.1 Ceylan's Cinematic Language and His Rural Concept

In this chapter, I will examine Nuri Bilge Ceylan cinema's thematic and cinematic features through Ceylan's rural concept. I will examine Ceylan's cinematic language through the rural concept. The chapter will reveal Ceylan's perception of the rural and through his characters how rural is lived and problematised.

Nuri Bilge Ceylan emphasizes both the new periphery and the downfall of the traditional rural life in his films. This downfall is closely related to the impact of globalization: "Ünye (a town of the city of Ordu in Black Sea Region) and Tirebolu (town of the city of Giresun in Black Sea Region) had specific features, different sea and rural sceneries in the past. However, the construction of the new nonstop highway between Samsun and Rize, both in the Black Sea cost line, the Black Sea sceneries' are homogenized. The whole rural scenery resembles the same photograph's replicas" (Ceylan, 2003: 19). Also, Nuri Bilge Ceylan emphasizes that all rural areas resemble each other because of the globalization effects in his rural trilogy films. For instance, a dialogue from *Clouds of May* film;

Saffet: "Wherever I look, I see the same tree and the same clouds. All of the places are the same. They have the same features" (Ceylan, 2003: 9).

Rural areas lost their traditional scenery with the effects of globalization and modernization. Instead they all resemble each other. In addition, it is possible to see the well-known brands in rural areas in Turkey thanks to the global powers. It is not surprising to have English coffee shops in rural areas in Turkey. Ceylan's *Winter Sleep* includes scenes that reflect these effects. The villagers transform their tea gardens to coffee shops for profit in the film. Ceylan discusses that the unnecessary replicas in the name of modernity and the western wannabe effects the social relations in a negative way. In his opinion, the traditional features lost their popularity because of the global markets (Ceylan, 2003: 9).

Globalization and modernization cause big problems, especially in developing countries as in Turkey. The new global order extends the inequalities between the rural and the urban. While the big cities are connected to the world with the hi-tech transportation systems such as unique subway systems, the rural areas are still struggling with high unemployment and the problems in education and health systems. There are still a great many people moving from rural areas to big cities with great expectations in Turkey. Nuri Bilge Ceylan holds a mirror on Turkish society's income inequality problems in his all films.

In *The Small Town* and *Clouds of May*, Saffet character represents nihilism, or at best pessimism, a characteristic of rural life. Saffet wants a job and a better future as he gets bored of the stable rural life and he does nothing in rural life because of the impossibilities. *The Small Town* demonstrates the children who live in the rural, with the transportation problems to reach the school. In addition, students do not have thick clothes to wear even in the hard winter conditions. Distant's Yusuf wants to move to Istanbul from Yenice (a town in Çanakkale city) to find a job and have a better life in there.

In some cases Nuri Bilge Ceylan highlights the contrasts between the center, Istanbul and the rural life. The relationship comprises of the dualities in itself such as; longings, divisions, ambiguities and self-interest. The director explained the process of transition from town to city in *Clouds of May* and *The Small Town* but, *Distant* is pretty different from them.

Distant looks at the town through the urbanized spirits of the city, which is characterized by the isolated, selfish, snooty individual souls in the city life. The result is alienation; when Ceylan's characters move from rural to urban, they lose their identities and experience self- alienation. These are not about the progress or enlightenment in the name of modernity.

Nuri Bilge Ceylan presents the same themes such as urbanization, modernity, guilt feelings and the problems in rural lives. Ceylan chooses the topics from the real-life and there is a continuity between the films. The scenes comprise from the director's real-life

experiences like *The Small Town*, *Clouds of May*, and *Distant* scenarios. Ceylan explains the reason why he insists on the same issues in an interview:

I like to insist on the same themes on the films. Also, Ozu has been shooting the same film for fifty years. The variations of the same theme are so nice for me like a piece of chamber music (Güney, 2018).

Ozu is one of the minimalist cinema directors. “Ozu’s films have simple, peaceful and serene features, like the Zen culture. He chooses almost the same issues and the same actors/actresses for the same roles in his films. He shoots his films in natural landscape and rural areas with the stable camera technics” (Özdoğan, 2004: 9). “Yasujiro Ozu was one of the well-known Japanese directors. He won many awards both in national and international film festivals. His famous films are *Good Morning* (1959), *Tokyo Story* (1953) and *The Only Son* (1932)” (Atsüren, 2019). He represents Japanese traditional values and the Zen culture in his films.

He filmed nature, the lives of ordinary peoples, their daily life experiences, clouds, sky, rivers accompanies these lives. Ozu’s minimalist characteristics seems to have inspired Nuri Bilge Ceylan. For example, Ali, Muzaffer, Mahmut, Isa and Aydin characters have the same features of Ozu’s characters (*Distant*, *Clouds of May*, *The Small Town*, *Climates*, *Winter Sleep*). The characters have individualistic, intellectual, self-centered, cool and high ego features. The characters also display the features of the modern city-dwellers as in Ceylan’s films. It seems that that Ceylan creates a similar dynamic in his films that exist in Ozu’s films.

Nuri Bilge Ceylan cinema also refers to a number of philosophical perspectives: “Andrei Tarkovsky, Dostoyevsky, the East philosophy, mysticism, and the existentialism are the important instruments for Nuri Bilge Ceylan’s films” (Yerbegekov, 2003: 16). Ceylan’s characters engage in debates to question what is the ethical conduct, what is considered to be just and so on. These could be found in *Once Upon A Time in Anatolia* and *Winter Sleep*. Here he seems to be influenced by Tarkovsky cinema, especially *Solaris*. It seems that he pays tribute to Tarkovsky in a scene in *Distant* when Mahmut character watches a Tarkovsky’s film and wants to shoot films like Tarkovsky’s. Nuri Bilge Ceylan films

have certain autobiographical references as well. As explained above in his filmography, Ceylan started his career as a photographer and tried to expand his interests, his character Mahmut in *Distant* does not want to die as a photographer.

Anton Chekhov has importance for Nuri Bilge Ceylan films. The themes and dialogues have certain resemblances to Chekhov stories as in *The Small Town, Once Upon A Time in Anatolia* and *Winter Sleep*. In fact, Ceylan dedicated *Clouds of May* to Anton Chekhov. It is also possible to recognise Chekhov's style in his other films as well. Nuri Bilge Ceylan gave an interview about the *Winter Sleep* and he talks about the Chekhov's importance in his life.

Whatever I write about Chekhov, my words will be inadequate for him. He made a contribution to all of my films, he taught me how to live! I quoted from his tales in *The Small Town, Once Upon A Time in Anatolia* and *Winter Sleep*. I have quotes from his stories because his tales refer to memories, the past (Aytaçhan, 2018).

Ceylan is interested in the deep cinematic reality that's why, "Chekhov, Dostoyevski, and Tarkovsky are so important for him and he reflected these his films" (Özdoğru, 2004: 29).

2.3.2 What is the Meaning of Rural?

While the center and the west hold a light, the rural disappears in the darkness"

Nurten Karadayı

The concept of rural underlines the insufficient societal rights and hindered status quo. "The rural was called outside of Istanbul during the Ottoman Empire. The word had a disdain, pity, deprivation, and the regret feelings inside. The feelings are called as rural boredom as it began with moving from rural to urban in the 1950s in Turkey. The

situation maintained in the Republic of Turkey with the top down reformations. Although the Republic of Turkey's capital is Ankara, Istanbul is accepted as the center and the cradle of civilization" (Gürbilek, 1995: 51). There is no certain place as rural in the new era because the rural boredom is not limited to any place.

The rural also exist in the urban, in the outskirts of the urban settlement. It is not restricted to any geographical place. The rural boredom could happen possibly with the alienation, loneliness, identity assimilation, feeling of inadequacy and valuelessness in any urban place. For instance, Nuri Bilge Ceylan examines the rural boredom with the alienation in his rural trilogy films. Also, authors, directors, poets, painters, artists, comedians, theatre players, actors, actresses emphasize the feeling of boredom in their works.

Authors describe the country's features such as soil roads, dirty hotels, perishing cold, muggy weather, ignorant people and lightless towns. These characteristic features also shape perception of people. Thus, the country's first prototypes emerged. For instance, "Ebubekir Hazım Tepeyran's *Küçük Paşa*, Ömer Seyfettin's *Yalnız Efe* and Ahmet Şerif's *Anadolu'da Tanın* novels were written in 1910. Refik Halit Karay, Halide Edip, Reşat Nuri Güntekin, Yakup Kadri, Mahmut Yesari and Memduh Şevket Esendal discuss the duality between the rural and Istanbul" (Türkeş, 2016: 160).

Pekdemir examines the center and rural relations with the shadow and light metaphors'. "The center exists with its shadow. There is a shadow because there is a light (center) in somewhere" (Pekdemir, 2016: 91). That is, darkness and brightness exist together in the rural context. "The shadow or the mirror's reflection may not demonstrate the center's right view if there is a problem on the shade fall's place. It is also possible to say the shadow fall's place is a determining factor to show the country's progress. The center wants the sameness at its reflection so, the center is called game - changer" (Pekdemir, 2016: 91). Thus, the center tends to behave arrogantly to its shade (rural). "The exclusion and marginalization thoughts or feelings create an apprehension between the people. When the rural one realizes the exclusion, the anxiety arises against the center" (Tanıl, 2010: 173). For instance, the people who lived in Polatlı /Ankara, hung a sign near the street traffic lights in 2004, saying "We said our country's problems in Turkish

but nobody heard us! We want to be a city” (Donat, 2004). The slogan was published in Sabah Turkish national paper. In fact, the slogan not only declares the country’s socio-economic deficiencies, it manifests the wrong policies of the center towards the rural. The rural has, therefore developed a feeling of anger against the center (Ankara /Istanbul).

In addition, the center is perceived to be insensible, as the governments are thought to be careless about the problems of the rural. Tanıl Bora argues that this anger is manifested in soccer games: “The people who live in rural areas tend to support Anatolian football teams against Istanbul soccer teams. The reaction is actually against the center. On the other hand, the situation is called rural, Anatolian in the context” (Tanıl, 2010: 175). It seems that the uneven distribution of economic resources is one of the reasons that trigger the rural anger against the central government.

CHAPTER 3: Theories of Modernization

3.1 Theories of Modernization

The concept of modernity changed during the historical process. “The concept modernus was first used in the 5th century for the Christian societies. The concept of modern used in 1585, then it was altered from modernity to modernization between 1627 and 1970s in the west” (Giddens, 1991: 17). Çiğdem argues that “meaning of the concept of modern have changed in the historical and societal contexts over the years” (Çiğdem, 2015: 89). The view is pretty crucial to give a meaning for the new developments, such as trading (mercantilism), the Industrial Revolution, the Reformations and the Enlightenment, which come with modernization.

Modernization hasn't got a stable structure so, it is a dynamic process. It creates some gaps between the modern and unmodern (non- Christian) nations. Modernity does not fix boundaries or troubles in any society. There is no country outside of Europe, which can reach the desired level of development. The European politics was shaped by the power struggle between the lords, bourgeois and the kings. “The bourgeoisie challenged the existing status of power and had revolutionist aspirations, which eventually became the dominant class in the emerging capitalist states. The Ottoman Empire state structure was radically different than its European counterparts. There was no bourgeoisie nor lords, the centre was so strong, imposing its will on the rural. There was no negotiation culture between the competing powers in the Ottoman Empire” (Mardin, 1973). “The Sultan had an absolute rule over administration and the rural powers” (Çiğdem,

1997:89). It would be better to highlight the different ideas for the theory of modernization and the process of modernization in the west.

3.1.2 Modernity in the West

Giddens used the term modernity to explain the institutions (states) and the differences in their attitudes towards the public as opposed to feudalism. “The state institutions emerged in Europe after feudalism” (Giddens, 1991: 29). Giddens claims that modernity pertains to the West. Giddens describes that pre-modern western societies led to the modernity.

According to Giddens globalization has challenged some premises of modernity, which he calls it *high modernity*. Modernity has a globalizing structure according to him. Giddens in “*The Consequences of Modernity*” (1990) analyzes the modernity’s specific features such as social and economic instruments. The book based on the idea that modernity represents a radical downfall so, modernity differentiates the structures from its all traditional forms of social life: “Modernity has removed us from all kinds of traditional social order” (Giddens, 1991: 19). Modernity should be examined in the historical context to explain why modernity removes us from the traditional order.

Renaissance, which means resurrection or rebirth, is a period of developments in the field of science, fine arts and literature starting in Italy from the middle of the 14th century and spreading through Europe. “There are many reasons why the Renaissance started in Italy. The geographical position of Italy, the importance of religious and historical past, economic and political situation are some of the reasons” (Michelet, 1996: 12).

The church had a great power and wealth in the pre-Renaissance period, but it began to lose its power with the Renaissance. The church was ineffective and failed to produce new politics in the face of new developments. Jules Michelet emphasizes the importance of scientific information against religious knowledge in the Renaissance: “There was a

reaction to the church and bigotry in the Renaissance. A great many things prohibited in the Middle Ages but during the Renaissance mind and scientific knowledge come to the fore” (Michelet, 1996: 13).

The invention of the press is one of the most important developments in the Renaissance period. New inventions and the ideas spread to Europe and to the world: “The invention of the press had a direct impact on the development of literature. Shakespeare, Cervantes, Montaigne, and many popular writers emerged in this era. The scholastic thought collapsed and the free thought environment arose in the Renaissance. The new religious ideas printed except the Catholic churches’ so, the Catholic religion started to lose its power” (Sıgın, 2017: 12).

Reforms described the innovations in the religious field in Europe in the 16th century. The religious books such as Bible and Torah were printed and translated into the European languages. “Martin Luther opposed the Catholic interpretation and its churches and objected to the sales of Enduljans (Indulgence) by a letter to the Catholic Wittenberg Church in 1517. So, Martin Luther aroused the public against the Catholic Churches’ Enduljans sales in that term. This situation caused the division of Western Christianity. Martin Luther formed the Protestant Christianity in this era” (Sıgın, 2017: 13). So, the Protestantism spread in Europe. The Calvinism, Anglicanism, and other Christian sects arose during the Reform process.

The Enlightenment emerged in the 18th century; Reform and the Renaissance movements enabled the Enlightenment. The Reform and the Renaissance called as the transition period which led to the Enlightenment. “Enlightenment is the attempt of man to get rid of religion and traditions with thinking and mind’s evaluation. So, the person enlightens his life with his own mind and his own visions” (Engineri, 2008: 13).

The Age of Enlightenment emerged the concepts of science, philosophy, mind, nature and humanity, so these notions reached a new unity. Enlightenment does not accept the explanation of everything for reasons of God. “Enlightenment acknowledges that nature, man and society can reach scientific knowledge which can be explained by reason”

(Tazegül, 2005: 39). Enlightenment aimed to change all kinds of traditional institutions and value judgments and to base them on the principles embodied in the mind.

It was a movement that led to revolutionary developments in the fields of art, philosophy, and politics in Europe. “Isaac Newton, John Locke, Gottfried Leibniz, Christian Thomasius, René Descartes, Blaise Pascal, Schroder, Oskar Ewald are the well-known philosophers’ in that term. These philosophers changed Europe’s socio-cultural environment. Social consciousness increased in society thanks to science and mind” (Tazegül, 2005: 39).

One of the defining features of modernity is the transition from agriculture to industrial society. The transition happened in the Industrial Revolution. The free of ideas, the decline of the Catholic religious effect, and scientific discoveries paved the way for the Industrial Revolution. “Before the Industrial Revolution, European states gave importance to geographical discoveries. As a result of these geographical discoveries, the United Kingdom, Portugal, Spain, Germany, and other European countries established colonies in many regions of the world and took from them gold, silver, and other precious metals” (Hobsbawn, 1999: 156).

The new inventions left their mark on the Industrial period. “James Watt invented the steam machine in 1765. Also, this is one of the most important developments of the Industrial Revolution” (Hobsbawn, 1999: 159). The mechanization began both in agriculture and in numerous sectors so, the European countries gained more in comparison to the previous periods. People became more mobile in the Industrial Revolution so, they started to live in big cities or established new industrial cities. In sum, both raw material trades enlarged and the agricultural activities developed in the Industrial Revolution.

The working class (proletariat) formed in the period. The socio-economic inequality arose between the workers and the bourgeois classes. “The Industrial Revolution has a deep effect not only in European countries but also, in other countries as well. Industrial developments triggered the capitalist economy and capitalism in the world” (Hobsbawn, 1999: 59).

Modernization began in Europe in the 17th century, and then, influenced almost the whole world. Modernization is an organizational form of social life. “The modernization disrupted non-Western societies’ natural development processes. The developed industrial states made others (non-western societies) dependent on them” (Sığın, 2017: 24). The western countries obtained a big gain from the raw materials, the gain brought along with numerous scientific and technologic inventions especially on the industrial sectors. But, the other countries’ labors were exploited.

Western admiration emerged in the other societies while adapting to modernize. Some societies lost their traditional values with the modernization during the process, and implemented reforms to westernize. Russia had a positive process during the modernization. “The Great Petro era was an important turning point for the modernization process in Russia. The country did major transformations; Russia’s Orthodox Christian religion caused a close- relationship with the west. So, Russia’s modernization process was less problematic and adapted to westernisation readily” (Klyuchevsky, 1958: 29).

Japan has an important place in the world’s economy today. Japanese modernization was not successful because of its traditional dynamics. “The USA and Britain played an important role in the country’s modernization process. The Meijians were revolutionist samurais in Japan. They eliminated the previous status symbols of samurais and their closed economic basis. It was an important step for modernization in 1867. In sum, most of the non-Western societies modernized by taking the example of Western societies, and sometimes with the interference of the Western countries like Russia. Also, Meiji Samurais developed relations with the western countries and the USA in Japan” (Eisenstadt, 1966: 122).

Hegel had a different perspective from the other philosophers about the modernization process. Hegel praises the West and its consciousness of being modern. Hegel states that freedom came from the West (Hegel, 1825: 29). In Hegel “unhistorical nations were known by their fruits. The proof of Asian backwardness was found in the undifferentiated unity of Asian society and culture, which allowed no room for individual judgment or individual action” (Siljak, 2001: 340).

Although, there are many different explanations of modernity or the process of modernization, they all complement each other. However, modernization has two features that are common in all theories and constitute the main meaning of modernization; the first one is the human and animal power in the workforce have been replaced by industrial machines with the modernity. The agricultural period transformed by the modern industry period. The second one is the capitalist mode of production began. The closed market economy transforms the open market economy with the modernization. The new world view arose with its superstructure, positivism, individualism, materialism, secularism are all arose on the new structure” (Sığın, 2017: 21).

Lerner gives a different perspective for the modernization. “The modernization process is described after the WW2 because, the concept spread the whole world then” (Lerner, 1968: 89). “The theory reshaped with the positivist and neo-classic based economic ideology” (Moore, 1979: 219). “It is possible to say that modernization describes the non-western societies’ transition from tradition to modern. The process is explained as; *Traditional society, Transition society, Modern society*” (Bendix, 1970: 91). “The theory explains what tradition is not. Apter argues “today modernization means institutionalized democracy; economic development, fair income distribution, cultural pluralism and the freedom of expressions” (Apter, 1969: 205). Pye points at another dimension of modernity “Cultural and political values’ development depends on the economic development” (Pye, 1966: 159). This is also being emphasized by Özbek “industrialization forms a national market so, communication improves in a better way. Thus, literate people will rise up culturally. The singular norms change with the universal (western- based) norms. So, standardization is achieved” (Özbek, 2002: 33). At this point, it is possible to say westernization spread through capitalism.

Gusfield points at the tension between the modern and the traditional: “When the modern one improves, the traditional loses its effects on the society. At this point, the tradition is being accepted as weak, therefore a dichotomy emerges modern or developed as opposed to non-developed or unmodern. This relation could be named as conflictual or exclusionary” (Gusfield, 1967: 316).

There is an awry modernization in Turkey. “While modernization is more visible in all corporate structures, in the rural areas it is still in the process of implementation. Consequently, there is partial and awry modernization in Turkey. The modern and traditional structures exclude each other. There is then an exclusion in relation the modernization process in Turkey” (Özbek, 2002: 35). Therefore, there is a duality between traditional and modern in Turkey. As I mentioned before the rural then developed a reactionary stance against the modern and modernity.

This study focuses on the concepts of modern-traditional and the relationship between them. Turkey is considered a developing or a third world country in modernization theories. That implies that Turkey does not fit well into the modern world or the structure of the modern world.

There are some important critics about the theory of modernization after the 1960s. The first group mentions that the modern and tradition negate each other. The second group does not accept the theory, which fall into the Marxist paradigm. The group does not accept linear development model, which is assumed to be proposed by the classical theories of modernisation. Instead, they accept the cyclical development in a historical process. Accordingly, they argue that underdevelopment is the problem of, capitalist system which lead to income inequality and other economic and social problems (Singer, 1971: 59). In what follows, I will outline the main problems of Turkish modernization process.

3.1.3 Modernization in Turkey

Modernization is not simply the spreading capitalist tendencies, but it is a historical project. It consists contradictory relations with the previous episodes. Therefore, it is necessary to explain pre-modernization process.

I will give a brief summary of the critique of modernization, utilising the concept of center-periphery by Şerif Mardin’s Center Periphery Relations: A Key to Turkish

Politics named article (1973). The modernization process consisted of top down reforms. For instance, government institutions were reformed in line with the demands of the elite with the aim to modernize the state structure. This process was not only related to the state structure, it also involved social reforms, however there was no negotiation or consultation with the public.

The Ottoman Empire had a complicated institution based on a long-term power of the center. The Ottoman Empire policy on the administration was shaped by the system of devshirme, recruits from the Christian *millet*. This was a policy to ensure the loyalty of the administrative staff to the Sultan. The gap, cultural, educational and social, between the centre and periphery thus characterized the Ottoman state and society. Modernization process began with the institutional reforms, imposed by the elite, a top down process neglecting the peculiarities of the traditional structure of the Ottoman state and society (Mardin, 1973:179).

The state-church, nobles, locals (peasantry) - city dwellers, people who have agents of production and not, came across each other in Europe during the modernization process and the situation gave a political identity for the people. The discrimination was pretty different in Ottomans such as; nomads-city dwellers and educated-not educated. The nomads and villagers were belittled in the society. The conditions arose from the center-periphery's disconnection. The center, the ruling class, was homogenous in the Ottoman system. The periphery was heterogenous. The most striking difference between the centre and the periphery was cultural.

The discrimination practices before anything else was cultural. This was reflected in the dual education system, whereas, the elite had a both religious and secular education the periphery, only for a limited number of boys, had a right to attend only religious schools, madrasses. Thus, the cultural conflict was in the making between the educated upper strata and uneducated or only religiously educated.

Social equilibrium is an important notion as sociologically. Şerif Mardin highlights how social disequilibrium happens in the center-periphery relations. "Every social problem should be examined with its dynamics. Also, this is crucial to identify the problem.

Center-periphery conceptualisation examines both macro and micro reasons for disequilibrium” (Mardin, 1996:149). Inequality, wars, poverty and unbalanced income distribution triggered religious (Islamic) reactions against the secular elite. In the early republic Menemen uprising is an example of the religiously motivated reaction against the republican elite. The people who live in rural areas were accused of being anti-secular and in the 1930s. The people who founded the Republic of Turkey focused on the strengthening the state with the alliance of local notables. Top- down reformations did not work well on the whole society between the end of the 1920s and 1930s because the masses mobilization was important for both reforms and the modernization yet, it was ignored. The reformations are so important to give a view of another side of the coin. Reformations re-shaped social life. Top-down reformations forced people to adopt to the modernization such as clothes, education, and the alphabet reforms.

The Democrat Party emerged in the 1950s and the party received support mostly from the rural areas. The party legitimized the Islamic rules and the rural values for its own interests. It had a strong support from the public as opposed to state bureaucracy who represented the secularism and westernization.

Turkey taking an example from the West during the modernization process faced social conflicts. There is a hegemony on the westernization side and it sets the rules of the game. “Westernization requires the comparison (west and rest) for its continuity that is, I mean the *mirror effect*” (Hall,1992:11). Shortly, the mirror needs the other for its reflection otherwise, the mirror demonstrates nothing. That is, the mirror exists with the other.

3.2 Historical Development of Turkish Cinema and Rural Films

Cinema became an instrument to demonstrate rural problems such as; immigration, unequal income, poverty and inefficient jobs. It would be better to begin with the historical process! “The Istanbul City Theaters opened in 1929. Also, modern Turkish

cinema developments began in the same year” (Güleryüz, 2010: 211). “The high western culture such as painting, sculpture and opera were supported through the beginning of the first step of modernization. The cinema and the film making processes were expensive for Turkey because Turkey had just won its independence” (Bozdoğan, 1998: 121). “*Millet Mektepleri* (Schools of Public) founded to teach the new alphabet in 1932. Besides, cinema was the only way to reach distant rural areas in Turkey. Films helped to teach the public how to read and write” (Öztürk, 2005: 139). “*Halkevleri* (Public Houses) founded in four cities and then, they spread in all cities in Turkey. Then, free exhibitions, concerts, theaters and movie screenings started in the cities and towns. *Terbiyevi Filmler* (Educational films) were shown in the Public House saloons. The goal of these *Terbiyevi Filmler* was to educate the public in a modern way and teach them the new Turkish alphabet. *Türk İnkılabında Terakki Hamleleri*, *Terbiyevi Filmler* and *Ankara Türkiye'nin Kalbi* films were so popular that they were shown frequently” (Abisel, 2005: 15).

Despite these attempts the films of this first period were not successful. The rural cinema and the film industry did not develop in the first period of modernization in Turkey. The lack of economic opportunities and the Republic of Turkey's elites did not take the cinema into consideration. It would be better to discuss the different views about films through rural development. “The films were shot for the important goals. They both spread the modernist ideology and taught the new alphabet” (Güleryüz, 2010: 214). “Opera, drawing and the sculpture academies opened in Turkey. Cinema was accepted as a low entertainment instrument in comparison with the opera or theater by the elites” (Bozdoğan, 1998: 125).

Muhsin Ertuğrul dominated the Turkish cinema in the first decades. His films followed the state's ideology and had a modernist approach. “The government supported him. Thus, the films were far away from the reality of the rural and the country. He followed the western styles in his art such as vaudevilles and operetta. His films were like modernist propaganda” (Maktav, 2002: 53). “Muhsin Ertuğrul's *Ateşten Gömlek* (1924) and *Bir Millet Uyanyor* (1932) films reflected the national values but, the other films were far away from Turkish national values and culture. He retarded the Turkish cinema's

development as structurally even if he had technical opportunities” (Ozon, 1995: 56). “*Aysel Bataklı Damın Kızı* (1934) film was the first rural film in Turkey” (Gülyüz, 2010: 222). “*Aysel Bataklı Damın Kızı* was away from the real Turkish rural also, the actors and actresses played like western people. They were not acting like the Turkish peasants” (Scognamillo, 2003: 59).

Muhsin Ertuğrul left his mark on the 1940s. “*Kıvırcık Paşa* (1942), *Kerem İle Aslı* (1943), *On Üç Kahraman* (1944), *Köroğlu* (1946) films shot in 1940s as well. The village and heroism films left a mark in the 1940s” (Berктаş, 2010: 159). The national heroism stories were important for the national unity after the Turkish Independence. “Most of the film makers of the 1940s, who could not overcome the problem of developing a unique style in cinema for economic, historical and political reasons are not included in the fast production cycle of the sector in the following years” (Berктаş, 2010: 160).

Turkey started to set sail for new horizons in the 1950s. The Democrat Party (DP) was elected in 1950 and ended the Single Party Era between 1923 and 1946. In the 1950s, melodrama films replaced the village films. “The unreal western style of rural films did not catch the attention of the public in Turkey. Melodrama films created stars (Scognamillo, 2014: 88). The economic development was also gaining speed in the 1950s.

Infrastructure of Turkey was developing, electricity, water, transportation were improved. The electricity was spreading in especially the distant rural areas in the country. This facilitated the superstructural improvements in the rural areas, cinema gained importance even in rural areas in Turkey. “Most of the public was illiterate so, cinema became a new view for the public. Some examples of the 1950s films; *Harman Sonu Dönüşü* (1950), *Söyleyin Anama Ağlamasın* (1950), *Yanık Ömer* (1952), *Toprak* (1953), *Kanlı Pınar* (1955), *Bir Avuç Toprak* (1957), *Çoban Kızı* (1958)” (Scognamillo, 2014: 89).

Yeşilçam left its mark on the 1960s. Although Yeşilçam films are criticized today, a majority of the Turkish audience met with the cinema through Yeşilçam films. “Cinema

became a big entertainment for the public with the contribution of the star system. Türkan Şoray, Fatma Girik, Göksel Arsoy, Nebahat Çehre, Ayhan Işık, Filiz Akın, Fikret Hakan, Kadir Savun, Ekrem Bora, Muhterem Nur, Eşref Kolçak, Belgin Doruk, Suphi Kaner, Zeynep Değirmencioğlu (the child star), Sadri Alışık, Cahide Sonku became the well-known stars through the Yeşilçam films. People started to follow the latest films even in the distant rural areas in Turkey” (Scognamillo, 2014: 95). The cinema saloons spread all around Turkey even if the films were black and white. The heroic films replaced with the romantic comedies and the melodramas.

The reforms showed through the 1960s films as well. So the ideology of modernization spread through country films. The most used themes were modern cars, waterfront residences, the great beaches, too much wealthiness, teachers and male-female servants. “The peasants changed in the modern cities in the films with the help of modernization. For example; *Ayşecik* (1960), *Bir Yaz Yağmuru* (1960), *Bir Yavrunun Gözyaşları* (1960), *Cumbadan Rumbaya* (1960), *Cici Katibem* (1960), *Cilalı İbo ve Tophane Gülü* (1960), *Bir Bahar Akşamı* (1961), *Bir Demet Yasemen* (1961)” (Kaplan, 2015:87).

The social reality and internal-external migration issues were the main themes in the 1970s. The social problems blew up, especially in rural areas. While the agriculture and animal husbandry sectors lost their efficiency, the industrialization gained speed in the Turkish economy. “The mechanization affected the peasants badly. So, the peasants hardly found jobs in the rural areas. The economic poverty affected the whole rural areas in Turkey. Peasants had to move their land because of the hard life standards” (Scognomillo, 1998: 128). The situation reflected in the Turkish cinema industry as well. “The national cinema and revolution cinema arouse in the 1970s because of the social problems’. The examples of the films in 1970s are *Dönüş* (1972), *Gelin* (1973), *Düğün* (1973), *Diyet* (1974), *Otobüs* (1974), *Köyden İndim Şehire* (1974), *Batsın Bu Dünya* (1975), *Selvi Boylum Al Yazmalım* (1977), *Adak* (1979), *Kara Kafa* (1979), *Almanya Acı Vatan* (1979), *Sürü* (1979)” (Scognomillo, 1998: 129).

The hard life standards resulted in immigration also, external and domestic migration caused by economic problems. The 1980 military coup affected the cinema industry with the restrictions as well. Squatting and immigration became the main themes in these

years. “Especially, the arabesque singers and their films became popular in the 1980s. The films mostly began with the *Hardarpaşa Garı* (Train station in İstanbul) in the 1980s. *Boynu Bükük* (1980), *Beddua* (1980), *Ağlayan Gülmedi mi?* (1982), *Günah* (1983), *Kader* (1984), *Acı Lokma* (1986), *Ağlıyorum* (1988). Germany and France allowed immigrants so, the cultural differences shown on mostly the 1980s as well. *40 Metrekare Alamanya* (1984), *Gurbetçi Şaban* (1985), *Yanlış Cennete Elveda* (1988), *Polizei* (1988)” (Şükran, 1996: 27).

The cultural conflicts arose after immigration from rural to urban in the 1990s’ in Turkish cinema. The conflicts brought with ethical problems such as; drunkenness, robbery, loneliness, drug usage in city. The urban life dreams turned out to be miserable in the 1990s. The sociological problems affected the films scenarios as well.

Yeşim Ustaoglu and Nuri Bilge Ceylan won the international prizes from the international film festivals in the 1990s. Thus, Turkish cinema got famous after Yılmaz Güney’s prize. The most known films such as; *Gölge Oyunu* (1992), *Eşkiya* (1996), *Tabutta Rövaşata* (1996), *Ağır Roman* (1997), *Masumiyet* (1997), *Kasaba* (1997) in the 1990s” (Tokel, 2013: 59).

The individualization, commodification in the social life, open illegal life in a city, loneliness, gin-mills left their mark on after the 90s Turkish cinema as well as in the 2000s. “The Turkish cinema industry turned like a western style of films. The films demonstrate a modern and dangerous city life. *Fasülye* (2000), *Oyunbozan* (2000), *Büyük Adam Küçük Aşk* (2001), *Karşılaşma* (2002), *Dokuz* (2002), *İnşaat* (2003), *Anlat İstanbul* (2005), *Kirpi* (2009), *Naciye* (2016)” (Öziş, 2019).

3.3 Notions of Deprivation, Privacy and Innocence in Turkish Rural

3.3.1 Deprivation

The possibility is the keyword for the development of rural areas. Better living standards give numerous choices for a dream life. At this point, it would be better to look at sociological differences in the city and the rural. “The city’s sociological features are dynamic, population intensity, organized workforce, specialization, division of labor, multinational- heterogenous structure” (Salur, 2009: 24). Whereas rural population is characterized by poverty, inequality, conservatism, lack of freedom of the individuals, lack of job opportunities. Balibar argues that “the problem of poverty is a class problem in society as well. Poverty is both a political and a class problem” (Balibar, 2007: 48).

Modernization could be argued as a driving force or the main reason of poverty problems in the rural areas. The top-down modernization could be an example of the politically wrong governing model in Turkey. The governments did not consider the rurals’ real needs such as farming or husbandry sectors in development policies despite the fact that the planned agricultural policies could empower the areas as economically. Or the livestock sectors could be supported in a better way for the benefit of people who live in rural areas in Turkey” (Türkeş, 2016: 199). The economic poverty created class differences between rural and the city in Turkey.

Modernization did not correct the rural deficiencies. “While the elites or the rich live in luxury houses, rural population live in old houses. *Winter Sleep* demonstrates this inequality. While the rural people had hard living conditions, the elites lived in high living standards in the film. The rural people neither have proper clothes even against the severe weather conditions nor efficient transportation facilities. The example demonstrates the bureaucracy’s ignorance of the rural problems” (Güleryüz, 2002: 49).

Time evaluation is another reason for the economic differences between rural and city. Time is a driving force and essence of capitalism. Fordism is an example of time. “Time

is money for the city. In contrast, time is perceived in relation to religion in the rural” (Pekdemir, 2016: 77). That is, the five times praying, morning, mid-day, mid-afternoon, evening and night prayers are the time divisions through which rural people organize their daily routine. I have discussed the importance of religion in the privacy part in detail.

Fordism is a line of a production system. Fordism gets its name from the company of Ford. The system obtains its power from the labor market. The jobless people who lived in rural areas moved to the big cities. Thus, mass production and specialization characterized the factory work. Rational time is central in the city life as well as in industrial work. The workers in industry and manufacturing adapted to the system to improve their living conditions. Although the driving force for Fordism is profit and since the human labour is essential for profit it required a wage for reproduction and a better living standards. High production, which characterize Fordism, require high consumption. Workers in the fordist system are considered as disciplined work-force as well as consumers demand these products.

Media play an important role in facilitating demand for Fordist productions. Mass consumption culture emerges with the Fordism. The selling strategies form on media. Also, the goal is to attract people with a good public relations services. Fordism taught us how to consume! Hence, capitalism has strong effects both on media and on the audience. Also, the working class’s social integration problems emerged with the Fordism.

In Turkish context, urbanization was not the result of Fordism, as Turkey was never a fully industrial country, but a developing country with a developing manufacturing sector. The mechanisation of agriculture in the 1950s and the improvement in the manufacturing industries triggered the first wave of immigration from rural areas to cities. Mechanisation of agriculture led to rural poverty and high unemployment coupled with inadequate infrastructure. The consumption patterns of the city and rural shaped by poverty. Although different from the city dwellers consumption patterns rural consumption influenced by the circulation of goods under capitalist to distant rural areas. “Modernization and capitalism reached even in distant rural areas in Turkey (Pekdemir,

2016: 87). I agree with the view. Capitalism spread its roots even in distant areas. Still, rural population lack economic power to afford these consumer products facing unemployment and lack of job opportunities. “While privacy and innocence are the subjects of rural values, deprivation is the subject of economic processes” (Zengin, 2008: 285).

The market economy govern consumption in capitalism. “The free market system advocates consumption with the message that if you buy me the gap between you and me will disappear!” (Gürbilek, 2001: 137). But the lack of economic possibilities drive the rural areas in a muddle. While the capitalist system forces the consumption, the people who live in rural areas struggle with economic problems in Turkey.

3.3.2 Privacy

I have discussed the concept and the phenomena of privacy through the concepts of conservatism, the private sphere, the public sphere. Tönnies makes a “distinction between the concepts of congregation and community” (Tönnies, 2005: 206). He discusses the notions with rational and natural claims. He states that the people who live in rural areas are in the congregation so, they have close, natural and sincere relations in the religious groups. In contrast, the city-dwellers belong to the community in intensive population. Civics have rational, individual and self-interested relations with each other. The congregation relationship depends on the friendship, brotherhood and authority. That is the relationship involves both friendship and parental authority. Although the city-dwellers’ community has the paternal authority inside, their authority is based on the voluntary agreement with the nation state. The groups have mutual friendship.

Experiences in public space and private sphere are another distinguishing features of the city and the rural. “The general belief in this area is that public space is open to everyone. The private sphere is an intimate sphere limited to the individual and his/her family. Out of home space (public space) spread from streets to schools, theaters and

cinemas, from coffee houses to markets, workplaces, kind of political stamp of the organizations” (Savran, 2002: 283). This distinction goes back to the Ancient Greece where men were in public space and women in the household to maintain the continuity of life” (Arendt, 1998: 87).

As Beauvoir says “men draw women’s place both in public and in the private sphere community” (Beauvoir, 1977: 83). I agree with the view, especially in the rural areas, women are one step back in daily life in Turkey. Nuri Bilge Ceylan films, *The Small Town*, *Clouds of May*, *The Wild Pear Tree*, *Once Upon A Time in Anatolia*, *Winter Sleep* all reflect upon the distinction between public and private spheres. Ceylan’s female characters are house-wives in rural areas in the films. They are not inside the public life with their jobs or careers such as; teachers, farmers and doctors. “Women have numerous responsibilities in their private lives, as home carers for the elder or children, cooks, cleaners and so on” (Kusar, 2016: 45). This prevents women’s participation in public sphere, especially in rural Turkey. “The masculine power emerges and dominates the public sphere, the result of this is inequality” (Kusar, 2016: 32). “Women are thus carriers of the past and conservative values. They are not involved in engagements in public sphere. As a result their lives confined to child caring and becoming house-wives” (Özkanlı, 2014: 246).

Job opportunities for women are better in the cities compared to rural areas. But, they struggle with the new problems such as; losing their female identities or female appearances. Bourdieu tried to explain the concept of “*double bind*” (Bourdieu, 1998: 81) in the point. “If women behave like men, they face the risk of losing their compulsory feminine characteristics and question the natural rights of men to their power position; if they behave like a woman, this makes them look like they are not appropriate and qualified” (Bourdieu, 2014: 81).

If women participate in mutual decisions with men in the public or private spheres (especially in a family), they feel so stronger than before. Because they feel they have the power in their souls to change the order. The “power creates more belonging for women in their places either the city or rural” (Kaypak, 2014: 5). Women feel that they belong in a place also, the feeling create a harmony especially for women who live in

cities. For example, they can attend various courses (painting, technical), political party membership, individual activities (shopping, sport). Although there are many choices in the cities there are few opportunities in rural areas in Turkey. The inequality arises from the politic and economic reasons as I discussed before.

Rural is potentially a prison for women, because of the shortage of facilities. That is, it offers few opportunities for its women who have limited access to public space in the rural areas. Migration altered the status and condition of women, who joined temporary work and began to benefit from the opportunities city offered albeit limited due to financial difficulties. Therefore, compared to rural life, after migration women gained more freedom” (Çur, 2005: 120). The family relations changed due to the breakdown of large families in the city. Working time also altered the organization of time which in the rural life shaped by religious duties. *Clouds of May, The Small Town, and Distant* show the weakening effect of migration on family relations.

Marriage has more than one meaning, especially in rural areas. “Marriage is a survival strategy to escape from rural prison for the women in rural areas” (Zengin, 2008: 314). In addition, they frequently stay in the passive place in the marriages’. I reckon it is a debate issue whether they create a new prison for themselves, or not. Woman’s place is the home in the conservative rural areas in Turkey. Rural life is shaped by the restrictions, limited social opportunities and the invisible social rules. “Women are the guests of rural streets because they go outside for a reason; shopping or visiting someone. Covering is an important instrument in rural. It is an Islamic religious symbol especially in rural areas in Turkey. Veiling makes it easier to go outside; it is a protection of women” (Çur, 2005: 122). It is a religious symbol as well as a demarcation between the rural women and the urban women. Veiling is closely related to the issue of power. “The representation has power on culture and symbolism. Stereotypes are both symbolic power and violence on people” (Hall, 1992: 39). Veiling is a symbolic religious power as well. Foucault and Said called the power is a kind of game. Veiling is a religious symbol for women in rural even if the veiling gives a difference for women against the modern one. While modernity always seeks to transform rural with future

projects, the traditional and conservative rural reflect past relations such as; veiling or other religious clothes.

Turkish conservatism has unique dynamics because of its history that's why it should be evaluated in its own values. "Turkish conservatism and rural conservatism have the same meanings ideologically. The people who live in rural areas support the Turkish and Islamic traditional values" (Çiğdem, 2001: 58). Turkish conservatism is different from the other Islamic conservative countries such as of Iran, Iraq, Bangladesh and Afghanistan.

Turkish Republic "since the 1920s attempted to transform the conservative religious values, the conservatives in Turkey, although they support the state, reacted to modernist reforms of the secular governments" (Çiğdem, 2001: 58). Reforms pertaining to the clothing, such as introduction of western hats and banning of head wear symbolizing religion, education and the alphabet, replacing Arabic script with Latin.

Reactions against these westernization reforms led to rebellions in a number of times in the early Republic. One, "which is considered to be the most significant, that challenged the Republican main ideology was Menemen Uprising. It was against the western reforms, a group of local people rallied against these reforms and killed the leading commander of gendarme officers who came to stop the uprising. Then head of commander was cut and displayed in the public square on the 23th of December in 1930" (Çiğdem, 2001: 59). This uprising was considered to be a plot against the state and the new republic, the government took the religious sect, to which the members of the gang belonged, responsible. The state then adopted a more radical secularist policies.

In the foundation years of the republic of Turkey, Turks' national values were embraced by the elite. These values believed to be the distinguishing characteristics of the Turks inherited from their central Asian ancestors. The republican elite thus emphasized the nationalist characteristics of pre-Ottoman Turks instead of religious characteristics of the Ottoman Empire. Although Islamist values were and are always essential in Turkish ideology, in the early republic Islamic past was delegated to a secondary position.

Turkish elite's reform efforts also included homogenisation of population. Cultural homogenisation targeted non-Turkic population, aiming at linguistic unity. "Turkey was divided among ethnic lines. Known as the *Sevres Syndrome*, Turkish political elites' ideas reshaped by the paranoia of the existence of external and internal forces collaborating with a master plan to disintegrate Turkey again" (Oran, 2005: 88). The paranoia is valid on today in Turkey. Every foreign and internal policy problems are faced with the same paranoia in Turkey.

Against this background the rural life in Turkey, reflect these historical tensions related to religion, national identity and minorities. Overall, Turkish rural life has some unique characteristics such as nationalism and conservatism. While men dominate the rural public life, women keep their silence. In contrast, women in urban life are more individual than the rural ones. Most of the urbanized women are inside the production with their careers and educational skills. They are part of social life in cities so, the situation makes them freer than the traditional women. "Another important result is women in rural areas are the victims of privacy with their hidden lives" (Zengin, 2008: 313). In Nuri Bilge Ceylan's films we observe these support the ideology.

3.3.3 Innocence

Innocence is related to social value system in any society. There is a duality on the notion of innocence in rural life. The concept of innocence has both negative and positive meanings. Although city-dwellers describe the people in rural areas as pure, townees criticize them with craftiness. The critics come from the stereotypes in literature. As I discussed beforehand, the first rural impressions emerged with the Turkish novels then the films reshaped the visuality on rural. "Most of the first novels are under the influence of modernization. For instance, *Yaban* (1932) novel criticizes the people who live in rural areas with craftiness, reactionist and illiterate. Also, the novel debated the concept of innocence. It is possible to give other examples from the novels

which discuss the same topic such as; *Çalkuşu, Yeşil Gece, Küçük Paşa, Memleket Hikâyeleri, Yılanların Öcü, Teneke, Baba Evi.*” (Güleryüz, 2010: 229).

There are many directors who discuss the rural innocence and Nuri Bilge Ceylan is one of these directors. In *Once Upon A Time in Anatolia, The Small Town, Clouds of May, Distant, Winter Sleep, Wild Pear Tree* are examples of the concept of innocence. Even if the peasants have all positive values, the city-dwellers criticize them with the craftiness and cupidity in the *Once Upon A Time in Anatolia*. The city dwellers represent the center in the film. While the muhktar character emphasizes the rural’s deficiencies, the center doesn’t take the problems into consideration. In *Distant*, Yusuf doesn’t find a job in Istanbul and he wants Mahmut’s support. Mahmut accuses Yusuf of being self-seeking, illiterate and vigilant.

As a summary, the center looks down on the peasants and the people who live in rural areas both in the films and in the novels. The problems are the results of top-down modernization, causing inadequate services in health, education and social life. The hard living conditions still persist in rural Turkey despite some improvements in communication technologies. The stereotypical representation, both positive and negative, of rural also continues in media today.

CHAPTER 4: Analysis of Rural in *The Small Town, Clouds Of May, Distant, Once Upon A Time In Anatolia, Winter Sleep, The Wild Pear Tree* in Relation To Deprivation, Privacy and Innocence

4.1 *The Small Town*

Cast:

Mehmet Emin Toprak (Saffet), Fatma Ceylan (Grandmother), Mehmet Emin Ceylan (Grandfather), Latif Altıntaş (Teacher), Muzaffer Özdemir (Mad Ahmet) (Ceylan, 2018).

Crew and Credits:

Director : Nuri Bilge Ceylan, Produced by: NBC FILM, Producer: Nuri Bilge Ceylan, Story: Emine Ceylan, Cinematography: Nuri Bilge Ceylan, Country of production: Turkey, Production Date: 1997 (Ceylan, 2018).

4.1.1 Subject of the Film

“You’re young and strong, you feel like you can move the world with your one hand. However, the world does not care about you. Thus, the rural where you live in turns out to be a prison. Besides, you have no other choice to live in a different place except the rural. Look at the tree on the left or right. There is nothing in rural except looking at the trees in nature” (Eren, 2008:95).

The Saffet character says the dialogue above in *The Small Town* film. The dialogue is an example of the deprivation and the underdevelopment in the town. I wanted to begin evaluating with this dialogue because it allows us to have an idea about the film. The possibilities are the main instruments in the theme of deprivation. The film discusses the lack of possibilities in rural.

The Small Town film’s scenario is based on Nuri Bilge Ceylan’s sister’s novel. *The Small Town* is Nuri Bilge Ceylan’s first feature film. The film consists of four sequences. The first sequence examines the lack of possibilities of the students in a primary school in a rural town. The second one discusses the concept of childish innocence. The family bands together near the fire in the third sequence one they talk about the problems faced by the villagers and deficiencies in rural life. The last sequence consists of a hopeful dream about rural. *The Small Town* begins with the winter season and ends with the spring season. The film examines the male (grandfather, father, and son) relations in a family. Also, the mother and grandmother are hardworking and have common sense typical of Anatolian women. They represent reservation and commitment in the film.

4.1.2 Innocence

As I mentioned in the previous chapters, Nuri Bilge Ceylan was influenced by Andrei Tarkovsky's cinematic sense and his metaphoric feature. Tarkovsky has a film and it is called as *Offret-Sacrifice*. The film was shot in 1986. The family comes together for the purpose of celebrating a birthday for the first time but, there happens a nuclear explosion. So, the family questions their lives and religions in a philosophic way. "Alexander goes to Maria's house to be a victim and a flock of sheep passes and they wait for death in the film. Maria refers to the mother of Jesus Mary throughout the film. Maria draws the image of a protective mother. Sheep and Alexander present as gifts for the God through the Adoration of the Magi picture in the film" (Canver, 2019).

Similarly in *The Small Town* Saffet comes out of his house and he watches the sacrificial lambs. That is, sacrificial lambs represent victims in the film. A sheep is sacrificed in accordance with the Islamic procedures in the scene. The herd of sheep waits for their deaths. The sheep herd symbolizes the people who live in the rural in the film. The people are governed by the center so, the sheep represent the same message in the film. In addition to these, a herd of sheep represents innocence in the scene. The sheep herd watches the other sheep's death in the scene.

Saffet's character suffers depression heavily. Saffet's soul is in pain in *The Small Town*. In another sense, Saffet has various problems related to living in a village. Saffet wants to move to a big city to feel free as a young man. Saffet has innocent beliefs and hopes about living in a big city. If he settles in a big city, he will get a new identity. So, he will make a hopeful beginning for his life. The expectations and dreams make him happy and he keeps his hopes alive while living in rural. This resembles "Tarkovksy's *Offret* film examines a soul's pain for hopes in future" (Canver, 2019).

Tarkovsky and Ceylan discuss the divine themes through the sacrificial metaphor in their films'. The main idea of the metaphor is that the people who live in rural areas become victims (sacrificed) of the states' wrong policies in the films. The people are

portrayed as innocent as opposed to the ruling class. The directors underline the concept of innocence employing a number of metaphors for the people and for the rulers.

In the second sequence, Asiye and Ali notice a turtle on the road. Asiye warns his brother Ali about it. “She says that if the turtle turns its back, it dies” (Eren, 2008: 96). Asiye goes away but, Ali turns the turtle on its back on the way. The turtle struggles very much, but Ali won’t help the turtle. Ali watches the turtle dying. Thus, Ali’s behavior and childish innocence are questioned through the scene. Ali falls asleep and he has a dream. Ali’s mother turns her back down and she dies like a turtle in Ali’s dream. Ali wakes up from his dream weeping. Ali lives an internal feud in his soul. Ali causes the turtle to die so, Ali is afraid of losing his mother. Ali has lost his childish innocence also, he feels guilty deep inside.

4.1.3 Deprivation

The children recite Turkish national oath loudly in front of the school. The camera shows the rural via a wide range of pan and tilt angles. “Primary students say that my goal is to improve myself and go forward” (Kaplan, 2015: 49). While they are reciting the oath, the camera shows the close rural roads. The roads are closed due to heavy snow. So, the scene emphasizes the deprivation.

İsmail is late for the lesson that’s why he starts running on the road. İsmail’s clothes are thin also, his coat is too big to wear. İsmail is wearing some rubber shoes in cold weather. There is some snow on his clothes when he arrives in class. İsmail’s shoes and pants are in mud. İsmail puts off his socks and he hangs them on the stove in the classroom. The socks drip water on the stove. İsmail hasn’t got even a school bag. The clothes and the other instruments keynote İsmail’s poverty.



Figure 1: İsmail arrives in the class. - *“The Small Town”* (Source: Turan, 2011).

A mosque’s images, an old house, a man praying, empty streets and the image of a very old man are given in succession in the film. The old man is sitting in an old house with his walking stick. He has deep lines on his face; the close-up shots highlighten his face. Ali throws a stone to the old man and he does nothing in return. The rural life is shown through these scenes; stagnation and the unresponsive old man in the film. In addition, the rural life is about calmness, old age, conservatism and stability stereotypes.

As a result, we can say that the film’s slow progress is related to the nature of the rural. In other words, the film underlines the calm and stable life in rural. It also underlines the drama of a family’s life. They migrate from town to city because of financial problems. The family’s eldest son dies so, the family turns back to their hometown.

Although the family is having big financial problems, they emphasize the importance of living in their land except for Saffet. Saffet cannot find a job in rural also, all his friends moved to big cities. He becomes lonely as a young person in rural. Although Saffet lives together with his family, he feels alone himself. Saffet feels alienated, he is alien to his rural culture. Although migration represents hopes and dreams, it causes frustrations and family drama in the film.

4.1.4 Privacy

The teacher is reading a book about a family's life in the classroom. While reading the book, he smells something bad in the classroom. So, he focuses on the smell. The teacher realizes that the bad smell comes from Asiye's spoiled food.

Teacher: Asiye! You are like my daughter! Please! Your mother should be more careful about your food. You do not understand because you're a tiny child. Rotten food could poison you. The class has a bad smell because of the food. Please! Inform your mother about the situation! (Özkanlı, 2004: 55).

Asiye's private issue (family) comes to the fore because of the bad smell. While Asiye is ashamed, no one pays attention to it. That is, Asiye's family comes to light in the class but, her family is called in a bad way. Asiye looks so upset and she starts to cry.

The film represents the Anatolian women through the mother and grandmother characters. That is, the women emphasize productivity, fertility and the hard working in the film. While grandfather and father are talking to each other, the women hardly speak in the film. The women give priority to men in almost everything in *The Small Town*. The women live a life, boundaries of this life drawn by men. The mother and grandmother give the priority to their husbands and children in *The Small Town*. The women do the chores such as cleaning, cooking, dishwashing, caring for the kids by themselves. The men do not help them. The women are in the background in Ceylan's rural films. In a sense, the mother and grandmother represent the woman in the rural as privacy. It is also possible to say that there is a male-dominated life in Ceylan's rural films.

Nuri Bilge Ceylan emphasizes privacy and personal private areas through the concept of a house in his cinema. Especially, Ceylan's rural trilogy (*The Small Town, Clouds of May, Distant*) films use homes as neither a decor nor background. Ceylan discusses the sanctity of private life both in the city and rural life. Ceylan's other films such as *Three Monkeys, Climates* underline the concept of privacy with the bars, alcoholism,

hopelessness, a small group of friends or individuality in the city. Ceylan's sense of belonging emphasizes the nature, family and the home in his rural films. In the privacy of the rural, there are conservatism and opposition to the state in his films. As a result, conservatism expresses a matter of mindset also, as I mentioned before, it is defined in different ways both in provinces and cities in his films.

4.2 Clouds of May

Cast:

Mehmet Emin Ceylan (Emin), Muzaffer Özdemir (Muzaffer), Fatma Ceylan (Fatma), Mehmet Emin Toprak (Saffet), Muhammed Zımbaoğlu (Ali), Sadık İncesu (Sadık) (Ceylan, 2018).

Crew and Credits:

Director : Nuri Bilge Ceylan, Screenplay : Nuri Bilge Ceylan
Producer : Nuri Bilge Ceylan (NBC Film), Cinematography : Nuri Bilge Ceylan, Date of production : 1999 (Ceylan, 2018).

“If you cut the trees, the state gives your deed. If you don't cut the trees, the state expropriates your fields. The state visits the rural every 2-3 months. Then, nobody comes into rural” (Ceylan, 2003: 5).

4.2.1 Subject of the Film

Muzaffer decides to make a film in Yenice, a town of Çanakkale, where he was born and grew up. Muzaffer asks his parents to take part in the film but, they do not accept his offer. Muzaffer goes to İstanbul to collect his filming equipment. When Muzaffer comes back to the town, Saffet, Emin and Ali's problems begin. The film's scenario defines the story of these four characters in rural.

4.2.2 Innocence

Ali has a big dream to buy a musical watch. However, Ali's father doesn't want to buy the watch because it is so expensive. Muzaffer's mother Emine gives an egg to Ali. Emine gives a promise to Ali. If Ali carries the egg for 40 days, she'll convince Ali's father about the musical watch. Muzaffer says that Ali should boil the egg to get the watch. However, Ali cannot accept his suggestion because Ali doesn't want to win the watch with any trick. Muzaffer wants to dissuade Ali's mind with tricks. Muzaffer suggests something else to him; "If Ali breaks the egg, he can give another egg instead of the broken one to Emine" (Ceylan, 2003: 6). Ali does not accept it again.

Ali: It is not an innocent behavior, I also do not want to play a trick on them just for a watch.

Muzaffer: I see, you are an innocent one. You do not trick people! (Ceylan, 2003: 6).



Figure 2: Ali listens to the egg. Figure 3: Muzaffer tries to convince Ali.- “*Clouds of May*” (Source: Ceylan, 2003).

Ali goes to the bazaar in rural, he looks at the musical watches in the bazaar. He finds the musical one in a shop. He takes it in his hand but, he does not do any damage. He listens to its voice and he gives the watch back.

“Ali: I am going to come to the shop with my father tomorrow. I haven’t broken the egg for 40 days that’s why my father will buy the musical watch.

Watch seller: Okay, see you tomorrow” (Ceylan, 2003:11).

Ali runs into his neighbor on the road. The old woman gives a full basket of tomatoes to Ali. She asks him to carry the basket to another neighbor’s house. Ali does not want to accept her offer as he is afraid of breaking the egg. Yet, she speaks so persistently about it. She gives the full basket forcefully. Ali slogs on the road and, he climbs up a hill. One of the tomatoes falls from the basket while walking. Ali bends to take the tomato in that time the egg breaks in Ali’s pocket. Ali looks so sad, he also cries a lot. Ali washes his uniform in the river because his school uniform with a broken egg all over it. Then, he goes to a chicken coop and steals an egg. He wants to show the new egg to Emine. So, Ali runs to Muzaffer’s house for Emine to convince his father. However, Emine is not home. Emine’s husband opens the door so, Ali waits for her for a long time but, she does not come to the house. Ali starts making such a noise that Emine’s husband kicks Ali out of the house. Ali gets so angry that he steals the man’s photo while leaving the house. He tears the photo into pieces then.

Ali undergoes a change in his character after stealing the egg. Thus, the viewer begins to question the notion of childish innocence. Muzaffer begins to shoot his film. Ali and his aunt sit side by side during the shootings. “Emine asks Ali whether he’s broken the egg, or not. Ali says; I did not break it, so I want a musical watch” (Ceylan, 2003: 15). However, Ali tells a lie. Muzaffer’s friend Sadık has a musical lighter so, Ali has attention on it. When the film is completed, Sadık gives his lighter to Ali. However, Emine does not see the situation. After a while, “Emine says; I want to buy a musical watch to Ali as he did not break the egg” (Ceylan, 2003: 15). However, Ali hides his musical lighter. Ali appears to be an innocent character in the first scenes of the film. While Muzaffer wants to teach some tricks, Ali objects to Muzaffer’s fallacious thoughts. Ali defends his innocent and honest behavior against the whole tricks. After Ali steals the egg, he does various tricks to reach his goal. Ali’s musical watch ambition causes him to lose his innocence and the viewers question the notion of childlike innocence. As sum, the director examines the people’s ambition and innocence in his film. The ambitions and aims begin in the childhood period. The desires cause to corrupt someone’s life.

4.2.3 Deprivation

Saffet looks through a small window and he lifts the curtain a bit. Both the sounds of the motorcycles and the people are heard in the scene. The curtains are dark color. The window reflects a small town’s view with its glass. Also, Saffet appears alone in the scene. This scene represents the feelings of stuckness, concealment, imprisonment, underdevelopment and deprivation. Saffet lives behind the curtain that is, Saffet has a passive and inactive life in rural. “The rural has a voice and a sense. Rural in Turkey means not being satisfied with its current situation with an uncertain future. This voice leads to the problems of the past’s discomfort, determines the injustice and questions its deprivation. The future is only a sign of a developed society. That is, there is darkness in the concept of rural” (Çiğdem, 2016: 102).

Saffet cannot enter the university so, he has an introvert problem in rural. According to Saffet, life begins when he immigrates to the city. The fewer job opportunities in the town make him more depressed. Although Saffet's family and relatives find some works for him in rural, Saffet doesn't work in any of them. Saffet's family has financial problems but Saffet makes no living in rural. The jobs and countryside life do not mean anything for him they have no value for him. All of the jobs and the lives are the same in his opinion.

Emin has paid the field's taxes for 20 years. He plants trees and builds a small house on the field. However, the state wants to annex the field for 20 years. Emin has spent all his life in this field. So, he doesn't want to give the field back to the state. The cadastral engineers inform Emin about their next cadastral investigation. Emin waits for the meeting date impatiently.

“Emin: The state says that if you have cut down the trees, you can take your deed. The state comes to the rural in every two-three months. Then you can't find the state in rural anymore. When the cadastral engineers come to the field, they paint the roads and trees so, the state gets the fieldback. Then, the state does not give the field back. I should be here when they arrive. I've put my life on the field. I don't put the mark on the trees” (Ceylan, 2003: 19).

Muzaffer and his family shoot a scene for Muzaffer's film in Çanakkale. They go back to the field and they continue for the shooting of *Clouds of May*. Muzaffer doesn't like his father's acting in the film. Emin gets angry. When he raises his head, he notices the signs on the trees on the field.

“Emin: The cadastral engineers came and left. I wasted mytime in vain. The state will get the territory. I killed my time because of your silly film! I was not here because of the film's shootings!” (Ceylan, 2003: 19).

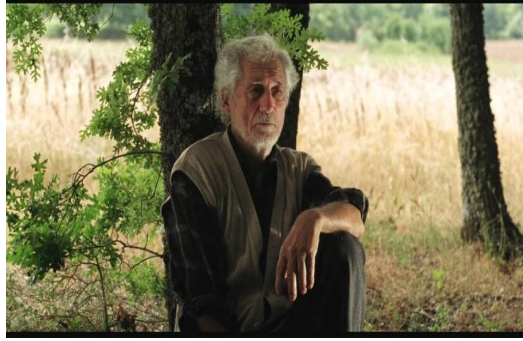


Figure 4. Emin sits under a tree in grief hopelessly- “*Clouds of May*” (Source: Ataman, 2010).

The field refers to various meanings such as; land, family, production, food, devotion, a place for Emin. Emin looks too sad to speak because he is in danger of losing these qualities in his life. When Emin lifts his head up through the sky hopelessly, the lightning occurs violently. The viewers understand Emin’s sadness and anger from the lightning. When Muzaffer completed his film shooting, Emin memorized the laws. So, he decided to be his own lawyer himself in order not to lose the field.

4.2.4 Privacy

Muzaffer comes to the village of Yenice alone. When Muzaffer comes home, he has a camera in his hand. Muzaffer’s father opens the door. He puts the camera on the armchair. The camera opens and its recording light is on. The camera records the whole of Muzaffer and Emin’s conversation. But, Muzaffer’s father and mother are not aware of this situation. The family has dinner all together and they watch television at home. Muzaffer puts a microphone and a voice recorder in his parent’s bedroom before they fall asleep. After the case, Muzaffer wants to sleep with a book in his hand. When Muzaffer falls asleep, he has a dream. Ali looks so angry in Muzaffer’s dream.

When he wakes up, he hears the owl sounds. “In the Western metaphor, the owl is the symbol of wisdom, but we are the symbol of ominous” (Tokel, 2013: 6). In the other

scene that the director uses the cutting editing technique, Muzaffer's father is foot stumbles to the cables of Muzaffer's voice recorder. His father doesn't know what touched him in darkness, but Muzaffer collects the cables. Muzaffer goes to Istanbul to collect some film equipment. The direness begins for the main characters in the film; Ali, Emin, Muzaffer and Saffet also, the dream puts a jinx on the main characters in the film. The characters shift from good to bad. Thus, the feelings such as regret, sadness, disappointment, and selfishness are revealed.

“Mother: What about Muzaffer's film?

Father: It is obvious that film shooting is not a money-making job. Muzaffer never works at the money-making jobs! Muzaffer spends his time for the silly jobs!” (Ceylan, 2003: 12).

Nuri Bilge Ceylan has written Muzaffer character for himself in the film. Therefore, the film carries autobiographical features. In the film, Ceylan's father plays the role of Muzaffer's father. It is not a coincidence that his father wrote this dialogue in the film. Ceylan faces his father in the scene. Emin looks so upset while losing his house and plantations. Emin emphasizes that Ceylan is interested in a meaningless job. Thus, it is possible to say that Nuri Bilge Ceylan and his father did not agree on the choice of his profession. Ceylan shares his family problems with the audience so that the director reveals his private life to his film's viewers.

4.3 Distant

Cast:

Muzaffer Özdemir (Mahmut), Mehmet Emin Toprak (Yusuf), Zuhale Gencer, Erkaya (Nazan), Feridun Koç (Janitor) (Ceylan, 2018).

Crew and Credits:

Director: Nuri Bilge Ceylan, Producer: Nuri Bilge Ceylan (NBC Film)

Cinematography: Nuri Bilge Ceylan, Editor : Nuri Bilge Ceylan, Ayhan Ergürsel, Date of production: 2002 (Ceylan, 2018).

4.3.1 Subject of the Film

Yusuf lives in Yenice/Çanakkale. Yusuf and the others lose their jobs in the town because of the mass dismissal. Yusuf comes to Istanbul to live with his relative Mahmut. However, Mahmut cannot be happy in this situation. Mahmut left the same town many years ago. He feels himself like a city-dweller in the city. When Yusuf arrives at Mahmut's house, Yusuf disrupts Mahmut's routine in the city. The film tells a story about these two characters' different lifestyles.

4.3.2 Innocence

Yusuf is looking for a job for such a long time in Istanbul. He goes to shipping companies to find a job. He goes to a coffee house in the harbor every day. He never loses his hope in finding a job. Although he meets new people from shipping companies in the city, no one helps him. However, Yusuf always keeps his hope that people will help him.



Figure 5: Yusuf walks in the streets of İstanbul wearing thin clothes. - “*Distant*” (Source: Turan, 2011).

Yusuf always implies that people in rural areas are helping each other. Yusuf wants the same behavior from the others but, ethical values and conducts are different and they change in the city and town. The film claims that cooperation or supporting someone is so rare in a city life. Yusuf says that he has found his job with the help of the people in the rural area so; he wants the same help from Mahmut. When Yusuf asks Mahmut to help him, Mahmut gives Yusuf a very rude answer.

Yusuf thinks that he will find the innocent, helpful, sincere and warm relations between relatives while living with Mahmut. Yusuf leaves his town with the same hopes. Yusuf symbolizes Mahmut’s old lifestyle. Yusuf reminds Mahmut of rural, underdeveloped and unmodern life. Mahmut has lived and worked in Istanbul for such a long time that has an urban identity. Mahmut has an alienation of his rural life and his native culture.

Yusuf buys a toy for his nephew while looking for a job in Istanbul. He takes the toy as if it is his nephew. He shows the toy to Mahmut while playing with it. He looks so happy and innocent then. When Yusuf starts laughing, Mahmut throws the toy on the ground. This scene highlights Yusuf’s intimate relations with his relatives, innocent and childish character. Mahmut gets mad at Yusuf and his behavior. Mahmut’s character represents a city-dweller, or the city in the film. This scene induces us to question the concept of innocence in a city and city lifestyle.



Figure 6. While Mahmut works hard, Yusuf does nothing in the city.- “*Distant*” (Source: Kaplan, 2015).

4.3.3 Deprivation

Yusuf works in the ship factory in Yenice/ Çanakkale. However, the factory is closed because of the economic crisis. The workers were made redundant by the company. Yusuf and his father were laid off thus the family falls into a hard situation. Although Yusuf finds a long-term job in the town and comes to the house of his relative Mahmut in İstanbul.

“Yusuf: There is no life in the town also, it is like a dead town now. A thousand people got fired from the shipping company. People are struggling with the hard living conditions in the town. I want to work on ships again in İstanbul. The shipping companies give lots of money for their workers. I want to travel all around of the world and make money.

Mahmut: There is loneliness both in the city life and in the shipping sector. Can you stand loneliness for money? Everywhere is the same! You will get nothing when you travel.

Yusuf: We have a right to travel. I can travel, too! There is no limitation for traveling! Peasants can travel, too!” (Eren, 2008: 105).

As it is clearly understood from this dialogue, Yusuf reproaches to Mahmut. Yusuf emphasizes that the people in rural areas are undermined by the city population. Mahmut speaks as if only the city-dwellers have the right to travel in the world. Life in rural is getting impossible because of economic deprivation. Yusuf looks for work in Istanbul every day. Yusuf sits in the shipping companies' cafés, but he has no money in his wallet. He cannot afford to buy any food or drink because of financial difficulties.

Mahmut opens his house to Yusuf but, he puts strict rules for Yusuf. Although Mahmut sleeps on a high and comfortable bed in a warm room, Yusuf sleeps in a sleeping bag and shakedown bed. Mahmut watches the television channels as he likes, Yusuf has no television in his room. When Yusuf steps in Mahmut's room, Mahmut suddenly turns off the television. Mahmut says that "there is no good programme on television channels" (Eren, 2008: 106). Therefore, Yusuf goes back to his room in an early hour. He tries to sleep while looking at the lamp in an empty room.

In the second night, Mahmut gives an old and uncomfortable chair to Yusuf. While Yusuf sits on it, Mahmut sits in a comfortable, modern and a big armchair in the hall. Although Yusuf is staying in the same house with Mahmut, he is deprived of having many opportunities. Mahmut misbehaves Yusuf and puts hard living rules for him. As emphasized in the scenes, Yusuf lives in deprivation even in the same home. There is nothing in Yusuf's room except the shakedown bed.

4.3.4 Privacy

Mahmut knows that his relative Yusuf will be coming to his house in the early evening but he has no key. When Yusuf comes home, he waits for Mahmut till midnight. Then, Yusuf falls asleep in the entrance on the apartment on the chair. When Mahmut arrives at his apartment, Mahmut does not take Yusuf's misery into consideration.

Distant film's scenes are mostly shot at home. The house symbolizes privacy. In this sense, the whole film represents a private space. While explaining the privacy concept with the house, the scenes emphasize the two people's private areas.

There is no place for another person in Mahmut's routine. Mahmut represents individual and modern urbanist lifestyle. While Mahmut uses the big and modern bathroom, Yusuf uses the old and small toilet. Mahmut prohibits smoking, using the big bathroom, contaminating the house, and pulling off socks at home. Mahmut thinks that Yusuf's feet smell bad. Mahmut sprays perfume on Yusuf's shoes when he falls asleep. Mahmut's mother gets ill and Mahmut has to accompany her in a hospital. Mahmut goes to his home a few days later. Mahmut realizes that Yusuf has broken all the strict rules. Mahmut gets mad at Yusuf's behavior. Yusuf breaks the rules and he violates Mahmut's personal space.

Mahmut's routine consists of his isolation, alcohol addiction and one-night stands. In addition to these, he feels alienated, he is foreign to his culture, he feels this culture is without essence. Mahmut watches porn movies on television every night. When Yusuf arrives at Mahmut's home, Mahmut's daily routine is disrupted. Also, Mahmut's private life is revealed to Yusuf. Mahmut switches the television off at early hours but, it is his only entertainment in the house. Mahmut's switching the tv off is a deep silence for Yusuf. Whenever Yusuf goes back to his room, Mahmut immediately turns the television on to watching porn films. Although Yusuf is aware of the situation, he does not say anything to him.

Yusuf also has a private space but, this space is not in the house. Yusuf's living space in the house is very limited. While wandering in Istanbul, Yusuf looks at the young couples enviously. Yusuf has an obsession about young women. This situation is more different than Mahmut's watching porn. Yusuf watches and stalks young girls. Yusuf harasses young women in the subway or on the buses by hand. As seen from these two examples; sexuality has different meanings in the provincial and urban life.

Sexuality is explained through the framework of modern city life. In an urban life sexuality is visible. In contrast, Nuri Bilge is demonstrating that sexuality is a mystery

for the people who live in a rural area. There is a stereotype for women who live in rural areas. The place of women is home! Especially women who live in rural areas condemned to live in the house under the rights of men's choices. Yusuf's curiosity point is all women's walking freely in the city. Because women in rural areas are in such a restricted area that they often spend their time either at home or in the fields. Women wander in the streets freely in the city. Yusuf is so curious about women that he is stalking them to see what they are doing.

The privacy is demonstrated in two ways in the film. That is, in the city and in the rural mindset. While the women in rural are living under male-dominated strict rules, the women in the big cities tend to live at their free-wills. There are job opportunities in the big cities so, women earn their own money. Thus, the situation makes them relatively independent and free compared to rural women.

4.4 Once Upon A Time In Anatolia

Cast:

Taner Birsnel (Prosecutor Nusret), Ahmet Mümtaz Taylan (Driver Arab Ali) Fırat Tanış (Suspect Kenan), Ercan Kesal (Mukhtar), Muhammet Uzuner (Doctor Cemal), Yılmaz Erdoğan (Commissar Naci) (Ceylan, 2018).

Crew and Credits:

Director : Nuri Bilge Ceylan, Producer : Zeynep Özbatur Atakan, Co-producers: Mirsad Purivatra, (Prod2006), Eda Arıkan (1000 volt), İbrahim Şahin (TRT) , Murat Akdilek (Fida Film), Müge Kolat (İmaj Film), Nuri Bilge Ceylan (NBC Film), Scriptwriters : Nuri Bilge Ceylan, Date of production: 2011(Ceylan, 2018).

4.4.1 Subject of the Film

The subject of the film is a murder in the land. Kenan kills his best friend and then, he cannot find a place to bury him in the village. Kenan said that he remembered the place of Yaşar. So, the commissioner, the doctor and the prosecutor begin to look for Yaşar at night in the village. Kenan cannot remember the place where he buried Yaşar's corpse. Kenan confesses that he intoxicated and killed Yaşar. The film examined the trouble with the characters at night in a rural area in Turkey.

4.4.2 Innocence

In the film, Kenan forgets where he buried Yaşar. For a long time, they look for a cemetery in the rural towns. In the end, Commissioner Naci and public prosecutor argue with each other and then the whole security team gets tired. The state officials informed the closest village's headman (Muhktar). When they arrive in the village, it is midnight. Muhktar waits for them on the way and he and his family show great hospitality for them. Muhktar lays a table for them; there is so much food to eat at the table.

The Muhktar's daughter serves food for the all security team and the murderer. Kenan's detainee brother loves the food and he wants a coke. The Commissioner and the prosecutor hit and beat him. When the commissioner and the prosecutor leave the table, Muhktar's daughter gives the murderer a glass of coke secretly.



Figure 7. Ramazan wants a coke. Figure 8. Cemile serves the beverage. - “Once Upon A Time In Anatolia” (Source: Uzuner, 2015).

Kenan is affected so much by the girl’s innocent behavior that he starts to cry. No one cares about Kenan and his brother till then. Kenan observes Yaşar’s hallucination in the room. He feels happy because Kenan sees Yaşar’s body alive. At that time, Kenan lives the Catharsis at the scene. He starts to cry again. Kenan realizes that it is a dream.

Even though it is midnight, the muhktar’s daughter help everyone. She tries to make everyone happy. Innocence attracts the attention of the whole team. Everyone starts to speak about her behavior.

4.4.3 Deprivation

Kenan does not remember the exact place where he buried Yaşar. The security team, tired of looking for Yaşar in the steppes at midnight they decide to rest. They go to Ceceli village in Cappadocia in Turkey. When they get there, the headman (Muhktar) welcomes them in his own house. He sets them two tables. Muhktar’s house looks old and uncared.

“Muhktar: The state does not come to our village unless someone dies!”(Uzuner, 2015:89).

Muhktar mentions that the state does not have sufficient support for the village. He states that the village has many problems.

“Muhktar: We have prepared a project of the cemetery. But the state is not interested in the project. Our deads (corpses) smell bad in summer but, there is nothing to do in the village. There is no place to wash our funerals in the village. Everyone has immigrated to the city! There’s no other option in the village. Relatives of the funerals live in the city also, they want to attend their relatives’ funerals but we have no cold place to put the funerals in” (Uzuner, 2015:89).

The Muhktar tells the officials, prosecutor and the commissioner, all the problems of the village, the electricity cuts off. They keep waiting in the dark and experience the difficulty caused by electricity shortages. Everyone complains about the situation. Despite the village’s problems Muhktar emphasizes his love for the village. Muhktar immediately brings the gas lamp, which is insufficient for the home. Although these state officials witness the problems in the village, neither the prosecutor nor the commissioner show any response. Instead, they blame Muhktar’s greediness.



Figure 9. Muhktar speaks about the necessities in town.-“*Once Upon A Time in Anatolia*” (Source: Uzuner, 2015).

The doctor who performs an autopsy on Yaşar’s body complains about the lack of the medical devices. He emphasizes the difficulties of living in rural areas in Turkey. He mentions that these could be possible in metropolitan cities.

Once Upon A Time In Anatolia’s deprivation instrument emphasized that the state does not allocate resources for the small settlements. Therefore, people who live in rural areas

have many problems. As a result of the state's neglecting small settlements, people's lives become harder. So, they have to leave it there at the end.

4.4.4 Privacy

In the film, Kenan explains the reason for killing Yaşar. Kenan says that Yaşar's son is his biologic child. Due to this, he said he had killed him. However, Yaşar was Kenan's best friend. The villagers say that they saw Yaşar and Kenan always together. They can't make sense of Kenan's behavior.

Kenan shares his reason to kill only with Commissioner Naci. Nobody knows the reason except Naci. Although the commissioner behaves badly towards Kenan, Kenan entrusted his son to the commissioner. When Kenan asks Naci to care for his son financially and spiritually, Naci accepts it. Although Kenan has shared his secret world only with the Commissioner Naci, he does not keep his promise. He reveals the reason why Kenan killed Yaşar.



Figure 10. Naci wants to know why Kenan killed Yaşar.-“*Once Upon A Time in Anatolia*” (Source: Türk, 2015).

The right to privacy is one of the most important values for humanity. The reason to Yaşar's death is an example of privacy. Kenan's son is a secret in the film also, the secret should not have been shared with everyone. However, Naci doesn't keep his promise, he shares it with everyone. Any thing wrong to the private life ends up with a

death in rural as seen in the film. That's why privacy is examined under the pledge of secrecy in the film.

4.5 *The Winter Sleep Film*

Cast:

Haluk Bilginer (Aydın), Melisa Sözen (Nihâl), Demet Akbağ (Neclâ), Serhat Kılıç (Hamdi), Nejat İşler (İsmail) (Ceylan, 2018).

Crew and Credits:

Director : Nuri Bilge Ceylan, Producer : Zeynep Özbatur Atakan, Co-producers : Alexandre Mallet-Guy (France), Mustafa Dok (Germany), Scriptwriter : Nuri Bilge Ceylan, Quotation: Anton Chekhov, Date of production: 2014 (Ceylan, 2018).

4.5.1 Subject of the Film

Winter Sleep tells the story of a family living in Cappadocia. Aydın is a retired theater actor. He has a boutique hotel in Cappadocia. He is married to Nihal younger than Aydın. There is a cold relationship between Nihal and Aydın. Nihal is portrayed as a woman who has devoted herself to charity associations. Necla is the sister of Aydın. Necla divorced her alcoholic husband and settled in Aydın's hotel. The film describes the events of this family.

4.5.2 Innocence

Aydın has inherited from his father cars, houses and plots of land in Cappadocia. He is one of the leading rich people of Cappadocia. Hidayet has a management of the inheritances. Imam Hamdi is Aydın's father's former tenant. Imam Hamdi lives with his brother İsmail, his wife and son İlyas in the same house. However, Hamdi cannot pay the rent because of the financial problems for the last 6 months. Hidayet sends in the bailiffs for Imam Hamdi's house. They lose all the valuables in the house.

Aydın and Hidayet drive together on the school road in Aydın's car. They run across İlyas on the school road. İlyas stares at Aydın. Yet, İlyas does nothing to Aydın. Hidayet tells Aydın that imam Hamdi has not paid rent for the last 6 months. Aydın gets angry with Hamdi. Meanwhile, İlyas takes a big stone and throws the stone onto Aydın's car. Aydın and Hidayet have great panic in the car. İlyas has great anger against them. So, we question the concept of childlike innocence in the film because the childish innocence has been replaced by anger and İlyas has a grudge against them.

Hidayet catches İlyas and gets very angry with him. İlyas falls into the stream and gets wet while running away from Hidayet. Aydın takes İlyas to his car so, they go to İlyas's house. Hidayet tells the situation to İlyas's father İsmail. İsmail slaps his son İlyas. Hidayet goes on shouting, so İsmail puts his hand through the windowpane.

“İsmail: I slapped İlyas on the face. I burned, and cut my fingers when you caused a traffic accident; but you are still talking about the traffic accident. When the sequestrators came to our house, they beat me. İlyas knows all of your evils. İlyas wanted to protect his family but, you did not understand” (Türk, 2015: 19).



Figure 11. İsmail slaps İlyas. - “*Winter Sleep*” (Source: Türk, 2015).

İlyas looks very sad looking through the window. Hidayet and İsmail fight with each other in front of the window. Here, İlyas behaves like a mother. As a result, İlyas’s motive is about to protect his family from the people with evil behaviors. So, the innocence in childhood is replaced by revenge feelings in the film.

4.5.3 Deprivation

Hamdi and his family are the tenants of Aydın. Hamdi’s house is very old and tumbledown. Even the door at the entrance looks old and broken. İsmail has just been released from prison. So, no one gives him a job also, no one trusts him in the rural. Because rural is a small settlement, everyone is informed about İsmail’s punishment. Therefore, İsmail’s family is having financial problems.



Figure 12. Hamdi tries to persuade İlyas. Figure 13. Hamdi lives financial problems. - “*Winter Sleep*” (Source: Aytaçhan, 2015).

Hamdi convinces İlyas to apologize from Aydın. Yet, Aydın does not want to talk with them. So, İlyas and Hamdi go to Aydın's house the other day. Hamdi and İlyas are in mud and wet when they arrive in the Aydın's house. Hamdi and İlyas's shoes are torn and muddy. They wear thin jackets, their clothes are not good for the severe winter conditions for the rural area.

“Nihal: Why are you in mud? What happened to you?”

Hamdi: Madam, we came here on foot because the roads are covered with snow.

Nihal: It is impossible to walk to come here. It is 25-30 kilometers from your house to our house. How did you come with İlyas? Do you have a car?

Hamdi: I neither have a car nor a motorbike. We don't have a good financial situation in this town. We have no other choice except for walking!” (Türk, 2015:21).

The film gives a critic view of the people who live in hard weather conditions in rural areas. It criticizes people's poverty and the hard living conditions. Aydın and his family represent the center's view of the rural area. The center criticizes the peasants' outlook and old fashioned clothes.

4.5.4 Privacy

Necla is a sister of Aydın. Necla is married to an alcoholic man. Necla's husband's name is Necdet. She has been married for ten years but, she could not stand him anymore and got divorced from him. She settles in Aydın's boutique hotel. She never shares her feelings about him with anyone else, she does not talk about Necdet. One day, she shares her thoughts with Nihal.

“Necla: I don't share my feelings with anyone. But today, I still have Necdet's dream in my mind. If I had behaved in a different way for Necdet's wickedness, perhaps he could have been ashamed of himself. Maybe, I should apologize to him. Maybe, he

feels embarrassment in his soul. Thus, we can be together again. Should I go back to him?

Nihal: Even if you forgive him, he does not feel ashamed in his soul. Everything will be the same again. You're an adult woman. Neither Aydın nor I can deal with your business.

Necla: Of course, this is my issue, I make my own decisions. Besides, this is my father's house. Take it or leave it! I will stay here" (Türk, 2015: 25).

Although, Necla shares her secret feelings with Nihal, Nihal does not take care of her feelings. Nihal behaves in an aggressive manner towards Necla and disrespects her thoughts. Necla withdraws herself from all the people in the town. She has isolated herself in her room. So, Necla's private and secret world is injured and she does not share her feelings with anyone again.

4.6 *The Wild Pear Tree*

Cast:

Aydın Doğu Demirkol (Sinan), Murat Cemcir (İdris), Bennu Yıldırımlar (Asuman) Hazar Ergüçlü (Hatice), Serkan Keskin (Süleyman), Tamer Levent (Recep) Akın Aksu (Imam Veysel), Öner Erkan (Imam Nazmi), Ahmet Rıfat Şungar (Rıza), Kubilay Tunçer (İlhami), Kadir Çermik (Mayor Adnan), Özay Fecht (Grandma Hayriye) (Ceylan, 2018).

Crew and Credits:

Director : Nuri Bilge Ceylan, Producer : Zeynep Özbatur Atakan, Co-producers : Alexandre Guy (Fance), Fabian Gasmia (Germany), Stefan Kitanov (Bulgaria), Labina Mitevska (Macedonia), Mirsad Purivatra (Bosnia), Anthony Muir (Sweden), National

Co-Producers: Muge Kolat, Olivier Père, İbrahim Eren, Nuri Bilge Ceylan, Quotations: Kur'an- ı Kerim, Hz. Muhammed, Hz. Ebubekir, F. Nietzsche, İbn-i Arabî, Şems-i Tebrîzî, Date of production year: 2018 (Ceylan, 2018).

4.6.1 Subject of the Film

Wild Pear Tree tells the problems of a rural family. The film tells the story of a teacher who bets all his money into horse racing so, his family is in a deep depression. Although the father may seem unconcerned about anything; nature, animals, and children have great values for him. In the film the relations between grandfather, father and son are examined, and the viewer questions the concepts of religion and love in rural.

4.6.2 Innocence

The mother role symbolizes innocence in the *Wild Pear Tree* film. Her husband spends the family's all wealth on horse races. Despite all the problems, the mother loves her husband very much. She doesn't let her kids say any bad word to their father. However, children have great financial problems because of their father.

The family owes money to everyone in the town. But, the mother does everything to keep her family's unity. The mother ignores many of her husband's problems. The mother has a private space, it consists of housework, family and television trilogy. Although, the mother is still angry with her husband, she does not allow her husband to be angry with their children. The mother role represents innocence and justice.



Figure 14. The mother asks Sinan whether he has money or not.-“*Wild Pear Tree*” (Source: Yılmaz, 2018).

Children, nature, and animals are the most important values for the father. Sinan writes a book, named “*Wild Pear Tree*”. Sinan leaves his books to the bookstore, but the books don’t sell. Sinan learns that her mother and sister do not read the book, so Sinan suffers great sorrow. Sinan goes to his dad’s country house. Sinan realizes that his father underlines some parts in the book. Sinan notices that his father likes Sinan’s book , which surprises him. Although Sinan is constantly criticizing his father, Sinan feels happy and hugs him. Sinan feels that his father cares about Sinan. The father’s innocent and pure love effects Sinan’s behavior to his father. Sinan intends to continue the work of his father. He starts to take the rocks inside the borehole and takes them out. The film ends as it begins in front of the borehole.



Figure 15. Sinan speaks with his father. Figure 16. The film ends with the scene.-“*Wild Pear Tree*” (Source: Yılmaz, 2018).

4.6.3 Deprivation

In the *Wild Pear Tree*, Sinan and his family struggle with great financial problems. Sinan's father is a teacher in a town. Sinan's father bets his all money on horse races thus, the family owes money to everyone in the town. Everybody puts pressure on the family. The people who live in rural areas know that the family is in debt. As a result, the gossip starts in town creating an argument in the family as well. Sinan has graduated from the faculty of education but, he cannot start his job as he has not passed the central exams to be appointed as a teacher. Everyone's questioning Sinan, about his job creates a big pressure on him. Sinan writes a book about rural's history and poems. No matter what Sinan writes, he doesn't get any income. Sinan and his sister spend their teenage years in financial difficulties. One day, the electricity cuts off at home. Sinan's sister cannot do her homework without electricity so, she has to leave home. They light candles in all the rooms.

Sinan's mother wants Sinan to get married but, she cannot get the courage to talk to him. One day, she gets all her courage and asks him.

“Mother: Why don't you have a girlfriend, Sinan?”

Sinan: I'm poor and a peasant. Isn't it enough? ” (Yılmaz, 2018: 59).

The dialogue examines the family's deprivation in despair. When the problems are big, the family begins to feel isolated in rural. The peer pressure causes depression and despair especially on the teenagers in the film. The feeling of inadequacy creates hopelessness about the future in rural.

4.6.4 Privacy

Sinan come across his high school friend Hatice. They remember their old warm friendship. Although Hatice is to be married soon, Sinan and Hatice kiss each other. A few days later, Hatice puts on her wedding dress and goes outside her father's home. Hatice's old boyfriend peek out behind Hatice. Both Sinan's and Hatice's ex-lovers are friends in high school. After looking at Hatice for a while, they get into the car and begin to drink alcohol. Sinan told that he was with Hatice two days ago. But this is a lie. Two old friends start fighting for Hatice. Sinan lost both his old friend and his platonic love. Sinan shows his secret feelings for the first time.



Figure 17. Sinan runs into Hatice. Figure 18. Hatice speaks about her fiancée.- “*Wild Pear Tree*” (Source: Yılmaz, 2018).

Sinan runs into Nazmi and Veysel on the road. The deep philosophic conversation begins between the people. Sinan and Nazmi defend that religion should be adapted into the current conditions. In contrast, Veysel cannot accept their views. Veysel says that the Islamic religion can't be adapted to people's interests. He defends that religion cannot change according to peoples' views. In fact, Sinan supports his grandfather's religious ideas throughout the film. Sinan's ideas change when he speaks with Veysel. Veysel cannot pay his debt to Sinan's grandfather, so Sinan feels so angry about Veysel. Sinan misbehaves Veysel because of his debt. That's why Sinan defends himself when he speaks with Veysel. Since the people who live in rural, misbehave Sinan's family, Sinan

does the same mistake for imam Veysel. Sinan discloses personal problems inside society so, everyone becomes aware of the problem.

4. CONCLUSIONS

I criticized the concept of rural through the modernization in the research. Many writers who write about the rural emphasize the importance of role of the public officers for rural life. Nuri Bilge Ceylan's rural films' such as *Clouds of May*, *The Small Town*, *Once Upon A Time in Anatolia*, *Winter Sleep* highlight the same issue.

The public officers' decisions transform or have the potential to transform the rural life. This idea emerge in Ceylan films several times. Although the state official and the city-dwellers desire to modernize villages and rural people they do not or cannot in practice.

We see a number of scenes where the city dwellers and officials criticize the non-modern, the rural environment and rural people and their deficiencies. This is also necessary for the city-dwellers, they define themselves in opposition to the rural, the other. I mean it is the mirror effect. The state officials (public prosecutor, commissar and doctor) criticize Muhtar's and the town also, the people represent the state and the modernity against the rural one. The civil servants live alienation in *Once Upon A Time in Anatolia*.

Alienation is a powerful concept for understanding human's social behavior. Especially Ceylan's *Distant* film examines individualism, alienation and migration. The new economic system and social relations emerge in the 1980s. As I mentioned above, neo-global economic system has its effect on the rural globally.

The political and economic discourses shape the meaning of the world as a whole. The Eurocentric view or the dominant western paradigm still persist, which is unconcerned about the local values while on the other hand the no place on earth seems to have left that not influenced by the globalization process.

This is shown in *Distant*. There is a commodification of social life in the film, *Distant*. The profit maximization and productivity goals are dominant over the whole values of humanity. *Distant* film examines the conflict with Mahmut and Yusuf characters. Although Yusuf Mahmut's relative, Mahmut does not take him and his concerns into consideration. Tradition one is abased like the Yusuf character. People began to lose their traditional ties to comply with modern city life. The film highlights the individual and selfish life in a big city. In *Distant* we witness, young unempolyed peoples' dram in rural, which result in domestic immigration. Nuri Bilge Ceylan's rural trilogy and his other rural films' depict villager characters as innocent, honorable, tolerant and forgiving. In contrast, city-dwellers represented as vigilant and selfish. In *Winter Sleep*, *Distant*, *The Small Town*, *Clouds of May*, *Wild Pear Tree* and *Once Upon a Time in Anatolia*, although peasant characters live in hard living conditions, they have no big ambitious or anger against the state. They represent a stable and peaceful life in rural. People who live in the small settlements, have more ethical values such as, innocence, equality, interdependence. Although the city- dwellers take into consideration their interests, they have fake honesty. The situation resembles Shakespeare's liar characters. The important one is the people become distant from human beings' ethical values such as innocence.

Nuri Bilge Ceylan discusses the childish innocence in his films' also, I evaluated and criticized the childish innocence through the films such as *Clouds of May*, *The Small Town*, *Winter Sleep*. Children and nature are together in Ceylan's rural films'. The childhood phase is close to nature, children are the gift from nature. *Asiye*, *İlyas* and *Ali* characters' childhood phases resemble nature's clarity and innocence.

While *Asiye*, *Ali*, *İlyas* characters' spend their childhood years in the grand green spaces with happiness, the youth (*Saffet*, *Yusuf*, *İsmail*, *Sinan* and, his sister) characters' live in drama because of the deprivation in rural. The unsupported livestock and agriculture

policies' and the inadequate workplaces' cause unbalanced income distribution and under development in rural. The unequal distribution is one of the awry of modernization.

While the state evolves in the western style of capitalism, rural areas' struggle with unequal rights especially for women who live in rural areas. Ceylan's female characters are house-wives. They are not inside the public life, they have no jobs or careers such as; teachers, farmers and doctors.

In contrast, there are many choices in cities while there are fewer opportunities in rural areas in Turkey. The inequality arises from the politic and economic reasons as I discussed before quasi-modernization in Turkey! If women participate in mutual decisions with men in the public and private spheres (especially in a family), they feel stronger than before. Because they feel, they have the power to change the order.

While men like an essential subject, women keep their silence in any rural life in Turkey, which is seen in the films of Nuri Bilge Ceylan. In contrast, women in urban life are more individual than the rural ones. Most of urbanized women are in the production with their careers and educational skills. They are part of social life in the cities, they are freer than the traditional women.

Peer pressure and gossip are the other important points for privacy. The pressure builds invisible walls for the people who live in rural areas. There is a limitation inside the social life and social rights so, they live under pressure. The situation makes them depressive and aggressive, they develop apathy against the place and the others around them. Especially, the problem affects young people and women in a bad way so, their lives turn into misery in rural areas.

As I discussed it above, Nuri Bilge Ceylan's *Clouds of May*, *Once Upon A Time in Anatolia*, *Winter Sleep*, *The Wild Pear Tree* are the examples of the peer and family pressure. The films have a mutual point because they examine the people who live in rural areas who are desperate, limited social lives and rights.

So, deprivation, innocence, and privacy notions helped me to discuss and examine the concept of rural. Nuri Bilge Ceylan shoot most of his films in rural areas. He observes the concept of rural in multiple ways. Ceylan highlights the deprivation and poverty in rural areas. The hard weather conditions and the transportation troubles are other prominent topics. Another important point is Turkey's population. There is a dynamic acceleration from rural to urban. The underdevelopment, poverty, insufficient agriculture and stockbreeding policies cause migration.

Both *Clouds of May* and *The Small Town* films' have conflicts' with the father figure. The conflicts represent the modern and the traditional one. While the young ones represent the modernity, the old family male members' represent the traditional Islamic family in the films'. The trouble arises from the different views in the films. Although, rural's many deficiencies' the old male members' defend the land and the unity of the family. In contrast, the young ones emphasize the inequality between the city- dwellers and the peasants in the films'. The films' have autobiographic features, they represent the real father and son relations between Nuri Bilge and his father.

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