

FROM THE THEME EDITORS

Thinking and Dreaming with Films...

One month after our call for papers for this issue of *Moment Journal* where we address the relationship between cinema and politics, we witnessed a terrible coup attempt. The traces the aircrafts flying above us and the explosions and gun shots left on our memories do not seem to be easily erased. The coup attempt not only traumatized us but also constituted a breaking point on the country's political agenda and in the social life; furthermore, the "state of emergency" considerably limited the realm of critical thinking and political statement. Naturally, the academy, too, had its share of this dark atmosphere. Conscious of the fact that art is always ahead of the conditions of the time in search of the good and the truth, we believe that thinking and dreaming on and with movies is really significant and valuable in such a historical moment. Therefore, we would like to thank all the writers, Reha Erdem and Emin Alper who contributed to this issue of *Moment Journal* themed "Cinema and Politics" with their interviews, and everyone who spared no effort in the preparation of the issue.

The issue that sheds light on different aspects of the relationship between cinema and politics consists of eight articles on the theme from different critical perspectives that vary from memory studies to feminist film criticism, from reception studies to criticism of representation and the philosophy of cinema, and one article outside the theme.

The first article on the theme is by Semra Civelek who discusses the relationship between documentary and fiction within the scope of political content. In her article "2000 Sonrası Politik Türkiye Sinemasında Kurmaca-Belgesel Etkileşimi: *Gelecek Uzun Süre* Filmi Örneği" (The Interaction between Fiction Films and Documentaries in Post-

2000 Political Cinema of Turkey: The Case of *Gelecek Uzun Sürer*), Civelek analyzes the movie *Gelecek Uzun Sürer* (*Future Lasts Forever*, Özcan Alper, 2011), the narrative of which is shaped around the issues of ethnic identity, the Kurdish issue, trauma, reckoning with the past, memory and practices of remembering and forgetting, over the relationship between documentary/fiction and form-political content. Suggesting that the documentary elements within the film not only improve the fiction but also transform the film itself into a recording tool by including it in the area of political action, the writer emphasizes that the film play a critical role in making social traumas visible and reckoning with the past through the interviews/voice records of the relatives of the missing people.

The second article on the theme is “Popüler Film Anlatısı ve Gizemin Taşıyıcısı Kadın” (Popular Film Narrative and Woman as the Riddle Bearer) by Aslı Ekici, which questions popular films of the 2000s Turkish cinema based on male characters from a critical perspective and seeks whether these films provide a ground for women’s discourse. Drawing on feminist film studies and the deconstruction method of Michael Ryan and Douglas Kellner who argue that popular films may have a crack within themselves that enables a critical reading, Ekici analyzes the Turkish films *Av Mevsimi* (*Hunting Season*, Yavuz Turgul, 2010), *Neredesin Firuze* (*Where is Firuze?*, Ezel Akay, 2004) and *Hokkabaz* (*The Magician*, Ali Taner Baltacı; Cem Yılmaz, 2006) produced in the 2000s, and examines the meanings regarding femininity which are circulated as a result of the fact that women are presented as an element of mystery in the narratives.

In her article “Kurmacaya Hükmetmek: Komedi ve Sanat Filmlerinde (Öz)Düşünümsellik” (Mastering Fiction: (Self)Reflexivity in Comedy and Art Films), Aslı Gön first conducts a theoretical discussion of self-reflexivity and its course in cinema in general, and then compares popular comedy films *G.O.R.A.: Bir Uzay Filmi* (*G.O.R.A.: A Space Movie*, Ömer Faruk Sorak, 2004), *A.R.O.G.: Bir Yontma Taş Filmi* (*A.R.O.G.: A Prehistoric Film*, Ali Taner Baltacı & Cem Yılmaz, 2008) and *Yahşi Batı* (*The Mild West*, Ömer Faruk Sorak, 2009) and art films *Mayıs Sıkıntısı* (*Clouds of May*, Nuri Bilge Ceylan, 1999), *Neden Tarkovski Olamıyorum?* (*Why Can't I Be Tarkovsky?*, Murat Düzgünoğlu, 2014) and *Bekleme Odası* (*The Waiting Room*, Zeki Demirkubuz, 2003), all of which use self-reflexivity in Turkish cinema. The writer analyzes whether these films that bring out the nature of the medium provide an adequate distance between themselves and the audience and enable a critical inquiry.

The following two articles in *Moment Journal* are common in that they both focus on the film *Fight Club*. In his article “‘Abandon All Hope Ye Who Enter Here’: The

Critique of Consumer Society in *American Psycho* and *Fight Club*”, Coşkun Liktör analyzes the films *Fight Club* (David Fincher, 1999) and *American Psycho* (Mary Harron, 2000), both of which are based on a novel and depict the 21st century American society that is dominated by brute capitalism, materialism, competition and consumer culture, and associates the violent white-collar characters of the films with the effort to get rid of the alienating effect of the late capitalism and consumer society. Finally, the writer concludes that these films could be read as a criticism towards the American society. In her article “Parçalanmış Benlikler, Parçalanmış Hayatlar ve Parçalanmış Filmler: Bir Dövüş Kulübü Okuması” (Fragmented Selves, Fragmented Lives, and Fragmented Films: A Reading of *Fight Club*), Ezgi Sertalp, on the other hand, approaches postmodernism as a key term describing the spirit of the time, and discusses the relationship between postmodernism and individuals’ own selves and identities and the narrative and cinematographic elements of films in her analysis of *Fight Club*.

Other articles on the theme consist of writings from different critical approaches that vary from criticism of representation to reception studies and the philosophy of cinema. Within this context, Şengül İnce determines that kitchens at home are the “power domain” of women whereas restaurant kitchens which are known as professional kitchens are the domain of men in her article “Şeflerin Savaşı” (War of the Chefs: Women and Men Chefs in Professional Kitchens); she discusses the relationship between femininity, masculinity and cooking through relevant studies in the literature, and then analyzes how women manage to exist in this domain hegemonized by men and how women and men are represented as chefs in the films *Burnt* (John Wells, 2015), *Le Chef* (Daniel Cohen, 2012), *No Reservation* (Scott Hicks, 2007) and *Les Saveurs Du Palais* (Christian Vincent, 2012), all of which are about professional kitchens.

In her article “Zorunlu Göçe İlişkin Belleğin Oluşmasında Filmlerin Katkısı: *Dedemin İnsanları* ve *Bir Tutam Baharat* Filmlerinin Alımlanması” (The Contribution of Films to the Construction of Memory on Forced Migration: Reception of the Films *Dedemin İnsanları* (My Grandfather's People) and *Politiki Kouzina* (A Touch Of Spice)), Sıla Levent analyzes the reception of the Turkish film *Dedemin İnsanları* (Çağan Irmak, 2011) and the Greek film *Bir Tutam Baharat* (*Politiki Kouzina*, Tasos Baulmetis, 2003), both of which are about the Turkish and Greek forced migration, by white-collars using qualitative methods and techniques. Based on her findings from the field study, the writer reflects on the role cinema might play in constructing and transforming the social memory.

The final article on the theme in this issue is by Kübra Yüzüncüyl and Berkay

Buluş. In their article “Hareket-İmge ve Zaman-İmge Kavramları Çerçevesinde *Torino Atı'nın Ayak İzleri*” (The Footprints of *The Turin Horse* within the Framework of the Concepts of Movement-Image and Time-Image), Kübra Yüzüncüyıl and Berkay Buluş address Bela Tarr’s film *The Turin Horse* (2011) which is based on the story of Nietzsche who tossed his arms around a horse’s neck and cried, suggesting that the director chose to tell the missing part of the story, that is, what happened to the horse, and claim that this choice carries a Deleuzian revolutionary power within itself. The writers first refer to the relationship between *The Turin Horse* and Deleuze’s philosophy, and then try to read and interpret the film in light of Deleuze’s concepts of movement-image and time-image.

The only article out of the theme is “The Representation of Turkey through Narrative Framing- Saudi Arabian and Turkish Newspapers’ Coverage of the Arabic Dubbed Turkish Series *Noor*” by Hilal Erkazancı Durmuş. The writer examines the news of the Arabic dubbed Turkish series *Gümüş*, which was broadcast as *Noor* in Arab television, on daily Saudi Arabian and Turkish newspapers with large circulation, and discusses how various images of Turkey are constructed through these representations.

In the interview section, there are two inspiring and illuminating interviews with Reha Erdem and Emin Alper, two important directors of the Turkish cinema. In her essay “*Babamın Sesi ve Annemin Şarkısı*’nda Ev ve Ses Arayışı” (Quest for Home and Sound in *Babamın Sesi* and *Annemin Şarkısı*), Zeynep Kayacan examines two films that address the Kurdish issue from different perspectives together, and indicates the relationship between native language, identity, belonging and the traces of the past in the memory.

The last writing in this issue is a book review by Zişan Kürüm. The writer reviews Jacques Rancière’s book *Sinematografik Masal (La Fable Cinématographique)* that was translated into Turkish in 2016 in her writing “Sinemanın Modernizminden Söz Etmek Mümkün Müdür?” (Is It Possible to Talk about the Modernism of Cinema?). Indicating the connection between the cinema philosophies of Rancière and Deleuze, Kürüm gives clues as to how these two philosophers could be read together, and draws a comprehensive frame to the readers regarding the content of the book.

Hope you enjoy,

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