

Portraits from the perspective of family members in turkish cinema: Analysis of *Teyzem* and *Dayım* films with Freytag’s Pyramid and sociological analysis
Türk sinemasında aile üyelerinin perspektifinden portreler: *Teyzem* ve *Dayım* filmlerinin Freytag Piramidi ve sosyolojik çözümlemeyle incelenmesi

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ABSTRACT: The family is dynamic and exerts impact on society. The realm of emotional, psychological, and social interactions influences identities. Turkish cinema, intricately linked to the social framework, frequently depicts families within a collectivist and patriarchal environment influenced by traditional values. The portrayal of family in Turkish cinema mirrors the social framework and influences popular sentiment. This analysis investigates Halit Refiğ’s film *Teyzem* (1986) and Tayfun Pirselimolu’s film *Dayım* (1999). These films examine familial relationships and the “nephew” viewpoint of aunt and uncle figures. The films are narrated by two young toddlers who explore familial bonds and the recurrence of social events. Gustav Freytag’s Pyramid was employed to analyze purposive sampling videos. This framework facilitates a dramatic interpretation of the narrative’s Introduction, Development, Climax, Resolution, and Catastrophe segments. In addition to Freytag’s framework, sociological film analysis was employed to assess the data. This approach illustrates the impact of social norms and beliefs on individual and familial problems. In family sociology, both films portray the family as a locus of emotional bonds and social structure. The tension between personal autonomy and society expectations influences individual identity and belonging within the family unit, underscores the constraints of the patriarchal cultural framework, and enriches both the dramatic narrative and sociological study.

Keywords: Turkish cinema, Family, Freytag Pyramid, Halit Refiğ, Tayfun Pirselimolu

ÖZ: Aile, toplumsal bağlamdan etkilenen ve aynı zamanda onu etkileyen dinamik bir yapıdır. Duygusal, psikolojik ve sosyal etkileşimlerin gerçekleştiği bu alan, bireylerin kimlik oluşumunda belirleyici bir rol oynamaktadır. Toplumsal yapıyla sıkı bir ilişki içinde yer alan Türk sinemasının aileye dair temsilleri de çoğunlukla kolektivist bir tutumla ve geleneksel değerlerle şekillenmiş patriarkal bir çerçevede tasvir edilmektedir. Çalışma kapsamında ele alınan Halit Refiğ’in *Teyzem* (1986) ve Tayfun Pirselimolu’nun *Dayım* (1999) filmleri de aile olgusunu ve aile ilişkilerini irdelemekte, “yeğen” figürünün bakış açısıyla teyze ve dayı karakterlerini sorgulamaktadır. İki erkek çocuğun anlatıcı olduğu bu filmler, aile içi dinamiklere dair önemli perspektifler sunarken aynı zamanda bireysel hafızaların toplumsal bağlamda yeniden üretildiğini göstermektedir. Bu çerçevede amaçlı örneklem yöntemiyle belirlenen filmler, Gustav Freytag’ın Piramidi temelinde analiz edilmiştir. Bu yapı, anlatının Giriş, Yükselen Aksiyon, Doruk Noktası, Düşüş Aksiyonu ve Çözüm gibi unsurlarını incelemeye olanak sağlayarak dramaturjik bir okumaya imkân tanımaktadır. Freytag’ın parametreleri üzerinden yapılan çözümlemenin ötesinde, elde edilen veriler sosyolojik film çözümlemesi yöntemiyle de yeniden okunmuştur. Bu yaklaşım, bireysel deneyimlerin ve aile içi krizlerin, toplumsal yapının normatif düzenlemeleri ve ideolojik baskılarıyla nasıl iç içe geçtiğini göstermektedir. Aile sosyolojisi bağlamında ise, her iki film aileyi hem duygusal bağların kurulduğu hem de toplumsal düzenin yeniden üretildiği bir alan olarak konumlandırmaktadır. Kişisel özerklik ile toplumsal beklentiler arasındaki etkileşim, bireyin aile kurumu içerisindeki kimliğini ve aidiyetini şekillendirirken, patriarkal kültürel yapının sınırları da görünür kılınmakta; dramatik anlatı ile sosyolojik çözümlemenin kesiştiği verimli bir inceleme alanı sunmaktadır.

Anahtar Kelimeler: Türk sineması, Aile, Freytag Piramidi, Halit Refiğ, Tayfun Pirselimolu

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GENİŞLETİLMİŞ ÖZET

Literatür taraması

Toplumsal yapının temelini oluşturan aile, toplumla karşılıklı etkileşim içinde gelişim ve değişim göstermektedir. Ontolojik açıdan bakıldığında, aile toplumun ayrılmaz bir parçası olarak değerlendirilmekte ve toplumun yapı taşlarından biri olarak işlev görmektedir. Aile, bireylerin biyolojik, psikolojik, toplumsal ilişkiler ve duygusal etkileşim içinde bulunduğu en küçük insan topluluğu olarak tanımlanabilir. Erkal (2006)'a göre, "Aile tarihi, insanlık tarihi kadar eskiye dayanmaktadır." Dinsel, siyasal, ekonomik ve ahlaki unsurlar, farklı zaman ve mekânlarda çeşitli aile türlerinin ve ilişkilerinin ortaya çıkmasına, devam etmesine ve dönüşmesine neden olmuştur. Bir toplumda tek bir aile tipinin varlığından söz edilemeyeceği gibi, mevcut aile türleri de zamanla değişim ve gelişim göstermektedir (Kağıtçıbaşı, 1990). Bu bağlamda aile kavramı, farklı disiplinler ve düşünürler tarafından çeşitli biçimlerde tanımlanmıştır. Giddens ve Sutton (2014)'a göre aile, yetişkin bireylerin çocukların bakım ve yetiştirilmesinden sorumlu olduğu, sosyo-ekonomik bir birim oluşturan; kan bağı, evlilik veya evlat edinme yoluyla birbirine bağlı bireylerden meydana gelen bir grup olarak değerlendirilmiştir. Webster (1929) ise aileyi, en az iki neslin bir arada bulunduğu ve kan bağı ile karakterize edilen küçük bir sosyal örgüt olarak tanımlamaktadır. Winch'e göre aile, neslin devamını sağlama işlevi etrafında şekillenen temel bir toplumsal yapı niteliği taşımaktadır. Nimkoff'un yaklaşımında ise aile, eşler ve çocuklardan ya da yalnızca eşlerden oluşan, belirli bir süreklilik gösteren bir birlik olarak ifade edilmektedir (Dikeçligil ve Çiğdem, 1990). Turgut, (2010)'a göre ise evli bir çift ile evlenmemiş çocuklarının oluşturduğu aile yapısı, literatürde çekirdek aile olarak adlandırılmaktadır. Bunun yanı sıra, bazı toplumlarda dede, nine, amca, dayı, hala, teyze ve bunların çocukları ile gelin ya da damat da aynı aileden kabul edilmektedir. Bu tür aile yapıları ise "geniş aile" olarak ifade edilmektedir. Toplumsal bir kurum olarak aile, Türk sinemasında farklı yönleriyle temsil edilmekte ve bu temsil biçimleri üzerinden çeşitli anlamlar üretilmektedir. Sinema, geniş kitlelere hitap eden güçlü bir iletişim aracı olması nedeniyle, toplumsal yapıları, değerleri ve normları yansıtan ve yeniden üreten önemli bir kültürel pratik olarak değerlendirilir. Bu bağlamda, Türk sinemasında aile kavramının nasıl temsil edildiği, toplumsal algıların, kanaatlerin ve tutumların şekillendirilmesi açısından dikkate değer bir konu olarak karşımıza çıkmaktadır. Bu bağlamda sinemanın, yalnızca bireysel hikâyeler anlatmakla kalmadığı aynı zamanda izleyiciye belirli ideolojiler, kimlikler ve yaşam biçimleri sunarak, toplumsal yapıların inşasında ve sürdürülmesinde etkin bir rol oynadığı görülmektedir. Bu çerçevede temsil edilen bireyler de gruplar, ideolojiler ve değerler, izleyicilerin tutum ve davranışlarını doğrudan ya da dolaylı olarak etkileyebilme gücüne sahip olmaktadır. Özellikle yüksek izleyici kitlesine ulaşan filmler, bu etkileme ve yönlendirme gücünü daha da pekiştirmektedir. Bu bilgiler ışığında Türk sinemasında aile temsillerinin incelenmesi, toplumsal değişimlerin ve dönüşümlerin anlaşılması açısından önemli bir araştırma alanı sunmakta; aynı zamanda, aileye atfedilen rollerin ve değerlerin nasıl şekillendiğine dair bir perspektif sağlamaktadır.

Yöntem

Bu çalışma, *Teyzem* ve *Dayım* filmlerinde aile üyelerinin bakış açılarının nasıl yansıtıldığını incelemekte; bireysel anılar üzerinden şekillenen anlatıların toplumsal yapı, kimlik algısı ve duygusal deneyimlerle ilişkisini ortaya koymaktadır. Analiz sürecinde Freytag'ın Piramidi modeli (Tanıtım, Yükselen Aksiyon, Doruk Noktası, Düşüş Aksiyonu, Çözüm) kullanılarak filmlerin dramatik yapısı çözümlenmiş, ardından sosyolojik film çözümlemesi yöntemiyle bulgular toplumsal bağlamda yeniden yorumlanmıştır. *Teyzem* filminde Üftade'nin yalnızlığı ve kırılabilirliği yeğeni Umur'un bakışıyla yeniden inşa edilirken; *Dayım* filminde bireyin varoluşsal direnişi, aile kurumunun kırılabilir yapısını açığa çıkarmaktadır. Her iki filmde de aile, yalnızca biyolojik bir birliktelik değil, toplumsal rollerin, normların ve baskıların yeniden üretildiği bir alan olarak betimlenmektedir.

Freytag'ın dramatik modeli ile sosyolojik film çözümlemesinin birlikte kullanımı, filmlerdeki aile temsillerinin hem anlatısal hem de toplumsal düzeyde çok katmanlı biçimde incelenmesini sağlamıştır. Böylece, bireysel hikâyeler aracılığıyla aile kurumunun dönüşen anlamı ve Türk sinemasındaki temsil biçimleri sosyolojik bir perspektifle yeniden değerlendirilebilmiştir.

Bulgular

Elde edilen veriler, her iki filmin de aile olgusunu geleneksel yapılar ile bireysel özgürlük ve kimlik arayışı arasındaki gerilim bağlamında ele aldığını göstermektedir. Ailevi yükümlülükler ile bireysel kimlik arasındaki çatışma, kolektivist ve patriyarkal sosyal yapılar içinde ortaya çıkan temel gerilimlerden biri olarak ön plana çıkmaktadır. Anlatılar, yabancılaşma, kuşak çatışması ve toplumsal beklentiler gibi temaları işleyerek, bireylerin aile içindeki rollerini nasıl müzakere ettiklerini derinlemesine ele almaktadır. Ayrıca, bu filmlerde aile üyelerinin temsili, toplumsal dönüşümlerin yansımalarını taşımaktadır. *Teyzem* filminde teyze figürü, toplumsal normların dayattığı sınırlamalarla mücadele eden karmaşık bir karakter olarak sunulurken, *Dayım* filminde dayı figürü, otorite ve kırılabilirlik arasında gidip gelen bir karakter olarak ele alınmaktadır. Her iki filmde de bireysel ilişkiler, baskın ideolojik söylemlerin eleştirisini yapma aracı olarak kullanılmakta, aile hem duygusal bir bağ hem de toplumsal düzenin yeniden üretildiği bir alan olarak konumlandırılmaktadır. Kişisel özerklik ile toplumsal beklentiler arasındaki etkileşim, aile bağlarının kültürel yapı tarafından nasıl şekillendirildiğini gözler önüne sermektedir.

Sonuç ve öneriler

Türk sineması, tarihsel süreçte toplumsal dönüşümlere paralel olarak aile temsillerinde önemli değişimler göstermiştir. *Teyzem* ve *Dayım* filmlerinin bu bağlamda incelenmesi, sinemanın toplumsal paradigmaları nasıl belgelediğini, sorguladığını ve dönüştürdüğünü ortaya koymaktadır. Her iki filmde de aile teması, yalnızca akrabalık ilişkileri üzerinden değil; kimlik, özerklik ve aidiyet gibi kavramlar ekseninde çok boyutlu biçimde ele alınmıştır. Kendini keşfetme, sorumluluk ve duygusal bağlar temaları aracılığıyla, aile hem bireysel hem kurumsal bir yapı olarak yeniden tanımlanmaktadır. Freytag Piramidi temelinde yürütülen anlatı çözümlemesi, filmlerdeki dramatik yapının nasıl kurgulandığını görünür kılar; sosyolojik film çözümlemesi, bu yapıların toplumsal anlam katmanlarını açığa çıkarmaktadır. Böylelikle bireysel deneyimler ile toplumsal roller arasındaki gerilimler, aile sosyolojisi çerçevesinde değerlendirildiğinde, Türk sinemasında aile kurumunun kırılabilir yapısına ve dönüşüm süreçlerine ışık tutmaktadır. Ayrıca Freytag Piramidi'nin film analizlerinde kullanımı, dramaturjik yapıların daha sistematik biçimde çözümlenmesine ve senaryo yazımında yapısal farkındalıkların artmasına katkı sağlayabilir. Sosyolojik film çözümlemesiyle birleştirildiğinde ise, aile temsillerinin yalnızca dramatik değil; toplumsal, kültürel ve ideolojik boyutlarda da derinlemesine anlaşılmasını mümkün kılmaktadır. Bu yaklaşım hem akademik film çalışmalarına hem de sinema üretim süreçlerine bütüncül bir bakış açısı kazandırma potansiyeline sahiptir.

Introduction

Turkish cinema depicts social changes, traditional practices, and modernization via the family. Turkish families are narrative centers and social symbols. Historical and sociological research reveal that family and society shape each other. Family is social structure's ontological center. It impacts psychological, emotional, and social development beyond biological continuity. The family is a "microcosmos" with intense psychological and emotional relationships and considerable socialization. This intimate environment shapes identity through dynamics and roles. Family reflects societal changes. In Turkish movies, family is often depicted as structured by traditional values and patriarchy. This structure, which changed with societal changes between the 1960s and 1980s, can still be seen in periods where conventional values ruled. Films generally depict mothers as sacrifice and love and fathers as authority and discipline. These depictions show family connections, which are molded by social standards and traditional roles. Due to class inequalities and urban-rural lifestyle tensions, this traditional arrangement has been questioned.

Modernization-related changes like family breakup or reformation have been explored through dramatic conflict. Since the 1970s, films on slum life and migration have highlighted family problems generated by rural-to-urban migration. Traditional traditions and modern lifestyles clash in these flicks as family members adjust to city life. Many Turkish films depict family problems and conflicts through dramatic narratives. These works illuminate society and human evolution by concentrating on life-sustaining efforts, social roles, and family relationships. Family histories are metaphors for the struggle for independence and disappointments, as well as the society value system, cultural values, and social institutions. These metaphors help explain how people identify with society norms and how it affects them. Family strife, unity, and emancipation can also be seen as social and cultural developments.

In this context, Halit Refiğ stands out as one of the directors who has dealt with the socio-cultural structure with a highly compelling style, contributing meaningfully to Turkish cinema. Refiğ, who analyses the social structure based on economic foundations, emphasizes that the historical characteristic of the Turkish economy has been based on an exploitation model. He argues that this is one of the fundamental reasons why Turkey was unable to transition to a modern production-based economy. According to Refiğ, as a result of this historical structure, Turkish society has not reached a settled, production-oriented civilization model, which he refers to as "site civilization". As Refiğ also points out, the Turks have still significantly exhibited nomadic characteristics throughout the historical process. He emphasizes that the lack of a production-based economic model has weakened the capacity of Turkish society to form social solidarity and collective identity, forcing individuals to focus more on personal interests due to economic uncertainties. Moreover, the insufficient accumulation of capital has restricted social mobility, leading to an increase in inequalities between social classes.

This research also examines Tayfun Pirseliimoğlu, a notable contemporary Turkish filmmaker. Pirseliimoğlu's cinema is distinguished by its narrative framework that highlights philosophical inquiries and the metaphor of quest. These tales explore profound philosophical notions on existence, liberty, and human obligations. Allusions to Kierkegaard's existential philosophy, whether explicit or implicit, underscore the individual's quest for meaning and existence. Pirseliimoğlu's writings frequently explore moral and spiritual challenges that align with Kierkegaard's notions of human existential development. Pirseliimoğlu's cinema examines the individual's psychological odyssey towards self-actualization through metaphors and philosophical concepts. This study intellectually engages the audience as they reflect on their "state of being" and its significance. Pirseliimoğlu's films underscore Kierkegaard's existential notions of "choice" and "responsibility," highlighted by the emphasis on pivotal decisions in individuals' lives. This image, akin to Refiğ's Teyzem Pirseliimoğlu's *Dayım*, examines a family member's existence from a different perspective, emphasizing existential resistance.

The protagonist *Dayım* illustrates the family institution, social roles, and structure from the viewpoint of a nephew, while Auntie's narrative is conveyed through Umur's recollections and observations, exposing the social, cultural, and emotional dimensions of family. *Dayım* examines personal societal issues, mirroring Üftade's solitude, frustrations, and unmet aspirations in Umur's recollections. Both films present distinct perspectives on family within Turkish cinema. This study analyzes the

representation of familial views in the films *Teyzem* and *Dayım*. Gustav Freytag's pyramid exposition, rising action, climax, falling action, and resolution/catastrophe was employed to analyze the narrative structures of the films. However, theatrical analysis alone proved insufficient; sociological film analysis was employed to examine the data. This enables an understanding of both the social context in which narratives were created and the narratives themselves.

According to the results, the two films present distinct facets of the conflicts and crises that exist inside the family institution. The brittleness of family ties and the strain that societal circumstances place on people are the common threads, even though these crises are represented in the memories and viewpoints of family members to differing degrees. Thus, a useful comparative perspective from a sociological point of view has been offered by the combination of sociological film analysis and dramatic analysis, which has produced healthy data on the phenomena of family in Turkish cinema.

Literature review

The concept of family and cinema

The family, which forms the foundation of social structure, develops and changes in reciprocal interaction with society. From an ontological perspective, the family is considered an inseparable part of society and serves as one of its foundational institutions. The family can be defined as the smallest human community where individuals experience biological, psychological, social relationships, and emotional interactions. According to Erkal (2006) "Family history dates back as far as human history." Religious, political, economic, and moral elements have led to the emergence, continuation, and transformation of various types of families and relationships in different times and places. Just as it is not possible to speak of the existence of a single type of family in a society, the types of families that exist also undergo change and development over time (Kağıtçıbaşı, 1990). In this context, the concept of family has been defined in various ways by different disciplines and thinkers. According to Giddens and Sutton (2014), the family is a socio-economic unit consisting of individuals who are connected through blood relations, marriage, or adoption and are responsible for the care and upbringing of children.

Webster (1929) characterizes the family as a diminutive social structure comprising a minimum of two generations of biological connections. Winch posits that the family constitutes an essential social framework that guarantees generational continuity. Nimkoff characterizes the family as an ongoing association of spouses and children or solely spouses (Atakan, 1991). Turgut (2011) defines the 'nuclear family' as the married couple and their unmarried children. In many nations, extended family members such as grandparents, uncles, aunts, their progeny, and daughters-in-law or sons-in-law are also regarded as family. These familial configurations are referred to as the 'extended family.' Turkish cinema portrays the family in various manners, generating diverse interpretations. Cinema, a prevalent media, mirrors and replicates social traditions and institutions. The portrayal of family in Turkish cinema influences societal perceptions, concepts, and attitudes. Film narrates personal stories and contributes to the formation and preservation of social frameworks by conveying beliefs, identities, and lifestyles to viewers. Individuals in this context can influence audience perceptions and actions. This influence and trajectory are magnified by films with vast viewership. Consequently, familial portrayals in Turkish cinema offer an extensive perspective on the evolution of family responsibilities and values, elucidating societal advancements. The history of Turkish cinema reveals that many films have centered on the family. Alim Şerif Onaran (1994) designates the period from 1923 to 1939 as the "Theater Era," during which literary adaptations in film examined familial issues such as betrayal, jealousy, and revenge. Between 1940 and 1950, Turkish cinema was predominantly characterized by melodramas centered on familial themes (Oral & Erus, 2018).

When we look at the concept of family and cinema from a historical perspective, the 1960s stand out as the era of Yeşilçam, a period in Turkish cinema when the sector experienced its golden age. During this time, the cinema industry matured both structurally and thematically. Particularly, the theme of family took center stage in films, serving as a cinematic reflection of social values, traditions, and modernization processes. Yeşilçam diversified its productions in terms of both content and form, successfully appealing to a wide audience, and dealt with the family institution through melodramas, comedies, and romantic films. In this period, the concept of family was explored through themes such

as love, loyalty, sacrifice, moral values, and generational conflict. Yeşilçam films reflected the impacts of societal transformations and modernization movements, representing either the preservation of the traditional family structure or the effort to adapt to changing social norms. Thus, the 1960s stand out in Turkish cinema both in terms of the representation of family structure and the effects of these representations on society (Oral & Erus, 2018).

Generally, although the family theme in Turkish cinema has been addressed from different perspectives throughout various periods, the values and meanings attributed to the family institution have remained consistent. Films made before the 1980s emphasized the idea that happiness and peace could be achieved through love, commitment, and solidarity between family members. However, this does not imply that the concept of family lost its importance in films after the 1980s. While productions from the 1980s presented different themes and narrative styles compared to earlier periods, they continued to emphasize the importance of solidarity and togetherness among family members in overcoming societal and individual problems. Films produced during this period, drawing strength from the unifying power of the family, portrayed ways of coping with difficulties and overcoming adversities (Yağbasan & Ateş, 2018). In this context, with the foundational values of the Turkish socio-cultural structure, the concept of family continued to be represented in Turkish cinema after the 1980s as the carrier of social solidarity and moral values.

Halit Refiğ's cinema

To correctly interpret Halit Refiğ's cinema and conduct meaningful examinations, it is essential to adopt a holistic approach that encompasses the political and social atmosphere of the period. In this context, the year 1965 represents an important turning point for understanding the deepening effects of social and political transformations on cinema in Turkey. The general elections held that year resulted in the victory of the Justice Party, which inherited the legacy of the now-defunct Democratic Party, thereby reshaping Turkey's political balance and also transforming the dynamics of its social structure. This transformation had effects such as reinforcing censorship mechanisms, which restricted artistic production processes. Particularly, socially realistic films, which failed to achieve commercial success, sometimes struggled to find screening rooms and lost their impact before they could become a full-fledged movement.

The 1965 elections demonstrated that populism against the populace was untenable and that cultural and social concerns necessitated attention. This enabled Turkish cinema to explore the culture and ideals of the populace. Halit Refiğ, a trailblazer in the domain, conceptualized "Popular Cinema" after 1965 to exhibit Turkish culture via film. Refiğ aimed to create a national identity for Turkish cinema. The establishment of the Turkish Cinematheque Association in 1965, spearheaded by Semih Tuğrul, was a notable occurrence of this era. The group advanced global cinema by presenting premier French, Italian, Russian, and American films to Turkish audiences and regarding cinema as an artistic medium (Başgüney, 2010). This viewpoint underscores the significance of the development of both filmmakers and audiences within national cinema. The Cinematheque Association's conception of film as a worldwide art form challenged national cinema endeavors and universal artistic viewpoints, inciting fresh debates. Refiğ's "Popular Cinema" perspective, which underscores cultural values for national cinematic identity, contrasted with the Cinematheque Association's universal art approach, influencing the evolution of Turkish cinema in divergent ways. The year 1965 is seen as a pivotal moment for examining these divergent perspectives and reflecting on the potential advancement of Turkish cinema both nationally and globally.

Refiğ sought to create a unique language in Turkish cinema and contributed to the National film movement by emphasizing societal topics and phenomena. He employs reality in his films. He articulated his societal concerns through the film medium, while the political and social policies of the era intensified his perspective. The relaxation of cinema censorship and the emergence of movie theaters and audiences accelerated this transformation in the 1960s. In his works, Refiğ explored the interplay between urban existence and economic influences, alongside the status of women in the workforce and emerging social dynamics. Films such as *Yasak Aşk* (1961), *Seviştiğimiz Günler* (1962), *Şehrazat* (1964), and *Kırık Hayatlar* (1965) are notable for their narrative characteristics during this era (Tuna,

1965). Refiğ contends that the Turkish economy has traditionally been exploitative, examining the social structure through its economic foundations. He asserts that this is a primary reason Turkey has not shifted to a production-oriented economy. Refiğ contends that Turkish society has not yet achieved the "site civilization" model, characterized by a settled, production-oriented civilization, owing to its historical framework. He asserts that Turks have historically been nomadic. The lack of a production-oriented economic framework has hindered capital accumulation and obstructed the formation of Western capitalist social classes (Refiğ, 1967).

Refiğ's cinema, with its critique of the economic structure and its social consequences, not only reflects these societal dynamics but also critiques the Turkish people's ongoing struggle to reconcile traditional values with Western influences. His films explore the cultural, ideological, and social dynamics that arise from this tension, revealing the underlying contradictions and conflicts within Turkish society. Refiğ addresses these issues by focusing on the lives of individuals caught between tradition and modernity, providing a powerful portrayal of the societal shifts occurring in Turkey at the time.

Tayfun Pirselimoglu's cinema

In addition to cinema, Tayfun Pirselimoglu has developed his artistic identity through literature, painting, and poetry. The interdisciplinary approach enables him to establish a robust cinematic foundation and enhance his artistic expression. Pirselimoglu's cinema transcends categorization and employs a narrative structure that provokes inquiry and inspires contemplation. His protagonists are either victims or occupy a liminal space between heroes and victims in his films. At the narrative's inception, Pirselimoglu's characters encounter dangers and become victims (Birkan, 2022). In the director's narrative framework, character emotions and their transformative impacts are paramount. Pirselimoglu elucidates the influence of internal conflicts on external reality, underscoring the intricacy of human existence. This enables him to examine identity challenges at both individual and societal levels across various dimensions. His films examine identity and belonging via the experiences of his characters. Pirselimoglu's cinema examines themes like as alienation, death, loneliness, and fate using a minimalist narrative and static camera techniques, instilling unease in spectators (Özdemir, 2011). Pirselimoglu's minimalist films examine existential themes via symbolic language. The decision to reevaluate his existence in *Ben O Değilim* creates a tension between societal conventions and individual desires. The tension reminiscent of Sartre's "Freedom and Responsibility" exposes the characters' internal conflicts. Pirselimoglu asserts at this juncture:

"This is somewhat related to the characters in my films... The characters I depict, as I often say, are the stories of men or women who pass by you on the street, unnoticed. I find this very valuable because their seemingly ordinary lives are, upon closer examination, full of hidden troubles. These people have been thrown into life, yes, hurled into it without knowing why. They have no understanding of the reasons or the mechanisms at play and are carried toward an uncertain destination. The psychology created by this uncertainty their struggles, the oddities they encounter forms the essence of my stories" (Bütev & Öztürk, 2017).

Pirselimoglu's desire to employ recurring motifs and themes of transformation, commonly found in auteur directors, is also evident in his work. This characteristic is particularly noticeable in *Rıza* (2007) and *Yol Kenarı* (2017). In *Rıza*, the protagonists disconnected relationship with life is explored through economic hardships and moral dilemmas. The audience is invited to an existential inquiry through the repetition of events and actions. Repeated motifs in his films serve as both catalysts and resistance points in the characters' processes of change. Bozkurt (2024) highlights Pirselimoglu's auteur-like "consistent repetition" as follows:

*"Of course, in Pirselimoglu's universe, such emotional outbursts are fleeting. After this, Hamdi, carrying the imprint left by the hair he touched, will follow Meryem day and night, watch her home and her husband for days. Quietly and persistently, he will wait. Entering the wig shop or glancing at every woman he sees through its window, Hamdi will look for a spark of warmth in every living being he encounters. Yet after touching that hair, we could not expect him to act otherwise. Similarly, in *Pus*, Reşat abruptly enters the lives of two strangers, Türkan and Emin,*

just as Hamdi becomes an uninvited guest in the lives of Meryem and her husband. Though Hamdi won't find the warmth he seeks, he will share the same cold silence and lifeless glow of the television screen with them. Although Pirselimoglu allows brief emotional surges, he does not disrupt the melancholic atmosphere he creates throughout these three films”.

In a transforming cinematic landscape, Pirselimoglu's minimalist and symbolic approach is evident in his narrative themes. His desolate, “unadorned,” and somber environments correspond with his characters psychological states. This approach highlights the narrative's existential concerns and signifies a pivotal moment in his auteur trajectory. His surroundings often appear restrictive and somber, mirroring the psychological states of his subjects. Pirselimoglu's films demonstrate his expertise in symbolic narrative approaches, providing multifaceted meanings for analysis. In *Yol Kenarı (2017)*, the bleak steppe environment symbolizes the protagonists' ambiguity and desire for liberation. Philosophical inquiries and themes of exploration predominate in his films. Kierkegaard's existential philosophy, highlighting freedom and responsibility, seems to influence the profound intellectual foundation of his films (Kierkegaard, 2019).

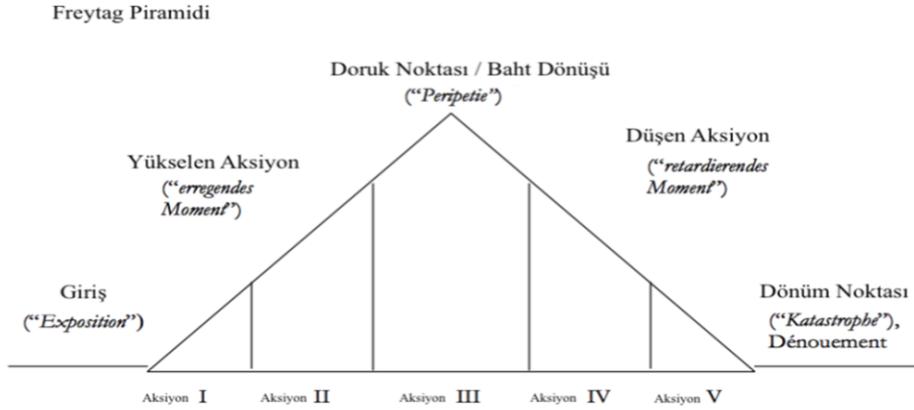
The protagonist's alienation from his identity in *Ben O Değilim (2014)* corresponds with Sartre's notion of “the gaze of the other.” Existential philosopher Jean-Paul Sartre's concept of “the gaze of the other” (le regard de l'autre) examines how individuals perceive themselves via the perspectives of others and the implications this has on their autonomy (Sartre, 2022). Pirselimoglu's films scrutinize the individual's interaction with society through Sartre's notions of “objectification” and “conflict of freedom”. His characters are isolated individuals who question their identities and seek to comprehend their presence in society.

Freytag's pyramid theory

Aristotle's Poetics presented a technical examination of dramatic literature. Uluç Esen (2014) asserts that Poetics is the most ancient manual for analyzing Western theater texts. Aristotle delineated the structural components of dramatic arts and demonstrated their interrelations in this work. His analytical approach impacted theatrical theorists for generations. Gustav Freytag's examination of dramatic texts adhered to Aristotle's framework. Freytag developed the “Freytag Pyramid” structural model in *Die Technik des Dramas* to facilitate the analysis of dramatic structures and elucidate the fundamental dynamics of period theatrical texts (Freytag, 2007). The Freytag Pyramid categorizes dramatic narratives into Exposition, Rising Action, Climax, Falling Action, and Resolution or Catastrophe. This model illustrates the profound knowledge of the era and theoretical viewpoints from Aristotle onwards. Freytag developed this methodology to harmonize ancient and contemporary drama by encapsulating the structural elements of Greek tragedy. The Freytag Pyramid aids in the analysis of the structural elements of theatrical works and assesses their historical evolution (Francis, 2019).

According to Freytag, the first phase of the dramatic structure, represented by the Pyramid's section A, constitutes the introduction, where characters are introduced. This section serves not only as the entry point for the characters into the story but also as a foundational structure that presents the fundamental dynamics of the narrative to the reader. Jack Hart highlights that the beginning of a narrative should explain to the reader which elements will be significant in the story and what should be followed (Hart, 2021).

Figure 1: Freytag's pyramid schema



This stage, which introduces the characters and events, is more than a simple entry point. It also begins to build the tension of the narrative through foreshadowing. This technique prepares the audience for the conflict and tension that will deepen during the rising action of the story, making it easier to grasp the dynamics of the plot in later stages (Francis, 2019). The Freytag Pyramid provides researchers with a visual framework for analysing the narrative and identifying the dramatic or tragic elements within it, offering an essential methodological framework for narrative theory. Freytag's Pyramid is considered a significant technique that allows researchers to analysis narratives from a visual perspective and identify the dramatic or tragic elements evolving within the storyline.

A successful narrative is fundamentally constructed on the principles of mimesis (imitation) and the alienation effect, which maintain the audience's or reader's involvement. The tension between the known and the unknown, as well as between the ordinary and the extraordinary, constitutes a key force in narratives, historically framed by classical thought through the concepts of mimesis and peripeteia. Peripeteia, traditionally regarded as a reversal of fortune, has increasingly been interpreted in recent years as an unforeseen turn of circumstances (Scharfe, 2008). Freytag's model offers a systematic framework for analyzing tales, elucidating the roles of tension, conflict, and resolution in storytelling. It adheres to Aristotelian dramatic principles, notably emphasizing rising action, climax, and falling action, which correspond to the essential components of classical tragedy and contemporary story frameworks. The interaction of these aspects within a narrative improves dramatic depth and supports the audience's emotional and intellectual involvement with the events. Furthermore, by correlating Freytag's Pyramid with narratology, researchers can investigate the evolution of narrative frameworks and their ongoing influence on diverse creative and literary forms.

Sociological film analysis method

Sociological critique analyzes films from the perspective of social sciences rather than aesthetics and originality. Özden (2004) posits that cinema is assessed in connection with its social, political, and economic contexts, serving as both a social artwork and a cultural artifact of its day. Sociological critique emphasizes a film's historical context, socio-political dynamics, and cultural values, rather than the director's narrative or aesthetic decisions. Consequently, films serve as cultural texts that depict social issues, economical dynamics, ideological conflicts, and everyday life. Cinema is regarded as both an artistic medium and a vehicle for social expression and reproduction. A sociological critique elucidates the social importance of art within film studies, highlights cultural transformation, and promotes discourse on cinema and social reality. The sociological critique technique assesses films through the lenses of class, race, gender, or nationality. This approach empirically examines films from various periods and their audiences. Cinema reviewers adopting a sociological approach perceive films as cultural artifacts that mirror social values, conventions, beliefs, and worldviews (Özden, 2004).

A film critic utilizing sociological analysis must understand fundamental principles to elucidate social structures and processes. The ideas include gender, minority, race, socialization, social role, stereotype, values, lifestyle, alienation, bureaucracy, elitism, deviance, and functionalism. These themes illustrate that films uphold social order, power relations, cultural representations, and aesthetics. These concepts assist cinema reviewers in examining societal aspects inside films. Cinematic characters embody class discrepancies, social roles, gender dynamics, and minority difficulties within the narrative and stereotypes. The dramatic structure of films or the conflict zones of characters may depict alienation or bureaucratic order. This viewpoint transforms films from mere entertainment into cultural artifacts that educate, illuminate, influence, and reinforce societal norms (Berger, 1993). Sociological analysis is crucial for comprehending the social functions of film and the culture of the era. Examining the representation of social interactions and economic activity in cinema is essential for sociological film criticism. This approach analyzes ideological components in films while also demonstrating cinema's analytical reliance on other artistic mediums. Sociologically, criticism delineates rather than assesses a film's content; the critic aims to illuminate societal structures and values as represented in the picture. From this viewpoint, the film mirrors individuals' self-conception, behaviors, and societal aspirations. Film facilitates societal introspection, redefines collective identity, and preserves cultural heritage. Films mirror their societal context and preserve it for subsequent generations. Özden (2004) posits that sociological film criticism perceives cinema as a medium for cultural expression.

Sociological film critique must analyze the interplay between social relationships and economically motivated behaviors, and how these linkages are represented in cinema. This approach analyzes ideological components in films while also demonstrating cinema's analytical reliance on other artistic mediums. A sociological perspective regards criticism as descriptive rather than evaluative; the critic aims to reveal societal structures and values through the film. The film illustrates individuals' self-perception, behaviors, and societal conventions. Film enables society to introspect, reconstitute its identity, and maintain cultural continuity. Films replicate their social setting and transmit it to subsequent generations. The aspiration to comprehend social relationships and economically motivated actions, as shown in film, has catalyzed sociological film critique. This approach analyzes ideological components in films while also demonstrating cinema's analytical reliance on other artistic mediums. Sociologically, criticism delineates rather than assesses a film's content; thus, the critic's objective is to illuminate societal structures and values as represented in the film. From this viewpoint, the film mirrors individuals self-perception, behavior, and interaction with societal norms. Cinema facilitates societal introspection, transformation, and the preservation of cultural continuity. Films are influenced by their societal setting and transmit it to future generations.

The shifts in people self-discovery and interpersonal relationships have significantly altered the character of familial experiences. Variations in cultural beliefs and expectations toward family, along with evolving work and life patterns, have resulted in the formation of novel family structures. The rise of dual income families, the postponement of marriage, increasing divorce rates, the growth of single-person households, the trend of lifelong singleness, and alternative living arrangements like cohabitation illustrate the diversification of modern family experiences (Cherlin, 2009). These patterns enable us to see the family in contemporary society not just as a social structure, but as a dynamic process influenced by individual choices, societal transformations, and cultural values.

In the Turkish setting, the family has a distinctive structure that does not immediately correspond to Western models, both with its social significance and values, as well as its experience of modernity. The family's interconnectedness with social organization, economic ties, political dynamics, and legal aspects complicates the classification of research on the family in our nation. Family sociology study is mostly structured around two main axes. The first axis encompasses literary and archival studies that analyze the family from historical, anthropological, and legal viewpoints. In this regard, the preliminary evaluations of Ziya Gökalp and Prince Sabahattin include analyses intended to ascertain the historical development of the family institution and the predominant family structures over various epochs (Tokuroğlu, 1991).

the film, writings and photographs spill out of a white bag, creating a nostalgic atmosphere focused on family albums and memories. Umur, in his narration, mentions that shortly after his grandmother's death, she remarried, and her new husband Recep disturbed the home's routine. This situation is suggested to be the reason Üftade also distanced herself from the family by going to school and the cause of Üftade's situation. The film opens with Umur admitting that Üftade has been forgotten by everyone. This statement suggests that even though Üftade is still alive, she is the only one who remembers her, highlighting her isolation. In this sense, the opening scene provides a general introduction to the story, making an implicit reference to Recep's authoritarian dominance over Üftade.

Üftade: "Well, we said, at least let the child grow up with relatives. I had a childhood, but it's over now. After all these years, this sudden return of course, it's hard."
Father: "Welcome back, Üftade. So, you finally came back to the nest."

Figure 3: Üftade returns to his family after years



Source: (YouTube, 2024)

Üftade's return home initiates the film's exposition and unveils its central conflicts. Üftade's return marks the commencement of Umur and Üftade's narratives. Umur's arrival resolves Üftade's quarrel rooted in misunderstanding. This alteration establishes the foundation for character conflicts and profound concepts throughout the film. Umur's entrance fractures familial bonds and symbolizes Üftade's defiance against her father, whom she holds responsible for her difficulties. Image 1 illustrates Umur's personal metamorphosis and its implications for domestic stability. The father regarded Üftade's return with her husband and son, whom he had not sanctioned, as exacerbating the "issue".

Rising action

According to Freytag's Pyramid, the rising action represents the period when the conflict and events of the story intensify, and the characters face increasing obstacles. The rising action begins when the main conflict becomes more apparent, marked by the challenges the characters encounter as they attempt to resolve the conflict. As the characters struggle to achieve their goals or resolve their issues, the tension grows and the events become more complex (Francis, 2019). In *Teyzem*, the rising action is represented by the unexpected and close relationship that develops between Umur and Üftade. For the first time in her life, Üftade begins to feel a connection with someone, and this new bond creates space for her to express herself. Üftade, who has lived in isolation and experienced emotional withdrawal from her family, begins to fill the void of communication through her relationship with Umur.

Figure 4: Üftade and Umur become good friends.



Source: (YouTube, 2024)

Due to the dysfunctional communication in the family, Üftade, who leads a lonely and depressive life, starts to use Umur as a means to socialize. She finds herself unable to directly communicate with her lover and starts going out with Umur as a way to escape the house. As time passes, their relationship evolves into something more profound. Üftade, who struggles to connect with the outside world, begins to see Umur as a bridge for this connection and warns him not to mention their outings to anyone. This scenario highlights the emotional complexity of Üftade's character, as she involves Umur in her attempts to escape her current life and fulfill her dreams. Umur, in turn, becomes an integral part of her fantasy, where he serves as an instrument for her to break free from her family's constraints.

Figure 5: Üftade seeks help in Umur to socialize



Source: (YouTube, 2024)

Erhan: "How did you manage to leave the house?"

Üftade: "I was going to the market, and didn't my mother just send the child after me, as if she thought I'd be late? Trying to secure everything".

As Üftade starts to build dreams of escaping the house and marrying her lover, the rising action becomes a complex mix of both her desires and the increasing emotional turmoil caused by her environment. The tension between her childhood trauma where she claims she was abused by her father and her current struggles, is a crucial aspect of her identity crisis. The film builds toward its climax by intertwining Üftade's emotional and physical limitations with her yearning for freedom.

Climax

According to Freytag's Pyramid, the climax represents the turning point of the narrative, the peak of the story's tension, where the central conflict reaches its highest intensity. In *Teyzem*, Üftade's psychological breakdown, which results from the oppressive family dynamics and her desire for freedom, culminates in the tragic realization of her own inability to escape her circumstances. Üftade's experience of emotional and physical oppression reaches its breaking point as her dream of marrying her lover Erhan is dashed. Instead of finding liberation, she is forced to marry a man she does not love, which deepens her despair and sense of entrapment.

Figure 6: Üftade decides to marry



Source: (YouTube, 2024)

The narrative shifts when Üftade is compelled to marry, exemplifying the peripeteia of Freytag's Pyramid. Her choice to wed the person chosen by her family, influenced by social and familial pressures, exacerbates her sense of powerlessness and psychological distress. This occurrence signifies a pivotal turn in her life, simultaneously illustrating the severity of her situation as familial obligations and

cultural norms stifle her aspirations for personal autonomy. This reversal only intensifies her disillusionment. İftade recognizes her social and familial boundaries in the climax of Freytag's Pyramid, sometimes characterized as an epiphany. She undergoes profound anagnorisis upon recognizing the hopelessness of her fate. Her profound emotional distress compels her to reflect on her identity and familial and social duties.

Falling action

In Freytag's Pyramid, the falling action is the stage following the climax, during which narrative momentum diminishes and events start to resolve. This phase often signifies a pivotal psychological and thematic evolution, accompanied by a decrease in dramatic tension. The novella examines the emotional and existential repercussions of the finale on the protagonists. In Halit Refiğ's 1986 film *Teyzem*, the character Üftade articulately illustrates the disintegrating action. The film concludes with her sorrowful decision to marry a man she does not love, compelled by the oppressive expectations of her family and society. This surrender foreshadows profound inner turmoil and is a pivotal moment in her personal independence. The descending motion depicts Üftade's return to her familial residence post-marriage. The family's rigid power relations exacerbate rather than alleviate discomfort. The falling action of *Teyzem* illustrates Üftade's internal conflict rather than emotional resolution. Her unfulfilled aspirations, confinement, and psychological deterioration intensify. The narrative appears to be concluding, however the character's reality is disintegrating.

Figure 7: Üftade decides to divorce



Source: (YouTube, 2024)

In the falling action, Üftade faces further psychological collapse, with the harsh realities of her situation becoming more apparent. Her return to her father's home symbolizes both a return to the past and the continuation of her struggle. The unresolved tension between her past traumas and her present condition leads to a breakdown in her interactions with family members. Üftade's emotional suffering intensifies as she is further alienated by the very family, she had hoped would offer her solace. The social and familial pressures continue to push her toward an irreversible point of despair, and this period marks the inevitability of her tragic fate.

Resolution/denouement

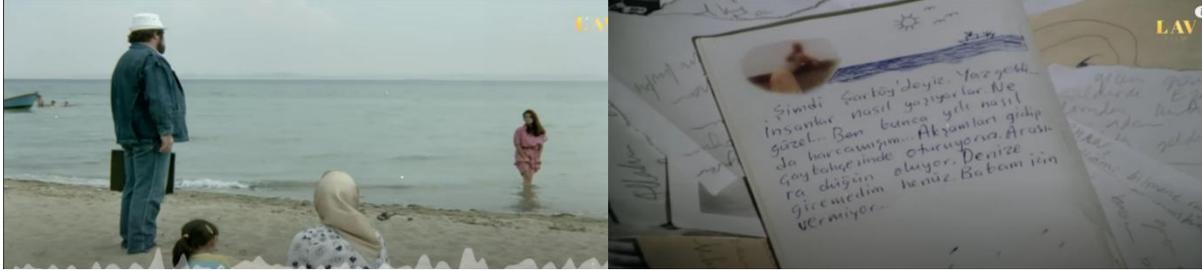
The narrative's unresolved elements are resolved, and the consequences of the central struggle are thoroughly understood in the climax of Freytag's Pyramid. *Teyzem* concludes with the catastrophe of Üftade. She undertakes exceptional efforts to evade years of emotional maltreatment and societal limitations, although the external world offers no solace. Her tragic conclusion underscores the film's critique of oppressive social structures and gender norms that hinder individual freedom. Üftade's death epitomizes her failure to reconcile personal aspirations with societal and familial expectations. The concluding level of Freytag's Pyramid often elicits catharsis in the audience; however, in *Teyzem*, it provokes feelings of sorrow and dread as Üftade's life is abruptly terminated by societal forces. Her tragic fate epitomizes the struggle between individual liberty and societal conformity, evoking feelings of sorrow and existential contemplation in the observer.

Turning point

The turning point in *Teyzem* occurs when Üftade's old family home is destroyed. The family is staying at a summer house in Tekirdağ's Şarköy area during this time. For Üftade, this event represents both a physical and symbolic rebirth. The destruction of the house where she experienced traumatic memories

gives her an opportunity to sever her ties to the past and start anew. However, this moment of change is also tied to her struggle to reconstruct her identity. While staying in the new house temporarily, Üftade continues to confront her inner conflicts. During this time, Üftade becomes closer to the contractor who is building the new house. One day, when Üftade is alone, he attempts to sexually assault her.

Figure 8: Üftade and his family go to Şarköy



Source: (YouTube, 2024)

As seen in Image 7, Üftade writes in her journal about the changes she's experiencing after leaving her old house. The journal reflects her inner transformation, as the house that once held her painful memories is now being destroyed:

“Now we're in Şarköy. Summer has come. How do people live here...? It's so beautiful... How have I wasted all these years in the evenings, we go to the teahouse. I haven't swum yet. My father doesn't allow it.”

These lines from Üftade's journal reveal how gender roles and mechanisms of control over women's bodies are central to the oppressive nature of her situation. The restrictions placed on her, such as not being allowed to swim, highlight how her freedom is limited not only by her physical environment but by the patriarchal values that dictate her actions. Even though she's in a new place, the authority of the father figure persists, symbolizing how deeply ingrained societal control structures continue to affect her.

Figure 9: Üftade meets Erhan in Şarköy



Source: (YouTube, 2024)

Falling action

Upon returning to Istanbul, Üftade's hopes of finding and reconnecting with Erhan turn to grief, as she experiences the deep sadness of both losing him and realizing that he no longer remembers her. This emotional collapse pushes her into a state of despair, and her inner turmoil starts manifesting in increasingly erratic behavior, affecting those around her. The turning point and climax coincide as Üftade's pent-up emotions, frustrations, and the weight of her past traumas force her into extreme actions. The falling action begins as Üftade's internal breakdown becomes external. She spirals out of control, and this emotional and psychological unraveling starts to impact her relationships with others.

Figure 10: After meeting Erhan, his trauma reappears



Source: (YouTube, 2024)

While at a hamam with her sister and nephew, she inadvertently splashes hot water on an unfamiliar woman and departs. This aggression signifies her psychological vulnerability. Üftade's anger and bewilderment intensify as she secludes herself, particularly from her sister. In anger, she injures her sister during a confrontation. This violent incident that injures a family member is pivotal to the falling action. It represents her complete emotional disintegration and estrangement from her family and society.

Catastrophe

In Freytag's Pyramid, the resolution is the final stage where the consequences of the climax unfold and the story comes to its inevitable end. In *Teyzem*, the resolution is marked by Üftade's tragic fate. As her mental state deteriorates, she becomes a victim of her circumstances, unable to escape the oppressive forces that have shaped her life. Her final act of rebellion is her attempt to flee from the hospital, but this attempt is thwarted when she is struck by a truck driven by Erhan, who is unaware of her presence. Üftade's death symbolizes the crushing weight of societal norms, family pressures, and personal disillusionment. The story ends with her tragic demise, completing the cycle of suffering that had begun with her family's rejection and intensified through her personal struggles. Her death reflects the broader societal forces at play, as she is literally crushed under the weight of unfulfilled desires, patriarchal control, and the unacknowledged emotional and psychological damage caused by her experiences.

Figure 11: Üftade is admitted to a mental hospital



Source: (YouTube, 2024)

Halit Refiğ's *Teyzem* adeptly illustrates the detrimental effects of familial and cultural pressures on individuals. The film explores the ramifications of unchallenged patriarchal dominance, the limitations imposed on women, and the emotional burden of being confined between individual desires and societal norms through Üftade's tragic narrative. The film employs Freytag's Pyramid structure to depict the characters' emotional progression, culminating in a poignant sequence that illustrates the profound emotional scars inflicted by repressive societal institutions. In Refiğ's oeuvre, Turkish cinema depicts the family as a microcosm of society, examining how individuals are molded, constrained, and obliterated by external forces.

Analysis of Dayım through Freytag's Pyramid

Director: Tayfun Pirselimoğlu

Screenwriter: Tayfun Pirselimoğlu

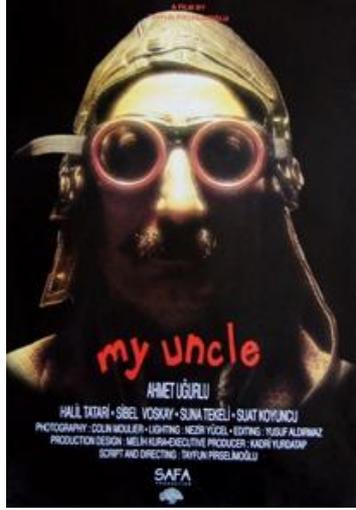
Cinematographer: Colin Mounier

Lighting: Nezir Yücel

Sound: İsmail Karadaş

Editing: Yusuf Aldırmaz (TSA, 2024).

Figure 12: Film poster



Source: (kameraarkasi.org.tr, 2024)

“My uncle died in Africa on a cold day by falling from the sky...”

Dayım is a short film that narrates the dramatic story of a family from the perspective of a family member. The main character of the film, the *Dayım*, has a great passion for flying, which leads him to many attempts. In the film, the *Dayım*'s relationship with his family, his social life, and his worldview are analyzed through the act of flying. In general, the film explores the tensions between the individual's dreams and the societal and familial dynamics, focusing on the relationship between the *Dayım* and his nephew. The *Dayım*'s desire to fly symbolizes the quest to transcend personal limitations and attain freedom. At the same time, this passion shapes his social relationships, his bonds with family members, and his perspective on life. The act of flying is not merely a physical activity but a metaphor for the individuals desire to express themselves and resist societal norms. The consequences of the *Dayım*'s attempts to fly deepen his internal journey, revealing the struggle between personal dreams and societal expectations.

Exposition

Dayım commences with an adult male reciting a letter amidst desolate terrain. The letter notifies the recipient of *Dayım*'s demise and advocates for a symbolic interpretation of his existence and passing. The allusion to “Africa” in the letter serves as a metaphor for *Dayım*'s personal odyssey, rendering his death more significant than a mere occurrence. The desert concept represents *Dayım*'s emotional and existential solitude, in addition to serving as a backdrop. The narrative transitions from depicting *Dayım*'s demise to examining his inner challenges and aspirations, notably his desire to surpass social and familial limitations. He's passion for flying represents a yearning for liberation from the mundane and a quest for autonomy and self-expression.

Figure 13: Desert landscapes symbolizing isolation and the longing for escape



Source: (Mubi, 2024)

The narrative proceeds by detailing the daily routines of the *Dayım*, emphasizing the stable and unchanging aspects of his life. Among these, his mustache emerges as a particularly significant feature, symbolizing both his personal identity and a deeper narrative element within the story. The mustache, which remains unchanged over time, is not merely a physical characteristic but also serves as a key marker of his life trajectory. Notably, it is highlighted as one of the reasons why he was unable to serve in the military, reinforcing its symbolic importance within the text.

Figure 14: The *Dayım* constantly tells stories and memories about the plane



Source: (Mubi, 2024)

Beyond the physical attributes, the notion of the homeland occupies a profound and deeply rooted place in the character's worldview. His perception of patriotism is intertwined with his personal experiences and the broader historical context. In a pivotal scene where the concept of homeland is referenced, a map displaying Erzincan's *Sipikör Mountains* and its surrounding areas is introduced. This geographical detail does more than simply provide a setting; it further enhances the image of the character as someone who perceives himself as perpetually prepared for conflict, embodying a warrior-like disposition. The presence of the map, therefore, serves as a narrative tool that connects his personal identity to a broader national consciousness, reinforcing the underlying themes of duty, resilience, and an unwavering sense of belonging.

Rising action

The film *Dayım* portrays the life of a mentor from the perspective of his nephew. This framework illustrates that the uncle's impact on his nephew propels the narrative's progression. During the dining sequence, the uncle inquires of his nephew what actions he would take if he encountered four Berbers in the desert. Although he listens intently, the nephew allows his uncle to respond to the question. My uncle discloses his intention to employ a knife to inflict harm against himself, anticipating that the Berbers will flee in terror. The juxtaposition between the uncle and the family is nuanced yet emblematic. The uncle consumes an apple while the others partake in soup, signifying his departure from familial customs. In the film, the nephew consistently highlights *Dayım*'s "distinction" in various settings. He juxtaposes his uncle's uniqueness with conventional family dynamics and Turkish socio-cultural standards. The nephew employs this analogy to understand his uncle's nonconformity to societal norms.

Figure 15: Talks about his struggles to fly



Source: (Mubi, 2024)

One of the key moments in which the action intensifies in the film occurs when the uncle attempts suicide due to a past love affair, an attempt that ultimately ends in failure. This failure leaves lasting effects on both his physical and psychological state, most notably causing a permanent limp in his left leg. This condition is incorporated into the narrative as a mark that the character carries throughout his life, symbolizing the enduring consequences of his past experiences. The moment of highest dramatic tension in the film is reached when the nephew witnesses his uncle jumping off the balcony with makeshift wings, surrendering himself to the void. In this scene, the uncle gestures toward the sky, referring to it as a force that calls to him. Within this framework, the *Dayım*'s "metaphysical connection" with the sky serves as a symbolic representation of his inner conflicts and desire for escape.

Figure 16: Tries to fly by jumping from the balcony



Source: (Mubi, 2024)

Following this, the film presents a scene in which the uncle is shown wrapped in bandages after his jump. This sequence, conveyed through the nephew's perspective, dramatizes the uncle's attempts to transcend both his physical and psychological limitations and the consequences of such attempts. Through this lens, the narrative explores the tensions between human aspiration and limitation, framing the uncle's actions as a deeply existential struggle observed by his nephew with both fascination and distress.

Climax

The film *Dayım* reaches its emotional zenith when the uncle's endeavors to soar culminate in an irrevocable act, symbolizing his existential struggle. The protagonist's aspiration to surpass human constraints propels his actions and estranges him from reality throughout the narrative. This pivotal episode exemplifies his individual struggle with his constraints and the broader conflict between human ambition and societal restrictions. He's tragic death, driven by his unquenchable yearning to fly, represents the conflict between individual liberty and societal limitations. His tragic demise exemplifies the challenges of seeking freedom beyond attainable limits and its lethal consequences.

Figure 17: The camera that the gave to his nephew turns into a tool of threat



Source: (Mubi, 2024)

A letter characterizes *Dayım* demise as an unforeseen accident, serving as the emotional and narrative climax of the film. This incident epitomizes the swift and unavoidable collapse of his efforts to transcend his limitations and the significant repercussions of challenging cultural norms without thoroughly contemplating their implications. His demise exemplifies the existential perils of dismissing entrenched beliefs and surpassing individual and societal boundaries. The narrative of *Dayım* illustrates the challenging equilibrium between individual aspirations and the stark realities of existence, emphasizing

both valor and inevitability. The nephew's entry into his uncle's room with a camera, capturing his surroundings, serves as a pivotal moment in the film, heightening suspense and mystery. This moment introduces tension and ambiguity to the narrative. The inclusion of the uncle and an unidentified man in the scene introduces an element of mystery and ambiguity, offering a fresh perspective on Dayım's character. The visual composition of this photograph elicits intrigue, compelling viewers to contemplate Dayım's identity and role in the narrative. The nephew's choice to sell the footage to his uncle at an inflated price is emblematic and transformative. This moment individually represents the nephew's autonomy and independence.

His initial commercial success established his trajectory towards financial autonomy. The nephew characterizes himself by valuing and negotiating his recording, showcasing his competence and creativity. This modification underscores destiny and individual development, as the camera facilitates the nephew's shift in perspective. From this viewpoint, the camera conserves history and influences the future. It functions as an archive and a mechanism for self-determination, underscoring its significance in the nephew's development. This action benefits the nephew and aids in his self-discovery, exemplifying the intricate relationship among memory, agency, and personal transformation.

Falling action

Following the uncle death, the falling action in *Dayım* delves into the nephew's introspective journey as he begins to reflect deeply on his uncle life and the profound consequences of his tragic end. As the nephew processes the uncle's obsessive pursuit of flight, he grapples with the emotional and psychological implications of the uncle's actions, particularly the Dayım's relentless drive for freedom and transcendence. The nephew begins to realize that the uncle dreams however noble or idealistic were never fully realized, and that his quest for personal liberation ultimately led to isolation. The uncle pursuit of flight, a metaphor for his yearning to escape the constraints of society and family, paradoxically alienated him from the very people he sought to free himself from, highlighting the tragic irony that, in seeking freedom, he became estranged from connection and community.

Figure 18: Attempt to fly fails



Source: (Mubi, 2024)

As the nephew contemplates his uncle life, the reflection shifts from understanding the uncle choices to examining his own place within the family structure. The memory of the uncle, now crystallized in the nephew's consciousness, serves as a mirror for the nephew's own internal conflicts. He begins to question not only the relationship he had with his uncle but also the societal pressures and familial expectations that have shaped his own life. This reflection brings him to a painful realization: the tension between individuality and conformity is not easily resolved, especially within a society bound by traditions, norms, and expectations. The nephew's growing awareness of this unresolved conflict forces him to confront his own identity and place within the broader societal framework, recognizing that the path to personal fulfillment is fraught with contradictions and societal limitations.

Figure 19: Writes his dreams on paper and hangs them on the wall



Source: (Mubi, 2024)

The falling action, thus, becomes a crucial moment of reckoning, where the nephew not only grapples with the legacy of his uncle's life and death but also comes to understand the broader implications of living in a world that demands both individuality and conformity. This period of reflection reveals that the uncle's tragedy is not merely an individual one, but a reflection of the universal struggle between personal desires and the societal forces that seek to suppress them. The nephew's introspection offers a profound meditation on the emotional cost of autonomy and the human desire to reconcile personal freedom with the expectations imposed by family and society.

Catastrophe

One of the pivotal turning points in the film occurs on a Sunday, when an event profoundly disrupts the nephew's world of imagination. The nephew enters the room excitedly shouting "He's flying, he's flying!" And claims that his uncle is indeed flying. This moment heightens the tension and intrigue of the narrative. At this juncture, the mother's reaction, which involves dismissing the seriousness of the situation and stepping outside with her son, adds an element of disbelief to the scene. Subsequently, the viewer is presented with an exterior shot from a high angle, capturing the jubilant nephew and the worried mother. This shot effectively reflects the emotional contrast between the characters, enhancing the dramatic impact of the scene by visually highlighting their differing states of mind.

Figure 20: Manages to fly on his next attempt



Source: (Mubi, 2024)

At this point, the sounds of the uncle's joyful laughter, coupled with the mechanical noises in the background, create the illusion that the flying chair the uncle had previously attempted to build has succeeded. The audience is led into a momentary suspension of disbelief, guided by these sounds, to believe that the *Dayım*'s fantastical dream has materialized into reality. However, this event also marks the beginning of a profound trauma in the nephew's life. The *Dayım*'s disappearance brings not only a physical separation but also an irreparable void in the nephew's world, one that cannot be easily filled. Years later, the nephew reflects on this moment as a turning point in his life, describing it as the event that "Took his uncle from him". He expresses that, after this loss, nothing was ever the same.

Figure 21: He dies by falling into a desert in Africa (his remaining belongings)



Source: (Mubi, 2024)

Sociological analysis of films

The nephew recalls getting a letter forty-two years later, resurrecting this incident. The narrative shifts to a desert setting when the uncle’s chair’s descent is revealed. The nephew analyzes these events via the lens of the conflict between fact and imagination. The nephew continues to believe that his uncle is soaring and has fulfilled his aspiration of flight. The nephew may have perceived this as a means to rationalize the pain and establish a coherent framework for his memories. Turkish cinema emphasizes families as significant reflections of personal experiences and societal transformations and divisions. *Teyzem* (1986, Halit Refiğ) and *Dayım* (1999, Tayfun Pirselimoğlu) serve as analogous exemplars in this context. Both videos elucidate familial social dynamics from the child’s viewpoint. This perception shifts due to temporal discrepancies.

Dayım elucidates the status of women inside the family and the of the patriarchal system in the societal context of the 1980s. In the film, the aunt role embodies a woman torn between her own aspirations for autonomy and the constraints imposed by society. The disappointments and intense confrontations she encountered exemplify the entrenched nature of gender discrimination and patriarchal standards within the family system. This narrative, conveyed from the perspective of a little child, not only maintains an aura of purity but also underscores the manner in which horrific memories are integrated into familial memory. Conversely, *Dayım* analyzes the family via the lens of social memory within the socio-cultural milieu of the 1990s. In the film, the Dayım role embodies the ideals of the past and the transfer of those values between generations. A child’s viewpoint romanticizes the family with affection while revealing the fissures caused by societal reality. In this context, uncle examines the fissures induced by modernity within the familial framework and intergenerational conflicts from a sociological perspective. In this context, film analysis in a sociological context was made over the headings specified in the table below:

Table 1: *Teyzem* and *Dayım* sociological interpretation

Theme / Concept

Intergenerational Conflicts	Young vs. older generation values; young woman seeks education/career, elders uphold tradition.	Younger generation questions inherited values; identity formation conflicts with tradition.	Shows modernization and individualization affecting family dynamics (Cherlin, 2009; Giddens, 2014).
Gender Roles	Women’s domestic duties vs. personal desires; balancing home and work.	Male authority vs. female independence; young women claim personal space.	Reflects transformation of gender norms and role distribution in families (Kandiyoti, 1987; Berger, 1993).
Economic Factors	Limited budgets impact educational/work choices.	Migration and job-seeking create family tensions.	Economic conditions shape family cohesion and conflict (Tokuroğlu, 1991; Özden, 2004).
Cultural Norms	Elders decisions accepted; young assert personal choices.	Challenging traditions; pursuit of freedom.	Demonstrates transformation of cultural values through modernization (Cherlin, 2009; Giddens, 2014).
Overall	Dramatic representation of family conflicts and social pressures.	Highlights intergenerational tensions and cultural change.	Family as a dynamic space where social order, values, and identities are reproduced.

Intergenerational disputes

Teyzem illustrates the generational value clash within an extended family. The film illustrates the divergence in intergenerational standards and expectations as the young woman contends with familial pressure to seek school and a profession. The older generation prioritizes loyalty and obedience, whereas the younger generation emphasizes freedom. This conflict corroborates sociological studies indicating that modernization and individualization in Turkey influence familial ties (Cherlin, 2009). *Dayım* asserts that intergenerational conflict emerges when traditional ideas confront contemporary practices. The film depicts young individuals challenging their elders, illustrating the family as a site of belonging and the reproduction of social values. This situation facilitates sociological examination of intergenerational conflicts in contemporary culture (Özden, 2004).

Gender roles and female identity

The drama portrayed in each scene examines the conflict between the domestic responsibilities and personal aspirations of female characters. The effort to balance job and family responsibilities illustrates the impact of gender norms on individuals. These episodes depict the woman's endeavor to restore her position within the family in the context of modernization and individualization (Kandiyoti, 1987). The film *Dayım* depicts male characters as familial caregivers and authoritative authorities, whereas female characters want autonomy and self-fulfillment. The video depicts a young lady constructing her own residence, emphasizing the evolution of gender roles and domestic responsibilities (Wagner & Berger, 1993).

Economic conditions and social function of the family

In *Teyzem*'s situation, financial constraints and the allocation of revenue within the family manifest as the root of tensions among the characters. In instances when the family budget is constrained, the endeavors of the young characters to reconcile educational or employment prospects with familial expectations illustrate the influence of economic circumstances on familial relationships. In my *Dayım*'s film, migration and the pursuit of employment expose the vulnerability of familial structures and intergenerational dynamics. The film portrays the younger generation's challenges in securing employment or sustaining a livelihood in the city, highlighting the influence of economic considerations on familial cohesion and discord (Özden, 2004).

Societal values and cultural norms

In *Teyzem*'s narrative, traditional values like as solidarity, obedience, and respect are consistently highlighted in the characters' quotidian interactions. For instance, scenarios in which the judgments of family elders are uncritically accepted by the household illustrate that norms remain influential. The youthful characters' quest for their own preferences clearly illustrates the transformational influence of modernity on values. In my *Dayım*'s situation, the disintegration of conventional standards and the emergence of novel lifestyles are salient. The film's depiction of youthful individuals' extramarital affairs, instances of personal autonomy, and perspectives that challenge familial norms make the dynamics of cultural evolution and social transformation apparent (Giddens, 2014).

Evaluation and conclusion

Turkish cinema has shown the institution of family throughout history, influenced by varying socioeconomic conditions, cultural shifts, and ideological perspectives; these depictions have also evolved in accordance with the social dynamics of different eras. In this regard, the films *Teyzem* and *Dayım* exemplify the interplay between individual memories and subjective experiences with the societal dimensions of the family institution. In both films, the depiction of familial connections via the lens of a niece illustrates that personal experiences are reflected within a social context, portraying the family not solely as a biological connection, but also as an emotional, cultural, and ideological construct.

Narrative analysis utilizing Gustav Freytag's Pyramid elucidated the stages that delineate the dramatic structures of films: Exposition, Rising Action, Climax, Falling Action, and Resolution. These stages illuminated the evolution of characters, their internal conflicts, and the disintegration of their relationships. The integration of structural analysis with sociological film analysis has been essential in

uncovering the societal consequences of individual disasters. Individual themes such as loneliness, loss of belonging, existential resistance, and disappointment in films, when analyzed through the lens of family sociology, reveal the impact of social norms, intergenerational tensions, gender role expectations, and the significant influence of economic and cultural conditions on family structure.

This multi-faceted approach elucidates how personal narratives acquire significance within the familial framework and how these narratives mirror the transformational dynamics of the social structure. In this regard, *Teyzem* and *Dayım* render family representation in Turkish cinema evident not merely as a site of dramatic conflict but also as a domain where societal values, ideological influences, and cultural rifts are perpetuated. The study's findings indicate that the vulnerability of the family institution profoundly impacts both social transformations and individual lives, rendering cinematic portrayals of family significant markers of social memory. The integrated assessment of the narrative analysis potential of the Freytag Pyramid and the sociological film analysis's social reading capability has facilitated a more thorough understanding of family representations in Turkish cinema. This methodology provides insights that will enhance both academic research and the domains of screenwriting and cinema criticism. Family representations, as a domain where personal experiences and collective ideas converge, remain a subject of investigation at the crossroads of cinematic art and sociological science.

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Ethical approval

Due to the content and subject of the study, it is among the studies that do not require ethics committee approval.

Conflict of interest

There is no potential conflict of interest in this study.

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