

ISTANBUL BILGI UNIVERSITY
FILM AND TELEVISION MASTER'S DEGREE PROGRAM

NON-PLACE AS HOME IN ROAD FILMS

Övgü BOZGEYİK

118603023

Dr. Öğr. Üyesi Ebru Çiğdem Thwaites DİKEN

ISTANBUL
2020

NON-PLACE AS HOME IN ROAD FILMS

YOL FİLMLERİNDE EV KAVRAMI

Övgü Bozgeyik
118603023

Tez Danışmanı: Dr. Öğr. Üyesi Ebru Çiğdem Thwaites Diken (İMZA)
İstanbul Bilgi Üniversitesi

Jüri Üyesi: Prof. Feride Çiçekoğlu (İMZA)
İstanbul Bilgi Üniversitesi

Jüri Üyesi: Dr. Öğr. Üyesi Ayça Çiftçi (İMZA)
İstanbul Şehir Üniversitesi

Tezin Onaylandığı Tarih :18.06.2020.....
Toplam Sayfa Sayısı:100.....

Anahtar Kelimeler (Türkçe)

- 1) Hareketlilik
- 2) Sınır
- 3) Ev
- 4) Yok-mekan
- 5) Yolculuk

Anahtar Kelimeler (İngilizce)

- 1) Mobility
- 2) Frontier
- 3) Home
- 4) Non-Place
- 5) Journey

TABLE OF CONTENTS

Table of contents	iii
Abstract	v
Özet	vi
Introduction	1
CHAPTER 1	
ROAD FILM IN CONTEXT	6
1.1 Utopia, Topophobia, Topophilia: No-Place, Fear of Place, Bond with a Place	10
1.2 Road Films in Different Cultures	13
1.3 Road Films in Different Geographies	14
CHAPTER 2	
THE ROAD FILM GENRE	17
2.1 Genre Discussions in <i>In July</i>, <i>Limonata</i> and <i>Mr. Bean's Holiday</i>	20
2.1.1 <i>In July</i> (2000)	20
2.1.2 <i>Limonata</i> (2015)	21
2.1.3 <i>Mr. Bean's Holiday</i> (2007)	22
CHAPTER 3	
THE ROAD FILM GENRE AND THE CONVENTIONS	23
3.1 The Car and Individualism	24
3.1.1 Nostalgic or Vintage Vehicles	25
3.1.2 Crimes Around the Automobile	27
3.1.3 Emphasis on the Individuality of the Characters	29
3.2 Mobility and Modernity	31
3.2.1 The Conflictual Relationship Between the Modern and the Traditional	33
3.2.2 Moving Across Cultures	35
3.3 Mobility Re-visited: Cross Border Migration, Displacement and Internal Tourism	38

3.3.1 Who is Behind the Steering Wheel	41
3.3.2 Hitchhiking	44
CHAPTER 4	
VISUAL ANALYSIS OF <i>LIMONATA, IN JULY AND MR. BEAN'S HOLIDAY</i>	45
4.1 The Road Mise-en-scene	46
4.1.1 Setting	47
4.1.2 Costume and Make-up	57
4.1.3 Lighting	62
4.1.4 Staging: Movement and Performance	64
4.2 The Car Mise-en-scene	65
CHAPTER 5	
IN SEARCH FOR A HOME	69
5.1 Redefining the Self	69
5.1.1 The Frontier in America and in Europe	69
5.1.2 Open Borders in Europe: <i>Limonata, In July and Mr. Bean's Holiday</i>	72
5.2 Reflexivity, Experience and Landscape	74
5.3 At Home on the Road	77
Conclusion	79
References	84
Appendix	89

Abstract

This thesis interrogates the meaning of place and home in three border-crossing road films in Europe and the Eastern Europe. The road film genre is thought to be born out of America, however, road films are continuously made in different countries and geographies. The American frontier no longer exists, but the concept of frontier can be found in various realms and the road is one of them. In road films, the road acts as a frontier, where self-searching happens; as the borders are crossed, the frontiers of self are challenged.

Dislocation happens due to the absence at home, and the journey represents a search for a new home. In this context, the concept of road can be analyzed with Marc Augé's place and non-place theory. The motivation behind dislocation comes from the restlessness that is associated with the absence at home; the road takes the protagonist to a journey of searching for self, home and feeling of belonging. Can the road, as a non-place that is not historical and not in relation with identity, become a home? Is it possible to feel home on the road? This thesis aims to find answers to these questions through thematic and visual analysis of the films *In July* (2000) by Fatih Akin, *Limonata* (2015) by Ali Atay and *Mr. Bean's Holiday* (2007) by Steve Bendelack. The keywords are mobility, frontier, home, non-place and journey.

Özet

Bu tez, Avrupa ve Doğu Avrupa'da sınırların geçildiği üç yol filmindeki mekan and ev kavramlarını inceler. Yol filminin tür olarak Amerika'da doğduğu düşünülse de farklı ülke ve coğrafyalarda yeni yol filmleri yapılmaya devam edilmektedir. Amerika tarihinde yerli halk ve Avrupa'dan gelenler arasındaki sınır kavramı, yani 'Amerikan frontier' günümüzde artık kalmasa da, sınır kavramı çok çeşitli mecralarda kendini gösterir ve yol bunlardan biridir. Yol filmlerinde yol kimlik arayışının yapıldığı bir sınır olarak kabul edilebilir; hudut geçtikçe kişi kendi benliğinin sınırlarını zorlar.

Evi terk edip yola koyulma evdeki 'absence', yani yokluk temelli olduğundan yolculuk yeni bir ev arayışını temsil eder. Bu bağlamda yol kavramı Marc Auge'nin mekan ve yok-mekan teorisi ile incelenebilir. Yer değiştirme motivasyonu evdeki yoklukla eşleşen huzursuzluktan kaynaklıdır; yol ana karakteri benlik, ev ve aidiyet duygusu arayışına götüren bir yolculuğa çıkarır. Tarihsel ve kimlikle ilişkili bir mekan olarak kabul edilmeyen ve bir yok-mekan olan yol ev haline gelebilir mi? Yoldayken evde hissetme hali mümkün müdür? Bu tez, Fatih Akın'ın *Temmuz'da* (2000), Ali Atay'ın *Limonata* (2015) ve Steve Bendelack'ın *Mr. Bean Tatilde* (2007) filmlerini yol filmi türünün tematik ve görsel gelenekleri ile birlikte inceleyerek bu sorulara cevap arar. Anahtar kelimeler hareketlilik, sınır, ev, yok-mekan ve yolculuk olarak belirlenmiştir.

Introduction

During my childhood, we used to have long car trips as a family. It usually took thirteen to fourteen hours to the destination, and we used to stop midway to sleep and continue our trip the next day. I loved the stops as well as the time spent in the car, where I could read and listen to music. As I grew up, I was no longer the kid in the backseat; I was now a back-up driver on the front seat. The backseat provides a shielded space to be on your own - with a child's imagination, it is like the tents the children like to build at home using pillows and sheets. The front seat, however, is more connected to the driver and the road. The front-seat passenger talks to the driver, looks in the same direction as the driver, watches the road and engages in the journey.

Travelling with a car provides autonomy over mobility. The traveller has the freedom to stop whenever and wherever she wants; she can listen to the music she chooses or choose to stop at a place to eat. The car gives choices and enables decisions. The trips in a car show a lot about the traveller's character, her likes and dislikes. Travellers need to compromise on the decisions about the journey. As a result, they develop a bond, a relationship which evolves throughout the journey.

I am interested in road films, because they tell stories of transition and discovery. As the characters start a journey on the road, the audience sets off with them, and often think about their own journeys in life. Starting a journey requires a reason which is often related with a search; it is mainly a search for the self. In road films, the protagonist often meets an 'other', who is a fellow traveller, with reference to which the self can be discovered. Discontent with the status quo underlies every dislocation, and the road interrupts the status quo, challenging the boundaries of the comfort zone.

Road films often tell the stories of the outcasts; the characters leave a place with discontent, to find a better place to call home. They start a journey to find what they are looking for, as an escape or an adventure. The destination does not matter so much, but the journey matters, because the road allows enough time and space for the characters to reflect on their lives and their identities, listen to fellow travellers, negotiate social and ethical

decisions and grow out of their past identities. Throughout the trip, they encounter new characters, have conflicts and find resolutions, stop at certain points and then continue the trip, often with a fellow outcast or a searcher.

I have selected the films as *Limonata*, *In July* and *Mr. Bean's Holiday*. Although they are different in style, they share common traits as all three of them are road films. In all three films, the characters travel with a nostalgic car to the destination point, accompanied with a fellow traveller who is a stranger. The protagonists leave their home and start to bond with people on the road, where they learn both about the fellow traveller, and also about themselves. Furthermore, all three films have characters who cross borders in Europe and the Eastern Europe. The borders enable us to make inferences about the physical boundaries of the characters and ask whether, if at all, the physical boundaries overlap with cultural boundaries. They also serve to explore the metaphorical borders of the self.

The road is almost often circular. It starts at a point where the protagonist leaves home, and ends where he finds a place to call home. It is the same road but not really the same, just as the circular Meobius strip starts inside and ends outside, then continues from outside arriving inside of the circle. Similarly, the road is circular but twisted, leading to a reflexive exploration of the self and bringing the main character to the starting point with a different consciousness and set of mind. It is the experience and the complex meaning of the road which inspires me to study about the road films. In road films, the road attains a figurative meaning. The encounters with the fellow traveller teaches the protagonist about h/er self and h/er identity. The road is often a metaphor of life; the travellers learn, experience and understand throughout the journey and the road becomes a site of self exploration; it is where the protagonist feels at home. Often the journey starts from a place where the protagonist has a settled life defined with the status quo of the situation. S/he leaves in search of the self and travels to a non-place. As the travellers encounter other people and experience new things on the road, they reflect upon their lives, their identities and their past.

Place is attached to an identity. Leaving a place implies a discontent with the situation and with the self, and the wish to search for a new self. In road films, the journey is often to non-places. The physical mobility of the protagonist resonates with the ongoing process of identity formation.

As the travellers cross geographical borders, they also cross their social and cultural borders as well as personal borders. To put it differently, geographical borders serve as a context in which the protagonist overcomes various boundaries that segregate h/er from the society and learns about h/erself. In the selected films, the borders at stake are either European or Eastern European borders. In this sense, the locations have socioeconomic, political and cultural implications for the road films.

In this thesis, I will work with the concepts of mobility, journey, home, non-place and the frontier. Mobility is a central concept in road films and with the automobile, the nature of travel has changed. Road trip films that I analyze in this thesis include a car, an old one, which breaks down and causes trouble in the middle of the road, leading the characters to an adventure. Under these adverse conditions, the characters have to act together and bond with each other, a bond formed in the context of a trip. In this thesis, I propose to conceptualize the road as a non-place and the journey from a place towards a non-place. I ask the question of whether and how a non-place, the road, can turn into a home in road films? How does the road serve as a context in which the character explores the self and builds a home? What is the significance of non-places in a character's journey to redefine the self? In this thesis I aim to answer these questions.

Chapter Contents

Chapter 1 explains Auge's non-place theory and links the theory to road films. I analyze how Auge's theory of non-place can be applied to films which have border-crossing in their narratives. Social interactions and traces of history are indicators of a place, and in this sense I explain how the road can become a home for the characters. I also explain the concepts of utopia (no-place), topophobia (fear of place) and topophilia (bond with a place), which help to understand the meaning of the place for the characters. By using these concepts, the chapter aims to understand the process of the dislocation and the search for a place to call home.

In the first chapter, I also provide a literature review of road films in different cultures as well as different geographies. Lie (2007) suggests a variant of American road film,

“counter-road-movie”, in which the mobility is the stasis. In other words, the journeys do not resolve to a certain finish line, and the destination does not matter anymore, because the journey is never-ending. In the selected films, although the characters arrive at the destination point, their journeys are not fully resolved.

Chapter 2 focuses on the road film genre, and specifically analyzes the selected films in terms of the conventions of the road film genre. It aims to point out the similarities between these films in terms of the genre traits they carry. From these similarities, I aim to draw a conclusion on how the road film genre constructs the idea of the road.

Chapter 3 is on the road film conventions. I focus on the automobility and individualism, and explain the role of a nostalgic car and crimes around the automobile while analyzing the individuality of the characters through symbols.

Individualism is an important concept that is closely linked with road films. The road film genre is thought to be born out of America; the American values of individualism, freedom and discovery are represented through a road-trip. On the road, individualism and conformity are in conflict, because the travellers are often rebels, and they try to find a place in society.

The section of mobility and modernity traces the meaning of mobility back to historical times when mobility was a luxury, especially in feudal times. In modern travel, however, people have the luxury of autonomous decision making on their mobility. Automobiles are revolutionary, as automobility is a way to declare autonomy over mobility. As Noháč (2009) explains, mobility is related with freedom while stability is linked with oppression. Being mobile on the road with automobiles is related with self-discovery and autonomy. In this way frontiers of self are redefined.

Who is behind the steering wheel tells about the ownership of authority. In the films, the protagonist and the fellow traveller drive in turns. The driver has the autonomy over mobility of both self and the fellow traveller. The responsibility of driving sometimes helps the character grow, as in the case of *Mr. Bean's Holiday*. When Mr. Bean takes the steering wheel, he helps Sabine, the fellow traveller, to have some rest and he brings them to the

destination point. Similarly, in *Limonata* and *In July*, the experience of the travel is shared, just like the destination point, and the journey brings the travellers closer.

Chapter 4 is the visual analysis of the selected films, where the road mise-en-scene and the car mise-en-scene of the films are analyzed. The analysis of the visual language helps us better understand how the road movies represent the ideas and the emotions, the affective encounter between the spectator and the screen, visually. The lighting, the frame, the costume all shape how the films tell its story.

Chapter 5 analyzes the notion of home, and poses the question of whether the road can become a home for the travellers. As the road trip has been about pushing the frontiers and redefining the boundaries of the familiar and the non-familiar, I analyze the role of the frontier in America and in Europe. The concept of frontier is widely discussed in American history, however the meaning is global and timeless, because the frontier represents a figurative line that divides civilization and wilderness. As mentioned above, the films' narratives include stories of crossing borders, physical and cultural. While at the same time however, choosing the keyword frontier instead of border helps us to touch upon concepts like independence, self-reliance, and discovery with historical references. The selected films take place in Europe, therefore the open borders in Europe have a very significant role in shaping the experience of the journey.

The road films have a reflexive nature, because there are two journeys; the journey in the film and the journey of the filming process. There is one history that belongs to the narrative, and another history of the filming location. Film within a film creates a reflexive imagery. As the characters travel to a vanishing point on the road, they explore cultural, societal and personal boundaries. It is these boundaries that I wish to explore, in asking the question of how non-places turn into homes for the traveller.

In the Appendix, the summaries of the films *In July*, *Limonata* and *Mr. Bean's Holiday* can be found.

CHAPTER 1

ROAD FILM CONTEXT

Journeys start with the urge to search for the absent. Hitting on the road comes from the need to move away from the absence, and to travel to wholeness. Absence is restless, urging to move and be mobile, while wholeness is sedentary. Wholeness implies a sense of belonging, which gives the home its meaning. In other words, journeys start with an absence of home, and take us on a search for a home. The absence of home is the primary narrative element of road films. It is the center of the narration, calling for the need for the search for the self and displacement.

Les Roberts' paper (2002) *Welcome to Dreamland: From place to non-place and back again in Pawel Pawlikowski's Last Resort* explores road films with Marc Augé's non-place theory. Roberts claims that road films use the idea of the 'home' as a structuring absence and discover the geographies through narratives of movement. According to the non-place theory by Marc Augé, place is associated with identity, tradition and history, while non-place lacks these, which makes non-places the places of anonymity. Airports, for example, are non-places because people in airports are not recognised as individuals until their paperworks are checked. In other words, the identity of a traveller remains unknown until validated by an officer. Augé explains that when individuals come together they form society, but non-places only deal with individuals and "they are identified only when entering or leaving" the non-place (Augé, 2008, p.111). Non-places receive increasing numbers of individuals, like airports, aircrafts, train stations, and they exist in these sites of transit without history, even though the travellers bear their own personal histories.

In this paper, Roberts writes on the film *Last Resort* by analysing the spatial journey in a tripartite structure: zones of arrival and departure, zones of stasis and zones of transition. In his analysis of the film, Roberts explains that zones of stasis, such as the airport, detention area, immigration and social services office, do not produce identity or relations, only providing "solitude and similitude" (Roberts, 2002). In these zones the individuals are alike in the sense that they are isolated. According to Roberts, the denial of movement differentiates the zones of arrival and zones of stasis. Borders are similar to zones of stasis in

the sense that they provide isolated individuals. While at the same time, however, the borders are also zones of transit because they give way to the transition from one country to another.

There are certain geographical markers of non-place in cinema, and motels are among the most prominent examples. Roberts explains that motels mark the zones of arrival and departure and in such spaces, “the ideas of being and place are continuously tested and reconstructed.” (Roberts, 2002) Motels are perfect non-place dwellings for ‘others’ because they provide solitary spaces on arid roads. However, in this paper, I explore non-places that are on the move, stressing the mobile nature of road films. A journey is not localized in time and space. Roberts explains that according to Auge, anthropical places are “localized in time and space, defined by ideas of shared identity and history.” (Roberts, 2002, p.81) Non-place, on the other hand, “is a concept ascribed to a world where transit points and temporary abodes are proliferating under luxurious or inhuman conditions...” (Auge, 2008, p.78). Places that are localized in time and space produce shared identities and history by creating a sense of belonging; we cannot talk about shared identities and history for non-places.

The dynamic tension between place and non-place defines the experience of displacement, Roberts explains. The “spatial practices of migrants, refugees and asylum seekers” and their “interwoven narratives of home and away, place and non-place” work both for building and destroying “national, physical and hegemonic boundaries.” (Roberts, 2002, p.82). Road films tell the stories of outcasts and others who do not belong to communities, and the tension between place and non-place facilitates mobility. The social tension that creates 'others' is parallel to the tension between place and non-place, because they both banish the ostracized, resulting in displacement.

Auge writes that non-places usually require contractual relations, and when necessary, the individual is reminded of this contract, which is related to the individual's identity. For example, in airports, the traveller needs to show the ticket, passport or any other related documents to prove his identity. “So the passenger accedes to anonymity only when he has given proof of his identity; when he has countersigned (so to speak) the contract.” (Auge, 2008, p.102) Same procedure happens in supermarkets when the customer provides his identity at the checkout. Auge describes this as the users of a non-place trying to prove their innocence; without the identity checks, there will be no proving of innocence, therefore no

individualization, and no right to anonymity. After the validation, the passenger tastes “the passive joys of identity-loss, and the more active pleasure of role-playing.” (Auge, 2008, p.103) At this stage of the travel, the passenger is confronted with the image of himself, because what he experiences in the non-place is at the present, without any history, and he is only one in millions of others obeying the same codes, receiving the same messages. Therefore, non-places do not create identities or relations, only ‘solitude and similitude’, and the present moment is more important than anything else.

In my analysis of the films, *Limonata*, *In July* and *Mr. Bean’s Holiday*, I draw on Auge’s concept of the non-place when the travel in question requires border crossing. On the road, the search will be never-ending, because the road is a non-place and the non-places does not produce identities. It becomes a struggle for the travellers to find the self and discover their identities when they are on the road. Being on a journey that requires the travellers to cross borders from one country to another is a perfect context for a discussion about the dynamic tension between place and non-place, and also zones of arrival and departure. The road takes them to the border, where the identity of the traveller is checked by the officials. We might not see the border crossing on the screen, but the diegetic world ensures that the travellers pass through the borders with their passports and other necessary documents. Auge explains that since non-places are passed through they are measured in units of time, and in such non-places, there is a feeling of being trapped in time, as if there were no history, no past. These are moments when we, as the audience do not conceive of the protagonist as a historical figure with a past. Borders are also passed through by numbers of travellers and each of them are proven ‘innocents’ without history. Each time a border is crossed, the frontiers of self are crossed too. After crossing the borders, the travellers become foreigners.

The films I have selected to analyze in this thesis, include stories of passing borders and becoming foreigners in a new country. According to Auge, here comes the paradox of non-place: “a foreigner lost in a country he does not know (a passing stranger”) can feel at home there only in the anonymity of motorways, service stations, big stores or hotel chains.” (Auge, 2008, p.106) A familiar brand logo can be reassuring for the foreigner, Auge claims, and he adds that the countries of East Europe “retain a measure of exoticism, for the simple reason that they do not yet have all the necessary means to accede to the worldwide

consumption space.” (Auge, 2008, p.107) Capitalism gives rise to more non-places, because they create spaces without history and spaces devoid of the feeling of a community. Authentic locations that have not yet reached the global speed of consumption tend to have more history and collective sense of belonging. The films I have chosen take place in Europe or Eastern Europe, therefore they give rise to a more extensive analysis of the tension between place and non-place.

Authenticity is always in demand, it is most longed for. The search for home can also be a search for authenticity. Tourism and tourist motivation comes from the restlessness of the tourist who is in search of authenticity, lacking the feeling of wholeness in daily life. Indeed, in the films, the main characters start the travel with a destination of a dreamy beach (*Mr. Bean's Holiday*), love (*In July*), and a family member (*Limonata*, although the journey starts involuntarily for the protagonist). All the characters in the three films search for wholeness, which calls them to an adventure of self discovery through passing borders. They cannot reach their destinations without crossing borders, and all they have is an old car which can let them down anytime on a road that is in the middle of nowhere.

Auge discusses the role of motorway travel, finds it ‘doubly remarkable’ because it both “avoids principal places” and “makes comments on them.” The stops during the travel add to the information that the traveller receives, and the action of the characters is “punctuated by long periods of waiting and enforced sedentariness.” (Roberts, 2002, p.80) The rest areas are the most neutral possible words, becoming the antithesis of place. Stopping points are zones of change, they are the breaking points of the journey. The road comes to a halt for the characters and it is time for either giving and receiving of information. The traveller is provided with relevant and necessary information, because in non-places, individuals communicate through images and signs, and they experience the space mostly visually and thus superficial. Such experiences of a space hinder the creation of spatial meaning. For example, we pass by a certain village and learn that we are passing by with the help of the signs and images on the road, but we do not see and experience the actual place.

Based on this non-place theory, Spinney explains that in automobiles, we experience the space in private without social interactions, we fail to find it meaningful and thus the space fails to become a place (Spinney, 2007). However, when the car travel is accompanied

by a fellow traveller, the social interaction and sharing is inevitable. They start by sharing a ride, and the relationship builds up on this sharing. The fellow traveller acts as a catalyst for the protagonist's journey of self discovery, and the relationship between the two travellers is formed based on the proximity that the automobile provides. It is significant that the fellow travellers look in the same direction and share a common present as well as a common future when they share a car. The space they share in the car can turn from a non-place into a place, as the journey continues.

In a road film, the meaning of space changes as the protagonist and the fellow traveller move away from a place to non-place. The journey starts at the moment when the protagonist departs from the sedentary to the mobile, from place to non-place. As the protagonist leaves home to search for a new home, the meaning of space is challenged, destroyed and restored, as the characters cross the boundaries of self through crossing actual borders. Just as Auge says in his book, "The traveller's space may thus be the archetype of non-place" (Auge, 2008, p.92). Therefore, this thesis analyzes the three films through the lense of this perspective, that is the road is a non-place on the move.

Auge acknowledges that in real life, places and non-places are intertwined and tangled together. "The possibility of non-place is never absent from any place." (Auge, 2008, p.107) According to Auge, in the context of the supermodernity of today's world, people are always at home and never at home at the same time. In this paper, I aim to analyze *Limonata*, *In July* and *Mr. Bean's Holiday* in terms of the physical, spatial journeys and metaphorical journeys to understand how the transitions from places to non-places take place in different zones of a journey.

1.1 Utopia, Topophobia, Topophilia: No-Place, Fear of Place, Bond with a Place

Our experiences with the space determines so much about our identity. A place that is fixed with time and space produces identities and a collective sense of belonging. In order to understand road films, one needs to understand the meaning and usage of space. *Topos* means place in Greek and there are words which are derived from this word. I would like to touch upon the meanings of these words to link them with the journeys in road films.

Utopia. Utopia is derived from Greek, u-topos, u- meaning no and topos meaning place, utopia means a no-place. Roberts explains that utopia promises restored or regained selfhood and an ideal homeland, signaling the sense of belonging (Roberts, 2002). Therefore, utopia is strongly linked with society and collectivity as opposed to individualism and otherness that are the key concepts of a road film.

Auge's non-place is the opposite of no-place, utopia, because a non-place is not in contact with society, existing without containing any societal context. A non-place is devoid of a collective sense of belonging. In Auge's words a "non-place is the opposite of utopia: it exists, and it does not contain any organic society" (Auge, 2008, pp.111-112). Utopias stand at one end of the spectrum of belonging and community feeling, while non-places stand at the other end, where there is no sense of belonging. Utopias are no-places, because such extremes of belonging cannot be real, as it is almost impossible to have whole self-hood in an ideal homeland. Non-places, on the other hand, are deficient in identity, sense of belonging, tradition and history, therefore the search is never-ending.

Topophobia and Topophilia. People form relations with places based on emotions. Gonzales explains that it is possible to have bonds with a place similar to a bond between two people, and the perception of a place determines the production of emotions. Topophobia is derived from topos and -phobia, meaning the fear of a place. Environmental threats may result in topophobia, and it may be a triggering reason for displacement (Gonzales, 2005). Topophilia is derived from topos and -philia, meaning the love of a place, or a strong liking of a place. The word topophilia was popularized by Yi-Fu Tuan after his book *Topophilia: A Study of Environmental Perception, Attitudes and Values*. In his book, he explains that topophilia is "the affective bond between people and place or setting" (Tuan, 1990). It is a bond that a person has with the external surrounding. The idea of such cognitive, psychological and philosophical bonds are constructed to feel a sense of belonging. Why does someone decide to leave a place and choose to travel across borders? Answering such a question can be helpful in generating discussions about space, place and identity and thus understanding the characters and stories in a better way.

The notions of topophilia and topophobia cannot alone explain the reasons for arrival and departure, but they are still relevant to displacement. If the start of a journey stems from

the absence of home, there might be an absence of topophilia or the presence of topophobia, because leaving means there is nothing to fight for and the emancipation comes from displacement or starting a journey. Maybe the journey goes on until the characters develop topophilia for a space, and thus creating a place out of a non-place. When home, as a place with all the feelings of community, history and belonging, loses its meaning, displacement happens from place to non-place. The road is a non-place because it is still a space (although it becomes mobile during the road trip) without history, connection to society and community. It is a transition zone. The journey lasts until a place is found, and the emotional connection to the space results in the feeling of belonging that helps the creation of community. Thus, home is found.

The road is a non-place that is on the move; it is a mobile non-place. The road provides new opportunities while searching for an identity for self-exploration. The characters travel and change places, and the meaning of space is challenged as they cross the borders. Through traveling, the characters evolve in terms of letting strangers in their personal space. Here, the question of identity comes in, challenging the characters in their journeys, reminding them why they have left 'home' to find a new home where they can feel whole. Therefore, the journey is a matter of spatial displacement, but it also is a metaphor of self discovery.

According to Enevold, travel literature becomes a “ showplace where people meet, cooperate, or collide, acting out their political unconscious in voluntary and involuntary encounters with many Others—of many ages, races, nationalities, and religious and sexual affiliations.” (Enevold, 2003, pp.37-38) The road helps build a modern travel genre with modern travel technologies, like automobiles, where modernity and mobility meet. The car itself is “highly ideologically complex”, explains Enevold. Indeed, the car in road films means more than just a vehicle that carries the travellers to their destinations. The car itself deserves to be analysed separately as it involves many connotations regarding the journey.

As the road films usually are associated with American values and ideals, there are multiple studies on the meaning of the road and American culture. Morris explains different meanings ascribed to road, such as the “vanishing point” or a “mythological space for working out American problems” or the “Moebius strip of American capitalism” (Morris,

2003, p.26) However, the road is not uninterrupted, the stops and borders are the breaks to make meaning and to grow. The road is not just the interval between the start and destination, but life itself, as it is the mobile present that has got rid of the burden of the past and is still clueless about the future. The road is a space to learn and discover, and therefore is a non-place.

The road can be a rescuer, connector, or a banisher based on the story, but in the end, it will always be a healer because it brings confrontation away from home. Being away from home can bring out so many different aspects of a character, pushing to be free, vulnerable and daring to decide and to go on traveling.

1.2 Road Films in Different Cultures

The road-trip genre is usually associated with American culture, although there are films made in other cultures. The reason for this general view can be rooted in the long American highways that seem like an endless road, which will bring vast opportunities, and a new life with a feeling of freedom. According to Eyerman and Löfgren, hitting on the road is an “American daydream” (Eyerman & Löfgren, 1995). Escaping daily hustles is the main drive for starting a road-trip. ‘Spontaneous impulse’ is usually repressed, and escaping daily life is considered as a flight, a getaway. Although this is a common subject for many American movies, other cultures also have road-trip movies, where the characters start a journey for an escape or a search.

However, the positive association we see in American road-trips is not the case for European road-trips. European sense of being-on-the-road is associated with exile, escape and migration and “homelessness” after the war, and the films are affected accordingly. Besides, European highways are usually overused and more divergent, and often require the passengers to cross borders in terms of politics, linguistics, society and culture as Everett suggests in her paper (Everett, 2009). Therefore, the nature of a road-trip in a European movie provides different opportunities in the narrative.

Even though the road film genre is thought to be born out of America, in recent decades the genre has gone global. The editors of the book *The Global Road Movie:*

Alternative Journeys Around the World Duarte and Corrigan discuss whether American frontier is appropriate to explain the motivation for the road films. The metaphor of the American frontier is no longer the only encounter for road travel, because the shifts in culture, geography and borders show that road travel is now more about traveling into new worlds and crossing borders (Duarte & Corrigan, 2018). The traditional approach to road movies often starts with the road and where the road takes the travellers, and usually American road films bring us to the concept of frontier. With the globalisation of road films, the traditional approach to road travel is challenged.

Limonata, *Im Juli* and *Mr.Bean's Holiday* are movies produced in Europe and East Europe. Apart from the European landscape, the three movies take place mostly in suburban places, and only a small part occurs in urban places. "Urban space, ... , is an access to infinity, an inexhaustible source of anecdotes and chronicles. Natural landscapes, rural landscapes, invite meditation, but cities trigger the imagination." (Everett & Goodbody, 2005). Similarly, *Limonata*, *Im Juli* and *Mr.Bean's Holiday* depict journeys in the suburban roads between cities, and this setting works in the purpose of providing a space for "meditation" and time to think for the characters. The city is mysterious, inviting more confusion, action and adventure to the films.

1.3 Road Films in Different Geographies

In this chapter, I outline the similarities and differences in the road film genre in different countries. The conventions of the road film genre not only differs from country to country but also changes within the countries themselves. To illustrate with some examples, in the USA, the focus is more on the 'others' on the road rather than the notion of the frontier. However, in Australia, the focus has rather been the Indigenous population. Yet, over time, in Australia, due to the challenges brought about by the social transformation, the subject matter of road films has changed, from Indigenous people to immigrants. Before the 1980s, the Australian road films have told the stories of Indigenous and non-Indigenous people, yet after the 1990s, the films dealt with 'challenges' posed by the immigrant to the Australian society" (Harris, 2006, p.101).

One can also compare the road film genre in the United States and Latin America. The essential ideas of American road film genre are individualism, freedom and “conquest of a road conceived as open space”, whereas in Latin America, ideas such as encounters, discovery, accident and obstacle prevail in the road film genre (Dufays, 2017, p.72). Indeed, although road film is thought to be born out of North America with the ideals of freedom and individuality, the rest of the world adopted the genre with an emphasis on the ideas of exploration and encounter. “...the image and values of modernity embodied in the US version of the road movie have to be completed, nuanced and balanced by the ones we find in the Latin American *counter* version.” (Dufays, 2017, p.72).

In the Latin American case, we can understand the meaning and the application of the counter-road-movie by going back to the meaning of mobility in road films. According to Lie, without mobility and automobile transportation there is no road movie. This definition is succinct, avoiding ambiguity over naming the genre. Lie further explains that she prefers using “mobility” over “journey” because most Latin American road movies have characters who are homeless, and who do not have a specific destination in their displacement (Lie, 2017). Mobility is also a broader term that can explain social and economic mobility, and it fits perfectly to the road film genre, which “investigates social realities” (Dufays, 2017, p.73).

It is important to think of road movies in the context of mobility which is not only about movement but also about stasis. Lie, therefore, suggests a variant to American road film, “counter-road-movie” in which “journeys either do not materialize, or they become stranded at an early stage in the story”. In traditional road films, the mobility is reflected in a “straightforward manner” while in the counter-road-movies, the mobility is the “stasis” (Lie, 2017, p.15). Lie’s definition of counter-road-movies can be applied to many films in different countries and cultures, and this concept is a perfect fit for the idea of traveling from place to non-place, where the destination does not matter, suggesting that the journey is never ending and displacements do not have to be resolved to a certain finish line.

The American road film genre has reached over the ocean to Europe and affected the imagery of European films too. The adoption of American road film genre conventions by European films have resulted in films that have mixed imagery from multiple countries. “For Europeans the road movie often becomes a piece of Americana, a condensed version of

something represented as typically American” (Eyerman & Löfgren, 1995, p.69) Eyerman and Löfgren give examples of road films from Europe and explains that these films often use mixed imagery from Europe and America, through the use of American songs, British cigarettes, Scandinavian product ads as well as scenery of America and American road film, like the open-ended desert landscapes, and old cars similar to the one on *Thelma and Louise* (1991).

In Europe, films with the road and traveling as narrative elements existed way before Hollywood road films. *L'Arrivee d'un train a la Ciotat* (1895) by Lumiere brothers and *Voyage dans la Lune* (1902) by Melies or later examples *Rotaie* (1930) by Mario Camerini and *Treno popolare* (1933) by Raffaello Matarazzo are the earliest examples of these films of Europe (Mazierska & Rascaroli, 2006, p.4). In the 1950s, the road films of Europe had little touch of American road film genre, and as Maziersky and Rascaroli explain, directors like Roberto Rossellini, Federico Fellini, Ingmar Bergman and Michelangelo Antonioni made films that showed “it is also possible to be ‘on the road’ in Europe,..., with little connection to American forms of the genre” (Mazierska & Rascaroli, 2006, p.3) From the 1960s European road films started to engage with the American road film genre, with a European touch. European road films that have once had the influence of American road films later on affected the more recent American road films (Mazierska & Rascaroli, 2006). The 1960s was the birth of the American road film genre, especially with *Easy Rider* (1969), which pretty much laid out all the conventions of the genre. Maziersky and Racaroli gives examples of such European films with the tendency to follow Hollywood genre; Jean-Lux Godard’s *Pierrot le fou* (1965), Wim Wenders’ *Alice in den Stadten* (1974), Theo Angelopoulos’ *O thiassos* (1975), and Andrei Tarkovsky’s *Andrej Rublyov* (1969) to name a few. Later on, North American directors were influenced by the European road films, and Jim Jarmusch is one of the directors of this trend (Mazierska & Rascaroli, 2006). In short, Mazierska and Racaroli claim that the European road cinema developed alongside Hollywood road cinema, both being influenced by each other.

CHAPTER 2

ROAD FILM GENRE

The road film genre was not discussed in the literature before the 1970s. After the release of *Easy Rider* in 1969, the road film started to be considered as a genre, and the term road movie entered the popular culture (Ganser, Pühringer and Rheindorf, 2006). It is important to note the effect of the Western cinema on road films. According to Roberts (2002), the Western “condensed further into what we now refer to as the genre of the road film...” and the characteristics we see in a Western film, such as ideal of masculinity, and American national identity are “concentrated and codified” in most early road films (p.45). Frontier is a symbol that is associated with masculinity, and a concept that is closely linked with American national identity. In road films, frontier becomes the road itself, usually as a metaphor, and the journey becomes dual, in terms of both physical and spiritual (Roberts, 2002). Road film genre, therefore, often comes with discussions about gender, individuality and frontiersmanship.

Ganser et al. explains that decades before, the genre produced works of “traditional American values like family, nationalism, and patriotism” but the films of post-*Easy Rider* challenged the “old ideological securities” and “ultimately disrupted the notion of home whether as ‘the family’ or ‘America’” (Ganser et al., 2006, p.2). The noted American road film *Thelma and Louise* (1991), is an example of post-*Easy Rider* road film in America, as it challenges traditional family values and promotes female autonomy. The ending of *Thelma and Louise* is a scene that bears typical road film genre attributes: the two characters rebelling against the societal rules and traditions (Laderman, 2002) defying gender expectations. Just like in *Thelma and Louise*, many of the road films usually have outlaw couples who search for self and freedom.

According to Laderman, the road is not only an essential element in American history, but also a “universal symbol of the course of life”, moving with the lure of desire, freedom and destiny (Laderman, 2002, p.2). The road film genre has been evolving and it has become “an ideological space” for storytellers who use the travel for “overturn[ing] old hierarchies and assert[ing] new meanings. A postmodern genre recognises its role in identity politics” (Mills, 2006, p.6). Therefore, there are numerous works in the literature which emphasize that

the road film genre is a genre of the global, not just of America, because new road films tell the stories of protagonists of porous borders, bearing the effects of “globalisation, environmental change and war on the movements of peoples” (Archer, 2017).

As Ganser et al. explain, the road film genre has been “changing lanes and taking new turns, thereby going way beyond formulaic expectations” (Ganser et al., 2006, p.14). The basic approach in labelling a film as a road film is to look at the story to see whether the traveling is the essential part. However, defining road film genre can be problematic, because how much travel is necessary to call it a road film can be confusing. In the literature, there are numerous studies on the road-film genre, discussing whether and how it can be a genre.

Defining a genre is difficult, because the topic or the main theme of a film is not sufficient to label it as belonging to a certain genre. A careful examination of the cinematic techniques, themes, even editing as well as a detailed review of genre films may be necessary to decide whether a film belongs to a certain genre. According to Hurault-Paupe, the following is a tautological definition: “road movies are films in which traveling is a central element” (Hurault-Paupe, 2014, p.1). As Hurault-Paupe explains, the formal characteristics are not the only commonalities that genre films share, and genre is an evolving concept. Nevertheless, there is a tendency to think that a film belongs to the road film genre because it employs traveling.

For the meaning and the role of genre, we can refer to Amy Devitt’s book, *Writing Genres* (2004). Devitt explains that genre is often used as a classification system, which makes the genre a static concept. According to Devitt, classifications are the effects of genre, but not the extent of it. It is a complex task to group and classify texts, Devitt claims, and the classifier chooses what to focus on while analysing a text; the tone, aim and organisation are only some of the elements to analyse (Devitt, 2004). Although Devitt writes about genres of text, we can say the same for films. Classifying films based on certain aspects can carry us to some conclusions about the genre, but there are no clear lines to define a genre of complex structures.

Morris explains that the road film genre is subject to discussions, as some writers “doubts its existence and no one defines it”; commentators see the genre as a hybrid of “western, film noir, and even musicals” (Morris, 2003, p.24). The expectations of the road

film genre usually employ the themes of movement, quests, and crossing personal and societal borders; the cinematic expectation of a road film is to have a space that is constantly moving forward (Paluzzi, 2013). Is it really the space that is moving or something else? According to Hurault-Paupe (2014), the road movie genre is ideal for theories of movement, because these movies are always about travelling, and most often automotive travelling. Hurault-Paupe asks what it is that moves in a road film, reminding us of Deleuze's *Cinema 1: The Movement Image* and the filmic discussions about motion and stillness in digital images. Hayward (2013) defines road movies as movies “in which protagonists are on the move”. Therefore, mobility is the major concept of road films.

There are certain aspects of road films which generally define the genre. “...such a movie is iconographically marked through such things as a car, the tracking shot, wide and wild open spaces. In this respect, as a genre it has some similarities with the Western” (Hayward, 2013, p.314). The greatest promise of a road film is often the thrill of the unknown, and the genre can be used for cultural critique, Laderman (2002) explains. It can be in cinematic form, such as innovative camera movements, soundtrack or montage; it can be narratively, such as open-ended plot; or it can be thematically, with desperate and frustrated characters travelling to somewhere better. In short, the road film “celebrates subversion as a literal venturing outside of society” (Laderman, 2002, p.2). Leaving home and society to find what is absent brings us to the idea of travelling from place to non-place.

There are numerous films that are “road films” and Morris asks a relevant question about the genre: “How much road travel makes a road film?” (Morris, 2003). Indeed, films that are considered as road-trip films do not have characters solely on the road. Some parts of the film are on the road and how much road travel is necessary to make a road-trip film can be a taxonomic concern regarding the genre. Naming the genre and deciding on its characteristics can be problematic for road-films, and the “taxonomic difficulties are multiplied when the road film is considered an instance of the journey narrative, whose western paradigms are established in Exodus and The Odyssey” (p.25) as Morris explains. Nevertheless, Morris does not attempt to define the lines and boundaries of the genre, and instead studies what the road films have in common. Morris suggests to focus on “the reflexive image of continuity and linearity” (p.25) of the road and road films.

According to Roberts (2002), the road as a theme can be apparent in many films, but in the road film genre, the metaphor of the road is the main element for the narrative of the journey. The road can be metaphorically used as “the course of a life,” “to set out on a new course,” or “the course of history” because of the relationship between time and space on the road. “Time,..., fuses together with space and flows in it (forming the road); this is the source of the rich metaphorical expansion on the image of the road as a course” (Bakhtin, 2010, p.244). Ganser et al. (2006, p.15) conclude that there is no single chronotope of the road nor there is one definition for the road film; an “all-inclusive definition” does not go beyond “a list of superficial features” and it does not say anything new about the road film genre.

2.1 Genre Discussions in *In July*, *Limonata* and *Mr. Bean’s Holiday*

2.1.1 *In July* (2000)

With *In July*, Fatih Akin surprised the spectators by the “unusual choice of characters and the film’s mix of comedy, romance and road movie genres” (Jamal, 2013, p.83). The film is about the love interest of a German teacher, who crosses borders with a fellow traveller, heading to Istanbul to find his love. Although it first resembles a love story, *In July* addresses certain issues in Fatih Akin’s previous films: being a Turk in Germany, immigration and diversity. According to Jamal (2013), the film is majorly about formation of personal, national and transnational identities and “concerned with the shifting representation and meaning of borders in a globalized world” (p.83). The shifting borders in Europe challenges the meaning of borders, suggesting that the borders are not fixed and they can be changed. The concept of border always comes with the issues of immigration and the film touches upon the “major European concern of flowing populations” by depicting the borderlines and officers as the checkpoints of the journey.

Jamal states that the film incorporates the major road film aspects by employing themes of discovery, exploration, escape, and “the tensions and relationships of home and travel, immobility and mobility, the individual and the state, Germany and Europe” (Jamal, 2013, p.90). Not only does the film employ these major themes of the road film genre, it also

pays tribute to major films in the film history and have influences from the cinema of other countries. Jamal adds that in one of his interviews Akin himself acknowledged the film as a road film, with American and European influences. In addition, Jamal reminds Akin's DVD commentary, explaining his inspiration from Bollywood, Spanish (majorly Pedro Almodovar) and Serbian cinema (majorly Emir Kusturica). The opening scene resembles *Easy Rider* (1969), one of the most prominent American road films, with the "highly saturated colors and shots of wide open fields bathed in the sweltering heat of the golden sun conjur[ing] up landscapes of the American West." The film also makes a reference to the flying bus scene in Méliès's *A Trip to the Moon* (1902) (Jamal, 2013, p.90). In short, the film is eclectic in style, which goes well with the multinational nature of the film.

The film ends with Daniel traveling in a car across the Bosphorus Bridge. The closing scene of the film suggests that Daniel will continue exploring, which means that the home he finds throughout the journey is the road. Daniel's journey is from a place (his home, Hamburg) to a non-place. Therefore, we understand that the journey is more important than the destination.

2.1.2 *Limonata* (2015)

Limonata blends comedy and drama, placing a brotherhood story in the center of a road film. Unlike in the film *In July*, the journey in *Limonata* starts involuntarily on the protagonist's part, as he is abducted by his brother (from another mother) to his father's deathbed. The main story is somber and sad, yet the narration gives us chances for laughing throughout the film. The comedy comes from absurdity and the road provides misfortunes that create comedy, like a flat tire and the slanted car with the replaced tires that are too big for the car. The juxtaposition of a funeral and the birth of brotherhood reminds us of the journey of life. The death of the father brings two brothers closer; the beginning starts at the end.

The journey does not start with the protagonist, but the protagonist's brother Sakip. Sakip leaves home in Macedonia, travels to Istanbul with his old car, finds his brother Selim, and takes him to Macedonia. Sakip has a back-and-forth journey, unlike Selim. Therefore,

Sakip is quite familiar with the road, the changing language with passing the borders. After they exit the borders of Turkey, however, Selim becomes a foreigner.

The road film genre “explores the ‘borders’ (status quo conventions) of American society” (Laderman, 2002, p.2). However, the concept of border is apparent in all road films, even beyond North America. The concept of border almost always comes with the issues of immigration, home and boundaries. The film touches upon the flowing populations by depicting gypsies, who are nomadic homelesses by choice, who find ‘home’ on the road. The non-place becomes a home for gypsies and the journey of Sakip and Selim is similar; they find their home on the road.

Traveling is challenging the borders in every sense, as the mobility allows us to leave a place and start exploring. In *Limonata*, we see as they cross borders, Sakip and Selim challenge the borders of their relationship, and they try to find a way to their brotherhood, though they are both reluctant at the beginning.

There are multiple journeys in the film. The journey of Sakip finding his brother, the journey of Sakip abducting Selim to bring him to his father’s deathbed, and the journey of Selim reluctantly going to his father, and the journey of two brothers finding each other. All these journeys start by force of others, and of conscience.

2.1.3 *Mr. Bean’s Holiday (2007)*

Mr. Bean’s Holiday is produced by a major production studio and the movie has Hollywood impact. The genre of the film is almost a mixture of adventure comedy and road film. Mr. Bean wins a holiday lottery to South France, and for the first time in his life he embarks on a journey outside his country. Though we do not see him crossing borders, the effects are apparent; now Mr. Bean is a foreigner in France, and he does not know the language nor the culture. The misunderstandings, cultural and linguistic differences provide great resources for comedy.

There are different kinds of transportation in the film, but the car attracts the most attention, because it refers to the basic and most known road film genre conventions, like the old small car alone on the road. According to Bakhtin, the road is a great space for random

encounters (Bakhtin, 2010). Mr. Bean meets Sabine when he hitchhikes, and meets a boy (in fact separates the boy and his father by mistake) during a train trip. While Sabine helps Mr. Bean to continue his journey to Cannes, meeting the boy gives Mr. Bean an ambition of finding the boy's father, but he ends up being mistaken as a child abductor. Road films can range from "road comedies" to stories of "outlaw couples" (Morris, 2003) and *Mr. Bean's Holiday* utilize both with the help of fellow travellers.

CHAPTER 3

THE ROAD FILM GENRE AND THE CONVENTIONS

Individualism, modernity and mobility are the key interrelated concepts that the road film genre employs. Each of these concepts exists in each other, and one cannot be described without using the other two. Individualism gains power as a person becomes mobile with the rise of modernity; modernity evokes images of mobility and individualistic endeavours; and mobility emphasizes liberty and individual autonomy with the help of resources of modernity.

This thesis is particularly interested in transitional spaces where people pass through. Most road films have a narrative structure in which these transitional spaces play an important part. Auge says that there is a tension between places and non-places. Individualism, modernity and mobility are inextricably related to Auge's concepts. With modernity, spaces that belong to displacement, such as borderlines, airports, train stations, become more prevalent. As a result, non-places are born at the transportation hubs, where individuals are not acknowledged as individuals until their identities are checked by authorities. In his later writings, Auge explains that place and non-place are "contingent, relational and in process" and airports, motorways and other spaces can be "simultaneously experienced as places and non-places by different actors." (Merriman, 2009, p.17). Non-places can be inhabited as places, and it all depends on the contextuality of the displacement. Immigration, for example, has reached to a point where the immigrant stories

blur the distinction between place and non-place in transportation hubs. Road films do not always depict these transportation hubs. Yet, nevertheless, road films help pose questions about individualism, modernity and mobility as they have the effects of passing through these hubs.

Analyzing the prevalence of these three concepts is beyond the confines of this thesis. For this reason, I propose a specific frame to analyze the selected films under three main titles. Since this thesis is about being on the road and the road films, the most significant element in the films is automobility, and the meaning of automobiles in road films.

The automobile is closely related to individualism, modernity and mobility and in each of the three films. Therefore, we can see the effects of automobility. In this context, I explain the different meanings and effects of automobiles under the concepts of individualism, modernity and mobility. For individualism, I focus on the meaning of vintage cars and crimes related to the automobile and their relation to the individualism; for modernity, I analyze the co-existence of the modern and the tradition on the road, and multiculturalism that modernity brings; for mobility, I specifically explain the power struggle associated with the automobiles in the sense of autonomy and freedom, such as who manages mobility in a car and what cases of hitchhiking add to the mobility discussions.

3.1 The Car and Individualism

American culture treasures individualism, which was “formed during the struggle against the authority of monarchy and aristocracy, its basic principle being formulated by John Locke: the individual is prior to the society. Locke's theory has been enormously influential in America ever since.” (Noháč, 2009). Road film genre is thought to be born out of America, because the ideas of hitting on the road, leaving home and acting as an individual are rooted in American values and culture.

The discussions about individualism are often followed by discussions of conformity in road films. The clash of individualism and conformity happens in road movies, because they concern rebellious characters, who are struggling to find themselves a place. Noháč (2009) also claims that although the road films have rebellious elements, the films usually

have some traces of conformist thinking. Since these notions are so embedded in the culture, it is difficult for the filmmakers to detach themselves from them. The road films usually end with the arrival of the characters to the destination point, where in fact they reunite with the community and the culture. At the end, the rebellious characters conform to the dominant culture (Cohan & Hark, 1997). This happens quite often in road films and the characters may even end up losing their rebellious attributes or reconciling with the society. Even though we see characters rebel throughout the journey, or in some way get involved in a crime, they usually end up meeting with the society. To open a parenthesis, it is a common thematic convention in the Western movies that the misfit hero character lives outside the society.

Driving a car is closely linked with individualism and often used as an image to depict freedom and autonomy, which are the key ideas propagated by the American dream. In the earliest examples of American road films, driving a car was considered as white and male preoccupation, and emphasized autonomous manhood and declared individualism. The gendered nature of the road and the car has changed by time with the empowerment of women, minorities and youth. After the 1970s, deindustrialization and economic hardships of the laborers have weakened the link between driving and autonomous individuality as increasing automobility diminished the discriminant nature of owning a car (Uhlman & Heitmann, 2015), because the act of driving started to symbolize more than freedom and autonomous individuality and no longer belonged to a certain group in a society.

There are certain conventions of road films and according to Uhlman and Heitmann (2015) the use of vintage vehicles and auto theft which are the symbols of individuality and autonomous manhood in one such convention. According to Uhlman and Heitmann (2015), nostalgic vehicles in films often symbolize individual independence, resulting in vintage cars to be used as fetish objects.

3.1.1 Nostalgic or Vintage Vehicles

This use of nostalgic automobiles can mean nostalgic yearning for the past in terms of society, and also in terms of character's own past. Indeed, in most road films characters drive

an old car traveling through yellow fields and arid lands and these old cars often create a problem for the driver along the way, which helps to resolve some conflicts.

The car is often associated with the identity of the driver, and a vintage vehicle can bear a metaphorical meaning, such as a character who is not able to fit in the modern society. The driver is out of time and out of place, almost like the “other” and the car symbolizes the individual lostness. In *In July*, the driver is Daniel, who is an old-fashioned German teacher, who believes in fate and love at first sight. He decides to find Melek in Istanbul and starts a journey from Hamburg to Istanbul with an old car, which belongs to Daniel’s friend. Just like this vintage car, he is old-fashioned and out of time. While searching for the love of his life, Daniel also searches for the feeling of belonging. and the car becomes his dwelling during his search. Juli joins his individual quest, and they travel together.

In the film *Limonata*, we see a similar meaning about Sakip’s old car. The car is not just the vehicle that carries Sakip from Macedonia to Istanbul, but also a home for Sakip in his search for Selim, since he sleeps in the car. His old car is the symbol of Sakip’s individual independence, his only way of moving forward and coming back home. In addition, it is not just a car but a nostalgic car, 1976 Trabant of East Germany to be specific, and it is almost a metaphor of Sakip’s search for his half-brother that he has never met before. The vintage car complements Sakip’s search for his past, and it is not a surprise to see that the old car becomes a dwelling for the two brothers during their trip. In this way, Sakip’s individual quest is characterized by the old car he drives.

The nostalgic automobiles often belong to the main character who drives during the road trip, but this might not be the case and still be relational to the main character’s individual journey. Usually in Mr. Bean series, Mr. Bean drives a mini. In the earlier series and films, the cars have always been a mini to contrast the long figure of Mr. Bean to add to the comedy. In *Mr. Bean’s Holiday* the main car that the characters travel with is a mini, a 1978 Mini 1000. However, In *Mr. Bean’s Holiday* the old car does not belong to Mr. Bean this time but to Sabine, an actress traveling to South France for the Cannes Film Festival. Mr. Bean joins Sabine through hitchhiking. The old small car may be considered as a simple tribute to the previous Mr. Bean series, but the nostalgic car still does more than just adding a nice detail to the road mise-en-scene. The old car becomes a place where the characters meet

and learn about each other. Mr. Bean has always been an individual traveller and the car provides a challenge for him, because now he has to learn to cooperate with a fellow traveller. The individualistic aim of his trip goes through changes as he starts to help Sabine and the boy and he grows out of his selfish self.

3.1.2 Crimes Around the Automobile

Auto theft is not the only type of crime in most road films, but it is probably one of the most popular one. The auto theft symbolizes regaining the autonomy that was given to oppressive forces, and threatens “the sense of self-determination embodied in automobility” (Uhlman & Heitmann, 2015, p.4). The identity of the thief (race, gender, economic class etc.) is important in the film (Uhlman & Heitmann, 2015), because it signals bigger meanings about the society.

Road films usually employ rebellious couples, and auto theft or other crimes are used as ways of declaring individuality in their world of deprivation and being the “other”. The topic of auto theft addresses the ownership issues and legitimacy of driving and automobility in a consumer society (Uhlman & Heitmann, 2015). Automobility and the road were often associated with the youth rebellion and crimes like auto theft and this was reflected in road films, such as the famous *Bonnie and Clyde* (1967) and later examples like *Bullit* (1968), *Vanishing Point* (1971), and *Badlands* (1973), Uhlman and Heitmann (2015) states. The crimes of the rebellious couple often come from distrust in authority and the wish to regain control and “reclaim lost self-hood” as in *Bonnie and Clyde* (Uhlman & Heitmann, 2015, p.8). These films showed the distrust in law and financial institutions during the Great Depression in the United States (Uhlman & Heitmann, 2015), however the use of rebellious couples getting involved in crime on the road was not only used in American cinema but also globally. As a result of being ostracised from a society, the characters rebel and get on the road, get involved in crime and search for their own identity as individuals to reclaim their selfhood through automobility. Whether the characters run off for the sake of individual freedom as the ‘Others’ of the society or they leave home to search for something missing, the underlying motivation is the same: quests for self-searching and individual emancipation.

The journey in the film *In July* starts with the individual initiative of the main character Daniel when he decides to find Meryem in Istanbul. Daniel hits the road and he picks up Juli who hitchhikes. They start traveling together towards Istanbul. The old car lets them down at the beginning of their trip, and from then on, their adventure starts. They get on a truck, Daniel saves Juli from the driver, then they get high on a roadside, they get apart, Daniel runs away from police and finally Daniel and Juli meet at the borderline of Hungary and Romania. They lie to the officer, pass the border, steal a car from a gas station and go further on an adventure. The crime they get into is due to the time limitation; Daniel has to be in Istanbul at a certain time to catch Meryem, otherwise he will miss his chance. The time pressure is the reason Daniel acts reckless, or even crazy - like when he drives the car into the water, trying to pass to Bulgaria. They both travel for the same reason, to get closer for their love, Juli for the sake of her interest in Daniel, and Daniel for the sake of catching Meryem in Istanbul. Both experience unrequited love interest which results in a cross-country travel with time pressure, Juli has to make Daniel realize her love until they reach Istanbul, and Daniel has to make it on time to Istanbul to catch Meryem near the Bosphorus. As a result, the stakes are high for both of them throughout the travel and they have to be on the move, to be mobile to fulfill their individual quests. Thus, they get into crimes to reclaim their mobility.

In *Limonata*, the main characters do not steal a car but they steal car tires. The brothers come to an abrupt stop because of a flat tire and they search for a place to buy a new tire. They find the tire seller, but they have to wait until the wedding ends. Impatient to wait for the next they, Sakip and Selim recklessly run off from the wedding with two stolen tires. The reckless act bonds these brothers, because this is the first time they do something together. The theft symbolizes their determination in continuing the journey to arrive at the destination on time, because there is a time pressure for them: their father can die at any moment. The time pressure pushes the brothers to be reckless, otherwise they have to wait for the wedding to end, so that they can buy the tires. They are immobilized with a flat tire, and by running off with the tires they take back their mobility. The rebellion is a way of declaring their self-determination, and individualistic struggles to be 'someone' who can take control of their lives.

In *Mr. Bean's Holiday* we see a misunderstanding in the form of crime. Throughout the film Mr. Bean tries to find the father of a boy he finds, but he is labeled as a child

abductor. Even though he is not a criminal, Mr. Bean still acts as one by disguising himself because he undertakes the duty of finding the boy's father himself. Towards the end of the film, Mr. Bean, the boy and Sabine arrive at the Cannes Film Festival, which is where the father of the boy will be. Sabine dresses up because she is an actress, but Mr. Bean and the boy also dress up to be disguised as an old woman and a little girl. All of these unlawful yet funny events take place in the car, and the 'crime' majorly revolves around the car. Mr. Bean as the selfish, quirky and clumsy man, is the 'other' of the society, even if he is abroad. Through this adventure of finding the father of the boy he declares his individuality in a way and he gains other dimensions to his character, like caring for others and helping them.

3.1.3 Emphasis on the Individuality of the Characters

There are symbols of individualism in all three films in terms of traveling and crossing borders. The characters declare their individuality through these symbols, and these symbols accompany their quests. The most prominent one is the dependence on passports in a foreign country. Since all these films have characters who are travelling outside their home country and they need their passports to validate their identity. Road films are quite character oriented. For this reason the narrative focuses on the identity of the protagonist. This is conveyed to the spectator through a storyline which includes passport identification.

The major symbol in the film *In July* is the sun image, which symbolizes Daniel's quest for love. The meaning of the sun image also involves an irony, because Juli intentionally makes up a story about how the sun image will bring Daniel the love of his life. She gives him a ring with a sun image, and invites him to a party the next day, secretly planning to show up with a dress with a sun image. However, things do not work out the way she plans and Daniel meets another woman, Meryem, who happens to wear a top with a sun image. After spending the night together, Daniel and Meryem part and Meryem goes to Istanbul. Throughout the film, Daniel clings to the ring as he travels to Istanbul to find Meryem, and the ring becomes a symbol of his individualistic quest for love, and also for his self-search. It is also a symbol of Juli's individual desire to be with Daniel. As they try to get closer to their love, they go through a journey to find themselves. At the end, the same ring

brings Juli and Daniel together, after all the adventure they go through as they travel from Hamburg to Istanbul.

In *Limonata*, the victory cup and the passport are the symbols of individualism for Selim. Selim declares his individualism through coaching a soccer team, and the victory cup is a symbol of it. Coaching is the only place to make Selim feel worthy and the cup he wins with his team matters so much to him. Sakip finds Selim during the final match, and after the victory they all go to celebrate, where Selim drinks a lot and finally dozes off with the cup. Sakip takes this as a chance to get on the road back to his father on the deathbed, and forcefully takes Selim onto a journey while he is drunk-asleep, hugging the victory cup. In a way, the precious cup marks the start of Sakip and Selim's journey, and it is with the brothers throughout the road trip. Selim clings on to the cup, both literally and figuratively, because it is part of his identity that he is proud of, and he declares his individuality through the symbol of his success at something he loves, soccer.

Being outside of Turkey means that Selim has to have his passport at all times, and his identity as an individual is valid only with his passport. When Selim decides to leave Macedonia after arriving at his father's house and learning that his father had already passed away, he comes to the bus station but quickly realizes that he cannot go back home without his passport. As he realizes that he has no passport, he cannot do much, he cannot act upon his own will. Thus, his individuality is tarnished and disrupted.

Mr. Bean is known as a selfish single man, who is clumsy and clueless. In *Mr. Bean's Holiday* we watch the story of how Mr. Bean wins a lottery to travel to the south of France. The whole journey becomes a comic adventure of Mr. Bean, trying to reach the destination without knowing French and as a foreigner. Deciding to travel on his own to a place he has never been before is an individualistic decision to begin with. With the rise of globalization in modern times, tourism has become to support individualism and Mr. Bean is an agent practicing his individual freedom to travel. Although this film may be positioned differently than most road films, it still follows most road film conventions, by placing Mr. Bean in French landscape in a small nostalgic car, and putting him in situations of road adventures, such as crime, and hitchhiking. All these checkpoints challenge his identity and push him out of his comfort zone. A traveller who is alone mediates on the place that he has no previous

history. As Conley (2012) explains, the movement that comes with traveling stresses the meaning of being alone which determines the relations with time, space and place. “To this solitude there corresponds an emptying of individuality or subjectivity.” (Conley, 2012, p.72) As a lonely traveller, Mr. Bean becomes a figure who tries to find his individualism in contact with a society that is foreign to him. His camcorder is the symbol of his individuality as we see the surroundings through his own lense, as he sees the world, distorted, quirky and with a lot of zooms, often missing out the big picture. The camcorder becomes the key to solve the mysteries on the road, with the key footages that Mr. Bean recorded without realizing.

3.2 Mobility and Modernity

Modernity is a concept that is widely discussed and never quite limited with a certain definition. In any case of defining this concept, or arguing about it, we often link mobility with “newness, artificiality, order, reason, democracy, technology, and chaos” (Cresswell, 2006, p.16). Cresswell (2006) explains that there sure is no distinct line dividing history into modern and premodern times but we know that certain things happened at some point that changed life and invited modernity into our lives. “Few terms in contemporary social theory signify so much and so many terms that are apparently in opposition to each other” (Cresswell, 2006, p.16). Modernity is such a rich and vague concept that it is a popular area to discuss in literature, and the road films are strongly related to modernity as they often deal with modern discussions about identity, mobility and self-search.

Modernity is closely linked with mobility. In order to understand the strong link between mobility and modernity we can refer to Cresswell's explanation about the history and evolution of mobility. Cresswell (2006) goes back in time to track the evolution of mobility. He starts by exploring the meaning of mobility in feudal society. Being mobile was considered as a luxury in European feudal society because many stayed where they were. “To be mobile was to exist on the margins,” and mobile people of the time, like minstrels, pilgrims, crusaders and so on, were “outside of the obligations of place and roots.” (Cresswell, 2006, p.11). In the feudal system, mobility was not yet associated with freedom, or it would make little sense to link mobility to liberty and freedom” (Cresswell, 2006, p.15).

In such a world, mobility was not a human right, and only after it was considered as a right we could talk about modern citizens. Mobility within the nation states for the purpose of voyaging created a new figure, “a modern mobile figure - the tourist”. Cresswell reminds that according to Dean MacCannell, “the tourist was and is the epitome of modernity.” (Cresswell, 2006, p.15). Holding onto a passport and crossing borders as a tourist are the products of modernization and in the road films with characters crossing borders tap into the modernity and its connotations.

Modernity is usually associated with technological advancements and the customs that have been born out of these advancements. Mobility may be the foremost result of modernity. Planes, cars, trains, and even spaceships that enable humans to travel from one place to another is one of the most significant indicators of modern times. “The modern individual is, above else, a mobile human being” and fluidity and mobility are emphasized in modernity (Cresswell, 2006, p.15-16). In road films we often see the role of the automobile, and sometimes airplanes, trains and other modern transportation ways in the narrative. Modernity is closely linked with mobility, and Mills states that “autonomy and mobility are core issues of modern life, which is why they play a key role in literature, film, and popular culture.” (Mills, 2006, pp.21-22) Stories about modern ways of travel - like car, motorcycle, plane - represent “the balance between self and community” which is the result of a nation that is highly multicultural (Mills, 2006). In road films, modern transportation vehicles help to convey ideas about society and the role of the individuals in a society, where interconnectedness among other countries and cultures is possible.

Road films carry traces of modernity in many ways. According to Enevold (2003) the modern road is “not an innocent space” and the traveller is not just a wanderer. “Travel is complicitous with, for example, imperialism, colonialism, tourism (understood as a post-colonial imperial venture), eurocentrism, and masculinism to mention a few travel/ideology *nexi*” (Enevold, 2003, p.26). Therefore, the road brings out so many ‘others’, enabling encounters, inducing and solving conflicts, helping with collusions and complications. “The road narrative can be seen as a modern travel genre” (Enevold, 2003, p.38) where the car becomes more than a vehicle, and more like a place for encounter.

Rise of automobility along with globalization has helped cultures to travel and cross borders. Modernity has created a multicultural world and in road films we see the effects of globalization. Daniel and Juli are in contact with different backgrounds throughout their journey crossing borders; Sakip and Selim travel in the Balkans and they experience diversity in and outside the car; Mr. Beans travels beyond his home country as a modern tourist. We often see the conflict between the modern and the traditional in road films, mostly because the present of the travel meets with the history of the road. The following subtitles help analyze the three films in terms of the clash of modern and traditional on the road and the relation between multiculturalism and modernity.

3.2.1 The Conflictual Relationship between the Modern and the Traditional

The road films bring modernity and tradition together, often putting them in a conflict. The road films inherently represent the tension between modern and the traditional because the genre positions the conservative and the rebellious together (Cohan & Hark, 1997). According to Harris (2006), it is a paradox of the road film genre that we see modernity and tradition coexist on the road. The history of the setting and its traditions are present along with the modern travel technologies on the road. Nevertheless, Harris (2006) also explains that it would be far too limiting in scope to equate cars with modernity and the setting with tradition, because there are films that point to important social issues. “Rather, to understand the complex play of modernity and tradition across variously racialised bodies, technologies, and landscapes, one must turn directly to ‘the social’ and its ‘problems’ that the films cast (or recast) as symptoms, symbols, or traces of modernity and tradition” (Harris, 2006, p.100). Within the tension between the modern and the traditional, there is an opportunity to tell the stories of social problems or challenges.

It is in this context that rebellion is a major theme in road films. The characters are in situations of conflict between the past and the present, between the old and the new, between the traditional bonds and freedom and so on. To illustrate with some examples, films like *Thelma and Louise* (1991) have portrayed rebellious couples going against law and running away from the tradition. Even though we do not see the same kind of rebellion in three of the

films of this paper, we can still argue about the rebellious nature of the characters in different ways, and how we can see the clash between the modern and the traditional.

Gueneli explains that Fatih Akin's films refer to Yesilcam, Young Turkish and New Turkish Cinema, also new German and Turkish-German Cinema, making his films not falling in strict national categories of film and film history (Gueneli, 2011). Akin's films are a synthesis of different eras of Turkish cinema and also German cinema, and thus reflect values and features of multinational and multicultural cinema. The tension between tradition and modernity has been an important topic in Turkish history, and this is reflected in its cinema from the early days. In Yesilcam melodramas, modernization is linked to westernization and modern is shown as the upper class urban class and we often see modernization in terms of social and economic mobility (Mutlu, 2010). *In July* may start like a traditional love story; a teacher falling in love with an authentic figure who is far from him both literally and figuratively. Throughout the journey he outgrows his timid character, and finds the love he has been searching for right beside him. This traditional story line is told in a modern way, where we see the main characters crossing borders, being mobile on their will, going on an adventure on the road.

Selim and Sakip are like the embodiments of modernity and tradition, urban and suburban, the abandoned and the looked after, the present and the past. Selim is foul-mouthed, moody, low-income, under-educated, depressed and vulgar without any ties to his past, resembles a big cosmopolitan city that hosts 'others' and 'abandoned' people. Selim, on the other hand, has grown up with his family in a small town, and he is distressed and anxious most of the time; he values and respects morals and family. Selim is loud, Sakip is quiet. For example, at the beginning of their trip on the road, we see Selim sneezing loud, without covering his mouth, as opposed to Selim, who tries to hold his sneeze in, holding his nose. This small detail actually portrays their differences in character, and supports the claims above. Throughout the road trip with Sakip and Selim argue constantly, and the film, in the construction of their persona, reflects the conflict between the modern and tradition.

At the end of the film, we see Selim with his half brother and Fuat. The final scene is almost like a reconciliation with past, family and tradition. Selim is actually different from all the family members, he feels like he does not belong there; nevertheless, he chooses to stay

with Sakip and Fuat to commemorate his father. Rebellion gives in to tradition, and family ties.

Mr. Bean can be considered as a modern individual, who can travel as a tourist, passing borders and seeing other countries. At the same time, he is a very traditional British man who always wears a jacket and a tie, and always unfit for the time and place. The clash between modern and the traditional can even be the core of the comedy for Mr. Bean series, because Mr. Bean constantly finds himself in a modern surroundings where he is quite unfit.

The most important symbol of the modern-traditional clash is Mr.Bean's camcorder. In the film *Mr. Bean's Holiday*, Mr. Bean travels with a camcorder, which is an accessory of modern travel. Mr. Bean's unskillful and clumsy usage of the camcorder transforms the travel experience into a multilayered one for the audience. The travel Mr. Bean thinks he experiences is not the same as the one he records and not the one we see on the screen. He records the surroundings with a careless manner, and always zooms in and out, having fun with himself. The camcorder captures images from Mr. Bean's point of view, which are often extreme close ups and they leave out the big picture. He records the historical places of Paris, like Eiffel Tower, and also himself making funny faces. Mr. Bean's travel gains a postmodern aspect with the help of this camcorder. As a character, Mr Bean is portrayed as a typical traditional English man whose encounters with modernity puts him in ironic situations.

3.2.2 Moving Across Cultures

Crossing borders give rise to encountering different cultures on the road. All three of the road films in this thesis paper have characters who cross borders and travel towards a destination in a different country than their own. They experience a different culture hence issues such as tourism, immigration, multilingualism and diversity are various aspects of their experience on the road.

According to Laderman (2002) road movies have gained momentum and started to employ multicultural drivers, an abundance of directions and various landscapes. Laderman explains that this boom of road films happened around the same time with "the economic

boom of the Clinton era”, which can also have links to the prosperity that comes from the “computer technology” (Laderman, 2002, p.175). “Many 1990s road movies seem fuelled by a mission to return to society’s fringes and borders, to travel transgressively, challenging conservative mainstream culture.” (Laderman, 2002, p.177). This change that happened in Hollywood also took place in global cinema; various countries began to make road films of immigration and borders and multiculturalism.

In each of the three films, different aspects of multicultural experience are represented. The location of *Limonata* plays an important role in the multicultural context of the film, because the travelling takes place in the Balkans, which is known for its diversity. *In July* starts off the travel from Germany, where immigration is a major issue. In *Mr. Bean’s Holiday* the aim of the travel is neither to find reconciliation with the past, as in *Limonata*, nor to search for a loved one, as in *In July*, but merely to be a tourist in a different country. The travellers speak the same language in *In July* but the main character loves a foreigner, in *Limonata* the travellers are from different countries but can speak the same language, whereas in *Mr. Bean’s Holiday* language becomes a communication barrier between the travellers as no one speaks the same language in the car. Indeed, in all three of the chosen films, modernity gives rise to multiculturalism in different ways in the chosen films.

In *In July*, Daniel and Juli cross borders together as they travel from Hamburg to Istanbul. Yet, even before they start to travel, we see different cultures. Daniel falls in love with a Turkish woman, Meryem, and they eat at a Turkish place where we hear Turkish music. Although immigration is not the main topic, we see immigrants and issues related to immigrants in the film. Modern travel enables people to hop on the car and travel across borders. On the road, the borders act as checkpoints to make sure that the travellers are still willing to continue their travel. From the very beginning of the journey Daniel and Juli embark on an adventure, and they deal with people from various backgrounds, like the border officers, villagers, drug dealers, truck drivers, and prisoners. Multicultural diversity is not limited with different languages and nationalities.

In *Limonata*, the borders are crossed multiple times, as Sakip travels from Macedonia to Istanbul to find Selim, and then bringing Selim back to Macedonia. However, the road we

see is the one they travel together and that provides multicultural travel in multiple layers, both within the car and outside the car.

Sakip and Selim travel from Istanbul to Macedonia, passing through the border of Bulgaria. They travel within the Balkans. “Despite its [Balkans’] relatively small size, the area has been and still is characterized by ethnic and religious diversity... This diversity is the result of intense and numerous conflicts generated from the intersecting interests of Eastern and Western major powers” (Gabor, 2003, p. 14) The location of the film is almost a character, which acts as a catalyst at times, and sometimes the reason of conflict. In Balkans, there is shared culture and diversity at the same time, which is symbolized by the half brothers who have grown up in different countries.

Sakip and Selim are from different cultures even though they are half brothers, and they are very different characters. Nevertheless, they speak the same language. They find it hard to get along, they easily get into conflicts, yet there are times when they find the chance to bond in the car. It is a very small car after all, and they are alone on the road. Selim finds Sakip’s certain words funny, they fight, laugh, and they eventually learn to understand each other. The car becomes a space in which the different cultures encounter one another, share and clash. After all, the brothers represent different countries with quite similar cultures. They almost personate the conflict in the Balkans, speaking the same language yet never getting along. They are brothers from the same father, but they are different, just like the diverse cultures in the Balkans.

Outside the car, we see other cross cultural encounters as Sakip and Selim travel from Istanbul to Macedonia. The most prominent example is their encounter with the gypsies. It is no coincidence to see the gypsies on the road as they are the culture of the road. “At home on the road” is the best phrase to describe gypsies, because they are known to acknowledge the homelessness as the home. The presence of the gypsies may be suggesting the brothers that it is possible to feel at home on the road.

In *Mr. Bean’s Holiday*, the most obvious symptom of cross cultural encounters is him being a tourist and a foreigner in a new country and thus the multilingual nature of the film. An extremely British character in the middle of Paris tries to find his way using a compass. This is an absurd way to emphasize being a foreigner - and being lost - in a new country. Mr.

Bean series are known for limited usage of dialogues and slapstick comedy. Mr. Bean's character attributes are perfect for him to be alone in a country where he does not know the language. In this way, the fact that he does not use linguistic skills to communicate can be linked to him not knowing French. Yet, funny enough, he thinks he knows how to communicate with the only word he knows in French, "Oui". The coffee lady on the train compliments his French as he says "Oui" to her questions. Mr. Bean's smiles gracefully and says "Gracias". Another example is when Mr. Bean goes to a fancy restaurant and after saying "Oui" to everything the waiter says, he gets served a seafood plate with oysters that he not only does not know how to eat but also does not enjoy the taste even a bit. In these examples, language barrier creates the comedy, and shows about Mr. Bean's character and his lack of communication and language skills. Later in the film, he helps a boy and his father rejoin (when their separation was his mistake in the first place), and the boy speaks Russian. A British man and a Russian boy try to find their way in France. Further in the film, a French woman, Sabine, picks up Mr. Bean as he hitchhikes, and then at a stop they find the boy and they continue as a trio. A British man, a Russian boy and a French woman travel together towards the same destination without knowing a language other than their own. This is the epitome of modern travel and multiculturalism.

3.3 Mobility Re-visited: Cross border Migration, Displacement and Internal Tourism

Mobility is a key element that creates the soul of a road trip film, because having autonomy on movement affects the decisions. Having an automobile is a common way to declare autonomy over mobility. According to Cresswell, mobility is a "fundamental geographical facet of existence" (Cresswell, 2006, p.1). In the book "On the Move: Mobility in the modern Western World", Tim Cresswell explains that there are three relational moments regarding mobility, "a socially produced motion." First, there is human mobility, which is "potentially observable" and a reality that can be "measured and analyzed by modelers, migration theorists,...". This is mobility that can be closest to "pure motion" and that is the "most abstract". Second, we can talk about the ideas about mobility, and these are the representations of mobility that are conveyed through production of meanings in various disciplines, from law to film and philosophy. "Thus the brute fact of getting from A to B

becomes synonymous with freedom, with transgression, with creativity, with life itself” (Cresswell, 2006, p.3). Third, “mobility as a way of being in the world”, with experiencing and practicing based on our changing moods. In road films, we see the ideas about mobility, which is Cresswell's second explanation regarding relational mobility, because traveling on a road with a car has certain implications about emancipation, escape, salvation, freedom or self-search.

In the beginning of the twentieth century, the rising automobility created a new meaning to freedom. Having autonomy over mobility was a significant feature of American culture, linked to its history in colonization (Uhlman & Heitmann, 2015). However, in the early times, the freedom in mobility was only for the male whites, and Cresswell explains, a free individual figure was gendered and raced (Cresswell, 2006). “Those who could control their own movement were deemed self-sufficient, independent agents. Thus the capacity of movement became linked to the political economy. Indeed, mobility came to stand for liberty itself” (Uhlman & Heitmann, 2015). The capacity of movement has surpassed the gendered and raced freedom, while mobility became the expression of freedom itself.

Automobiles brought a revolution in authority, according to Mills. “Insisting on their right to social mobility, many postwar storytellers created from the road narrative a broader vision of autonomy and mobility for all. They are the ones who turned narratives about movement into a genre of rebellion, using whatever medium they could access to tell stories of their differences from the mainstream” (Mills, 2006). Mobility, therefore, can be associated with rebellion. In fact, according to Mills, we started to see more road stories in the postwar era, which may be due to the emancipation that the road provides. Getting on the road, being able to be mobile and active on your own will work together to provide an escapism from the daily hustles.

Mobility is associated with liberation while stability is linked with oppression (Noháč, 2009). Being on the road is the representation of mobility, and the frontiers are redefined. “The constant urge to be moving,” leads the characters to dream about a new start (Noháč, 2009). The new start brings the discovery and the road trip helps the characters to discover themselves. The major convention of road films is to use an automobile to depict this mobility and independence. Car journeys are different and usually more private than the other

transportations, because the driver has the autonomy on the route and the times to stop. The driver is accompanied by a passenger or passengers and they together experience the journey. Laurier et al. (2008) explains in their research paper titled *Passengering* that journeys in the cars “are often important occasions for our everyday talk and activity”. Indeed, the car provides a more intimate space for the passengers and the driver to connect on a more personal level, as they listen to the same music, stop at the same time and engage in a conversation. When it is a car trip, the duration in the car is longer, and the passenger and the driver have more time together in an enclosed area for a prolonged time. Laurier et al. further discusses the role of the passenger who travels next to the driver; the front-seat passenger and the driver “experience jointly the traffic conditions encountered” and the passenger assists the driver with the navigation, watching over the driver, “[working] together at various stages of the journey, arriving at a destination is a shared accomplishment.” Thus they redefine car-sharing and its connotations, explaining that the front-seat passenger “becomes part of the ‘crew’” and becomes partly responsible for the driving (Laurier et al., 2008). In short, automobiles come with various connotations and thus great vehicles for the stories of self-discovery and autonomy.

According to Lie, there are three forms of mobility, cross-border migration, internal displacement and tourism, which are “side-effects of modernization” (Dufays, 2017, p.74). Cross-border migration is probably the most common one we see in films, especially with the rising concern of migration. Internal displacement happens when people are forced to leave their home but they stay in the country. The United Nations Refugee Agency, UNHCR, explains that the internally displaced people, IDPs, are “on the run at home”, unlike the refugees. The politically loaded nature of these concepts are not the focal point in this analysis, but they surely offer a frame for analyzing the films, especially given that road films are a phenomenon of modernity. Learning from Dufays’ explanation of the forms of mobility I can bring out the main elements of mobility we can see in the films *In July*, *Limonata* and *Mr. Bean’s Holiday*. Hence migration, displacement and tourism are the forms of mobility we see in the chosen films. On the other hand, in the films we see another form of mobility, which is beyond the physical realm. Social mobility, for example, can be another example of mobility in films, especially for the ones that are dealing with immigration and generational progression. Based on Lie’s approach to mobility, in *In July*, we majorly see the effects of

cross-border migration, as Fatih Akin often deals with Turkish - German migrant lives in his films. Even though *In July* is not specifically about migration, we see the figures and effects of migration. In *Limonata*, mobility of the characters brings us to realize that two different locations can be very similar in culture and language, while in *Mr. Bean's Holiday* the mobility majorly is in the form of tourism.

Mobility is a very wide concept and there are numerous ways to approach it. I am focusing on autonomy over mobility, which is a key factor in the power structure in the road films, where automobiles play a significant role. The one who owns the power over mobility is the one who dominates the relationship. Therefore, who is behind the steering wheel is an important question that determines the power struggle in the relationship we see on screen. When we talk about having autonomy over mobility we can also bring out the topic of hitchhiking, because it is closely linked with freedom to be mobile on personal will. Hitchhiking is a result of modernity, because it shows the individual wish for freedom and autonomy over individual mobility. Therefore, it can be subject to discussions whether it is appropriate to include hitchhiking as a subtitle for the modernity or mobility section. In this thesis paper, the hitchhiking section is included in the mobility section, because it is closely related to the autonomy over mobility discussions.

3.3.1 Who is Behind the Steering Wheel?

Archer (2017) explains that the contemporary road films have moved away from the main conventions of American road film and its connotations through emphasizing new narratives and protagonists of new porous borders. The movements of people have been affected by globalization, environmental change and war, and the new focus is the figure of the migrant (Archer, 2017). Therefore, we can say that the geopolitical location underlines the meaning of the films and their narratives in terms of politics, socioeconomics and culture. In such cases the mobility and the autonomy on mobility gains much deeper significance. As Archer says, the combination of autonomy and mobility is central to driving, and the experience in a car makes up the main element in a road trip. Therefore, Archer (2017) finds

it important to stress that an important aspect of a road film analysis is to focus on the automobility and how the experience in the automobile is depicted.

Eren considers *In July* as a love story “that addresses questions of mobility, belonging, and cultural difference” (Eren, 2012, p.176). *In July* employs major conventions of the road film genre. “...Akin uses bridges, roads, and various forms of transportation to serve as symbols of mobility and connection; they are thereby relevant not only to Daniel’s inner quest but also to various roadside adventures” (Jamal, 2013). Mobility is depicted in many different levels, from the imagery in the film, to immigration and to autonomy to be free and be mobile. Daniel is the driver in the film, and he has autonomy, defining the terms of the limits of mobility. He has a route to follow to reach Istanbul, however he cannot follow that route when the car breaks down. Juli and Daniel join a truck driver who is going to Budapest. From then on, he loses control over his mobility. After some adventure on the road, he and Juli steal a car from a gas station, this time Juli drives the car, they regain control over their mobility. After they pass Romania and reach Bulgaria, Daniel is behind the steering wheel. He drives to a road that ends in water, and he decides to drive fast, so that they can jump to the other side of the water, to Bulgaria. He makes the calculations, just like he does at the very beginning of the film when he was teaching in a classroom. Juli does not agree and does not join him, but he still jumps, because he has autonomy over mobility as the driver.

In *Limonata* the power struggle between the brothers is depicted by the power over mobility. Who is behind the steering wheel is an important detail in the relationship of the brothers. The brother who drives has more power, because the driver owns and manages the mobility. It is a shared mobility, because they are in the same car, traveling to the same destination. At the beginning of the film, Sakip takes control of Selim’s mobility by forcefully taking him into his car, and they together pass the border to Bulgaria. At one point of the journey Sakip wants to rest and asks Selim to take the steering wheel; in other words, Sakip lends autonomy over mobility to Selim. Selim does not want to drive, but gives in. Selim ends up driving the car in the wrong direction, he wakes up Sakip to ask about the turnout sign. Sakip reads the sign and realizes that they have come to Romania, far from their destination, Macedonia. They argue and go back to their route, only to be late for their father.

The power struggle in the car is quite significant, and who drives the car controls their mobility.

According to Cresswell, “mobile people are never simply *people* - *they* are dancers and pedestrians, drivers and athletes, refugees and citizens, tourists or businesspeople, men and women” (Cresswell, 2006, p.4). In *Mr. Bean’s Holiday*, we see Mr. Bean on the move, as a tourist. Tourism is a different level of mobility, because the tourist follows certain paths that are already set to experience a place in a certain way and it is almost a staged mobility. Dufays (2017) even claims that tourism involves a “specific kind of vision” (p.75) that does align with the common language of the road film genre. However, we see Mr. Bean deviating from the traditional paths, trying to find his own way and getting into an adventure away from his home. Since Mr. Bean is an individual tourist, his mobility is still under his own will, and as O’Regan explains, the individual tourist is “a subject and an agent in their own right” and cannot be “confined within a single category”, as “their agency over time-space means that they are moving in more complex and dynamic ways” (O’Regan, 2012, p.129). Overall in the film, Mr. Bean has the power over his mobility, choosing where to stop, and where to go. However, if we specifically focus on the automobile scenes, we see another story of autonomy with Mr. Bean’s fellow traveller Sabine. Sabine is the driver of the car, and Mr. Bean joins her ride as a hitchhiker. Sabine manages the automobile and also the relationship between them. With her bubbly personality Sabine challenges Mr. Bean’s sullen face and selfish personality throughout their journey together. Mr. Bean takes the steering wheel, when Sabine falls asleep as she drives. They change seats - funnily enough as Sabine sleeps - and Mr. Bean starts driving. He struggles not to sleep and manages to bring them to Cannes overnight. Mr. Bean is mainly a tourist, but when he joins Sabine’s car, he becomes a fellow traveller, a driver and a friend. In this context, we can say that the individuality of the protagonist which is emphasized in road films is also accompanied by fellowship and friendship. The destination and the experience of the road is shared by fellow travellers. The car which enables them to look in the same direction physically, brings the fellow travellers closer psychologically and socially too.

3.3.2 Hitchhiking

The discussions about the autonomy over mobility above included examples of traveling with a car that the traveller owns or burrows, or even steals. The traveller does not need to own the means of travel to start a road trip; hitchhiking enables the travellers to be mobile. The highways have guests, the hitchhikers, who are the embodiment of adventure, mobility, and self-discovery. In fact, hitchhiking is a concept that refers to individualism, modernity and mobility, because the practice of hitchhiking happens with individual autonomy over freedom and mobility. Hitchhiking is a result of modernity at the core, because a hitchhiker on the highway or autobahn is a figure of modern travel. Nevertheless, discussions around hitchhiking often deals with the concept of mobility. O'Regan (2012) considered hitchhiking as a "self-directed mode of mobility" (p.137) and thus it is appropriate to include discussions regarding hitchhiking under the title of mobility.

According to O'Regan (2012) the act of hitchhiking is "governed through appeals to 'freedom' and an individual desire to inscribe one's own rhythm on the world" (p.128). Hitchhiking provides movement in the spatial realm and "an alternative mobility culture that gives value to the turbulence, risk, friction, slower speeds and social exchange it engenders" (O'Regan, 2012, p.128). In the films *In July* and *Mr. Bean's Holiday*, we see characters meeting on the road through hitchhiking. Even though we do not see hitchhiking scenes in *Limonata*, we can still have discussions about it. Hitchhiking can be defined as traveling with free rides in a stranger vehicle. However, this definition fails to grasp the underlying meaning of hitchhiking, which is that the traveller hitchhikes on her own will. The hitchhiker has the autonomy to be mobile, and in the film *Limonata*, we see exactly the opposite of hitchhiking, because Selim is forced to take a free ride on Sakip's car. In other words, Selim travels without his own will and he does not have autonomy over his own mobility.

In the film *In July*, Juli hitchhikes and Daniel, who travels to Istanbul, stops to help her. Juli says that she also is headed to Istanbul, just like Daniel, when she in fact says so just to travel with Daniel. Later in the film, Daniel also joins other rides, and the adventure comes from the hitchhiking. Joining a stranger on a road is a risk on so many levels, and in the film we see how the characters find themselves in danger after hitchhiking. Even though they

seem like they are in control of their mobility while hitchhiking, after they join a stranger's vehicle, things are no longer in control.

Hitchhiking happens on the will of the hitchhiker who wants to turn the trip into an adventure. In *Limonata* we do not see a scene of hitchhiking, but funnily enough we see exactly the opposite of it. The autonomy of the hitchhiker is present in the act of hitchhiking, but in *Limonata* Selim is kidnapped and he is pushed into an adventure on the contrary to his own will. Sakip abducting Selim and forcing him to travel is the opposite of hitchhiking. Selim has no autonomy over his own mobility because Sakip forces him to travel with him. Therefore, in the film *Limonata*, abduction can be thought as the opposite of hitchhiking in terms of mobility.

In *Mr.Bean's Holiday* our main character Mr. Bean hitchhikes and meets Sabine. In this film, we see another dimension of hitchhiking, because Mr. Bean is a tourist from the U.K. who wins a lottery to travel to France. The language barrier adds another dimension to the hitchhiking, because Mr. Bean joins Sabine, but they cannot communicate. Mr. Bean keeps saying "Oui" to everything, and Sabine gets the wrong ideas about him. Through hitchhiking Mr. Bean can travel to Cannes, to the beach, and he also helps Sabine to reach the Cannes Film Festival. The risk that comes with hitchhiking is not high in the film, contrary to *In July*.

CHAPTER 4

VISUAL ANALYSIS OF *LIMONATA*, *IN JULY* AND *MR. BEAN'S HOLIDAY*

In this chapter, I conduct a visual analysis of the selected road films in order to reflect on the arguments that are discussed in the second and the third chapters. I mainly look at how the ideas elaborated on the previous chapters are translated into the visual language of film. For this reason, I look at the mise en scene elements; setting, lighting, costume and etcetera. These visual elements serve to convey a meaning, perpetuate an idea, and establish an

effective relationship between the spectator and the screen. For example, the empty roads and the vast landscape may suggest the viewer of the endless possibilities of discovery for the protagonist. Likewise, while a sunny road setting with yellow tones endows the film with a happy mood, an extra diegetic sound of an upbeat song may indicate an exciting trip to the viewer.

“...stretching far into the distance, the road offers the possibility of direction, movement, perhaps, progress; but that suggestion is undercut by the absolute barrenness of the scene which shows that the road is, in William Stott’s words, simply ‘traveling from emptiness to emptiness toward a receding goal.’” (Bold, 1999, pp.65-66)

An empty road and a small car make up a significant part of road films. Being in the middle of nowhere means that the starting point and the destination of the travel do not matter, and this is how the journey becomes endless.

The following sections in this chapter analyze the road mise-en-scene and the car mise-en-scene, since the road and the car are the main places where the character transformations happen. The detailed visual analysis of the films explains the road experience of the characters, which can be linked to the thematic analysis of the journey in road films in the other chapters of this thesis.

4.1 The Road Mise-en-scene

Gibbs explains that in film studies mise-en-scene is used for “the discussion[s] of visual style” of the films, and to describe the organization of the filmic elements within the frame (Gibbs, p.5, 2002). It is not only the actors, setting, light and costume but also about the relationship to the camera, camera movements and framing. As Gibbs states, “Mise-en-scene therefore encompasses both what the audience can see, and the way in which we are invited to see it” (Gibbs, p.5, 2002). Road film genre has certain conventions for the mise-en-scene and the camera techniques. In this chapter the chosen three films and their road mise-en-scene is analyzed in detail, especially elements like: setting, costume and make-up, lighting and staging. For staging, movement and performance are analyzed. The

organization of the mise-en-scene contents is described with the interaction between actor to actor, actor to decor and actor to camera and the audience's view. This organization determines how the mise-en-scene is set up and how the audience interacts with the characters and the story of the film.

4.1.1 Setting

“It [setting] need not be only a container for the action but can dynamically enter into the narrative action.” (Bordwell & Thompson, 2008) In road-trip films, the road undertakes the role of a passage to self-search. The inner and physical journeys of the characters during the road-trip is reflected with the image of the road and the car. Therefore, the setting plays an important factor in narration.

The road settings usually share certain characteristics in road films: an empty road going through a vanishing point, and silent lands surrounding the lonely road. “...stretching far into the distance, the road offers the possibility of direction, movement, perhaps, progress; but that suggestion is undercut by the absolute barrenness of the scene which shows that the road is, in William Stott's words, simply “traveling from emptiness to emptiness toward a receding goal.”” (Bold, 1999, pp.65-66). In three of the films in this thesis, we see the convention of empty roads and wide lands and fields. The road mise-en-scene suggests that the characters are in the middle of obscurity, where there is so much to discover, and yet which locks the characters in a timeless search.

Limonata

Even though there is a two way trip from Macedonia to Istanbul and then from Istanbul to Macedonia in the film, the main road trip happens from Istanbul to Macedonia as Sakip and Selim travel together in an old car.

We do not see how they exit the city and enter the suburbs. Just as Selim wakes up in the car, we wake up to a road mise-en-scene that is shared by most of the road films. In a natural setting, the old car travels alone on a long deserted road (Fig. 4.1). The majority of the travel takes place on open landscapes that are arid and yellow.



Fig. 4.1

The section of the road trip lasts about half an hour, and it summarizes the journey of Sakip and Selim getting to know each other. Being alone on the deserted road and having no one to help them, the half brothers are obliged to get along, or at least they try to tolerate each other.

The setting of the road changes as they travel: the surroundings change from green to yellow (Fig.4.2), passing through wide fields (Fig.4.3), electric poles (Fig.4.4), sunflowers (Fig.4.5), and rolls of hay (Fig.4.6). They stop in the middle of the road multiple times for multiple reasons - from a quarrel to a flat tire - and in this way we can enjoy the view.



Fig. 4.2



Fig. 4.3



Fig. 4.4



Fig. 4.5



Fig. 4.6

There are night shots that we cannot see further in the scene, it is as if they are completely alone in the middle of nowhere. For example, when they arrive at a turnout the details of the setting are not seen, and the main element that drives attention is the turnout sign.

Selim takes the steering wheel so that Sakip can rest, and he wakes Sakip up to ask which turn he should take. The sign is with Cyrillic alphabet, so Selim cannot read the sign (Fig.4.7).

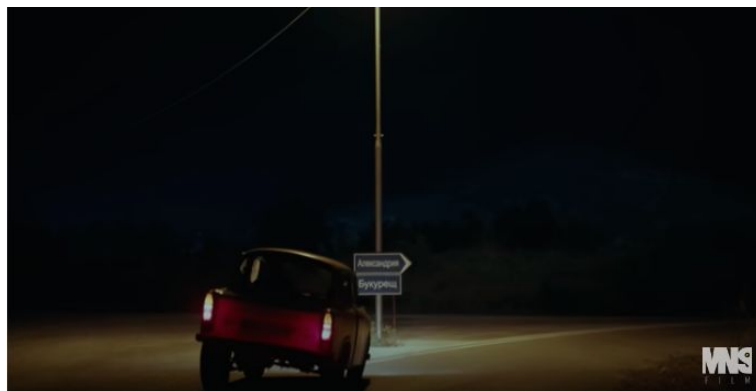


Fig. 4.7

The top sign means Alexandria, and the bottom one means Bucharest. Selim wakes up, gets out of the car and realizes that Selim has driven them to Romania, making their trip take longer (Fig.4.8). The turnout sign symbolizes that they are in the wrong place, far away from their destination.



Fig. 4.8

In July

Road films usually depict aesthetic landscapes that show an endless road, however not all road films have landscapes or locations that are favorable to the eye. Cohan and Hark remind Jean-Luc Godard's *Weekend* (1969) which depicts “the most profane vision of individual initiative, the road, and modern French landscape” by showing a murderous couple, disturbing traffic jams, and spaces that are not pleasurable to see (Cohan & Hark, 1997, pp.190-191). Similarly, *In July* takes us to uncanny spaces like the bar, where crimes reside and danger awaits, or a busy urban road where cars and trucks chase, or to suburbs of hay rolls where Daniel hides from a man with a gun.

The main setting of the road in the film *In July*, has yellow tones and a natural look of suburbs. Compared to the other two films, *In July* has more yellow tint in the scenes. Daniel and Juli travel from Germany to Turkey, passing through borders and thus we see views of landscapes between countries. The old car is seen in summer nature with warm tones (Fig.4.9). In the setting of the road we sometimes see green lands (Fig.4.10), country signs (Fig.4.11), sometimes shabby gas stations, and even a borderline (Fig.4.12). *In July* roadsides depict hayrolls, as in *Limonata*, but this time our protagonist walks among the hayrolls (Fig.4.13).



Fig. 4.9



Fig. 4.10



Fig. 4.11



Fig. 4.12



Fig. 4.13

Fatih Akin explains that the scenes of Bulgaria were in fact filmed in Tracian. Romania scenes were shown as a sequence of images, otherwise the production costs would be quite high, Akin admits (Akin et al., 2013). As a result, the Romania section of the road trip consists of photos with an upbeat song to emphasize the adventurous nature of the trip. This section also has colder tones because they are still photos. We see factories (Fig.4.14), villages, signs indicating the location (Fig.4.15), images of the road as they travel (Fig.4.16), road signs showing when they enter (Fig.4.17) or exit Bucharest (Fig.4.18) and also what happens to Daniel and Juli in Romania, all with the help of the photos.



Fig. 4.14



Fig. 4.15



Fig. 4.16



Fig. 4.17



Fig. 4.18

We also understand that they arrive in Bulgaria (Fig.4.19) and argue with the border officer with the help of the photos (Fig.4.20 and Fig.4.21). This narration depicts the setting effectively and lets the audience know where Daniel and Juli are in their travel.



Fig. 4.19



Fig. 4.20



Fig. 4.21

Daniel and Juli travel through Romania and reach Bulgaria where they have a conflict near water on how to cross water to reach Bulgaria. From the half bridge Daniel drives off to the water, thinking he could pass the water (Fig.4.16). His unrealistic aim is parallel with his magical belief of finding love based on a sun image. The car flies (Fig.4.17) and then sinks into the water. The setting helps to create the mood of the scene, away from the main road, surrounded by trees and blurry water.



Fig. 4.16



Fig. 4.17

Daniel and Juli have a big fight at this point, and the road that ends abruptly on the half bridge symbolizes the end of their friendship on the road. After the fight, Juli wakes up before the sun rises and comes to a turnout sign (Fig. 4.18). The sign shows two opposite ways, Istanbul and Hamburg (Fig. 4.19), which symbolizes Juli's two choices of continuing with her love or to go back home. Just like in the film *Limonata*, the character reaches at a turnout sign, but this time the sign signals the time for decision, while in *Limonata* it signals the time to go back. The setting is perfect for such scene: the colors of sunrise, orange and blue create a background for the turnout sign, where Juli tries to decide what to do, alone.



Fig. 4.18



Fig. 4.19

Mr. Bean's Holiday

Similar to the other two films above, the road setting in *Mr. Bean's Holiday* has yellow tones which depict the suburbs. Mr. Bean hitchhikes on the empty provincial road in the middle of vast fields of green with yellow flowers (Fig.4.20), and then on a road among mountains and trees (Fig.4.21). Before the nostalgic car of Sabine stops to pick Mr. Bean (Fig.4.22), he rides a bike and we get a chance to see the setting, vast lands, and empty road (Fig.4.23).



Fig. 4.20



Fig. 4.21



Fig. 4.22



Fig. 4.23

As Mr. Bean joins Sabine, they start to travel on a calm road through trees, mountains and fields, and cross through a bridge (Fig.4.24).



Fig. 4.24

The summer mood is reflected in the setting of the road, with green fields, blue sky and shining sun (Fig.4.25). Compared to the other two films above, *Mr. Bean's Holiday* has a happy tone and the setting supports this mood throughout the film.



Fig. 4.25



Fig. 4.26

4.1.2 Costume and Make-up

Limonata

The film takes place in summer and the costumes of the characters are accordingly light wear. Throughout the film, Sakip wears light colored shirt and black pants. Selim on the other hand, undergoes a change in costume throughout the film. He wears a light colored shirt and dark colored pants at the beginning and the end of the film, while he wears black undershirt during the road trip. As the road trip proceeds, with the heat of the road and later

on as they search for a new tire, Sakip and Selim both lose their put-together looks. Towards the end of their trip, Sakip's shirt is no longer tucked in his pants, and Selim no longer wears his shirt (Fig.4.26).

Both Sakip and Selim wear moustaches and they smoke cigarettes. They have realistic, no make-up looks. Even though they have differences compared to each other, both resemble each other in the sense that they both are inelaborate in their costumes, which matches the dispersed, untidy setting.



Fig. 4.26

In July

Daniel's look changes throughout the film. He wears glasses, button up shirt and pants at the beginning of the film (Fig.4.27). Towards the end however, the buttons are not tied anymore, and Daniel takes off the glasses and appears to be more casual (Fig.4.28). After all the adventure he lives on the road, he takes on a worn-out look.

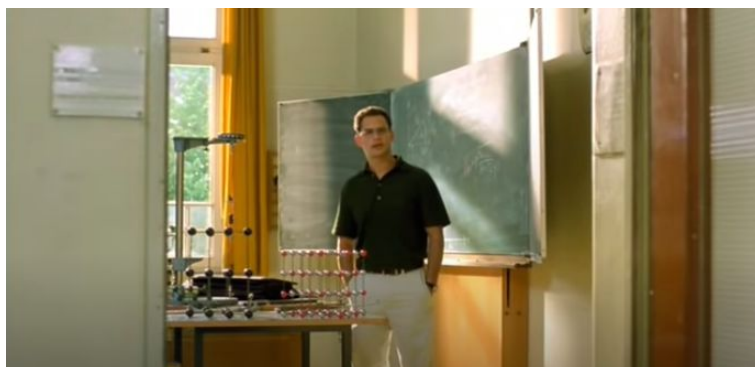


Fig. 4.27



Fig. 4.28

In terms of accessories, Daniel has a sun ring, which is an important prop of the film. Sun is the major theme in the film, and it symbolizes the love that Daniel searches for. The setting supports the summer vibes and the sun imagery.



Fig. 4.29

Juli has braided hair, sleeveless top and pants (Fig.4.29). She wears more colorful clothes compared to Daniel, which reflects her personality. She appears as a hippie. She has a natural look and make up, yet Akin later admitted that Juli's look was not natural and realistic in the film. While Fatih Akin was studying for his Masters degree in film studies, he was asked to write a thesis on the female characters in his own films. After he wrote his thesis, Akin has admitted that Juli's make up was not realistic at the end of the film (Fig.4.30); he would prefer a different, more natural look for Juli at the end of the film, to match the

worn-out look of Daniel (Akin, Behrens, Töteberg & Tut, 2013). Indeed, Daniel appears to be messier compared to Juli, at the end of the film.



Fig. 4.30

Mr. Bean's Holiday

The film takes place in summer and the costumes are accordingly light wear for all characters. The characters wear basic simple clothing in the course of the film, but when they arrive at the Cannes Film Festival, the costumes of the characters change. The makeup of the characters are realistic and natural, suitable for everyday look.

In the series, Mr. Bean always wears a suit and he shows up with the same look in the film. He always wears a shirt, a jacket and a tie and he has a classical style in his costume (Fig.4.31). Throughout the film, we see Mr. Bean with his signature look, white shirt, brown suit and a red tie.



Fig. 4.31

At the end of the film, Mr. Bean and the boy wear a costume to disguise their identities in the Cannes Film Festival. Mr. Bean disguises himself as an old woman, and wears a white cap to cover his hair, black and white sunglasses, earrings, and a dress to match his look.

The boy wears summer clothes, casual pants and a T-shirt throughout the film. The boy disguises himself as a young girl and he wears a ginger long hair wig, big sunglasses and complementing colorful clothes. Sabine wears a sea green colored shirt. She has short hair, natural make up throughout the journey.

Towards the end of the film, when the trio reaches the destination point, Cannes Film Festival, they all change costumes. Sabine is an actress so she wears a fancy short dress to join the ceremony. Similar to her previous look, she wears sea green. Mr. Bean and the boy, however, need to change their look because the police look for them. Their disguise clothes are exaggerated and colorful, which caters to the comedy (Fig.4.32 and Fig.4.33).



Fig. 4.32



Fig. 4.33

4.1.3 Lighting

Limonata

Throughout the film, we see natural lighting that is suitable for summer. During the day, it is sunny and bright on the road.

The night shot where Sakip falls out of the car and lies on the road, is an image where lighting is important. The streetlights are lined up, and at the right end of the scene, Sakip lies on the floor while Selim kneels right beside him (Fig.4.34). This image almost tells us that there is still so much to cover, not only to reach their destination, but also to catch up with what they have lost until they found each other.



Fig. 4.34

We see colorful lights during the gypsy wedding, which is the only time colors enter the film (Fig.4.35). The colors symbolize the colorful nature of gypsies; fun-loving, loud and cheerful.

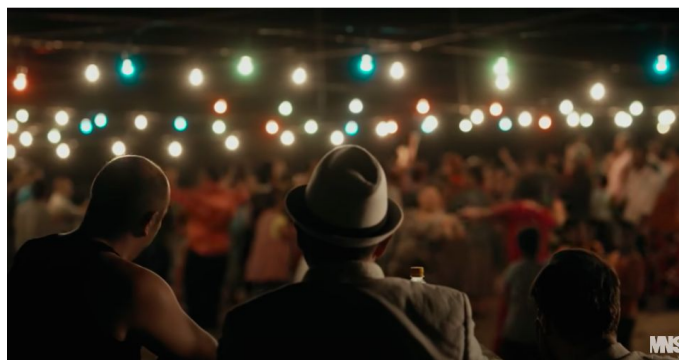


Fig. 4.35

In July

Sun is a major imagery of the film *In July*, and Fatih Akin explains that he sees sun as a major theme of the film (Akin et al., 2013). Therefore it is natural to see yellow tones and sunny weather in the film. The film takes place in summer and the sun is almost always up.

The yellow tones of the road are juxtaposed with the blue colors of the bar (Fig.4.36).



Fig. 4.36

Mr. Bean's Holiday

The film has natural light throughout the film. On the road, the sun is always up. There are short night shots where Sabine and Mr. Bean struggle to drive because they fight not to fall asleep (Fig.4.37).



Fig. 4.37

4.1.4 Staging: Movement and Performance

Limonata

Sakip and Selim have very different characters and their body movements differ accordingly. Selim has a laid back posture, whereas Sakip is more put together. As the film proceeds, and as they start to communicate, but they still argue a lot.

In July

Daniel evolves to a more laid back and casual character throughout the journey. The effects of the physical journey on the character is depicted with the change not only in the character's appearance, but also with the body movements. Daniel is a more hesitant, timid man at the beginning of the film, while he becomes a more self assured man after all the adventure he goes through with the road trip.

Mr. Bean's Holiday

Mr. Bean is a character whose main characteristic is facial expressions. Rather than the dialogues, the character heavily uses facial expressions and odd body movements and the character's long history in British Television warrants such exaggerations. Similar to Mr. Bean series, dialogues are minimal in the film. The three main characters in the film speak a different language. They do not understand the language the other speaks, but they still get along.

Sabine is a character who smiles a lot; her smile is her signature look. She is warm and happy. She bonds well with people and her body language aligns with her outgoing character (Fig.4.38 and Fig.4.39). She is the opposite of Mr. Bean, because Mr. Bean is more selfish and socially awkward.



Fig. 4.38



Fig. 4.39

One of the scenes where the movement dominates is when Mr. Bean struggles to stay awake while he drives at night. He tries very hard not to fall asleep and the expressions are exaggerated, almost like a cartoon character's, yet comply with the character traits.

4.2 The Car Mise-en-scene

In the chosen road films, the main part of the trip takes place in a car. Just like the road, the car itself is an important part of a road film, and the car mise-en-scene is worth exploring. The car mise-en-scene reveals the nature of the characters, their relationships and conflicts. It is common that in the three chosen films, the main characters sit side by side in a nostalgic car.

According to Laurier et al. (2008) cars can be considered as “small scale architectural spaces” as “they offer occasions which disrupt and demand the re-assembly of whatever the social relations and the politics of the office and the house are.” (p.26) The car creates an enclosed space that caters to the communication between the driver and the fellow traveller. “Inside centrally locked doors there are captive audiences and speakers – sedentary yet – occupied bodies, a chance for intimate yet interrupted exchange.” (Laurier et al., 2008, p.26) The car is where the change happens in a road film, because the characters talk, argue, stay silent and eventually bond in the car. The mise-en-scene of the car, therefore, is an important aspect of a road film.

Limonata

In the majority of the trip, Sakip drives the car, only when he gets very tired and needs to sleep he asks Selim to take the steering wheel.

Even though in the majority of the film they argue, there are times that they laugh and actually communicate. The car provides them the enclosed space away from civilization, so they have no other way but to talk (Fig.4.31 and Fig.4.32). They sit side by side, but there are times when one of them sleeps on the back seats. The car becomes their home until they reach their destination.



Fig. 4.31



Fig. 4.32

The stolen tires make the car slanted (Fig.4.33 and Fig.4.34). This image mimics the relationship between two brothers, the unbalanced, deficient in different ways, and unbalanced. At the same time the image helps create comedy, easing the tension.



Fig. 4.33



Fig. 4.34

In July

Daniel is the driver and Juli later on joins him in his trip. As the driver, Daniel has more power over their mobility, and he stops when he sees Juli hitchhiking. However, their journey does not take place in that car. The first car that Daniel drives breaks down and throughout the journey they change multiple vehicles, from a truck to a car they steal, therefore there are multiple car mise-en-scenes in the film. Apart from the times Daniel and Juli travel separately, or with other vehicles, there are two times they together travel in the same car. First, the car that Daniel picks up Juli and the second, the car they steal from the gas station. Neither of these cars belong to Daniel nor Juli, first one belongs to Daniel's friend, and the second one to someone else. Their relationship evolves with the time spent in the car, so even if they get apart in their travel they find each and continue their trip as a duo. Again, Juli and Daniel sit by side and travel to the same destination (Fig.4.35 and Fig.4.36).



Fig. 4.35



Fig. 4.36

Mr. Bean's Holiday

The fellow traveller joins the car through hitchhiking. Sabine is the driver, and she stops to pick up Mr. Bean as he hitchhikes. At a stop they find the boy and continue the trip as a trio (Fig.4.37).



Fig. 4.37

When Sabine stops to pick up Mr. Bean, Mr. Bean is quite excited, not only because he is finally picked up, but majorly because the car is just like the car he drives back home (Fig.4.31). Sabine's car resembles Mr. Bean's mini and Mr. Bean joins the ride as a very happy traveller, almost feeling home. The only difference, he signs, is the side of the steering wheel. The car becomes his home during the trip, and he feels content as he travels in that familiar car (Fig.4.32).



Fig. 4.31



Fig. 4.32

CHAPTER 5

IN SEARCH FOR A HOME

5.1 Redefining the Self

A journey shapes the identity of travellers; they face their worst fears, go through adventures, meet new people, and confront the fact that they are only human. Travelling from urban life to suburbs makes the characters face the harsh realities of nature, and the limited abilities of humans. The travellers are thus reminded of who they are, as they define and redefine their identities throughout the journey.

As they cross borders, the characters are challenged emotionally, socially and financially. Border-crossing is an important aspect of the journeys in the selected films, because the characters are constantly introduced to new obstacles, which make the characters question their own limits and boundaries. The locations of the films also matter; *Mr. Bean's Holiday* takes place in Europe, while the characters in the films *In July* and *Limonata* travel in the Eastern Europe. Therefore, the concept of frontier as well as the open borders in Europe play an important role in the narrative in the films, and work together in shaping the road experience and the journey of the characters.

5.1.1 The Frontier in America and in Europe

The concept of “frontier” has been widely discussed in the literature regarding the history of America. “At the frontier the environment is at first too strong for the man. He must accept the conditions which it furnishes, or perish, and so he fits himself into the Indian clearings and follows the Indian trails. Little by little he transforms the wilderness, but the outcome is not the old Europe... [but] a new product that is American” (Turner & Bogue, 2010, p.4) The harsh conditions have helped the Americans to adopt a spirit of independence and self-reliance as their national traits; they commit themselves, as Westfahl explains, as the frontier is transformed into a “bastion of civilization” (Westfahl, 2000, p.1).

The American frontier is different from the European frontier; the most significant aspect of American frontier is that “it lies at the hither edge of free land” and “as a fertile

field for investigation” (Turner & Bogue, 2010, p.3). For Americans, the first frontier was the Atlantic Ocean, which could be considered as the frontier of Europe. As they moved towards the west, the frontier became more and more American, as Turner and Bogue explains. Therefore, the meaning of frontier has advanced to a movement away from Europe and its influence, which enabled the growth of American independence.

Although “the true American frontier had vanished as of 1890”, people could live the frontier life “with no modern conveniences or contact with the outside world” (Westfahl, 2000, p.1). Westfahl explains that even though Americans can no longer live the real frontier life, their eagerness of adventure drives them to venture into the not-yet-discovered places in the world, “like the African jungle, islands of the South Pacific, or the North and South Poles”, where they can still live a version of frontier life, since there is mystery of the unknown to discover (Westfahl, 2000, p.2). Therefore, the concept of frontier is not limited to the American history or to the American contact with Indians. Frontier could be considered as a notional and intangible line that divides civilization and wilderness, where there is no contact with the modern ease of the outer world. Westfahl describes it as another world where people are contactless, free to discover and to move forward. Thus, independence and self-reliance are linked with the notion of the frontier.

Focusing on the concept of ‘frontier’ instead of ‘border’ gives the opportunity to touch upon concepts like independence, self-reliance and discovery with historical references. With open borders in Europe, the role of the border has changed from a line that draws the limits to a frontier that is more associated with discovering. Borders divide nations, but a frontier divides civilization and wilderness. Beyond the frontier, there is adventure and the unknown.

Road films depict the road as a place that divides the urban civilization and the wilds of the suburban or provincial. The characters cross the borders to travel across countries, but in fact they are always at the frontier, between civilization and wilderness while they are on the road. Therefore, the journey is not just about crossing borders, but also about being in the hands of uncertainty, unknown, unnamed and in-between, where the decisions matter the most and the personalities of the characters are shaped.

The films *In July*, *Limonata* and *Mr. Bean's Holiday* start from urban civilization, and the journeys take the characters to suburbs and beyond the borders. Borders represent more than geographical boundaries of nations; they are the boundaries of language, culture and politics. As the characters cross borders, they learn about themselves, and the fellow traveller, growing out of their past identities. With border-crossing, the limits of their identities and internal boundaries are challenged, away from home. The road becomes the frontier, which takes the characters into the unknown, and the frontiers of the self are challenged through the journey.

One starts to ponder on the identity once they are away from home. Identity is never fixed; on the contrary it is a fluid concept that there is a two-way interaction and influence between the surroundings and the identity. Away from home, the identities are redefined, as the individual starts to ponder on the self, realizing personal limits and boundaries. Therefore, the journey is a perfect quest for self-discovery, as the frontiers of humans are discovered and redefined.

In the selected films, the road as the frontier represents the obstacles that the characters need to overcome; the frontier draws the boundaries of one's identity and memory. The road is where the characters see beyond their self-boundaries. The road mise-en-scene supports the meaning; the vast lands of fields, mountains, and the heat of the summer road invite the characters as well the audience to meditate on self and memory. On an empty road in the middle of the suburbs, there is no one but the traveller, therefore, the road functions as a frontier for the character, providing a chance to look at self.

In July, in the course of their journey from Hamburg to Istanbul, Daniel and Juli change multiple vehicles, cross multiple borderlines, and pass through bridges, rivers and mountains. Daniel goes through a change in character and also in appearance throughout the journey. The road challenges the frontiers of self; Daniel starts as a timid teacher of a city, he then faces the dangerous suburbs, dwells in uncanny bars or trucks, acts unlawfully, faces police or an officer multiple times, and even ends up in prison. His identity is challenged, the limits of his character are redefined. Along with the personal growth of Daniel, his relationship with Juli also goes through some changes in the course of the journey. They go

through so many adventures as a duo and they bond together. With every borderline they cross, they get closer to each other even at times of conflicts.

In *Limonata*, Sakip and Selim are very different characters and they both change throughout the journey. The road represents the frontier of family for Sakip and Selim, as they both struggle around the boundaries of their past, memory and identity; on the road, Selim faces the brokenness of being abandoned by his father and growing up as lacking financially, emotionally and socially. Sakip, on the other hand, bears the burden of fulfilling his father's wish on his deathbed, finding a brother that he never knew existed. To the road, Sakip brings the family, tradition, memory and nostalgia to the road, whereas Selim lacks all the values and senses Sakip introduces. In return, Selim carries his deficiencies and related resentments along with the chaos and asperity of the city to the road. From the two opposites of the road, they bring what they have and also what they lack. The road becomes the frontier they together need to face and thus be challenged in their journey.

In *Mr. Bean's Holiday*, the road represents the quest for self-discovery for Mr. Bean. Despite the light mood and a comedy style that plays safe, we can still make inferences regarding character development and the discussion of frontier. Mr. Bean travels from the U.K. to France for pleasure as a tourist, and the main aim of his travel is to take advantage of the holiday lottery ticket he wins to see his dream location, French Riviera beach. The beach is his utopia, and he leaves home to reach his utopia. It is not an easy trip for him, because he has to go through an adventure with a Russian boy and a French woman. The road provides him the opportunities to grow out of his selfish character and challenge him to communicate with people that he would not normally do in his daily life. The road represents the frontier of his identity, which he needs to face to grow out of his self-centered nature.

5.1.2 Open Borders in Europe: *Limonata*, *In July* and *Mr. Bean's Holiday*

With political and economic integration and open borders in Europe people started to travel more freely, and Gueneli calls it 'the Schengen freedom' (Gueneli, 2011). Although the chosen films take place in Europe, the characters do not actually live the Schengen freedom. In *Mr. Bean's Holiday* Mr. Bean travels from the U.K. to France, in *In July* Daniel and Juli

travel from Hamburg, and cross borders of Hungary, Romania, Bulgaria and Turkey. In *Limonata* Sakip and Selim travel from Istanbul to Macedonia, passing the border of Bulgaria. Some of the countries above, like Hungary and France, are Schengen countries, but overall we cannot talk about the freedom of passing the European borders with the freedom of the Schengen visa. Nevertheless, the porous borders of Europe enable the characters to cross borders as they travel.

Wayne describes the borders of the European countries ‘increasingly porous’, especially with the move towards political and economic integration within Europe (Wayne, 2002). Traveling from one country to another with the freedom that the ‘increasingly porous borders’ provide, the characters in all three films are almost at an open space where they can be on the road with short breaks.

Passport gains importance in transnational travel, and in all films, the mobility of the characters is dependent on the passport, as it is the validation of identity. However, in all three films, the protagonists try to live in the absence of the passport, which makes the journey an interesting quest for self-searching. In *In July*, Daniel is drugged and then robbed by a Yugoslavian woman at a bar; in *Limonata*, Sakip secretly searches for Selim’s passport while Selim is dozed off due to the alcohol, and throughout the journey, Sakip keeps the hold Selim’s passport; in *Mr. Bean’s Holiday*, Mr. Bean forgets his wallet and passport on the phone booth at a train stop. Luckily Mr. Bean and Selim do not have to cross any more borders until they reach their destination, however Daniel needs his passports for the rest of his travel and he is obliged to cross the rest of the borders illegally.

European sense of being-on-the-road is associated with exile, escape and migration and “homelessness” after the war, and the films are affected accordingly (Everett, 2009). Besides, European highways are usually overused and more divergent, and often require the passengers to cross borders in terms of politics, linguistics, society and culture (Everett, 2009). Therefore, the transnational nature of a road-trip in a European movie provides different opportunities in the narrative.

Traveling in Europe and border-crossing often show itself with immigration in most films. Among the three films, only in *In July* there is a sub-story about immigration. In *In July*, Daniel joins Isa, a Turkish-German man who travels from Berlin to Turkey. Together

they arrive at the border of Turkey and immediately get arrested, because Daniel does not have a passport, but more importantly there is a corpse in the baggage of the car. In the cell, Isa tells the story of the corpse, who is actually his uncle. He explains that his uncle visited Berlin but liked the Turkish neighborhood so much that he wanted to stay even after his visa expired. He lived and finally died as an illegal immigrant, and his body needed to be taken care of. Therefore, Isa, as the chosen family member to bring the corpse to Turkey, put his uncle's dead body in the trunk of the car and tried to pass the border illegally. The officers listen to this story and find it 'heroic' that Isa took the courage for his uncle and he is released with his promise to bring the necessary documents of the deceased uncle, while Daniel runs off. The importance of tradition, family and memory for the Turkish officers save Isa. Most films dealing with immigration portray the illegal acts of the immigrants, but this time it is the Germans who acts illegally, stealing a car, and trying to cross borders without a passport. *In July* is not about immigrants or immigration, but treats the subject in an unexpected way. In sum, the transnational travel in the European landscape adds to the narrative.

5.2 Reflexivity, Experience and Landscape

The reflexivity of road films has been a subject in the literature; the writers discuss how a road film can become reflective by disrupting the narrative. Paluzzi explains that the road films tell the stories of protagonists exploring cultural, societal and personal boundaries as they move towards an "unreachable horizon". Reflexivity reminds the viewers of the means of productions and therefore challenges the viewers to explore both personal and filmic borders and forms. Paluzzi claims that "reflexivity obstructs the traditional motion within the road movie space" (Paluzzi, 2013, p.8). In the case of road trip films, there is the journey in the film and also a journey during the filming process; two journeys in front of and behind the camera. Even though Paluzzi examines the cases of autobiographical road films, the same can be said for fictional road films that the viewers are constantly reminded that they are watching a film, creating a sense of film within a film and thus creating a reflexive imagery. Correa (2018) explains that the road films and documentary films, in particular travelogues, have similar "referential dimension" in the sense that the history and geography of the filmic locations are entangled with the story of the film. Correa's point about road

films is somewhat similar to the discussions about reflexivity; the reality of the filmic location and the diegetic role of that location are entangled and we think about the role of the location or the road as if it is a character in the film. The road film becomes reflexive when it starts to make the viewer think about outside the reality of the story and the film, and the road films often do so as they take us onto a journey within a journey.

The road carries the characters from a city to suburbs and then brings them back to an urban life again in three of the films. All three films start in a cosmopolitan city; it is Hamburg in *In July*, Istanbul in *Limonata*, and London in *Mr. Bean's Holiday*. The road experience is majorly rooted in the observance of landscape of transborder suburbs, where the characters get a chance to meditate on their lives. They pass bridges, rivers, mountains, yellow lands, providing the audience a spectacle to enjoy and also time to meditate. The landscape, therefore, is quite significant for a road film and the road experience.

The landscape that the characters pass is not the only aspect of the road experience; the stops of the travel and the road itself are as much important as the journey itself. The stops tell so much about our need to pause in the process of making a meaning. "The hiatus in then road journey - whether a police arrest, an interpolated story, or a way-station - literalizes the necessity for pauses, gaps, or what Derrida's calls spacing in the course of reading that puts in jeopardy its ongoing project of meaning-making." (Morris, 2003, p.29). The stops cut the narrative and add more to the story, showing more about the characters and their relationships. The duration of the halts can change depending on whether the film is a dramatic film or a comedy. Morris explains that the moments of stops in dramatic films rather pass quickly, while in comedies or musical comedies these halts are longer and exaggerated. "Stopping along the road is like slowing down in mid-sentence to reflect on the meaning of a particular sound or letter." (Morris, 2003, p.31). Whether these stops are long or short, they all act in the same purpose of reflecting on the journey. According to Morris, ideological interpretation of the road film "must try to assimilate this reflexive halting into a political or historical narrative." This connects back to the reflexivity of road films; the stops in the journey of the films helps us to think about the world outside the film. It is almost like the stop is the start of the reflexive thinking about the real world and then we link it back to the film. In the films *In July*, *Limonata* and *Mr. Bean's Holiday* there are stops for various reasons, from a flat tire to border crossing to pauses at gas stations. Especially the stops at

borders reveal the bigger picture, where the questions of nationality, individualism and discovery arise.

According to Oakes (2006), the places traveled to is more important than the travel itself, because at these places the traveller and the other meet, “and are forced to negotiate the meaning of the place in which they find themselves” (p.32). The stops usually are the blocks for the journey. Journeys pause, and the characters are invited to decide whether they want to continue or not. The transnational landscape offers ways to distract the journey, gas stations, turnout signs, borders and rivers provide reasons to stop and challenge the characters to contemplate on their decisions regarding the journey. Indeed, we see the characters at the changing places as they sometimes become travellers or tourists, always evolving and negotiating.

In *In July*, the route is through the Balkan region, and their travel consists of many different stops. Daniel and Juli sleep at a roadside motel, on the ground, or on open fields; they get apart and find each other on opposite sides of Hungarian border. They face a half bridge as they try to cross to Bulgaria and then encounter a river to pass. Obstacles keep coming, and they are forced to make efforts to stay mobile and keep going until the destination.

At one of their stops, Juli asks Daniel what he will say to Melek when he finds her under the Bosphorus bridge, Daniel says he does not know. Juli tells him to say he has traveled thousands of miles, crossed rivers, moved mountains, suffered and endured torment, resisted temptation and followed the sun to find her, and to tell her that he loves her. Daniel finds this statement rather exaggerated, yet throughout the film, this speech comes up multiple times, and the film ends with Daniel reciting the same speech to Juli. Indeed, Daniel travels thousands of miles, passes bridges and rivers and cross borderlines, faces danger and fights temptation throughout the journey, to say “I love you”, not to Melek as he planned, but to Juli, his fellow traveller. The road experience is full of obstacles to overcome, bridges and rivers to pass and borders to cross, making the characters learn about themselves as well as the fellow traveller.

In *Limonata*, the landscape plays an important role in the journey, because the road takes the brothers through the Balkans. As explained in the previous chapters, the Balkans

have a history and political memory that inherently shapes the road experience. Furthermore, Sakip and Selim also probably travel on the same route that their father Suat used to drive when he was a truck driver; on the road the father and the sons meet at the same spatial but different temporal realm. The landscape in the film is often arid or yellow, and the audience sees vast lands, hay rolls and sunflower fields under the beaming sun. The heat and the emptiness of the road add to the stress of the travel, which is already full of conflicts.

Although *Mr. Bean's Holiday* centers on a character who travels for touristic purposes, the film is not necessarily a tourist film. The audience gets a chance to see some of the touristic landmarks of Paris and Cannes, but the stops during the road trip actually contribute much more to the narrative. The stops of Mr. Bean's trip shape the narrative; at the train stop he finds the boy, at another stop, he loses his wallet, at another one the boy and Mr. Bean get apart. Mr. Bean continues his trip alone until he joins Sabine's car, and when they stop at a gas station, they find the boy again. All these stops shape the story and direct the narrative.

5.3 At Home on the Road

Where is home? The birthplace, or a place of work, a place of nostalgia and memory, or where childhood resides? Home is not only a geographical place, but also a feeling, and a sense of belonging. At home presences and absences coexist, and the absences result in dislocation. The notion of the home changes with the journey. Non-places become homes for the characters, because these non-places can make the characters feel at home.

The sense of belonging is among the fundamental needs of humans. We feel the need to belong to somewhere to call it our home. Road films challenge the concept of home by telling the stories of characters who leave home and get on the road. Being away from home requires courage and a sense of adventure. Searching for a new home is daring and rebellious, and home therefore gains a meaning beyond belonging. Home can be associated with identity, and searching for a new home can mean searching for a new identity. "Simply put, a road story shows that experiences away from home - perspectives gained on the road - reveal and even transform identity. The road presents a way to experience life, affect others, and

change ourselves - and the road story dares us to dream of a better life.” (Mills, 2006, p.22) The road between an old home and a new home becomes the stage that prepares the characters for a new identity that is suitable for the new home. As Ballesteros explains, “The primary narrative focus of border-crossing films also journey - and finding in the process newfound knowledge or personal awakening.” (Ballesteros, 2015, p.179). Destination is not important anymore, because the journey is where the characters find themselves and what they search for. Home can become the space that is between the start and the destination points, because the road stimulates the characters to redefine their identity and learn to feel whole.

In *In July*, Daniel decides to dislocate from his home, and starts a journey because he feels the absence of love. The aim of the road trip is to find his love, Melek in Istanbul. After all the adventure and danger he goes through in the course of the journey, he finally arrives in Turkey, and Melek sees him sitting at a restaurant. He learns that she will not be at the Bosphorus as she told him so back in Hamburg. Daniel still goes to Bosphorus, to Ortakoy, where he finds Juli. He recites the love lines he learned from Juli, realizing that his love he was searching for was Juli. The film ends as Daniel and Juli continue their journey, this time to the south of Turkey. The journey continues, because the road has become a home for them.

In *In July* and *Mr. Bean's Holiday*, the journey starts from the home of the main character and ends in the destination point, where the aim of the travel resides. In *Limonata*, however, there are two origins, and the road to travel in between. One end of the road is the Sakip's home in Macedonia and the other home is Selim's home in Istanbul.

Home is a different place for Selim, because his father has been absent since the beginning. Never having a father-son relationship as he grew up has defined a home for Selim that is very different from the home for Sakip, who has grown up with a father. Sakip and Selim get to know each other during the road trip. As Sakip brings Selim to his father, they construct a home for Selim on the road, as Selim learns about his own roots, his father's past, and his relatives for the first time. The road that is a non-place gains a relational meaning, and becomes a place, Selim's home. At the end of the film, Selim joins his brother in the graveyard to say goodbye to his father. Here, he reunites with his long-lost family, and finds a home away from home.

At the end of the film *Mr. Bean's Holiday*, Mr. Bean manages to arrive at the final destination, his utopia, the beach. However, the beach represents no more than a destination point, for which he has gone through various adventures. The journey until he reaches the beach is more important since the journey has helped him to bond with others, which he has never done before. Home has become a place where identities are redefined, and where there is a sense of belonging.

One leaves home to search for the absent. Dislocation happens when the home does not feel like home anymore, because of the things that are missing. Journeys start for the search of the absent; the road introduces the absences and therefore the characters find home at the road. This is how a non-place becomes a place, because with the journey, the road becomes relational, in connection with identity and memory. The characters find home on the road, as they feel complete and whole.

Conclusion

This thesis explores the meaning of home and place in border-crossing road films of Europe and Eastern Europe, with the lens of Marc Augé's place and non-place theory. Can the road, a non-place that is not historical and not in relation with identity, become a home? Is it possible to feel home on the road? In this thesis I made thematic and visual analysis on the films *In July*, *Limonata* and *Mr. Bean's Holiday* in order to find answers to my research questions.

According to Augé, when the space is in relation with identity and history the space is a non-place. On the other hand, a non-place is a space that is not associated with tradition, history and identity. Non-places are spaces of anonymity, and the road can be considered as a non-place because it is not in relation with identity. Until the identities of the travellers are checked on the borderlines, they are only travellers on the road, without history or tradition. In this thesis my aim was to analyze road films to see how the road turns to a place from a non-place as the characters cross borders, in search for a home.

In *In July* Daniel grows out of his timid, dubious character into a more reckless adventurous man who can take risky chances to reach his goal. His fellow traveller Juli has a more daring character; she is a free spirit. They both have the same aim of searching for love, but Juli boldly joins Daniel and dives into adventure, while Daniel thinks he can safely travel to his destination and finds himself in adventure. Being in the same car brings them closer, and the road helps to create a bond between them. The borderlines of their travel are like checkpoints where they have to decide whether they want to continue the journey or not. With every border crossing, their internal boundaries are challenged. The destination loses its meaning, as the journey becomes the main element in the film. The destination only serves as an aim that comes with a time pressure. In other words, Daniel becomes so reckless and willing to be in such dangers only because he has to be on time in Istanbul, under the bridge to find Melek. Juli also has a time limit, because she has to make Daniel realize her love until he reaches his destination and finds Melek. This strict deadline is the reason for the crimes committed by Daniel and Juli, because they are constantly immobilized during their journey. The car is broken, they hitchhike, get on a boat, and they finally steal a car to regain their mobility. The issue of mobility is quite significant in road films, and the characters have to be mobile on the road to reach their destination and fulfil the character developments. Therefore during the travel the road challenges the characters to go beyond their comfort zones and act upon instincts which calls risks and dangers.

The visual language of the film supports the character developments and the transformative effect of the journey. Daniel loses his glasses, his outfit becomes dirty and untidy throughout the road trip. He sleeps on the ground, or in a shabby motel, gets robbed and drugged by a woman, drives a stolen van, travels without a passport and jumps off a half bridge with a stolen car. He pushes the limits of the travel and also of himself, and his appearance changes accordingly. The vast yellow lands and being alone on an empty road in a small old car are road film conventions, and we see the such conventions fulfilled by the film. We also see bridges, borderlines, road signs and rivers which are the visual implications of connection and transition. The film ends as Daniel and Juli reunite under the bridge in Istanbul, as Daniel realizes that Juli is the love he has been searching for. They join Isa and Melek on their trip to South Turkey. Even after the characters reach their destination, they

continue traveling and we see them passing the bridge. This means that the journey is an ongoing process of self search and identity, and the destination does not matter anymore.

In *Limonata* Sakip and Selim get on a journey from Istanbul to Macedonia, however the film starts even before this main journey. Sakip starts his travel from Macedonia to Istanbul to find Selim, his half-brother. When he finds him, he forcefully takes Selim to his journey back to Macedonia to their father's deathbed. Over the course of convincing Selim to join his ride, Sakip attempts to give up multiple times, but feels obligated to take Selim with him after the phone calls he makes with home. When they together hit the road it is a struggle, especially for Selim, because he is quite reluctant to go to his father who left him and never contacted him. In the film, there is no scene of passing borders, but the effects of border-crossing is apparent. Selim tries to go back, Sakip holds on to Selim's passport, and Selim is dependent on him. Becoming a foreigner, traveling with a stranger who happens to be his half brother, and finding no way out, Selim is obliged to travel with Sakip. Dependence on passport and linguistic barriers are the most known results of being a foreigner, and in addition to these, passing borders cause internal confrontations. For Selim this road trip is a way to confrontation, while for Sakip the road trip is a way to fulfil his father's last wish. They have no intention of making a long term connection of brotherhood however the road bonds them. Similar to *In July*, the road trip has a time pressure; they have to be on time in Macedonia, before their father passes away. Therefore, when they are immobilized due to a flat tire, they search a place to buy new tires and end up stealing. The crimes around the automobile happen because Sakip and Selim want to regain their mobility as soon as possible to continue their journey.

The Balkan diaspora is a great landscape to portray the road experience of Selim Sakip. Diversity of the region is similar to the diversity in the small car; the brothers belong to different yet similar cultures and they argue a lot although they can understand each other. The conflicts between the brothers happen on the empty road among yellow vast lands or fields of hayrolls and sunflowers, which provides the audience a view that is quite popular in the road film genre. The warm colors of the road, the summer heat and the old car provide conditions for conflicts and suffocation that the brothers feel on the road, while the long empty road going to a vanishing point suggests freedom and second chances.

The film *Mr. Bean's Holiday*, Mr. Bean travels for touristic purposes unlike the other two films, however there are similarities among these three road films. They all show the road film genre conventions, like the empty road, old car, crimes around the automobile. Self search happens inevitably, when Mr.Bean travels on the roads of a foreign land, unable to speak the language. From the moment he joins Sabine's ride as a hitchhiker, he undertakes the role of a fellow traveller and a helper, which is an addition to the role of a protector he took for the boy he met in the train when the boy and his father are separated. The travel pushes him to be a better version of himself, and he needs this change, as we witness multiple times of Mr. Bean being selfish and insensible.

The time pressure in the film does not belong to our protagonist in this film; Sabine and the boy have to be on time to the Cannes Film Festival because the boy's father will be there and Sabine is going to walk on the red carpet as an actress. Mr. Bean chooses to share their time pressure and helps them to reach their goal on time. Again, the crime around the automobile is due to the time pressure related to the goal, and it is Sabine who asks Mr.Bean and the boy to disguise their identities so that she can make it to the film festival without being arrested.

In *Mr. Bean's Holiday* there is no scene of border crossing, but we know that Mr. Bean crosses the border of France when he comes from the U.K. Mr. Bean experiences the effects of being a foreigner, like the dependence on passport, linguistic differences, needing assistance on a foreign land and being lost on the road. Throughout the road trip Mr. Bean learns to help and cooperate, which are skills that he lacked before the journey. The road helps him to make real connections with people and grow as a person. In the end, when he reaches the Riviera Beach, his ultimate goal of the travel, we know that the whole adventure was not just for the destination and that Mr. Bean was already searching for self without even knowing; the journey was more important and helped Mr. Bean in his self-search.

Border-crossing is a metaphorical journey for the characters where they have to push their limits and challenge themselves in getting out of their comfort zones. As the characters cross borders, they cross the frontiers of self, and the road represents the frontier of growth, between the old and new versions of the characters.

The road serves as a context in which the characters explore self and cross internal boundaries. In the films, the characters construct a home on the road and the road becomes relational and historical on the personal level. Therefore, the road turns from a non-place to a place, as the home is redefined and relationships are built.

References

- Akin, F., Behrens, V., Töteberg M., & Tut, B. (2013). *Sinema, Benim Memleketim: Filmlerimin Öyküsü*. Dogan Kitap.
- Archer, N. (2017). Genre on the road: the road movie as automobilities research, *Mobilities*, 12:4, pp. 509-519.
- Augé, M. (2008). *Non-Places: An Introduction to Supermodernity*, trans. John Howe. *London and New York: Verso*.
- Bakhtin, M. M. (2010). *The dialogic imagination: Four essays* (Vol. 1). University of Texas Press.
- Ballesteros, I. (2015). *Immigration cinema in the new Europe*. Bristol, UK: Intellect.
- Bold, C. (1999). *The WPA Guides: Mapping America*. Univ. Press of Mississippi.
- Bordwell, D., & Thompson, K. (2008). *Film Art: And introduction*. (8th ed.). New York: McGraw-Hill.
- Cohan, S., & Hark, I. R. (Eds.). (1997). *The road movie book*. Psychology Press.
- Conley, V. A. (2012). *Spatial ecologies: Urban sites, state and world-space in French cultural theory* (Vol. 21). Liverpool University Press.
- Correa J. (2018). The Columbian Road Movie: Uses and Abuses of a Film Genre. In J. Duarte & T. Corrigan. (Eds.). *The Global Road Movie: Alternative Journeys Around the World*. Intellect Books.
- Corrigan, T. (1991). *A cinema without walls: Movies and culture after Vietnam*. Rutgers University Press.
- Cresswell, T. (2006). *On the move: Mobility in the modern western world*. Taylor & Francis.
- Devitt, A. J. (2004). *Writing genres*. SIU Press.
- Duarte, J., & Corrigan, T. (Eds.). (2018). *The Global Road Movie: Alternative Journeys Around the World*. Intellect Books.

- Dufays, S. (2017). Nadia Lie, The Latin American (Counter-) Road Movie and Ambivalent Modernity. *IMAGE [&] NARRATIVE*, 18(4), 72.
- Enevold, J. (2003). Women on the road: Regendering narratives of mobility. *Doctoral Theses from University of Gothenburg*.
- Eren, M. (2012). Cosmopolitan Filmmaking: Fatih Akin's In July and Head on. In S. Hake & B. Mennel (Ed.) *Turkish German Cinema in the New Millennium: Sights, Sounds, and Screens*, (175-185). Berghahn Books.
- Everett, W. (2009) *Lost in Transition? The European Road Movie, or A Genre "adrift in the cosmos"*. *Literature/Film Quarterly*, Vol. 37, No. 3, pp. 165-175
- Everett, W., & Goodbody, A. (2005). *Revisiting space: Space and place in European cinema*. Oxford: Lang.
- Eyerman, R., & Löfgren, O. (1995). Romancing the road: Road movies and images of mobility. *Theory, Culture & Society*, 12(1), 53-79.
- Gabor, E. (2003). *The Stereotype Caravan: Assessment of stereotypes and ideology levels used to portray Gypsies in two European feature films* (Doctoral dissertation, Virginia Tech).
- Ganser, A., Puhlinger, J., & Rheindorf, M. (2006). Bakhtin's chronotope on the road: Space, time, and place in road movies since the 1970s. *Linguistics and Literature* Vol. 4, No 1, 2006, pp. 1 - 17.
- García-Mainar, L. M. (2009). Contemporary Hollywood crime film and the new individualism. *European journal of American studies*, 4(4-2).
- Gibbs, J. (2002). *Mise-en-scène: film style and interpretation* (Vol. 10). Wallflower Press.
- Gifford, P., & Hauswedell, T. (Eds.). (2010). *Europe and Its Others: Essays on Interperception and Identity* (Vol. 18). Peter Lang.
- González, B. M. (2005). Topophilia and topophobia: The home as an evocative place of contradictory emotions. *Space and culture*, 8(2), 193-213.

- Gueneli, B. (2011). Challenging European borders: Fatih Akin's filmic visions of Europe (*Doctoral dissertation*).
- Gueneli, B. (2011). Remixing Film Histories: Fatih Akin and the Creation of a Transnational Film History. In *Colloquia Germanica* (Vol. 44, No. 4, pp. 450-466). Narr Francke Attempto Verlag GmbH Co. KG.
- Harris, H. (2006). Desert Training for Whites: Australian Road Movies. *Journal of Australian Studies*, (86), 99.
- Hayward, S. (2013). *Cinema studies: The key concepts*. Routledge.
- Hurault-Paupe, A. (2014). The paradoxes of cinematic movement: is the road movie a static genre?. *Miranda. Revue pluridisciplinaire du monde anglophone/Multidisciplinary peer-reviewed journal on the English-speaking world* (10).
- Jamal, A. (2013). Bridging Pop Culture and Identity Politics: Fatih Akin's Road Movie In July. In S. Khorana (Ed.), *Crossover Cinema: Cross-Cultural Film from Production to Reception* (pp.83-93) Routledge.
- Laderman, D. (2002). *Driving visions: Exploring the road movie*. University of Texas Press.
- Laurier, E., Lorimer, H., Brown, B., Jones, O., Juhlin, O., Noble, A., ... & Swan, L. (2008). Driving and 'passenger-ing': Notes on the ordinary organization of car travel. *Mobilities*, 3(1), 1-23.
- Lie, N. (2017). *The Latin American (Counter-) Road Movie and Ambivalent Modernity*. Springer.
- Mazierska, E., & Rascaroli, L. (2006). *Crossing new Europe: postmodern travel and the European road movie*. Wallflower Press.
- Mills, K. (2006). *The road story and the rebel*. SIU Press.
- Morris, C. (2003). The reflexivity of the road film. *Film Criticism*, 28(1), 24-52.
- Mutlu, D. K. (2010). Between tradition and modernity: Yeşilçam melodrama, its stars, and their audiences. *Middle Eastern Studies*, 46(3), 417-431.

- Noháč, J. (2009). *The Road Movie: A Window on American Culture*. Karlova University, *PhD Thesis*.
- Oakes, T. (2006). Tourism and the modern subject: Placing the encounter between tourist and other. In C. Cartier and A. Lew (eds) *Seductions of Place: Geographical Perspectives on Globalization and Touristed Landscapes* (pp. 36–55). London: Routledge.
- O'Regan, M. (2012). Alternative mobility cultures and the resurgence of hitchhiking. *Slow tourism: Experiences and mobilities*, 128-142.
- Paluzzi, N. (2013). *A Journey Through Wanderweg: The Cinematic Space of Deleuze and Guattari in the Reflexive Road Movie*. University of Ottawa. (Postdoctoral Thesis)
- Roberts, L. (2002). Welcome to Dreamland: From place to non-place and back again in Pawel Pawlikowski's *Last Resort*. *New Cinemas: Journal of Contemporary Film*, 1(2), 78-90.
- Roberts, S. (2002). WESTERN MEETS EASTWOOD Genre and gender on the road. In *The road movie book* (pp. 61-82). Routledge.
- Sobchack, Vivian. (1998) Lounge Time: Postwar Crises and the Chronotope of Film Noir. In Browne, N. (Ed.) *Refiguring American Film Genres: History and Theory*. Berkeley: University of California Press. 129-70.
- Spinney, J. (2007). Cycling the city: non-place and the sensory construction of meaning in a mobile practice. *Cycling and society*, 2545.
- Tuan, Y. (1990). *Topophilia: A study of environmental perception, attitudes, and values*. New York: Columbia University Press.
- Turner, F. J., & Bogue, A. G. (2010). *The frontier in American history*. Courier Corporation.
- Uhlman, J. T., & Heitmann, J. A. (2015). Stealing freedom: Auto theft and autonomous individualism in American film. *The Journal of Popular Culture*, 48(1).
- UNHCR - Internally Displaced People (IDPs) retrieved from <https://www.unhcr.org/internally-displaced-people.html>

Vierra, S. T. (2006). Representing reality: literature, film, and the construction of Turkish-German identity. Master of Arts Thesis, University of North Carolina at Chapel Hill.

Wayne, M. (2002). *The politics of contemporary European cinema: Histories, borders, diasporas*. Intellect Books.

Westfahl, G. (Ed.). (2000). *Space and Beyond: The Frontier Theme in Science Fiction* (Vol. 87). Greenwood Publishing Group.

Appendix

In July. The film opens with a scene of a summer road. A car stops, the driver looks at the solar eclipse and then sprays the trunk of the car, where a man's body lies. Daniel tries to hitchhike, but the man hits him with his car and Daniel pretends to be passed out. The man reluctantly takes Daniel in the car, and the film goes back to the beginning, when Daniel is teaching at a high school in Hamburg.

After school, Daniel buys a ring from Juli, a street vendor, who tells him that the sun image will bring him the love of his life. She invites Daniel to a party that night. Daniel goes to the party where he sees a woman, Melek, who wears a top with a sun image. Meanwhile, Juli comes to the party, wearing a dress with a sun image, and she sees Daniel leaving the party with Melek. Melek tells him that she is traveling to Istanbul the next day and they spend time together until Melek leaves.

Quite impressed by Melek, Daniel decides to travel to Istanbul and find her under the Bosphorus Bridge. He starts a journey with an old car that he borrows from a friend. In the meantime, Juli decides to hitchhike to go away from Hamburg, because she is disappointed to see Daniel falling in love with another woman. Juli gets in the car that stops for her and is surprised to see that the driver is Daniel. Daniel tells her that the ring has worked; he found the love of his life and that he travels to Istanbul to find Melek. Juli says that she is also headed to Istanbul, when in fact she says so just to travel with Daniel.

They start the journey, and soon the car breaks down and they spend the night at a motel, sharing the same room and a bed. The next day, as they argue on how to continue their journey, a truck headed to Budapest stops and picks them up. Daniel is uncomfortable in the truck, while Juli engages in a conversation with the driver. They stop at a bar, Daniel stays outside while Juli and Leo go in and drink beer together. They start dancing and Leo hugs Juli inappropriately. Juli screams and Daniel runs in to save her from Leo.

They continue their trip with a boat. They smoke and talk, and Juli asks him what he is going to tell Melek when he finds him in Istanbul. Daniel says he does not know yet. Juli teaches him a speech to declare his love. In the morning, Daniel wakes up and starts walking on the boat. The crew sees him as a stowaway, and they throw him overboard. Next, Daniel

stops a van with a young woman, and she drives him to a bar where she drugs him and then robs him. The next day he wakes up among the rolls of hay, in a village close to Budapest, where a man points a gun at him. He travels away with a roll of hay behind a truck. He arrives at a downtown bazaar and sees the woman who robbed him talking to a jewellery vendor. He walks up to her and wants his passport and ring back. The woman pretends not to know him and the seller attacks Daniel. Daniel runs away with the ring and then he hops on a van, which happens to be the woman's van. The vendor starts chasing them and they get into a wild chasing scene, which ends as the vendor's tank empties and the police stops the woman. As the police interrogate the woman, Daniel drives off with the van.

When Daniel arrives at the borderline of Romania, the officer does not let him pass the border without a passport. As Daniel desperately looks at the other side of the border, he sees Juli. Juli comes up to him and they tell the officer that they are married. The officer lets Daniel pass the border, asking the van as a 'wedding gift'.

Daniel and Juli steal a car from a gas station and travel through Romania, where the narration continues with photos. Finally they arrive at the border of Bulgaria. Since Daniel does not have a passport; he drives the car to a riverside, ending up with a car sinking in the river. Daniel blames Juli for all the adventure they have been through. Next morning, Juli wakes up before the sun rises and she leaves. Daniel wakes up alone in the morning, and runs to a car he sees on the road. This is the point where the film has started. Isa and Daniel together come to the Turkish border, where both of them get arrested.

In the prison cell, Isa and Daniel fight. Isa tells that the dead body belongs to his uncle, who had come to visit them in Berlin and stayed there after his visa expired. As the officers interrogate Isa, Daniel runs away. The officers release Isa, asking for the birth certificate of the uncle.

Melek sees Daniel at a bus stop cafe. Melek tells him that she needs to bring some documents to the border. Daniel understands that Isa is her boyfriend. Finally, Daniel arrives in Istanbul and under the Bosphorus Bridge he sees Juli. He recites the love speech that Juli taught him. They decide to travel more, and they join the travellers that stop for them, Isa and Melek, to travel to the south of Turkey.

Limonata. This is a comedy drama which tells the story of two brothers who have never met before, starting on a journey to see their father for the last time. Sakip's father Suat who is on deathbed, asks Sakip to go find Selim, his illegitimate son. In order to fulfil his father's last wish, Sakip embarks on a journey, unwillingly, to find his brother that he has never seen before, from Macedonia to Istanbul with an old car.

The film has a fast paced searching sequence in the beginning and the cuts help the feeling of a tiresome searching process, going from one place or person to another. There are religious motifs used in the film. Sakip has to find an 'imam' who can direct him to Selim. Sakip stops by and prays at all the mosques in the region to find the man, and these religious scenes are accompanied with a modern upbeat music, which is an interesting juxtaposition.

Sakip finds Selim and explains the situation but Selim is not willing to go see his father. Sakip stays to see the final match of a soccer team Selim coaches. The victory of the team brings Selim and Sakip together as they celebrate together. Next scene, Sakip drives the car with Selim sleeping in the backseat. Selim realises that he is kidnapped and starts a fight with Sakip. This is an involuntary trip for Selim, and a mandatory trip for Sakip. These two brothers have to be in the same car, going to the same direction, not on their own will but their father's. Selim realises that they have already passed the border to Bulgaria and he cannot go back on his own. He is surprised to be in Bulgaria, and learns that Sakip collected Selim's passport from his house before the trip, while Selim was sleeping. They continue the trip, with curses and complaints.

We see them traveling among yellow and arid land, and sunflower fields. Sakip tries to start up a conversation but Selim is reluctant to engage in the talk. They smoke together and Selim asks his name. We see that this is the first time in the film that Selim actually is ready to learn about his brother. Nevertheless, their bonding does not last long, because of a flat tire. A new conflict starts again as they start walking, hoping to find a place to take care of the flat tire. They arrive at a tire shop, a rambling shack with tires, but see that it is closed. Following the children up the hill, they enter a village and find the owner of the tire shop who is getting ready for a wedding. The owner says that he can only come and help after the wedding.

Next, we watch a traditional gypsy wedding. The gifts to the couple are announced and the tire shop owner, the uncle of the bride, gives two tires to the couple. Late that night, Sakip and Selim steal the tires. From now on, Sakip and Selim are runaways on the road. Nevertheless, the unlawful act of these two brothers is not followed by a presumably escape on the wild road. Instead, the stolen tires become the objects for comedy in the next scene. Sakip and Selim have to continue their travel with a slanted car, because the stolen tires are too big. They start arguing again about the tires.

Sakip asks Selim to drive the car so that he can rest. Selim ends up sitting behind the steering wheel unwillingly. They come to a turnout sign with Cyrillic alphabet. Selim wakes Sakip up and Sakip realises with horror that Selim drove them to Romania. They fight and Sakip curses in his language and does not explain when Selim wants to learn what he said.

Sakip drives them home. When they arrive, they learn that their father has died. Understanding that he might have seen in his father's last minutes if they have not driven the wrong way, Sakip attacks Selim. Selim decides to go back to Istanbul. A woman he met in the funeral house takes him to the bus station. Selim gets on the bus, but then remembers that he does not have his passport. Sakip comes and asks Selim to stay more so that he can see his father's grave. He suggests praying for him together. Next scene, we see Sakip, Selim and their uncle sitting and drinking in a restaurant. 'Now this is our place,' the uncle says including Selim in the word "our". After his long speech, the uncle leaves and Selim and Sakip continue drinking. Sakip apologises for attacking him earlier in the day. They talk about their past and military memories.

After they leave the restaurant, they go to their father's grave. They give their blessings to their father, oozing on neighbouring graves. In the morning Selim wakes Sakip up and tells him that they are in the wrong grave. Sakip calls the uncle and we hear his hard rock phone ring. They find him sleeping on the grave of Suat. They talk, laugh, and leave the grave as friends.

Mr. Bean's Holiday. On a gloomy rainy day in June, in London, a holiday raffle event takes place, where Mr. Bean wins a trip to South France and a camcorder. He takes a train from London to Paris, happily checking his route to Cannes and playing with his camcorder. He arrives in Paris, finds a taxi and shows him where he wants to go, but as he picks up his belongings another man leaves with his taxi. Mr. Bean does not realize that his taxi has already left, he gets in the next taxi, which brings him to Grande Arche. Mr. Bean gets lost and tries to communicate with people, but he fails to do so because he does not know French. He finds Gare de Lyon on a map, and starts to walk with a compass, passing by Arc de Triomphe and messing up the traffic.

Mr. Bean finally arrives at the Gare de Lyon but he misses his train. He decides to eat at a fancy restaurant, however he does not understand the menu and mistakenly orders seafood. A sequence of comedy follows as Mr. Bean tries to eat oysters and shrimps, causing weird looks around. He later puts all the oysters in the purse of the lady who sits next to him. When the phone of the lady rings and Mr. Bean runs away.

Just before Mr. Bean gets on the train, he asks a passenger to film him getting on the train. He does not like how the passenger films him, he keeps gesturing to him to walk back and try again. Eventually, Mr. Bean causes the man to miss the train. He then realises that the man has a son in the train who is now traveling alone. He tries to cheer up the boy, and from then on, Mr. Bean takes on the role of guardian of the boy.

When train gives a break Mr. Bean follows the boy, who sits alone on the bank. A drunk man approaches the boy and Mr. Bean comes and stands near him to protect him. Meanwhile they both miss the train and Mr. Bean's luggage is left on the train. As Mr. Bean and the boy start waiting for the next train, a train slows down and the boy sees his father on the train. The father puts up a sign showing his phone number and where to meet. Mr. Bean tries to film it as he runs with the train, but ends up falling down. The last two digits of the phone number is not seen and they try to call every possible number one by one. They catch the next train only to find that Mr. Bean has forgotten his ticket and purse next to the phone outside. Mr. Bean gets caught and they are thrown out of the train together.

At the train station and the boy begs a woman for money. Surprised to see that the boy gets money, Mr. Bean also starts begging. They use the money to call the father. Even though

they find the right number, the maid answers the phone and the boy thinks it is a wrong number. The security guard sees them begging and they run away.

Mr. Bean and the boy come to a bazaar. They put on a show and with the money they make they get on a bus, but Mr. Bean's ticket flies away. Mr. Bean misses the bus as he tries to catch the ticket and the boy and Mr. Bean are thus separated. Next, we see Mr. Bean hitchhiking in the suburbs. Unable to catch a ride, he keeps walking and in the next scene, he wakes up at a hut and finds himself in the middle of a war, which turns out to be a movie set. He is mistaken as an extra in the film, and he is given a soldier costume. He ruins the film, causing an explosion. Clueless about what he has caused, he walks away from the set with his camcorder and hitchhikes. A small car stops and picks him up. The driver is a young woman, Sabine, who actually shows up two times before in the film, as a woman who tips the musician, and the actress in the film set. Sabine starts asking questions, and Mr. Bean keeps answering 'Oui' without understanding her.

They stop at a gas station, where they find the boy. The boy joins them in the small car and Sabine ends up thinking he is a Russian man traveling with his son. Meanwhile Mr. Bean and the boy still try to phone the father. They drive all night and Sabine falls asleep while driving. Mr. Bean takes the steering wheel as he fights sleep and drives them to Cannes. They drive to a gas station where Sabine changes for the Cannes Film Festival. On TV, she sees herself, Mr. Bean and the boy as wanted. She asks Mr. Bean in English and learns that he is not Russian and not the father of the boy. She says that she cannot miss the premiere and she gives them costumes for disguise. When the police stop them, Sabine introduces Mr. Bean and the boy as her mother and daughter. With the help of the police, they make it on time to the festival. Sabine gets in the festival while Mr. Bean and the boy sneak in. Seeing Sabine disappointed about her scene that is cut from the film, Mr. Bean makes a plan and takes his camcorder to the control room and projects footage of Sabine on the film. The director comes to the control room and tries to correct the film, but the audience loves what they see and praise the director. The director goes along with it and accepts the compliments. As the boy and the father reunite and Sabine is happy with the attention, Mr. Bean leaves the festival to go to the beach. All reunite on the beach.