A Thematic Study of Irish cinema and the New Turkish Cinema after the mid-1990s

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Abstract

With the domination of American films on the screen, in some countries like Turkey and Ireland, indigenous filmmaking is harder keeping; the indigenous industry is not well developed and thus directors are struggling to make films. However, in the last couple of decades or so, both countries increased in indigenous filmmaking and produced films. Ireland and Turkey are different in some ways but they share common characteristics as well. Cinema wise, there have been important steps in Turkish and Irish cinema after the mid-1990s. In both countries a cinema industry began emerging and the filmmakers began to establish new film aesthetics. This study is an attempt to analyse Turkish and Irish cinema on comparison. The main focus will be on some common themes. First an overview of Turkish and Irish cinema is presented and outlining the importance of the mid-1990s and the changes both cinemas went through as cultural, social and political factors are included. After this overview, some themes will be analysed within the social, cultural and political changes and some film theories will be used.

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Introduction

Indigenous Irish films have only started to enjoy their success in the 1980s with the Oscar of *My Left Foot* (1989) and *The Crying Game* (1992) which led an increase in popularity of Irish cinema around the world. After this, the Irish Film Board was re-established and an indigenous cinema industry started to form. The new generation filmmakers have tried to create a new aesthetic and focus on different themes.

Like Ireland, Turkey has accomplished its success recently in the 1990s where the New Turkish Cinema emerged after Zeki Demirkubuz's *C Blok* (1994) and Yeşim Ustaoğlu's *İz* (1994). Just after their success, the other founders Derviş Zaim and Nuri Bilge Ceylan and other filmmakers started to emerge and form a new cinema language.

Turkey and Ireland share some common characteristic but are very different in other aspects. But cinema wise, the two countries share various similarities. There has not been made any academic research on the New Turkish Cinema and new Irish cinema after the mid-1990s so this comparative study of common themes will help us understand their cinema culture better.

Literature Review

With an emerging film industry in Ireland in the 1980s, the first major academic research is Kevin Rockett, Luke Gibbons and John Hill's *Cinema and Ireland* (1987) which takes a close look at the Irish cinema. They have been contributing to Irish cinema in the consequent years.

Martin McLoone in *Irish Film* (2000) focused more on the representations of Ireland which can be said to be a continuity of *Cinema and Ireland*. Meantime Lance Pettitt in *Screening* Ireland (2000) takes more of a chronological look at the cinema industry and gives us a detailed overview of broadcasting in Ireland.

Ruth Barton in her book *Irish National Cinema* (2004) first takes a historical overview and later highlights the issues in contemporary Irish cinema. Ruth Barton and Harvey O'Brien's *Keeping It real: Irish Film and Television* (2004) is a collection of essays which focuses on the direction of Irish cinema and television is headed and extended the notion of 'Irishness' outside Ireland.

As for Turkey, Rekin Teksoy's *Turkish Cinema* (2008) outlines the history of cinema in Turkey starting from the late Ottoman Empire period ending it with the new generation filmmakers. Nigar Pösteki's *1990 Sonrası Türk Sineması* (2012) (Turkish Cinema after the 1990s) outlines the changes that Turkey went through starting from 1980s and shows the changes Turkish cinema went through after the 1990s.

Díóg O'Connell's *New Irish Storytellers* (2010) studies the new Irish cinema in narrative form that emerged after the 1990s. Zahit Atam's *Yakın Plan Yeni Türkiye Sineması* (2011) (Close up New Turkish Cinema) focuses on the four directors of the New Turkish Cinema.

Similar studies have been done by Conn Holohan were he compared contemporary Irish and Spanish film in his book *Cinema on the Periphery* (2010) and Sven Joeckel (2002) wrote a comparative thesis "Film industries and national cinema in small European countries: a case study of Austria and Ireland".

Ayşe Pay's series of New Turkish Cinema directors book collection of '*Yönetmen Sineması* '(Director Cinema/Theatre)- *Derviş Zaim* (2011), *Semih Kaplanoğlu* (2011), *Zeki Demirkubuz* (2011) and *Nuri Bilge Ceylan* (2011) focuses on the each New Turkish Cinema director and their films.

The books all approach to cinema from a largely textual and sociological base. Trinity College's Irish Film & TV Research Online database offers a variety of research materials; index, biographies, bibliographies and seminars that were made in or about Ireland's cinema and television. The Irish Film and Television Network and Irish Film Board website offer news and information about the Irish film industry. Similarly Sinema Genel Müdürlüğü/General Directorate Cinema offers the same information.

Methodology

This study aims to compare emerging themes in Irish and Turkish cinema after the mid-1990s. That is a key period for both indigenous cinemas thus taken as a starting point. Due to my word limit, only three common themes will be scrutinised and a textual analysis of the films will be made from each theme.

In the first section, I will overview the history of Turkish and Irish cinema and show the changes both cinemas have over gone in the 1990s. The next section will be the themes; 'Landscape', 'Lost Characters' and 'Dark Past'. I have picked six films in total for the each theme where three of the films will be from Ireland and the other three from Turkey.

In 'Landscape' I will discuss how the new filmmakers re-imagine the landscape and break it from the misrepresentations. In 'Lost Characters' I will discuss how the characters are in a quest for identity within the modern world. In 'Dark Past' I will analyse films that depict the darker side of both Turkish and Irish history where I will argue that the films offer reconciliation for the society.

The textual analysis of the films will reference to social, cultural and political developments in Ireland and Turkey. The films are chosen according to the themes that I have picked and used to evaluate Irish and Turkish cinema from the directors of New Turkish Cinema and new Irish cinema. The films are all produced after 1994 up until 2010, as both countries start to emerge a new language and aesthetics.

In order to engage with the films, theoretical approaches will be used at times, but introduction to the theories will not be given, they will be used to prove some points throughout the discussion of the films.

OVERVIEW OF IRISH AND TURKISH CINEMA

When talking about cinema and nation, Andrew Higson's *The Concept of National Cinema* (2002 p.52) is an influential article where he argues that the notion of national cinema has 'been appropriated in a variety of ways, for a variety of reasons: there is not a single universally accepted discourse of national cinema'. It is generally assumed that a national cinema creates and controls its own film production; furthermore Higson argues that most of the critiques look at the film production, where he highlights the consumption as an important part in defining it.

The concept of Irish national cinema has been focused mostly on its picturesque landscape with romantic nationalism and to historical relationship with Britain. Anderson (1991 p.6) defines the nation as 'an imagined community- and imagined as both inherently limited and sovereign', as it is *imagined*, the cinema plays an important role as an ideological institution in which similarities and differences are laid out between other nations (Pettitt 2000, p.29). Culture, cinema and other activities were taken into consideration to form this homogeneity within the nation[1].

THE DEVELOPMENT OF A NATIONAL CINEMA

Up until the 1970s, films about Ireland were produced by British and American filmmakers; American's romanticised, nostalgic and rural paradise was gathered in John Ford's *The Quiet Man* (1952) or hard primitivism Robert J. Flaherty's *Man of Aran* (1934). Considering Britain's political conflict over Ireland, theirs were darker, for example; Carol Reed's *Odd Man Out* (1947).The Irish was always the 'other' and was given a negative characteristic. Sidney Olcott[2] director of Kalem Film Company made films from 1910 to 1914 (Rockett 1987, p.7-12). Irish-American lawyer James

[1] A new literature expression was trying to be formed by Anglo-Irish elite; W.B. Yeats, Lady Gregory, J.M. Synge etc. Meanwhile there were similar trials with opening the Gaelic Athletic Association (GAA, formed in 1884) and the Gaelic League established in 1893 which aimed to re-establish the Irish language, promoting in Irish writing and making people buy home-made goods and clothes which were traditional Irish clothing (Barton 2004, p.13). They were trying to build the notion of nation with culture.

[2] He was born in Canada with Irish parents.

Mark Sullivan set up the first indigenous Irish film company- The Film Compnay of Ireland (FCOI)[3] . Another important name is Norman Whitten's short-lived General Film Supply who made Ireland's first regular newsreel *Irish Events* (1917-1919)[4].

Despite all these, film watching was very popular. Yet one of the first acts of the Irish Free State was The Censorship of Films Act (1923) which censored the films that are 'indecent, obscene or blasphemous' (Barton 2004 p.36). Pettitt (2000 p.35) expresses that 'the dominant cultural view saw cinema not only as a carrier of values that were corruptive and antithetical to those promoted by the state but that cinema itself was the agent of an unwelcome modernity'. There were conflicts so it is understandable that the post-colonial Ireland formed alliance with Church to have stability. George Morrison has filmed heroic nationalist documentaries such as *Mise Éire* (1959) and *Saoirse?* (1961) which are the first Irish speaking documentaries[5].

Almost an indigenous film industry or 'at least a regular output of films' (Barton 2004, p.76) have been set with the opening of Ardmore Studios[6] (1958) in Wicklow by Ministry for Industry and Commerce Sean Lemass. It presented jobs to people such as electricians, carpenters, editors and designers but indigenous filmmaking on Abbey theatrical adaptations was dominated by British distribution controls and trade union practises excluding the Irish workers (Pettitt 2000, p.38). Modernisation coincides with this era[7], as seen with the establishment of RTÉ.

The filmmakers in the 1970s and 1980s were the first wave indigenous filmmakers who wanted to change the notion of Ireland and conventional 'Irishness' and to depict the issues that were emerging with modernisation. The directors Cathal Black, Joe Comerford, Pat Murphy, Thaddeus O'Sullivan and Bob Quinn[8] made films about social exclusion, emigration, religion, memory, nationalism and feminism. They wanted to change the romantic picturesque appearance of Ireland and they did this by putting themselves in an international avant-garde, experimental low budget film making process (Barton 2004, p.85). Holohan (2010 p.9) notes that they have motivated the emerging Irish industry where Ging (2002 p.178) adds that it was important in the development of Irish modernity as they did not reject their past while embracing modernisation.

The 1977 of the Arts Council's Film Script Award was significant as it gave some measure to state funding for independent indigenous filmmaking (McLoone 2000, p.111). In 1980 Film Board was established to fund indigenous production, the first output being Neil Jordan's *Angel* (1982).

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[3] The company's three month work was gone with the Easter Rising so they had to start all over, which they shot 9 films in less than a year (in summer and when there was light). They also did comedies but with no stereotypes, to a local audience (Barton 2004, pp.23-34). This is a hopeful situation for indigenous cinema industry.

[4] The newsreel shows sports, ceremonies and political conflicts. Sinn Féin's convention footage was banned by the British government. He also shot the events of 1916 and the Civil War (1922-23) opposed to British perspectives, depicted the reality.

[5] McLoone (2000, p.17) suggests that it has been ahead of its time with the usage of archival footage.

[6] Two main figures were Louis Elliman and Emmet Dalton.

[7] The society changed from framing to urban society whilst it was around the same time with the Troubles in Northern Ireland.

[8] Joe Comerford, Thaddeus O'Sullivan, Pat Murphy and other more went to art colleges in Britain and Ireland whereas Bob Quinn and Tommy McArdle and some more former RTÉ personnel have started making fiction films independently (McLoone 2000, p.111).

Indigenous filmmaking was slowly growing[9] where Ireland was attracting foreign filmmakers (p.113). But yet because of debt, the Film Board was suspended in 1987 and it was only re-established in 1993.

Whereas in Turkey the first public cinematography screening was done in Sponeck Pub at the end of 1896[10]. *Destruction of the Russian Monument at St.Stefano* (in Yesilkoy)[11] is seen as the beginning of Turkish cinema. The first academic periodization of Turkish cinema was done by Nijat Özön [12]. The first outputs came from Muhsin Ertuğrul who made films for seventeen years.

There was censorship in both domestic and foreign films (Teksoy 2008, p.45) after Turkey became a Republic in 1923 and yet developed parallel to the changes around the world. In 1950 the Democrat Party[13] came into power and followed liberal economy policies. Meantime cinema wise, the filmmakers were making films according to the demands from the Anatolia side, as new actors/actresses started to emerge from the competitions that cinema magazines made. The cinema became a popular entertainment.

Lütfi Ömer Akad, Metin Erksan, Memduh Ün, Halit Refiğ, Ertem Göreç, Duygu Sağıroğlu, Orhon Arıburnu, Orhan Elmas, Atıf Yılmaz[14] and many more started to make films to establish a unique cinematography language. The 1960 coup d'état has brought censorship on the films. The films of the 1960s focused on emigration (to big cities), labourer problems, and unemployment and village life. Meantime Yeşilçam[15] made literature adaptations, thrillers, comedies which created a dream-like world, excluding the people from the political agenda. The mid-1960s to mid-1970s were the golden age of Yeşilçam which produced around 200 films per year[16]. Suner (2006 p.30-31) suggests that Turkey did not really had a strong film industry despite the film successes, as most of the producers didn't spend their profit on film industry to make a platform for indigenous filmmaking.

In the 60s, the filmmaker Halit Refiğ criticised the western cinema and saw himself as the spokesman of "nationalist cinema" and said "since Turkish was not established by national capital it was not a bourgeois cinema. It was indeed a populist cinema since it was born out of the need of

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[9] Other important films funded by the Film Board are *Anne Devlin* (Pat Murphy, 1984), *Pigs* (Cathal Black, 1984), *The Ballroom of Romance* (Pat O'Connor, 1982) and *Cal* (Pat O'Connor, 1984).

[10] It was done by Sigmund Weinberg in Pera (Beyoğlu).

[11] filmed by a Reserve Officer Fuat Uzkınay (14 November 1914)

[12] (1995 p.18-19 cited in Atam 2011 p.3-4) which is widely accepted "First Period; 1914-1923" the arrive of cinema, "Theatre Period; 1923-1939" where an actor, Muhsin Ertuğrul, was dominant for 17 years directing his actor/actress group, "Transition Period; 1939-1950" a transition period between the theatre and filmmakers, "Filmmakers Period; 1950-1970" is the period that was done against the Theatre Period and "Young/New Cinema Period; 1970-1987". None of these periods have strict boundaries where they can easily penetrate to one another.

[13] It was the first oppositional party which was led by Celal Bayar and Adnan Menderes.

[14] He is one of the most fruitful directors of Turkish cinema. He made over 100 films in every genre and he made films until 2004.

[15] It got its name from the Yeşilçam Street in İstanbul where most of the actors, actresses, film crews, filmmakers and production companies were located. It refers to Turkish film industry like Hollywood.

[16] Nijat Özön (1995 p.34 cited in Suner 2006, p.30) states that in 1966, Turkey produced 229 films which became the most productive film outputs after Japan, India and Hong Kong. Also in 1972 film production reached a peak point with 298 films (Erdoğan and Göktürk 2001, p.535 cited in Suner 2006, p.30).

common folk to watch films. It was thus an inherently people's endeavour that relied not on capital but on labour" (Teksoy 2008, p.56).

The 1970s was rough on the film industry, the fall of Yeşilçam, which tried to live on sex films. 75 per cent of the film production was mixed comedy with pornography which excluded women and children audiences. Turkey faced a military warning to the government in 1971. Despite all, directors such as Yılmaz Güney, Zeki Ökten, Şerif Gören, Erden Kıral, Ali Özgentürk, Yavuz Özkan, Ömer Kavur and Yusuf Kurçenli made films about class discrimination, emigration to big cities and feudal relation and squirarchy.

1980 coup stopped this and there was the 'arabesque' movement[17]. The sex and arabesque films alienated the audience. There was a decline in film production: 72 films in 1982 to 35 films in 1995 (Teksoy 2000 p90). One of the reasons is that the US productions would dominate the theatres so the Turkish films would not find a theatre to screen it. And the audience loved the action rather than watching the inner story of ordinary people. The films of the 80s focused on the women problems, especially their sexual independence and their melancholic psychologies. On 1982 a new constitution was made and Turgut Özal won the elections. The economy was focused on production rather than consumption. The society was scared to talk about politics because of the coup. Television became a big part in people's lives where they would watch paparazzi shows and TV series and people were encourage to consume all the time.

The Turkish cinema was in crisis in the beginning of the 1990s as American cinema dominated the screen. The American film production companies screened films in Turkey with the same time around the world (Pösteki 2012, p.18) which was hard on indigenous cinema which faced lack audience and financial support. Dorsay (2004) uses the term 'fall years' for the beginning of the 1990s and states the reasons as the neoliberal politic polies that led USA production companies' to open branch offices and the new perception of TV culture (p.12-13).

INTO THE 1990S

The beginning of the 1990s was still hard on the Turkish film industry. The consumer society would watch television[18] and American films only. The audiences' desire of American films is expressed by Pösteki (2010, p.40) as the dissatisfaction of the audience from dull indigenous filmmakers. Cinema was seen merely an entertainment.

Yeşilçam[19] was over after its dominance over the decades so the directors had to find new ways to fund their films. There was an increase in feature films, especially with the contribution of

[17] In 1980 27 out of 68 films produced were arabesque.
[18] In 1994 the Law no: 3984 of Radio and Television Supreme Council (Özel Radyo ve Televizyon Yasası) which broke the monopoly of TRT (Turkish Radio and Television Corporation) and emerged new TV channels and radios around the country.
[19] The end of production companies.

EURIMAGES. The Turkish films won international festivals. The directors with commercial and advertisement background started making commercial films which collaborated local themes with American style. Yavuz Turgul was a pioneer[20]. His film *Eşkiya* (The Bandit, 1996) drew 2.5 million spectators. *Vizontele* (Yılmaz Erdogan and Ömer Faruk Sorak, 2001) sold 3 million tickets. Gani Mujde's *Kahpe Bizans* (Perfidious Byzantium, 2000) had 2.5 million spectators; Mustafa Altıoklar's *O şimdi Asker (He is in the Army Now,* 2003*)* had 1.5 million spectators. (p101). Ömer Faruk Sorak's *G.O.R.A.* (2004) and Çağan Irmak's *Babam ve Oğlum* (My father and My Son, 2005) sold 4 million tickets. These filmmakers worked with popular names from the TVs to attract the audience to indigenous popular films. *Fetih 1453* (Conquest 1453) came out to theatre on February 2012 which has the highest box office numbers with 6.5 million spectators, following up Togan Gökbakar's *Recep İvedik 2* (Recep İvedik, 2008) and *Recep İvedik* (Recep İvedik, 2009) with 4 million audiences[21]. Despite the success, the popular Turkish cinema achieves the finance from other culture industries such as TV, advertisement and music (Suner 2006, p.36).

Through the mid-1990s, the term 'New Turkish Cinema' was starting to be used by the west in the festivals with Zeki Demirkubuz's *C Blok* (Block C, 1994) and Yeşim Ustaoğlu's *İz* (The Track, 1994) (Atam 2011, p.83). New filmmakers were emerging such as Nuri Bilge Ceylan, Semih Kaplanoğlu, Serdar Akar, Zeki Demirkubuz, Yeşim Ustaoğlu, Derviş Zaim, Reha Erdem and many more. These filmmakers focused on individual stories with plain and minimalist aesthetics and lead to today's Turkish cinema. The themes they used were alienation, lack of communication, time that either passes by so quickly or does not pass at all (Pösteki 2012, p.48), identity, belonging and memory[22] (Suner 2006). There was an increase in political films; some of them evolved around the mob, or after 2000s with more democratic agenda, they focused on ethical identity, especially Kurdish identity.

There has been a change in the depiction of masculinity with films like *Kurtlar Vadisi: Irak* (Valley of the Wolves: Iraq (Serdar Akar and Sadullah Şentürk, 2006) or the *Recep İvedik* series. The New Turkish Cinema filmmakers also focused on *taşra* (rural) in their films where the urban individuals would go back to *taşra* to heal. Gökçe (2009 p.268) states there the lack of communication have become narrative and film aesthetics after the 1990s.

Also in April 2010, 27 director and producer have come together to make a universal film culture in Turkey which was known as Yeni Sinema Hareketi/New Cinema Movement. They emphasise that the 'new' is the solidarity between the filmmakers. Their aim is to make films in a more democratic environment with less censorship. They have come together to embrace the problems the filmmakers face together and find new solutions for those problems. They did not gather around a common culture or an aesthetic style, their aim is to find solution to problems such as limited screening and fund.

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[20] According to Dorsay (2004 p.14) the new era starts with *Amerikalı* (The American, 1993) where "...Turkey's fortune is back and from now on some Turkish films will break all the records, even the most splendet American films and reach the summit...".

[21] The viewing figures taken from: http://www.sinematurk.com/gise/gelmis-gecmis/yerli?sayfa=1

[22] This social memory contradicts itself as it comes from both nostalgia and social memory lost (Suner 2006, p.25).

In Ireland, the Oscar success of Jim Sheridan's *My Left Foot* (1989) and Neil Jordan's *The Crying Game* (1992) encouraged the re-establishment of the Irish Film Board by Michael D. Higgins[23] which did not just support funds but also offered training, distribution and publicity (Barton 2004, p.105). There was film production since the 70s but 'Celtic Tiger' economy encouraged Ireland to develop a film industry and other funds were available from EURIMAGES and RTÉ[24].

The dominant themes of the early 1990s are Troubles, 'coming of age' films, repressed sexuality, child abuse or dysfunctional families, generation conflicts, Oedipal conflicts or Irish heritage films. O'Connell (2010 p.31) sees 1998 as a significant year as the themes have changed remarkably. There were no more Troubles, Catholic Church or the dominant themes of 1950s rural Ireland. The films began to set in urban milieu while expressing their sexuality freely; some examples are *About Adam* (Gerry Stembridge, 2000), *When Brendan met Trudy* (Kieron J. Wash, 2000) or *The Most Fertile Man in Ireland* (Dudi Appleton, 1999) where these films have depicted a 'Celtic Tiger' modern Ireland where most of the critics argue that this was a relatively lively economy while the popular films were depicting Ireland as a modernized like-every-other city. After the prosperous, the films tended to ignore the pastoral Irish representation (Brereton 2009, p.28). Ging (2002 p.185-186) also argues that despite the social problems like immigration, homelessness and crime, there have been an increase in stereotypical depiction of either 'fun-loving yokels' like *Waking Ned* (Kirk Jones, 1999), *The Nephew* (Eugene Brady, 1998) and *The Closer You Get* (Aileen Ritchie, 2000) or 'breezy, prosperous urbanities' like *About Adam* and *Peaches* (Nick Grosso, 2001) set in either rural west or urban Dublin.

New Irish filmmakers such as John Carney, Kieran Carney, Tom Hall and Lenny Abramanson try to break the rural mythology of Ireland, examination of religion, conflict between tradition and modernity, question of nation with European or American context, social and political failures independent Ireland, critique of the Celtic Tiger economy (McLoone 2000, p.128) and underclass masculinity[25] emerged as the dominant themes.

The Irish Film Board released nine films which was a record year (O'Connell 2010, p.34). O'Connell (2010 p.35) also argues that there has been an increase in the collaboration of writers and directors rather than the director writing his own script. After 2000s there has been a tendency to lean towards micro-budget and low-budget movies and reached larger audience due to more accessible forms and due to improving distribution (p. 181).

After John Carney's big hit *Once* (2006) the themes have become darker with a minimalist aesthetic that has won awards in festivals but sometimes did not get a lot of local audience like Cowin Downey and Ivan Kavanagh (Gillespie 2009, p.33) and cover universal stories. Another

[23] He directed the Ministry Arts, Culture and the Gaeltacht where he is seen as a progressive and liberal and he is in Labour's Party

[24] Under the amendment legislation 1993 it has to finance independent productions.

[25] See Ging, D. (2006) and (2007).

similarity between new Irish cinema and the New Turkish cinema is both are known outside their country in festivals but have little local audience[26]

[26] McLoone (2000 p.127) compares contemporary Irish cinema with Third Cinema (Ireland's Third Cinema) and expresses his point of view whilst Suner (2006 p.40) relates this to an anecdote that happened with the director Zeki Demirkubuz.

THEMES

LANDSCAPE

Kevin Rockett (1996 cited in McLoone 2000 p.33) states that over two thousand films with an Irish theme since 1900, only in the last twenty years are made in Ireland itself. So Ireland was imagined by other national cinemas, especially British and American. John Hill argues that the America's version of Ireland have been a romantic nostalgia while keeping in mind of Britain's political role in Northern Ireland, their depiction have been darker (Hill, 1998, pp.147-8).

Gibbons suggests the landscape "has tended to play a leading role in Irish cinema, often upstaging both the main characters and narrative themes in the construction of Ireland on screen" (1988, p.203). Over the years, Ireland has always been depicted mythically and romanticised because of its colonisation and the periphery of Europe (p.194) whether it is harsh life of West with *Man of Aran* (Robert J. Flaherty, 1934) or romanticised *The Quiet Man* (John Ford, 1952).

It was culture which gathered the *imagined community* but as it is 'inherently limited and sovereign' characteristic of this "imagined community" has an inclusion and exclusion in establishing the culture (McLoone 2000 p.11).

When imagining Irish cultural nationalism, there has been a dilemma between 'tradition' and 'modernity'. Martin McLoone (2000, p.35) suggests that even though like all nationalism, it was a modernising process but instead of accepting urban and industrial modernisation, it accepted a romantic rural notion of future. One of the dominant characteristics of Ireland and being Irish became related to landscape and rural. The intellectuals created a romantic image and culture through the literature and sports, but McLoone (2000 p.37) argues that "in accepting and promoting a romantic rural sense of Irish identity, therefore, cultural nationalism ironically accepted one of the great stereotypes of Ireland produced by imperialism".

McLoone argues that the Irish cultural nationalism was constructed between the contrast of the country and the city, among other things. It was a situation where Ireland's western seaboards and islands vs. Dublin 'the strumpet city' (2000 p.201); as further away you get away from Dublin; you will get the real Ireland. What defines being 'Irish' was opposed to being 'English' which possessed characteristics being the oldest nation in Europe, uniqueness of Irish identity, Irish language, the Gaelic culture was rural and Catholic. It is not a surprise that land can be an important element for the Irish; during the Great Famine (1845-50) more than one million deaths

occurred due to starvation and diseases, and many people emigrated[27]. By mid-twentieth century it was halved compared to pre-famine eight million populations (McLoone 2008, p.84). Post-Famine Irish nationalism was built on 'the land of Ireland for the people of Ireland' (p.84) which struggle over land became a nationalist thing after 1850s.

Ruth Barton (2004 p.4-5) states that the *imagined community* of Ireland is not just the people in Ireland but also those who live abroad. Thus an Irish national cinema is the one that address both the people who live in Ireland and the Irish diaspora; but their vision is not the same. The immigrated tends to imagine an 'Edenic' homeland. So keeping in mind that Ireland did not have a proper indigenous film production until 70s, the others depicted Ireland.

In Turkish cinema, there have always been films with *taşra*[28] theme. Yılmazkol (2011 p.50-57) explains *taşra* through spatial, political and economic where this class difference has been made by the urban people in order to define the urban; so this two term rebuilds itself. In the 50s-60s *taşra* would be depicted as the 'other' of the urban, where people would immigrate to big cities and they would face every sort of evil. During the 1970s some filmmakers focused of *taşra* where mostly the east side, criticizing the feudal structure. There is a tendency to go back to *taşra* motive in the New Turkish Cinema, whereas this time not to east only, to every part of Anatolia and we see *taşra* as an outsider. *Taşra* became a place for the characters to turn back, a quest for identity and a sanctuary. The protagonists usually have failed in the urban aspect where the city habitants have lost their values.

The individual has become the centre in these rural films, where we usually see them as they interact with *taşra,* most of the time the protagonists are male and shot by male directors. They question existence and face masculinity crises (Kahraman 2008, p.31). Doğan Yılmaz (2008 cited in Yılmazkol 2011, p.57) states that sexuality was an important component, but the present films tend to be asexual. In the past, the characters would have strict norms and value judgments. They would not have any sexual relationship and fell in hopeless loves. Whereas nowadays, it is the relationship between the couple, their lack of communication, taciturnity, disagreements, being in state of passive have been depicted. The tension between them lies as they do not understand each other.

One of the best Irish director/writer collaborations are seen in Lenny Abrahamson's *Garage* (2007) with the writer Mark O'Halloran break the conventional landscape image from the first scenes of the film. Josie (Pat Shortt) walks on the railway in extreme long shot and in the next scene we see a wagon leaving a bog landscape. Later Josie enters the frame of an extreme long shot of landscape; it is not pictorial and the leaving wagon contrast with him never leaving. Through the film he enters an already set landscape shot or when he leaves the frame, the camera shoots the landscape a little while more. The landscape has always been there, he is not defined by his

[27] During the seventeenth century, Ireland was under conquest of England and by 1703 only 14% of land was remained in Irish Catholic ownership. Later when Europe was hit with potato blight, Ireland was the most effected country (McLoone 2008 p.84).

[28] The vocabulary meaning of *taşra* is 'country', 'provincial'. In Turkey, *taşra* is used with the same meaning as 'rural'.

surroundings. For Monahan (2008 p.236) Josie "comfortably situate in its landscape is 'intended' into the natural setting, like a moment of phenomenological consciousness".

Abrahamson depicts the story of a lonely guy Josie who lives and works in a garage in rural Ireland with a minimalist aesthetic in both action and dialogues. In an interview the filmmaker says that the rural is a 'context in which you can look at isolated lives' (Holohan 2008, p.163) like it happens in every other city. In another interview O'Halloran[29] states that the rural has always been misrepresented and he wrote the story of a character in a town where most of the people don't take him seriously.

The isolation is prominent in the characters routine dialogues. Josie talks to his boss about changing the place of oil which he overthinks about it while the boss Mr Gallagher (John Keogh) says they will be opened late hours but this is contrasting with nothing going much around. The cliché talks carry on as he tells the driver 'You're always going someplace, or coming back' or Carmel (Anne-Marie Duff) tells him 'Are you having a party Josie?' after he buys half a sliced pan and a tin of tuna, he also talks to himself as 'Will we go out? Yes we will, common Josie' or when he talks with Sully (Andrew Bennett) about the weather while smoking in front of the pub.

In that rural Ireland nothing is picturesque or gritty, in fact they are also affected by the modernisation that isolated the lives in urban. There is no more difference between urban and rural. Josie is lonely and isolated just like the men in pub or Carmel.

His life changes as he meets the teenage boy David (Conor Ryan). They wait together in the garage as not much cars pass. When they drink at the back we find out that Josie 'could have' gone to England but he didn't. The frame is static where both sit facing the camera. Later we see a shot from their back to where they have been looking; garbage and debris.

Mr Skerrit (Tom Hickey) and Josie go to a beautiful lake side to talk; while they talk about the pike, Mr Skerrit breaks down. The camera is static again as they sit on a bench facing us. They are too lonely people where as he cries, Josie keeps on talking about the pike and eels because he doesn't know what to do or say in a situation like that. Luke Gibbons (1988 p.23) states that the "landscape has tended to play a leading role in Irish cinema, often upstaging both the main characters and narrative themes in the construction of Ireland on screen". So whether they are in a beautiful lakeside or whether Josie is walking around the town, they are not constructed through the landscape. I think the landscape shows their loneliness or their inner conflict.

Through the film we see Josie getting close with the horse. He gives it some free apples. He can be seen as a way of escape, not a desire to escape, where the film ends with the horse walking on the railway. For Abrahamson "The only person he can give anything to is David, and the horse, primarily, is the object of his simplest act of kindness" (Holohan 2008, p.163). Monahan (2008 p.236) associates him with the horse and the water in the scene when the bag of puppies is thrown off the bridge as "the beats given each time that he looks over the bridge". Brereton (2011

[29](Tracy, no date).

p.39) suggests that the horse have a psychiatric effect where it appears in the important moments in his life.

He becomes an outcast once he has done something wrong, and then he becomes totally isolated and alienated. He walks through the trees where he finds a good spot and sits. He takes his shoes and 'Australia' cap off, a place he 'could have' go, and like his exaggerated actions, he puts them properly. The beautiful lake is contrasted with his death which was again done in previous scenes where he and David drank beside the lake in camp fire and the next morning we see the beautiful lake and a close up to his hands, where first time I saw it I thought he hang himself. This scene was more dramatic than his death, which I think shows the filmmakers usage of cinema.

In their second feature collaboration work of Mark O'Halloran and Lenny Abrahamson, O'Connell (2010 p.93) argues that they have united the stage performance and advertising world which I think is very hopeful for the future of Irish cinema. Just like their first film *Adam and Paul* (2004), they have re-imagined the landscape, which became like any other place with lonely people with the perfect acting comedian Pat Shortt.

Yeşim Ustaoğlu is one of the auteur filmmakers in Turkey who also is one of the founders of the New Turkish Cinema. She depicts the unspoken history in her films as she takes a political stand. In *Bulutları Beklerken* (Waiting for the Clouds, 2003) she uses *taşra* as a place where one deals with loss. The film is significant as we see a woman character that experiences *taşra* and she deals a theme that has not been depicted on screen or even that much in political agenda.

It portrays the consequences of the Turkish and Greek forced immigration that happened in 1912-1924. Ayşe, whose real name is Eleni, was left in a Turkish-Muslim family and she had to get rid of her Greek-Christian identity, while losing her brother Niko. The film starts with archival footage; people leaving in vast numbers as they get into ship. Then we see a girl holding a boy where this fades into the foggy mountain of Black Sea, as it says 'Trebolu 1975'[30].

Ayşe (Rüçhan Calışkur) then tells the story of *karakoncolos*[31] to the neighbour's boy Mehmet (Rıdvan Yağcı); the lost girl was saved by a fairy from *karakoncolos* whilst we see on TV that there is going to be a census. Gökçe (2009 p.271) suggests that we see a juxtaposition between the Turkish historical record and Pontic folklore when the census officers enter the house.

Meantime we see archival footage on the TV which becomes the whole frame as we see Süleyman Demirel[32] speaking and later Leonid Brejnev, which the officers relate him to the devil. As nationalism seeks for an 'other', Fikret Başkaya (cited in Özkaracalar 2009 p.165) suggests that the

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[30] The exchange of population in 1912-1924 occurred both in Turkey and Greece where according to the agreements the Greeks in Turkey and the Turks in Greece had to emigrate back. This part of the history is foggy because a lot of people do not know about the immigrations.

[31] It is a local myth of a creature like bogyman or gremlin. According to the story *karakoncolos* comes to homes in dark winter nights and whispers the children's name into their ears as he kidnaps them. If the child does not wake up, he dies. (Öztürk, Ö. no date).

[32] He was a political figure between 1964 and 2000, where he became Prime Minister five times, as he was in 1975. He was also the President of Turkey between 1993 and2000.

'other' for Turks were Greeks and Armenians, and to some degree communism, rather than the western imperialist powers[33].

As the census officers ask questions we find out that Ayşe is from Mersin and she was never married and her sister Selma (Suna Selen) is a widow. Later we find out that Ayşe and Selma came back and buy the old house of Ayşe after Selma became a widow. When Selma dies, Ayşe is left all alone; she stops talking to anyone and mourns Selma's death. The only person she communicates is Mehmet. We see her looking at this picture only, where Mehmet asks 'who are these weird people'.

A stranger, Tanasis (Dimitris Kaberidis), comes back to Black Sea where he finds his old friend. The year 1975 was when exile has been forgiven (Atam 2011 p.614) which is the reason why Tanasis comes back to Trebolu; to see where he was born for one last time before going back to Greece.

Ayşe goes to the plateau[34] with the rest, she leaves behind the claustrophobic surrounding whist in the plateau it is brighter and wide. For her, this is leaving everything behind. When they were walking to the plateau Ayşe pauses in front of the fogy mountain and stares at it as if trying to remember. This is a quest for her origins. Later she has withdrawn more, literally doesn't have any contact with the other villagers. She just keeps on looking at the landscape as if she is waiting for something.

The name Niko comes out of her, as she has not said anything to a single soul over the years. When she tries to jump over the cliff, Mehmet saves her and asks her if she is every going to talk. She speaks in Turkish Greek and asks for God's forgiveness. When everyone goes back she stays in plateau and spends her day looking at the landscape. The more she looks at it, the more she gets out of Turkish-Muslim identity but at the same time, the more she feels guilty for leaving Niko behind. She remembers her lost identity and the guilt.

Mehmet takes Tanasis to the plateau where we find out that her name is Eleni and that she was one of those families who immigrated and she left Niko behind. The *karakoncolos* story makes sense to us as she was telling us the 1966 exile (Atam 2011 p.616). She receives Niko's address where she takes a journey to Greece. In the beginning Niko does not accept her. As she was walking in the street, she goes to a church where for Gökçe (2009 p.274) it is her last "reconciliation with loss". The film ends with Niko and Ayşe/Eleni looking at pictures and the archival footage of a girl and a boy.

Ayşe/Eleni deconstructs herself as she looks at the landscape. The landscape reminds of her lost brother Niko, of her lost people and family and her lost identity. As she looks at them, she tries to remember herself, gain her lost identity as she starts speaking in Greek. She mourns as she looks at the Black Sea's landscape.

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[33] After the US occupation of Iraq, the 'other' became the US and Europe.

[34] The inhabitants of the Black Sea Region go to plateaus during the summer. And this journey is usually a tradition and happens every summer.

Another character who looks at the landscape and waits through the film is Cengiz (Ismail Baysan). We do not know much about him as he thinks his dad is a Russian agent where the whole town says he was killed when the Russians came. He just waits on top of a hill with a binocular and looks at the sea, hoping either his dad will come and pick him up or he will go and find him. From both characters, something's have taken and they both look at landscape to remember or have it back.

One of the new Irish cinema director Tom Hall's *Sensation* (2010) breaks the conventional landscape with the opening scene; as the sheep hops, a reminder of *The Quiet Man,* the next scene would be Donal (Domhnall Gleeson) masturbating in the field which is disturbed by the sound of the sheep.

Hall carries on to break the conventional representation of father-son depiction as Donal goes home to find out that his father is dead; there is a juxtaposition where while his dead father is coming down from the slider the title appears between the two characters (Ging and Canning 2012 p.209). He gets the key from his father and takes the money in the locker. The romanticized landscape is broken down with sexuality and porn and while breaks off from his ancestors and land with his dead father. The shot of the house and farm are not idyllic like *The Quiet Man* where there are no roses beside the cottage.

Donal is a lonely man. When he goes to the store to get food, the empty shelves dominate the frame just like the emptiness he feels. His friend Karl (Patrick Ryan) feeds on him, where he parks his van in the farm, steals money from him. Their friendship is based on their needs and wants from both sides. He is not good with women as well. We later find out that the prostitute Courtney/Kim (Luanne Gordon) is the only girl he has slept with. He attempts to flirt with the shop girl Melanie (Luanne Gordon) but he is not successful in that as well.

The next thing when his dad dies is to go home and long on to a chat room with a nickname 'sweetdick' and look for a prostitute. As he masturbates again, this time he is interrupted by the kittens.

As Karl tells Donal 'this could be the best thing that ever happened' to him, he gets rid of the things that is related to the nature, to farm, to his roots. His dad is already dead; he sells the sheep and kills the kittens. Donal tries to go to computer classes but he is frustrated with the knowledge of a classmate. He offers a partnership to the businessman who wants to buy his farm, but he says he 'can do anything but probably not development'. He gets rid of from the ties and opens a brothel with Kim as the relationship between them changes to partner/lover/friend.

Ging and Canning (2012 p.209) argues that the film does not critique how Donal uses pornography to replace the emptiness that caused from the obligations (land, traditions) and that we can feel sympathy for Donal when the female character is dehumanized.

Kim feels compelled to do service for Donal. When Donal offers her to stay in the farm after her house is plundered by her pimps or customers, she offers a hand job to him for present. We find out how she starts prostitution but we never get a deep insight of how she ends up in Ireland or we do not hear the prostitution problem in Ireland.

Kim decides to get breast implants and vaginoplasty surgery in order to look better. Kim lets Karl to look at her bruised breasts and masturbate, as she is 'still okay above the neck though', in exchange for information about Donal. This scene is the most misogynistic scene of the film (Ging and Canning 2012 p.210). This is not the only male gaze of the film. When they hire a new prostitute Monica (Tracy Green), Kim tells her to take her clothes off as she will check out if she is suitable or not. She takes the male gaze and objectifies her body if it is good or not. She tells her what to do such as her vagina shaved and her but hole bleached so that she can look better and her high sex drive becomes a good reason for prostitution.

The prostitution problem is never laid out properly. The prostitutes are from other nations and we never find out how they end up being prostitutes or in Ireland. Both Donal and Karl sees women as sexual objects and think about sex all the time. When they were in pub Donal tells Karl about his dream of a mother and a daughter where Karl tells him enthusiastically that he is 'directing his own porn in his head'.

Kim and Donal's relationship is also based on needs and demands on the both side. For the first time Donal is free, has money and have woman in his life whereas Kim always wanted to be a manager. But in the end Donal goes to prison for her, and we assume that they do like each other.

Sexuality has always been a problematic topic to be depicted in Irish cinema as the Censorship of Films Act 1923 banned issues such as abortion, birth control and homosexuality. Sexuality was controlled by the church where "shame and guilt became aspects of Irish mortality" (McLoone 2000 p.22). Donal tells Kim that the only sexual education he got is from his uncle who gave an example from a sheep. This shows how limited the people are educated about sexuality or a critique of schools for giving limited sexuality classes.

As *Sensation* does not criticize the prostitution and dehumanizes the female but for sure Tom Hall breaks the romanticized landscape of Ireland that has been depicted for decades. Keeping in mind the representation and non-representation of landscape and sexuality (O'Mahony 2008), Hall's film can be read as an important step in Irish cinema.

Another unspoken history of Turkey is depicted with *Sonbahar* (Autumn, 2008). It is Özcan Alper's first feature film who is also a member of the 'Yeni Sinema Harekatı' (New Cinema Movement).

It is the story of a political prisoner Yusuf (Onur Saylak) going back to his hometown to the Black Sea Region and spending his last days over there. He was a revolutionist in college but later taken to f-type prisons which were introduced by the government for political prisoners in 2000. He is discharged for health reasons and goes to his village in Artvin.

Like *Waiting for the Clouds, Autumn* starts with archival footage[35] but this time very specific on date 22 December 2000, 10:14. The officer screams 'Attention, attention! Human life is the most precious thing...' 22 December was the last day of 'Return to Life' to stop the hunger strikes in 20 prisons which ended up with 32 deaths and many injured and later the prisoners were transferred to f-type political prisons. The strikes continued until 2001. At the end police announces 'Life is

[35] He has worked with Yeşim Ustaoğlu, it might affect his style.

beautiful no matter what' (Gökçe 2009, p.277). But it is obvious that the life is not precious for them. Throughout the film he uses other footages like the ones showing university protests or news for the political agenda.

The first time we see the landscape of Black Sea Region is when the bus goes through a tunnel and we see it at the end. He had to gone through a dark path to reach there. While in the car, he observes the places he passes for he hasn't seen this place in years. When he leaves the bus he looks around, there are foggy mountains. The director uses a lot of extreme long shots to show his small and fragile body whereas the landscape, the mountains, the river are all huge and looks endless. His mother, like Ayşe/Eleni looks out from the window, is also waiting.

He looks at the landscape to recover his broken soul. He has been in a prison for the past ten years; he has been alienated from society. His youth and dreams have been taken away from him. He spends days doing normal stuff: he eats breakfast with his mother, teaches maths to the neighbour's son, and meets an old friend. The lack of dialogue equates with the slow visual style. He has given himself up to the landscape.

He meets a girl in a bookshop who asks for Russian literature. The shop keeper tells Yusuf that 'even their prostitute is sophisticated'[36]. His friend Mikail (Serkan Keskin) takes him to a pavilion like place where they come across. Eka (Megi Kobaladze) has left her child with her mom. She looks to the sea, to let the landscape heal her as well.

He starts going through his old photos, box and letter. They are all reminding him of the time that has passed. The daily life becomes a struggle against the death. The time passes really slowly, but he gets closer to death every day.

The political prisoners have not depicted in the cinema and Alper depicts this perfectly with the slow narrative and lack dialogue. Yusuf does not say much but we see the rebellion through his everyday life. The landscape helps him to recover what he has been through in prison.

Declan Recks's *Eden* (2008) is a theatrical play first produced in January 2001[37]. The literature adaptations have been a part of the Irish cinema as Ardmore Studio has made film from the Abbey Theatre plays. The play focused on the two characters' dialogue; where the film is more dependent on the image to explain us the two character's conflict with each other and within themselves (O'Brien 2009, p.164). The cinematography narrates their lack of communication and conflicts.

The film starts/ends with an image of a tree. Even the title of the film refers to the 'Edenic' Ireland where the director breaks this image. There is a painting of farmers and a tree in their bedroom, where Billy looks at it throughout the film as he conflicts with himself. When Billy (Aidan Kelly) and Breda (Eileen Walsh) start kissing, where Billy just turns around, we see devastation in Breda's face, as a car's light passes it reflects on the painting. It symbolises their fantasy and their disappointments.

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[36] There are immigrations from neighbouring countries to Black Sea Region; some women do prostitution.
[37] At the Peacock Theatre with the director Conor McPherson (O'Brien 2009, p.163).

The couple have been married for ten years and have two children. They were once happy, and now they are falling apart. We see this falling apart, the lack of communication, and the monotone life through the cinematography of the film. The camera slide and show us what the character is doing and how she/he sees the world. For example in one scene the camera slides behind Breda's back and stops behind her neck as she prepares the food. She has become a perfect mother and wife and now she is unsatisfied both with her husband and herself. Her only achievement becomes losing weight.

Billy is a middle-age man where he acts like a lad, and goes to pub every night drinking with his friends and fantasises Imelda (Sarah Greene). At a point the lads all go to a cemetery at the top of a hill with Celtic crosses which reminds the sequence in *The Quiet Man* where Mary Kate and Sean escape from social norms[38]. The guys talk about the monument and religion as they are sitting on 'holly grounds', his friend says that Billy 'doesn't need religion as long as he has a woman who he loves'. Then we hear how they met through his friend's explanation while we see Billy in the frame. Then the voice goes off where we just see a close up of his face. He leaves them, gets away from the lads, the religion, social norms and the marriage he once was so happy. While he was going down the hill, the camera blurs to his face where we see the landscape clear. He then sees the tree and stops where we see a Celtic cross behind him. He is in between religion and his fantasy where he sheds a tear.

There are some monologues where the characters explain their desire as if to themselves or directly to the audience.

Billy and Breda decide to go on a date in their tenth anniversary, where Billy ends up humiliating himself in front of everyone when flirting with Imelda while Breda has sex with Eoghan (Padraic Delaney). Later that morning, they confront their feelings to each other and the end of the film we see the tree again. I don't think it is a coincidence that both the films *Sensation* and *Eden* use some scenes from *The Quiet Man* which has been the most romanticized film of Ireland.

Semih Kaplanoğlu's *Bal* (Honey, 2010) is the last film of the "Yusuf'un Rüyası" trilogy (Yusuf's Dream) and it is the most successful one. Since the beginning, he has put human being in the centre of his films, and focused on existence. He has been one of the important filmmakers in the New Turkish Cinema. His films added the concept of 'spiritual realism' into Turkish cinema (Kabil 2011, p.6). My opinion is that Kaplanoğlu's three films (*Egg (2007), Milk (2008)* and *Honey)* should be analysed as a complete text[39], but due to lack of limited space, I will only mention some parts from the other films.

Honey depicts the story of child Yusuf (Bora Atlas), his father who sells honey, Yakup (Erdal Besikçioglu) and the mother Zehra (Tülin Özen). Kaplanoğlu breaks the chronic structure of the film: in *Yumurta* (Egg) we see the middle age Yusuf while in *Süt* (Milk) we see Yusuf's youth. While

[38] Mary Kate and Sean's kiss is contrasted with the Celtic crosses and cemetery that surrender them (Gibbons 1987, p.222).
[39] The Turkish film critique Atilla Dorsay (2011 p.32) shares the same argument.

in *Honey*, Yusuf is a small boy but the story does not set 30 years ago; it happens in the year 2009[40].

The film starts with a static camera showing landscape of long trees where a man and a donkey enters the frame from far away. He later throws a rope to the tree; while he climbs, the branch breaks where he is stuck in between, then the title appears.

The film's first dialogue is his father saying 'read'[41] to Yusuf. The fact that Yusuf is starting to read means it is the beginning of his acceptance to the social sphere (Senem Aytaç, no date [April]). Yet in *Honey*, the father does not become a figure of order and law. In fact the father opens up a new language for Yusuf who struggles to read in school. Yusuf learns the language of nature from his father. The father teaches him that he does not just have to speak, he can communicate with whispering, tells him not to tell his dreams, and tells him to be taciturn. The father is symbolised as nature, silence and *kadim deneyim*[42] (Civan 2011, p.65). As the father's first word to him is 'read', he teaches him the language of the nature. He only speaks with his father. But he still wants to get the red ribbon in class and be accepted by the society; his classmates and teacher.

The mom can be read as opposite of dad. She wants Yusuf to speak and tell his dreams out loud. In fact when she was telling her dream to him out loud, Yusuf runs away from the house as she was breaking the code of not telling the dreams out loud. She asks him 'what you are going to be when you grow up?' or tells him to 'drink his milk'. She symbolises the fleshly norms.

Celil Civan (2011 p.63) suggests that even though the Yusuf in *Honey* is not an image or simulacrum, we could read him as a ghost that came from the past. In class he struggles to read while his classmates can read perfectly, or instead of playing he just watches them from the classroom.

When Yusuf lost his father, he has lost the connection from the nature and starts to become a subject. We see this through his action of trying to catch the moon reflection but he doesn't succeed. He can only try to touch its reflection, the image of nature (Civan 2011 p.69). Kaplanoğlu says that the moon reflection is the image of this world and our perception of it or can also be understood as the breaking and re-combining of the moon[43] (Deniz and Pay 2011, p.89-88).

For Kaplanoğlu *taşra* means a place for home, a sense of belonging and a place to find the Truth (Er and Civan 2011, p.75). He quotes from Gaston Bachelard who says "throughout his lifetime, a

[40] Like Prophet Youssef's dreams (one of his miracles is that he can interpret dreams and his dreams come true) we see the future when watching *Honey* (Senem Aytaç, 2010). In all tree, Yusuf is not the same person. In each film he gets a different surname and *Egg* and *Milk* sets in the Aegean Sea era while *Honey* is set in the Black Sea Region.

[41] Semih Kaplanoğlu uses spiritual metaphors; Yusuf, or Yusuf's Dream can be read as a reference to the Prophet Youssef. 'Read' was the first command and verse came to Prophet Mohammed.

[42] The word 'kadim' means eternal. This means an 'eternal experience' in Islamic mysticism and Sufism. According to this belief, the soul and God was together. Mankind was created, humans started to pray and re-remember God. According to René Guénon, this is referred to as Sophia Perennis which is also called still point (Glass, no date).

[43] Which is one of the miracles of Prophet Mohammad.

person always seeks for the house he was born in", he believes in that a person can be peaceful or not according to his achievement to find that place.

For the scene where Yusuf gets to the river and gets water for his dad who is going on epileptic crises, Yusuf sees a gazelle on the opposite side of the river. He pauses for a few seconds and looks at it and leaves the frame to give water to his dad. We are left with the gazelle and the river. It is an Edenic place. We see the same gazelle motif on a carpet that was hung on the wall when the women were reading Miraçname[44]. Kaplanoğlu wanted to remind the audience that there is not just one world (Deniz and Pay 2011, p.87).

He uses the dream metaphor and says that films should be just like dreams and should be interpreted; otherwise they will be like nightmares[45]. The film intends to take us to Yusuf's 'internal reality' (Suner 2012, p.59 author's emphasis) where the editing has been done according to this eternal time; long takes, few editing and have a slow pace to make us feel this eternal timelessness.

At the end when Yusuf finds out that his father died, which was the opening scene of the film, he goes to the forest and sleeps on the roots of a huge tree. This shows his desire to go back his roots as he has just lost his father.

[44] Qasida and poets about the Prophet Mohammad´s ascent to heaven.

[45] Sadık Yalsızuçanlar wrote a book called 'Rüya Sineması' (Dream Cinema/Theatre) where he argues that cinema, just like life itself, is a like dream a simulacrum. He argues that with cinematography one can reach metaphysics and spirituality like Sufism and Islamic mysticism.

LOST CHARACTERS

In the 1980s Ireland had a compound agenda resulting from the Granard tragedy and Kerry babies, in the meantime having referendum about divorce and abortion. There was high unemployment, emigration, censorship. There was a tension between the British Government due to the strikes in 1981. Ireland did not seem urbanized and industrialized in this period.

Gibbons (1996 p.86) narrates an interview of an artist Robet Ballagh in 1980, who tells the ironic image of Ireland by industrialised high-tech place by IDA and the untouched romantic Ireland by the Board Fáilte. Ireland was depicted both for a place for industrialisation and for having the most beautiful landscapes.

Darragh Byrne's *Parked* (2011) shows us this image of industrialisation with juxtaposition of people living in their cars. Fred Daly (Colm Meaney) who comes back from England has no place to live but his car. He meets Cathal (Colin Morgan) another 21 year old 'homeless', dope addict.

It starts with a man sitting on a bench on a beach and he writes 'confusion is not necessarily an ignoble condition'. We get the sense of the emotional situation he is in. The image in the frame is in warm colours- brownish and yellowish. This beautiful scene is cut by a machine which grabs the car behind him and smashes it. There is juxtaposition between beauty and ugliness. But in the end, we understand that there is a beauty in every bad thing; this meant a new life rather than destruction for him.

He is alone and confused. After he has returned from England, he tries to fit in the society but he fails. We are not given the reason why he returned to Ireland but he might not able to fit in England as well. He is marginalised from the society not because of his actions but because of the system.

Cathal is a frustration to his father where 'his reality is that bad' that he uses drugs. He has helped him to get into society and with Juliana (Milka Ahlroth), showed a path to his lost soul. On the other hand Cathal is marginalised because of the drug addiction and he doesn't attempt to fit in the society. At the end when he asks for his father's help but he is rejected again. This leads to his alienation which results with his death.

The social welfare office keeps on denying his request for a home. Cathal tells him to put his pride away and 'focus on the system'. And that is what Fred does, he goes to the office. The man says they cannot do anything unless he has a fix place. Fred gives travellers living in caravans and cars as an example yet how they are not classified as homeless. In the end he is given a house to live in.

The relationship between Fred and Cathal is like a father-son relation. When Fred sees Cathal injecting, he is disappointed in Cathal and Cathal is disappointed in himself for letting him down. He gets beaten up by the drug dealers, and his dad refuses to give him money. Cathal wanders around meets other junkies. When he almost passed out, the junkie gives him drugs in 'exchange' of his shoes. This is the last time Cathal injects it.

The film does not imagine a positive youth depiction. They are all using drugs and living on the streets and most are probably unemployed. In this father-son-like friendship Byrne shows us Ireland's problems such as emigration, homelessness and drug problem and how these marginalises people and exclude them from the society. In the end we see the destruction of the car again that we saw in the opening scene. We understand that this means a new beginning and hope for Fred.

Concurrently since the 1980s Turkish critiques have been debating about 'ruralisation' or *taşralaşma* and deceiving the rural. Tanıl Bora (2005 cited in Suner 2006, p.106) suggests that the urban cities have been 'ruralized' while the rural have been 'urbanized'. That is how Suner (2006, p.106-7) differentiates between Nuri Bilge Ceylan's *taşra* depiction and nostalgic depiction. His films do not draw a positive and happy place. His *taşra* is the same as the big cities.

One of the founders of the New Turkish Cinema, Nuri Bilge Ceylan focuses on *taşra* and the alienated characters as can be seen in the final film of 'Taşra Trilogy'[46], *Uzak* (Distant, 2002) a story set in İstanbul.

The film starts with a man walking in snow towards the road, with a small town behind him. He walks then pauses and looks to the now tiny town. He is leaving everything behind as he glances one last time. Yusuf (Mehmet Emin Toprak) goes to live with his relative Mahmut (Muzaffer Özdemir) in Istanbul to search for a job as the factory he was working went bankrupt. Yusuf, as being from *taşra*, is not welcomed by Mahmut: he puts away his smelly shoes in the closet, he tells Yusuf to use the small bathroom, does not let him smoke anywhere except the kitchen and the balcony. Yusuf is eager to use the house as his own whilst looking for 'any job'. Mahmut is irritated by him not having any plans but just having a dream of living in the big city. When Mahmut first came to the city, he went through the same stage as Yusuf did; but he was not lucky enough to have anyone that he could lead on. He takes it out on Yusuf and tries to put house rules.

From the discussions of the intellectuals and Mahmut we find out that he once wanted to be a greater photographer and make films like Tarkovsky but he ended up taking advertising pictures for a ceramic company. Meanwhile Yusuf just watches them, obvious that he does not understand the talk. The meaningful dialogues shift to women.

[46] In his short film *Koza* (Cocoon, 1995), the beginning of the trilogy *Kasaba* (The Small Town, 1997), *Mayıs Sıkıntısı* (Clouds of May, 1999) all set in a village and a small town, where the main character desires to leave and go to İstanbul.

Mahmut starts to have inner conflicts as he finds out that his ex-wife Nazan (Zuhal Gencer Erkaya) will move to Canada with her husband. His life is shattered with her visit and loses the control of his space in the house with Yusuf's existence.

Later Mahmut and Yusuf watches Tarkovsky's *Stalker* (1979). For Atam (2011 p.189) this is a very important scene as it gives a lot of information: Yusuf is alienated, he does not know about the film and is timid to ask. Secondly Mahmut used to familiarise with these types of films. When Yusuf leaves, he puts porn which we see s shift from the 'intellectual talks' to flesh and sexual motives/desires.

Yusuf came to İstanbul with high expectations but he is frustrated as well. He thought he could do 'any job' but he finds out that he is inadequate. He is not lucky with women as well; the girl that he was attracted has a boyfriend. It is his own 'ruralness' that he faces in İstanbul (Suner 2006 p.117). When he was living his village, he had a dream but after his frustration he does not know what to do.

Ceylan does not oppose the urban and rural or glorifies one to the other; like *Garage*, they are all alienated, anxious and insecure. He uses little editing and long landscape shots which does not have a touristic gaze. Most of the time he uses pan movements to show the environment rather than editing it to pieces.

At the end Mahmut asks about a watch which Yusuf insists that he has not seen. Even though Mahmut finds the watch, he makes Yusuf feel guilty as he tries to explain that he did not steal it. Yusuf reminds Mahmut of his own 'ruralness', which is also why he wants him gone. When Yusuf leaves, Mahmut goes to the sea side and smokes the 'Samsun' cigarette which he refused before when Yusuf offered him. No matter how hard he tried Mahmut is not better than Yusuf and Yusuf is not any worse than him. They are continuity of each other (Bulut 2011, p.37). That is the *distant*: it is their distance to each other, to women, to their dreams and to their selves.

In 2007 Catalyst Project was launched to encourage new talents through 'ultra-low budget' films, funding production and training (O'Connell 2010, p.181) as Margaret Corkery's *Eamon* (2009).

Freud's theory of the Oedipus Complex derives from the love a child feels towards his parents. In the 'positive' version of this Complex, the child replaces the same-sex parent while desiring the opposite sex parent. At the beginning, children of box sex have a desire to the mother. This desire is gone once they find out that the mother does not possess a penis, thinking that she has been castrated. The boy disowns this desire and accepts the father's authority believing one day he will have/possess his own woman (Chaudhuri 2006, p.20-21).

Eamon starts a boy and his mother in a bed. They later go inside the room; the dad sleeps in the sofa. This scene summarises the whole film, and the direction it is going to take. Eamon (Robert Donnelly) asks the mother 'who is your boyfriend?', or when the grandaunt gives him the key for the summer house she says "that's for the man of the house" replacing and excluding the father and seeing him as an opponent.

When they walk to the beach, they walk consecutively as Grace (Amy Kirwan) in the front, than Eamon and later Daniel (Darren Healy). Even though the film title is 'Eamon', the film evolves around her and the desire both Eamon and Daniel have for her.

Eamon always tries to be the father, the man of the house, always trying to get the mother's attention. But he does not have friends, he is harsh on animals; he tries to make them perfect, control them, acts like a parent and tells them to behave.

Daniel is pushed away by Grace and excluded by Eamon. He is sexually unsatisfied. In fact the roles are reversed with Eamon; Daniel tries to get attention like a child. For example, when he is rocking on the chair, both Eamon and Grace acts like he is a kid and tells him to stop. He does not stop for some time and when he does Eamon orders him not to do it again. And he sticks his tongue out like a kid. Or later in the film, he makes Eamon drink coke for revenge and to get Grace's attention.

Grace is frustrated by her life; she is struggling with her hyperactive son and in a passionless relationship. Betty Friedan (2001 p.xv cited in Chaudhuri 2006, p.17) in her book *The Feminine Mystique* argues that after the WW2, in the post-war consumer boom, women were expected to go back to the household to 'feminine fulfilment', and suggests that the women was defined only to sexual relation to men as 'wife, sex object, mother, housewife' and never by their own actions. When they neglect the child, and doing a 'male's job, there becomes a dilemma between a virgin and a whore in patriarchal representation. Grace tries to leave Eamon with her mother where she says 'you had him, you look after him. I have raised my children', so it is time for her to look after her child.

She has been asked twice about what she does. First her cousin asks her; she says nothing and then says that she is a full time mother but it is temporary and that she is thinking of going back to college. Apparently the cousin is thinking about the same thing. It seems like it is just a wishful thinking. Where in the pub, when asked by a man she answers that she is a model and she spends her money on clothes and everything.

Grace goes after a hot guy who she saw on the beach. Once he goes in the caravan, she sees that he has a wife and a daughter. When the daughter was brushing her hair Eamon screams 'whore' to her twice, and later she has been called 'slut' by the father. For different reasons, she has let down both Daniel and Eamon.

After all this, the unsatisfied Daniel follows the man to the bathroom. First we think he wants to punch him but then they start kissing. Grace sees them and asks if he is gay because she is fat and first time we see them get close. When Eamon sees them having sex, he tries to drown himself due to his shock and frustration.

On their way home they make an accident where Eamon leaves both of them stuck in the car as he gets into a tourist's car. He rejects both of them and Irish youth is saved and rescued from the insane parents by foreigners (Barton 2009, p.158).

Zeki Demirkubuz, is one of the founders of the New Turkish Cinema and has the darkest films of all. His films are not usually easy to digest where Dorsay (2004, p.115) indicates reasons such as the vague dialogues, repetitive usage of television and depressing films.

His films depict the unwanted people's live, the evil side of human; the characters most of the time do not do anything, which disturbs the audience as it is too dark. The stories are set in claustrophobic places like dark homes and hotel rooms. His films are full of nihilism and disbelief. He uses *yazgı* and *kader*[47] metaphors in all his films and the characters are evolved around this.

Masumiyet (Innocence, 1997) is his second feature film, I think it is his best film, tells us the story of ex-prisoner Yusuf (Güven Kiraç) meeting Bekir (Haluk Bilginer) and Uğur (Derya Alabora).

The film starts with the officer reading a letter, where we get information about the man: Yusuf Güneş, served 10 years in different prisons, his whole family died in an earthquake, his only relatives are his sister and brother-in-law who he does not see contact a lot. His demand to stay in the prison is rejected.

Yusuf takes sick Çilem (Melis Tuna) to the hospital while the mother, Uğur and Bekir is out and that's how they meet. In a monologue sequence Bekir tells their story to Yusuf: Bekir was a son of a decent family and he fell in love with Uğur, but she was in love with Zagor. Zagor is in prison and always transferred from city to city for misbehaviour and Uğur follows him from city to city. Bekir gives up everything and follows Uğur for 20 years. Uğur prostitutes herself to decent people and sings in pavilion while Bekir became her bodyguard. The husband beats Uğur up while she was pregnant to Çilem and she becomes mute and deaf. And then Yusuf tells his story: Yusuf and his best friend came from compulsory military work where his best friend and his married sister ran away that day. He killed him and shot her in the mouth causing her to be mute. Monologue plays an important role in Demirkubuz's films which becomes a break in the plot. The character usually comes in terms with his past and it looks like he is talking to himself or directly to the audience.

In his films the television, or the Yeşilçam films and his own films, are subtexts. In *Innocence*, below the TV in the lobby it says "Never touch the TV" giving the TV immunity (Er 2011, p.73). Their actions are backed up with the dialogues on the TV or tell about the character's situation and emotions. When Yusuf goes to the motel for the first time we hear a film on TV saying "welcome". The TV also soothes their pain and bitterness. Their wait is depicted with the repetitious re-filling of tea while watching the TV (Gürle 2012 p.39).

Demirkubuz's love stories end with death; for him love brings destruction. Bekir gets one of these jealousy attacks again where he and Uğur start screaming each other while Yusuf tries to stop them. After a very loud and vicious fight scene, Uğur says "we unburden ourselves". These characters do not tell their feelings but get into these kinds of attacks to 'unburden themselves' for a while, but nothing changes and nothing will get any better. They are in constant repeat. Later

[47] *Yazgı* (fate) and *kader* (destiny) are the two terms in Turkish where *kader* refers to the given, inevitable path by Allah where one should follow and obey it. On the other hand *yazgı* is more of a cultural determination where the human choice is an option (Kaim 2011, p.103). He uses this metaphor in all his films, whereas on its own he has two separate films *Fate* (2001) and *Destiny* (2006).

Yusuf will take Bekir's place; he will be her bodyguard and will fall in love with her. He will try to save her and offer her to leave but they get into the same type of fight. What is done has been done; there is no hope for them.

Suner (2006, p.173-183) uses Freud's *uncanny* to analysis *Innocent*[48]. According to Freud, the uncanny feeling comes from not something unknown but from the familiarity; so involuntary repetition and familiar becomes uncanny[49]. The 'home' becomes uncanny with the claustrophobic atmosphere. Most of his films are set indoor such as houses, motel rooms, shops etc. it gives a feeling of 'closed'. He situates the camera on a high place or beside the wall in order to reveal the presence of the wall. In contrast we did not see any conventional prison shots where we would see guards, barb wires, cells etc. But on the little outside sequences of Demirkubuz, we see grates giving a sense of prison in the streets (p.178-179). So they are not better outside, no matter where they go they are trapped.

Zeki Demirkubuz uses *mise-en-abime*[50] , at the end Yusuf takes Çilem and goes to İstanbul in order to find his ex-cell mate Orhan's father Uncle Mevlüt. His father worked in Yeşilçam and Yusuf is going to ask for a job as he has no other place to go. As Yusuf and Çilem walks while holding hands, he sees a poster of Chaplin and the Kid. In the end, in Uncle Mevlüt's house, we see lighting equipment and a slateboard. The continuous usage of films and especially Yeşilçam films hints that it is all fiction.

In the beginning, we saw a picture of a man with Uğur but Yusuf never saw it. When they were on their way to İstanbul, Çilem saw her mother on the TV who has been murdered with the man on the photo. Once Yusuf turns to see the TV, the footage was changed. Yusuf visits Uncle Mevlüt when he was crying beside his dead son's body. It turns out that Zagor and Orhan where the same person and Yusuf never find that out. Is this *destiny*? The film ends with Samuel Beckett's quote "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better."

This quote seems to be the motto of Demirkubuz's characters. They have tried but there is no way out for them. They are in a dead-end. They do not change; they just accept their *destiny*.

Lance Daly's *Kisses* (2008) depicts the story of two kids Dylan (Shane Curry) and Kylie (Kelly O'Neill) running away to the city centre to get away from their oppressive, abusive parents and incest relation. Both Kylie and Dylan do not live in a happy family environment. Dylan's dad beats him and his mother; he is always screaming and fighting. Kylie's mother treats her as if she has grown, makes her walk her sister. She is also treated badly by her sister. They seem to be hopeless about future, Kylie asks him what he is going to be, and he says it does not matter as long it is far away

[48] For an analysis from a gender perspective of the film please look at Duygu Çeliker (2011).
[49] Taylor, M. (no date) *Sigmund Freud, The Uncanny*. This translation of 'The Uncanny' was made for Mark Taylor's course on the Psychology of Religion:
[http://www.williams.edu/go/Religion/courses/Rel301/reading/text/uncanny.html]
[50] It is the endless reproduction of an image, where it refers to the textual as whole for example Russian dolls or Chinese boxes. In cinema the most obvious example is a film within a film (Hayward 2006, p.252-3).

from his dad. Is this the situation of the Irish kids? Most of them do not have a happy family atmosphere and they are hopeless about their future. They are mocked by their friends as well.

They start to talk about the Sack Man[51] which Kylie believes in this story but Dylan tells her that it is just a story so that the elders will keep them at home at night. Santa Claus, the Sack Man, God and Devil are just made up for Dylan.

When Kylie goes to walk her sister, the frame is divided into two with a fence. On the left Kylie is riding the stroller and on the left there is a broken and left bicycle, where it reminds one of that Kylie should be a kid and riding that bicycle instead of that stroller. Before she crosses the road, she sees a dead animal, where the Sack Man uses animals to practise. But the real danger is not the Sack Man, the fact that she's crossing a busy road with a baby.

As Kylie and Dylan passes from their housing area to the city, they walk pass huge electric plants and an image of new urbanized and industrialized Ireland. They chose to go the city with the boat. The guy is a foreigner, and he tells the significance of Dylan's name which Kylie did not know. As they get closer to the city, the image gets coloured. The guy sings to them 'Shelter from the Storm' by Bob Dylan, where in a way Kylie has become a shelter for Dylan.

The director shows us the Celtic Tiger phenomenon where once Dylan and Kylie get their independence, they start spending money; Dylan gets a haircut, they buy clothes and 'wheelies'. In the end they had to steal, eat other's leftovers and sleep on the street.

They keep on entering foreigners or Bob Dylan persona as they go along the city, where Barton (2009 p.157) argues that the foreigners become a saviour for the Irish. A black prostitute/sex worker tells Dylan that 'when you kiss you either give or take'. She then kisses Dylan and gives him 'luck'. When Kylie steals a sandwich once again she is saved by a foreigner.

After a night in the city Kylie agrees with Dylan that 'there is no devil, just people' where the Sack Man almost got them but they have saved each other. When they sleep on the streets it turns out that they had spent the night with a dead man. It is not Dylan's homeless brother but 'but it may as well be'. We only see the Gardaí (police) at the very end. The only interference of an extra source is through the radio broadcast and when a woman asks Kylie about her father. Once they get into their neighbourhood, the image turns back to monochrome. Daly depicts the city as a colourful place but the streets are not that safe and 'shiny'.

Barton (2009 p.158) puts *Kisses* in the list of other films that have child protagonists like *Odd Man Out* (1947), *Into the West* (1992) and *The Butcher Boy* (1997) where "in their different ways, these children represent a force that is both disruptive and creative, one that highlights the lethargy of the surrounding community". They are strong enough to live on their own on the streets and at the same time they are still innocent.

A very important director of the New Turkish Cinema is Reha Erdem, where in his film *Hayat Var* (My Only Sunshine, 2008) we see the story of 14-year-old Hayat[52] (Elit Iscan) who is trying to

[51] It is folklore that a creature comes at night and puts children to his sack and then smashes them.

become a woman, to raise her 'voice' in the house she lives with her divorced father and old-sick grandfather. Erdem uses his cinema knowledge and generates a third meaning with uniting the image and sound[53] together.

Hayat's Father[54] (Erdal Besikçioglu) and Mother (Banu Fotocan) are divorced where Mother is happily married to a Police and have a baby son. Father is a fisherman; where he sells smuggled alcohol and prostitutes to the ship.

Kaja Silverman (1988)[55] argues that the women's voice are as 'thick with body'- for example, crying, panting or screaming, which the sound and sigh is always synchronized. Even if they scream, cry or murmur their voice does not have any authority in the narrative.

Hayat does not talk a lot with people, but we hear her mutter throughout the film but she has an authority in the narrative. She uses her mutter to raise her voice, to find a voice in the loud environment she lives in. Her sound becomes voice over when her dad asks if she wants to go to school, we hear her say 'yes' while we see the father[56].

The film starts with the honk sound of the ship, as we see Hayat waiting for her dad on the harbour after school. She looks at İstanbul from far away, as we see her backside. She is always so far to İstanbul, to the bright lights that the city offers. Erdem says he always wanted to make a film that depicts İstanbul from the sea[57].

Life is never fair for Hayat. When the teacher is explaining the class, the classmate behind Hayat pushes her and makes a movement to suggest that she smells. He does it for a few more times than Hayat throws his books. The teacher screams 'Hayat', where her voice becomes high all of a sudden, showing the unfairness in Hayat's life (Kablamacı 2011, p.22).

Daldal (2006) suggests that some of Erdem's films can be read as 'Freudian' as there is adults that never grow-up and problematic kids who are pressured by their mothers or fathers. Even if they do not talk much, Hayat is closer to his father than mother. There is a tension between Grandfather and Father which is not resolved. Father doesn't like him but can't leave him as well. Father is gay where Grandfather swears at him as *ibne, deyus* and *göt veren*[58]. When Hayat gets her first period she gets a slap form her mom as she says 'You have become a woman'. Hayat gets jealous of the new born baby, as all the focus of Mother and Police is on him. Hayat take a foetus shape position where she licks her thumb throughout the film. She swings on the swing of the baby boy and licks his bottle while muttering.

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[52] The vocabulary meaning of *hayat* is 'life'.
[53] For a detail analysis of sound in *My Only Sunshine*, please look at Kablamacı, A.D.M.'s article (2011).
[54] Erdem did not give a name to the characters; they are named as 'Father', 'Mother', 'Grandfather', 'Boy', 'Police', 'Grocery Man' etc. I will use like this as well.
[55] Cited in Chaudhuri 2006 p.45
[56] This is one of the few dialogues she makes.
[57] He says this in the interview in 'Behind the scenes' in *Hayat Var* dvd.
[58] They are slang words for homosexual people which are usually used by homophobic people.

The women figures in her life are absent mother, a prostitute friend of Father's and Kamile, who was raped like Hayat when she was a child. One of the ways she learns sexuality or being a woman from the TV as there are posters of women on her wall, as she watches the couples kissing, Kamile's touches and the sexual abuse of Grocery Man. Yücel (2012 p.94) also suggests that she breaks the conventional depiction of a teenage girl, despite the abuses, she still observes, gazes, looks and explores sexuality; whether the couple kissing behind a tree, or another couple in the car, or Father and his friend's intimacy.

İstanbul is never bright for Hayat. Most of the time, she experiences İstanbul on the sea, she is always distant. The path that she walks to the school is claustrophobic and grey. The only bright light she sees is when Kamile takes her to funfair and forces her to have a ride on dancing fly, where she does not even like it. There is only one scene where she explores İstanbul, but they are back alleys and undergrounds.

Throughout the film we hear the honking sound of ship, the police sirens, the plane taking off, the train leaving and bird's wings. In fact sound effects have been used to emphasis the character's behaviours. When Father's friend leaves, we hear the train leaving. We hear the police sirens when Hayat enters the grocery where she is going to be abused by Grocery Man. The camera searches for Hayat in the field just like police looks around while we hear the police sirens again (Kablamacı 2011 p.28). Once Father does not hear the sirens of the marine police, he gets arrested. The coughs and swearing of Grandfather have become a background sound of her ambiance.

We see an excessive love for the baby boy by Police and Mother and she gets jealous. Police loves the baby and says 'are you going to chase girls?' where we see the unfairness the society put on girls and boys. When she looks at them angrily, she is framed with a gun, a phallic object[59] and a baby bottle. It shows her desire to be a son and be loved as much as the baby boy.

The television plays an important role and subtext. Hayat can only get away from her life through TV. The Yeşilçam films are subtext, where sometime it speaks for her. When Kamile touches her, we hear 'please allow me to leave', when Father runs away from the man we hear 'tell me what did he do to you' or she watches *Fatmagül'ün suçu ne?*[60]

The music gives another dimension to the film where it shows the character's situation. When she is in the fair fun, we hear *Dert Bende*[61] (Mine Kosan, 1972) and nothing else. Hayat is not happy about Kamile's touches. When Hayat is in Kamile's house, we hear the song *Artık Sevmeyeceğim*[62]

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[59] When the boy imagines his mother (sister, woman) castrated he first disavows and this she has been castrated. But he knows this is not true. So either he represses his desire for his mother and hope one day he will have his own woman. Or he refuses to accept her difference and believes she is phallic. "Rather than think of her lack, the fetishist will conjure up a reassuring image of another part of her body such as her breasts or her legs. He will also phallicize her body, imagining it in conjunction with phallic images such as long spiky high heels". Film theorists have drawn on the theory of the phallic woman to explain the femme fatale of film noir (Creed 1998, p.81).

[60] (What is Fatmagül's fault? Süreyya Duru, 1986). It is a film based on a true story where a girl is raped by three men. Recently they have made a series with the same title.

[61] The title of the song means 'I am in sorrow'.

[62] We hear the parts of the lyrics: 'Let this suffering finish, I cannot take it anymore..'

(1982) as she washes and kisses her legs. Throughout the film the boy sings *Seveceksin*[63] (Orhan Gencebay, 1977) and we also hear Gencebay sing it when she is exploring İstanbul. The last scene of the film is when the boy and Hayat throw beer cans to the ship who excluded and pressured Hayat, we hear *Dert Bende*, the same cinematography with the fun fair, as if the waves are turning around Hayat. For the first time she is free and she is enjoying the sea. Even if the boy and Hayat do not talk, she is with someone who she can communicate with (Kablamacı 2011, p.32). As Gencebay sings, *this is life*, there is sorrow and laughter.

[63] 'You will enter a door, you will see everything, you will face every sort of sorrow you will say 'this is life'...there is crying, there is laughter, there is to be loved, there is love, you can find anything in this life, if there is sorrow then there is cure as well'.

DARK PAST

Both Turkey and Ireland had rough times in their past whether a famine, or three coup d'états, independent wars or the Troubles. The Church played an important role which dominated and put pressure on society. Turkey has faced a similar problem where through its past, where religion was used as a means of politics; where both Muslims and 'non-believers' have been pressured from time to time. I believe that cinema can shine a light in to the dark past, and open up new perspectives for conflicts and have a therapeutic effect for both Irish and Turkish society.

As I have discussed earlier, landscape and violence have been an important representation, or misrepresentation, of Ireland. Let alone part two of *Cinema and Ireland* is 'Representations in Ireland' which has two chapters; one is 'Images of Violence' and second is 'Romanticism, Realism and Irish Cinema', where it shows us that landscape and violence is constant reoccurring theme.

Hill (Gibbons 1987, p.149) states that "violence, in this respect, was not to be accounted for in terms of a response to political and economic conditions but simply as a manifestation of the Irish 'national character'. By this token, the proclivity for violence was simply an inherent characteristic in the 'nature', if not the blood, of the Irish natives". Theories of social Darwinism and politics combined and depicted Irish as apes and violent. There was no rational explanation to the violence-it was taken as fate, destiny or inadequency of Irish characters.

Blaming the Irish for the violence was depicted in films like *Odd Man Out* or *Shake Hands with the Devil* (Michael Anderson, 1959). There were some films that depicted the violence as politically motive and can be stopped with political course like Sheridan's *In the Name of Father* (1993).

The peace process started with the same time of re-establishment of the Film Board. McLoone (2000 p.65) suggests that it also coincides with the fall of the Soviet Union where now Americans need to find a new 'villain' for their films, which depicted IRA in films like *The Devil's Own* (1997, Alan J. Pakula) as the villain. Meantime Irish cinema attempted to depict political happening with various genre conventions rather than the militant or antagonistic cinema of the 70s (p.69). Barton (2004 p.162) suggests that it will not be that effective to look at the generic films, so we should be looking at the indigenous films for alternative perspectives to the issue. It has been hard as there is almost no local Northern Irish filmmaking tradition[64].

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[64] Some significant films: *Some Mother's Son* (1996, Terry George) depicts a story of two mother's who's sons are hunger strikers which Bobby Sands started in prison. *Nothing Personal* (Thaddeus O'Sullivan, 1995) and *Resurrection Man* (Marc Evans, 1998) deal with the loyalist paramilitary violence which McLoone (2000 p.79) suggests it is noteworthy by this fact alone. Most of the films deal with nationalism or republicanism in south against the loyalist

Barton (2002, p.171) argues that the generic films are unable to analyse political issues where it only depicts conveying ideological ideas through relationship of the people and suggests that there is a new challenge for the filmmakers that make films in and about Northern Ireland is to create new set of narratives (p.178)[65].

I believe that Steve McQueen's *Hunger* (2008) which depicts Bobby Sands as he starts the hunger strike in 1981 in the Maze[66] is a humanist film that does not take any political side and shows the human side of the story.

As we hear metal clashes, information about the Troubles and the political agenda appear on the screen. The first information McQueen gives us is 'Northern Ireland 1981. 2,187 people have been killed in 'the Troubles' since 1969'. So from the start he is giving his intentions that he cares about the total and effect on people. The British Government has withdrawn the political status of all the paramilitary prisoners and Irish Republicans in the Maze Prison are on a 'blanket' and 'no wash' protest.

The film is divided in to three parts: first we see the film through the prison officer's eyes, then a prisoner ant at last we see from Bobby Sands's.

The prisoner officer, Raymond (Stuart Graham) put his bruised hand into a sink. The man's clothes are properly folded on the bed. When he is dressing, we see a detail shot of him tying the button which contrasts with the 'blanket' protest and the Republicans demand to wear their own clothes and their naked bodies. As he eats the breakfast, we see a close up shot of the crumbs that falls on the napkin on his leg. This minimalist shot contrast with the title 'Hunger' and the 'Hunger Strike'. He doesn't feel safe; before he enters his car, he checks the road and the bottom of his car.

Throughout the film we hear the radio couple of times; it lets us know the situation and also the reality of the film. As he drives we hear that 'no wash' and 'blanket' protests have been going for years. The prisoners want political status but that the government will not grant.

Raymond enters the changing room, he starts telling a joke and this is the only time we hear laughs and him talking. Later we see him in pain in front of a sink again. When he is smoking outside in the snow, there is a detail shot to his bruised hand while he is inhaling a cigarette, and a snow flake falls on his hand and it melts. Just like the Irish prisoners are bruised in his hand. Later

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paramilitaries in the north. There is little depiction of unionist in the North Ireland. *December Bride* (Thaddeus O'Sullivan, 1990) is the first significant film that deals with Protestant culture in North. It reworks the landscape, which was also done in Nothing Personal, depicting urban environment of Belfast in 1975.

[65] For further information about Troubles films please look at McIlroy (2001).

[66] Around nine miles outside Belfast in County Antrim, Northern Ireland, had been used since the 1970s to house paramilitary prisoners from both republican and loyalist groups and it closed in 2000 (White 2010, p.63)

he enters the hall, which was very quiet since the time he entered. McQueen puts empty footage while we hear the political agenda on the radio[67].

When a man demands to wear his own clothes, the officer writes 'non-conforming prisoner' where he goes to his cell naked; thus our second part of the film begins. The juxtaposition of his naked body and the officers' coldness is vivid.

When he enters the cell, we see the white blanket became brown; the walls are all brown with designs. We see Davey Gillen (Brian Milligan) have 6 years and Gerry Campbell (Liam McMahon) for 12 years as it fades in black. Later Gillen plays with the mosquito on the wire as his naked body against the wire, later it fades in black. The filmmaker is showing us some segments in their lives, the life in the Maze where soon it is not going to be this tranquilly.

We start seeing the prisoner's determination and their resistance to the police; as their only demand was to be categorized as political prisoners. Campbell puts faeces on the wall, as Gillen and other prisoners pour their urine through under the door. On the corridor, the urines all unite, as if showing their determination and unity. They have taken everything from these prisoners but they are resisting with their body. We see their routine in the cells, how they get stuff from outside.

There is no privacy for the prisoners. Campbell sleeps with maggots while Gillen tries to masturbate with a twisted paper, where it is hardly even seen. Gillen is interrupted as Campbell turns around. We see how they cope with it, where how they deal with their needs and privacy. Campbell was sleeping but he might as well be awake and just given him some privacy. Pollack (2009 p.76) suggest that we see a brutal male sexuality as the guards beats the naked prisoners or while an inmate masturbates beside another inmate as the camera depicts them for more than we can take.

The abuses of the prisoners are carried on as they are pulled out of their cell forcefully and are shaved as blood drips from their face. The prisoners are all beaten, where the officer hits his hand on the wall as the prisoners try to resist. We see how they have given bath, as if they are some kind of carpet, with thick brushes and drowning them in water. Here we remember the drop sound in the beginning of the film; it is juxtaposition. As the police officers carry Bobby Sand (Michael Fassbender), we get to the third part of the film.

A man enters a room to clean, but he is shocked by the vortex shaped design on the wall. The next scene we see a crucifix and bible as the priest is giving a preachment. The prisoners are discussing and talking to each other. We see Bobby giving emotional support to other prisoners. That place offers them to speak with each other and support each other. The Bible is just a paper for them to smoke.

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[67] In one of it, we hear Thatcher stating: "there is no such thing as political murder, political bombing or political violence. There is only criminal murder, criminal bombing and criminal violence. We will not compromise on this. There will be no political status".

The prisoners are given prison clothes. They stay quiet in their cell which is cleaned. They have been shaved. There are beds and desks in the room, the clothes are properly folded on the bed. They wait but they start breaking everything and tearing clothes for the mock of the officers. The shots have either been done from the ceiling looking downwards to the prisoners- which gives the presence of the walls, the other through the looking gap on the door and last from a static camera of Bobby which shows the claustrophobic atmosphere.

Then we see a nervous face of a special team entering the prison. They get into a line where they make a police tunnel through the corridor. They start making that metal sound, just like the beginning. They start to beat the naked prisoners as they pass to be checked by the police for their mouth and anus. In here the physical resistance is at the highest. The moving camera just goes from one prisoner to the police and to how they check and their brutality. We see the nervous young special team crying on the right hand side of the frame which is divided by a wall and the left side dominating the frame with the special team beating the prisoners to death. This is the only time we see someone crying, the human side. He is not used to this brutality and violence where we just see basic human fear and devastation.

Bobby is dropped to his room. He then turns his face to the camera, he is bleeding but he looks at us directly, to the camera. As if look this is what is being done, this is how we are treated, and you are just watching. We see a person and a body that has faced every sort of brutality on him, and yet the resistance and bravery can be read in his eyes. Raymon gets killed while visiting his mother in the nursing. This is because maybe to show at the end that officers died as well as said in the title.

Bobby talks to Father Moran in front of a static camera. The talk between the priest and Bobby is 22 minutes of this 96 minutes film, 17 of those minutes in a single uncut shot (Pollack 2009, p.76). They talk about his plan to go for hunger strike. The priest tries to change his mind, but he knows that Bobby is determined. He says that you do not appreciation for life. This is just like the scene in *Autumn* where the police says 'life is the most sacred thing'. This conversation in real life did not happen but as the director states, this were the dialogues of those days (Reichert 2009).

Later we see the Bobby's body as the doctor tells his parents about the outcome of the hunger strike. This is the point where the body is breaking down but also at upmost. He is in agony; food comes beside his bed all the time but he doesn't eat as he is that determined. We see him waiting for death; his days are slow and painful. There is no screams or torture, we see it is a prison with the corridor footage and the police. But this is the real maximum resistance a man can do. Later he starts hallucinating himself as a kid and dies while he runs as a kid. We again get factual information at the end[68].

[68] 'Bobby Sands died after 65 days on Hunger Strike. During his time, he was elected to the British Parliament as M.P. for Fermanagh and South Tyrone. After 7 months, the strike was called off. A further 9 men had died. 16 prison officers were killed by paramilitaries during the 'blanket' and 'no wash' protests. In the following days and months, the British Government effectively granted all the prisoners' demands but without any formal recognition of political status'.

For the final scene of the film, Michael Fassbender lost 50 pounds which is shows the desire of the filmmaker to make it convincing as possible in the cinema of the Troubles (Crosson 2009, p.162). The prison is claustrophobic as there is ambient sound and little dialogue between the prisoners and even guards. We only see the outside at the start of the film.

The British filmmaker McQueen, who is black and of Caribbean descent, have said that he does not care about the politics (Reichert 2009) and that he wanted to depict the strength of body, how it was used as a resistance and the inhumanity of imprisonment. This is true; as we only find out Bobby Sands was chosen MP until the end and there was no paramilitaries talking about plans. It is not a pro-IRA or pro-Loyalist film. He is only visited by his family and no other people in the film[69]. We see the pressure of the authorities on people. It is up to the audience to decide if Sands's hunger strike was worth it or not.

Crosson (2009 p.161) argues that even with the little dialogue, the characters are misunderstood by each other. When Gillen first enters the cell his cellmate talks to him in Irish which happens several times throughout the film. Maybe it was the misunderstanding of the people that has caused all these chaos over the years. Atam (2008) states that *Autumn* and *Hunger*[70] are like continuity of each other; where one stops, the other one takes in. I agree with him, both films depict the lives that have torn apart by the governments, the strength of the body and their brave attitude towards what they believe in, even if it is right or wrong.

Over the years Turkey had some ethnicity conflicts especially between Turks and Kurds. In the 1990s the terrorist attacks where the highest. Today even though there still is, I think Turkey have come to a point where people can at least sit and talk about the Turkish and Kurdish problems.

Yeşim Ustaoğlu's *Güneşe Yolculuk* (Journey to the Sun, 1999) is a brave film to depict the story of the friendship of a Turk, Mehmet (Newroz Baz) from Tire and a Kurd Berzan (Nazmî Kirik) from Zorduş,[71] where their path is met in İstanbul.

The film starts with a reflection on water[72] of a man carrying a coffin to a car. The reverse reflection depicts the filmmakers desire to make a reverse film, as in the Kurdish-Turkish problem will be presented from a new perspective. It is an upside down image, a simulacrum. 1999 is not a year were people could freely talk about this problem, so her film is significant in that case[73].

The reflection fades to Berzan in Eminönü Meydanı[74] as he rides his cart. He attaches 'Şirvan' plaque as we see the picture of a woman. He puts a Kurdish song[75], as we see people starting their business. Meanwhile Mehmet works in hydraulic works and he is good in what he does.

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[69] Melaugh (2012) have made a chronologic of the main events in the Hunger Strike. Sands have been visited by other people.

[70] He also thinks the same thing for Krzysztof Kieslowski's *A Short Film About Killing* (1988).

[71] Tire is located at the west of Turkey while Zorduş is at the east, a small village that is border of Iraq.

[72] For Ustaoğlu, water has a cultural, spiritual significance and it is the symbol of life (Dönmez-Colin 2009, p.216).

[73] Only after the 2000s different ethnicities could be talked/expressed as Turkey's attempts to become an EU member (Arslan 2009, p90).

[74] It is one of the touristic places of İstanbul.

Mehmet and Berzan meet each other after Turkey won a national football game. The team supporters hit a car who was not 'showing' their happiness for the victory. That is when Mehmet and Berzan meets and they become friends. Mehmet has been in İstanbul for a few months while Berzan a few year. We later find out Berzan's story: His father was taken by an invasion by army or police to their house at a night and after that they did not hear from him. He believes he is shot, as this has happened to a lot of the villagers.

Ustaoğlu uses archival footage to show the political agenda of the day. On TV Mehmet sees news about the Bayrampaşa prison[76] and a group of protesters, including Berzan, being taken by the police. Later on Mehmet is taken by the police as he was found with a gun in the bus, which the passenger beside him has left. He has been abused by the police for days. He's been accused of terrorist because of his dark skin colour.

Arzu (Mizgin Kapazan), the girlfriend of Mehmet, accuses Berzan for the troubles Mehmet gets in. She was born in Germany where she has forgotten the language. She emulates the tourists that she sees; she wears the same tights or drinks beer. She depicts the desire of the Turkish youth to Western countries, but she is not that emulative. She helps Mehmet and supports him till the rest.

Berzan starts to work in a bus from İstanbul-Urfa. He encounters a women where there is not much communication goes between them but she is going to fight against the state for Kurdish problem. Berzan welcomes Mehmet to his home and finds him a job. One night, when both can't sleep Berzan talks about his village, how he is going to marry Şirvan and built a house for them. As he says this the camera makes a move towards the window which has fences towards the İstanbul view. The city has trapped him; it is just like a prison. Berzan goes into another protest as the strikes have been going for 63 days but this time he is beaten to death by the police.

Mehmet is a naïve person, like thousands in Turkey who do know these conflicts happening. Turkey can now more easily talk about these stuff but 1999 was still hard to talk about this. After all this Mehmet examines himself in the mirror. He has found himself in the middle of all these because of his dark skin colour. He sprays his hair with the yellow paint he found in the garbage. Mehmet decides to take Berzan's body back to his village.

Then we see the image of the reflection we saw in the beginning of the film again. Mehmet's literal journey begins, his car going towards the sun. On his journey he encounters police. He sees a family, packed up their house and sheep, on the way to İstanbul where they do not even know the Turkish language. Once he is near the Iraq border, he gets into a hotel. When he looks outside his window which the screen takes into footage of tanks and soldiers, it looks like a war scene. He gets rid of the paint in his hair.

As he goes further the east, he finds out more about himself. He gets into a train where meets a guy from Tire who is in the east for compulsory military work. Mehmet says he is from Zorduç

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[75] A song by Koma Amed in their album Derguş. Kurdish music was still banned until the end of 1990s, but a lot of Kurdish bands emerged at that time.

[76] The prisoners haven been on hunger strike for 25 days. There are no negotiations between the prisoners and the Ministry of Justice.

where he used to have a friend Mehmet Kara from Tire. Now he has fully come in terms with his own dark skin and finds his identity.

As he enters Zorduç, the village has been under water where the houses have been marked with red crosses. Mehmet leaves the coffin into water. At the end we see the sun goes down with a military lookout in front.

As he goes east, he struggles more but he faces all the troubles but he comes in terms with his dark skin and identity. Mehmet carries the dead body of Berzan, a Turk carrying a Kurd, and the journey never ends, we do not know what happens at the end (Arslan 2010 p.102).

Meanwhile in the beginning of the 1990s, Ireland undergoes some changes like the first female president of Ireland Mary Robinson, and an economical growth of 'Celtic Tiger'. There have been scandals like Kerry babies or X-case, or Church abuses that led to an anti-Church agenda until today. People can criticize the Church now which is a new thing in Ireland as their dominance was so present in the social life since the Free State.

In cinema the priest was a symbol of mediation; "the priest is, of course, the mediator between God and individual, but in genre cinema he is also a social mediator, the figure of authority who will ensure that the physical and ebullient Irish can be regulated and brought under some kind of social control" (McLoone, 2000 p.49)[77]. Meantime the Virgin Mary became a role model for the Irish women, where they desexualized and were expected to be a good mother and wife.

Scottish director Peter Mullan's *The Magdalene Sisters* (2002) depicts the 'fallen women' of the Irish society, where around 30,000 women were imprisoned during the nineteenth and twentieth centuries. The women have been excluded from society and worked like slaves in laundries to be purified from their sexual sins.

Fintan O'Toole (2003) believes that one of the reasons why the film was successful was because it was 'an-old-fashioned Hollywood movie'. It is a conventional film that uses Hollywood style.

It starts with 'County Dublin Ireland 1964'. We hear a hymn as we see an image of Jesus while his hands are tied and probably found guilty which is what is going to happen in the next few scenes, there is going to be court. This figure and the hymn also show us the importance of religion. As the first image is a male, the film can be read as that they will be authority in the film. What happens to those women are because of this male authority. It also starts with traditional music, Celtic drum, as symbolises the culture in Ireland. We see hands playing the drum, as if the women's destinies are in those hands. Then we see that he is the Father. He is singing the hymn while sweat is dripping from his face. His sensual face is contrasted with his religion identity.

As we start 'Margaret's story[78], Kevin (Sean McDonagh) who is the cousin, rapes Margaret (Anne-Marie Duff) in the wedding, doesn't even care what his 'father will say'. She goes down and tells

[77] Some famous priests in Irish cinema are Father Collins (*Ryan's Daughter*), Father Peter Lonergan and Reverend Cyril Playfair (*The Quiet Man*) who would be seen as mediator.
[78] The story is divided in to tree pieces which each of its start with the name of the character.

her friend, which later discussed by men and the Father. All this time we never hear what they say. We see the women in the wedding just sitting down and enjoying the wedding while the decision is made by men. She doesn't even get to have a choice to say anything. The verdict is made by man.

Later we see 'Bernadette's (Nora-Jane Noone) side of the story. She is woken up by two girls; as they brush her hair they ask her questions about beauty. Beauty can never be sinful as Virgin Mary is beautiful; it is vanity that is sinful. She is an orphan in St. Attracta's Orphanage. Her flirty act is seen by the head of the orphanage which leads her to be sending to the laundry.

Later we are introduced to Rose (Dorothy Duffy); she has just given a wedlock son who her parents won't even have a look at their grandson. As the son will be an outcast, it is better for him to be adopted. Rose is separated from his son and sends to the laundry.

After these segments, we see names listed and the title 'The Magdalene Sisters' appear on the list. The list shows that there are other stories but we will have a close look at three of them. The title appears on the list, as in the intention of putting this film in factual information or on the history.

The three follow a nun into Sister Bridget's (Geraldine McEwan) office, where she talks about the laundry have cleared the sins of Mary Magdalene as she was working so hard, which will clean the sins of the women who are there as well. And we see the women working in different parts of the laundry. While she says this we never see her face. First we see her back sitting on the desk and then a detail shot of her crucified Jesus necklace, her hands counting the money and Kennedy's photo . This contrast shot of religion and money will happen again later in the film. But we see that under the façade of religion they do slavery for money. Their identity is taken as Sister Bridget insults and renames Rose as 'Patricia', while their belongings are taken by another nun. We later on find out that Crispina (Eileen Walsh) was also named by Sister Bridget.

In the laundry we see other characters such as Una (Mary Murray) runs away from the laundry but is brought back by his own father. As she is rejected and nowhere else to go, she dedicates herself to the convent- as if that was not the case in the first place. We see the abuse of authority as one of the woman who works in the laundry starts to scream at Crispina and Patricia as she has taken the position of a nun/authority.

Their only contact with the outside world is the men who transfer the clothes to the laundry. The young man offers Bernadette oral sex, who she slaps him as she is 'good girl'. Later Bernadette shows him her body part so that she can run away with him. She is objectified and gazed by him while he is smoking, where Bernadette says 'it is not a chimney'. A woman sees her so she must tell Sister Bridget so that she can suffer in this world. Bernadette says she will commit suicide and the sin will be on both of them. So religion is put opposite to religion.

As she is caught escaping, she is punished by shaving her hair where we see a close up shot of her bloody eye and Sister Bridget as she says 'see yourself as you really are'. But this is contrasting with her reflection on her eye; we see the pressure, devastation the nun has brought to her. And of course the boy was not punished.

Crispina, the most vulnerable one of all, has a son who her sister sometimes brings to the gate. They have a 'holly telephone' necklace which her 'richest person in the world' aunty bought. She tries to kill herself several times. In the nun's 'biggest', 'smallest' tits and 'bush' game, Crispina becomes the most affected.

There is a scene in the dorm, the camera is set to the ceiling, and we see two lying in bed. On top of them there is written 'God is just'. Bernadette asks Patricia if she wants to come with her to the hairdresser cousin in Dublin. She says what they have done to deserve this, that they are not slave or criminals. This talk is contrasting with the 'God is just' engraving.

The ridiculous act of religion is shown to us when the father puts holly water on the washing machine as the nuns gets happy. Later the Father shoots them on film as they are all happy, playing games outside.

The Father gets scratched from stinging nettle that Margaret has put on his clothes for his sexual abuse on Crispina. He starts to take his clothes off as he tries to scratch his body. Meanwhile Crispina gets scratched in her body part, asking for Sister Bridget's help but she gets rejected. As the naked Father runs away, Crispina screams 'You are not the man of God', a juxtaposition which also releases Crispina's anger. She is punished for this as she gets transferred in to a mental institution.

On the Christmas day, Sister Bridget tells everyone that she has a confession. This is contrasting with the previous scenes of the father's sexual abuse. She confesses that she loves westerns and they start watching Ingrid Bergman's *The Bells of St. Mary's* (1945, Leo McCarey); where Ingrid Bergman character cries and says 'please help me' to God. The film becomes a subtext and tells their wishful thinking.

Only the protagonists could escape this hell. Margaret's brother has to wait to get 'old' to rescue her, while she still needs the signature of the Father to get out. Bernadette and Patricia escapes in exchange for the keys of the lock where money is located by Sister Bridget.

At the end Bernadette sees two nuns, where they do not recognise or do anything to her. She doesn't now the nuns but she gets scared. She remembers when they have cut her hair, so she loses the tie on her hair; her freedom and femininity. And she turns to look at them where the frame stops like a still photo and we see information about the woman over there and that the last laundry have been stopped in 1996.

Derviş Zaim is another founder of the New Turkish Cinema where like Yeşim Ustaoğlu makes political films. His Cyprus Turkish identity has led him to make films about the Cyprus issue and the Cyprus identity.

The film *Gölgeler ve Suretler* (Shadows and Faces, 2010) is the last film of the 'Geleneksel Türk Sanatları Üçlemesi'[79] starts on a white sheet and the title appears as they both ruffle. We get

[79] Traditional Turkish Arts Trilogy where in *Cenneti Beklerken* (Waiting for the Heaven, 2006) he took miniature art and in *Nokta* (Dot, 2009) he took calligraphy. Atam (2011, p.530) suggests *Filler ve Çimen* (Elephants and Grass, 2001) can

information about Cyprus and the conflict[80]. The filmmaker zooms out of the white sheet. The white sheet reminds of cinema screen or theatrical stage as we see the Greek police at the back. The 'white' is against the nationalist discourse of Turkish nationalism with the saying 'it is the blood on flag which makes it flag', which eventually the white sheet will turn into a flag (Arınç 2011, p.75).

A man, Salih (Erol Refikoğlu), also known as 'Karagözcü Salih'[81] performing the shadow play *Hacivat-Karagöz*[82] to his teenage daughter Ruhsar (Hazar Ergüclü); where the dialogue has been used three times throughout the film and is significant for the plot.

Karagöz: Dear Hacivat, what would people do if they were invisible?

Hacivat: They would steal, eat you up. If they wanted they would make genocide.

Karagöz: Dear Hacivat, why would people do this kind of disgrace?

Hacivat: Because they are not scared of being caught.

Karagöz: Dear Hacivat, is it possible to be invisible and to be a nice person at the same time?

Hacivat: You have to be careful to your shadow. You have to dominate your dark side. Come to this cave and look at your shadow.

Their village is evocated by the Greek police, as they are forced to go to city. Because Salih is old, they go to his brother Veli's (Osman Alkaş) karma village. As they enter the village there is red 'Taksim'[83] writing on the wall which will keep on changing to blue EOKA.

Salih and Ruhsar attempts to go to the city with the help of Anna (Popi Avraam), where they are stopped by the Greek officers and Salih and Ruhsar hide in a cave. They lose each other, Salih goes missing and Ruhsar goes back to Veli's village.

Things start to get up tense in the village. Ruhsar is scared and frustrated with the absence of his father and doesn't know where he is. She wants to go back to her own village and to city to search for her father. Amhet (Buğra Gülsoy) son of Veli is pumped up with testosterone where he prefers to attack the Greeks before they are being attacked. The elder of the city Veli, Anna and the others

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be added to the 'quadrilogy' with the art of paper marbling. He uses this traditional Turkish art not just in visual style but in the centre of the films and in the narrative structure (Kırel 2010, p.121).

[80] Cyprus was a British colony up till 1960 with Greeks and minority Turks habitants where most part lived in harmony. In 1955 the Cyprus Greeks formed EOKA, an underground organisation, and began armed struggle for the union with Greece. Turkish Cypriots formed a counter-organization TMT as they have seen this as a threat. They proposed partition of the island. In 1960 a compromise solution of Independence Day was imposed on both union with Greece and partition was rejected. A period of temporary peace followed. In 1963, Greek Cypriots proposed a series of constitutional changes, claiming that the state couldn't function. Turkish Cypriots rejected the proposals. Tension among Greek and Turkish Cypriots escalated into communal fight. Being better armed, the Greek Cypriots drove many Turks out of their settlements during clashes over the push for union with Greece.

[81] The 'Karagöz' Salih due to his job.

[82] Hacivat and Karagöz are the two leading characters of traditional shadow play.

[83] It means 'partition'.

prefer not to do anything as they want to live in harmony. Ruhsar sees a dream in a dream within a dream the shadow play, a reminder to 'dominate her dark side'. Another simulacrum scene is when he character's environment/room becomes a picture in the hand of another character in the next scene. The cinematogragy of the film has been set to depict a lot of shadows throughout the film with candle lighting.

The character Cevdet (Settar Tanrıöğen) is a naïve and a little bit crazy person which is a typical characters in villages. But he tells Salih and Ruhsar that once he was a kid he got curious and wanted to look at the back of the shadow play but he got the theatre down by mistake. The person performing the Karagöz slapped the boy but at the same time told him 'good boy, do not believe on the shadow. You have to search the truth with your own mind'. Though Cevdet never understood what that meant but he points out that its fiction.

Anna is the one of the elder of the Cyprus Greeks where she wants to live in harmony while tries to control his son Hristo from nationalist act. She does her part; she takes them to city or help Ruhsar but she gets her share in roughed up by the Greek officers.

The lads of the both side spies on the other and act like heroic with derive of nationalism. The Turkish lads make it look like as if they have an army in order to be not attacked by the armed Greek Cypriots. That is when everything starts to get out of control. Cevdet and Dimitri (Ahmet Karabiber) are the ones to first die, as there starts an armed struggle in the karma village with the deaths of Anna and Veli. The first ones to die are the one who wanted harmony and against an armed struggle. The Turkish Cypriots go to city where Ruhsar finds his missing dad who this time plays the shadow play to a public. This time Ruhsar does not resists or despites the play; she helps her dad as she realises the importance of it.

Atam (2011 p.528) suggests that between 1950 and 1980 there has been struggles from time to time in Cyprus and this were made into films; but comparing those films[84], *Shadows and Faces* is our only Cyprus film in the Turkish cinema that historically depicts the struggle. It is an anti-war film as the first ones to die are the ones that were against the war and chaos. The struggle is based on the ethnicity which is a universal theme.

The Greek Cypriots went into struggle to make the island out of colony. But instead of autonomous, they wanted to unite with Greece, which made nationalist discourse. The struggle against the British became a struggle between the Turks and Greeks living on island, which was started by the Greeks. The warrantor Turkey and Greece have used Cyprus as to conflict their nation. Cyprus is the other and 'ours', *yavru vatan* or *i mikra mas patrida*[85] for them at the same

[84] Arınç 2011, p.75
In Yeşilçam, the Turkish actors have played the Rums who talk 'accent' Turkish. Most obvious is *Sezercik, Küçük Mücahit* (Ertem Göreç, 1974) which the actors playing the Cyprus Turks speak in İstanbul accent, thus the Turkish Cypriots voice is silenced as well. In Christos Georgiou's *Under the Stars* (2001) the Rum actors played the Turks and they sometimes used English and sometimes something like Turkish language to depict the Turkish Cypriots (Arınç 2011, p.81).

[85] It means young/baby homeland and our small homeland/country in Turkish and Greek consecutively (Arınç 2011, p.76)

time. The guns come from motherland in both cases. We see how the rage spreads after the struggles start. We see how everything goes out of control after the first deaths.

Even if they lived under the British colonial, both countries took on each other. When the society is hurt, they do not see their faults and blame the other side (Yüksel 2010, p.27). Zaim proposes with his film for the unity and harmony of Cyprus as the village is karma where Anna and Vekil wants harmony who also acted by their own ethnic actor/actress. As with Zaim's own words 'you can forgive but first you have to remember' (Zengin 2010).

Another depiction of abuse of Church is the Irish director Aisling Walsh's *Song for a Raggy Boy* (2003) which depicts the abuse of 'industrial school's on boys in 1930s. The corporal punishment has been a part of the school norms in Irish schools. One of the successful depictions of the 'abused history of child' has been in Neil Jordan's *The Butcher Boy* (1997)[86]. The film is adapted from Patrick Galvin's autobiography. There has been a shift in the depiction of the priest from social mediators to authority where they would do anything for their own believes. Like *Magdalene* Sisters, this film also uses Hollywood narrative style.

The film starts with a flashback where William Franklin (Aidan Quinn) has lost his friend and love of his life. The black man is shot as he refuses to kiss the Virgin Marry statue. The woman is shot by men as well. Later we see a prisonlike place where the children are cleaning like *The Magdalene Sisters*, where the title says 'Ireland 1939'. It doesn't specify the city as a reference to that this is a common thing through Ireland.

Franklin believed in communism and just returned from the Spanish Civil War. He could only get a job in Catholic St. Jude's School. He is dedicated to his job, for him, the children's past is not important. He just wants them to learn but also he is strict with them. He is a friend and a father for these boys. He made them craft a wooden crib for Christmas and plays snowball fights with them. At the same time he is devastated by the war and he mourns the loss.

The children live in a Nazi-camp like place, where they are given numbers and called by those numbers. Their identity is taken away from them. Apparently the building sheltered political prisoners. There are rules like no passing the wall which separates the older and the younger. The two brothers are punished by Brother John (Iain Glen) who he saw them hugging through the wall in Christmas.

The priests in here are also brutal and abusive. In fact the tortures these children face makes the film one of the most violent Irish film ever made (Keily 2003, p.33). The evil disciplinary Brother John is in charge of discipline and abuses the children with harsh punishment. The director of the institute Father Damien (Alan Devlin) is not really a fan of his methods as he has been trying to change the methods but the Bishop prefers Brother John's method better. So they are either abusive and paedophilia or their hands are tight and they act like everything is okay.

[86] McLoone (2000, pp.213-223) has a chapter in his book.

Liam Mercier 636 (John Travers) is the only one in class who knows how to write. He gets along well with Franklin. He is the braver one and helps his classmates in their studies. Towards the film he gets an interest on the Spanish Civil War. When Brother John punishes the brothers in front of the yard, he tells everyone to turn around so that they will not at least have to see it. A similar scene to *Magdalene* Sisters, they scream 'no flogging' all together, and the more they do, the more Brother John gets mad and hits harder.

There is a big painting of a heart and writing 'Jesus pray for us' on the wall, which is the only colourful thing in the room. Brereton (2008, p.10) suggests that the "excessive signifier almost equates with the subconscious religious trauma which dares not mention its name". Walsh puts the camera on the walls, or shots behind the grates to depict the claustrophobic atmosphere in the school. Though I think the sequence in the field is romanticized as we see them laughing and cut and reap the grasses. But it can also be understandable as these kids do not go out that often.

Patrick Delaney 743 (Chris Newman) is another important boy character who is sexually abused by Brother Mac. In the scene which is set in the toilet, the filmmaker situates Delaney at the corner were we see his crying face as Brother Max is behind him. He is cornered as we see the horror in his face.

Franklin questions Brother John's authority and that pisses him where he sees himself as the protector of Catholicism. Mercier is literally beaten to death by Brother John as Brother Mac watches while accusing Franklin a 'God hating communist'. But Mercier doesn't confess as he hides the photograph of Franklin in Spain.

A new start began for the school as they broke the wall. Franklin blames himself and wants to leave while he is stopped by the children as they all hug him. Like *The Magdalene Sisters,* we are informed of what happened to them.

I think *Magdalene Sisters* and *Song for a Raggy Boy* is important because criticizing the Church's authority has been a new phenomenon in Ireland. The Church had control over the society for decades and the wounds are still not healed. Even though it was filmed in Scotland (*Magdalene Sisters)* and both have a Hollywood narrative style, I think it is important to make films that would remind the people of the dark past. I think that is the only way one can come in terms with the past.

Seren Yüce[87]'s *Çoğunluk* (Majority, 2010) shows us Mertkan's ordinary life with his middle class Turkish family where he feels the father Kemal's (Settar Tanriögen) pressures in every step of his life.

The film starts with a small chubby boy running after the father in the woods for a sports activity. When Mertkan grows up, he is just going to be like his father, as with this opening scene we see him following his dad's footstep. He is not what his father wants him to be. He goes to correspondence school in order to avoid the compulsory military work, where his father and his

[87]One of the directors in Yeni Sinema Harekatı/ New Cinema Movement.

father's friend Necmi (Cem Zeynel Kılıç) keep on asking him when he will go to military and 'save the nation'. But he is not 'alive', 'bloody' as his name means, he is just a lazy person who would pretend to go to college in order to avoid military. His friends are the same where most of the time they drink, go to clubs and tour with the car.

He meets Gül (Esme Madra) who is from an east city Van, who despite her family came to İstanbul to study sociology. The only political act we see on her is Yılmaz Güney's *Duvar* (The Wall)[88] film poster in her room. Karakaşlı (2012 p.134) suggests that there is nothing in Mertkan that can attract this girl. I agree as despite all the difficulties she has faced to study, her future plan is to get married to a 'handsome' man. But their relationship starts with Gül's effort which is not a surprise.

Majority's significance lies in the subtext and in the dialogues of the ordinary life that are made about the nation and military. When the father meets Gül, the first thing he asks Mertkan is where she is from but Mertkan can't recall it. When he finds out that she is from Van, he gives a lecture how he is going to military soon and when he is back he will marry. Thus he needs to be careful who he hangs out with. 'Thank God we are all Muslims and Turks' and that he works for the country and for the family in honour where 'these kinds of people' are against the unity of the nation.

Mertkan is that naïve person in Yeşim Ustaoğlu's *Journey to the Sun*, but he is not brave like Mehmet to defend the rights of people, Mertkan would not do anything. His naivety comes from the lack of interest to anything. When Gül visits Mertkan in his house, she sees that he doesn't have a book about architecture or some sort even though he works in contractor business beside his dad. When they meet she buys him 'Modern Turkish Architecture' book but there was no point because he has 'never read books'.

The television is present all the time. As they eat their dinner, which is important culturally to sit on the table as a whole family, the TV is always on while they watch news or the father watches football. But Mertkan does not really have any interest on the news and Turkey's agenda. The TV is on while they do not communicate with each other. The mother bemoans couple of times as the lack of interest from the husband and son where she is surprised how 'insensitive' she has raised them. The few dialogues are cliché like *Garage*.

Despite his father Mertkan still sees Gül. One time he gets drunk and makes an accident with a cab driver. The driver becomes a victim as the taxi doesn't work properly even though the father promises to fix it. Once he comes to tell that it is not working, he is treated like a thief. The father tells Mertkan to speak with the officer so that the police can delete the 'drunk driver' part in the forms so they can get money from the insurance. The father wants him to be 'honourable' for the country but tells him to break laws when needed.

[88] Yılmaz Güney was an important Kurdish actor and director in Turkish cinema.

Thwaites (2012) uses Pierre Bourdieu's *habitus*[89] to analyse the film. For Mertkan, Gül is just 'a restaurant girl', who becomes a 'gypsy' due to the location of her house. Mertkan first hides his relation with her from his friends then she becomes someone who he had sex with. While they broke up, her family comes and takes her back to Van and for the first time we see him feeling something, he gets drunk.

Majority depicts the Turkish-Muslim ideologies that are based on conservatism, nationalism and militarism authority, who takes its power not from the population but from the authority and government (Ahıska 2012, p.222-223). The 'other' of this majority is the minorities like Gül, the taxi driver, the workers in the contractuction or the cleaning lady Şükriye.

The only time we see Mertkan have some change is when she is gone to Van. He also feels guilty and sees the taxi driver and hugs him but it turns out to be a dream. Even if he doesn't want to, he is going in to the steps to become his father, to become a *majority*. I think this film is one of the best films emerged in the recent New Turkish Cinema.

[89] A term used to define the acts that we think are individual acts such as taste, life style but is all determined in the society we live in.

Conclusion

The aim of this thesis has been to establish a new perspective in understanding Irish and Turkish cinema by comparing the common themes. They share some cultural and political characteristics in their national history. Analysing how these affected their indigenous cinema has been an objective of this study. Some of the common cultural and political features are the quick modernisation phase both countries went through and there has been an interaction between their nationalist past and this modernisation.

The comparative approach allows us to make some connections between the countries, even when they are different from each other, and they shared a periphery status when considering their past. They share some historical features such as: the role of religion in the society, the experience of civil wars and late shift to modernity. When comparing Ireland's colonial period should be kept in mind whereas Turkey's geographical position has put her in between west and east, which cause conflicts.

There have been changes in terms of themes and aesthetics in both Turkish and Irish cinema after the mid-1990s which was evaluated in this comparative study. There could be more studies made since they share more common themes. The filmmakers are trying new things, adding new styles and concepts to their indigenous cinema.

To sum things up, the aim of this thesis has been to analyse Turkish and Irish cinema which has developed a new language combining some traditions with universal stories and critically engaging issues of identity.

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