



Nuri Bilge Ceylan's Frames as a Pastiche: Caspar David Friedrich and Ilya Glazunov

Birer Pastiş Olarak Nuri Bilge Ceylan Kareleri: Caspar David Friedrich ve Ilya Glazunov

Türker Körük¹ 



ABSTRACT

In today's postmodern period, the concept of intertextuality has emerged and been evaluated not only in written and oral texts but also in many other art forms, as opposed to the ancient Russian formers and theorists. The concept has taken on a few new names such as intersemiotics, interpicture, and intermusicality and is based on the Russian formative and thinker Mikhail Bahtin's idea of dialogism. This idea argues that a text has a relation with any other text, and this relationship is inevitable. This argument is accepted as a method developed by some 20th-century linguists and thinkers who exploited it to solve the mutual effects between two texts. Similar to transformation, allusion, parody, and collage, pastiche is one of the most important methods of intertextuality. It makes use of the formal and stylistic similarities between two texts. It also benefits from additions and subtractions and gains true meaning by exalting and praising the emulated text or the owner of that text. This study will examine the works of Russian painter Ilya Glazunov, who had a significant influence on Nuri Bilge Ceylan's movie *Winter Sleep*, and some works by another painter, Caspar David Friedrich, as a pastiche element in some of the director's photographs and film frames. Even though Ceylan has not said that he emulated these painters, his attitude in the movie *Winter Sleep* made carrying out this study necessary.

Keywords: Nuri Bilge Ceylan, Ilya Glazunov, Caspar David Friedrich, intertextuality, pastiche

Öz

Postmodern dönem olarak nitelendirilen günümüzde, metinlerarasılık kavramı eski Rus biçimcilerinin ve metin kuramcılarının aksine sadece yazılı ve sözlü bir metinde değil, uzun zamandır birçok sanat dalı arasında ortaya çıkmakta ve değerlendirilmektedir. Göstergelerarasılık, resimlerarasılık, müziklerarasılık gibi birkaç yeni isim de alan kavram, esas temelinin Rus biçimci ve düşünür Mihail Bahtin'in 'söyleşim' fikrinden alır. 'Söyleşim' fikri, bir metnin herhangi bir başka metnin ya da metinlerle ilişki içerisinde olduğunu ve bu ilişkinin kaçınılmaz olduğunu savunur. Bu sav, iki metin (eser) arasındaki karşılıklı etkilerin çözümlenmesinde yararlanılan ve 20. yüzyıl dilbilimcileri ve bazı düşünürler tarafından geliştirilen-çeşitlenen bir yöntem olarak kabul görür. Metinlerarasılık

¹Independent Researcher, Izmir, Türkiye

ORCID: T.K. 0000-0002-3205-3700

Corresponding author/Sorumlu yazar:

Türker Körük,
Izmir, Türkiye
E-mail: korukturker@gmail.com

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kavramının alıntı, alaycı dönüştürüm, anırtırma, parodi (yansılama), kolaj gibi en başat yöntemlerinden olan pastiş (öykünme), diğer tüm biçimler gibi iki metin arasındaki biçimsel ve biçimsel benzerliklerden, eklemelerden ya da eksiltmelerden yararlanır. Bu eklemeler-eksiltmeler ya da benzerlikler birçok kuramcının da pastışı diğer yöntemlerden ayırdığı gibi; öykünülen metnin ya da o metnin sahibinin yüceltilmesi, övülmesi ve değer atfedilmesiyle gerçek anlamını kazanır. Bu çalışmada, Nuri Bilge Ceylan'ın Kış Uykusu adlı filminde belirgin bir etkisi olan Rus ressam Ilya Glazunov'un eserleri ve diğer bir ressam Caspar David Friedrich'in bazı eserleri yönetmenin bazı fotoğraflarında ve film karelerinde bir pastiş ögesi olarak incelenecektir. Nuri Bilge Ceylan'ın bu resamlara öykündüğü kendisi tarafından dile getirilmemiş olsa da, Kış Uykusu Filmi'nde sergilediği tavır bu çalışmayı yapmayı gerekli kılmıştır.

Anahtar kelimeler: Nuri Bilge Ceylan, Ilya Glazunov, Caspar David Friedrich, Metinlerarasılık, Pastiche

1. Introduction

One can say that Nuri Bilge Ceylan's (Fig. 1) understanding of cinema includes many different types of expression, from literature to classical music.¹ This is a versatile story-telling style that can be described as a situation on which a director bases their cinema while creating the script, one which should not be separated from the director's cinematographic style. While this leads to the creation of an original story, it also allows one to question this originality through the various associations it evokes in the audience. As a director, Ceylan has been compared to many artists and filmmakers (e.g., Tarkovsky, Antonioni, Bergman), and while creating his scripts, he uses the texts of many writers such as Chekhov, Dostoyevsky, and Yunus Emre verbatim to create an eclectic cinematic language.

Ceylan started his artistic life as a photographer and has produced two photography series titled *Turkey Sinemaskop* (2003-2012) and *For My Father* (2006-2008), as well as a short film (*Cocoon*, 1995) and eight feature-length films (*The Small Town*, 1998; *Clouds of May*, 2000; *Distant*, 2003; *Climates*, 2006; *Three Monkeys*, 2008; *Once Upon a Time in Anatolia*, 2011; *Winter Sleep*, 2014; *Wild Pear Tree*, 2018, and *About Dry Grasses*, 2023). His films have received awards from many festivals, and he won Best Director at the Cannes Film Festival for his film *Three Monkeys*, the Grand Prix for his films *Once Upon a Time in Anatolia* and *Distant*, and the Palme d'Or for his film *Winter Sleep*.



Figure 1: Nuri Bilge Ceylan, NBC Film.

The movie *Winter Sleep* (2014), whose script Nuri Bilge Ceylan stated writing under the inspiration of Chekhov's stories *The Wife* (1892) and *Difficult People* (1886), also contains a detail that can be considered remarkable in the director's oeuvre: While the posters of the director's other films have a form designed from scenes from the films, the movie poster for

1 See: <http://www.nbcfilm.com/movies.php> (Credits)

Winter Sleep consists of a colorful illustration the Russian Painter Ilya Glazunov (**Fig. 4**) made for the novel *Netochka Nezvanova*, which Dostoyevsky wrote but had been unable to complete (**Fig. 2**). The drawing is one of a series of illustrations (Images of Russian Literature) the painter had made for some works he'd selected from among Russian literature, and Ceylan included it in his story as decoration for the movie *Winter Sleep* (**Fig. 3**). This approach by the director provides a retrospective reading of his relationship with Ilya Glazunov.

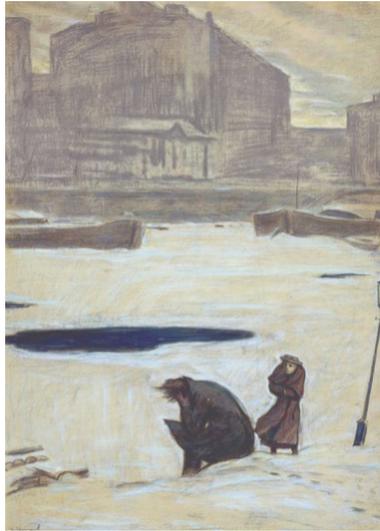


Figure 2: Ilya Glazunov, *At the Edge of the Ice Hole*, Illustration for F. Dostoevsky's story "Netochka Nezvanova" Paper, 1970, black oiled chalk, pastel, charcoal pencil, 97.8×80 cm.

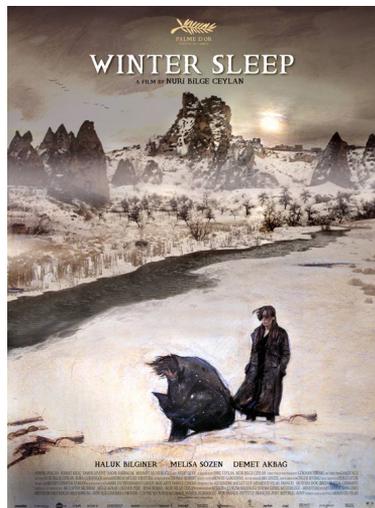


Figure 3: *Winter sleep* poster, 2014, NBC Film.

This part of text is based on the poster design of the movie *Winter Sleep* and aims to examine the similarity of Nuri Bilge Ceylan's frame with that of the Russian Painter Ilya Glazunov as a pastiche element under the heading of intertextual.

The traces of Glazunov's paintings as pastiche element in Ceylan's frames was not a conscious method of the director, as no indication apart from the poster for *Winter Sleep* exists that shows the director to have been imitating the painter. This study is shaped by the idea that the painter's unique gaze could be captured and made visible in the other works of a filmmaker who'd entered into a relationship with a painter by choosing his drawing as the movie poster.

2. Intertextuality and Pastiche

Since the 1960s, the postmodern period has created an environment of criticism in which the relationship among visual, literary, and audio texts are questioned and scrutinized. "The shift from the modern period to the postmodern world can be described as a period in which the idea of alienation of the subject is replaced by the idea of fragmentation of the subject."² Linguists are interested not in the originality of a text but in what makes a text original and have searched for traces of other artists who have a place in the memory of the author of a work, attempting to place this phenomenon on a theoretical basis founded on the idea of dialogism as put forward by Mihail Bakhtin (1895-1975). This evolved into Julia Kristeva's (1980) concept of intertextuality, in which a relationship inevitably exists between any two texts and which attempts to define the conscious or unconscious interactions between the people who created the texts and the result of this relationship.

The concept of intertextuality suggests that a work can be recreated in more than one form. These new forms may aim to change or differentiate the style of the artist who'd created the work or the subject of that work, or the new form may pursue the path of preserving this style or of remaining faithful to the subject of the work.

The intertextuality approach can be said to be divided into different types. The intertextual framework involves many methods, such as comic transformation, collage, reference, and allusion, with parody and pastiche being among the most well-known. However, many thinkers have different definitions that cannot be fully agreed upon. Mihail Bakhtin brought pastiche and parody together under the heading of stylization and used these synonymously.³ According to Bakhtin, stylization is the shifting of the purpose of a borrowed discourse into a different direction. The difference between parody and pastiche is that parody is an ironic double voice, the situation that occurs when the created work is completely incompatible with the discourse and has a contrary purpose. Unlike Bakhtin, Gérard Genette structured intertextual relations with two separate definitions. While he described a transformation order

2 Madan Sarup. *Post-yapısalcılık ve Postmodernizm*. Translated by Abdülbaki Güçlü. (Ankara, Bilim ve Sanat Yayınları, 2004), 257

3 M. Bakhtine, *Esthétique et théorie du roman*. (Gallimard, 1975), 141.

in which text is changed as parody, he defined pastiche as an element of imitation.⁴ Rather than characterizing the style as an imitation, this definition is the recreation of a work by another creator and the re-manifestation of the style in the new work. Unlike parody, this approach is defined as *pastiche* [emulation] under the heading of intertextuality and as an action in which an artist is being valued and made important by reemphasizing their style.

With the disappearance of the boundaries between art and life and the erasure of the distinction between popular culture and elite culture in the transition to postmodernism, such things as eclecticism, reflexivity, narration, fragmentation, randomness, analogy, and pastiche have become inevitable.⁵ According to Rosenau, pastiche is an element of the eclectic composition that incorporates phenomena such as old and new as a patchwork created by bringing together random, chaotic, and messy ideas or views in a collage-like manner. Pastiche denies order, logic, and symmetry and enjoys contradiction and opposition.⁶ According to Frederic Jameson, the gradual decline of an original personal style in the postmodern period, together with the consequences of the disappearance of the individual subject, has necessitated at an increasing rate the universal practice of what is today called pastiche.⁷ Unlike parody, this practice involves speaking with a linguistic mask devoid of satire and laughter and free from the hidden motivations of parody. Pastiche is a sculpture without pupils, an empty parody.⁸ According to Kuspit, postmodernism has a common understanding of art about art that points to the narcissistic collapse of art, because art on art does not offer any new insight into art. It instead reproduces old art with an ironic transformation, destroying its meaning in the process. Restoring images taken from their context by moving them to a new context is important in collage work. Namely, collage involves placing boring old art into a new artistic environment by juxtaposing it with other old but good things. Thus, the basic method of postmodern art is to hope that the conflict arising from the difference between works will create a meaning broad enough to hide that they have both become meaningless historical remnants.⁹ According to Rose, pastiche is an imitation or fake that consists of a number of the motives given by different original works of any author that are recombined in such a way as to give the impression of the original work having been created independent of that artist.¹⁰ According to Albertsen, pastiche involves the re-imitation of both the form and content of a work, and this type of pastiche will be seen to differ from parody,

4 Kubilay Aktulum, *Parçalılık/Metinlerarasılık*, (Ankara: Öteki Yayınevi, 2004), 292.

5 Madan Sarup. *Post-yapısalcılık ve Postmodernizm*. Translated by Abdülbaki Güçlü. (Ankara, Bilim ve Sanat Yayınları, 2004), 188-189

6 Pauline Marie Rosenau, *Post-Modernizm ve Toplum Bilimleri*, Transated by Tuncay Birkan. (Ankara: Ark Yayınları, 1998), 16.

7 Frederic Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 16.

8 Frederic Jameson. *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 16.

9 Donald Kuspit. *Sanatın Sonu*. Translated by Yasemin Tezgiden, (İstanbul: Metis, 2010), 69

10 Margaret A. Rose. *Parodi: Antik, Modern ve Postmodern*, Translated by C. Dikme, (Ankara: Hece Yayınları, 2016), 104

which is defined by some as the alteration of the content of a work as well as the imitation of the form of the work itself (as cited in Rose, 1993).

Artists are acting appropriately when they adopt images, concepts, and ways of making art that other artists have previously used and adapt these artistic tools to their own advantage. They also act appropriately when they take objects, images, or practices from popular (or foreign) cultures and re-enact them in the context of their own work in order to enrich or erode traditional definitions of what a work of art can be. Only pastiche has a deep-rooted position in appropriation art that transcends many genres.¹¹

Pastiche is the different reconstruction of a text while remaining true to its style. A work shaped according to the characteristics of a certain school reveals its relationship with the other work it emulates in the context of its style. When this style is a conscious choice of the artist who uses pastiche while creating their work, it becomes the method of the artist in the context of intertextuality, and when it emerges as a result of the artist's unconscious imitation, they are using it in the same context, but this time in order for the viewer (e.g., audience, critic, theorist) to reveal the method.

3. Ilya Glazunov

20th-century Modernism took place in Russia later than in Europe, and Russia exhibited a closed conservative approach, especially in painting. Russia was first introduced to Marxism before declaring its commitment to socialism with the proletariat revolution in October 1917; it preferred a socialist realist understanding of art and placed the slogan of “art is for the people” against modernism's understanding of “art for art's sake”. Russian socialist realist artists opposed abstract art and formalism; they used their art to enlighten the masses and create a national understanding of art. This idea of nationalism caused Russia to turn its back on the world, and many modern Russian artists such as Chagall, Kandinsky, and Stravinsky were forced to leave the country.

Ilya Glazunov (1930-2017), who was born in socialist Russia and died in a Russia governed by a constitutional republic, witnessed 20th-century Russia in its entirety and formed his understanding of art according to the changes that occurred in the 20th century. As a 20th century painter who described Russia and Russian History with his huge monumental paintings and collages, Ilya Glazunov handled the concepts of religion and Jesus in his paintings through the attitude of Russian nationalism. He also included people from different classes of the city in his paintings, such as in his *Urban Cycle* and *Artist and Theater* series,¹² and created original portraits and works of art. The painter's anti-democracy stance and monarchy sympathies are clearly seen in his works, and he is among the most important artists of the 20th century with his paintings reflecting the unity of the Russian people in war and religion.

11 Jill Townsley. “Moments of repetition in the process of art production: Temporalities, labour, appropriations and authorship.” (PhD diss., University of Liverpool, 2010), 32

12 <http://glazunov.ru/en/art>



Figure 4: Ilya Glazunov Amidst Birches, 1980.

Glazunov also had an active political position with his patriotic, monarchist, and anti-democratic views, thought that democracy was a deception. He argued that the greatest achievements in Russia, such as geographical expansion, economic growth, military victory, architecture, literature, Christian life, painting, decorative arts, population growth, public morality, and international power, would involve harmonious relations within a multinational empire.¹³ He described the Bolsheviks as murderous bandits who'd committed genocide against the Russian people on a scale unparalleled in history; this made him dependent on Russia's past while shaping his understanding of art, and he always tried to express his dissatisfied view of the 20th century.

To define Ilya Glazunov's works under the title of intertextuality would be appropriate due to his commitment to the iconic symbols of Russian history and Christianity, and positioning the artist's sarcastic approach to the 20th century right next to this commitment would also be appropriate (**Fig. 5-6**).

13 Ricky Twisdale, "A Conservative Russian Lion With Real Mass Influence – The Painter Ilya Glazunov" *Russia Insider*, September, 2016. <https://russia-insider.com/en/culture/conservative-russian-lion-real-mass-influence-painter-ilya-glazunov/ri15339>



Figure 5: Ilya Glazunov, *Eternal Russia*, 1988, oil on canvas, acrylic. 298×598.5 cm.



Figure 6: Ilya Glazunov, *The Market of Our Democracy*, 1999, oil on canvas. 297×599 cm.

Because this attitude Ilya Glazunov had can be described as a conscious choice as mentioned above, it gains meaning as an intertextual method of the painter. This method has an understanding that parallels the approach mentioned at the beginning of the article, the one Nuri Bilge Ceylan had adopted when designing the *Winter Sleep* poster.

When considering the movie poster for *Winter Sleep* and the scenes in which Ilya Glazunov's paintings were used, Nuri Bilge Ceylan's imitation of an Ilya Glazunov work is seen in some of his scenes. This is also seen to have a remarkable effect on the idea of interpreting the other photographs and film frames that are similar to the painter's paintings (i.e., noticing the unconscious imitations the director made).

4. Nuri Bilge Ceylan and Ilya Glazunov

Since Ceylan's first short film *Cocoon*, which competed at the Cannes Film Festival, he has become one of the most important filmmakers in the world, and his films are eagerly awaited. After his first two films (*The Small Town* and *The Clouds of May*), which were featured at the Berlin Film Festival, he won the Grand Pris at the Cannes Film Festival for *Distant* (2003) and all the films he has subsequently made have taken part in this festival and won various awards.

The director won the Palme d'Or, the biggest award of the Cannes Film Festival, for his movie *Winter Sleep* in 2014. He'd created the script based on a story set in Cappadocia (Fig. 7, 9), although most of it was shot in a studio environment. He used Ilya Glazunov's paintings in many scenes of the film (Fig. 8, 10), including them in the narrative of the story and as the movie poster.



Figure 7: Nuri Bilge Ceylan, *Winter Sleep*, 2014, NBC Film.



Figure 8: Ilya Glazunov, *Netochka*, 1978.



Figure 9: Nuri Bilge Ceylan, *Winter Sleep*, 2014, NBC Film.

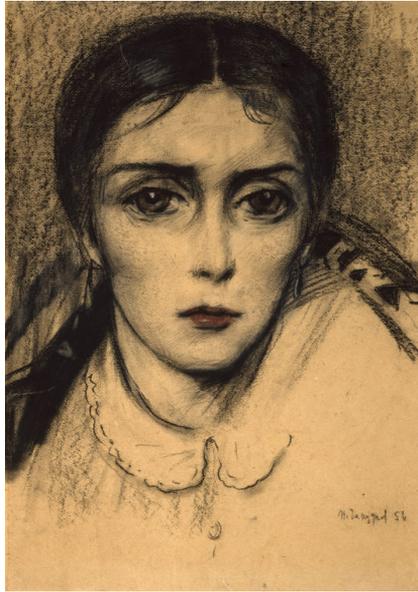


Figure 10: Ilya Glazunov, *Nastasiya Philippovna*, 1956, Illustration for F. Dostoevsky's novel *The Idiot*, paper, black oiled chalk, pastel. 68×48.5 cm.

This usage of Ceylan also offers the possibility that the director's relationship with Ilya Glazunov is not limited to *Winter Sleep*. Examining some films and photographs (Fig. 12, 14, 16, 18, 20) with an eye that is familiar with the director's oeuvre reveals small examples of the director's admiration for and emulation of Ilya Glazunov (Fig. 11, 13, 15, 17, 19), as well as the similarity of the look shared between two artists from two different branches of art. Due to no Turkish source being found about Ilya Glazunov and Nuri Bilge Ceylan not having made any statement on this subject, this similarity can be described as a pastiche element with a subjective interpretation.



Figure 11: Ilya Glazunov, *Funeral*, 1977, illustration for N. Nekrasov's poem "Frost, Red Nose", oil on canvas. 80×180.



Figure 12: Nuri Bilge Ceylan, *Returning Home*, 2004.



Figure 13: Ilya Glazunov, *Petersburg. Nevsky Prospect*, 1882, Set design for A. Khachaturian's ballet *Masquerade*. Tempera on cardboard, 68×98.5 cm.



Figure 14: Nuri Bilge Ceylan, *Sultanahmet Square in Winter*, 2004.



Figure 15: Ilya Glazunov, *Novgorod*, oil on canvas, 23.6 x 39.4 cm, 1975.



Figure 16: Nuri Bilge Ceylan, *Winter Sleep*, 2014, NBC Film.



Figure 17: Ilya Glazunov, *Evening Leningrad*, 1956, paper, black oiled chalk, pastel. 56×79 cm.



Figure 18: Nuri Bilge Ceylan, *Stormy Weather on the Galata Bridge*, 2004.



Figure 19: Ilya Glazunov, the triptych *My Summer Garden*, 2006, oil on canvas. 99×139 cm.



Figure 20: Nuri Bilge Ceylan, *Once Upon a Time in Anatolia*, 2011, NBC Film.

5. Caspar David Friedrich

Romanticism is an artistic expression of giving meaning to humans and nature in a new way. This form of expression has left a lasting impact in many fields, such as philosophy, poetry, literature, and art.

According to Arnold Hauser, who is competent in the sociology of art, the Romantic movement signifies the end of a cultural period in which artists had addressed a society, a more or less homogeneous group, or a public whose authority they accepted in principle. As a result of the enlightenment, art was no longer a social activity guided by objective and traditional criteria but had instead turned into a form of expression that created its own standards. During the Enlightenment, art became a tool to appeal to the individual. Enlightenment was the product of a rich process achieved by keeping alive, renewing, acquiring, developing, and changing the intellectual and life habits that had originated from the Renaissance and Reformation periods. The world is no longer an inexplicable wilderness for man.



Figure 21: Caspar David Friedrich's selfportrait 1810, oil on canvas, 228x182 mm; Staatliche Museen, Berlin.

Caspar David Friedrich (**Fig. 21**) was one of the most important artists of the Age of Enlightenment, when the mind was held above all else and the social structure was shaped accordingly. He was one of the pioneers of the Romanticism movement, one of the trends that had emerged due to the conflicts between reason and the laws of nature, in which Newton's mechanistic world view was insufficient for explaining many things. Friedrich was born on September 5, 1774, into a middle-class family in the city of Greifswald, a Pomeranian region overlooking the Baltic coast of Germany and under Swedish rule at the time. Influenced by the traumatic losses he'd experienced in his family at a young age, he devoted himself to art and decided to pursue painting. Two of his works that were exhibited in Weimar in 1805 were purchased by Johann Wolfgang von Goethe, one of the most important literary figures of the Enlightenment. Friedrich started working as a lecturer at the Dresden Academy in 1817. As the interest in romanticism gradually decreased after the 1820s, he became financially and morally weak and his reputation diminished. The artist gradually became introverted and melancholic due to reasons such as the lack of understanding of the public and critics. He suffered a brain hemorrhage and was paralyzed in 1835, lost his ability to paint to a large extent, and died five years later in 1840.

Friedrich's paintings frequently portray the Pomeranian Forests, Harz Mountains, North Sea coasts, and white rocks of Rugen Island. He was very nostalgic for the town in which he'd lived and was influenced by the nostalgia he felt for his childhood. This northern original romanticism was portrayed through an inner thought, a dramatic interiority, a melancholic atmosphere, and a gloomy outlook. Friedrich's paintings contain a deep sense of loneliness, contemplation, and silence. Dawns, a warm spring, falling leaves, vast expanses of nature, and man's impotence in the face of nature constitute the essence of his paintings. Henri-Alexis Baatsch's interpretation of Friedrich is important in this regard:

In Friedrich's painting, everything is surrounded by the conflict of elements, surrounded by fog, and filled with symbols. His painting is like the unclear fate of a person clinging to the edge of life. Atmosphere is everything for these mostly motionless figures whose gender, age and duty come before their personalities. In Friedrich's paintings, people turn their backs to the viewer give birth to stars by looking at the sea, the ships in the harbour, the horizon, the ocean of clouds. However, they seem fascinated by the world. And we agree to participate in this contemplative ritual by watching the painting. Sometimes people suddenly come to life; this revival is meant to tell us about a mysterious rush, a passionate flow in which sacred and profane love strangely mix together. One morning, in the loneliness of the distant horizon, on the peaks of the great mountains, in the fog hanging on the hills, a man, a woman and a high hill with a cross on it; all these form a strange chain descending from the sky to the earth. The woman stands in front of the cross and reaches out with her hand as if to help her friend towards the cross. Being able to use such a scene so competently can only be the job of great romantics.¹⁴

14 Henri-Alexis Baatsch. "Vue imprenable sur Caspar David Friedrich", *Beaux Arts magazine*, 1991, n° 87.

The power of nature in relation to humans and its deadly menacing nature are being attributed to Caspar David Friedrich's painting at first sight. Such readings derive their sources from a state of inadequacy related to human development, as mentioned above. In his painting *The Wreck of Hope* (*Die gescheiterte Hoffnung*) (Fig. 22), Caspar David Friedrich describes a ship that gets stuck between icebergs, breaks, and partially sinks. The artist himself is known to have made studies of ice masses for this painting, which is thought to express the smallness of man in front of nature. Whether the faint mountain mass just ahead of the large break in the center of the picture is land is unclear.



Figure 22: Caspar David Friedrich, *The Wreck of Hope* (*Die gescheiterte Hoffnung*), 1823-24, oil on canvas, 96.7×126.9 cm, Kunsthalle Hamburg, Hamburg.

Another important work of his, *Wanderer Above the Sea of Fog* (*Der Wanderer über dem Nebelmeer*) (Fig. 23) is a perfect example of his style. A young man looks out over the cliffs into the mists, taking in the sweeping landscape. His back is turned to the viewer. According to Michael Edward Gorra's (2004) interpretation, the main message of the painting is that the man realizes a Kant-like self-reflection while looking at the sea of fog. The work has been interpreted in many other ways and has a legendary richness of interpretation. That the subject in the painting is self-reflective is possible. But his body language and vigor do not display a stance of aimlessness and emptiness. The meaning of the painting may also vary depending on how one interprets its original German name, 'Wanderer über dem Nebelmeer'. The word wanderer here can mean a person who wanders aimlessly or a hiker. According to the first

meaning, the man in the picture may have gotten lost. According to the second meaning, he may be going to a place he has already determined. Caspar David Friedrich has many powerful works, each of which carries its own very striking composition, lighting, and technique in terms of today's art. This study will now examine the example of Nuri Bilge Ceylan's pastiche.

6. Nuri Bilge Ceylan and Caspar David Friedrich

When examining some of the movie posters for Nuri Bilge Ceylan's *About Dry Grasses* (2023), the posters are seen to be reminiscent of Friedrich's paintings. However, when looking at such films of his such as *Distant*, *Three Monkeys*, *Once Upon a Time in Anatolia*, and *Wild Pear Tree* (Fig. 24, 26, 28, 30, 34), this state of reminiscence shows a situation of emulation rather than coincidence. Although the director has presented no explanation on this subject, the language and style of the film enables evaluating some of his shots as a Friedrich pastiche (Fig. 25, 27, 29, 31, 33).



Figure 23: Caspar David Friedrich, *Wanderer above the Sea of Fog (Der Wanderer über dem Nebelmeer)*, 1818, oil on canvas, Kunsthalle Hamburg, Hamburg.

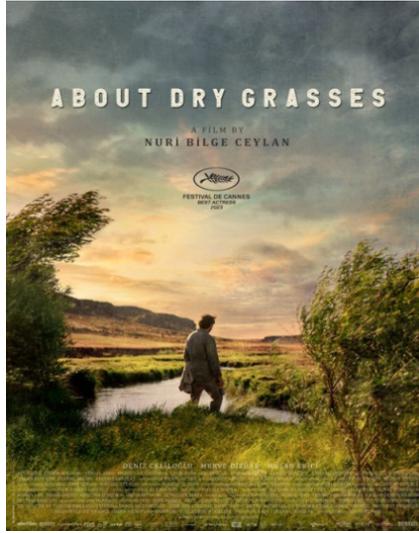


Figure 24: *About Dry Grasses*, poster, 2023, NBC Film.

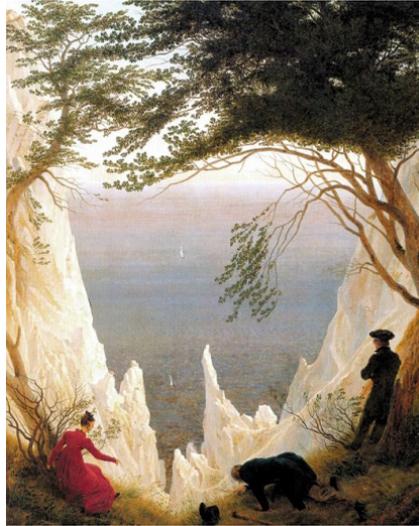


Figure 25: Caspar David Friedrich, *Chalk Cliffs on Rügen (Kreidefelsen auf Rügen)*, 1818, oil on canvas, 90.5×71 cm, Museum Oskar Reinhart am Stadtgarten, Winterthur.

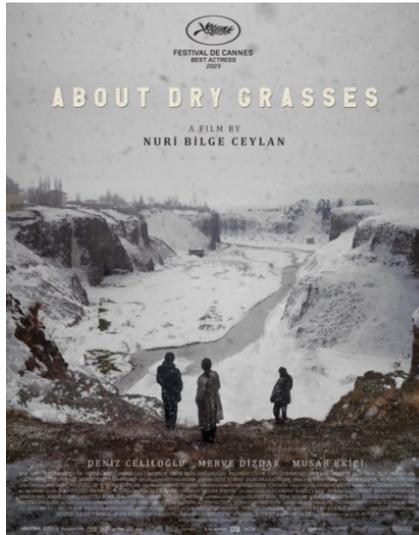


Figure 26: *About Dry Grasses*, poster, 2023, NBC Film.



Figure 27: Caspar David Friedrich, *Northern Sea in Moonlight (Nordsee im Mondlicht)*, 1823-24, oil on canvas, 22×30.5 cm, National Gallery Prague.



Figure 28: Nuri Bilge Ceylan, *Three Monkeys*, 2008, NBC Film.



Figure 29: Caspar David Friedrich, *Two Men Contemplating the Moon (Zwei Männer in Betrachtung des Mondes)*, 1819, oil on canvas, 35×44.5 cm, Galerie Neue Meister, Dresden.



Figure 30: Nuri Bilge Ceylan, *Once Upon a Time in Anatolia*, 2011, NBC Film.



Figure 31: Caspar David Friedrich, *Abbey Among Oak Trees (Abtei im Eichwald)*, 1819, oil on canvas, Alte Nationalgalerie, Berlin.



Figure 32: Nuri Bilge Ceylan, *Wild Pear Tree*, 2018, NBC Film.



Figure 33: Caspar David Friedrich, *Landscape with Temple Ruins*, 1797, private collection.



Figure 34: Nuri Bilge Ceylan, *About Dry Grasses*, 2023, NBC Film.

7. Conclusion

The emergence of the intertextuality method as an alternative to other theories in the postmodern period has enabled many moviegoers and critics to relate cinema to different branches of art. The pastiche method, which is a stylistic equivalent of the relationship one branch of art has with other art branches, has become one of the most notable trends for the concept of intertextuality.

Nuri Bilge Ceylan is a director who has been producing films and photographs in the postmodern period, but to say that he has a postmodern style is debatable. The study has attempted to examine Ceylan's conscious intertextual approach, which stands out with the *Winter Sleep* movie poster, through the paintings of Ilya Glazunov and Caspar David Friedrich as an intertextual method and a pastiche element alongside the director's various other visual frames in a desire to reveal the ongoing presence of the relationship between this artist and these painters.

This review has aimed to bring a new perspective to Nuri Bilge Ceylan's cinema under the title of intertextuality, as no satisfactory sources are found regarding the presence of his relationship with the two artists. The study has also conveyed the idea of revealing the artistic style of important painters such as Ilya Glazunov and Caspar David Friedrich. In addition, apart from the references and pastiches that Ceylan has made on purpose, the fact the visual accumulation in his own mind inevitably pushes him to these similarities is important to emphasize. In fact, every artist who knows the history of art experiences this situation in some way.

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Visual Resources

F. 1: https://www.nuribilgeceylan.com/movies/kuruotlar/displayphoto.php?mid=5&desc=&file=director1.jpg&hires=director1_hires.jpg

F. 2: <http://glazunov.ru/en/art/images-of-russian-literature/works/180-at-the-edge-of-the-ice-hole>

F. 3: <https://www.nuribilgeceylan.com/movies/wintersleep/photos.php?mid=6>

- F. 4: <http://glazunov.ru/en/artist-and-the-world/the-artist-and-the-world>
- F. 5 – F. 6: <http://glazunov.ru/en/art/monumental-works>
- F. 7: <https://www.nuribilgeceylan.com/movies/wintersleep/photos.php?mid=6>
- F. 8: <https://encyklopedia.pwn.pl/haslo/Dostojewski-Fiodor-Nietoczka-Niezwanow;4707168.html>
- F. 9: <https://www.nuribilgeceylan.com/movies/wintersleep/photos.php?mid=6>
- F. 10: <http://glazunov.ru/en/art/images-of-russian-literature>
- F. 11: <http://glazunov.ru/en/art/images-of-russian-literature/works/169-funeral>
- F. 12: <https://www.nuribilgeceylan.com/photography/turkeycinemascope2.php?sid=2>
- F. 13: <http://glazunov.ru/en/art/artist-and-theatre/works/484-petersburg-nevsky-prospect>
- F.14: <https://www.artbasel.com/catalog/artwork/34566/Nuri-Bilge-Ceylan-Sultanahmet-Meydan%C4%B1-nda-k%C4%B1%C5%9F-Sultanahmet-Square-in-Winter>
- F. 15: <https://www.artnet.com/artists/ilya-glazunov/novgorod-pDhEs7pGPFXeTkLZsl66Ow2>
- F. 16: https://www.imdb.com/title/tt2758880/mediaviewer/rm1625751296/?ref_=tt_md_2
- F. 17: <http://glazunov.ru/en/art/urban-cycle/works/74-evening-leningrad>
- F. 18: <https://www.flickr.com/photos/46371030@N08/6202122788/>
- F. 19: <http://glazunov.ru/en/art/urban-cycle/works/85-the-triptych-my-summer-garden>
- F. 20: <https://www.flickr.com/photos/58031880@N06/7674413962/>
- F. 21: https://tr.wikipedia.org/wiki/Caspar_David_Friedrich
- F. 22: https://tr.wikipedia.org/wiki/Buz_Denizi
- F. 23: https://tr.wikipedia.org/wiki/Bulutlar%C4%B1n_%C3%9Czerinde_Yolculuk
- F. 24: <https://www.nuribilgeceylan.com/movies/kuruotlar/photos.php?mid=5>
- F. 25: https://tr.wikipedia.org/wiki/R%C3%BCgen_Kayal%C4%B1klar%C4%B1
- F. 26: <https://www.nuribilgeceylan.com/movies/kuruotlar/photos.php?mid=5>
- F. 27: https://sbirky.ngprague.cz/en/dielo/CZE:NG.O_8669
- F. 28: https://www.notrecinema.com/communaute/v1_detail_film.php3?lefilm=22259
- F. 29: https://en.wikipedia.org/wiki/Two_Men_Contemplating_the_Moon
- F. 30: <https://variety.com/2011/film/markets-festivals/once-upon-a-time-in-anatolia-1117945281/>
- F. 31: https://en.wikipedia.org/wiki/The_Abbey_in_the_Oakwood
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- F. 33: https://en.wikipedia.org/wiki/The_Temple_of_Juno_in_Agrigento
- F. 34: <https://www.siff.net/cinema/in-theaters/about-dry-grasses>