



MEDİAD

Medya ve Din Araştırmaları Dergisi | Journal of Media and Religion Studies

ARAŞTIRMA MAKALESİ | RESEARCH ARTICLE

Aralık 2023, 6(2), 23-39

Geliş: 04.08.2023 | Kabul: 28.09.2023 | Yayın: 28.12.2023

DOI: 10.47951/mediad.1337990

Approaches to Silence through Scorsese's Silence Film: A Comparison between Western and Eastern Perspectives

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Abstract

Silence, the film, revolves around Christian missionaries who traveled to Japan in the 17th century to propagate Christianity and explores their interactions with the local population. The film portrays silence by strongly associating it with martyrdom and alludes to the suffering of Jesus Christ. This glorification of silence reveals findings related to Western perspectives and an Orientalist attitude. These findings will be analyzed according to Orientalist theory, a theory that investigates Western culture's tendency to exoticize and dominate Eastern cultures, in order to examine how the Western missionaries in the film observed and represented Japanese culture. The analysis will employ content analysis methodology to delve into the themes, symbols, and representations in the film. Additionally, it will draw upon Edward Said's theory of Orientalism and the concept of self-Orientalism. The film identifies instances where the Western representation associates silence with martyrdom and belittles Eastern culture. Examples such as the claim that the Japanese people do not understand Christianity, the depiction of Japan as a barren land, the presentation of Japanese characters as stereotypical figures, and the relegation of Eastern spiritual traditions to a lower status all demonstrate the denigration and marginalization of Eastern culture by the Western perspective. Furthermore, the fact that the film is based on a novel written by a Japanese author necessitates an examination of self-Orientalism.

Keywords: Japan, Christianity, Silence, East-West, Orientalism

Scorsese'nin Silence Filmi Üzerinden Sessizliğe Yaklaşımlar: Batı ve Doğu Perspektifleri Arasında Bir Karşılaştırma

Öz

Silence (Sessizlik) filmi Japonya'ya Hristiyanlığı yaymak için giden Hristiyan misyonerlerin 17. yüzyılda Japonya'da yaşadıklarını ve yerel halkla etkileşimlerini konu almaktadır. Film sessizliği şiddetle özdeşleştirerek yüceltmekte, sessizlik üzerinden İsa'nın çilesine atıfta bulunmaktadır. İsa'nın çilesi üzerinden yapılan bu yüceltme, batılı bakış açısına ve oryantalist bir tavra dair bulguları ortaya koymaktadır. Bu bulgular batı kültürünün doğu kültürlerini araştırarak hakimiyet kurma ve egzotikleştirme eğilimini araştıran oryantalizm kuramı üzerinden analiz edildiğinde, filmdeki batılı misyonerlerin Japon kültürünü nasıl gözlemlediği ve filmde Japon ve Japon olmayan kültürlerin nasıl temsil edildiği ortaya koyulabilir. Bu analiz yapılırken içerik analizi yöntemi kullanılarak filmdeki temalar, semboller ve temsiller üzerinden okumalar

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yapılacaktır. Aynı zamanda Edward Said'in oryantalizm teorisi ve self oryantalizm kavramından yararlanılmıştır. Filmde, batı temsilinin sessizliği çileyile ilişkilendirerek yücelttiği ve doğu kültürünü küçümsemeye yönelik önyargılar içerdiği tespit edilmiştir. Japon halkının Hristiyanlığı anlamadığı iddiası, Japonya'nın çorak toprak olarak tanımlanması, Japon karakterlerin stereotip tipler olarak sunulması ve doğulu spiritüel geleneklerin alt seviyede görülmesi gibi örnekler, doğu kültürünün filmde batı tarafından aşağılandığını ve ötekileştirildiğini göstermektedir. Bunun yanı sıra, filmin uyarlandığı romanın Japon bir yazar tarafından yazılması, self oryantalizm eleştirisinin yapılmasını gerektirmektedir.

Anahtar Kelimeler: Japonya, Hristiyanlık, Sessizlik, Doğu-Batı, Oryantalizm

ATIF: Aydemir, M. A. ve Çelik, K. (2023). Approaches to silence through Scorsese's Silence film: A comparison between Western and Eastern perspectives. *Medya ve Din Araştırmaları Dergisi (MEDIAD)*, 6(2), 23-39.

Introduction

In addition to its universal meaning, silence carries symbolic value. The interpretation of silence has differed between Western and Eastern cultures. This study will analyze Martin Scorsese's film *Silence* (2016). through the Orientalist theory, focusing on the East-West binary, the Western perspective on the East, and the theory of self-Orientalism. Adapted from the novel *Silence* (1966) by Shūsaku Endō, a Japanese Catholic author, the film narrates the journey of Catholic missionaries in 1640s Japan, associating silence with violence and reverence. Such veneration sheds light on significant findings concerning Western perspectives on silence and the resulting Orientalist disposition. Consequently, the film serves as a suitable platform for investigating the perception of silence across different cultures and provides an opportunity for critiquing Orientalism. Additionally, the Japanese origin of the novel's author allows for a functional examination of the Self-Orientalism critique. Indeed, Endo's conversion to Christianity at the age of 11 due to the persuasion of his mother and aunt, as well as his education in France, provides a suitable framework for a Self-Orientalism analysis, and as such, this will be further discussed below. This study addresses the following inquiries: To what extent does Endo's novel adhere to historical accuracy? What aspects does Scorsese emphasize in the film adaptation? How is the concept of silence portrayed in the film? Why does silence translate into violence and torment for Japanese missionaries? How do orientalism and self-orientalism manifest in the film? Can these manifestations enable a general comparison between the West and the East?

1. Conceptual Framework

This study aims to analyze the film *Silence* (Scorsese, 2016) through both Eastern and Western perspectives, while also examining the concepts of orientalism and self-orientalism. The key concepts that the study focuses on include silence, the suffering of Jesus, the representation of Japan, and the analysis of violence and perception from the lens of this representation, along with efforts related to Orientalism and self-orientalism. Silence, which also serves as the film's title, constitutes the central theme of the movie. Before delving into the representation of silence in the film, it is essential to examine the historical perception of silence in both Eastern and Western cultures.

1.1. Perception of Silence in Western Perspective

Given page constraints and the article's specific focus, we cannot delve into extensive details; however, in Western thought, silence has not been associated with inner peace since ancient Greek civilization. Instead, the primary inspiration for the concept of silence in this study and the film is drawn from Christian sources, specifically the silence of Jesus, as portrayed in Roman Catholic teachings. This silence represents Jesus' silence towards God as he faces condemnation and death. Although named "silence" this silence is closely associated with torture and violence, as it culminates in Jesus' crucifixion. Thus, Jesus' silence reinforces the Western notion that silence is

linked to suffering, agony, and defeat. In Christianity, Jesus' silence is depicted as his acceptance of self-sacrifice for the sake of humanity, enduring his suffering in silence. The contrast between the Christian belief in Jesus' crucifixion and Islam's belief in his ascension into heaven clearly highlights the distinction between Islamic and Christian thought. In Christian belief, Jesus' silence leads to immense torment and death, while in Islam, it results in salvation. The silence that signifies submission to God is rewarded with liberation in the East, while Western constructs, particularly in Christianity, associate it with torture on the cross.

The notion of Jesus' silence as a representation of his self-sacrifice for the sins of humanity permeates all Christian thought, even extending into non-religious Western thinking, where silence is also equated with suffering. This idea is further perpetuated by Western religious scholars. Consequently, even in secular Western thought, silence is often associated with a form of inner conflict. The view of silence as a form of power and domination by Western thinkers can also be seen as a disregard for the depth of silence.

Ultimately, in Western culture, the concept of silence does not lead to a sense of fulfillment but instead deepens conflict. In this culture, the idea that only what is written in blood can endure summarizes much of Western thought, as Nietzsche's quote, "I love only what is written with blood. Write with blood: You will see that blood is spirit" (1989, p. 55) suggests. Similarly, the Western-centric discipline of psychoanalysis associates silence directly with illness, indicating a negative value attributed to silence (Freud, 1912, p. 12). According to this perspective, silence represents emotional suppression and pain. Hence, it is considered a form of illness.

In the forthcoming analysis, it will be shown that Scorsese's film *Silence* also treats silence within a similar context, sanctifying it through torture and the suffering of Jesus, while simultaneously perceiving it as a conflict resulting from emotional expression deficiency. In the East, the situation is entirely different.

1.2. Perception of Silence in Eastern Perspective

In contrast to its perception in the West, silence in the Eastern perspective is associated with inner peace, enlightenment, and spiritual transformation. The founder of Buddhism, Buddha, achieved enlightenment under a fig tree in solitude and silence, experiencing divine grace. From then on, he could not be disturbed by any external influence and remained in a state of inner tranquility (Schumann, 2004). Buddhism venerates silence as a path to deepening and enlightenment.

While Christianity holds the belief that "In the beginning was the Word, and the Word was with God, and the Word was God" (The Holy Bible, New King James Version [NKJV], 1982/2023, *John* 1:1). In Hinduism, God is perceived as silence (*Upanishads*, 2023). Even before Western counterparts, the founder of Taoism, the ancient Chinese philosopher Lao Tzu developed a profound concept of silence. According to Lao Tzu (2021), silence is the source of inner peace and serenity. Noise, chaos, and incessant talking lead to the loss of mental and emotional balance. By being still and calming the mind, one can attain a natural and balanced state. Similarly, silence represents harmony with the natural flow. It transcends verbal expression and carries a depth of meaning beyond words' limitations. Silence embodies profound wisdom and understanding that words cannot convey. Moreover, in Laozi's philosophy, silence is connected to the principle of non-action (*wu wei*). Non-action refers to aligning oneself with the natural flow, moving without force or interference. Silence, by calming the mind and actions, allows inner strength to emerge. This philosophy emphasizes the significance of finding deep meaning and wisdom in silence.

Similarly, Prophet Muhammad received revelations in silence while secluded in a cave and experienced absolute and irreversible enlightenment. Hence, in the Islamic tradition, silence is considered a precursor and facilitator of divine revelation and profound understanding. Eastern thinkers also find profound wisdom in silence without any external influence, including torture.

Many Islamic scholars claim to have achieved a state of fulfillment in silence through their religious practices and call this state "mutmain" or content, which denotes a soul free from imperfections.

Despite the limitations in our brief exploration of this phenomenon, the film under study overlooks the experience and richness of Eastern silence and attributes silence to Western missionaries as a virtue. However, unlike the Eastern perspective, the silence depicted in the film becomes a source of internal conflict rather than reflecting a state of fulfilled spirit. At this point, the film's discourse can be characterized as orientalist and even self-orientalist in its construction.

1.3. Orientalism and Self-Orientalism

The theory of Orientalism examines the tendency of Western culture to exoticize, stereotype, and establish dominance over Eastern cultures. Therefore, Orientalism is an academic and cultural approach based on erroneous, romanticized, and derogatory perceptions of Western observers towards Eastern cultures. Edward Said (1998, p. 55-62) first exposed and articulated this thought system, which serves Western civilization in establishing absolute dominance over the Eastern world, relying on prejudices, fantasies, images, and illusions. The practice of Western othering of the East also serves the purpose of explaining Eastern existence and reinforcing the power and reputation of the West in the global world. In the process of writing its own life story, the West has portrayed the East with negative attributes as a way of envisioning its own future. This mechanism of othering is seen as a precondition in the process of making sense of its own existence.

Derived from the notion of Orientalism, Self-Orientalism refers to the tendency of a society or culture to conform its cultural elements or identity to the "Western perspective." This conformity, to some extent, distorts its own identity and culture (Bezci and Çiftci, 2014, p. 143). Self-Orientalism refers to Eastern individuals who embrace these Orientalist perceptions and try to integrate into Western societies by displaying behaviors that align with Western expectations. The stereotypes and expectations of the West about Eastern cultures also influence Eastern individuals while they try to shape their own cultures.

Endo's novel addresses Japan's relationship with Christianity and its place within Japanese culture, while also reflecting the Western gaze towards Japan. In this sense, the novel displays a self-orientalist attitude and is open to such an interpretation. The emergence of self-orientalism in East Asia and Japan's relatively more "Western" characteristics compared to other Eastern societies (Golden, 2009, p. 9) make it particularly interesting and significant in the context of the novel and the film. In this context, the film's exploration of silence, suffering, and related concepts through both Orientalism and self-Orientalism is likely to lead to insightful findings.

2. Method

As stated above, this analysis, which will discuss the construction of the concept of silence implied by the film's title in Japan, demands more than a limited perspective of a single method. Therefore, in this study, while the film is examined through content analysis, Edward Said's Orientalism theory will also be used as a theoretical perspective to interpret the ideological and cultural dimensions embedded in the background of the film. Content analysis is a frequently employed method for interpreting texts and revealing implicit messages within them. Accordingly, the analyzed text is deciphered and subjected to analysis based on classifications, symbols, signs, and themes (Krippendorff, 1980, p. 18). Given that Orientalism and self-Orientalism intertwine in the film, both forms of criticism will be taken into account during the analysis. The reason is that while the source material of the film belongs to a Catholic Japanese author, the adaptors are Western Catholics. Therefore, the analysis will consider both forms of criticism to understand the interplay of Orientalism and self-Orientalism in the film.

3. Silence Film

"Silence" is a 2016 monumental historical drama film directed by Martin Scorsese, with a screenplay by Jay Cocks and Scorsese, adapted from Shūsaku Endō's 1966 novel of the same title. The film features a stellar cast including Andrew Garfield, Adam Driver, Tadanobu Asano, Ciarán Hinds, and Liam Neeson. The narrative revolves around two 17th-century Jesuit priests who embark on a journey from Portugal to Edo period Japan via Macau. Their mission is twofold: to find their missing mentor and to propagate Catholic Christianity. The backdrop is a period when Japanese adherents of the faith concealed their beliefs to evade persecution stemming from the suppression of Christianity in Japan, particularly following the Shimabara Rebellion of 1637-1638 against the Tokugawa shogunate. These covert believers are now referred to as the "hidden Christians," or *kakure kirishitan*. Notably, this film marks the second cinematic adaptation of Endō's novel, following a 1971 production of the same title. The pre-production phase of "Silence" experienced more than two decades of challenges and reevaluations. Martin Scorsese, driven by his enduring passion for the project, commenced work on it after completing "The Wolf of Wall Street" in January 2013. In April 2013, he confirmed his intention to commence filming in 2014. Irwin Winkler was announced as a producer, with Randall Emmett and George Furla providing financial support through their company, Emmett/Furla Films. The decision to shoot the film in Taiwan was also made. A labor of love for Scorsese that he had nurtured for over 25 years, "Silence" premiered in Rome on November 29, 2016, and was released in the United States on December 23, 2016. It garnered significant critical acclaim, with recognition from esteemed institutions such as the National Board of Review and the American Film Institute, both of which included "Silence" in their respective top ten films of the year lists. The film also secured an Academy Award nomination for Best Cinematography. However, commercially, "Silence" fell short, grossing only \$22 million against a budget of \$50 million (Wikipedia, 2023).

3.1. Silence as an Adaptation

The novel on which the film *Silence* is based belongs to Shūsaku Endō, a prominent Japanese Catholic author born in Tokyo, Japan in 1923. Growing up in a Catholic family, Endō developed an interest in Christianity from a young age. Throughout his literary career, he frequently explored religious themes in his works, heavily influenced by his Catholic faith. Endō's literary works encompassed various aspects of Japanese society and culture, including novels, short stories, plays, and essays. He delved deep into and critiqued religious, historical, and social issues in Japan, addressing topics such as the Christian minority in Japan, the influence of Western culture, and the individual's relationship with faith (Endo, 1974). One of his most famous works is the novel *Silence*, first published in Japan in 1966 and later translated into English in 2015. This novel narrates the period in Japan when Christian missionaries faced persecution and Christianity continued to be practiced underground. It explores profound themes such as religion, faith, suffering, and silence while shedding light on the tension and conflict between Japanese and Western cultures.

In the early years of his writing career, Endō, who was once a fervent Catholic, extensively incorporated religious themes in his works. However, towards the end of his life, some reliable sources suggest that Endō experienced changes in his beliefs. Shortly before his death, he reportedly developed a closer relationship with Buddhism and questioned his commitment to Catholicism. This complexity added further layers to Endō's exploration of religious themes and his relationship with faith in his works (Bayer, 2017). This complexity is not confined to Endō's biography alone but also reflects the self-orientalist inclination of a Catholic Japanese author who felt Western and looked down upon his own culture, which is also evident in the film.

3.2. Silence Plot

Cristóvão Ferreira is an experienced Portuguese Jesuit priest who, in the 17th century, witnesses the persecution and execution of Japanese converts who refuse to renounce their Christian faith in Japan. Two young Jesuit priests, Sebastião Rodrigues and Francisco Garupe, who were Ferreira's students, learn about his rumored apostasy and decide to travel to Japan to find him. Upon their arrival in Japan, they discover that underground Christian communities are living under oppression. The policies of persecution aimed at stopping the spread of Christianity in Japan keep the Japanese Christians in fear and danger. While visiting secret Christian villages, Rodrigues and Garupe witness conflicts between the Shogunate officials and the villagers. The authorities frequently apply pressure to reveal hidden Christians and force them to trample on images of Jesus, known as *fumi-e*.

Rodrigues travels to Gotō Island, where Ferreira was last seen, while Garupe goes to Hirado Island. In Gotō Island, Rodrigues finds the Christian village in ruins and attempts to locate the hidden Christians, but he is eventually captured by Japanese authorities and imprisoned in Nagasaki. In prison, Rodrigues is pressured by Japanese officials to renounce his Christian faith, and his loyalty is questioned. When Rodrigues finally meets Ferreira, he is shocked to see that Ferreira has renounced his faith and assimilated into Japanese society. However, he faces an inner struggle, torn between holding onto his faith and ending the suffering of other Christians who are also undergoing torture and pain. Ultimately, Rodrigues believes that abandoning his faith is the right thing to do to end the suffering of others, and he tramples on the *fumi-e* in acceptance.

Rodrigues adopts a Japanese name, marries a Japanese woman, and begins to live in Japanese society. As his faith is questioned and his loyalty criticized, Rodrigues continues to live in Japan, and after his death, he is given a traditional Japanese funeral. At his funeral, Rodrigues' wife places a small cross, symbolizing his Christian faith, in his hand. This gesture emphasizes that Rodrigues had retained his Christian faith in his heart throughout his life. The scene highlights the spirituality of Christianity, emphasizing that the essence lies in the soul and cannot be distorted or separated from one's nature. Rodrigues' story is presented as a test of faith and a narrative of Christian history in Japan, centered around the Christian faith he upheld until his silent death, making a reference to Jesus' silence on his way to crucifixion.

4. Discussion

4.1. The Two Aspects of Silence: Representations of East and West in the Film

As evident from the plot, the silence chosen by Rodrigues in the film is associated with the silence of Jesus on his way to crucifixion. This silence is revered and equated with the suffering of Jesus. Contrary to its perception in the East, the film presents silence as a source of agony. Similarly, violence is acknowledged as one of the most intense manifestations of God. When Jesus speaks and declares, "I suffer in your suffering" at the peak of his spiritual torment, it can be considered the pinnacle of metaphysical tension and manifestation. In this regard, the film seems to reenact the concept of salvation and exaltation in Christian belief through the repetition of suffering. The film's protagonist, Father Rodrigues, finds salvation in suffering. The divine manifestation in violence is exaggerated to the extent that the extensive scenes of torture in the film turn into a form of "violence pornography" (Rappo, 2017, p. 7). This glorification of suffering is already familiar in Christian tradition, as evidenced by the annual commemoration of the crucifixion as the *Holy Week*.

Moreover, the fundamental aspect of identity construction for the priest characters in the film is "suffering". In this context, Jung's expression "without suffering, there is no identity" (2018, p. 223) becomes significant. This statement succinctly captures the idea prevalent in Western thought that associates violence with identity and considers experiencing violence as elevating an

individual. When looking at the historical roots of the glorified violence represented through Jesus, ancient Greek mythology comes to the forefront. Prometheus, a deity in Greek mythology, is a fitting example. According to the myth, Prometheus supports humanity's progress and civilization by providing them with fire, which challenges Zeus' rule. Consequently, Zeus punishes Prometheus for his actions. Prometheus is sentenced to have his liver pecked by an eagle every day, only to regenerate at night. This perpetual cycle of suffering and torture represents the myth of Prometheus. It illustrates his self-sacrifice for humanity's progress and knowledge, even though he must endure personal suffering. While believing in the advancement of humanity, Prometheus risks himself and makes a great sacrifice.

This story aligns remarkably well with the suffering of Jesus. The portrayal of Jesus, who is originally Eastern, as a Western figure like Prometheus condemns him to perpetual suffering. Thus, when Jesus dies on the cross, he asks his God, "Why have you forsaken me?" (The Holy Bible, New King James Version [NKJV], 1982/2023, Ps (s) 22: 1). In Eastern traditions, it is rare to encounter prophets having such a relationship with God; they usually appear completely content and enlightened, overcoming all earthly troubles through divine help. This difference is clearly illustrated by Jesus being raised to heaven without the crucifixion in Islamic belief, while in Christianity, he dies on the cross.

The silence and suffering of the main protagonist in the film directly align with the suffering of Christian Jesus. Though he lives a life of silence, Rodrigues remains perplexed and unsatisfied until the end, resembling a believer seeking answers. In contrast, figures from Eastern traditions, like Hallaj-ı Mansur, who is described by Massignon as perhaps being similar to Jesus, retain their composure even while facing torture, exhibiting complete contentment as they merge into the vast ocean during their martyrdom (Said, 1998, p. 366). In Eastern traditions, enlightenment attained through silence is an irreversible experience, while in the West, it is coded as a constant struggle and an ongoing process of suffering. The silence in the film essentially contains an inherent violence, symbolizing humanity's struggle and an unending conflict with its creator that has been evident since ancient Greek times. This is why Endo's novel, and consequently the film, portrays parallel themes of belief and denial, loyalty and betrayal. This silence does not offer salvation; instead, it leads to an unending ordeal and confrontation with death. When we consider the location of this confrontation between the East and the West, the film takes place in the Far East, in Japan, even though it should belong to the Middle East and the West. This highlights the critique of Orientalism. Indeed, while Jesus, originally a prophet from the Middle East, was universalized with a new design by Westerners, thus becoming a religious and cultural icon of the West, detached from his Eastern roots, he was ultimately reinterpreted by the West in its own image. This resulted in distancing his Eastern origins and 'Westernizing' him, sending the universalized Savior, in this case, to the Far East. When looking at this entire operation, it becomes apparent that it's not merely a missionary endeavor but also the West's assignment of other cultures as 'the other,' thereby reconstructing itself as the true norm. As a result, while the West consistently seeks to construct its identity by seeking an "Other" it has now found this "Other" in Japan. These manipulative tactics are not limited to a specific location but can be found throughout the entire Eastern geographical spectrum where the West has made contact.

4.2. Hidden Arrogance in the Sacred Agony: Dual-Layer Orientalism

When analyzed through the lens of Orientalism theory, this theory examines how the West observes the East and analyzes the observer-observed relationship. By examining how the Western missionaries in the film observe, interpret, and represent Japanese culture and beliefs, we can identify certain negative representations that position the East as an exotic other. These can be listed as follows:

Allegation of Japanese Misunderstanding of Christianity: In the film, it is claimed that the Japanese people do not understand Christianity, and therefore, they cannot relate to it with

genuine faith. Christianity is presented as a superior religion, foreign to Japanese culture, and the implication is that the Japanese cannot grasp it. Hence, the film's protagonist, the Japanese priest, chooses to conceal his faith rather than sacrificing himself, implying that Japanese Christians are not worthy of such sacrifice. As a result of witnessing torture without divine intervention, the priest decides to live his faith in silence, keeping the valuable salvation recipe from the Japanese. This portrays the Japanese as primitive masses deprived of the divine favor of the Christian god, and they are left to their own devices.

Depiction of Japan as Barren Land: The film suggests that Japan is spiritually dry and barren, unlike the lands where Christian missionaries came from. This judgment reflects the belief that Japanese culture and religion are not suitable for the direct acceptance of Christianity. This discriminatory discourse suggests a vast gap between Christianity and Western society and Japanese culture and society, with the Japanese being "uncivilized" and lagging behind in terms of civilization. It asserts that the West is continuously changing and developing, while the East is perpetually stagnant, resistant to change, and devoid of progress. Engaging in an Orientalist approach, they attribute the difficulties encountered in conveying their message to the recipients rather than examining the message itself and the means of its communication. They label the Japanese as primitive, ignorant, and despotic, and they choose to solve the issue from their own perspective, embracing a kind of "hypocrisy".

Stereotypical Portrayal of the Japanese as Monolithic Types: The film represents Japanese characters in two ways: as barbaric torturers and as waiting victims seeking salvation. The first representation encompasses Japanese officials who torture Japanese Christians in an attempt to make them renounce their faith. The second representation includes the simple Japanese people, especially the villagers, who desire salvation as Christians. Both representations distort Japanese culture and sociology. The film asserts that Japanese culture is unable to combat Christianity culturally. Simultaneously, it portrays the Japanese people as ignorant masses, passively waiting for a savior. While emphasizing the overwhelming superiority of Western culture, the film also highlights the weakness, barbarism, and "backwardness" of the Eastern world. This sharp emphasis establishes a hierarchy of civilizations, with the West reconstructing itself as the superior "first" civilization over the East through an Orientalist gaze.

Another character portrayed exceptionally in the film is Kichijiro, equated with Jesus' betraying apostle, Judas (The Holy Bible, New King James Version [NKJV], 1982/2023, Ps (s) 10:2-4). Kichijiro constantly repents but commits the same sin again on the same day. Interestingly, the film's language exalts this character, who survives by betraying, rather than the ordinary Japanese Christians who martyr themselves for Christianity. Moreover, what is even more intriguing is that when Scorsese explains why he chose to adapt Endo's novel into a film, he references both Kichijiro and Judas. According to Christian belief, Judas is one of Jesus' 12 apostles and is known for betraying Jesus. In the New Testament, Judas handed Jesus over to Roman authorities for money, ultimately leading to Jesus' crucifixion. Judas is regarded as a dark figure in Christian history and has become a symbol of betrayal.

According to Scorsese, the novel understands Judas' problem better than anyone else because, just like Judas, Kichijiro also informs the authorities about the location of the missionary priests. What deeply affects Scorsese is that Christianity needs not only the figure of Jesus but also the figure of Judas equally to exist in other cultures and historical periods (2016, p. 7). Such an interpretation reveals the director's view of non-Christian societies as being placed hierarchically beneath them, indicating the necessity of possessing negative attributes like betrayal and denial, as required to deal with them. When Endo identifies himself with Kichijiro (Rappo, 2017, p. 4), it can also be read as a strong desire to willingly inhabit the position assigned by the West and even to strengthen and reconstruct that position. This attitude corresponds to Turner's observation about

Orientalism, as he argues that the mission of Orientalism is to transform the infinite complexity of the East into specific types, characters, and institutions, presenting the exotic East as an accessible systematic knowledge table to Western dominance (Turner, 2003, p. 45), which is reflected in the novel.

Underestimation of Eastern Spiritual Traditions: In the film, local Japanese religions and spiritual traditions are demeaned or considered secondary. This is an example of how Eastern traditions are represented with disdain and condescension against Western-originated religions and thought systems. As Hanefi points out, the film centers on the Christian West as the enlightener and educator, while the Japanese are presented as the periphery, the needy, and the mass that needs to be educated (2007, p. 81). In fact, when Catholic priests go to Japan to preach their religion, they do not even feel the need to learn Japanese, assuming that the Japanese should understand them somehow.

Positive Portrayal of Missionary Priests: The missionary priests who come to Japan continuously put their lives at risk in secret, trying to live Christianity there. The film extols this dedication. But it despises silence of God despite the priests' dedication. The priests, in a way, take revenge from God by becoming silent, making a decision to keep both the traitor and the faithful alive at the same time. Therefore, they can never find inner peace.

Ignoring the Connection between Missionary Work and Colonialism: The film disregards Bayer's accurate observation that Christian missionary activities played a role in Spain's efforts to colonize the Pacific. Additionally, it overlooks the sectarian-related Thirty Years' War (1618-1648) within Europe during that time. In this war, thousands of people were burned and executed by both Catholics and Protestants. It is unthinkable that Japanese authorities hostile to the Catholic priests in the film were unaware of these wars. However, the film does not address these wars, as acknowledging them would weaken the missionaries' discourse and ultimately the film's message. Nevertheless, a historically accurate perspective reveals that the first missionaries who went to Japan, portrayed as barbarians in the film, in 1547 were entirely free to preach their religion, while tensions between Protestants and Catholics began to rise immediately after Martin Luther's death in Europe, portrayed as civilized in the film (Bayer, 2017). Furthermore, apart from colonialism, the Japanese had other valid reasons to ban Christianity in Japan. Most importantly, the Christian denominations conducting missionary activities in Japan were themselves at odds, and there was a risk of bringing this conflict into Japan. After experiencing what happened in the Philippines and South America, the Japanese feared that the missionaries would be followed by armies, and indeed, some prominent historical figures like Christian missionary Francisco Cabral argued that the best way to Christianize Japan was to invade it (Rappo, 2017, p. 8).

These examples indicate the presence of negative representations of Japanese culture and beliefs in the film "Silence." These representations can be interpreted as the film expressing a Western-centric perspective that belittles and disrespects Eastern culture. This aligns with the Ersoy's observation about the non-scientific, ignorant, and barbaric view of Eastern societies prevalent in Orientalist thought (2003, p. 85-86). Additionally, the film's focus on an adventurous journey coincides with the Kirel's observation about the portrayal of the East as a land of fairy tales and adventures in films containing Orientalist elements (2012, p. 459). The fact that the novel on which the film is based is written by a Japanese author further demonstrates a form of self-Orientalism, where the novel is a product of internalized Orientalism.

4.3. From Orientalism to Self-Orientalism: Japanese Representations Constructed in the Film

As mentioned earlier, Silence is a film adapted from the novel of the same name by Shūsaku Endō. Endō, being a Japanese writer and a Catholic, addresses the events of Christianity in Japan's history in his novel. From this perspective, the novel can be evaluated in the context of self-

orientalism, as it represents a Japanese writer narrating the interaction between Japan and Christianity, sharing the same representations as the film analyzed above. In this regard, a closer examination of this topic is required. As Aizura pointed out, Orientalism inherently involves self-Orientalism (2010, p. 14-15).

Endō, being Japanese himself, has thoroughly studied the historical period he deals with in his work. He particularly selects his characters from real historical figures, while skillfully reconstructing them to convey the desired message effectively. For instance, in the film, Ferreira (1580-1650) is a real historical figure, but the letter he supposedly wrote in the film is entirely constructed in accordance with the writer's intentions (Rappo, 2017, p. 2). Similarly, in the novel, Rodrigues, representing the real-life Giuseppe Chiara (1602-1685), indeed abandoned his Christian faith, took on a Japanese name as Okamoto San'emon got married, and lived in Japan for forty years (Rappo, 2017, p. 3). However, in the novel, the character is detached from historical facts, turned into a secret Christian during those forty years, and a cross is placed in his hand upon his death. Additionally, Inoue (1585-1661), who was a quite moderate ruler in reality, is transformed into a cruel torturer in the novel. This departure from historical accuracy reflects the Orientalist tendency of the West to encode Eastern societies with despotism, and when a Japanese individual accepts and internalizes this perspective, it becomes self-Orientalism. The portrayal of Japanese resistance against Christianity by the Japanese government in the novel neglects all social and political justifications for this opposition and presents it from an Orientalist view as an arbitrary imposition by an Eastern despot (Turner, 2003, p. 47).

Moreover, Endō, in his representation of Jesus' suffering in Japan, selectively chose the most suitable torture methods for his message, disregarding historical realities. The most prevalent method of persuading Christian missionaries to renounce their faith in Japan during that period involved priests being left alone in a room with a beautiful Japanese woman to be enticed and married to her, which is not depicted in the novel. Similarly, the novel also depicts the Japanese cruelty previously imagined through an Orientalist lens to reconstruct the sufferings of Jesus. It is known that over 7,000 plays portraying the cruelty of the Japanese towards Christian missionary priests were performed in Europe. The widely popular idea of Eastern cruelty in European literature during the 18th century (Rappo, 2017, p. 7-8) finds its place in a novel written by a Japanese author through a Westerner's perspective.

Indeed, both the novel and the film "Silence" depict Japan's attitude towards Christian missionaries' activities and conflicts associated with Christianity, yet they approach these subjects from a Western perspective by distorting them. This reflects Endō's effort to present Japanese culture and history in a comprehensible and appealing manner for a Western audience rather than from his own cultural background. Consequently, the novel receives admiration in the Western world.

Self-Orientalism occasionally brings forth the criticism that a culture may evaluate itself based on Western standards and weaken its own unique elements to adapt to the West. In this context, it can be argued that Endō's novel aimed to make Japanese culture conform to Western expectations or to please Western readers, particularly through the revisionist approach brought by Scorsese in the film adaptation. Endō once remarked that with this novel, he recreated the image of Jesus with the hands of a Japanese, thus self-orientalizing Jesus and reconstructing him in a way that Japanese could also carry his suffering (1974, p. 181). Consequently, Endō, as an internalized Western-oriented Eastern intellectual, engaged in a form of mediation between the esteemed Western civilization and the primitive Japanese civilization, indicating the possibility of inventing a type of Christianity that would appeal to the primitive perceptions of the Japanese. Dirlik's notion of self-orientalism, involving the misrepresentation of one's own values and the creation of an internal other, particularly in daily cultural evolution (1998, p. 168-169), fits well with this context.

The claim made by Japanese academician Iwabuchi (1994) that Japanese self-Orientalism unconditionally accepts the hierarchy of civilizations constructed by Orientalism is exemplified by Endō's case. Similarly, the act of making Japan exotic even for the Japanese, as discussed in the context of self-orientalism, is observed here.

As extensively analyzed above, both the author and the director distorted historical realities to suit the Western perception, acting as a form of missionary endeavor to convey their intended message. In this sense, Said's criticism of Orientalism summarized as "All studies and works concerning the East create the East according to the West's needs" (1998, p. 95) becomes a reality. The fact that this is done by an Eastern hand exemplifies self-orientalism remarkably. In fact, the image of the East created in the novel and the cinema world is largely a distortion of the facts.

5. Conclusion

In the film *Silence*, Western missionary priests associate silence with pain, suffering, and desolation. These representations reflect Western culture's understanding of silence. While Western priests struggle within silence, they experience it as a period of distress and questioning. Consequently, Western representations embodied in missionary priests link silence with power relations and religious authority. In this context, silence is employed as a tool of control and discipline. Although this approach is entirely characteristic of Western thought, it is attributed to Japan through its geography and culture. As a result, the film particularly places Christians and Western civilization in high regard, while positioning the Japanese and Eastern civilization in a lower status.

Similarly, it has been determined that the Western representation associates silence with suffering and contains biases aimed at belittling Eastern culture. Examples such as the Western perspective defining Japan as a desolate land due to the alleged inability of the Japanese people to understand Christianity, the presentation of Japanese characters as stereotypical figures, and the lower appreciation of Eastern spiritual traditions demonstrate that Eastern culture is denigrated and otherized by the West. Furthermore, considering that the film is adapted from a novel written by a Japanese author, the tendencies of the Japanese characters in the film to conform to the Western perspective and the findings related to self-orientalism are also noteworthy. On the other hand, as identified here, while Japanese territories are stigmatized as desolate lands, the film emphasizes that there can be no belief strong enough to resist Christianity in these lands. However, in its current state, the film cannot answer the question of which belief system would prevail in a cultural clash between Christianity and Buddhism. Yet perhaps the answer to this question can be found in the personal life of the author of the novel on which the film is based. Towards the end of his life, the novel's author, Endo, converted to Buddhism... Moreover, it should not be forgotten that some of the most influential instructors of Zen Buddhism in the West are Christian priests, such as Hugo Enomiya-Lasalle (Bayer, 2017).

In conclusion, as evident from this study, it is clear that the relationship between the East and the West operates differently in reality compared to Orientalist designs and constructs. Eastern culture, with its millennia-old history and a heritage of wisdom, often assimilates or reshapes Western culture upon encounter, as seen in the biography of Endo, who converted to Christianity at the age of 11 but turned towards Buddhism in his later years. Therefore, practices such as yoga, meditation, traditional Chinese medicine, and other Eastern-originated practices, overlooked by the film, have become widely adopted in the West, influencing people's lifestyles. As observed in this study, Orientalism disregards intricate, multi-faceted, and interactive social relationships to meet Western needs, crafting a fictional narrative detached from reality. It imposes its own perspective with an almost imperialistic attitude, categorizing the East as 'the other'.

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Approaches to Silence through Scorsese's Silence Film: A Comparison between Western and Eastern Perspectives

Mehmet Ali AYDEMİR *

Kemal ÇELİK**

Geniřletilmiş Özet

Giriř

Sessizlik, Shusaku Endo'nun aynı adlı romanından uyarlanan, Martin Scorsese tarafından yönetilen 2016 yapımı bir filmdir ve 17. yüzyılda baş keřiři bulmak ve Hristiyanlıęı yaymak için Japonya'ya giden iki Cizvit rahibin hikayesini anlatır. Film, inancın doęası, dinin toplumdaki rolü ve Doęu ile Batı arasındaki kültürel farklılıklar hakkında sorgulamalar barındırıyor. Bu makale ise filmde tasvir edildięi řekliyle Doęu ve Batı arasında sessizlięe yaklařımlardaki kültürel farklılıkları karřılařtırmalı olarak analiz etmektedir.

Kavramsal Çerçeve

Bu yazıda kullanılan yöntem, temaları, sembolleri ve motifleri belirleyerek metinleri analiz etme amacında olan içerik analizidir. Batı'nın Doęu'yu tarihsel olarak egzotik, ilkel ve ařaęı olarak temsil etme biçimini inceleyen Edward Said'in řarkiyatçılıęının teorik çerçevesine dayanan bir içerik analizi yapılmıřtır. Analiz ayrıca, Batılı olmayan kültürlerin kendi kültürlerine iliřkin Batılı kliřeleri içselleřtirme ve yeniden üretme biçimini ifade eden Self-Oryantalizm kavramı açasından da deęerlendirilmektedir.

Batının Zaviyesinden Sessizlik

Batı düşüncesinde sessizlik, antik Yunan medeniyetinden beri iç huzurla iliřkilendirilmemiřtir. Çalıřma konusu filmde de sessizlięin temel ilhamı, özellikle Hristiyan kaynaklarından gelir; özellikle İsa'nın sessizlięi, Roma Katolik öğretilerinde tasvir edildięi gibi. Bu sessizlik, İsa'nın Tanrı'ya yüzleřirken suskunluęunu ve ölüm karřısındaki sessizlięini ifade eder. Adı "sessizlik" olan bu sessizlik, İsa'nın çarmıha gerilmesiyle sonuçlanan iřkence ve řiddetle yakından iliřkilidir. Bu nedenle, İsa'nın sessizlięi, Batı düşüncesinde sessizlięin acı, sıkıntı ve yenilgi ile baęlantılı olduęu fikrini güçlendirir.

Doęu Zaviyesinden Sessizlik

Batı'daki algısının aksine, Doęu bakıř açasında sessizlik iç huzur, aydınlanma ve ruhsal dönüşümle iliřkilendirilir. Doęu düşünürleri, diř etkilerden baęımsız olarak sessizlikte derin bilgelik bulurlar ve birçok İslam alimi dini pratikleriyle sessizlikte "mutmain" veya kusurlardan arınmıř bir ruh durumu yařadıklarını iddia ederler.

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Bu olguyu kısa bir incelemeyle ele almanın sınırlamalarına rağmen, incelenen film Doğu sessizliğinin deneyimini ve zenginliğini göz ardı eder ve sessizliği Batılı misyonerlere bir erdem olarak atfeder. Ancak Doğu perspektifinin aksine, filmde tasvir edilen sessizlik, tamamlanmış bir ruh halini yansıtmak yerine içsel çatışmanın bir kaynağı haline gelir. Bu noktada, filmin söylemi oryantalist ve aynı zamanda self-oryantalist olarak nitelendirilebilir.

Oryantalizm ve Self-Oryantalizm

Oryantalizm teorisi, Batı kültürünün Doğu kültürlerini egzotikleştirme, klişeleştirme ve onlar üzerinde hakimiyet kurma eğilimini inceler. Bu nedenle Oryantalizm, Batılı gözlemcilerin Doğu kültürlerine yönelik hatalı, romantize edilmiş ve aşağılayıcı algılarına dayanan bir akademik ve kültürel yaklaşımdır. Edward Said (1998) bu düşünce sistemini ilk kez açığa çıkaran ve ifade eden kişidir. Bu düşünce sistemi, Batı medeniyetinin, önyargılara, hayallere, imgelere ve yanılsamalara dayanarak Doğu dünyası üzerinde mutlak bir egemenlik kurmasına hizmet eder. Oryantalizm kavramından türetilen Self-Oryantalizm kavramı ise Bezci ve Çiftçi'nin belirttiği üzere (2014, s. 143), bir toplumun veya kültürün kültürel unsurlarını veya kimliğini "Batı perspektifine" uydurma eğilimini ifade eder. Bu uyum, bir bakıma kendi kimliğini ve kültürünü bozar.

Yöntem

Bu nedenle bu çalışmada, film içerik analizi ile incelenirken, Edward Said'in Oryantalizm teorisi de film arka planında gömülü olan ideolojik ve kültürel boyutları yorumlamak için teorik bir perspektif olarak kullanılacaktır. Filmde Oryantalizm ve Self-Oryantalizmin iç içe geçtiği göz önüne alındığında, analiz sırasında her iki eleştiri biçimi de dikkate alınacaktır. Bunun sebebi, filmin kaynak materyalinin Katolik Japon bir yazarın eseri olmasına rağmen, uyarlayanların Batılı Katolikler olmasıdır. Bu nedenle analiz, filmde Oryantalizm ve Self-Oryantalizmin etkileşimini anlamak için her iki eleştiri biçimini de göz önünde bulunduracaktır.

Bir Uyarılma Olarak Sessizlik

Endo'nun romanı, Japonya'nın Hristiyanlıkla ilişkisini ve Japon kültürü içindeki yerini ele alırken aynı zamanda Batı'nın Japonya'ya bakışını yansıtır. Bu bağlamda roman, bir tür Self-Oryantalizm tutumunu sergiler ve böyle bir yoruma açıktır.

Tartışma

Film boyunca Japon kültürü, onu karalayan ve marjinalleştiren Batılı bakış açılarıyla tasvir edilmiştir. Batılı misyonerlerin "Sessizlik" filmindeki Japon kültürü ve inançlarına ilişkin gözlemleri, yorumları ve temsilleri incelendiğinde, temsilin Doğu'yu egzotik bir "öteki" olarak konumlandığı ve Japon kültürünün bazı olumsuz tasvirlerini içerdiği ortaya çıkıyor.

Kutsal Çilede Saklı Kibir: Çift Katmanlı Oryantalizm

Japonların Hristiyanlığı Yanlış Anladığı İddiası: Film, Japon halkının Hristiyanlığı anlayamadıklarını iddia ederek, onların gerçek inançla bağlantı kuramadıklarını ima etmektedir. Filmde Hristiyanlık, Japon kültürüne yabancı üstün bir din olarak sunuluyor ve Japonların Hristiyanlığı medeni dünyaya mahsus, ilkel yerel halk için anlaşılabilir bir din olarak görerek kavramaktan aciz olduklarını öne sürmektedir. Bir Japon rahip olan kahramanın, kendisini şehit etmektense inancını gizlemeyi seçerek Japon Hristiyanların böyle bir fedakarlığa layık olmadığına dair inancını ima ediyor.

Japonya'yı Çorak Ülke Olarak Etiketlemek: Film, Japonya'yı, Hristiyan misyonerlerin ortaya çıktığı toprakların aksine, ruhen kuru ve çorak olarak tasvir ediyor. Bu tasvir ile Japon kültürü ve dininin, Batı medeniyeti ile arasında önemli bir kültürel uçurum olduğu vurgulanmaktadır. Film, Japonya'yı durağan, değişmeyen ve sürekli gelişen Batı'ya kıyasla doğası gereği aşağı olarak tasvir ederek, Hristiyanlığın doğrudan kabulü için uygun olmadığını ima etmektedir.

Japonların Basmakalıp Karakterler Olarak Sunumu: Filmdeki Japon karakterler iki ana kategoride temsil ediliyor: Barbar işkenceciler veya kurtuluşu bekleyen pasif kurbanlar. Bu temsil,

Japon kültürünü ve toplumunu çarpıtarak, onların Hristiyanlıkla kültürel bir savaşa giremediklerini gösteriyor. Ayrıca film, Japon halkını bir kurtarıcıya özlem duyan cahil kitleler olarak resmediyor, Batı kültürünün ezici üstünlüğünü vurguluyor ve Doğu dünyasının sözde geri kalmışlığına dikkat çekiyor.

Doğu Manevi Geleneklerinin Önemini Azaltmak: Film, Doğu geleneklerini ve manevi uygulamalarını Batı kökenli din ve ideolojilere göre ikinci plana atmakta ya da küçümsemektedir. Bu temsil, Oryantalist anlayışın aydınlanmış Batı'yı bilginin merkezi, Doğu'yu ise aydınlanmaya muhtaç periferi olarak yansıtmaktadır.

Misyoner Rahiplerin Pozitif Tasviri: Batılı misyoner rahipler, Japonya'da gizlice Hristiyanlığı yaymak için hayatlarını riske atan kahramanlar şeklinde olumlu bir imaj içinde tasvir ediliyorlar. Ancak film aynı zamanda onların iç huzurundan yoksun olduklarını göstererek Tanrı'nın sessizliğiyle mücadelelerini de sergiliyor.

Misyonerlik Faaliyetleri ile Sömürgecilik Arasındaki Bağlantıyı Görmezden Gelmek: Film, İspanya'nın Pasifik'teki sömürge çabalarında Hristiyan misyonerlik faaliyetlerinin rolünü ihmal ediyor. Aynı zamanda, Japonya'nın Hristiyanlığa karşı direnişini anlamak için daha geniş bir tarihsel bağlam sağlayabilecek olan, dönem boyunca Avrupa'daki dini çatışmaları da göz ardı ediyor.

Oryantalizmden Self-Oryantalizme: Filmde İnşa Edilen Japon Temsilleri

Bu örnekler, Doğu'yu bilim dışı, cahil ve barbar olarak gören Oryantalist bakış açılarıyla uyumlu olarak *Sessizlik* filmindeki Japon kültürü ve inançlarının olumsuz temsillerini göstermektedir. Dahası, romanın yazarının Japon olması, Oryantalist fikirleri devam ettiren bir eser üreten içselleştirilmiş bir Oryantalizm biçimini düşündürmektedir.

Self-Oryantalizm göz önüne alındığında, filmin Japon bir yazarın yazdığı bir romana dayanması, Japon karakterlerin Batılı bakış açılarını nasıl içselleştirdiği veya direndiği konusunda soru işaretleri uyandırıyor. Self-Oryantalizm, Doğu kültürlerinden bireylerin, filmdeki Japon karakterlerinin tasvirini potansiyel olarak etkileyebilecek şekilde Batı klişeleriyle aynı hizaya gelebileceğini öne sürüyor. Sessizliğin analizi, Doğu ve Batı'nın sessizliğe yaklaşımlarındaki kültürel farklılıklara ve aralarında var olan güç dinamiklerine dair içgörü sağlamaktadır. Film, kültürel farklılıkları anlamının önemini ve kültürler arası etkileşimlerde kültürel duyarlılığa duyulan ihtiyacı vurgulamaktadır. Ayrıca dinin toplumdaki rolü, baskı ve şiddeti haklı çıkarmak için nasıl kullanılabilirdiği hakkında sorular da gündeme getiriyor. Sessizlik analizi, kültürel farklılıkların ve güç dinamiklerinin uluslararası ilişkileri şekillendirmeye devam ettiği mevcut küresel bağlamla da ilgilidir. Film, kültürel farklılıkların karmaşıklığına ve kültürler arası etkileşimlerde diyalog ve karşılıklı anlayışa duyulan ihtiyaca dair nüanslı bir anlayış sunuyor.

Sonuç

Sessizlik filmi üzerinden üretilen analiz, Doğu ve Batı'nın sessizliğe yaklaşımlarındaki kültürel farklılıkların karşılaştırmalı bir değerlendirmesini içermektedir. Film, baskın kültür ile azınlık kültürü arasında var olan güç dinamiklerini ve kültürler arası etkileşimlerde kültürel farklılıkları anlamının önemini vurguluyor. Sessizlik, Batılı bakış açılarının ve Oryantalist tutumların Japon kültürünün temsilini nasıl şekillendirdiğine dair değerli bilgiler sunuyor. Sessizliğin şehitlikle güçlü ilişkisi, dini bağlılığın Batılı bir yorumunu yansıtmaktadır. Filmde Doğu kültürünün aşağılanması ve marjinalleştirilmesinde Oryantalizmin etkisinin altı çiziliyor. Dahası, Self-Oryantalizm kavramı, Japon karakterlerinin Batılı temsillerle nasıl aynı çizgide olduğunu veya bunlara nasıl meydan okuduğunu eleştirel bir şekilde incelemeye davet etmektedir. Analiz, Edward Said'in Oryantalizminin teorik çerçevesine ve Self-Oryantalizm kavramına dayanmaktadır. Analiz tarafından sağlanan içgörüler, mevcut küresel bağlamla ilgilidir ve kültürler arası etkileşimlerde kültürel duyarlılık ve karşılıklı anlayış ihtiyacını vurgulamaktadır.

Arařtırmacıların Katkı Oranı Beyanı/ Contribution of Authors

Yazarların alıřmadaki katkı oranları eřittir.

The authors' contribution rates in the study are equal.

ıkar atıřması Beyanı / Conflict of Interest

alıřma kapsamında herhangi bir kurum veya kiři ile ıkar atıřması bulunmamaktadır.

There is no conflict of interest with any institution or person within the scope of the study.

İntihal Politikası Beyanı / Plagiarism Policy

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In this study, the rules stated in the "Higher Education Institutions Scientific Research and Publication Ethics Directive" were followed.