

İSTANBUL BİLGİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
KÜLTÜREL İNCELEMELER YÜKSEK LİSANS PROGRAMI

**LOOKING INTO BOREDOM OF THE COUNTRY AND MELANCHOLY
OF THE METROPOLIS IN TERMS OF THEIR CRITICAL POTENTIALS
THROUGH THE CINEMA OF NURİ BİLGE CEYLAN**

Gonca TÜRGEN
114611035

Tez Danışmanı:
Prof. Dr. Feride ÇİÇEKOĞLU

İSTANBUL
2017

LOOKING INTO BOREDOM OF THE COUNTRY AND MELANCHOLY OF THE
METROPOLIS IN TERMS OF THEIR CRITICAL POTENTIALS THROUGH THE
CINEMA OF NURİ BİLGE CEYLAN

TAŞRANIN SIKINTISI VE BÜYÜK ŞEHRİN MELANKOLİSİNE POTANSİYELLERİ
BAĞLAMINDA NURİ BİLGE CEYLAN SİNEMASINDAN BAKMAK

Gonca Türgen

114611035

Tez Danışmanı: Prof. Dr. Feride Çiçekoğlu.....
Jüri Üyesi: Yrd. Doç. Dr. Bülent Somay.....
Jüri Üyesi: Doç. Dr. Melis Behlil.....

Tezin Onaylandığı Tarih : 06.06.2017

Toplam Sayfa Sayısı: 98

Anahtar Kelimeler (Türkçe)

- 1) Sıkıntı
- 2) Melankoli
- 3) Kayıp
- 4) Yoksunluk
- 5) Sinema

Anahtar Kelimeler (İngilizce)

- 1) Boredom
- 2) Melancholy
- 3) Loss
- 4) Deprivation
- 5) Cinema

ACKNOWLEDGEMENTS

First of all, I sincerely appreciate my thesis advisor Prof. Dr. Feride iekođlu for her valuable guidance, inspiration and support. Also, I would like to thank my committee members Assist. Prof. Dr. Blent Somay and Assoc. Prof. Dr. Melis Behlil for their valuable comments.

Secondly, I would like to take this opportunity to thank my parents Mehmet and Ayşe Uđur Trgen. I am eternally grateful for their continuous and unconditional support in every sense. Also, I am sincerely grateful to my sister, Nurbanu Trgen, who has provided me with encouragement.

Furthermore, I would like to express my appreciation to all my friends, but specifically Cansu Bostan, Aydan Kaya, Glsn nal Yarar and Ecem Yıldırım for always being there for me.

Lastly, I would like to thank SALT Research for providing a convenient place to research and study.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
TABLE OF CONTENTS	iv
LIST OF IMAGES.....	v
ABSTRACT.....	vi
ÖZET	vii
INTRODUCTION	1
CHAPTER I	11
CRITICAL POTENTIALS OF BOREDOM AND MELANCHOLY CONSIDERING THE COUNTRY AND THE METROPOLIS.....	11
1.1. THE CONCEPT OF BOREDOM AND THE COUNTRY	11
1.1.1. History of Boredom.....	11
1.1.2. The Country as the Context of Boredom.....	15
1.1.3. Modernity, Boredom and the Country	18
1.2. THE CONCEPT OF MELANCHOLY AND THE METROPOLIS	21
1.2.1. History of Melancholy	21
1.2.2. The Metropolis as the Context of Melancholy	24
1.2.3. Modernity, Melancholy and the Metropolis.....	26
1.3. CRITICAL POTENTIALS.....	31
1.3.1. Concepts, Contexts and Experiences.....	32
1.3.2. Traces of Melancholy and Reactions of Boredom as a Critical Agency.....	34
1.3.3. Representation.....	38
CHAPTER II.....	40
CONTEXTUALIZATION THROUGH THE CINEMA OF	40
NURI BILGE CEYLAN.....	40
2.1. CLOUDS OF MAY (1999)	47
2.2. DISTANT (2002).....	55
2.3. WINTER SLEEP (2014)	64
CONCLUSION	78
BIBLIOGRAPHY	85

LIST OF IMAGES

Image 2. 1. Saffet and the Country.....	51
Image 2. 2. Saffet.....	52
Image 2. 3. Old Women	52
Image 2. 4. Half-capsized Ship.....	61
Image 2. 5. Open Door	64
Image 2. 6. Closed Door.....	64
Image 2. 7. Aydın in the Prologue	65
Image 2. 8. Aydın Looking Through the Broken Glass.....	70
Image 2. 9. Hamdi Hodja and Ilyas.....	71
Image 2. 10. Aydın and Garip Village.....	74
Image 2. 11. Aydın and Confession	74
Image 2. 12. Aydın After Confession.....	76
Image 2. 13. Aydın in the Last Scene	76

ABSTRACT

In this study, boredom of the country and melancholy of the metropolis are inquired in terms of their critical potentials through the cinema of Nuri Bilge Ceylan. The concept of boredom and the concept of melancholy are explored in relation to the context and the experience of modernity. Critical potentials of boredom and melancholy considering the country and the metropolis constitute the main axis of the discussion of this study. It is aimed to contribute to the reading of boredom and melancholy by using the power of the cinematic representation.

Theoretical discussions bring particular themes for analysis considering concepts and contexts. Themes of being stuck, deprivation, dissatisfaction, stability, ordinariness and awareness will be traced in terms of boredom and the country; and themes of loss, guilt, promise, ideal and frustration will be traced in terms of melancholy and the metropolis. In contextualizing the discussion, films of Nuri Bilge Ceylan will be illuminating, because they offer a field of representation for analyzing boredom of the country and melancholy of the metropolis. Therefore, the methodology of this study will depend on the analysis of narrative and narration in *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014).

As a result of the confrontation between the country and the metropolis, reflections of boredom, which are explicit and enunciable at the conscious level, and traces of melancholy, which disavow loss and operate at the unconscious level, reveal the impact of the differentiating experience of the context. Furthermore, analysis brings out the notion of homelessness, which points a similarity in these different experiences. Homelessness related to the reading of boredom and melancholy discloses a potential for further research.

Keywords: boredom, melancholy, the country, the metropolis, modernity, cinema, representation, promise, loss, deprivation

ÖZET

Bu çalışma, taşranın sıkıntısı ve büyük şehrin melankolisine eleştirel potansiyelleri bağlamında Nuri Bilge Ceylan sinemasından bakmayı amaçlamaktadır. Bu kapsamda, sıkıntı ve melankoli kavramları farklı iki mekan ve onların modernite deneyimleriyle bağlantılı olarak sorgulanmıştır. Taşra ve büyük şehir deneyimi bağlamında ele alınan sıkıntı ve melankoli kavramlarının taşıdıkları sorgulama potansiyeli çalışmanın ana eksenini oluşturmaktadır. Temel amaç, sinemanın temsil gücünden yararlanarak sıkıntı ve melankoli kavramlarının okunmasına katkı yapmaya çalışmaktır.

Kavramlara ve mekanlara referansla incelenen teorik tartışmalar, izini sürmek üzere belirli temaları keşfetmeye olanak vermiştir. Bu sayede, sıkıntı ve taşra bağlamında sıkışmışlık, yoksunluk, hoşnutsuzluk, durağanlık, sıradanlık ve farkındalık; melankoli ve büyük şehir bağlamında kayıp, vaat, suçluluk, ideal ve hüsrana ana temalar olarak ortaya çıkmıştır. Tüm bunların izinin sürüleceği kültürel zemin ise taşra sıkıntısı ve büyük şehir melankolisinin temsilini barındıran Nuri Bilge Ceylan filmleri olacaktır. Bu anlamda, bu araştırmanın metodu üç filmin anlatı ve anlatım analizine dayanacaktır: *Mayıs Sıkıntısı* (1999), *Uzak* (2002) ve *Kış Uykusu* (2014).

Taşra ve büyük şehir karşılaşması, bilinç düzeyinde ve ifadesi mümkün olan sıkıntının yansımaları ve bilinç dışında gerçekleşen ve kaybı inkar eden melankolinin izlerinde mekanın farklılaşan deneyiminin etkisini ortaya koymuştur. Analizin sonucunda, bu farklılaşan deneyimleri ortaklaştıran bir nosyon olarak aidiyetsizlik ortaya çıkmıştır. Sıkıntı ve melankoli okumasıyla birlikte düşünülebilecek aidiyetsizlik tartışması araştırmanın devamı için potansiyel taşımaktadır.

Anahtar kelimeler: sıkıntı, melankoli, taşra, büyük şehir, modernite, sinema, temsil, vaat, kayıp, yoksunluk

INTRODUCTION

Main aim of this study is to inquire the critical potentials of the concepts of “melancholy” and “boredom” in relation to the contexts of the metropolis and the country through cinematic representation. In this query, the differentiating experience of modernity will be taken into account for these two contexts. In this regard, melancholy and boredom, which were excluded by modernist rationality, will be illuminating concepts to explore the experience of modernity both in the country and in the metropolis in an ironical way. I believe that examining boredom and melancholy in relation to the context has a critical potential to be able to reveal that modernism “constricts” individual in different forms considering the country and the metropolis. In this regard, boredom and melancholy can be thought of as some kind of “reaction” of the individual, which has traces and reflections of the differentiating experience. From this point of view, critical potentials of these concepts in relation to the country and the metropolis will be traced through cinematic representation.

The cinema of Nuri Bilge Ceylan will provide the basis for this analysis, since he presents the metropolis and the country “as they are”. Furthermore, Ceylan’s cinema has significant reflections to be able to think over boredom of the country and melancholy of the metropolis. His films make these contexts visible as they are, because he naturally represents the ordinariness of everyday life. Moreover, boredom pervaded in the country and melancholy pervaded in the metropolis have reflections beyond characters in his films. In other words, narrative and narration allow us to think boredom and melancholy not only through characters but also through contexts, all of which are intertwined. Thus, considering concepts and contexts, three films of Nuri Bilge Ceylan were selected for the exploration of this study: *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014).

Inspired by the cinema of Nuri Bilge Ceylan, following questions are the starting point for this exploration: How boredom and the context of the country reflect each other? What does this reflection express? What is the relation between boredom and the country considering the experience of modernity? What can the cinematic representation of boredom in the context of the country reveal? What does melancholy pervaded in the context of the metropolis disclose? What are the traces of melancholy in the context of the metropolis? How are loss and the metropolis interconnected within melancholy? What are the critical potentials of boredom and melancholy for the interpretation?

I always think that feelings or situations like boredom and melancholy have productive discontents and dissatisfactions, which lead to critical thought. They point out something in the context. For this reason, representations of boredom in the country and melancholy in the metropolis in the cinema of Nuri Bilge Ceylan have always driven me to think over their potentials for questioning. The affection of his movies gave me inspiration to follow some traces. From this point of view, I started to question the film language in his cinema. I believe that narration and narrative style of films will enrich the questions regarding concepts, contexts and critical potentials of their representation.

When I explored the theoretical discussions of boredom and melancholy, I found out particular themes to be able to interpret the expressions of these concepts. Literature of boredom brought the themes of ordinariness, dissatisfaction and awakening; and literature of melancholy brought the themes of unconscious loss and unconscious guilt. These themes inspired me to trace boredom and melancholy in the cinematic representation. Therefore, inspirations of related discussions and inspirations of Ceylan's films revealed the motivation of this study.

Hence, the methodology of this study will depend on the analysis of narrative and narration in *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014). Through this cultural ground for analysis, considering concepts and contexts,

themes of being stuck, deprivation, dissatisfaction, stability, ordinariness and awareness will be traced in terms of boredom and the country; and themes of loss, guilt, promise, ideal and frustration will be traced in terms of melancholy and the metropolis. I believe that analyzing cinematic representation will enrich the questioning regarding these themes and will bring new horizons, because the visual image, as Gilles Deleuze argued, “has a legible function beyond its visible function”.¹

The following outline was planned for this analysis. In the first chapter, the concept of boredom in relation to modernity and the country; the concept of melancholy in relation to modernity and the metropolis; and the critical potentials of boredom and melancholy considering the country and the metropolis will be discussed. In the second chapter, whole discussion will be contextualized through the cinema of Nuri Bilge Ceylan by analyzing *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014).

In the first chapter, initially, the concept of boredom will be explored theoretically, and theoretical conceptualizations will be associated with a discussion of modernity. After presenting the conceptual ground, discussion of modernity and boredom will be contextualized by thinking over the country. Therefore, boredom in history, the country as the context of boredom and modernist transformation will be main axes of the discussion. At this point, it is important to answer why conceptualization of boredom was associated with the context of the country. As a limited and restricted social environment with “exact sameness” and the way of “passing the time”, the country reflects boredom through its physical context, social practices and excluded position. In other words, considering the conceptualization of boredom as a characteristic of social practices, a way of passing the time, and an in-betweenness, it is possible to interrelate it with the context of the country, which encompasses the experience of modernity as exclusion. The experience of the

¹ Gilles Deleuze, *Cinema 1* (London and New York: Continuum, 2005), 17.

country is subordinated by “modernism” of the metropolis, which corresponds to an oppressing and insulting power through its dominating life style.² Thus, the country was determined by the dominance of the metropolis.

In this regard, it is important to note the argument of Nurdan Gürbilek in her inspiring article “Boredom of the Country”. She says that the horizon of the country is always the metropolis, because there is limited and restricted social environment and exact sameness on the one side, and promise and change, on the other side.³ At this point, the country, which is excluded from the world promising the meaning, would be associated with the relative deprivation. As Gürbilek argued, the feeling of deprivation is the distinctive character of the country, because for the country to be able to define itself as “the country”, it must realize that there is another life; a center excluding it.⁴ This is the basis of the relative deprivation that the country suffers from.

Another reason for my attempt to relate boredom to the country is associated with the strong reflection of boredom at conscious level. According to Svendsen, differently from melancholy, subject and object are interwoven in boredom⁵. However, melancholy operates at the level of unconscious, and object and subject conflict with each other. Therefore, it is possible to say that in boredom, there is an explicit reflection at conscious level allowing awareness. In this regard, boredom mirrors the country, and the country reflects boredom. This intertwinement is literally expressed by Gürbilek as such:

“This boredom is only understood by the ones who lived in country and who felt stuck in the country in some level of their life; and who lived their life

² Ömer Laçiner, “Merkez(ler) ve Taşra(lar) Dönüşürken,” in *Taşraya Bakmak*, ed. Tanıl Bora (İstanbul: İletişim Yayınları, 2005), 14-15.

³ Nurdan Gürbilek, *Yer Değiştiren Gölge* (İstanbul: Metis Yayınları, 1995), 57.

⁴ Ibid., 57.

⁵ Lars Svendsen, *A Philosophy of Boredom*, trans. John Irons (London: Reaktion Books, 2008), 44.

as a country, who felt that something becomes narrow inside and their self becomes solitary, remote and stunted somehow...”⁶

Secondly, the concept of melancholy will be explored in relation to the experience of modernity considering the context of the metropolis. For this purpose, the history of melancholy will be searched from ancient Greece to the period of modernity. Then, the discourse on melancholy will be explored specifically with regard to the period of modernity. In connection with this, a particular analysis of melancholy will be examined, which is oriented around the notion of “loss” based on Sigmund Freud’s conceptualization of melancholy in his famous essays *Mourning and Melancholia* and *The Ego and The Id*.

Freud defines melancholy as an unconscious reaction to the loss of object. This may be a loss of a loved person or the loss of some abstraction such as one’s country, liberty, and ideal and so forth.⁷ Feeling of loss may occur and continue, however, melancholic does not know what exactly he/she lost, in other words; cannot perceive the loss consciously.⁸

An analysis of melancholy concentrated on the notion of “loss” will be associated with the experience of modernity for the metropolis. Although the metropolis is always the one promising, it is assumed that this promise is fragile, frustrating and unpredictable, at the same time. In other words, it has a circulation of disappointment as well, which includes the loss continuously. As Gürbilek argued, “promise always stimulates the lack; it creates much greater lack than first.”⁹ This is why the metropolis will be associated with melancholy. In this regard, discussion of modernity and the metropolis will be explored through the famous discussion of

⁶ Gürbilek, *Yer Değiştiren Gölge*, 57. (Translated by the writer, G.T.)

⁷ Sigmund Freud, “Mourning and Melancholia” in *The Standard Edition of the Complete Psychological Works of Sigmund Freud Vol. XIV*, ed. and trans. James Strachey (London: The Hogarth Press, 1948), 243.

⁸ Ibid., 245.

⁹ Nurdan Gürbilek, *Kötü Çocuk Türk* (İstanbul: Metis Yayınları, 2001), 137.

Georg Simmel in *The Metropolis and Mental Life* to be able to understand the position of the metropolis considering the experience of modernity and its reflections. Then, melancholy will be questioned as a response underlying the dynamics of the metropolis, which may conceal loss through its promises and illusion. In melancholy, loss is experienced unconsciously. Can this be congruent with the dynamics of the metropolis? Can we say that the tantalizing promise of the metropolis carries away subjects without completing or actualizing the promise? Then, how does not the confrontation with the loss occur? Do the dynamics of the metropolis produce substitutes to these promises? Dynamics based on change and variety, which are intrinsic to the fast rhythm of the metropolis, can be thought as a significant element tendering substitutes to promises that were not actualized. These assumptions will be questioned through theoretical discussions and the cinematic representation.

“The passing of the time” can be evaluated as one of the most distinctive characteristics of differentiation in terms of the experience of modernity for the metropolis and the country. In the metropolis, the one existing today may not be there tomorrow. Everybody knows this and nobody is surprised. Linear and progressive time in the metropolis may be evaluated as one of the elements, which conceals loss through the stunning fast rhythm, the changing dynamics and the illusion promising that “tomorrow will be different”. On the other hand, in the country, time does not have to pass linear and fast. Tomorrow is going to be the exact same of today and everybody knows this. There is not any other promise or illusion. This may cause confronting with the time at conscious level much more and correspondingly deepening the boredom, since boredom refers to “not knowing what to do with time”.¹⁰ This timelessness and stability in the country also strengthen the feeling of deprivation as if looking into the passing life from the “margin”, which has meaning somewhere out there.¹¹

¹⁰ Svendsen, *A Philosophy of Boredom*, 24.

¹¹ Gürbilek, *Yer Değiştiren Gölge*, 51.

Thirdly, concepts, contexts and their associations will be questioned in terms of enabling the critical agency. What the concept of boredom and the concept of melancholy reveal, which readings they motivate and which questions they bring will be discussed. Furthermore, expressions of melancholy and boredom will be questioned. In terms of expressions, traces of melancholy and reactions of boredom will be inquired. From this point of view, representation of these concepts will be discussed to form a basis for the next chapter.

In the second chapter, all these discussions will be contextualized through three Nuri Bilge Ceylan films: *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014). For this purpose, first of all, the cinema of Nuri Bilge Ceylan will be discussed in terms of preferences of narrative and narration to be able to explore the characteristics of his cinema. This exploration will provide an insight for the analysis. Then, a conceptual framework will be presented for the analysis of narrative and narration. In the light of this framework, *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014) will be discussed in detail.

What is the importance of the representation of melancholy? Since melancholic does not reconcile with loss, melancholy does not declare the loss of object and refuses speech.¹² Therefore, it cannot be signified. However, it can be pointed through expressions. Butler highlights that whatever is produced from the condition of loss will be the trace of loss at the same time.¹³ In this regard, cinematic representation is quite significant, because disavowed loss can be traced through its power of expression. Douglas Smith states that in cinema, loss cannot be shown and nonetheless underlies all that is shown.¹⁴ According to him, the realism of loss is inspired by a desire to preserve what cannot be preserved. Even, he states that

¹² Judith Butler, *The Psychic Life of Power: Theories in Subjection* (Stanford, California: Stanford University Press, 1997), 185.

¹³ Judith Butler, "After Loss, What Then?" in *Loss: The Politics of Mourning*, ed. David L. Eng and David Kazanjian (Berkeley, Los Angeles, London: University of California Press, 2003), 467-468.

¹⁴ Douglas Smith, "'A world that accords with our desires?': Realism, desire and death in André Bazin's film criticism", *Studies in French Cinema* 4 (2004): 93.

Andre Bazin's realism, which influenced filmmakers substantially, illustrates an aesthetics of loss.¹⁵ Therefore, it is possible to say that cinema has the potential to express loss, even if it is not literally representable. Relatedly, regarding the tendency of preserving what cannot be preserved through the opportunities of cinema, which is called as the realism of loss by Douglas Smith, films of Nuri Bilge Ceylan will be illuminating.

“Modern life is trying to isolate individuals from their traditions and past. In this way, it is aimed to make individual contact with the new one easier. Maybe, my tendency towards these issues can be thought as a resistance to values of modern life, with which I cannot establish an organic bound, and as an attempt to conserve my past, my traditions and my beloved ones.”¹⁶

The reflection of loss in the metropolis, and reflections of the metropolis in melancholy will be one of the most important themes in this study. It will be questioned through cinematic representation. As Feride Çiçekoğlu argued, Istanbul became “the city of loss” at the level of representation in the new Turkish cinema in 2000s.¹⁷ These representations are significant to think over loss in terms of expression. In this study, in *Distant* (2002), the presentation of Istanbul will be questioned through narrative and narration in order to grasp the reflection of loss in Istanbul and reflection of Istanbul in loss. Since Istanbul is equal to “the metropolis of Turkey” as Tanıl Bora argued, its representation will be crucial.¹⁸ Although only in *Distant* (2002), the setting of the mise-en-scene is Istanbul, in *Clouds of May* (1999) and *Winter Sleep* (2014), Istanbul appears through characters but it is not seen in the plot. However, even if the form of representation of the context

¹⁵ Ibid., 101.

¹⁶ Nuri Bilge Ceylan, interview by Mehmet Erdem, *Piyasa Acımasız ve Demirden Yasalarla İşliyor*, Antrakt Sinema Gazetesi, December 19-25, 1997. http://www.nbcfilm.com/kasaba/press_singastemhmtintview.php (Translated by the writer, G.T.)

¹⁷ Feride Çiçekoğlu, *Şehrin İtirazı: Gezi Direnişi Öncesi İstanbul Filmlerinde İsyân Eşiği* (İstanbul: Metis Yayınları, 2014), 72.

¹⁸ Tanıl Bora, “Taşralaşan ve Taşrasını Kaybeden Türkiye” in *Taşraya Bakmak*, ed. Tanıl Bora (İstanbul: İletişim Yayınları, 2005), 42.

differentiates from one another, all three films include the confrontation between the country and the metropolis.

What is the significance of the representation of boredom? What does boredom disclose regarding the context? Lars Svendsen, in his inspiring book, *A Philosophy of Boredom*, states that “boredom always contains a critical element, because it expresses the idea that either a given situation or existence as a whole is deeply unsatisfying”.¹⁹ From this point of view, critical potentials of boredom will be traced through themes of dissatisfaction, deprivation and awakening. Related to the context of the country, changing relation with boredom depending on the experience of the outside world will be questioned through *Clouds of May* (1999) and *Winter Sleep* (2014). Therefore, two situations in the country will be taken into account to be able to interpret the changing relation with boredom. In the first situation, the individual never goes away from the country; therefore, the experience is totally shaped by the context of the country. In this case, dissatisfaction and deprivation will be questioned in relation to the limited environment of the country. In the second situation, on the other hand; the individual goes to and experiences the metropolis, and then returns to the country. In this regard, questioning boredom considering these two situations will enhance discussion in terms of juxtaposing the melancholy of the metropolis and the boredom of the country in the same context. *Winter Sleep* (2014) will provide the ground for this questioning.

Representation of returning to the country after having lived in the metropolis is significant in terms of the interaction of two perspectives of the discussion. How can we approach to the return of the individual, who is suffering from melancholy due to disappointment because of the completeness promise of the metropolis, back to the country and its familiar boredom? Fırat Yücel argues that the representation

¹⁹ Svendsen, *A Philosophy of Boredom*, 22.

of returning to the country reflects a desire to find the one which has been lost.²⁰ By means of this searching, can dialectical and critical interaction with boredom be possible for the individual experiencing the promising world? Ahmet Çiğdem argues that it is possible to think over the country just as after left there.²¹ Therefore, this place, where was associated with deprivation before, now can be a place for the confrontation? Nuri Bilge Ceylan contemplated this theme and repeated as a motif in narrative.

“People living in the country generally want to go away, but when they did, they want to return this time. This is a contradiction that I usually witness. My father went to the US, lived in different places, however; he desired to return mostly... On the other hand, the young ones in the country always tend to desire living in the metropolis.”²²

All these questions and inquiries will be traced in the cinematic representation, which has the power to reflect boredom of the country and melancholy of the metropolis. I believe that these reflections will enhance questions and bring new horizons.

²⁰ Fırat Yücel, “Herkes Kadar Suçlu”, *Altyazı* (2014): 26.

<http://www.nbcfilm.com/wintersleep/press-altyazifirat.pdf>

²¹ Ahmet Çiğdem, “Taşra Karalaması: Küçük Bir Sosyolojik Deneme” in *Taşraya Bakmak*, ed. Tanıl Bora (İstanbul: İletişim Yayınları, 2005), 104.

²² Nuri Bilge Ceylan, interview by Michel Ciment, *Bir Tema Üzerine Çeşitlemeler Hoşuma Gidiyor*, *Positif* (482), April, 2001.

http://www.nbcfilm.com/mayis/press_positifinterview.php (Translated by the writer, G.T.)

CHAPTER I

CRITICAL POTENTIALS OF BOREDOM AND MELANCHOLY CONSIDERING THE COUNTRY AND THE METROPOLIS

1.1. THE CONCEPT OF BOREDOM AND THE COUNTRY

In this chapter, the concept of boredom will be explored theoretically. Furthermore, theoretical conceptualizations will be associated with a discussion of modernity. In this regard, first of all, general conceptualization of the concept will be explored in theoretical studies. Within this scope, appearance of the word boredom and its etymology will be presented. Then the problem of meaning and boredom will be discussed in terms of speed and progress due to disengagement during transformations in modernity. Relatedly, the notion of everydayness and boredom will be explored. Afterwards, discontent and dissatisfaction will be questioned in terms of their relation with the concept of boredom. After presenting this conceptual ground, discussion of modernity and boredom will be contextualized by thinking over the country. The context of the country will be questioned in terms of the experience of modernity. Therefore, the association of boredom and the country will be discussed. In this regard, “in-between” character of the country in terms of the experience of modernity, the subject-object relationship and temporal character of boredom will be discussed through theoretical arguments.

1.1.1. History of Boredom

In order to better understand the concept of boredom, in which there are influences of social and cultural transformations pervaded in modernity, Elizabeth S. Goodstein employs two approaches. First approach is based on boredom’s socio-historical conditions of possibility, and second one focuses on the philosophical

significance on the subjective experience, because she argues that boredom is not just an experience “in itself” but it is closely associated with the problems of meaning due to the impacts of modernization. In this regard, she suggests thinking the relationship between subjective experience and cultural modernization by combining historical and philosophical reflection on boredom.²³ From this point of view, in this study, discussions of historical conditions regarding modernization and discussions of the experience of boredom will be interrelated.

First of all, it is important to elaborate the word boredom. Although boredom has existed throughout history, it was not called as “boredom”, but as malaise (acedia, horror loci, taedium vitae) until mid-nineteenth century. The word “boredom” existed in the mid-nineteenth century. Its etymology is uncertain, however; in the earliest citations in the Oxford English dictionary, which was used by Charles Dickens and George Eliot, it was explained as “the state of being bored; tedium, ennui”. In this usage, boredom refers to a temporal extension and an existential state at the same time, differently from other forms in English like malaise, tedium, ennui or versions in German, French or Italian. For instance, while German sense of boredom signifies unpleasantly extended time; French or Italian sense of boredom signifies the existential or spiritual suffering; nonetheless, the word “boredom” in English signifies both.²⁴

Goodstein argues that through the definition of “the state of being bored”, boredom is distinguished with its emphasis on the subjective experience. According to her, even this concentration on the reflection of subjective experience of boredom indicates the modern materialist paradigm itself.²⁵ Therefore, it is possible to say that boredom includes the traces of modernization by definition.

²³ Elizabeth S. Goodstein, *Experience without Qualities: Boredom and Modernity* (Stanford, California: Stanford University Press, 2005), 103.

²⁴ *Ibid.*, 107.

²⁵ *Ibid.*, 105.

Goodstein evaluates the emergence of boredom as a response to the fundamental social, economic, political and cultural transformations due to modernity, which brought a radical change in attitudes. At this point, she significantly reminds that cultural phenomenology of Simmel associated boredom with historically adaptation to modern life by emphasizing human significance on cultural modernization.²⁶ This necessity for the adaptation was a consequence of the rapid transformation of social, economic, political and cultural life, which were based on the idea of progress. On the other hand; progress and speed as motivations of modernist transformation, which were oriented toward an uncertain future by leaving the world of tradition behind, rendered the past experience unreliable.²⁷ This disengagement from the past experience is closely related to the emphasis on the problem of meaning. In other words, disaffection with the old drove the search for meaning forward. In this connection, Goodstein sees boredom as not just a response to the modern world but a historically formed strategy to deal with its discontents.²⁸

At this point, it is important to note that the search for meaning also created the term “interesting”. Barbara Dalle Pezze and Carlo Salzani highlight that the term “interesting” emerged almost at the same time with boredom. In this dual relationship, what lacks in the boring determines the interesting.²⁹ Pezze and Salzani also argue that the disaffection with the old is also closely related to the emphasis on the interesting. Because, according to them, this disengagement caused seeking for “the change” in a permanent speed-up.³⁰

Relevantly, William McDonald states that since there are not any resources to make life interesting in boredom, the distraction or the subjective injection of “the

²⁶ Ibid., 265.

²⁷ Ibid., 1, 122.

²⁸ Ibid., 3.

²⁹ Barbara Dalle Pezze and Carlo Salzani, “The Delicate Monster: Modernity and Boredom” in *Essays on Boredom and Modernity*, ed. Barbara Dalle Pezze and Carlo Salzani (Amsterdam, New York: Rodopi, 2009), 11.

³⁰ Ibid., 12.

interesting” became the antidote of boredom.³¹ This tendency towards the interesting brought the problem of “everydayness”.

In order to elaborate the relation between the notion of everydayness and boredom, it will be helpful to turn back Goodstein’s work, because she discusses Heidegger’s conceptualization of boredom in relation to everydayness. Goodstein reminds that Heidegger directly situates boredom as a form of living defined as “everydayness”. She also highlights that Heidegger associates being absorbed in the everyday world with reducing the agency of individuals to “what one does” in the modern times.³² This emphasis on action also brought the problem of the way of the passing the time, because present moment became a time that must be filled up. At this point, Goodstein reminds Heidegger’s stress on the relation between boredom and the experience of time, in which ordinary existing becomes a problem.³³

Ordinary was placed against “interesting”. Constant and stable time, which lasts long, became unwanted. Goodstein associates this with rising individualism of modernity, which gave individual life more importance. Therefore, emphasis on daily life intensified, and relatedly everydayness and ordinariness caused discontent and dissatisfaction of the individual.³⁴ On the other hand, Pezze and Salzani evaluate dissatisfaction and discontent in the late 20th and early 21st century as the consequence of the problem of meaning, which is a crisis of modernity.³⁵ Therefore, it can be said that everydayness, the emphasis on the interesting, dissatisfaction and the problem of meaning are interrelated.

Peter Conrad, on the other hand, associates boredom with the failure of expectation by emphasizing that dissatisfaction emerges when there are more expectations,

³¹ William McDonald, “Kierkegaard’s Demonic Boredom”, in *Essays on Boredom and Modernity*, ed. Barbara Dalle Pezze and Carlo Salzani (Amsterdam, New York: Rodopi, 2009), 61.

³² Goodstein, *Experience without Qualities: Boredom and Modernity*, 290.

³³ *Ibid.*, 291-292.

³⁴ *Ibid.*, 23.

³⁵ Pezze and Salzani, “The Delicate Monster”, 14-15.

which are socially constructed.³⁶ According to him, centralization of individualization in everyday life increased expectations by highlighting the possibility of something else.³⁷ From this point of view, the argument of dissatisfaction underlying socially constructed expectations will bring the interrelation between the context and modernism.

1.1.2. The Country as the Context of Boredom

Now, discussion of boredom will be inquired by considering the context of the country. What is the influence of the context on the experience of boredom? Brisset and Snow defines boredom as the experience of “dead ending” of being some place.³⁸ In this regard, the impact of the country as a context will be important in order to explore the reflections of boredom. In other words, modernity and boredom will be questioned by contextualizing the country. For this discussion, Lars Svendsen’s analysis will be important. Because he emphasizes the potential of boredom in reflecting the conditions of the context. Furthermore, he states that boredom is embedded in social practices, which characterize the world of the individual. According to him, social environment of the individual is significant in order to explore boredom.³⁹ In this regard, he associates limited and restricted possibilities with boredom considering social environment by arguing that boredom emerges “when we cannot do what we want to do”.⁴⁰ In other words, boredom drives someone to feel as if his/her capacities lie fallow and there is no opportunity for these capacities.⁴¹ This feeling can be interpreted as falling apart from opportunities and being excluded. Since modernist and individualistic ideology imposes to have a more significant and satisfying life, limited and restricted

³⁶ Peter Conrad, “It’s Boring: Notes on the Meanings of Boredom in Everyday Life”, *Qualitative Sociology* 20 (1997): 468.

³⁷ *Ibid.*, 468, 474.

³⁸ D. Brisset and R.P. Snow, “Boredom: Where the future isn’t”, *Symbolic Interaction* 16 (1993): 237.

³⁹ Svendsen, *A Philosophy of Boredom*, 11-12.

⁴⁰ *Ibid.*, 19.

⁴¹ *Ibid.*, 24.

possibilities are associated with boredom.⁴² Relevantly, according to Peter Conrad, boredom is about the absence of external stimulation, which is described as a situation of “nothing to do”. Furthermore, he significantly states that boredom pervades not only in the context but also in the relations of people.⁴³ In the light of these arguments, now the context of the country will be questioned by considering limited and restricted possibilities, dissatisfaction and deprivation in relation to the experience of modernity.

Limited and restricted possibilities characterize social practices and social environment of the country, because there is a center outside determining the country through its exclusive dominance. According to Nurdan Gürbilek, the country must realize that there is another life; a center excluding it to be able to define itself as “the country”. Therefore, she argues that horizon of the country is always metropolis.⁴⁴ In this regard, the feeling of deprivation is distinctive character of the country. Gürbilek also refers to object and subject interwoven of boredom by arguing that the country characterizes the self by its narrowness, limitedness and incompleteness. She defines this as “becoming country”.⁴⁵ In a similar vein, Tanıl Bora also associates the country in Turkey with the state of “being stuck” and with the “desire to leave”.⁴⁶ These expressions reflect the dual relationship between the country and the metropolis with their differentiating experiences of modernity. In this regard, Ömer Laçiner emphasizes that the country in Turkey was always defined with a hierarchical emphasis on the center, namely the metropolis. He also highlights that although the country is universally associated with periphery against the center, in Turkey the metropolis is not only a center but also a determinant of the country by its “dominating” modernist interventions.⁴⁷ This dual relationship between the country and the metropolis, reminds the construction of duality

⁴² Ibid., 145.

⁴³ Conrad, “It’s Boring”, 470.

⁴⁴ Gürbilek, *Yer Değiştiren Gölge*, 57.

⁴⁵ Ibid., 56.

⁴⁶ Bora, “Taşralaşan ve Taşrasını Kaybeden Türkiye”, 39.

⁴⁷ Laçiner, “Merkez(ler) ve Taşra(lar) Dönüşürken”, 14.

between the boring and the interesting. He also states that modernization process in Turkey is the main reason of duality and distance between the country and the metropolis.⁴⁸

Significantly, Ahmet Çiğdem defines the existence of the country in Turkey with “in-betweenness”, because he argues that this existence is always dislocated by the prioritization of the center.⁴⁹ Şükrü Arın, on the other hand, explains this prioritization with desire of the center to assimilate the country rather than leaving it alone. He associates the country with “feeling stuck” and “feeling of constriction” by arguing that the inclusion of the country to the modernization project in Turkey depends not on subjectivation but objectification. According to him, modernization process did not take the country as an intervener, but took as an acceptor. In this regard, the center positioned itself as a model for the country through its dominant modernist ideology. Arın also evaluates this as a “double-dealer” process, in which while the center was equipped with wealth, the country was surrounded with deprivation.⁵⁰

Relatedly and significantly, Şükrü Arın⁵¹ and Zeynep Uysal express that the country is reflected as a state of “being homesick” at the same time. Zeynep Uysal defines this state as “feeling of not belonging” and “feeling of lack”.⁵² At this point, it is important to note that this character attributed to the country was associated with boredom by Martin Heidegger before. It can be seen in *The Fundamental Concepts of Metaphysics* that he revealed this relation:

“Boredom, long time: especially in Alemannic usage, it is no accident that ‘to have long time’ means the same as ‘to be homesick’. In this German

⁴⁸ Ibid., 14-15.

⁴⁹ Çiğdem, “Taşra Karalaması: Küçük Bir Sosyolojik Deneme”, 104.

⁵⁰ Şükrü Arın, “Taşraya içeriden bakmak mümkün müdür?” in *Taşraya Bakmak*, ed. Tanıl Bora (İstanbul: İletişim Yayınları, 2005), 280-281.

⁵¹ Ibid., 278.

⁵² Zeynep Uysal, “Yuvarlak Masa: Taşrayı Tartışırken”, in *Taşrada Var Bir Zaman*, ed. Z. Tül Akbal Süalp and Aslı Güneş (İstanbul: Çitlembik Yayınları, 2010), 15.

usage, if someone has long-time for... This means he is homesick for... Is this accidental?”⁵³

In this regard, Hasan Ünal Nalbantoğlu points out that homesickness and boredom are closely related in Heideggerian thought. Nalbantoğlu also emphasizes that whole social practices in the modern times suffer from the same rootlessness and homesickness.⁵⁴ Therefore, considering all these arguments, it can be said that the context of the country reflects the interrelation between boredom and homesickness.

1.1.3. Modernity, Boredom and the Country

At this point, it is possible to say that rootlessness, homesickness and meaninglessness are embedded in the disengaged transformation of modernization. In this regard, Lars Svendsen reminds that since culture was replaced by civilization during the modernist transformation, boredom increased as a failure of society or culture as a bearer of meaning.⁵⁵ Furthermore, he associates the search for meaning with the subject who was dismissed from the tradition in modernity.⁵⁶ This perspective provides an interpretation to better understand notions of rootlessness and homesickness.

In other respects, it is important to note that the subject is aware of boredom explicitly and concretely. In this regard, it is necessary to explore the relation between the object and the subject of boredom. For this purpose, Goodstein’s Heidegger reading is illuminating in order to understand the relation between object and subject through his typology of boredom. Goodstein reminds that Heidegger’s

⁵³ Martin Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, trans. William McNeill and Nicholas Walker (Indiana: Indiana University Press, 1995), 80.

⁵⁴ Hasan Ünal Nalbantoğlu, “Teknoloji, Sıkıntı ve Öteki Şeyler”, *Defter* (2001): 64, 69.

⁵⁵ Svendsen, *A Philosophy of Boredom*, 22.

⁵⁶ *Ibid.*, p.153.

typology includes three forms of boredom: “being-bored-by”, “being bored-with” and genuine boredom. She indicates the causal relation between subject and object in “being-bored-by”, in which the objective predominates the subjective.⁵⁷ In this regard, the form of “being-bored-by” can be associated with the experience of boredom in the context of the country due to its predominance over the subject. This is important in order to reveal the reciprocal awareness and the reflection between the object and the subject in terms of the influence of the context.

Additionally, the aspect of the passing of the time is very important to contextualize the experience of boredom. In this respect, Victor Biceaga reminds that Heidegger presented two structural moments for the passing of the time in boredom: “being-held-back” in which something holds the subject up, delays the subject or keeps the subject waiting; and “being-left-empty”, in which the subject is refused by the things that are available but “offer nothing” at the present time.⁵⁸ Forms of both “being-held-back” and “being-left-empty” are important to understand the temporal experience of boredom in the context of the country, which refers to constant, long and unpromising passing of the time. The notion of “being-held-back” can be related to in-between character of the country, because “being kept waiting” in temporal sense evokes the prioritized existence of the metropolis, in which the country is pushed into the background, where nothing happens. The notion of “being-left-empty”, on the other hand, can be associated with the relative deprivation of the country, in which there are promises at the center withheld from it.

This typology of boredom can also be employed to be able to interpret two different situations in the country. These two situations in the country are distinguished with their experience of the outside. In the first situation, the individual never goes away from the country, therefore; his/her experience is totally shaped by the context of

⁵⁷ Goodstein, *Experience without Qualities*, 313-314.

⁵⁸ Victor Biceaga, “Temporality and Boredom”, *Continental Philosophy Review* 39 (2006): 144-145.

the country. In the second situation, on the other hand; the individual goes to and experiences the metropolis, and then returns to the country. This changing experience of boredom is significant in terms of interpreting the confrontation between the country and the metropolis. In order to better understand these two different situations regarding their experience of boredom, forms of “being-bored-by” and “genuine boredom” can be used depending on Biceaga’s Heidegger reading. In this regard, while “being-bored-by” and its temporal characters of “being-held-back” and “being-left-empty” can be associated with the experience in the country without experience of the metropolis; genuine boredom may be associated with the condition in the country after experiencing the metropolis. Because Biceaga significantly reminds that genuine boredom compromises with the passing of the time. Therefore, in genuine boredom, “being-left-empty” does not cause a suffering and a seeking for fulfillment any more. For this reason, genuine boredom may be associated with the changing relation of boredom and the country after return. By this means, dialectical relation with boredom may become possible, which has potential to provide “awakening”.⁵⁹

Considering their different social and physical contexts, it can be said that while the metropolis has the capacity of creating an illusion by smoothing over the cracks; the country reveals deprivation, lack and absence with its nonassertive existence dominated by the metropolis, and without promising anything. This explicitness strengthens the reflection of boredom in consciousness considering the relation between subject and object in the experience of boredom. Even if characteristics of the relation between object and subject of boredom change, the experience of boredom is maintained in different ways. This maintenance is important to be able to think over critical potentials of the concept of boredom in relation to the country and modernity.

⁵⁹ Ibid., 146.

1.2. THE CONCEPT OF MELANCHOLY AND THE METROPOLIS

In this chapter, the concept of melancholy will be explored in relation to the experience of modernity considering the context of the metropolis. For this purpose; first of all, the history of melancholy will be searched from the beginning of ancient Greece to the period of modernity. Then, the discourse on melancholy will be explored specifically with regard to the period of modernity. In connection with this, a particular analysis of melancholy will be examined, which is oriented around the notion of “loss” based on Sigmund Freud’s conceptualization of melancholy in his famous essays *Mourning and Melancholia* and *The Ego and The Id*. This particularization will be significant to contextualize the discourse on melancholy in the discussion of modernity and the metropolis. For this purpose, discussion of modernity and the metropolis will be explored through the famous discussion of Georg Simmel in *The Metropolis and Mental Life*. His discussion will be very important in order to understand the position of the metropolis considering the experience of modernity and its reflections. Then, melancholy will be questioned as a response underlying the dynamics of the metropolis, which conceal “loss” through its promises and illusion. After the interrelation between metropolis and modernity, and melancholy and modernity is elaborated, the relation of the metropolis and melancholy will be discussed. Although the loss in melancholy is unconscious, traces and reflections of the loss will be questioned in the context of the metropolis. In other words, the context of the metropolis will be evaluated as a basis for the expression and the representation of loss.

1.2.1. History of Melancholy

Melancholy has a long history, which goes back to ancient Greece. The discourse of melancholy has initiated as a part of humoral theories in ancient Greece. The word melancholia (melaine-kole) means “black bile” in this humoral understanding. Black bile was defined as a normal substance in the body, which must be in a reasonable amount. However, if there are temporary and/or chronic

excesses, melancholia occurs as an illness. In the humoral system, “could and dry” and “autumn” were juxtaposed with black bile, which is one of four basic humors in the human body. This earliest representation of melancholy survived one way and another until the nineteenth century.⁶⁰ On the other hand, in the medieval Christian thought, melancholia, which was called as *acedia*, was indicated as a sin, since it fails to see God’s presence in the world. However, the Renaissance transformed melancholy into “genius” by indicating it as a way of self-awareness and evaluating it as a spirit for thought.⁶¹ In late eighteenth and early nineteenth centuries, interest of the Renaissance in melancholy and its popularity revived through British and German Romanticism. However, meanwhile, melancholy became a mental illness to be studied. Therefore, the humoral understanding was gradually dislocated during the nineteenth century.⁶² These differentiating reactions towards melancholy in the same period can be evaluated as reflections of different reactions to the modernity. After looking at the broader history of the concept in order to understand changing associations, now Sigmund Freud’s conceptualization of melancholy will be elaborated for the analysis.

Freud defines melancholy as a reaction to the loss of a beloved object or some abstraction such as one’s country, liberty, an ideal and so on. He argues that unlike mourning, the subject does not know what has been lost in melancholy. According to him, even if the subject knows who is lost, he or she does not know “what it is about that person that he/she has lost”. Therefore, he associates melancholy with the loss of an object, which is withdrawn from consciousness. On the other hand, he emphasizes that in mourning there is not any unconscious aspect of the loss.⁶³ In other words, in melancholy, the free libido does not transfer to another object after

⁶⁰ Jonathan Flatley, *Affective Mapping: Melancholia and the Politics of Modernism* (Cambridge, Massachusetts, and London, England: Harvard University Press, 2008), 33-34.

⁶¹ *Ibid.*, 35-36.

⁶² *Ibid.*, 38-39.

⁶³ Sigmund Freud, “Mourning and Melancholia” in *On Murder, Mourning and Melancholia*, trans. Shaun Whiteside (New York: Penguin Books, 2005), 205.

loss, rather it withdraws into the ego.⁶⁴ Furthermore, the unknown loss splits the ego in two parts after this withdrawal into the ego: one part is identified with the lost object and the other part undertakes the critical agency.⁶⁵ There is a continuous conflict between the critical activity of the ego and the ego altered by identification. Freud calls this identification with the lost object as “narcissistic identification”.⁶⁶ In this regard, he argues that melancholy takes some of its characteristics from mourning, and the rest of them from narcissism.⁶⁷ Narcissistic object-choice and the conflict within the ego are significant in order to interpret the ambivalent relation between the object and the subject in melancholy.

Freud states that due to this narcissistic identification of the ego with the lost object, “the shadow of the object falls upon the ego”.⁶⁸ Therefore; even though the lost object does not have representation in consciousness, the subject has traces of it. This internalization of loss within the ego and the identification between the ego and the loss may provide an interpretation for traces of metropolis in the melancholy and traces of melancholy in the metropolis.

Giorgio Agamben emphasizes that in melancholy, the object is neither appropriated nor lost, but both possessed and lost at the same time by referring to Freud’s analysis. He also mentions that the ego denies loss, which is affirmed by reality.⁶⁹ In other words, in melancholy, the ego does not reconcile with loss like in mourning. On the other hand, since this objector character of melancholy is at the level of unconsciousness, reflections and traces are significant for the interpretation.

In this regard, it is important to contextualize this analysis of melancholy based on loss by considering a particular context, which imposes narcissistic object-choice,

⁶⁴ Ibid., 209

⁶⁵ Ibid., 207.

⁶⁶ Ibid., 209.

⁶⁷ Ibid., 210.

⁶⁸ Ibid., 209.

⁶⁹ Giorgio Agamben, *Stanzas: Word and Phantasm in Western Culture*, trans. Ronald L. Martinez (Minneapolis and London: University of Minnesota Press, 1993), 21, 23.

exposes the loss but conceals it at the same time, and presents illusions and promises through its own ever-changing dynamics. At this point, firstly, it is necessary to explore the context of the metropolis in relation to modernism. Then, the discussion of both melancholy and the metropolis will be extended and interrelated.

1.2.2. The Metropolis as the Context of Melancholy

The psychological basis of the metropolitan life was elaborated by Georg Simmel in his work *The Metropolis and Mental Life*. This earliest work is significant to understand the basic dynamics of the metropolis and their relations with modernity. According to Simmel, individuality of the metropolitan life is based on “intensification of nervous stimulation”, which is the result of “the swift and uninterrupted change of outer and inner stimuli”.⁷⁰ This swift and continuous change of outer and inner stimuli in the metropolis can be associated with both less conscious responses of individual, and destructive and illusive context of the metropolis. Simmel underlines “rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance and the unexpectedness of onrushing impressions” in the metropolis. And significantly, he evaluates lasting impressions in this environment as “less conscious”.⁷¹ According to him, impressions and feelings that our minds respond have unconscious, transitory and shifting character in the context of the metropolis.⁷² This emphasis on “less conscious” and “unconscious” is very important in order to understand impacts of dynamics of the metropolis on the individual considering the discourse of melancholy. At this point, it is also important to note that *The Metropolis and Mental Life* was published in 1903, which is before publication of Freud’s essay *Mourning and Melancholia* in

⁷⁰ Georg Simmel, “The Metropolis and Mental Life” in *Modernism*, ed. Michael H. Whitworth, (Malden, Oxford, Victoria: Blackwell Publishing, 2007), 183.

⁷¹ *Ibid.*, 183.

⁷² Georg Simmel, “The Metropolis and Mental Life” in *The Blackwell City Reader*, ed. Gary Bridge and Sophie Watson (Malden, Oxford, West Sussex: Blackwell Publishing, 2002), 15.

1917. Publication dates of these essays are illuminating as well by considering interrelations of discussions with regard to modernism.

Simmel distinctively distinguishes the psychological conditions of the metropolis. He emphasizes the tempo and multiplicity of economic, occupational and social life with “each crossing of the street”. This environment constitutes a sharp contrast with small town considering the sensory foundations of psychic life.⁷³ Simmel highlights the form in the metropolitan life with reference to its extent and its mixture, the rhythm of its emergence and disappearance, and the pattern of satisfaction.⁷⁴ He also emphasizes the brevity and rarity of encounters in terms of social intercourse, which are to-the-point and clear-cut.⁷⁵ On the other hand, there are extra-ordinarily greater amount of encounters without impression, which enhance both the illusion of promise and the unconsciousness of loss at the same time.

This distinction of psychological conditions in the metropolitan life propounded by Simmel in 1903 is very important to justify the contextualization of the discourse of loss and melancholy in the metropolis. Because his analysis reveals the characteristics of the metropolis, which include promise and loss at the same time:

“From one angle, life is made infinitely more easy in the sense that stimulations, interests, and the taking up of time and attention, present themselves from all sides and carry it in a stream, which scarcely requires any individual efforts for its ongoing. But from another angle, life is composed more and more of these impersonal cultural elements and existing goods and values, which seek to suppress peculiar personal interests and incomparabilities.”⁷⁶

⁷³ Georg Simmel, “The Metropolis and Mental Life” in *Modernism*, ed. Michael H. Whitworth, (Malden, Oxford, Victoria: Blackwell Publishing, 2007), 183.

⁷⁴ Georg Simmel, “The Metropolis and Mental Life” in *The Blackwell City Reader*, ed. Gary Bridge and Sophie Watson (Malden, Oxford, West Sussex: Blackwell Publishing, 2002), 15.

⁷⁵ *Ibid.*, 18.

⁷⁶ *Ibid.*, 19.

David Frisby points out that in the work of Simmel, one of the central concern is the discontinuous experience of time, space and causality, which is transitory, fleeting, and fortuitous or arbitrary with reference to modernity considering the immediacy of social relations and disengagement of relations with the past. Frisby also remarks that the location of this experience is the social and physical environment of the metropolis.⁷⁷

Marshall Berman defines modernity as an environment promising adventure, power, joy, growth, transformation, but at the same time threatening to destroy “everything we have, everything we know and everything we are”. According to him, this environment contains disintegration and renewal, struggle and contradiction, ambiguity and anguish at the same time perpetually.⁷⁸ Therefore, promises and their frustrations exist in the same context through the existence of binary oppositions.

Berman also states that in the context of modernity, a multitude of new experiences offer themselves, however; anyone wanting to enjoy them must be ready to change her/his principles.⁷⁹ This point is quite significant to specify the discussion of melancholy based on loss in relation to “ideal loss” in the context of the metropolis, which promises opportunities and the realization of dreams but also contains their frustration.

1.2.3. Modernity, Melancholy and the Metropolis

After exploring Freud’s conceptualization of loss oriented melancholy, the discourse of modernity and the metropolis was presented to be able to interrelate

⁷⁷ David Frisby, *Fragments of Modernity: Theories of Modernity in the Work of Simmel, Kracauer and Benjamin* (Oxon: Routledge, 2013), 4.

⁷⁸ Marshall Berman, *All That is Solid Melts into Air: The Experience of Modernity* (New York: Penguin Books, 1988), 15.

⁷⁹ *Ibid.*, 18.

discussions. Now, Freud's conceptualization will be elaborated in relation to modernity and the context of the metropolis.

Jennifer Radden argues that the theme of loss, the emphasis on self-accusation and self-loathing, and the notions of identification and introjection through the theory of narcissism are three distinctive characters of Freud's melancholy analysis compare to earlier writings.⁸⁰

Regarding the theme of loss, Judith Butler points out the transference of the lost object into the ego as a "substitution" with reference to the analysis of Freud. This substitution constitutes the ego as a response or a "defense" against loss. And this act of substitution conceals loss at the conscious level.⁸¹ Similar with this mechanism in the ego as a response to the loss, does the metropolis present substitutes for lost objects? Maybe it can be interpreted that there is a parallelism in concealing mechanism of the ego and the metropolis regarding loss.

Freud asserts that in melancholy, in the process of the narcissistic identification and the replacement, the ego behaves like "you lost the object, but you can love me, I am loveable too and I can take the place of that object".⁸² It can be said that this narcissistic tendency in the identification enhances in the context of the metropolis, which is embodiment of the modernist ideology imposing nothing is more important than the individual herself/himself.

Thus, the activity of substitution in terms of narcissistic replacement and substitutes presented by the metropolis may prevent the confrontation with the loss at the conscious level. Nevertheless, these substitutions cannot prevent the discontent of the individual due to the ideal loss. In this regard, ideal loss can be particularized

⁸⁰ Jennifer Radden, *The Nature of Melancholy: From Aristotle to Kristeva* (New York: Oxford University Press, 2000), 282.

⁸¹ Butler, *The Psychic Life of Power*, 168-169.

⁸² Sigmund Freud, *Haz İlkesinin Ötesinde Ben ve İd*, trans. Ali Babaoğlu (İstanbul: Metis Yayınları, 2001), 90.

in order to grasp conflicts, identifications and substitutions within the ego, which also reflects the context of the metropolis.

Butler significantly underlines that Freud correlated melancholy with “the loss of a more ideal kind” as a distinguishing character compare to mourning.⁸³ She also emphasizes that after replacement of the object or ideal by the ego, there exists a conflict between the critical agency and internalized object/ideal which represents the conflict between the ego and the lost object/ideal. Therefore, accusations against the ego turns out to accusations against the object or the ideal.⁸⁴ Thus, in melancholy of the ideal loss, the ideal insults the ego and the ego insults the ideal at the same time. In this regard, the trace of melancholy can be found in the discontent and the dissatisfaction due to the ideal loss.

At this point, it is possible to say that melancholy has opposition “to lose the loss” by means of its traces and representations. Although the loss processed at the unconscious level, melancholy refuses to accept it and actually preserves the lost ideal.⁸⁵ Even though there is a conflict between the ego and the ideal, even this process indicates that the ideal was not threw away. According to Butler, this unconscious loss preserved within the ego has traces in the conscience. She states that the heightening of conscience attests to the unavowed status of the loss.⁸⁶ In this regard, Butler suggests to follow traces, because she believes that the loss leaves its traces in the voice of conscience.

Jonathan Flatley explains the melancholic position with utopian promises of modernity, which are “never fulfilled even if the possibility of transformation always seems to lurk on the horizon”.⁸⁷ He argues that the insecure position between promises of modernity and realities of modernization represents the place

⁸³ Butler, *The Psychic Life of Power*, 172.

⁸⁴ *Ibid.*, 179.

⁸⁵ *Ibid.*, 182.

⁸⁶ *Ibid.*, 183, 186.

⁸⁷ Flatley, *Affective Mapping*, 31.

of modernism.⁸⁸ This place including both promises and realities symbolizes the metropolis with its characteristics including charm and frustration at the same time. Although promises are not fulfilled, they present themselves achievable. This insecure position between promises and realities in the context of the metropolis can be associated with the ambivalent characteristic of melancholy in between the reality and the denial of the loss, because Freud argues that the contrast between the reality and the internal world is reflected in the conflict between the ego and the ideal.⁸⁹

According to Flatley, the problem of loss is directly related to the experience of modernity. At this point, Flatley reminds the origin of the word “modernity”, which comes from “modernus”. It means “now” or “of today” that indicates the obsession of transformation in which the past is lost.⁹⁰ At this point, it is important to remind Benjamin’s words indicating the historical problem in relation to the experience of modernity:

“... This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.”⁹¹

Flatley significantly emphasizes that melancholic concern with loss has potential to ask “What social structures, discourses, institutions, processes have been at work in taking something valuable away from me?”⁹² He also reminds Benjamin’s view

⁸⁸ Ibid., 32.

⁸⁹ Freud, *Haz İlkesinin Ötesinde Ben ve İd*, 92.

⁹⁰ Flatley, *Affective Mapping*, 28.

⁹¹ Walter Benjamin, *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), 257-258.

⁹² Ibid., 3.

arguing that melancholy is the evidence of the historicity of one's subjectivity. From this point of view, melancholic concern with loss represents the argument "the personal is political". It is an "active" reaction to the lost object and unmet promises.⁹³ In the light of these discussions, potentials of melancholy will be explored in the next chapter.

⁹³ Ibid., 2-3.

1.3. CRITICAL POTENTIALS

After exploring the concepts of boredom and melancholy in relation to contexts of the metropolis and the country considering their modernity experience, in this chapter, it is aimed to pose some questions regarding these concepts, contexts and their associations. Furthermore, melancholy and boredom will be questioned as a reaction allowing the critical agency. For this purpose, quiet voices and shadowy traces of these concepts will be pursued considering particular themes in the related theoretical discussions. At this point, the language of melancholy and the language of boredom will be questioned in order to explore their reflections.

Which traces do concepts like boredom and melancholy bear? What is the impact of the country and the metropolis on these traces? Employing two different conceptualizations is related to the particular associations with the contexts considering changing experiences, because boredom of the country and melancholy of the metropolis have different reflections and traces. Although both boredom and melancholy were excluded and marginalized by modernist ideology, their positioning are different depending on the experience of being in the margin or the center. On the other hand, these concepts are significant even for the discomfort they created in relation to the experience affected by the context. In this regard, notions of loss and deprivation are important in order to contextualize concepts considering the experience of modernity in terms of spaces and possibilities. Furthermore, employing the concept of boredom and the concept of melancholy will allow us to question the confrontation of the country and the metropolis; and interpreting what this confrontation reveals.

What the concept of boredom and the concept of melancholy reveal, which readings they motivate and which questions they bring constitute the critical potential of these two concepts. In this regard, it is possible to say that departure from these concepts enables us to think over not only the context of the country and the context of the metropolis, but also their reciprocal existence and interrelation.

1.3.1. Concepts, Contexts and Experiences

What do the concept of melancholy and the concept of boredom reflect regarding the context? What is the critical potential of this interrelation between concepts and contexts? Do these two concepts include a challenge with modernist ideology in two different contexts positioned against each other? These are main questions of this part.

There is an important difference between concepts and their associations with contexts. While boredom may reveal itself in the context of the country, melancholy and the metropolis may have a concealing impact. Reading the country with boredom and the metropolis with melancholy is associated with consciousness and unconsciousness, which are related to the reflections of the contexts. Can it be said that the country has a revealing impact? It does not reflect a charm or illusion, but explicitly reveals the deprivation and sameness. Assuming these characteristics, it was related to a concept, which has a strong conscious reflection. Can it be said that the metropolis has a concealing impact? Its dynamics based on change and speed conceal loss through its charm and illusion. Assuming these characteristics, it was related to a concept, which does not emerge from obscurity and works at the unconscious level. It can be said that illusory character of the metropolis is parallel with the unconscious attitude of the melancholic subject, who covers up loss and does not know even what has been lost. This concealing in melancholy, which is encouraged by dynamics of the metropolis, reflects an unconsciousness objecting to the loss. In this regard, fragile, frustrating and unpredictable promise of the metropolis can be disclosed only through the traces of melancholy. Actually, this cannot be called exactly as a disclose; however, it can be a disclose of melancholy, which creates its own language. Therefore, traces of loss will be pursued in the language of melancholy through representation.

On the other hand, the notion of dissatisfaction is significant for both boredom and melancholy in terms of expression. While in boredom, dissatisfaction points to

withheld opportunities of the center; in melancholy, dissatisfaction points to the loss of more ideal kind. Jonathan Flatley significantly emphasizes the impact of spatial environment on feelings and experiences, and reminds the interrelation between experience and environment.⁹⁴ At this point, it is important to elaborate the experiences with regard to the concepts and the contexts.

Andrew Benjamin highlights Walter Benjamin's conception regarding the experience of modernity. He reminds the distinction between *Erlebnis* and *Erfahrung* in order to better understand the placing of loss in the experience of modernity. He emphasizes that while *Erlebnis* implies the temporality of the unique and fragmented moment, *Erfahrung* points to the sequential continuity within tradition.⁹⁵ It can be interpreted that the experience of the metropolis is rooted in the conception of *Erlebnis*, which was radically disengaged from *Erfahrung* and was restrained from looking back. Therefore, the sharp disengagement experienced in the metropolis may justify the metropolis as a place of loss. On the other hand, the experience of the country may represent an in-between position among *Erlebnis* and *Erfahrung* since it could not become associated with *Erlebnis* completely. This is why in-betweenness and the country was related to boredom considering the experience of modernity; and loss and the metropolis was associated with melancholy. The metropolis adopting and internalizing *Erlebnis*, which reflects the one side of this sharp distinction, makes the locus of loss visible. Therefore, the concept of melancholy is illuminating to be able to question the particularities and the similarities in the experiences of modernity, as Jonathan Flatley argued.⁹⁶

⁹⁴ Flatley, *Affective Mapping*, 77-78.

⁹⁵ Andrew Benjamin, *The Problems of Modernity: Adorno and Benjamin* (London, New York: Routledge, 1991), 132.

⁹⁶ Flatley, *Affective Mapping*, 10.

1.3.2. Traces of Melancholy and Reactions of Boredom as a Critical Agency

In this part, the concept of melancholy and the concept of boredom will be questioned as a reaction originating from discontent and dissatisfaction. Relatedly, expressions of discontent will be questioned at the conscious and unconscious level. In this regard, firstly the reactions of melancholy and then the responses of boredom will be inquired.

For melancholy, the provocation capacity is important as a reaction, which does not reconcile with loss. According to Homi Bhabha, melancholic reaction emerges from a mental constellation of revolt. Bhabha argues that melancholy through its mechanism formed by critical agency and identification in the split ego have the potential to incorporate other and disincorporate the “master”. According to him, this incorporation and disincorporation allow objection to the hegemonic ideology.⁹⁷

Similarly, Judith Butler argues that the “critical agency” of the melancholic is the significant social and psychic instrument.⁹⁸ For Butler, “self-beratement” mechanism in the melancholy have something to reflect regarding the loss and the context of loss.⁹⁹ It is the important potential, since the subject cannot say something about loss working in the unconscious. In this regard, traces will be important to follow. Since there is no declaration of loss at the conscious level, reflections can be interpreted through traces. According to Butler, the notion of conscience is significant trace reflecting loss, especially the “loss of more ideal kind”.¹⁰⁰ She argues that heightening of conscience approves the unavowed status of the loss.¹⁰¹ At this point, as the point of origin, it is important to remind what

⁹⁷ Homi K. Bhabha, “Postcolonial Authority and Postmodern Guilt” in *Cultural Studies: A Reader*, ed. Lawrence Grossberg et al. (New York: Routledge, 1992), 65-66.

⁹⁸ Butler, *The Psychic Life of Power*, 190-191.

⁹⁹ *Ibid.*, 185.

¹⁰⁰ *Ibid.*, 196-197.

¹⁰¹ *Ibid.*, 186.

Sigmund Freud said regarding the critical activity in melancholy. Freud emphasizes the notions of conscience and unconscious sense of guilt as a result of the domination of the super-ego over the ego.¹⁰² Therefore, Butler's stress on conscience and guilt comes from mainly Freud's text, *The Ego and The Id*. She also reminds that Nietzsche evaluated conscience as a condition for the possibility of the subject and the consequence of an internalization.¹⁰³ In this regard, conscience is important mean for self-reflexivity, in which melancholy mediates.

“Conscience is the means by which a subject becomes an object for itself, reflecting on itself, establishing itself as reflective and reflexive.”¹⁰⁴

On the other hand, Jonathan Flatley approaches the potential of the concept of melancholy by following Walter Benjamin's thought. First of all, according to Flatley, melancholy is not just a state into which one falls, however; it is something one “does”. He calls this as “melancholizing”. According to him, this may function to reflect longing for lost loves, brooding over lost objects and changed contexts.¹⁰⁵ In this regard, he reminds that Benjamin saw melancholia as a historical problem associated with the experience of modernity, therefore; in Benjaminian thought melancholia is not a personal problem requiring cure but it is the evidence of the historicity of one's subjectivity, which is very substance of that historicity. He argues that the melancholic concern with loss constitutes the mediating structure that enables a slogan: “The personal is political”. At this point, Flatley evaluates melancholy as the bearer of a potential to become a historical-aesthetic methodology. According to him, questions of this methodology are:

“Whence these losses to which I have become attached? What social structures, discourses, institutions, processes have been at work in taking

¹⁰² Sigmund Freud, *The Ego and The Id*, trans. James Strachey (New York: Norton, 1962), 25.

¹⁰³ Butler, *The Psychic Life of Power*, 63, 67.

¹⁰⁴ *Ibid.*, 22.

¹⁰⁵ Flatley, *Affective Mapping*, 2.

something valuable away from me? With whom do I share these losses or losses like them? What are the historical processes in which this moment of loss participates?”¹⁰⁶

These questions posed by Flatley are illuminating in terms of exploring the critical potentials of the concept of melancholy. According to him, these questions are important to ask in order to render melancholy “arm one” instead of “cause sorrow” in Benjamin’s words.¹⁰⁷ Significantly, Flatley points out that for Benjamin, a melancholy dwelling on loss was always connected to present political concerns. In this regard, he states that although melancholy is a subjectively experienced phenomenon in Benjamin’s thought, its source of “potential” value is not the individual or individualized creative tendencies; but “the way it might allow one to gain access to the historical origins of one’s suffering, and indeed to the logic of historicity itself”. At this point, Flatley remarks the potential of melancholy as a method, which uses subjective experience of loss as a way to research historical change.¹⁰⁸

From this point of view, melancholy can be used to question experiences in the context of the metropolis considering its critical potentials. In this regard, the context of melancholy, the metropolis, was evaluated as an uncanny environment, in which losses can be pursued. Relatedly, Feride Çiçekoğlu expresses the context of the metropolis, namely Istanbul, as a place, in which “the new” sweeps over “the old” cruelly, carelessly and even cynically. According to Çiçekoğlu, this is an unsettled environment, where people feel the ground under their feet is coming away.¹⁰⁹ She also points to the history of Istanbul for the last hundred years, in which there are traces of destructions, eliminations and dissolutions that were not confronted.¹¹⁰ In this regard, melancholy pervaded in the context of Istanbul despite

¹⁰⁶ Ibid, 3.

¹⁰⁷ Ibid, 3.

¹⁰⁸ Ibid., 65.

¹⁰⁹ Çiçekoğlu, *Şehrin İtirazı*, 15.

¹¹⁰ Ibid., 22.

all its charm can be interpreted as the reflection of these traces. From this point of view, in the next part, the importance of the representation will be questioned considering the expressive potentials of the concept of melancholy and the concept of boredom.

Before thinking over the representation, now boredom will be questioned as a reaction. Elizabeth S. Goodstein significantly reminds that for Nietzsche, boredom is crucial, since it points to a need to reconceive questions of meaning. At this point Goodstein remarks the relation between the problem of boredom and awareness.¹¹¹ Similarly, she also reminds Heidegger's argument in which "awakened" by boredom has the potential for a genuine encounter with the questions of everyday life.¹¹² For Goodstein, Heidegger's emphasis on the experience of boredom in terms of "awakening" is quite significant, since it evokes "the unrealized".¹¹³

In the literature of boredom, the main critical potential of the concept is evaluated as "awakening" mainly based on the thought of Heidegger. Similar with Goodstein, Carlo Salzani also points to "dialectical structure" of boredom, which brings "awakening". According to Salzani, boredom can be seen as the "Trojan horse", through which the imminent awakening infiltrates the dream.¹¹⁴

For Walter Benjamin, on the other hand, boredom has the potential of self-reflection:

"If sleep is the apogee of physical relaxation, boredom is the apogee of mental relaxation. Boredom is the dream bird that hatches the egg of experience. A rustling in the leaves drives him away. His nesting places –

¹¹¹ Goodstein, *Experience without Qualities*, 262.

¹¹² *Ibid.*, 298.

¹¹³ *Ibid.*, 327.

¹¹⁴ Carlo Salzani, "The Atrophy of Experience: Walter Benjamin and Boredom" in *Essays on Boredom and Modernity*, ed. Barbara Dalle Pezze and Carlo Salzani (Amsterdam, New York: Rodopi, 2009), 143-144.

the activities that are intimately associated with boredom- are already extinct in the cities...”¹¹⁵

The concept of boredom and the concept of melancholy were tried to be evaluated as a response against the changing experience of modernity in terms of their potential. Can there be something more than response? Now, responses turning into the representation will be questioned. Reactions turning into representations have potential to find reciprocation. Furthermore, they provide a ground for inquiry.

1.3.3. Representation

Representation of melancholy and boredom will indicate how the context affects the experience and what this relation reflects. Expressions of these concepts will be explored through the cinematic representation in the next chapter. In this regard, the representation of these concepts is significant because it “gives voice” to them in the related context “as such”.

According to Flatley, representation has the potential to point into melancholy and its affective environment through self-distancing:

“...such a representation is accomplished by a way of self-estrangement allowing one to see oneself in relation to one’s affective environment in its historicity, in relation to the relevant social-political anchors or landmarks in that environment, and to see the others who inhabit this landscape with one.”¹¹⁶

With reference to Butler’s discussion based on loss and melancholy, the representation of unconscious guilt can be an important theme as a trace of loss

¹¹⁵ Benjamin, *Illuminations*, 91.

¹¹⁶ Flatley, *Affective Mapping*, 80.

considering the context of the metropolis. It will be questioned in terms of representation through discontent.

On the other hand, while tracing the representation of boredom, themes of being stuck in the country and returning to the country will be questioned. The theme of being stuck in the country will be inquired through boredom as an expression of being in the margin and excluding from the center, boredom as a reflection of deprivation, and boredom as a reflection of experience of the context. On the other hand, the theme of returning to the country will be questioned through dialectical and critical interaction with boredom, the image of the country which mediates the desire to find what has been lost, and changing relation with dissatisfaction after return.

In Benjaminian sense, the future is established upon loss, lack and incompleteness.¹¹⁷ In this regard, representations allowing us to question confrontation is quite significant. Cinematic representation of the confrontation between the metropolis and the country will bring the discussion of “confrontation”, which reflects the interrelation of concepts, contexts and experiences. Representation of the metropolis as a context of both “escape to” and “escape from” enables us to question the notions of promise and loss. On the other hand, representation of the country as a context of “the confrontation with deprivation” and “the confrontation with loss” allows us to question the intrinsicness having possibility to come from boredom despite its cracks. Therefore, the representation is quite significant in terms of having a possibility of allowing confrontation and enabling questioning experiences. In this regard, representations of the country and the metropolis by juxtaposing them will be significant to extend questions in the next chapter.

¹¹⁷ Benjamin, *The Problems of Modernity*, 136.

CHAPTER II

CONTEXTUALIZATION THROUGH THE CINEMA OF NURI BILGE CEYLAN

In this chapter, through the cinematic representation, melancholy and boredom will be traced considering the influence of the context. Main questions of this chapter will be as followed: How can cinema contribute to the language of boredom and melancholy? What does the relation between the concepts of melancholy and boredom, and the contexts of the country and the metropolis reflect in the cinematic representation? What is the importance of this representation?

In the light of discussion in the previous chapter, particular themes will be traced in the cinematic representation. Boredom will be traced through not only being stuck and being deprived in relation to the experience of the context, but also in terms of its critical interaction in relation to the country. Melancholy will be tracked through avoidance, guilt and denial, which are the reflections of loss, in relation to the context of the metropolis.

For this exploration, the cinema of Nuri Bilge Ceylan will be illuminating to contextualize the discussion. From his filmography, three films were selected for the exploration: *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014). While *Clouds of May* (1999) provides the pure context of the country with its boredom, *Distant* (2002) allows us to follow the traces of melancholy and loss in the context of the metropolis. Finally, in *Winter Sleep* (2014), Ceylan provides a representation, in which not only boredom and the country, but also melancholy and the metropolis can be questioned at the same time. In order to clarify why Nuri Bilge Ceylan illuminated the questions followed in this discussion, it is necessary to look at the characteristics of his cinema.

In terms of narrative, repeating themes of “confrontation and/or oblivion of the metropolis/center and the country/margin” in the cinema of Nuri Bilge Ceylan gives motivation to question their relation.¹¹⁸ On the other hand, since he decenters the narrative, it is possible to question boredom and melancholy and their relations with the context in the narration. The influence of the context and the impression of melancholy and boredom that motivate this exploration underlie preferences of narrative and narration. In his films, contexts are as centered as characters. In this regard, it can be said that boredom and melancholy in the films commune with the context, that is why they enable us to interpret the concepts of melancholy and boredom with reference to the country and the metropolis.

Significantly, Nuri Bilge Ceylan contacts with the viewers through his own personal historicity. In every film, there are themes, stories and places from his own life. The setting of *Clouds of May* (1999), Yenice, is his hometown. Amateur actors contain of his family and friends. In *Distant* (2002), he uses his own apartment and own car. He admits that in every film, there is something from him, sometimes autobiographical themes and elements.¹¹⁹ In this regard, it is also possible to define Nuri Bilge Ceylan as an auteur director with repeating and continuing particular themes and usage of his own personal historicity in his films. The concept of auteur can be found in Andre Bazin’s discussions regarding cinema. James Monaco summarizes Bazin’s concept of auteur as preferring personal factor as a reference standard in artistic creation, and then maintaining and even developing this creation in next productions.¹²⁰

¹¹⁸ Tanıl Bora, “Sunuş” in *Taşraya Bakmak*, ed. Tanıl Bora (İstanbul: İletişim Yayınları, 2005), 11.

¹¹⁹ Nuri Bilge Ceylan, interview by Emel Erden, *Olmayan Şehre Yolculuk*, *Vizyon Dergisi*, January, 2003. http://www.nbcfilm.com/uzak/press_vizyon.php

¹²⁰ James Monaco, *Yeni Dalga*, trans. Ertan Yılmaz (İstanbul: +1 Kitap, 2006), 14.

In this regard, as Fırat Yücel argued, the value of Nuri Bilge Ceylan lies in his ability to turn his personal stories into “some sort of a grand narrative that hints something about the whereabouts of the country”.¹²¹

Asuman Suner emphasizes the documentary-style realism and highly aestheticized visuality focusing on everyday life in the cinema of Nuri Bilge Ceylan.¹²² She also highlights that Ceylan’s films can be thought through Gilles Deleuze’s conceptualization of the time-image cinema. Freeing time from causality and not focusing on action allow us to characterize Ceylan’s films with reference to the time-image cinema. Furthermore, Suner significantly reminds the argument of Deleuze arguing that in the time-image cinema “the character or the viewer and the two together, become visionaries”.¹²³ By means of these characteristics, his three films, *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014) will provide a cultural ground for analysis.

From this point of view, to be able to contextualize the discussion through the cinematic representation and to interpret these three films, it is necessary to present a conceptual framework in order to analyze narrative and narration.

In analyzing film form, overall system of relations among all the elements of film will be taken into account in terms of their interaction. For this formal system, there are five general principles for analysis: function, similarity and repetition, difference and variation, development, and unity/disunity.¹²⁴ For both narrative and narration, these principles can be considered. In the analysis of *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014), it will be important to consider

¹²¹ Rachel Donadio, “A Director Holds up a Mirror to Turkey”, *The New York Times*, December, 22, 2014. <https://www.nytimes.com/2014/12/23/movies/winter-sleep-a-nuri-bilge-ceylan-take-on-turkish-life.html?partner=rss&emc=rss&r=1>

¹²² Asuman Suner, *New Turkish Cinema: Belonging, Identity and Memory* (London, New York: I.B. Tauris, 2010), 79.

¹²³ *Ibid.*, p.91.

¹²⁴ David Bordwell and Kristin Thompson. *Film Art: An Introduction Eight Edition* (New York: McGraw-Hill, 2008), 65.

repetitions and similarity in terms of significant repeated elements, which can be defined as “motifs”.¹²⁵ This principle of repetition and similarity can be found not only in the narrative elements like characters, places, and objects, but also in stylistic elements such as camera position and framing. This complementary preference in narrative and narration functions to emphasize particular themes as a way of contacting the viewer.

In interpreting the framework of film form, the following classification will be taken into account: narrative, mise-en-scene, cinematography, editing and sound. In this regard, firstly narrative structure will be questioned, and then narration elements will be taken into account.

For the analysis of narrative and its structure, Bordwell and Thompson propose patterns of change and stability, cause and effect, time and space as main components of narrative.¹²⁶ They argue that the story can go beyond the plot by including some diegetic events, which the viewer never witness, and the plot can go beyond the story world by presenting non-diegetic images and sounds, which may influence our understanding.¹²⁷ Distinguishing the story and the plot is illuminating to interpret what the language of film says through its stylistic preferences in the presentation, because what is in the plot represents what is emphasized within the story.

In *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014), it is possible to say that time and space gain more importance than cause and effect considering the general narrative preferences of Nuri Bilge Ceylan. Although, cause-effect is not a privileged element in the narrative form, it is mainly constructed through “characters” and their “traits”.¹²⁸ Rather than just a chronological process, upon

¹²⁵ Ibid., 66.

¹²⁶ Ibid., 75.

¹²⁷ Ibid., 77.

¹²⁸ Ibid., 78.

which story is constructed, there is a “concrete” and solitary time elapsing even if nothing happens.¹²⁹ In order to analyze this notion of time better, it should be thought over “story duration”, “plot duration” and “screen duration” by comparing them. Ceylan’s films give the passing of the time on the screen.¹³⁰ In *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014), the space is mainly the place in the plot, and narrative does not require incorporation of other places. Rather than employing the space for causal functions, Ceylan makes the space important in its own right. From this point of view, it is possible to say that function of time and space is not just creating a narrative form.

In Ceylan’s films, there are no upheavals in the narrative radically changing the opening and closing. Even, opening and closing are generally similar because development is not promised in the narrative. For these reasons, it is possible to say that Ceylan actually decenters the narrative. The concept of episodic narrative may be helpful to better understand this narrative form. In episodic narratives, events are not tightly connected in a cause-and-effect sequence and characters do not focus on a single goal. There is a spontaneous flow of hours and days. This functions as equalizing importance of many events rather than one important turning point. Furthermore, it is important to represent ordinariness of everyday events in the episodic narrative. Pramaggiore and Wallis emphasize that episodic narrative is an alternative to conventional narrative structure.¹³¹

On the other hand, considering the elements of narration will be quite significant to interpret the language of film. To be able to analyze narration, mise-en-scene should be taken into account first. For this purpose, the components of mise-en-scene, especially the setting will be significant for the contextualization of discussions and the representation of the context. Realism of mise-en-scene is significant

¹²⁹ Yannick Lemarie, “Mayıs Sıkıntısı: Sizi Öyle Çok Seviyorum ki...”, *Positif*, 482, April, 2001. http://www.nbcfilm.com/mayis/press_positifreview.php

¹³⁰ Suner, *New Turkish Cinema*, 93.

¹³¹ Maria Pramaggiore and Tom Wallis, *Film: A Critical Introduction Second Edition*, (London: Laurence King Publishing, 2008), 73.

considering narrative and narration preferences of Ceylan. He uses only natural settings in *Clouds of May* (1999) and *Distant* (2002) considering exterior and interior places. He uses his parents' house in *Clouds of May* (1999) and his own house in *Distant* (2002). However, in *Winter Sleep* (2014), he uses natural places as exterior space but also studio setting for some interior spaces for the first time by pursuing realism.¹³² Therefore, it is possible to say that in any case, he looks out for a sense of reality. Preference of human figure supports this style considering casting and acting style in the films.¹³³ For *Clouds of May* (1999) and *Distant* (2002), Ceylan typecasts the same amateur actors. With this preference, he aims to catch the natural reality and distancing acting style at the same time to prevent identification. On the other hand, he prefers a professional cast for *Winter Sleep* (2014) by arguing that theatrical long dialogues required this choice considering realism.¹³⁴ In brief, all of these components of mise-en-scene aim to reflect the realism of everyday life in these films, because mise-en-scene as an element of narration has the power of highlighting “the realism” of a place.¹³⁵

Secondly, cinematography will be taken into account for a better understanding of narration in these films. For this purpose, the following aspects will be taken into account as categorized by Bordwell and Thompson: the photographic aspects of the shot, the framing of the shot and the duration of the shot.¹³⁶ Regarding the photographic aspects of the shot, the “perspective” will be important.¹³⁷ On the other hand, the framing of the shot will be especially thought over height and distance of framing in terms of their function.¹³⁸ Moreover, the duration of the shot will be important to consider the usage of long-takes and its functions, because

¹³² Nuri Bilge Ceylan, interview by Senem Aytaç, Berke Göl and Fırat Yücel, *Nuri Bilge Ceylan'la Kış Uykusunu Üzerine*. Altyazı, July 9, 2014.

<http://www.altiyazi.net/soylesiler/nuri-bilge-ceylanla-kis-uykusu-uzerine/>

¹³³ Pramaggiore and Wallis, *Film*, 98-99.

¹³⁴ Ceylan, *Nuri Bilge Ceylan'la Kış Uykusunu Üzerine*.

¹³⁵ Timothy Corrigan, *Short Guide to Writing About Film Seventh Edition* (New York: Paerson, 2010), 53.

¹³⁶ Bordwell and Thompson, *Film Art*, 162.

¹³⁷ *Ibid.*, 163, 169.

¹³⁸ *Ibid.*, 190-194.

using the long-take puts more emphasis on performance, setting, and other mise-en-scene factors.¹³⁹ Nuri Bilge Ceylan predominantly uses long-takes as a way of connecting with the spectator as his one of the most important stylistic motif. As Douglas Smith emphasized, Bazin evaluated “the cinema of long take” as making everything on the screen is equally visible at all times and presenting fluently. Therefore, the cinema of the long take “allows spectators to see and select and judge for themselves”.¹⁴⁰

It is also important to think over editing preferences especially by questioning rhythmic relations.¹⁴¹ Lengthening shots in editing functions to slow the tempo and leave time for spectator to think about what they are watching.¹⁴² At this point, through Smith’s reading of Bazin, it is important to note that “the meaning of film is generated within the dynamic of an extended shot and not through the juxtaposition of different shots”.¹⁴³

Moreover, the sound must be taken into account for the interpretation. In addition to the music and sound effects, Pramaggiore and Wallis include the dialogue to the sub-categorization of the sound.¹⁴⁴ In this analysis, sound effects will be considered in terms of their functions including portraying the context and the influence of the environment on characters.¹⁴⁵ Regarding the usage of dialogue, it is possible to say that although in *Clouds of May* (1999) and *Distant* (2002), there is a minimalist usage of the dialogue, in *Winter Sleep* (2014) this preference radically changes and usage of the dialogue strikingly increases. This differentiating preference will be also questioned in terms of its function. In any case, it can be said that the use of the sound in these films “includes all the possibilities of silence”.¹⁴⁶

¹³⁹ Ibid., 208, 211.

¹⁴⁰ Smith, ““A world that accords with our desires’?”, 94.

¹⁴¹ Ibid., 220.

¹⁴² Pramaggiore and Wallis, *Film*, 226-227.

¹⁴³ Smith, ““A world that accords with our desires’?”, 94.

¹⁴⁴ Ibid., 245.

¹⁴⁵ Ibid., 254.

¹⁴⁶ Bordwell and Thompson, *Film Art*, 348.

2.1. CLOUDS OF MAY (1999)

“I wanted to indicate the differences between the city culture and the country culture by emphasizing their similarity.”¹⁴⁷

In the story of *Clouds of May* (1999), Muzaffer (Muzaffer Özdemir) comes to the country, Yenice, where he had spent his childhood and his parents still live. Actually he has been living in Istanbul, however; he comes to Yenice for a couple of times to make a movie. His father, Emin (Mehmet Emin Ceylan), concentrates on saving the small forest he cultivates on his property from confiscation by the authorities. Saffet (Mehmet Emin Toprak), Muzaffer’s young cousin, had failed in the university entrance exam for a few times, which was his only chance to go somewhere else and to get rid of this place. For this reason, he feels stuck in Yenice. Ali (Muhammed Zımbaoğlu), Muzaffer’s nephew, is an eight-year-old kid, whose only dream is having a musical watch. However, to be able to get this, he has to carry an egg in his pocket for 40 days without cracking it. As can be seen, the story is quite simple and understated with its focus on everyday life and ordinary existence.

In the plot, we do not see Muzaffer’s life in Istanbul. The only setting of the film is Yenice. Elements of mise-en-scene function to represent pureness of the context. Human figure composes of amateur cast and natural performance. Their acting style provides distance and prevents emotional identification, which is aimed conventionally. This preference is coherent with the other elements of mise-en-scene, which aims to put the context forward “as such” without emphasizing the human figure.

¹⁴⁷ Nuri Bilge Ceylan, interview by Michel Ciment, “Nuri Bilge Ceylan: Bir Tema Üzerine Çeşitlemeler Hoşuma Gidiyor...”, *Positif* 482, April, 2001. http://www.nbcfilm.com/mayis/press_positifinterview.php (Translated by the writer, G.T.)

Contrary to the conventional sense, the narrative of the film does not depend on cause-effect relations and progress of events. We do not see any outcomes regarding the “goals” of characters in the plot; whether Emin saved his small forest, Muzaffer made his movie, Saffet stayed in Yenice or Ali got his musical watch at the end. Characters, which are the key elements of conventional narrative structure, are deemphasized and decentralized. Rather, relations and the context become prominent by bringing time and space into view. In this regard, story duration, plot duration and screen duration are close to each other. This provides near real-time experience. In this way, time and space turn into main characters rather than being complementary elements of the narrative structure.

In the similar vein, little dialogue is remarkable preference in narration. Like other narration elements, there is a minimalist usage of dialogue. By means of this preference, representation of the relations does not depend on verbal expressions predominantly. It allows the representation of the context and the relations with minimal intervention.

Relatedly, editing also supports near-real time experience with the slow rhythm by adjusting length of shots and usage of cuts. This slow rhythm of editing strengthens spatial relations and gives us time to think over what we are watching. Acquarello interprets this slow rhythm as a reflection of the inalterable progress of time and emphasizes its function to capture a transitory moment of true human connection.¹⁴⁸ Additionally, long takes and long shots, which can be evaluated as motifs in Nuri Bilge Ceylan’s narration style, also function to decentralize narrative and emphasize the context.

Significantly, stylistic elements in the narration support the representation of the interrelation between the context and the relations. These elements function to provide the pure representation of the context of the country. Therefore, the

¹⁴⁸ Acquarello, “Clouds of May”, *Strictly Film School*, 2004.
http://www.nbcfilm.com/mayis/press_strictlyfilmschoolmay.php

cinematic representation in *Clouds of May* (1999) will allow a reading of the context, the relations and the confrontations considering the country and the experience of boredom.

Sound effects also function to represent the context of the country “as such”. These are pure sounds of the ordinary life in the country. Especially, the sound of mopeds (called as “mobilet” in Turkish; not motorcycle, like motorbike), which are mostly used in small towns and countries especially in 1990s, can be defined as the sound motif in this film. Their voice is very dominant in the shots of down-town. It can be said that this sound symbolizes the country. It may represent “in-betweenness” of the country, by being not a bicycle, not a motorcycle but something in between.

From this point of view, it is possible to say that his stylistic preferences also create a language of boredom through cinematic representation, which is also quite significant to trace boredom and its relations with the experience and the context. Now, the themes in the concept of boredom and their association with the experience of modernity considering the country will be traced through the representation of the context and the relations between characters.

Experience of the context and the experience of passing the time can be read through boredom of Muzaffer, Emin, Saffet and Ali. Their differentiating experiences of boredom allow an interpretation of the concept in relation to the discussions in the previous chapter. In this regard, it may be illuminating to look at the representation of these four main characters considering their relation with each other and experience of the context.

Saffet represents the experience of boredom depending on dissatisfaction due to limited and restricted possibilities of the country. He repeatedly says that there is nothing to do and no opportunity in Yenice. His boredom can be interpreted through Peter Conrad’s conceptualization of boredom, in which there is the absence of

external stimulation that is described as a situation of “nothing to do”.¹⁴⁹ For Saffet, there are many opportunities in the outside world. Therefore, expectations based on “desire to go” intensify his boredom. In this regard, it can be said that dissatisfaction and discontent of Saffet can be read through socially constructed expectations created by the conflict between the center and the margin. Relatedly, he feels stuck in that “limited and restricted environment”. In his short dialogue with Muzaffer, Saffet says that all his peers succeeded in the university entrance exam and went to metropolises, even the “dumbest ones”, but he stuck in there.

In this regard, considering the concept of boredom in relation to the experience of the context and the time, Saffet, by himself, expresses boredom due to relative deprivation of the margin in front of the center by falling apart from opportunities¹⁵⁰ and being excluded in terms of the experience of modernity; boredom as an experience of “dead ending” of being some place¹⁵¹ in terms of the influence of the context; and boredom due to “being-left empty”¹⁵² in terms of the experience of passing the time. Therefore, his discontent is also related to the passing of the time, which is constant and stable, and brings nothing. In other words, Saffet’s boredom represents the problem of everydayness. As discussed in the previous chapter, in boredom, everydayness and “ordinary existing” become a problem and cause discontent in the subject.¹⁵³

The prologue of the film represents Saffet’s boredom purely. In the prologue of *Clouds of May* (1999), we see Saffet’s bored looks through the window. On the windowpane, there is the reflection of the country, which is fused with the reflection of Saffet’s face. In this first long take, Saffet’s face is framed within the window frame. There is no dialogue, but there are sounds of environment dominated by the sound of mopeds. This shot strongly represents the feeling of being stuck and

¹⁴⁹ Conrad, “It’s Boring”, 470.

¹⁵⁰ Svendsen, *A Philosophy of Boredom*, 24.

¹⁵¹ Brisset and Snow, “Boredom: Where the future isn’t”, 237.

¹⁵² Biceaga, “Temporality and Boredom”, 144-145.

¹⁵³ Goodstein, *Experience without Qualities*, 290.

confined in this context. It is the pure expression of the embodiment of the country and its boredom.

Image 2. 1. Saffet and the Country



Source: *Clouds of May*, DVD, directed by Nuri Bilge Ceylan (1999; Turkey: NBC Film).

In the next scene, he finds out that he failed in the university entrance exam. Firstly, we see him opening the envelope that postman gave. During this long take, we see his worried face and then he smokes a cigarette. Then from close-up on his face, the shot cuts to two country women, who are chatting. These two shots represent “where he was stuck” after missing the chance of another life from Saffet’s eyes.

Image 2. 2. Saffet



Source: *Clouds of May*, DVD, directed by Nuri Bilge Ceylan (1999; Turkey: NBC Film).

Image 2. 3. Old Women



Source: *Clouds of May*, DVD, directed by Nuri Bilge Ceylan (1999; Turkey: NBC Film).

In the prologue, Nuri Bilge Ceylan combines the context of the country and Saffet's boredom. This preference justifies the intensification of boredom in condition of being stuck and excluding from the center. As it can be interpreted in the prologue, the emphasis is on the boredom of Saffet in *Clouds of May* (1999), since his boredom is strongly influenced by the context.

It is also important to note that although Saffet failed in the university entrance exam many times, he does not berate himself. In other words, he does not evaluate himself as a failure, but considers being stuck in the country as a bad luck.

Therefore, Saffet does not denigrate himself but the environment of the country, which is limited and far away from the “possibilities”. This point is significant to distinguish his boredom from melancholy.

On the other hand, the confrontation of the center and the margin is symbolized in the relation between Muzaffer and Saffet. Saffet’s encounter with Muzaffer awakens a chance of going Istanbul for him. Muzaffer promises Saffet to find a job for him in Istanbul, if Saffet helps to make his movie. However, in last scenes, after being about to finish his film and before he turns back to Istanbul, Muzaffer says to Saffet that it is better for him not to come to Istanbul. Sadık (Sadık İncesu), who is Muzaffer’s friend coming from Istanbul, and Muzaffer tell Saffet about difficulties of living in Istanbul. This scene highlights the exclusion of the country from promising world. In this encounter, Muzaffer represents the dominating center, which reminds the country to stand in the margin.

Emin represents another theme in the concept of boredom, since his relation with the context and passing the time is different. The most important thing for him is defending his small forest and preventing his trees from being cut. He peacefully works in his forest and mostly becomes integrated with the nature in the country. His boredom is not about everydayness, ordinariness or the limits of the environment. Moreover, he reconciles with the passing time. It can be seen that his discontent is very different from other characters. Having the experience of the outside world differentiates Emin from other main characters living in the country. In one shot at home, Emin’s certificate of master’s degree from the US is slightly seen on the wall. It can be interpreted that he did not live in Yenice throughout his life, and it can be said that Emin experienced the promising world outside and decided to return Yenice. In this regard, boredom of Emin can be thought through the concept of “genuine boredom”, because he does not seek for a fulfillment any more. He does not have a problem with the passing time and the sameness in the context of the country. This differentiating relation with boredom, which may allow

critical and dialectical relation, is represented through Emin. His boredom is detached from the promises of the outside world unlike Saffet or Ali.

Moreover, regarding the context, the exact sameness in this environment in relation to the way of the passing the time is represented with the dialogue between Emin and Osman, who is an old man sitting in the garden. When Emin tries to find out whether cadastre authorities showed up or not, he sees Osman and asks him “Did you see cadastre authorities around?”¹⁵⁴, Osman says “No. When? Yesterday or today?” and Emin replies “Today today.” Then, Osman says “No.”. After that, Emin asks “Did you here throughout the day?” and Osman says “Yes.”. As indicated through this dialogue, in the context of the country, yesterday and today are the same, and time can be passed in the same place throughout the day. This scene powerfully represents stability, ordinariness and the exact sameness in the country.

Relatedly, boredom of Ali represents the influence of the context due to stability and sameness. However, his discontent is quite different from Saffet’s dissatisfaction, because he is not aware of promises and possibilities outside. For this reason, his boredom is related to stability of the context. Representation of near real-time expressing the sameness of days in the country is symbolized in Ali’s responsibility to carry an egg in his pocket for 40 days. Although he carries 37 days, nobody realizes this. During the time he has been carrying, the only one who suggests him to cheat to be able to carry this egg without cracking is Muzaffer. He refused to cheat, however; eventually he has to do this because he broke the egg when he has to carry a basket of tomatoes, although he does not want to do that at all. Considering newly awakening horizons for Ali in the outside world, not only the encounter with Muzaffer but also the encounter with Sadık is important. Musical lighter of Sadık attracts Ali’s attention so much. Even, he changes his idea and started to want a musical lighter instead of musical watch. Sadık’s lighter, which Ali never saw something alike before, becomes a new horizon for him. It

¹⁵⁴ Dialogue was translated by the writer, G.T.

may be evaluated as an early encounter, which awakes the possibility of something else and the presence of an outside world. From this point of view, it can be said that in the relation between Muzaffer and Ali, Muzaffer represents the charm and the deceit of the “center”, which determines “what is interesting” through its dominant presence.

Taking into account the representation of these four characters and their relation with the context considering narrative and narration allowed us to interpret different reflections of boredom and the confrontation of the country and the metropolis, which will continue as a theme in the next films.

2.2. DISTANT (2002)

“I think it’s a kind of sickness, maybe a result of city life. You know that you lost something, but you don’t know what.”¹⁵⁵

In *Distant* (2002), Nuri Bilge Ceylan prefers a minimalist plot and understated story once more. *Distant* (2002) is about an encounter between Mahmut (Muzaffer Özdemir) living in Istanbul and his young relative Yusuf (Mehmet Emin Toprak) coming from the country. Mahmut has been living in Istanbul for years and Yusuf comes to find a job in the harbor boats. Mahmut finds himself obliged to put up this guest in his apartment, where he lives alone. He is a commercial photographer and he generally works at home, which represents his fortress constructed in the metropolis. Considering *Clouds of May* (1999), it can be said that this time, Nuri Bilge Ceylan represents the reverse situation in the confrontation of the metropolis and the country.

¹⁵⁵ Nuri Bilge Ceylan, interview by S.F. Said, *Modern Master in the Old Style*, Daily Telegraph (UK), May 21, 2004.

http://www.nbcfilm.com/uzak/press_dailytelegraphsaid.php

In the first shot of the film, we see the country through a long take, in which Yusuf walks in a pathway by leaving the country behind. During this long take, Nuri Bilge Ceylan makes us to face with the country for almost three minutes. Even after Yusuf is out of the frame, we are exposed to the view of the country for some time. In this ongoing shot, we see a bus coming and there is nobody around. Only sound is the voice of barking dogs. Yusuf stops the bus and prologue ends.

In the prologue, Ceylan introduces Yusuf by making the country visible in his background without using any cut. This emphasis on Yusuf in the prologue can be interpreted through Ceylan's tendency to collide and juxtapose images of the country and the metropolis through characters likewise in *Clouds of May* (1999). However, in *Clouds of May* (1999), the image of Istanbul exists through a character but it is not directly represented. In *Distant* (2002), the image of the country is represented by Yusuf, and only seen in the prologue. Although the main setting of the film is Istanbul, in the prologue, Istanbul is not represented. Through this preference, Nuri Bilge Ceylan expresses that despite the fact that the setting of the film is Istanbul, this film is not about just Istanbul. In this way, at the beginning, his narration distinguishes that the country and the metropolis will be confronted with each other.

In the first shot after the prologue, we meet with Mahmut in his dark apartment, who watches a woman taking off clothes in his bed. By this way, Ceylan introduces Mahmut with a long take without cutting. His narration style of introducing these two characters is the same. In other words, he actually implicates that he will approach these two characters from the same "distance" in concordance with his perspective dignifying neither the country nor the metropolis. Because as already argued, Ceylan does not judge or lead one of them but he leaves us face to face.¹⁵⁶

¹⁵⁶ Soysal Demir, "Kendimizle Yüzleşmek Zorunda Kaldığımız Bir Film: Uzak", *Stüdyo İmge*, 2003. http://www.nbcfilm.com/uzak/press_studioimge.php

Mahmut is an obvious melancholic character with his narcissistic tendencies and apathy. He prefers to isolate himself from the environment. In this regard, his apartment represents his solitude and isolation. In the plot, we do not see him outside a lot. He only goes to some particular places in Istanbul; a pub, a tea garden and mostly the coastline near his home. In these places, we see him always alone. During the plot, he meets with his friends once hoping that some women come, too. He meets once with his ex-wife, since she wants to sell their real estate before moving to Canada. And he goes to hospital to accompany his mother after she had surgery, because his sister reproach him for not to answer the calls and being irresponsible. Among these relations, he has to put up with his relative coming from the country in his most secluded and private area. Both in his solitude and his relations with people, there are some traces representing reflections of loss in the context of the metropolis.

The context of the metropolis is represented by means of Mahmut and Yusuf. In this way, how this context has the expression and the representation of loss is reflected. While Yusuf may represent “the meeting with loss”, Mahmut may represent “living with loss”. However, it is important to note that loss is not at the conscious level, since neither Mahmut nor Yusuf confess it somehow. In this regard, this disavowal of loss at the conscious level does not provide a direct expression. That is why some traces will be followed in order to interpret melancholy in the metropolis and the metropolis in melancholy considering the language of melancholy in terms of representation.

In melancholy, after unknown loss, ego splits into two parts. One of them internalized loss and is identified with it; the other part undertakes the critical agency as a result of the domination of superego. This causes a continuous conflict between ego and the lost object. Consequently, accusations against the ego and accusations against the lost object become integrated. From this point of view, it is possible to trace “the loss” in Mahmut’s experience. First of all, it is obviously represented that Mahmut has been distancing from his ideals through a scene, in

which Mahmut meets his friends. A friend reminds Mahmut that once upon a time, he used to want to become a director like Tarkovsky, however; he has given up. Then he glosses over this dialogue by trivializing that ideal. This trivializing reflects the accusation between the ego and the ideal as a lost object. He also says that “Photography is over.”¹⁵⁷, which also reflects the continuous conflict between the critical agency and the internalized loss. And then he asks: “Where are the women?”

Marshall Berman argued “in the context of modernity, a multitude of new experiences offer themselves, however; anyone wanting to enjoy them must be ready to change his principles.”¹⁵⁸ In parallel with the substitution mechanism in melancholy, in which after loss the ego presents itself as a substitute for the love object; dynamics of the metropolis present substitutes to ideals, dreams and promises, which are not fulfilled. Mahmut gives up his ideal of being a director like Tarkovsky, but he becomes a commercial photographer. In this way, he fills the loss with a substitute. However, this does not prevent his dissatisfaction and discontent. In other words, he “changes his principles”, and he does not suffer from this, since he makes money and affords to live in a nice flat, and to have a “single-seater” car. On the other hand, he cannot get rid of discontent reflected by the accusations and conflict in the ego. Trivializing the ideal is the reflection of accusation in the ego. This is also represented through the scene, in which Mahmut watches a film of Tarkovsky. Yusuf also watches that movie in the chair near to Mahmut. Yusuf gets bored and goes to bed. Then, Mahmut stops the film of Tarkovsky and starts to watch a porn movie. Although he tries to contact with his ideal again after that meeting, in which a friend accused him to give up his ideal; he ended up with the reflection of the accusation in the ego turned out to the accusation against the ideal. In this regard, his watching a film of Tarkovsky represents his unconscious sense of guilt, which has the potential to reveal the loss in melancholy. This continuous conflict between the ego and the lost object also can be found in the scene, in which Mahmut and Yusuf make a trip for Mahmut’s

¹⁵⁷ All the dialogues from now on were translated by the writer, G.T.

¹⁵⁸ Berman, *All That is Solid Melts into Air*, 18.

photography work. While they are passing by a beautiful view, Mahmut stops the car to take a photo but after one second, he suddenly changes his idea and says “Forget about it.” Even Yusuf insists him to stop, and suggests to organize the equipment quickly, Mahmut says that “Never mind, I am too lazy to do that.” This ambivalent moment may also represent his conflict in himself due to the conflict between internalized loss and critical ego.

The other trace of loss in Mahmut’s experience is represented through the scene, in which he meets his ex-wife. In their little dialogue, Mahmut finds out that she will go to Canada with her husband. His discontent is represented through close-ups considering the distance of the frame, which functions to emphasize the facial expression. Since he does not express any guilt or suffering in the dialogue, this usage is important to represent his discontent. Furthermore, after this meeting he goes to the new apartment of his ex-wife, and he smokes inside his car watching her from a distance for a while. His guilt and his conflict inside are also represented in the scene, in which Mahmut goes to the airport and watches his ex-wife from the distance by hiding himself.

On the other side, by means of Yusuf’s experience, we witness the impact of the context of the metropolis on the notion of loss. Yusuf can be thought as the version of Saffet in *Clouds of May* (1999), which “escapes to” Istanbul and gets rid of the stuck of the country, where there are no possibilities. In *Distant* (2002), which is a film sequel, Nuri Bilge Ceylan shows what is happening in the horizon of the country, in “the center”, in the promising metropolis. It is possible to interpret Mahmut and Yusuf in parallel with Saffet and Muzaffer. Similar with Saffet, Yusuf also sees the country as a limited and restricted environment of “nothing to do”, while he thinks that Istanbul will bring him many opportunities. This thought is represented through the dialogue between Yusuf and Mahmut at the first night that Yusuf came. Mahmut asks about hometown. Yusuf answers this directly by saying “Everything is the same.” This answer is important to signify the image of the country for Yusuf. Then he tells that the factory he works has been closed, and he

explicitly mentions that there is no opportunity in the country at all. He dreams of being a sailor and going, that is why he came to Istanbul. Mahmut asks him: “Will you be able to stand loneliness? Did you calculate these?” and Yusuf answers: “Will you always be the ones who travel? Let us travel some, too...”. This expression reflects the image of “deprivation” for the country, and of being excluded from the opportunities. In next scenes, he experiences these “opportunities”, which were withheld from him in the country. Tantalizing promises of the metropolis and the confrontation with loss are represented through the experience of Yusuf, which may be thought as the representation of “being acquainted with loss”. On the other hand, Mahmut’s answer in the dialogue above strongly reflects the experience of him: “Travel... Everywhere is same, nowhere is different.”. After experiencing the promising world, for Mahmut, there is no place to go any more.

In the following scene, Yusuf walks around the tourist attraction places looking at people enjoying snow. After this charming image of Istanbul, in the next shot, there is a half-capsized ship lying in the harbor. Yusuf looks this half-capsized ship for a while. During this long-shot, although Yusuf goes away, camera does not follow Yusuf, as conventionally expected. Angle, level and distance of framing serve for confronting us with this image for some time. This symbol of the ship is very impressive. It may be interpreted as the representation of tantalizing promise of the metropolis as if saying “your dream will be blow”, because in the following shot, he finds out that the harbor does not offer a job. Officer says him to go somewhere else. These scenes can be interpreted as Yusuf’s confrontation with the other side of Istanbul, whose promises do not correspond to the reality.

Image 2. 4. Half-capsized Ship



Source: *Distant*, DVD, directed by Nuri Bilge Ceylan (2002; Turkey: NBC Film).

Moreover, considering the experience of Istanbul for Yusuf, it is also important to note that we do not see him anywhere hanging out outside, where he walks around, such as Sultanahmet or Beyoğlu. We do not see him drinking something in a pub, or eating something in a restaurant. We just see him sitting in a place around harbor boats, where roustabouts waste time, drink tea, gamble and smoke.

Through the experience of Yusuf in relation to the context, we also witness the dynamic character of the metropolis, which imposes the loss and conceals it at the same time. These characteristics of the metropolis are closely related to the dynamics, which works at the unconscious level. Through the representation of experiences of Yusuf and Mahmut, tantalizing dynamics of the metropolis can be interpreted, which stay in the insecure position between promises and realities. The scenes, in which Yusuf stalks a woman may represent these characteristics of the context. He follows up a woman, whom he saw in the neighborhood before. He actually did not think that she is unattainable but he does not know exactly what to do. He follows up this woman till Taksim. At the very moment of attempting to approach her, her lover comes and they go away. In the next shot, we see his

frustrated expression looking from their behind. But this effect does not last long, he blends into the crowd and looks at other women. Another time, he again stalks a woman in a passage in Beyoglu. He follows this woman till she enters to the cinema. Then, he turns back to Istiklal Street and blends into the crowd again. Similarly, Mahmut sleeps with the woman, who was at the first scene, after meeting his ex-wife and learning that she will go to Canada and watching her apartment from the distance.

These two different experiences in the context of the metropolis are stylistically matched by Nuri Bilge Ceylan in particular scenes. Just after we saw the first crack in Yusuf's dream about abroad ships, in the next scene, we witness the meeting with Mahmut's friends, in which he was confronted with his lost ideal. Secondly, just after Yusuf is rejected decisively by saying "No job!" in his another trial, in the next scene, we see the meeting of Mahmut and his ex-wife. Thirdly, Ceylan matches these two characters through sequential shots showing that Yusuf and Mahmut watch the same fashion channel at the same time. Matching these two experiences makes reveal the loss in the same context. Juxtaposing the experience of Yusuf with the experience of Mahmut enriches the representation and makes the traces of melancholy and loss more interpretable.

Significantly, in final scenes, Yusuf's existence becomes more and more annoying for Mahmut as his staying duration extends. Why Yusuf is so unbearable for Mahmut? Maybe it can be interpreted that Yusuf reminds him his past and his ideals. In other words, the confrontation with Yusuf transformed into the confrontation with the loss itself. It bothers Mahmut, since it reveals his dissatisfaction and unrealized ideals turning to some kind of guilt.

After all, conflict of these characters ended up with a harsh discussion. During this quarrel, Mahmut and Yusuf speak to each other with reference to the place that they were identified; coming from the country and being changed by the metropolis:

“You are coming from the country and all you can do is searching for a friend at court...”

“This place has changed you. You, all, are like this...”

If it is possible to interpret the confrontation of Yusuf and Mahmut as the confrontation of the country and the metropolis, what does this confrontation reveal for the both sides? Discontent of Mahmut increased, after the confrontation with Yusuf. Also for Yusuf, the experience in the metropolis does not bring promises. For both Mahmut and Yusuf, there is no place to go any more. Mahmut already expresses this, therefore; it can be said that he is aware of this reality consciously. Yusuf, on the other hand, confronts with this reality, since he did not find a job and things did not go well in Istanbul, but there is still nothing to do in the country. In this regard, it can be said that their confrontation reflects the homelessness and the rootlessness in the experience of modernity. This can be also interpreted as being confined differently considering experiences of Yusuf and Mahmut. The sharpest representation of their confinement in different ways is reflected in the scene, in which Yusuf smokes on the balcony and Mahmut comes to the frame. Yusuf is outside and Mahmut stands inside. Framing of the shot is split by the window. Within the framing of the shot, Yusuf and Mahmut are also framed by the window. Then Mahmut slowly closes the door. Frames within frames by way of filming through doors and windows reflect “the distance” through the vertical separations made by the door posts.¹⁵⁹ In this regard, this scene not only represents the distance between Yusuf and Mahmut, but also reflects the distance in the exclusionary relation between the country and the metropolis, which causes the feeling of homelessness in both places.

¹⁵⁹ Andreas Treske, “Frames within Frames - Windows and Doors”, n.d.
https://www.academia.edu/4673037/Frames_within_Frames_-_Windows_and_Doors

Image 2. 5. Open Door



Source: *Distant*, DVD, directed by Nuri Bilge Ceylan (2002; Turkey: NBC Film).

Image 2. 6. Closed Door



Source: *Distant*, DVD, directed by Nuri Bilge Ceylan (2002; Turkey: NBC Film).

2.3. WINTER SLEEP (2014)

“Without including the people in the country, I cannot place the people in the metropolis.”¹⁶⁰

In the story of *Winter Sleep* (2014), Aydın (Haluk Bilginer), the protagonist, is a former actor who operates the hotel Othello in central Anatolia, Cappadocia, with his young wife, Nihal (Melisa Sözen), and his sister, Necla (Demet Akbağ). He is also a landowner, who has many tenants in the country that were inherited from his

¹⁶⁰ Nuri Bilge Ceylan, *Nuri Bilge Ceylan’la Kış Uykusu Üzerine*. (Translated by the writer G.T.)

father. He lives in Istanbul for years and becomes an actor. Then, somehow he returns to his hometown and starts to live there. In the plot, we do not see Istanbul, but we only see their life in the hotel Othello.

This time, there is an obvious protagonist in this film. Nuri Bilge Ceylan supports this narrative preference with the narration in the prologue of the film and emphasizes Aydın. In the prologue, only names of Necla and Nihal are mentioned, but Aydın is seen alone. The inside and the outside of his hotel are shown through the preview of his quiet daily routine. And in the last shot of the prologue, Aydın is framed within a frame of window, and then camera zooms in Aydın's head and prologue ends. This stylistic preference emphasizes that this film will be centered on Aydın.

Image 2. 7. Aydın in the Prologue



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

Kristin Thompson defines the narrative of *Winter Sleep* (2014) as a character study.¹⁶¹ Unlike *Clouds of May* (1999) and *Distant* (2002), this film centers characters rather than space. Therefore, characters will be important for the

¹⁶¹Kristin Thompson, "Winter Sleep", 2014.
http://www.davidbordwell.net/blog/2014/10/09/middle-eastern-fare-at-viff/?utm_medium=twitter&utm_source=twitterfeed

interpretation in order to trace the context and the relations. Three main characters will be discussed considering their relations with each other, with the country and the metropolis by questioning narcissism, guilt and confrontation. Therefore, the confrontation between the country and the metropolis will be explored through characters in parallel with the preference of narration and narrative, since the emphasis is on characters. In this regard, their dialogues will be much more important in this exploration, because as admitted by himself, this is obviously the most conversational film of Nuri Bilge Ceylan considering his filmography.¹⁶²

Characters, which tend to talk more than ever before, reveals loss, frustrations, accusations, guilt and discontents through dialogues. They express themselves clearly and explicitly. This may function to confront each other through accusations. Unlike *Distant* (2002), in which expressions of characters were quite limited and weak, in *Winter Sleep* (2014), it is understood in the plot that characters ponder on each other and their relations. Again, in *Distant* (2002), Mahmut was avoiding himself, which is supported by the environment in the metropolis. There was not any confrontation at the conscious level, which is enhanced by the denial mechanism in melancholy. Maybe, it is possible to say that for the expression, the confrontation is required first. At this point, the effect of the context should be taken into consideration in this confrontation.

What can be the impact of the context on these reflexive accusations and ponderings? Maybe it is possible to say that explicitness in the country, which is far away from illusions and tantalizing promises, makes feel passing of the time and enables them to ponder, since there is nothing to distract them in this environment. They are “bored” but their awareness is strong; they are aware of frustrations, loss and disappointments. Their expressions indicate a confrontation with loss consciously in some level. The intensity of verbal expressions regarding accusations and frustrations justifies the confrontation at the conscious level.

¹⁶² Nuri Bilge Ceylan, *Nuri Bilge Ceylan'la Kış Uykusu Üzerine*.

Fırat Yücel argues that even if Muzaffer could not have a connection with the country in *Clouds of May* (1999), in next films of Ceylan, fantasy of returning to the country continued to exist in many characters. In *Winter Sleep* (2014), this fantasy finally comes true, however; it turns into a dystopia rather than a utopia, according to him. There can be seen the ruins of this fantasy in cracks of Aydın's utopia. He also emphasizes that the country, which mediates to find what has been lost in *Clouds of May* (1999), becomes a context of a "life project" in *Winter Sleep* (2014).¹⁶³ This life project aims to construct an isolated world based on completeness. In the beginning of the film, a client asks Aydın whether there are any horses in the hotel. He says no, and immediately after, he decided to buy a horse. This represents his completeness obsession about this isolated world.¹⁶⁴ He does not want any "lack" in his kingdom. He expresses this isolated world in a dialogue as such:

*"My kingdom may be small but at least I am the king there."*¹⁶⁵

Nihal and Necla are parts of Aydın's life project in the country. Their isolation "acts as a catalyst for long simmering frustrations to boil over into open confrontations".¹⁶⁶ Therefore, confrontation is directly related to the context that allows isolation. In this regard, the relations with the country can be traced through characters in terms of interpreting the confrontation between the country and the metropolis, because these three characters are related to the country with reference to their experience in the metropolis. In this film, the metropolis is represented as a place of "escape from" rather than "escape to" like in *Clouds of May* (1999) and *Distant* (2002). This time, the metropolis explicitly points to loss and frustration for these three main characters, who experienced that context. Obviously, there is

¹⁶³ Fırat Yücel, "Herkes Kadar Suçlu", 27-29.

¹⁶⁴ Ibid., 27.

¹⁶⁵ All the dialogues from now on were taken from the original subtitle.

¹⁶⁶ Reprobate, "Winter Sleep," June 15, 2014. <http://reprobate.co.za/winter-sleep-2014/>

nothing left from their lives in the metropolis. As it is expressed in dialogues with Aydın, Necla experienced a failed marriage and Nihal has no one there. Moreover, the experience of the metropolis brings a distance to the country for characters.

It is understood that the relation of three main characters with the country has a narcissistic basis. While Necla does not have any other claim, Nihal and Aydın assert that they have good deeds, although they have distanced and superficial relations with the country. Nihal tries to connect with the country through charity work. However, this is a superficial attempt to feel better about her meaningless life. Necla locks herself in the hotel and just reads and thinks about the past. Aydın writes a column in the local newspaper, in which he dogmatizes about “how the things actually must be” through minimum contact with the people outside. He receives a letter from a teacher in Garip village nearby, who reads his columns and asks for help to construct a new building for the school that she works. While he is reading this letter, he actually cares about the reaction of Nihal rather than the content of the letter. Aydın’s interest depends on the desire for acceptance. Although Nihal is very interested in charity work in the country, she does not care about that letter. Their relation with the country can be interpreted through the relation with the characters representing the country and their accuser dialogues harshly criticizing the opponent.

The relation of Aydın with the country depends on disinterest and discontent. Although he does not have any contact with the context and the people, he has a lot to say about the country. In a dialogue between Aydın and Necla, Necla says that she liked his article about “the ugliness and the aesthetic deprivation of the country”. Then, Aydın starts to praise the significance of the aesthetic. Furthermore, his contactless relation with the country is represented through the existence of Hidayet (Ayberk Pekcan). Hidayet is his housekeeper, who communicates with the people in the country for his behalf and solves the problems about the “outside”. The relation of Aydın with the country can be interpreted as the reflection of the relation between the margin and the center, in other words; the country and the

metropolis. As Ömer Laçiner argued, the country in Turkey is always positioned according to the dominating presence of the metropolis as a determinant.¹⁶⁷ This subordinating relation depends on the objectification of the country in the modernization project of Turkey, rather than subjectification.¹⁶⁸ Therefore, in parallel with the modernist interventions, which tend to determine and dominate without knowing or touching, the relation between the margin and the center has reflections on the relation between Aydın, as a representation of the center, and the characters in the country, as a representation of the margin. Aydın also represents “the solipsist, narcissistic, self-existing of Istanbul or ‘being from Istanbul’ that have disinterested approach towards the other, which highlights the country and ‘being from the country’”.¹⁶⁹

Actually, all these relationalities can be traced through the collapse of the isolated kingdom of Aydın from inside and outside, because they include both the traces of the metropolis and relations with the country. “The walls of delusion that Aydın builds around himself”¹⁷⁰ is collapsed through two main cracks. It begins when the window of Aydın’s car is smashed by a stone that a small boy threw. By means of this action, we learn that the small boy, Ilyas (Emirhan Doruktutan), is his tenant’s son, whose furniture were executed due to rent debts. In this scene, we see Aydın looking at the boy running through the broken glass of the window. This shot powerfully and stylistically represents this first crack through narration.

¹⁶⁷ Laçiner, “Merkez(ler) ve Taşra(lar) Dönüşürken”, 14.

¹⁶⁸ Arın, “Taşraya içeriden bakmak mümkün müdür?”, 280-281.

¹⁶⁹ Bora, “Taşralaşan ve Taşrasını Kaybeden Türkiye”, 43.

¹⁷⁰ Mathew Scott, “DVD Review: Winter Sleep – A Chekhovian Masterpiece,” *Sout China Mourning Post*, May 23, 2015. <http://www.scmp.com/lifestyle/arts-entertainment/article/1806804/dvd-review-winter-sleep-chekhovian-masterpiece>

Image 2. 8. Aydın Looking Through the Broken Glass



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

After this scene, we see the region where local community lives through the shot showing his tenant's house, since Aydın and Hidayet drive Ilyas home. It is seen that Aydın explicitly distances himself, he does not even get off the car. His assistant, Hidayet, interacts his tenants on his behalf. Through this scene, it is understood that Ilyas's father Ismail (Nejat İşler) and uncle Hamdi hodja (Serhat Kılıç), who is the religious man of the village, are offended by the execution; and that is why Ilyas threw that stone. Although Ismail is quick-tempered and angry, Hamdi hodja tries to be equable. In this scene, Aydın's disinterest and distance can be obviously seen towards what is happening, despite the rising tension between Ismail and Hidayet. After that, Hamdi hodja and Ilyas come to the hotel. Hamdi wants Ilyas to apologize Aydın. Hamdi says that they came to the hotel on foot. Aydın says "On foot? Isn't it too far?" and Hamdi confirms that by saying "Too far...". This scene emphasizes the distance between them in every sense.

Image 2. 9. Hamdi Hodja and Ilyas



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

And then, Hamdi comes again to ask Aydın for stopping the court about rent debts. Hamdi is obviously in a hard place by coming there and first apologizing than asking a favor by swallowing his own pride. Aydın explicitly puts him off by saying that he does not have any information about these events and he does not even look after his properties. He says that it is responsibility of his housekeeper, Hidayet, and tells Hamdi to talk with him. Although Aydın is deeply disinterested about the situation of his tenant, he looks to the appearance of Hamdi. After he went, in his dialogue with Necla, he says:

“...First of all, you are a man of God. You should be a model to your community... He is an old tenant from back in my father’s day. I would walk past him in the street. Just a crooked, shabby guy. Shouldn’t man of God be a model to the public? Especially in rural areas. Perhaps I should write about that next week. The very thought of him gets on my nerves...”

He actually writes about that next week, and then, he even writes about the religion the week after. In the long dialogue between Aydın and Necla lasting nearly twenty minutes, in which screen time is equal to plot time, they harshly criticize each other. Although there are harsh accusations, the rhythm of the scene is low and stable. During the scene, Aydın talks facing back to Necla in his workroom sitting in the

table in front of his computer, while he is writing his column for the next week. During this dialogue, Necla calmly expresses her harsh criticisms to Aydın. Regarding his column about religion and the religious man, she says:

“I should ask what religion, faith, spirituality have to do with you. Have you ever set foot in a mosque? Have you ever prayed so that you can talk about it?”

This rigorously expression is significant in terms of its clarity and explicitness, because it has the potential for confrontation. During the same dialogue, at one point, Necla also says:

“In the old days, we admired you. We thought you would do great things, become quite famous even. But it did not happen.”

This can be also a significant mediatory for confrontation with reference to the experience of loss in the metropolis. Even, in his dialogue with Nihal, the reflection of this expression will be seen in Aydın. After these harsh criticisms, Aydın starts to criticize Necla by striking her failed marriage and failure in human relations. Feeling of guilt, which has traces of loss, is the motivation of these accusations and expressions that characters direct each other.¹⁷¹ In this regard, it is significant that traces of guilt find an expression this time, unlike in *Distant* (2002).

In the revenger dialogue between Aydın and Nihal, significantly, Aydın confronts with his collapsed ideals, which may be seen as a reflection of what Necla said. Aydın says to Nihal:

“Our youth was very dull, Nihal. We didn’t know how to be happy. So we may not know how to make others happy... We set out good intentions, pure, innocent

¹⁷¹ The Palme Project. “Winter Sleep-Nuri Bilge Ceylan,” December 12, 2014. <http://thepalmeproject.tumblr.com/post/105014381107/winter-sleep-nuri-bilge-ceylan>

dreams. We wanted a better life and society... I wish I were the successful, charismatic actor you dreamed of. But I am not."

The stone thrown by Ilyas initiates the collapse of his isolated world, and this collapse deepens through following confrontations. Despite his sharp isolation and distance, and even if he does not want to see or interest, that stone hits his walls of delusion. He unwillingly finds himself within the incidents. In this regard, it can be said that the country functions as an aspect to confront the main characters with their avoidance. Therefore, the country and the characters referring to the country function as a means for the confrontation regarding the experience of loss.

These explicit expressions of characters for each other including accusations and criticisms bring a confession for Aydın. After his discussion with Nihal, he decides to go to Istanbul for a long time, and he promises to Nihal that he will not come back for months. However, he cannot go. He actually goes to the train station but suddenly he changes his mind. He stays in the place of his friend for a while, then he turns back home. On the way of return, he suddenly stops the car since he sees Garip village. His look is shown by a close-up, and we see his expression for a while. It may be said that in this expression, there is a confrontation of how much he is distant from that place. This look can be interpreted as a trace of confrontation with his superficial and distant relation with the context as an extension of the confrontation of "there is no place to go".

Image 2. 10. Aydın and Garip Village



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

When he returns home, he catches Nihal's eyes looking out the window. Then, he makes a significant confession. As argued, for the first time, Ceylan gives the chance of confession to a character in his film. Although not only Aydın but also Nihal and Necla know that there is no other place to go, which is intrinsic in their discontent, Aydın becomes the one who confronts it.

Image 2. 11. Aydın and Confession



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

“I didn’t go, I couldn’t go. I know now nothing’s in Istanbul. Everything is strange to me, there as elsewhere.”

Winter sleep, in its literary meaning, refers to the situation of inactivity, in which animals or plants hibernate to pass the hard season and to prepare for the next season. However, this definition of winter sleep also points out that it is about some kind of “deprivation”, because animals, which cannot migrate to somewhere else have to hibernate.¹⁷²

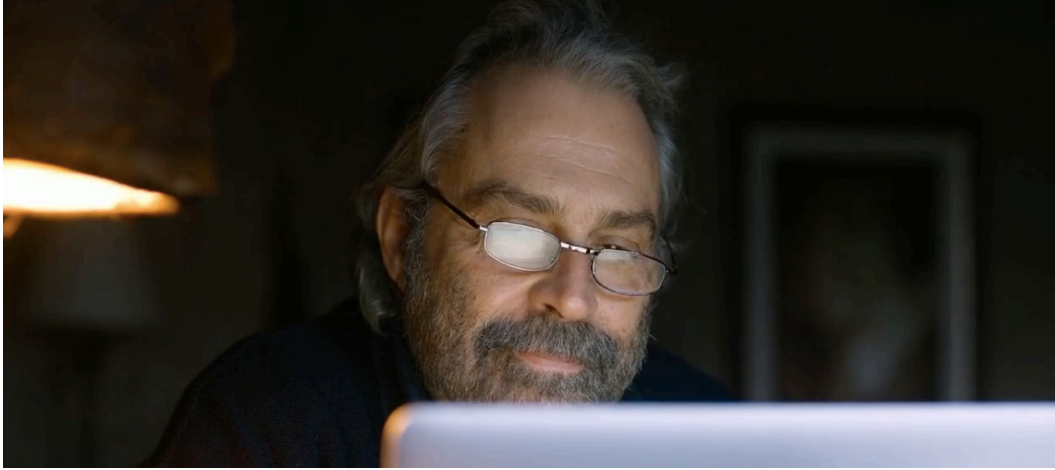
In this regard, can the discontent of main characters be more productive and affective? It can be said that this time, intense boredom of main characters enabled them to create a reflection in terms of confrontation.

It is also important to note that there is a parallelism in the opening and closing scenes of the film. Like in the opening scene, the film ends in Aydın’s workroom. However, there is a significant difference. While Aydın seems discontented in the prologue and it is supported by the stylistic of the frame within a frame in cinematography, in the closing scene he seems relieved. Although it is still an open-ended narrative; after representing a modern despair, Ceylan gives us a man truly seeing himself perhaps for the first time in the end.¹⁷³

¹⁷² Soner Sezer, “Kış Uykusu ya da Taşrada Hayata Tutunma Stratejileri,” August 2, 2014. <https://sukutsuikasti.com/2014/08/02/kis-uykusu/>

¹⁷³ Betsy Sharkey, “Review: 'Winter Sleep' Haunting Portrait of One Man's Crumbling World,” *Los Angeles Times*, January 22, 2015. <http://www.latimes.com/entertainment/movies/la-et-mn-winter-sleep-review-20150123-column.html>

Image 2. 12. Aydın After Confession



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

Image 2. 13. Aydın in the Last Scene



Source: *Winter Sleep*, DVD, directed by Nuri Bilge Ceylan (2014; Turkey: Zeyno Film, Memento Films Production, Bredok Film Production).

This film is important for gathering the melancholy of the metropolis and the boredom of the country in the same context. It provided a ground for questioning the potential of boredom and the context of the country in confrontation with loss. And maybe it is possible to interpret that critical potentials of genuine boredom allowing “awakening” are realized in the condition of Aydın.

Furthermore, it is significant to indicate that in returning to the country, explicit motivation is not finding home in a nostalgic sense. In their dialogue, while Necla was questioning his place, Aydın says:

“I feel at home wherever my room and my books are. I feel no need for another place.”

Aydın expresses that he is not looking for a home. He obviously cannot entirely connect with either the metropolis or the country. In this regard, returning to the country can be interpreted as constructing an isolated world in a place, where does not have a connotation of “loss”, rather than finding a “home”.

CONCLUSION

I have always thought that boredom and melancholy have potentials for critical thinking. By means of the cinema of Nuri Bilge Ceylan, I explored their possible relations with the context. I owe this motivation to the powerful affection of the cinema. While I was thinking over boredom through confinement in an environment and melancholy through distanced ideals, films of Nuri Bilge Ceylan made me feel that I am not alone. This was the first sparkle, before shaping the content of the study. I believe in the potential of boredom and melancholy, because they challenge the overall operation of the world. They are productive reactions of individual, which do not allow the acceptance of the existing situation. Although both boredom and melancholy include this reaction, their forms are really different. Their distinguishing point lies in the distinction of conscious and unconscious. Melancholy cannot avow the discomfort due to loss, because it operates at the unconscious level. Therefore, melancholic does not know what he or she has lost. On the other hand, boredom is avowable explicitly, since it can be felt directly: "I am bored".

Owing to Nuri Bilge Ceylan's films, I started to consider the impact of the context on these two reactions. This inquiry brought new questions regarding the country and the metropolis. Their position depending on each other revealed questions about the experience of modernity in the context of the country and the metropolis. In this regard, boredom of the country and melancholy of the metropolis were explored by means of theoretical discussions at first.

However, more significantly, the cinematic representation brought the encounter between the country and the metropolis, by allowing us to trace boredom and melancholy. As a result of this analysis, I found out new questions that I did not expect. When I started to write this thesis, I believed in the critical potentials of boredom and melancholy within the contexts of the country and the metropolis,

however; I found more. I owe this to the power of the cinematic representation, again. Before I pose the questions revealed by this analysis, I want to summarize my goal in this thesis, for a transition to further prospects of the study.

First chapter revealed what theoretical discussions pointed out. In the beginning of this chapter, the concept of boredom was explored in relation to a discussion of modernity in theoretical studies. In this exploration, dissatisfaction, the problem of meaning, ordinariness and everydayness came out as main themes related to theoretical discussions. These discussions allowed the contextualization of the country. From this point of view, the association of boredom and the country was discussed through “in-between” character of the country in terms of the experience of modernity, the subject-object relationship and temporal character of boredom. Moreover, changing experience of boredom was discussed in terms of interpreting the confrontation between the country and the metropolis. In this regard, the possibility of dialectical relation with boredom that has potential to provide awakening was questioned. Through this exploration, particular themes revealed to trace boredom and the country in the cinematic representation.

In the second part of the first chapter, the concept of melancholy was explored in relation to the experience of modernity considering the context of the metropolis. To be able to grasp the relation between melancholy and modernity, Sigmund Freud’s conceptualization of melancholy, which is oriented around the notion of “loss”, was examined. In this analysis, disavowed loss, narcissistic object-choice, identification with loss and the conflict within the ego were significant in order to interpret the ambivalent relation between the object and the subject in melancholy. This conceptualization allowed us to contextualize the metropolis, which imposes narcissistic object-choice, exposes the loss but conceals it at the same time, and presents illusions and promises through its own ever-changing dynamics. Georg Simmel had powerfully portrayed these dynamics. Therefore, his work supported the interrelation of melancholy, modernity and the metropolis. As a result of this exploration, ideal loss, unconscious guilt and self-accusation came out as main

themes to be able to trace melancholy of the metropolis in the cinematic representation.

In the third part of the first chapter, it was aimed to pose some questions regarding these concepts, contexts and their associations. In this regard, melancholy and boredom was questioned as a reaction allowing the critical agency. How melancholy and boredom keep potentials of objection were inquired. Regarding the critical potential of melancholy, traces of unconscious sense of guilt and self-accusation in Freudian sense, and potential of representing the historicity of one's subjectivity in Benjaminian sense were found out as pathways. On the other hand, considering the critical potential of boredom; question of meaning, awareness evoking the unrealized, the possibility of a dialectical relation, self-reflection and self-estrangement revealed as pathways, as a result of theoretical discussions. And finally, responses turning into the representation were questioned.

In the second chapter, whole discussion was contextualized through the cinema of Nuri Bilge Ceylan. This contextualization brought different questions that I did not expect at the beginning of this study. Themes found out from the literature gained concrete reflections through this analysis. These reflections enriched questions and perspectives.

Significantly, *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014) brought three different forms of confrontation between the country and the metropolis. Subtle and naive confrontation in *Clouds of May* (1999), became sharp in reverse version of this confrontation in *Distant* (2002). And in *Winter Sleep* (2014), it turned into the harshest one. In parallel with these, reflections of boredom and melancholy differentiated. Disavowed reflections of melancholy in *Distant* (2002), turned into expressive accusations in *Winter Sleep* (2014). In all these changing reflections, the impact of the context revealed itself.

By means of representations in these films, the vision of the country and the vision of the metropolis embedded in the vision of characters contributed to reflect their approach to each other. As a result of this confrontation, following questions were motivated: Can it be said that the ideology, which distanced two contexts, leaves one side with loss and other side with deprivation? What can be the influence of seeing each other from this perspective? Can cinematic representation be the mediatory to be able to understand the approach of the country and the metropolis towards each other?

Although in discussion of critical potentials, confrontation appeared as a significant theme, the significance of the confrontation revealed through the cinematic representation. What is the significance of the representation of confrontation? The opportunity of criticism and the potential of affection can be thought as important aspects of confrontation considering the cinematic representation. The potential of affection in these representations, on the other hand, gave hand to questions of this study.

Theoretical exploration and cinematic representation gave rise to questions concerning the characteristics of the country and the metropolis through a reading of boredom and melancholy. Considering the association with boredom, this analysis pointed out the characteristics of the country, which tend to reveal deprivation, lack and absence. The representation of the context in *Clouds of May* (1999) supported this questioning through strong reflection of sameness, everydayness, stability and limitedness. The representation in *Winter Sleep* (2014), on the other hand, supported this questioning through strong reflection of disillusion in the context of the country. In both two representations, there was an explicit boredom, which is enunciable. Therefore, we can ask this question: Does the country make a revealing impact? On the other hand, considering the association with melancholy, this analysis pointed out the characteristics of the metropolis, which tend to conceal loss. The representation of the context in *Distant* (2002) supported this questioning through the experience of protagonists. Representations

of “traces” regarding tantalizing promises, unrealized ideals, frustrations, the unconscious guilt and avoidance drove to question the characteristics of the metropolis through strong reflection of illusion. Disavowal in the expressions of protagonists intensified this questioning. In *Winter Sleep* (2014), on the other hand, explicit “expressions” of unrealized ideals, frustrations, guilt and avoidance with reference to the experience of the metropolis supported this questioning. Then, we can ask this question: Does the metropolis make a concealing impact?

Significantly, through theoretical discussions of boredom and melancholy, I explored that boredom encounters with the limits of language, and melancholy does not have a direct expression in the language, since it disavows loss and operates at the unconscious level. Therefore, this exploration revealed an important additional aspect, which I did not expect, regarding the significance of the representation in giving voice to these concepts. In this regard, tracing boredom and melancholy through the cinematic representation gained another meaning.

In final analysis, this thesis tried to propose a different perspective for reading the concept of boredom and the concept of melancholy by using the power of the cinematic representation. This attempt aimed to contribute the reading of boredom and melancholy by providing concrete examples to these abstract concepts. Furthermore, these concepts were used to question the context of the country and the context of the metropolis. In this regard, Ceylan’s films brought representations including the confrontation of these two contexts. Therefore, in this study, cinema functioned as a mirror reflecting the boredom of the country and melancholy of the metropolis. Consequently, the power of cinematic representation allowed us to interpret these concepts, which are hard to express.

I would like to come to an end by posing questions regarding an issue, which came out as a result of this analysis, even if I did not expect at the beginning of the study. Significantly, the analysis of films pointed out the notion of homelessness; neither in the country nor in the metropolis, characters feel at home. On the other hand,

they do not look for a home actually, at least at the level of consciousness, because they do not express this kind of seeking. However, can their dissatisfactions due to boredom and melancholy reflect homelessness?

After I realized this notion in the cinematic representation, I rethought theoretical discussions. At this point, it is important to note that during the literature review of boredom, I encountered the relation between boredom and homelessness/rootlessness, especially highlighted by Heidegger and Nalbantoğlu, whose related arguments were presented in the first chapter. This interrelation excited my attention, because I had not thought in this way before. In these discussions, homelessness, rootlessness and meaninglessness were associated with the disengaged transformation of modernization. Although I found these discussions interesting, I did not estimate that the notion of homelessness will explicitly appear in the analysis of films. Now, Lars Svendsen's definition, arguing that boredom is related to the failure of society or culture as a bearer of meaning during the modernist transformation, seems more meaningful with this perspective.¹⁷⁴ By means of this exploration, it is possible to ask one more question: Can homelessness point into the search for meaning?

Then, I started to question the notion of homelessness considering melancholy of the metropolis. In the literature review, I did not encounter a direct argument, which discusses melancholy with reference to homelessness. However, with this perspective, it seemed more meaningful to rethink the discontinuous experience of time, space and causality, which is transitory, fleeting, and fortuitous or arbitrary with reference to modernity in the context of the metropolis considering the immediacy of social relations and disengagement of relations with the past in the work of Simmel, as David Frisby referred.¹⁷⁵ At this point, it is possible to ask any other question: Can melancholy due to the insecure position between promises and realities in the metropolis be thought with homelessness? Can the ambivalence in

¹⁷⁴ Svendsen, *A Philosophy of Boredom*, 22.

¹⁷⁵ Frisby, *Fragments of Modernity*, 4.

homelessness be thought in parallel with the ambivalence in the ego in melancholy? Can loss and homelessness be discussed within melancholy? These questions may be taken into account for further research.

Considering reflections of boredom of the country and melancholy of the metropolis in the cinematic representation, can homelessness be thought as a roof? Based on the exploration of this study, the disengagement in the experience of modernism appeared differently in the country and the metropolis, and reflections of boredom and traces of melancholy became helpful to question these different experiences. Therefore, their differences became illuminating to interpret the cinematic representation. However, at the end, cinematic representation unexpectedly revealed the notion of homelessness, which points out a similarity in these different experiences. And, I intend to contemplate this notion for further explorations.

BIBLIOGRAPHY

Acquarello. "Clouds of May." *Strictly Film School*. 2004.
http://www.nbcfilm.com/mayis/press_strictlyfilmschoolmay.php

Agamben, Giorgio. *Stanzas: Word and Phantasm in Western Culture*. Translated by Ronald L. Martinez. Minneapolis and London: University of Minnesota Press, 1993.

Argın, Şükrü. "Taşraya içeriden bakmak mümkün müdür?" In *Taşraya Bakmak*, edited by Tanıl Bora, 271-297. İstanbul: İletişim Yayınları, 2005.

Benjamin, Andrew. *The Problems of Modernity: Adorno and Benjamin*. London, New York: Routledge, 1991.

Benjamin, Walter. *Illuminations: Essays and Reflections*. Translated by Harry Zohn and edited by Hannah Arendt. New York: Schocken Books, 1969.

Berman, Marshall. *All That is Solid Melts into Air: The Experience of Modernity*. New York: Penguin Books, 1988.

Bhabha, Homi K. "Postcolonial Authority and Postmodern Guilt." In *Cultural Studies: A Reader*, edited by Lawrence Grossberg et al., 56-68. New York: Routledge, 1992.

Biceaga, Victor. "Temporality and Boredom." *Continental Philosophy Review* 39 (2006): 135-153.

Bora, Tanıl. "Sunuş." In *Taşraya Bakmak*, edited by Tanıl Bora, 7-13. İstanbul: İletişim Yayınları, 2005.

Bora, Tanıl. “Taşralaşan ve Taşrasını Kaybeden Türkiye.” In *Taşraya Bakmak*, edited by Tanıl Bora, 37-67. İstanbul: İletişim Yayınları, 2005.

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction Eight Edition*. New York: McGraw-Hill, 2008.

Brisset, D., and R.P. Snow. “Boredom: Where the future isn’t.” *Symbolic Interaction* 16 (1993): 237-256.

Butler, Judith. “After Loss, What Then?” In *Loss: The Politics of Mourning*, edited by David L. Eng and David Kazanjian, 467-475. Berkeley, Los Angeles, London: University of California Press, 2003.

Butler, Judith. *The Psychic Life of Power: Theories in Subjection*. Stanford, California: Stanford University Press, 1997.

Ceylan, Nuri Bilge. Interview by Emel Erden. *Olmayan Şehre Yolculuk*. Vizyon Dergisi, January, 2003. http://www.nbcfilm.com/uzak/press_vizyon.php

Ceylan, Nuri Bilge. Interview by Mehmet Erdem. *Piyasa Acımasız ve Demirden Yasalarla İşliyor*. Antrakt Sinema Gazetesi. December 19-25, 1997. http://www.nbcfilm.com/kasaba/press_singastemhmtintview.php

Ceylan, Nuri Bilge. Interview by Michel Ciment. *Bir Tema Üzerine Çeşitlemeler Hoşuma Gidiyor*. Positif (482), April, 2001. http://www.nbcfilm.com/mayis/press_positifinterview.php

Ceylan, Nuri Bilge. Interview by S.F. Said. *Modern Master in the Old Style*. Daily Telegraph (UK), May 21, 2004. http://www.nbcfilm.com/uzak/press_dailytelegraphsaid.php

Ceylan, Nuri Bilge. Interview by Senem Aytaç, Berke Göl and Fırat Yücel. *Nuri Bilge Ceylan'la Kış Uykusu Üzerine*. Altyazı, July 9, 2014. <http://www.altyazi.net/soylesiler/nuri-bilge-ceylanla-kis-uykusu-uzerine/>

Çiçekoğlu, Feride. *Şehrin İtirazı: Gezi Direnişi Öncesi İstanbul Filmlerinde İsyan Eşiği*. İstanbul: Metis Yayınları, 2014.

Çiğdem, Ahmet. "Taşra Karalaması: Küçük Bir Sosyolojik Deneme." In *Taşraya Bakmak*, edited by Tanıl Bora, 101-115. İstanbul: İletişim Yayınları, 2005.

Clouds of May. Directed by Nuri Bilge Ceylan. Turkey: NBC Film, 1999. DVD.

Conrad, Peter. "It's Boring: Notes on the Meanings of Boredom in Everyday Life." *Qualitative Sociology* 20 (1997): 465-475.

Corrigan, Timothy. *Short Guide to Writing About Film Seventh Edition*. New York: Paerson, 2010.

Deleuze, Gilles. *Cinema 1*. London and New York: Continuum, 2005.

Demir, Soysal. "Kendimizle Yüzleşmek Zorunda Kaldığımız Bir Film: Uzak." *Stüdyo İmge*. 2003. http://www.nbcfilm.com/uzak/press_studioimge.php

Distant. Directed by Nuri Bilge Ceylan. Turkey: NBC Film, 2002. DVD.

Donadio, Rachel. "A Director Holds up a Mirror to Turkey." *The New York Times*. December, 22, 2014. https://www.nytimes.com/2014/12/23/movies/winter-sleep-a-nuri-bilge-ceylan-take-on-turkish-life.html?partner=rss&emc=rss&_r=1

Flatley, Jonathan. *Affective Mapping: Melancholia and the Politics of Modernism*. Cambridge, Massachusetts, and London, England: Harvard University Press, 2008.

Freud, Sigmund. "Mourning and Melancholia." In *On Murder, Mourning and Melancholia*. Translated by Shaun Whiteside. New York: Penguin Books, 2005.

Freud, Sigmund. "Mourning and Melancholia." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud Vol. XIV*, 243-258. Edited and translated by James Strachey. London: The Hogarth Press, 1948.

Freud, Sigmund. *Haz İlkesinin Ötesinde Ben ve İd*. Translated by Ali Babaoğlu. İstanbul: Metis Yayınları, 2001.

Freud, Sigmund. *The Ego and The Id*. Translated by James Strachey. New York: Norton, 1962.

Frisby, David. *Fragments of Modernity: Theories of Modernity in the Work of Simmel, Kracauer and Benjamin*. Oxon: Routledge, 2013.

Goodstein, Elizabeth S. *Experience without Qualities: Boredom and Modernity*. Stanford, California: Stanford University Press, 2005.

Gürbilek, Nurdan. *Kötü Çocuk Türk*. İstanbul: Metis Yayınları, 2001.

Gürbilek, Nurdan. *Yer Değiştiren Gölge*. İstanbul: Metis Yayınları, 1995.

Heidegger, Martin. *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*. Translated by William McNeill and Nicholas Walker. Indiana: Indiana University Press, 1995.

Laçiner, Ömer. “Merkez(ler) ve Taşra(lar) Dönüşürken.” In *Taşraya Bakmak*, edited by Tanıl Bora, 13-37. İstanbul: İletişim Yayınları, 2005.

Lemarie, Yannick. “Mayıs Sıkıntısı: Sizi Öyle Çok Seviyorum ki...” *Positif*, 482. April, 2001. http://www.nbcfilm.com/mayis/press_positifreview.php

McDonald, William. “Kierkegaard’s Demonic Boredom.” In *Essays on Boredom and Modernity*, edited by Barbara Dalle Pezze and Carlo Salzani, 61-85. Amsterdam, New York: Rodopi, 2009.

Monaco, James. *Yeni Dalga*. Translated by Ertan Yılmaz. İstanbul: +1 Kitap, 2006.

Nalbantoğlu, Hasan Ünal. “Teknoloji, Sıkıntı ve Öteki Şeyler.” *Defter* (2001): 53-79.

Pezze, Barbara Dalle, and Carlo Salzani. “The Delicate Monster: Modernity and Boredom.” In *Essays on Boredom and Modernity*, edited by Barbara Dalle Pezze and Carlo Salzani, 5-35. Amsterdam, New York: Rodopi, 2009.

Pramaggiore, Maria, and Tom Wallis. *Film: A Critical Introduction Second Edition*. London: Laurence King Publishing, 2008.

Radden, Jennifer. *The Nature of Melancholy: From Aristotle to Kristeva*. New York: Oxford University Press, 2000.

Reprobate. “Winter Sleep.” June 15, 2014. <http://reprobate.co.za/winter-sleep-2014/>

Salzani, Carlo. “The Athrophy of Experience: Walter Benjamin and Boredom.” In *Essays on Boredom and Modernity*, edited by Barbara Dalle Pezze and Carlo Salzani, 127-155. Amsterdam, New York: Rodopi, 2009.

Scott, Mathew. "DVD Review: Winter Sleep – A Chekhovian Masterpiece." *Sout China Mourning Post*. May 23, 2015. <http://www.scmp.com/lifestyle/arts-entertainment/article/1806804/dvd-review-winter-sleep-chekhovian-masterpiece>

Sezer, Soner. "Kış Uykusu ya da Taşrada Hayata Tutunma Stratejileri." August 2, 2014. <https://sukutsuikasti.com/2014/08/02/kis-uykusu/>

Sharkey, Betsy. "Review: 'Winter Sleep' Haunting Portrait of One Man's Crumbling World." *Los Angeles Times*. January 22, 2015. <http://www.latimes.com/entertainment/movies/la-et-mn-winter-sleep-review-20150123-column.html>

Simmel, Georg. "The Metropolis and Mental Life." In *Modernism*, edited by Michael H. Whitworth, 182-190. Malden, Oxford, Victoria: Blackwell Publishing, 2007.

Simmel, Georg. "The Metropolis and Mental Life." In *The Blackwell City Reader*, edited by Gary Bridge and Sophie Watson, 103-111. Malden, Oxford, West Sussex: Blackwell Publishing, 2002.

Smith, Douglas. "'A world that accords with our desires?': Realism, desire and death in André Bazin's film criticism." *Studies in French Cinema* 4 (2004): 93-102.

Suner, Asuman. *New Turkish Cinema: Belonging, Identity and Memory*. London, New York: I.B. Tauris, 2010.

Svendsen, Lars. *A Philosophy of Boredom*. Translated by John Irons. London: Reaktion Books, 2008.

The Palme Project. “Winter Sleep-Nuri Bilge Ceylan.” December 12, 2014.
<http://thepalmeproject.tumblr.com/post/105014381107/winter-sleep-nuri-bilge-ceylan>

Treske, Andreas. “Frames within Frames - Windows and Doors.” N.d.
https://www.academia.edu/4673037/Frames_within_Frames_-_Windows_and_Doors

Uysal, Zeynep. “Yuvarlak Masa: Taşrayı Tartışırken.” In *Taşrada Var Bir Zaman*, edited by Z. Tül Akbal Süalp and Aslı Güneş, 9-67. İstanbul: Çitlembik Yayınları, 2010.

Winter Sleep. Directed by Nuri Bilge Ceylan. Turkey: Zeyno Film, Memento Films Production, Bredok Film Production, 2014. DVD.

Yücel, Fırat. “Herkes Kadar Suçlu.” *Altyazı* (2014): 24-32.
<http://www.nbcfilm.com/wintersleep/press-altyazifirat.pdf>