

-Research Article-

In Search of Nomadic Thought: Rethinking The Festival of Troubadours (Âşıklar Bayramı)

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Abstract

Gilles Deleuze and Félix Guattari are among the names who contributed to the development of film philosophy with nomadic thought. In this process, thinkers who explain nomadic thought through concepts have benefited from various concepts such as rhizome, deterritorialization, becoming, movement image, time image, and the body without organs. Within the scope of the study, the aforementioned concepts were discussed in the context of Özcan Alper's film *The Festival of Troubadours (Âşıklar Bayramı, 2022)*. This discussion, which was built on the concepts borrowed from philosophy, was carried out with the stops created over the basic elements of the film about being a nomad. These stops shaped as a result of Deleuzian understanding were determined as the rejection of fatherhood, the road and journey, and the contributions of cinematographic elements to nomadic thought. Since the story of the film is based on being a road and a passenger, it carries traces of nomadic thought from the very first scenes. However, it is not appropriate to define nomadism as a simple "state of being in movement". The journey is only the primary reason that drives the characters of the film to become nomads. As a matter of fact, real nomadism is in the soul of the characters and in their minds. Throughout the journey, both characters strive and seek to achieve their goals. The state of being in search has also made them deterritorialized and included them in rhizome relations. Both characters have a common desire: to be liberated. As a matter of fact, at the end of the film, one character is liberated by giving and receiving blessings from all the people who touched his life, and the other character is liberated by discovering that the questions he carried in his mind for years were irrelevant. *The Festival of Troubadours*, along with its thought-provoking, is a film based on the creative collaboration of cinema and philosophy with its narrative structure and cinematographic preferences.

Keywords: Film Philosophy, Gilles Deleuze, Nomadic Thought, Deterritorialization, Rhizome

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-Araştırma Makalesi-

Göçebe Düşüncenin İzinde: Âşıklar Bayramı Filmini

Yeniden Düşünmek

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Özet

Gilles Deleuze ve Félix Guattari, göçebe düşünce anlayışları ile sinema felsefesinin gelişimine katkı sunmuş olan isimler arasındadır. Göçebe düşünceyi kavramlar üzerinden açıklayan düşünürler bu süreçte köksap, yersizyurtsuz, oluş, hareket imaj, zaman imaj, organsız beden gibi çeşitli kavramlardan faydalanmışlardır. Çalışma kapsamında söz konusu kavramlar, Özcan Alper'in yönetmenliğini yapmış olduğu *Âşıklar Bayramı* (2022) filmi özelinde tartışılmıştır. Felsefeden ödünç alınan kavramlar eşliğinde yürütülen söz konusu tartışma, göçebe oluşa dair filmin sahip olduğu temel unsurlar üzerinden oluşturulan duraklar eşliğinde gerçekleştirilmiştir. Deleuzyen anlayışın sonucu olarak şekillenen bu duraklar; baba oluşun reddi, yol ve yolculuk ile sinematografik unsurların göçebe düşünceye katkıları olarak belirlenmiştir. Film öyküsünü yol ve yolcu olma üzerine kurmuş olduğundan daha ilk sahnelerden göçebe düşünceye dair izler taşımaktadır. Fakat göçebe oluşun basit bir "hareket içinde olma hali" olarak tanımlanması uygun değildir. Yolculuk sadece filmin karakterlerini göçebe oluşa iten ilksel nedendir. Nitekim asıl göçebelik karakterlerin ruhunda, zihinlerindedir. Yolculuk boyunca her iki karakter de amaçlarına ulaşmak için çabalar ve arayış içindedirler. Arayış içinde olma hali de onları yersizyurtsuzlaştırmış ve köksapsı ilişkilere dâhil etmiştir. Her iki karakterin de ortak bir arzusu vardır; özgürleşmek. Nitekim filmin finalinde bir karakter yaşamına değen tüm insanlarla helalleşerek, diğer karakter ise yıllarca zihninde taşıdığı soruların yersiz olduğunu keşfederek özgürleşmiştir. Düşündürdükleri ile *Âşıklar Bayramı* hem anlatı yapısı hem de sinematografik tercihleri ile sinema ve felsefenin yaratıcı işbirliğine dayanan bir film olma özelliği göstermektedir.

Anahtar Kelimeler: Sinema Felsefesi, Gilles Deleuze, Göçebe Düşünce, Yersizyurtsuz, Köksap

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Introduction

It is possible to take the history of the development of film philosophy to the first cinema theorists who think about whether film art is a reflection of reality. Because thinking about how real the image reflected on the camera is, in a sense, means doing philosophy. The acceptance of films as a reflection of the world of thought and their connection with reality (Frampton, 2017) brings about the interpretation of the film and the rethinking and rebuilding of the world of meaning. In this process, which includes the interpretation and sense-making forms of cinema, the companionship of philosophy, which guides the search for reality and truth, was needed. Gilles Deleuze and Félix Guattari, who emphasize that philosophy is not the art of creating, inventing, or producing a simple concept, stated that concepts cannot be limited to absolute forms, discoveries, or products. Based on this idea, they accepted that philosophy is actually a concept-generating discipline (Deleuze & Guattari, 1994, p. 5). In particular, Deleuze, who blends film, art, science, and thought with each other from a philosophical point of view, made an introduction to film philosophy with the world of thought where the concepts become unnatural and adopted approaches contrary to the usual and hierarchical.

Deleuze, who started film philosophy in the middle (Sünter, 2014, p. 27), tried to enter the chaotic structure of the film world by making philosophical inferences through concepts. Starting from many common points of film and philosophy, Deleuze aims to reach more than one understanding and thought while developing concepts. It would not be wrong to read Deleuze's philosophical approach within the framework of multiple interpretation, explanation, and conceptualization, because reading Deleuze's philosophical approach within certain patterns would be ignoring the goal he wants to achieve.

In this study, the concepts of nomadic thought that Deleuze and Guattari borrowed from thinkers in different disciplines and transformed are examined. In the study, in which the approaches regarding the reflections of the conceptual plane of thinking on cinema were discussed, a discussion was conducted on the cinematic projections of the nomadic thought through concepts such as as rhizome, deterritorialization, becoming, movement image, time image, and the body without organs. The discussion in question was carried out over the movie *The Festival of Troubadours*¹, directed by Özcan Alper, which is a film adaptation of writer Kemal Varol's novel. The movie was released in 2022 via the digital platform called Netflix. Since the film contains important data on the cooperation of cinema and philosophy, it was chosen as a sample according to the purpose and included in the study. The discussion on the film was carried out with a rhizomatic approach in the footsteps of the nomadic thought of Deleuze and Guattari, guided by concepts borrowed from philosophy. Film criticism was made through three main stops that refer to being nomadic. The stops in question were shaped by the rejection of fatherhood, the road and journey, and the contributions of cinematography to nomadic thought.

Pillars of Nomadic Thought - Concepts and Meanings

Deleuze, guided by philosophy, reproduced some of the concepts existing in these fields in a way to meet different meanings while studying art, psychology, and cinema. Deleuze examines the concepts with meanings that look in the opposite direction to the usual rhythm of thought that many philosophical thinkers describe in their Works. He has developed nomadism and nomadic thought based on features such as mobility in the concept of nomad, going to opposite directions, anti-subject-monotism plurality. Using the concept of Nomad based on ancient Greek, Deleuze conveys the nomadic thought as follows:

¹ In this study, the word Troubadour is used for the English equivalent of the concept of Âşık.

'Nomad thought' does not immure itself in the edifice of an ordered interiority; it moves freely in an element of exteriority. It does not repose on identity; it rides difference. It does not respect the artificial division between the three domains of representation, subject, concept, and being; it replaces restrictive analogy with a conductivity that knows no bounds. The concepts it creates do not merely reflect the eternal form of a legislating subject, but are defined by a communicable force in relation to which their subject, to the extent that they can be said to have one, is only secondary (Deleuze & Guattari, 1987, p. xii).

Deleuze's world of thought actually contains a different questioning of the concepts of reality, truth, thought, and mind that many philosophers and scientists have questioned over the centuries. As Arthur Schopenhauer points out, what is ready is reading what is written by someone else; it is the same thing as having the thought of someone else and substituting the mind in that thought by familiarizing it with the thoughts presented (2007, p. 137). With the testimony of the turbulent period in which Deleuze lived, he prioritized to look at the existing with the opposite and to develop perspectives based on the opposite. Looking at the concept of nomadism, it can be said that Deleuze makes the concept interpretable in many fields by making additions from his own world of thought, an actual concept that can often be constructed in connection with politics.

It is seen that the concept of nomadism, which Deleuze put in the focus of his philosophy, means the formation of a slippery space in a field with certain boundaries. When the concept of nomadism is combined with the phenomenon of thought, the meaning of the thought that goes to the boundary of the unthinkable is realized by taking action (Montenegro, 2016, p. 150). Thus, nomadism can be rebuilt as a structure that has an arbitrary boundary and can enter into new combinations without the uses and meanings called "natural" or "hierarchical" (Nail, 2017, p. 32).

Nomadism and nomadic thought stand against the state and image duo in Deleuze's concept world. Since the image captured by the state is perceived dogmatically, it stands against thought. However, in Deleuze's concept world, thought is fictionalized as being free from dogma; decoding, not producing new codes (law, institution), and not being coded. For Deleuze, the nomad thinks about the idea together with the war machine and is left out of the coding system due to their mission to disrupt these codes (Karadağ, 2016, p. 129). In this sense, Deleuze and Guattari pointed out that the good and the bad, the disruptor and the organizer, the remaining and the going, the standing and the wandering are actually two sides of the complementary intrinsic plane of the State apparatus that cover each other (Deleuze & Guattari, 1987, p. 351). It can be said that the nomadic thought is a war machine that disrupts the inner structure of the State apparatus.

In Deleuze, the nomad is not fixed as moving and displacing as it appears in our minds. Unlike migrants, nomads stay in the same place without moving, without displacing, they migrate to get rid of the codes of the place where they stay, and by nomadizing the thought, they can turn it into a war machine (Deleuze, 2009, p. 402). The destructive and threatening aspect of nomadism is related to the fact that it stands against the structure like a war machine in order to destroy structures such as the state structure with certain borders. It is an important feature attributed to nomadism that it threatens the hierarchical structure with its existence and that this existence itself is a destructive power. Whenever nomadism displaces the settled then it faces the possibility of substitution. The nomad then takes action and leaves the settlement. The nomadic thought also has the same logic in Deleuze. Explaining the decoding aspect of nomadic thought through the state, Deleuze and Guattari stated that decoding laid the groundwork for new meanings and formations. Expressing the concept of deterritorialization as a related concept in this sense, Deleuze and Guattari emphasized that decoding expands deterritorialization and paves the way for a new existence, autonomy, and liberation (Deleuze & Guattari, 1993, p. 54).

The concept of deterritorialization is one of the concepts that Deleuze put forward within the framework of nomadic thought. In deterritorialization, it is aimed to oppose absolute or singular formations and understandings and to exhibit a multiple approach to them. In deterritorialization, regardless of minor or major 'becoming', the reproduction of the traditional through representations is interrupted and changed, and the groundwork is laid for its transformation into something different from what it is (Bozkurt Avcı, 2017, p. 9). In this context, the main component of deterritorialized relations can be defined as different styles acting on each other and transforming each other (Goodchild, 1996, p. 38).

Deleuze and Guattari, who explained the concept of becoming within the framework of deterritorialization, also defined becoming itself as a double deterritorialization process. In this process, one power acts by lending to another a piece of its 'code', presenting some of its customs and habits. It imposes senses and values on the other power, allowing it to act like itself. The second force responds by imposing its senses and values on the first. Through the exchange of these pieces of code, the general memory or region of each force is possibly being expanded to override the old codes and conventions (Goodchild, 1996, p. 34). This process also corresponds to the rhizome state, which is a proposition of deterritorialization.

Deleuze and Guattari clarified the concept of nomadism and deterritorialization through the state and politics. In this regard, Philip Goodchild associates the image of thought in question with the cultural environment of "Integrated Global Capitalism" in today's conditions. Stating that capital irrevocably creates temporary relationships between workers and production areas, Goodchild states that everything is in fact mobile (1996, p. 3):

Images, consumer products, and people are cut off from their conditions of production and circulate around the globe, resting in juxtaposition with others of entirely different origins, before attaining an ultimate egalitarian status in the garbage dump, old age or oblivion. Deleuze and Guattari call this kind of movement deterritorialization. Their thought differs from the operations of capital insofar as it makes deterritorialization.

The questioning of the systemic through deterritorialization and the thinking mind's development of different alternatives bring about the breaking and re-transformation of the conditions of the modern world and those that come from traditions and roots. Another concept that emerged in connection with nomadic thought along with deterritorialization is the concept of "Body Without Organs". Deleuze, inspired by Artaud, understands the body without organs as a concept that reveals a sense of intensity by experiencing degrees and thresholds in the name of an active immanence plane in the field of intensity independent of the defined organism, and brings it to the schizophrenic frenzy of 'becomings' (Uzunlar, 2017, p. 204). Being the body without organs means opening it up to new, unconventional connections and mixtures, transforming the body from a given being with a certain functionality and orientation to an experimental aesthetic construction site (Stiglegger & Kleiner, 2015, p. 255). Although this area seems chaotic, the plane of immanence prevents chaos.

The drama between decoding and recoding takes place on the body without organs. The body without organs is in line with a departure from the sense and desire for certainty, as in nomadic thought or deterritorialization. To the extent that the body without organs constitutes an organism, it opposes the organization of organs rather than organs. An organization contains bottlenecks as it places organs in fixed relationships. The body without organs, by contrast, is in a position where mechanisms are productive, and hence where there is unlimited, unhindered productivity of desire; where organs challenge the organism by entering into new and undefined relationships (Jordan, 1995, p. 128).

The body without organs does not mean the body that does not have organs. Ayşe Uslu discussed the clustering of organs away from the accepted arrangement of the body without organs and said (2020, p. 125):

The enemy is not the organs, but the idea of the organism, that is, to assume that the organs are arranged in a special way. The body without organs appears beyond the structural self-regulation of the body, which will inevitably bring about the hierarchy, as the horizon of its capabilities and potentials, which will transcend their limits. Exploring the possibilities for the body to act without being a slave to the action plans that it will fulfill as an organism will be a movement that will expand this horizon.

As in many studies of Deleuze and Guattari, multiplicity comes to the fore in the concept of the body without organs. As a matter of fact, it is necessary to see the body without organs not as a dead body, but as a more alive and full body after disintegrating the organism and its organization. According to the thinkers, the body without organs is a body full of multiplicity (Deleuze & Guattari, 1987, p. 3). In the body without organs, words are the actions of the body instead of being parts, that is, the wishes of a layered organism. The body without organs, the unformed, not organized in a hierarchical manner, and the unstratified body are accepted as a plane of coherence (Uslu, 2020, p. 122). The body without organs is also the decoding point where desire, through a synthesis of the overarching separation, transcends or upsets socially imposed representations: "in fact, I would like that or this or that...". Earlier social forms used the concept of the body without organs to impose codes and metacodes on desire. Afterwards, capitalism preferred to release free-form desire in the body without organs through decoding instead (Stivale, 2005, pp. 59-60).

Considering that all concepts are interconnected, it is possible to see the proposition of the concepts of nomadic thought, deterritorialization and body without organs as the concept of 'rhizome'. As a matter of fact, the rediscovering of thought from representation and the meaning of occurrence without relation to an origin of the word birth is directly proportional to the discovery of thought in the rhizome as an experimental approach (Zourabichvili, 2011, p. 108). The rhizome or rhizomatic thinking is connected with thinking, spreading, interacting, and being anew. In rhizomatic thinking, criticism and decoding are done without excluding the essential. For example, the Western system of thought is seen as a tree fed from a certain root and has a hierarchical structure. However, it has been accepted that there are other thought systems that are alternative to this systematic, and it is stated that this different thought systematic can be defined as a rhizome fed from numerous roots without deviating from certain classifications (Özçınar, 2017, p. 81).

Any point of a rhizome should be able to be connected to anything else. This is very different from the tree or root that draws a point, fixes a row. Deleuze and Guattari put forward a number of principles related to the characteristics of the rhizome. Among these principles, the principle of multiplicity and the principle of showing rupture were also considered important for the study. Deleuze and Guattari discussed these two principles in relation to the concepts of multiplicity and rupture. In the principle of multiplicity, subject or object ceases to have any relation to the 'One' as natural or spiritual reality, image and world (Deleuze & Guattari, 1993, p. 8). The rhizome as a multiplicity can never be overcoded. The principle of demonstrating rupture in the framework of becoming is about reconstructing against overly meaningful ruptures that separate structures or cut a single structure. A rhizome may break off or split at a certain point, but begin again on one of its old lines or on a new line. Each rhizome includes the lines of deterritorialization from which it is constantly fleeing, as well as the lines of fragmentation to which it is stratified, regionalized, organized, shown, and attributed (Deleuze & Guattari, 1993, p. 9).

Looking at Nomadic Thought from the Perspective of Cinema

Deleuze, who opens the doors of looking at the ordinary world of thought from the opposite side, makes a heterogeneous distinction between the meanings, situations, objects and positions in the universe, which is articulated to each other in a customary way with a schizophrenic point of view, and presents different angles and concepts.

Deleuze's approach to the world of thought and concepts has added a different perspective to the world of philosophy and cinema. Especially Deleuze, who is inspired by important names in the world of philosophy such as Henri Bergson, Baruch Spinoza, Friedrich Nietzsche, Antonin Artaud, rejects the usual, rooted, hierarchical, and attempts to explain man and life with a scattered, independent, and intrinsic approach including an opposite perspective, has the same meaning as declaring the freedom of thought.

The aspect of the relationship of cinema with art and philosophy has been discussed for years. Deleuze argued that philosophy is effective in interpreting perceptions and sensations about cinema, revealing and shaping complementary concepts (Sutton & Jones, 2014, p. 87). Deleuze and Guattari underlined that art, combined with cinematography, carries perception, emotion, sensation beyond what is experienced and felt, and stated that art exists within itself. Deleuze and Guattari argued that one feature of art is that it disrupts the tripartite organization of these perceptions, emotions, and opinions in order to replace a monument consisting of perceptions, emotions and sensation blocks that replace language (1994, pp. 164,176).

Deleuze, who prefers to deal with cinema in its own nature beyond technical explanations, emphasizes a cinema that opens new ways to thought as a creative action rather than cinema that is subject to thought trapped in given codes (Yetişkin, 2011, p. 124). Reminding that the path to this goal can be realized with philosophical approaches, Deleuze is aware of the structure of philosophy that can be pushed out of the patterns in developing a different perspective on the concepts of art, thought, and science and in unconventional reasoning. As a matter of fact, cinema pushes philosophy out of developing hierarchical and rational approaches in parallel with Deleuze's world of thought, removing the limits of thinking by displacing philosophy while doing so, and attributing missions to the images in cinema from the intimacy plane (Öztürk, 2018, pp. 36, 37) is like a test of Deleuze's approach.

It seems difficult to adapt 'Nomadism' conceptualized by Deleuze to cinema in order to guarantee an autonomous intellectual space and create an internal space of thought (Karadağ, 2016, p. 127) due to the endless connotations of thought. When we look at nomadism through cinema in order to borrow a few thoughts from this world of thought full of possibilities, it is seen that an understanding that causes war against the usual settlement - which is described as nomadism - paves the way for cinema to produce numerous war machines through art, indicators and images. Considering that cinema reconstructs the society and what depicts society, it is possible to say that nomadism and nomadic order can meet on common grounds with cinema. In this sense, the nomadic order not only provides for an unlimited qualitative transformation and expansion of its community, but also affirms the chaos of heterogeneity or qualitative difference (Nail, 2017, p. 33). In terms of the effect of cinema on transformation and the development of independent approaches, Deleuze has put a different mission on cinema similar to the nomadic order. Deleuze described philosophy, science, and art as different ways of confronting chaos (or the truth or the world we live in) and emphasized that cinema approaches this chaos by philosophizing with different tools (Shamir, 2016, p. 29). Thus, cinema, which includes many differences such as heterogeneous and qualitatively nomadic order, succeeds in making established orders feel and experience the destructiveness of a war machine when necessary.

Nomadic thought exhibits a scattered order independent of space and time. The production of such a work of art may generally require the creation of new spaces and times. This is not necessary to tell a story in a well-defined space and time, but rather for rhythms, lighting and the transportation of space-time to themselves. Creative works include the proliferation and the liberation of emotions, and even the invention of new emotions (Guirgis, 2000, p. 370). This situation, which corresponds to the characteristics of cinematographic reality because it contains art, does not exclude realism, extraordinary, fantastic, and dreams (Marrati, 2008, p. 100). In this context, it can be understood that there is a rhizomatic understanding of reality, that is, multiple forms of transfer, in the direction of the reflection of nomadism on cinema, looking at space and time. The constantly changing and non-resident structure of nomadism has features that are in free circulation in Deleuze, but move within the boundaries of the mind, remain in the space, and threaten against the pivotal thought rather than constant displacement. In films that are the projection of nomadic thought that threatens the settled, the issue of mind becomes remarkable. Movies contain fluid lives in the moving and temporal integrity of images appearing in the mind. However, films in which the warrior character of nomadic thought is reflected look at the usual fluidity in reverse, disrupt the story fiction and reestablish it. This rhizome situation can actually contribute to the production of alternative approaches to the solution of the problem (Öztürk, 2016, p. 17), which mostly focuses on the nature of existence and how reality and perception of reality should be defined (Öztürk, 2016, p. 17). Nevertheless, it is possible to evaluate the relationship of uncertainty and cinema with thought and idea from an ontological point of view. Cinema shows the same effort on the ground of 'Becoming' as much as it exists on the artistic plane. Nomadism emerges as an alternative identity on this ground. Even the claim of reflecting the reality and truth dimension of life from different perspectives proves that cinema carries symbols of existence such as mind, body, and identity.

Deleuze conveyed many forms of image about the incarnation of thought in cinema, which is one of the important signs of the continuity of existence, and described cinema as the composition and assembly of indicators and images (2007, p. 269). With the influence of thinkers and directors such as Sergei Eisenstein and Jean Luc Godard, Deleuze, who looks at concepts from different perspectives and brings new concepts to many fields, including cinema, especially emphasized the concept of thought image in the cinema field and used the following expressions " Cinema renewed the idea it renewed in other arts in a unique way, in a quantity that would make the masses its subject, in a way that would establish a relationship with a universal language, and by forcing cinema out of the simple possibility and gave it an image" (2006, p. 99).

Philosophy has not only accomplished tasks such as classifying images related to cinema or thinking only about the concept of cinema, but also produced and produces concepts that are suitable for and specific to cinema (Öztürk, 2018, p. 131). Deleuze also benefited from philosophy while developing concepts and ways of thinking about cinema and art. Deleuze, who aims to develop thinking and thought styles, has fundamentally fed on philosophy while giving a different perspective to the concept of nomad, but has also collided philosophy with politics and history. This collision, so to speak, caused a break and brought a rhizomatic scattering to the mobility and cinematographic structure in the cinema. In this context, Deleuze's idea of cinema is based on the fact that cinema produces an image that corresponds to thought concretely and a visual and acoustic presentation of thought related to time and movement (Rodowick, 1997, p. 6).

The relationship between nomadic thought and cinema is an area of interest that is subject to further studies. In order to draw a synthesis from many thoughts and many developed perspectives on the subject, it can be said that nomadic thought is the name of thinking the

opposite of what is regular, what is representative, what is implied instead of what is directly expressed and what is customary. At this point, the contribution of movement image and time image to nomadic thought, which are two important concepts in explaining the relationship between philosophy and cinema, which have been discussed since 1926, plays an important role. Moving from the basic images of cinema, it is seen that time image envisages the same relationship with identity, and reversed flow begins when it comprehends the relationship between image and thought ideally in the forms of identity and integrity (that is, a constantly expanding ontology): Thought as a deterritorialized and nomadic becoming, a creative act. (Rodowick, 1997, p. 17).

Positioning 'Movement-Image' and 'Time-Image' in the Limitlessness of Nomadic Thought

It is the suspension of the world, rather than movement, which gives the visible to thought, not as its object, but as an act which is constantly arising and being revealed in thought (Deleuze quoted from Schefer, 2021, p. 208).

Italian neo-realism, a new turning point in the history of cinema, has offered different shades of transition from one situation to another, not only by directors or screenwriters. What is often discussed in the history of cinema is about how exactly the projection of the images that appear in the human mind and take their place in the movies and the way they are transferred in the movies and how they should be. This situation, which reveals the forms of image interpretation in terms of the audience and the director, has taken many concepts under its roof. Deleuze brought a new perspective to the relationship between cinema and art, as well as different approaches to meaning and image issues in cinema, and developed the concepts of movement image and time image based on the meanings that Bergson brought to the concepts of movement and time within the framework of memory approach in cinema. Deleuze connects the movement and time, which contain the basic indicators of cinema, to thought, based on Bergson's narratives, while doing this, he organizes leaps and constructs independently from each other.

Deleuze has brought different perspectives to cinema, philosophy and sociology of society by adding different meanings to the concepts in the vastness of the world of thought. It is seen that Deleuze, who constructed these perspectives in a way that reveals chain meanings to each other according to his field, reinterprets some basic concepts from many perspectives. Deleuze has shown that it is possible to reveal the relationship between image and thought from its philosophical dimension and to comprehend the change related to meaning, meaning-making and belief through cinema (Rodowick, 1997, p. 5). Deleuze also linked three independently produced theses by Bergson about time image and, albeit indirectly, movement image, with a logic in which movement and time are given as inseparable. In the first of Bergson's theses, it was the subject of the indivisible and heterogeneous movement being irreducible to the contained space and, on the contrary, being divisible and homogeneous. Although the irreducible dimension is a controversial one, Bergson showed that the movement in the space is inseparable from a change in time as the main reason for the inability to reconstruct the movement with "motionless parts + abstract time" as a result of the inability to reduce the movement to the space. In his second thesis, Bergson broadly explains that he uses different methods to reconstruct the movement of the traditional and the modern with meaning or positions. In his last thesis, Bergson claimed that the whole was not given (Marrati, 2008, p. 17). Bergson also evaluated speed, time and motion through cinematography, especially stating that it is not time itself but the reality of life that transcends the course of matter again. At this point, Bergson stated that the movement image is mutually dependent on each other

despite everything (Bergson, 1998, p. 340).

Deleuze (2021, p. 200) defines the movement image as three relationships within the framework of the connection between image and thought: the relationship of the image with the whole, the relationship of the image with mental relations beyond the action image, that is, with thought, and the relationship of returning to the image through natural relations based on thought. During the film, the leaps and intervals that appear while changing from one state to one can be depicted as a movement. Movement images, which are associated with a planned changing whole (Deleuze, 2014, p. 38) and edited throughout the film, given as a whole, lead the viewer to think, perception is depicted within the framework of image, affection image and action image. These three images, which are widely explained in the book *Cinema I- The Movement Image*, explain the instantaneous interventions from outside to the flowing movements.

Bergson underlined that the reconstruction of movement images is instantaneous and stated that an action carried out does not theoretically require any time, that the action contains the result, and that the picture has already been created. But for the artist who performs his art with his soul, time is part of the work, and narrowing or expanding it means changing the purpose of the invention (Bergson, 1998, p. 340). At this point, Bergson emphasized that there is no longer a human commitment to the inner formation of things by referring to cinema and especially cinematography through movement image and time image and that it has settled outside the inner one in order to artificially recreate the formations. This situation can be accepted as a criticism of cinematography, as well as the view that cinema creates understandings, imitations and fictions through movement and time images, and this reduces perception, mind, and language to cinematographic elements (Bergson, 1998, p. 306).

Deleuze sees cinema as a combination of images and signs. In the light of this framework, Deleuze developed the types of perception images, affection images and action images in the context of movement image in order to make sense of the signs and the transfer conditions of images, and stated that the distribution of these types corresponds to a certain and indirect representation of time. (Deleuze, 2007, p. 269). In this represented time period, the view of the space through the camera can be summarized as perception image; moving transition between spaces as action image; and the emotional effects of the facial expressions and actions of the people in the space can be summarized as affection image (Deleuze, 2014, p. 100).

Deleuze, who reinterpreted the movement image in cinema, explained the subject of time image in detail in the book of *Cinema-2*. In this sense, he emphasized the basic idea of thought action and stated that it is a necessity for cinema to start thinking before attempting to present a direct time representation. As a matter of fact, the time image reexamines the natural features and position of the movement image and reports the automatic temporalization of the image. (Frampton, 2017, p. 114). Movement image, which contains the reflection of classical cinema, has been reinterpreted with the existence of time image in modern cinema. The understanding of modern cinema is shaped as an alternative to the situations that exist in the movement image. An important reason why time image is compatible with modern cinema is the slowness of modern cinema. It can be said that the time image emerged as a reaction to the lack of meaningful connection of the movement between the scenes, the loss of action and movement images, and the loss of causality and continuity. Especially the optical and sound-based states of the time image are opposed to the strong sensory-motor states of the traditional realism that exists in the movement image. Action image and sensory-motor indicators are only related to an indirect (assembled) image of time. But time is established in the image, the pure optical state or the sonic state, in what we call "any space"; sometimes it becomes a disconnected, sometimes an empty space. In Neorealism, sensory-motor connections now only correspond to malfunctions that affect, loosen, destabilize or defocus them (Deleuze, 2021,

pp. 14,34). These distortions also transform the multiple forms of relationship between the subject and the image. In order to be able to think cinematographically through time image, it is necessary for the image to be able to connect with daily life, which includes politics, and to move away from individual feelings and opinions, and from representing the individual's emotion-thought. As a result, thoughts move away from hierarchical transference in the state of time, that is, they become deterritorialized (Yetişkin, 2011, p. 136). As Frampton points out, Deleuze's time image is part of the transition to the unthinkable. For example, while overlapping in the film gives the audience the chance to think, sharp transitions and interrupted sounds shake the audience with thought shocks (2017, p. 116). Movement image and time image, each characterized by its own concepts as well as its own images and signs, leads to an abstract machine. The automation of movement in the image produces a psychological automaton, and the automatic-temporalization of the image produces spiritual automatons. It would be equally misleading to oppose movement-image and time image as self-identical forms, each negating the other, or to describe them as different "grammars" of cinema. On the contrary, cinematic movement image and time image, as identifiable image and sign regimes, reveal two separate planes of immanence (Rodowick, 1997, p. 175).

In Deleuze, the plane of immanence is the surface where the image is shaped and becomes a force or an action. Immanence, on the other hand, cannot be reduced to something as a supreme unity or to the subject as an act that creates a synthesis of things. But when the immanence is immanent to nothing but itself, a plane of immanence can be mentioned (Deleuze, 2007, p. 385). Since the level of immanence also includes the possibilities of the images that can be created, the image cannot be considered separately from the substance in which it is shaped in the immanence in which it is separated and shaped. While it is possible to look at the matter thought of as light through images through moving image, the light feature can be sensed with the help of time image (Taburoğlu, 2014, p. 294). In this framework, movement image and time image are built within a certain objectivity, the whole, but at the same time, the whole does not remain independent from this process, as in the 'rhizome', it undergoes changes and remains open (Taburoğlu, 2014, p. 292).

In this framework, movement image and time image are built within a certain objectivity, the whole, but at the same time, the whole does not remain independent from this process, as in the 'rhizome', it undergoes changes and remains open. Deleuze states that the images that are perceived and remembered in cinema, real and imaginary, physical and mental follow each other and are indistinguishable, and that this point of indistinguishability consists of the combination of the real image and the virtual image, both real and virtual, and reveals the images of remembering. In this case, where dream and real images are intertwined, the real optical image reveals the crystallization, that is, the crystal image, with its virtual image on the small internal circuit. In this sense, it can be described as a phenomenon error since the confusion of the real and the imaginary in the crystal image is a situation produced only in the mind. However, since indiscernibility emerges as an objective illusion, it is not produced in the mind (Deleuze, 1989, p. 69). Thus, the intertwining and indistinguishability of the real and the virtual in coming to the past and the present can be read on the same axis with the experience of multiple identities brought about by deterritorialization in 'becomings'.

As can be seen with the crystal image, there is an intrinsic limitlessness in the reflection of cinema-specific thought, in the mobility of this thought, within the temporal and spatial boundaries, and a total irregularity against the fictionalized and established understanding of cinema in the minds (Deleuze & Guattari, 2014, p. 129). Thus, the image of time and movement played an active role in the production of war machines for the political structure and the world of thought of the subject, which is built on the classical and modern cinema understanding of

nomadic thought, and will continue to play a role in connection with daily life.

Nomadic War Machines of the Steppe: The Festival of Troubadours

*I thought this was an endless sea. A vast sea.
There is not much water left. Just like time... (Yusuf)*

An old, sick, embarrassed father knocking on the door one night with a *saz* in his hand and a cap on his head, and his lonely son who is angry with his past... *The Festival of Troubadours*, adapted to cinema from the novel of the same name by author Kemal Varol, is basically a story of giving and receiving blessings, although it tells the reckoning of Heves Ali (Settar Tanrıöğen), who is a troubadour and thus lives in a nomadic state only with his instrument *saz*, and his son Yusuf (Kıvanç Tatlıtuğ), whom he has not seen for 25 years. Because Heves Ali is about to die and wants to say goodbye to all the people who come into contact with his life. The film, directed by Özcan Alper, was released in 2022 via the digital platform Netflix. There are many factors that make *The Festival of Troubadours* important for the study. As a matter of fact, the film contains very intensive references to nomadic thought, which constitutes the theoretical framework of the study.

Deleuze and Guattari's (1987, p. xii) idea of being nomadic, which is not based on identity, follows difference, knows no boundaries and rejects the legislative subject, finds its answer in the eyes of Heves Ali, who are the characters of the *The Festival of Troubadours*, and his son Yusuf, who is his rhizomatic extension. Heves Ali can be defined as "the man whose heart beats in his instrument *saz*". His fondness for tune and words is the main reason for his nomadism. However, the film uses rhizome to show the whole picture and make it possible to look at the events from a horizontal plane, and shares with the audience that his father had a share in the way Heves Ali became troubadour. As a matter of fact, Heves Ali's father's legacy to his son is nothing but *saz*. For this reason, Heves Ali, who followed his father's footsteps, first became deterritorialized and then desired to be a body without organs. For this reason, Heves Ali had to make a choice and his *saz* won instead of his family. The nomads see the hierarchical structure, which has become an order, as a threat and prefer to be deterritorialized in the face of these structures. Deterritorialization opposes the reproduction of the traditional and almost deforms the traditional. Heves Ali also rejected the institution of marriage and fatherhood, which expresses a hierarchical order, and thus became deterritorialized and declared his independence in his own way.

The stops that Heves Ali, who took his *saz* and traveled around the land, had a special importance in his life journey. Because at every stop, this deterritorialized troubaodur has different stories. At the first stop of Heves Ali's life journey, his path crossed with the mother of his son Yusuf, who was a lawyer in Kırşehir. Although Yusuf was born through the marriage of Heves Ali, he grew longing for his father's shadow and was abandoned by his father. The absence of the birth father was intended to be completed with the stepfather figure, but it is clear that it failed. Because Yusuf mentions his stepfather as "that man". Yusuf's longing for his father turned into anger over time. These two men, who are almost alienated from each other, will be united by the paths that intervene between them again after 25 years. Heves Ali is aware that he is about to reach the last stop and he is on his way to give and receive blessings before he dies. The first stop of this journey was Yusuf's mother's grave. Then Heves Ali comes to his son's door in an embarrassed manner. His intention is to see his son for the last time and then go to Arkanya² and then to Kars, where *The Festival of Troubadours* will be held.

² When the other works of Kemal Varol are examined, it can be said that Arkanya is the Ergani district of Diyarbakır (Yiğitoğlu, 2019, p. 136).

He thinks that he will complete his story in this way. Learning that his father is about to die, Yusuf suppresses all his anger and decides to accompany his father on this journey. Heves Ali's nomadism will now be accompanied by his son Yusuf. As it will be remembered, for Deleuze, nomadism does not only mean changing places physically. Nomads also become nomads in order to get rid of the existing codes in the places where they are fixed (Deleuze, 2009, p. 402). In other words, nomadism means liberation, liberation from the given. Then, Yusuf's nomadism, which started with his father's company, can be considered as an opportunity for him to ask what he wanted to ask his father for 25 years, that is, to get rid of the fixed codes in his mind and liberate his soul. Eventually, on this journey, Yusuf will get to know his father better and will have the chance to get a sense of his father's experiences by fitting the 25-year separation into a few days.

First Stop in Nomadic Becoming: Rejection of Fatherhood

Deleuze and Guattari talk about the mutual blocs deterritorializing each other in the process of becoming. The blocks in question haunt each other's lives and almost miss life (Zourabichvili, 2011, p. 120). The primary reason that haunts Heves Ali's life and pushes him to be a troubadour is his father. Heves Ali, who lost his troubadour father at a young age, inherited his instrument from his father. This handover process has deterritorialized Heves Ali. In Turkish culture, troubadour is defined as a person who grows up with a master / apprentice relationship, has improvisational skills, and can do call-and-response duets (Ari, 2009, p. 27). It can be said that troubadours, who are mostly travelers, tend to redesign the people, places and traditions around them in the context of their own perspectives, as they may be settled (Sevindik, 2019, p. 132). Troubadour tradition, which is based on the oral narrative tradition, is like a kind of rebellion against the systematic writing. It is quite possible to evaluate the tradition of troubadour, which is the transfer of nomadic ideas to words that travel without a country, within the framework of nomadic thought with a modern definition.

Heves Ali is a molecular character who fits this definition and transformed both the people around him and the places he lived. He is molecular because he resists structures that are molar. While molar structures are fixed structures such as classes, races, genders, identities, institutions that function permanently and thus seal their energy and form systems, molecular structures disrupt stability and thus create energy leakage. Molecular structures point to a fluid process that includes the processes of formation, change, movement, and restructuring (Grosz, 1994, pp. 203- 204). They create cracks in the coded regions and form escape lines that resist the molar structure. It was the institution of marriage itself that sealed the energy of Heves Ali and compressed him in molar formations. Moreover, this institution expects him to be a father. In this way, the first escape line of Heves Ali on the path of being a troubadour becomes apparent; the rejection of being a father. However, the movie opens with a scene that contains the opposite of this proposition. A loving father with a cap on his head and a saz are posing for a photographer with his son. The father is seen in all his glory next to his son. But, as Roland Barthes stated, when we look at a photograph, we see what was before, not what is (Büker, 1996, p. 63). Because later in the film, it is understood that this photo is the last photo of the father before he parted ways with his son. With this photo, which disrupted the sensory-motor mechanism of the audience, Heves Ali desired to preserve his time with his son by freezing and headed towards his own fluid, molecular world. For this reason, the reality presented by the film to the audience is quite different from the photo. The father and son have long since parted ways.



Image 1: Separation photo of father and son

The loss of the father or the presence of characters who have conflicts with the father is one of the crisis centers of the recent Turkish cinema narrative. As a matter of fact, in the patriarchal order, the father is referred to as the head of the house and the pole of the house. The father is a vast mountain where family members can safely lean on their backs, sometimes even his shadow is enough. However, in the words of Metin Demir (2017), the fathers of the modern age are now heroes who collapse to the ground. In the films of the 2000s, the father has moved away from the authoritarian father figure of Yeşilçam films and is experiencing conflicts with both himself and his family members due to the loss of authority in question. Indeed, there is a desire to eliminate authority and everything that establishes it in period cinema. In this context, the father is the one who should be disposed of due to his authority (Demir, 2017, p. 69,72) brotes de flores, hojas, frutos y ramitas. Las primeras lesiones visibles ocurren en las hojas jóvenes como pequeñas manchas redondas y bronceadas que con el tiempo se caen, dejando agujeros redondos. Las lesiones circulares se desarrollan en la fruta que primero aparecen como manchas rojizas (mostradas a la derecha, arriba). The paternity crisis on *The Festival of Troubadours* is due to the loss of the father. For this reason, the film worries about the ontological existence of the father, not his authority. The question that Yusuf searched for answers throughout the film also makes sense at this point; "Where has my father been for 25 years?" Although Yusuf asks this question to his father at every opportunity, neither he nor the audience can get a satisfactory answer. Although Yusuf longed for the ideal father figure in his mind for years due to the rational approach of the modern understanding, Heves Ali preferred to live his own reality as required by being a troubadour.

It can be said that affection images were used extensively during the query. Because the main place of the film is the car in motion and it does not seem possible to escape from the past reckoning in this car. Although Heves Ali could not give Yusuf the response he expected due to both his illness and embarrassment, Yusuf fits the pain of 25 years into a journey and the anger experienced by the character is reflected in the audience with all its intensity.



Image 2: Transfer of Yusuf's anger with affection image

Second Stop in Nomadic Becoming: The Road and Journey

All great literature is one of two stories; a man goes on a journey or a stranger comes to town. (Tolstoy)

Thinking of the concept of the road as consisting of the distances traveled by various means to reach the goal is similar to focusing only on the tree on the surface and ignoring the roots underneath, just as Deleuze and Guattari emphasized while explaining the concept of rhizome. The road, however, is more than cold asphalt and neat lines. The importance of the concept of road and journey in the cooperation of cinema with philosophy is also related to the fact that the road/journey allows for rhizomatic thinking and deterritorialization. As a matter of fact, as Karl Jaspers (1981, p. 31) points out, to do philosophy is to be on the road. Being on the road hides one's destiny in time, the possibility of self-satisfaction, and a perfection in high moments. The state of being on the road in philosophy corresponds to the state of being in new quests. The films that tell their stories through the road also philosophize during the journey in question and produce new discourses about the destinies and personalities of the characters.

Road movies as a genre are defined as films where the main character leaves his home for a journey and his point of view is transformed during the journey (Danesi, 2008, p. 256). In other words, although the person who went on the journey and the person who completed the journey remained the same physically, they changed a lot spiritually. Andre Gardies evaluated the characters who went on the journey in the light of two concepts. These are *Trajet*, which means journey, and *Parcous*, which means route. In *Trajet*, the hero is not interested in what happens during the journey, as he focuses on the destination. In *Parcous*, on the other hand, the character is open to every stimulus around him during the journey and therefore his journey progresses with deviations and pauses (as cited in Zengin & Zengin, 2013, p. 128). Although it is not correct to limit *The Festival of Troubadours* as a road movie, it is also possible to say that it carries codes specific to the type of road movies. As a matter of fact, the story of the film is told through travel. Physical progress is accompanied by the soul changes of the characters. Especially Yusuf will no longer be the old Yusuf after the journey. There are characters in the film that correspond to Gardies' aforementioned concepts. It is seen that Heves Ali wished to stick to the road map he created in his mind before starting the journey and acted consistently for this purpose without paying attention to his health problem. For this reason, Heves Ali corresponds to the *Trajet* of this story. Yusuf encounters various obstacles in this unprepared journey and sometimes stumbles due to these obstacles. This state of being open to all stimuli during the journey confirms that it corresponds to the *Parcous* of the story. But both *Trajet* and *Parcous* have completed this journey in their own way. Because Heves Ali has succeeded in becoming a body without organs, and Yusuf has succeeded in becoming deterritorialized.

As it will be remembered, the body without organs means opposing the organization of organs rather than organs. As a matter of fact, organizations contain blockages because they direct organs to fixed relations, whereas in the body without organs, desires are unlimited and they almost challenge the organism thanks to this limitlessness (Jordan, 1995, p. 128). The body without organs means overthrowing and invalidating the representations and roles imposed by the social. Heves Ali is also a man who has circulated his desires with his instrument and words throughout his life journey. The state of being a body without organs is the basic quality that establishes this freedom. Because he refused to fulfill the family, which is a social institution, and the role of fatherhood determined by this institution, and continued his life as a nomad, that is, he fulfilled the necessity of being a troubadour and his own reason for existence. But not only his body but also his mind has always been nomadic. There are many values that his journey has added to him. Love and friendship are at the forefront of these values. Being a body without organs also means not being tied to a fixed root. Heves Ali is also suitable to be defined as “a rhizome that feeds on countless roots” (Özçınar, 2017, p. 81). As a matter of fact, his journey with his son Yusuf is full of messages that will confirm this definition. Heves Ali visits Yusuf’s mother’s grave in Kırşehir. Then, at a stop where they take a break, he finds himself playing the saz at the grave of a woman named Sümbül. This visit suggests that Sümbül is also an important actor at some time in the life of Heves Ali. In Elazığ, which is the next stop of the journey, Heves Ali visits both his saz-playing friends and a woman he loved at some point in his life. The woman looks miserable and the information that she is homeless is shared with the audience. Heves Ali asks for a blessing from this woman and continues on his way. This time, the path of the two fell to an Alawite village near Erzurum. Heves Ali also had an effective contact with this village. Because in the village, they are very well hosted by their friends, tables are set in their honor, and the saz is played. But the story of the village is not limited to this. In this village, Heves Ali had a heart-to-heart relationship with a woman who was a troubadour and played the saz, just like him. Therefore, it is understood that this village is an important stop in the blessing journey of Heves Ali. The next stop for Heves Ali, who left the village, was Erzurum. In Erzurum, he had many saz-playing friends who welcomed him from the heart. However, his discomfort recurs here, and this discomfort experienced while he was one stop away from reaching Kars does not pause Heves Ali. Because, as will be remembered, he has the characteristic of being a *Trajet*. This man, who carries his shroud in his suitcase, goes to the area where the Festival of Troubadours is held, even if he is on a stretcher, and greets the troubadours with his instrument and asks for blessing. The nomadic state of Heves Ali deterritorialized not only the systematic structure of the family, but also the lives of women with an established life, and they experienced a new life adventure.



Image 3: Heves Ali as an example of *Trajet*

Being a road and passenger has a transformative effect not only for Heves Ali but also for his son Yusuf. Because of this journey, Yusuf almost destroyed the images that were stuck in his mind about his father. This idea is changed by the fact that Yusuf had the chance to observe his father's life along the way while his main ambition was to hear from him why his father abandoned him and to settle accounts with him. As a matter of fact, Yusuf has now passed from the optical vision stage to the haptic vision stage. Optical vision depends on the separation between the looking subject and the object. As the gaze moves on the surface of the object, it lacks details and it is accepted that all the meanings needed by the audience are present in the image. However, in haptic vision, the audience needs to use their imagination and memory to complete the images presented to them. For this reason, it is not possible to talk about sensory-motor reactions and identification in haptic vision (Marks, 2000, pp. 163-164). During his journey with his father, Yusuf also transformed his judgments about his father by appealing to his imagination and memory. In the process, he began to make sense of his father's being deterritorialized and nomadic. Because his father is a troubadour, not only his body but also his soul is nomadic. Over time, the audience faces the fact that Yusuf's soul is nomadic, just like his father. Yusuf lives alone and the fact that he does not share his life with anyone brings to mind his fondness for independence. Yusuf, who is a lawyer, delays his work to take photos because he is bored with his father's arrival and goes on unplanned trips. He does not answer the calls of the woman named Yıldız, who calls him constantly. Although he postponed his desire to stay on his own when he learned of his father's illness, it is seen that this desire reappears during the journey. Yusuf is interested in the nurse named Dilek, who examines his father in Elazığ, and goes to the nurse's house after work. However, Yusuf walks out of this house, where he had a drink with the owner, while the owner is sleeping, walking on tiptoe with the first light of day. This departure of Yusuf is similar to the departure of his father, Heves Ali, from the lives he left behind. Quiet, calm and uncaring... So, Yusuf is also a character who is in search and resists the molar structure, and this state of him deterritorializes him day by day.

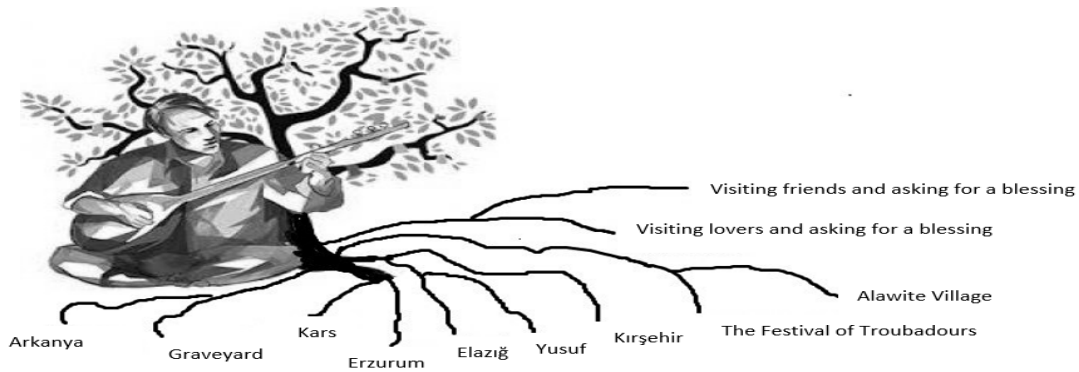


Image 4: Depiction of Heves Ali's Rhizome Life³

This rhizomatic journey of Heves Ali and Yusuf includes direct philosophical discussions. While cruising, Yusuf asked his father, "Do you think there is justice?" he asks. After this question, a dialogue takes place between the two that invites the audience to think about the concept of justice:

Heves Ali: In this world or in the next one?

Yusuf: Both.

³ The troubadour playing the saz and tree figure in the image were accessed from the website [https://umutkosarr.wordpress.com/ana Sayfa-2/](https://umutkosarr.wordpress.com/ana-Sayfa-2/). Drawings and arrangements other than these belong to the authors.

Heves Ali: I've lived long enough to know there's none in this one. And I have my doubts about the other. If there was justice, would you and I live through the same story alone? Apart from one another. And this is where it ends.

This dialogue between Heves Ali and Yusuf invites the audience to think about more than one phenomenon at the same time. In the meantime, the audience questions both the concept of justice and the belief in the hereafter. As can be seen, the film contains traces of nomadic thought and crystal image through more than one line at the same time.

Third Stop in Nomadic Becoming: Contributions of Cinematographic Elements to Nomadic Thought

Cinema, which arises from the combination of visual and auditory images, has developed various expression opportunities through cinematographic tools. For this reason, films can philosophize not only through their stories but also through their cinematographic elements. Sometimes a camera angle, sometimes a music playing in the background, sometimes a color, sometimes only light is among the cinematographic elements that contribute to the audience's world of meaning and invite contemplation. The cinematography of *The Festival of Truobadours* also contains some references to the nomadic thought that dominates the film.

Siegfried Kracauer (2015, p. 124) mentions that the hunting ground of the film camera is unlimited in principle. As a matter of fact, the film camera is an outer world that expands in all directions. On *The Festival of Truobadours*, the camera's hunting ground is the road. Tracking Shot was preferred to reflect the movement of the characters in the vehicle to the audience on intercity roads and thus, both the road views and the status of the characters were shared with the audience. The focus of the camera, which focused on the journey of the father and son, changed from time to time and opened up to the outside world. The image of the adult horse and then the running colt, the flocks of birds flying in the air and possibly migrating, the dams with reduced water are among the aberrations in question and each contributes to the filmic meaning. The adult horse, followed by his running colt, refers to the parenting guidance that Yusuf was deprived of. Because Yusuf is not as lucky as the colt in the focus of the camera, and this situation is once again reflected to the audience through the use of metaphors. When the camera focuses on the nomadic birds in the sky, he tells the audience that Heves Ali will soon pass away, just like the birds. It has been stated by Yusuf himself that dams with reduced water indicate decreasing time. It can be said that it is the life of the sick father that is decreasing. Seçil Bükler also states that the water image in the movie is a reference to the upcoming death of the father. Bükler supports Heraclitus's view with the phrase "death for souls is water, death for water is earth, but water comes from earth and soul is from water", and stated that the purpose of using the image of water in the film is to emphasize the fact that death can come at any time (Bükler, 2022).

It is seen that affection images are shared with the audience intensively with close-up shots throughout the film. In particular, Yusuf's anger and Heves Ali's embarrassment towards his son were shared with the audience in close-up shots. Jean Epstein, a philosopher and director at the same time, defines this cinematographic preference with the concept of "photogenic". Cinema uses techniques such as slowing down, lighting and close-up in order to increase the effect of the reality that is meant to be told with photogenic (Gönen, 2008, pp. 32-33). Just like Epstein, Elie Faure derived a concept that encompasses this feature of cinema. As a matter of fact, making philosophy is to produce concepts as Deleuze constantly emphasizes. The concept of "synplastic" derived by Faure also refers to the fact that cinema creates thinking plastic forms. Decelerated shots such as Epstein's, Pasolini's poetic plans, Karwai's narrow space shots, and Chris Marker's resort to blackout are all examples of cineplastic practices that appear as discrete images in the audience's memory (Gönen, 2006, pp. 19-20). The fact that *The Festival of Truobadours* includes slowed images in addition to

the close-up shots mentioned above that create an affection image can also be shown as an example of the discrete images in the audience's memory. When Yusuf arrives in Arkanya, he goes to the bazaar to buy clean clothes for his father, who is bathed in the bathhouse, and in the meantime, details about his childhood memories shown in the opening scene of the film begin to be given. In these scenes, little Yusuf is seen with his father in a barber shop. His father, who kisses the shaving Yusuf on the shoulder, enters the photographer with his son at the exit of the barbershop, and the father and son have a photograph taken in memory of Arkanya. This time break, which gives the audience details about the past, is in accordance with Deleuze's definition of movement image. Because the refraction and return to the past in the present does not disrupt the sensory-motor mechanism of the audience as in the image, does not stun it, on the contrary, it serves to fill the gap in the past of Yusuf and his father for the audience. However, the main factor that makes these scenes meaningful and invites the audience to think is slow motion. In these scenes where syneplastic and photogenic are active, the adult Yusuf of the present time follows his childhood and his father slowly behind them. Slow-motion footage of the past and present has been one of the effective ways of expressing Yusuf's longing for his childhood and his father.



Image 5: Yusuf in the same frame as his past and present

The Festival of Troubadours is not only visual but also philosophizing through sound images. As a matter of fact, it is possible to say that sound can produce emotion in cinema without depending on the image (Arısoy, 2022, p. 254). Heves Ali is also a troubadour, and at this point, he contributes to the filmic meaning both with his instrument and his words. The nomadic nature of Heves Ali's heart is reflected to the audience through sound images. The songs he sings for the women he is in love with are important in this context. The woman named Zere, who played the saz and sang folk songs together, waited for years for Heves Ali, who left suddenly one day. When Heves Ali, who returned to the village years later, sang the song that he apparently composed to a blonde-haired woman, Zere completely parted ways with the man she fell in love with. The fact that a love affair can only be told through a song shows the importance of sound images in the film.

Although Heves Ali sometimes expresses his love and sometimes his longing and sorrow with his *saz* throughout the movie, the *saz* and the accompanying folk song at the end of the movie should be considered together with the concepts of mourning and testament. As a matter of fact, when Yusuf received the news of his father's death, his grief was accompanied by the strings of the *saz* and the folk song "Sultan Suyu Gibi Çağlayıp Akma", the lyrics of which were written by Pir Sultan Abdal. After the funeral, Heves Ali once again participated in Yusuf's journey with this folk song he sang. The lyrics of the folk song are almost like Heves Ali's will and advice to his son:

Sultan suyu gibi çağlayıp akma

Durulur gam yeme divane gönül

Er başında duman dağ başında kış

Erilir gam yeme divane gönül

In these lines, father admonishes his son to be calm and patient, and that every difficult process and dark period will eventually lead to light. In the folk song, being calm is described by the fact that the raging waters also calm down one day, and being patient is described by the fact that every winter comes to an end one day. In short, since the main character of the movie is a troubadour, it is possible to say that sound images have been utilized extensively in conveying feelings and creating affective images.

Conclusion

Thinking about the cooperation of cinema and philosophy expresses a necessity beyond being an interdisciplinary activity. Because movies have always kept the minds they are guests of by virtue of their existence busy and made them think. Here, it is important how the thought-provoking action takes place. Within the scope of the study, the answer to this question was sought with the concepts of Deleuze and Guattari.

In the face of the vastness of the world of concepts, philosophers concentrated on the meanings of concepts and each brought perspectives to concepts from different perspectives. Deleuze, one of the versatile thinkers of the modern era, among these philosophers, has evoked a wide repercussion in the world of cinema, especially with his understanding that blends cinema art and philosophy. The concepts of 'deterritorialization' and 'body without organs', which are complementary to his nomadic thought, and the concept of 'rhizome', which is a proposition of these, have brought different perspectives to the film narratives. For Deleuze, cinema is valuable not only for its cinematographic features, but also for the artistic and philosophical features it adds to images and 'becoming'. Deleuze thought about the fact that the blocks of motion and time in cinema can be interpreted both cinematographically and philosophically, and in this context, he affirmed the cooperation of cinema and philosophy.

It was determined that *The Festival of Troubadours*, which is the sample of the study, invited its audience to nomadic thought at many points. These points were described as stops within the study. Since the starting point of the film is the relationship between father and son, it is seen that one of the first thought stops of the film is about being a family and a father. As a matter of fact, Heves Ali, the main character of the movie, is a molecular character who refuses to be a father. This rejection deterritorialized him and included him in the process of becoming a nomad. Throughout the film, it is seen that the process of becoming a nomad has developed in a rhizomatic way because Heves Ali was deterritorialized because of his father and Yusuf because of Heves Ali. With the analogy of Deleuze and Guattari, both characters have turned into war machines that resist the given.

The second stop of the study on nomadic thought was the road and the journey. He tells the story of *The Festival of Troubadours* on the road, but the road is also a reference to the

detritorialization of the characters. The fact that the characters are in search throughout the journey is one of the points where the film meets philosophy. As Jaspers (1981, p. 31) points out, philosophy already requires being on the road. During the journey, the audience can reach the conclusion that not only Heves Ali but also his son Yusuf is a nomad. Because just like his father, Yusuf refuses to be attached to a root and seeks escape lines from the place he is in. This nonlinear journey of both characters, full of tides and obstacles, has gained rich narrative opportunities through cinematography.

The third stop of the study on nomadic thought becomes evident in this context. Preferred camera shooting techniques, slowing down, use of photogenic and cineplastic elements, the place of the objects focused by the camera in the filmic narrative, and sound images have been among the cinematographic elements that add meaning to the film and invite the audience to think. The fact that one of the main characters of the film is a troubadour explains that the emotional images created in the film are mostly realized through the element of sound. In this context, the movie contains messages about troubadourism, especially in Alevi culture. As a matter of fact, Heves Ali's visit to an Alevi village, the "semah" performed during the visit accompanied by music, and the vocalization of the folk songs of Pir Sultan Abdal, one of the important figures of Alevi culture, confirm this inference.

The Festival of Troubadours contains messages corresponding to the nomadic thought of Deleuze and Guattari with both narrative structure and cinematography, and in this context, it suggests the relationship between cinema and philosophy. In doing so, both traditional codes such as being a troubadour and codes related to the modern world such as fatherhood/masculinity crisis were used. The deep understanding in the background of the movements that emerge in the life of the individual in the film and the way the modern individuals interpret the movements from their own perspectives in the time flow are meaningful in terms of revealing the destructive and reconstructive aspect of nomadism.

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