

-Research Article-

Evaluation Of The Concepts Goodwill and Duty, Considering The Cinematographic Narrative Through The Film “Dept”

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Abstract

The intellectual process that cinema reveals with visual and auditory images is unique. While visual and auditory images trigger personal emotions in the audience, they also inflame intellectual activity starting in mind. Concepts, which are the most basic components of the thought system, that provides new expansions. This also encourages performances of contemporary cinema directors and enables the production styles of films to be autonomous. The evolution of the audience's perception of cinema has given rise to a new breed of directors who, through their philosophical approach, engage viewers as intellectual partners in their works. These directors employ a variety of cinematographic elements, resulting in a rich diversity in narrative construction. Interestingly, when filmmakers deviate from the conventional norms by introducing unconventional sound and visual imagery, it can elicit intriguing and stimulating effects. This study embarks on a discussion of goodwill and duty, delving into the common ground between cinema and philosophy, with a specific focus on the film Dept (Borç, Vuslat Saraçoğlu, 2018). Serving as a compelling platform for examining the concepts of goodwill and duty, this film epitomizes the renewed narrative structure of Turkish cinema and provides deep insights from multiple perspectives. The objective of this study is to conduct a film analysis that explores the nature of questioning and approaches these concepts through the narrative power of cinematography. It is crucial to evaluate the boundaries of duties and determine how they intersect with the limits of goodwill is the focal point of the evaluation.

Keywords: Film, Philosophy, Cinematography, Goodwill, Duty

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-Araştırma Makalesi-

İyi Niyet ve Görev Kavramlarının Sinematografik Anlatıda "Borç" Filmi Üzerinden Değerlendirilmesi

* Eda Arısoy

Özet

Sinemanın görsel ve işitsel imajlarla ortaya koyduğu düşünsel süreç benzersizdir. İmajlar, izleyicide kişisel duyuları tetiklerken, zihinde başlayan entelektüel faaliyeti de canlandırır. Yeni açılımlar sağlayan düşünce sisteminin en temel bileşenleri olan kavramlar, çağdaş sinema yönetmenlerinin performanslarını teşvik etmekte ve filmlerin yapım biçimlerinin özerkleşmesini sağlamaktadır. Seyircinin sinema algısının evrimi, felsefi yaklaşımlarıyla izleyicileri eserlerine entelektüel ortaklar olarak dahil eden yönetmenlerin film üretme şeklini desteklemiştir. Bu yönetmenler, sinematografik öğeleri kullanım çeşitlilikleri ile anlatı yapısında zenginlik ortaya koymaktadırlar. Ek olarak, film yapımları alışılmışın dışında ses ve görsel imajlar sunarak geleneksel normlardan saptığında, ilgi çekici ve teşvik edici farklar ortaya çıkarabilmektedir. Bu çalışma, iyi niyet ve görev kavramlarını incelemek için Türk sinemasının yenilikçi anlatı örneği olarak da görülebilecek filmlerinden Borç (Vuslat Saraçoğlu, 2018) özelinde, sinematografik çerçevede bir tartışma yapmaya çalışmaktadır. Film, sinema ve felsefenin buluşma alanı olan kavramlar evreninde iyi niyet ve ödev üzerinden derin içgörüler sunmaktadır. Bu çalışmanın amacı, bu kavramlara felsefe ve sinematografinin anlatı gücü üzerinden yaklaşan bir film değerlendirmesi yapmaktır. Görev ve yükümlülüklerin iyi niyetin sınırlarıyla nasıl kesiştiklerini belirlemek önemlidir ve bu kavramların film yolu ile nasıl sorgulanabilir olduğu tartışmanın odak noktasını oluşturmaktadır.

Anahtar Kelimeler: Film, Felsefe, Sinematografi, İyi niyet, Görev

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Introduction

The convergence between filmmakers' attraction to the realm of philosophy and philosophers' affinity towards the phenomenon of cinema suggests a significant alignment. The starting point of this article is to mention on the interconnectedness of cinema and philosophy. Concepts serve as the cognitive framework of philosophy, while the distinctive elements and techniques of cinema offer a genuine platform for conveying these concepts. This study delves into the concepts of goodwill and duty, using the film *Dept* (Borç, Vuşlat Saraçoğlu, 2018) as an illustrative example. The discussion does not seek to establish the superiority of concepts over cinematography¹ or vice versa, but rather aims to elucidate how they mutually reinforce each other, enriching the narrative in harmony. The focal point of this study lies in the delicate balance between individual benevolence and the social obligations one undertakes. Consequently, *Dept* was selected for examination due to its cinematographic structure, which effectively portrays the exploitation of goodwill. Moreover, this film exemplifies the evolving narrative landscape of Turkish cinema, particularly through its innovative approach that integrates subtle camera movements, authentic acting, and a judicious use of sound and lighting, all harmonizing with real-life experiences.

Since the beginning of cinema, various discourses of film theorists and writers have pointed out the thought generating side of cinema. Cinema theorists leading in this sense; André Bazin with his book, *What is Cinema?* (2011), Sergei M. Eisenstein *The Film Sense* (1984) based on narrative technique and way of cinema, Hugo Münsterberg with *The Photo Play* (1916), Siegfried Kracauer *Film Theory* (2015) may be leading examples by emphasizing that cinema is not a purely technical application area, but rather its versatility that triggers sentiments and can lead to new understandings. Although visual images have taken precedence over other cinematographic narratives since the beginning of cinema, sound, camera, light and so on.

There has been valuable determination of writers who also mentioned detailed implication of cinematographic means. André Bazin for example, paid particular attention to the montage and the transformational restructuring of the sound. The originally recorded sound itself is less fragile for Bazin, but the way takes place during montage symbolizes realism and sincerity to the audience (Bazin, 2007, p.46). Eisenstein, in his book *Film Sense*, mentions that the basis of editing is a balanced harmony of visual and auditory elements. As Siegfried Kracauer similarly stated in his book *Film Theory* (1964), although cinema is a new art, it has a unique charm with its cinematic approach (2025, p.54). Thus, it is a well-known fact that since the beginning, film writers have touched upon the issues that proliferate in the minds of the audience, such as sensation and reception, based on the magical world that films can present in the narrative. It is an important fact that cinema contains discussion areas through concepts and its discussion will bring new meanings for many people.

Cinema philosophy focuses on the examination and discussion of these philosophical concepts through films. It is primarily concerned with how the cinematic tools of production contribute to the exploration of philosophical ideas. The choices made in utilizing the filmmaking tools such as sound, lighting, camera movements, angles, and acting can expand

¹ Cinematography is a discipline directed by a cinematographer or cinematographer that includes elements such as lighting, camera movements, shooting angles, framing and image aesthetics in film or video production. Cinematography includes a set of techniques and methods used to contribute to storytelling, create emotional atmosphere, and provide a visual experience to the viewer. Lighting is used to set the atmosphere of scenes, highlight focal points and create visual depth. Camera movements are used to switch between shots, highlight important details or create an emotional impact on the viewer (<https://www.britannica.com/topic/cinematography>, 12.05.2023)

the areas of philosophical inquiry within films. Cinema philosophy can encompass various subjects including metaphysics, ethics, morality, aesthetics, sociology, psychology, politics, and more, generating discussions using concepts from these fields. Filmmakers and academics utilize film as a means of philosophical exploration, provoking thought, challenging assumptions, and inspiring philosophical debates. This approach is inherently interdisciplinary, providing a thought-intensive² and profound perspective on both cinema and philosophy. Philosophers discuss the relationship between cinema and philosophy in various ways, examining the philosophical implications and significance of films as well as the philosophical themes and concepts explored within them.

The foundations of the philosophy of cinema go back to Henri Bergson, and he made important contributions to the intersection of cinema and philosophy. Bergson alludes to the universe of cinema in his book *Matter and Memory* (2005). In particular, the way of thinking about the brain and perception coincides with the structure of cinema to make the audience generate thoughts. Bergson compares the perception process in the mind with the moments that people encounter and see in real life. He uses the expression "my body" in the body's perception of external stimuli. Mental life has a harmony of perception of its own, and psychological life gradually affects this harmony. In this grading, the body's response to external stimuli is decisive. According to Bergson, there are many elements that play a role in the process of making sense of the image. In the first place, the brain is a collector in making the perception a whole, and the reactions given by the person when he encounters the sensory mechanism affect the interpretation of the images (Bergson, 2005, pp.18-19).

Although Bergson did not make a specific opening for cinema, he suggested a similarity in the field of human perception of the outside world and presented a determination focusing on the perceptions of images (Bergson, 2005, pp.20-22). Gilles Deleuze, who is an important philosopher in the sense of cinema philosophy, defines the areas of inspiration from Bergson in his work called *Bergsonism* (Deleuze, 1988 pp.22-24). He discusses in detail the connections between the human intellectual field and the images of cinema, and the discussion area of motion-image and time-image in his books *Cinema 1, Motion-Image* (2021), *Cinema 2, Time-Image* (2021). Motion perception, one of Deleuze's inspirations from Bergson, is the narrative power of the motion picture camera. Bergson cares about human's perception of motion and, inspired by this, Deleuze has determined the sub-titles of motion-image as follows: perception-image, action-image, affect-image. Perception image is how the person evaluates a phenomenon, event or situation. How the action image relate to it is about what kind of emotional ups and downs affect this meaning process (Deleuze, 2021, p. 100). The affective image directly includes the human face and facial expressions. In this context, close-ups have a strong narrative character (Deleuze, 2021, p. 118). Perception, action and affect emphasize the connection that humans establish with mental images, and in this sense, cinema framing has a distinctive feature. According to Deleuze, cinema leaves the person alone with actions such as rethinking and interpreting by creating sensations in the person. From this point of view, it is possible that the images multiply and give new meanings. (Deleuze, 2021, pp. 96-98).

According to Deleuze, perception-image is a concept that becomes possible by the balanced coexistence of images that make up the film (Deleuze, 2021, pp.102). When these cinematographic elements are renewed at the moment of meeting the audience they cause imaginative transformations in the mind of the spectator. The meeting point of philosophy and cinema is valuable in this sense. Noel Carroll implies that the philosopher does not have

² This concept is borrowed from Serdar Öztürk's book *Sinefilozofi* (2016)

to think like everyone else especially when the subject is art, that he/she does not have to stay within the boundaries of the ordinary art structure, instead, the philosopher focuses on the harmony of the concept of art with thought and conducts philosophical discussions in relation to this (Carroll, 1999, pp.13-14). Deleuze values the presence of images in cinema that tend towards objectivity or subjectivity, and in this regard, we can refer to Deleuze while the images have a wide spectrum that includes lighting, framing, camera angles, camera movements, the sound, in addition to all of them, is distinctive but very complementary and sometimes even daring to play the leading role. (Deleuze 2021, p. 102). As an example, in the film *Birdman* (2014) directed by Alejandro González Iñárritu, Deleuze's ideas regarding the interplay between objective and subjective images are evident. *Birdman* employs long tracking shots and the illusion of a single continuous take, blurring the boundaries between the objective reality of the story and the subjective experiences of the characters. The film delves into the mind of the protagonist, exploring his internal struggles, insecurities, and desires. Through its unique cinematography and narrative style, *Birdman* showcases Deleuze's concept of images that lean towards both objectivity and subjectivity in the realm of cinema.

Based on this, the consolidation of the perception formed in the person with the cinematographic elements should be considered. This perception is sometimes possible with close-up shots, sometimes with the use of wide/narrow-angles, and sometimes with sound. Another point of reference for the perception-image can be the use of sound. The definition of sound in the recent cinema is completely different: Sound used to take part in a film as a supportive fact for the visual images but that in contemporary cinema concept turns into a narrative aspect of expression and has an immense importance (Chion, 1999). The inner dynamics and synergies of these practices are also of great interest to philosophy because, what the cinematographic narrative reveals with elements such as framing, sound and light is similar. Both of them trigger the spectators to think and interpret what they see. It has a structure that tends to multiple meanings, which always allow for reproduction. For this reason, cinema becomes a new area of discussion for philosophers. Serdar Öztürk, in his book *Introduction to Cinema Philosophy* (2018), elaborates on the problems in the acceptance of cinema as representation and its relationship with philosophy, and says, "Cinema is neither a representation, nor a copy, nor a shadow. With it's own rhetoric "Cinema is cinema", he emphasizes the necessity of thinking and examining the peculiar aspects of the narrative of cinema (Öztürk, 2018, p. 195).

When examined in depth, films affect the audience due to other interrelation with many branches of art such as literature, poetry, visual arts, and music (Cox and Levine, 2018:18). In this respect, cinema is quite special, and its narrative possibilities are unparalleled. However, based on the strongest ties of films with philosophy, there is the fact that criticism, discussion, and new ideas are very valuable. Although cinema does not have a mission to give a message or present a teaching, it is not always possible to produce it detached from political and discursive elements. It is known that since the emergence of cinema, the image culture has always been renewed, and the existence of new trends has emerged over the years (Ranciere, 2011, pp.183-184). When examined, it is possible to talk about a narrative that discusses and thinks within its own practices. While visual and sonic images cause personal emotions in the audience, they also reveal intellectual interaction. This state of movement is the crystal image that Gilles Deleuze explains in detail in his book *Cinema II / Time-Image* (2021). The crystal image emerges because of a relationship between actual and virtual images. The actual, that is, what is happening at that moment, is formed in the relation between the virtual, that is, multiplied in the mind, and produced. Virtual and actual images are not far apart from each other; on the contrary, they contain similarities and proximity. It is a structure that points to

the multiple state of thought, just as the light scatters when it hits a crystal and causes new light reflections, at the moment the spectator encounters these images (Deleuze, 2021, p.90).

In the same context as crystallization, the sensory process that the framing awakens in the person is valuable and similar in emotion. Different camera angles or movements elicit perceptual leaps in the viewer, giving rise to a range of emotions including surprise, fear, terror, and awe during the cinematic experience. The best example would be a close-up shot. The close-up arrangement in cinema can transcend the ethical boundaries of interpersonal proximity observed in everyday life. This situation is surprising for the spectator, but it is also attractive and irresistible to be in. Since the audience is not accustomed to being stimulated in an unexpected way in the opposite direction of the sensorimotor mechanism in daily life, when exposed to such a sign in the film, auditory or visually, they may be stunned. Emotions such as being surprised, wondering, afraid can also be the result of such bewilderment. For a similar affect, Deleuze paid attention to the close-up shot. He stated that close-ups cause sensation, and it is quite striking and surprising, as it is contrary to the approach distance to people in daily life (Deleuze, 2014, p.118).

There are many crystallizations in such a convergence, which is literally neutral as sound, light, story, *mise-en-scène*³, acting, etc. It goes towards very different semantic evolutions in its interaction with the elements because each is a part of the intellectual process. As stated earlier, each film has the potential to evoke unique meanings for everyone. Consequently, post-production is also an organic process that serves to enhance this interactive experience. Sometimes, the director may surprise the audience with implementations that will affect the narrative of the film even after production. Öztürk says;

“We must acknowledge that films themselves pose inquiries or alternatively, movies pave the way for innovations. When cinematographic images impact us and stir vibrations within us, it signifies that the transformation of the individual begins even before watching the film” (Öztürk, 2016, p.9).

The concept of impact in this expression also indicates some vulnerability of the viewer while watching the movie. There must be a situation that creates new signs for the audience in the film flow but sometimes it can be against the flow, at which point signs such as surprise, stupefaction, fear, search for a reason begin to grow and exalt. Long scenes and close-ups are two very clear examples of such confusion and ambiguity. Long shots correspond to moments when a person investigates the distance and ponders in their daily life, while close-ups defy the flow. (Colman, 2011, pp.40-42). It is quite frightening like exceeding the level of closeness people feel to each other in daily life. Therefore, not only contradiction, but also vital similarity and being in flux can often activate thinking process.

Obviously, it is possible to create such an emotional change with all cinematographic images. Sound plays an important role in this regard. Sometimes noise, scream, explosion, etc., which are not included in diegesis. Perceiving and feeling the sounds in the cinema universe, even if they are out of the frame, also reveals the thought-producing aspects of the films. Noel

³ "Mise en scène" (a term of French origin) is a term used in the fields of cinema and theatre. *Mise en scène* refers to the visual arrangement of a scene or image. In the context of cinema, *mise en scène* encompasses every element displayed in a movie: stage design, costumes, actor performances, props, lighting, camera movements, shooting angles, and other visual elements. It is thought that these elements come together to form the aesthetic, semantic and emotional content of the scene or frame. *Mise en scène* is concerned with how a director arranges, visualizes and edits the film or scene.

Burch names the movie scene as a "space". According to Burch, cinema, unlike theater, proposes a larger space, and in a structure as even continuing out of frame. All the elements included in the scene are still in the film space and the fact that they are left out of the frame consciously. Burch refers to a wider narrative than inside-frame and out of-frame with the concepts *offspace* and *inspace*, and this definition is valid for all cinematographic elements including sound (Burch, 1981, p.18). Therefore, even if the spectator does not see the source of the sound, sound is still there, in the narrative of the scene.

Referring to Burch, every sound, visual image, light serving the narrative of the scene deserves to be a part of the intellectual process by preserving its status as the main cause of amazement. The sound that is not reflected in the frame (scream, explosion, ambient sound, train whistle, etc.), the light that is not visible exactly where it leaks, or the speaker who is outside of the narrow angle, maintains the state of being at the point of curiosity for the audience. The primary reason for the director's concealment of these elements may be to broaden the audience's field of emotion and thought. At this point, the audience will both ask questions and pursue new concepts. Considering the connection of movies with thought and philosophy, cinematography is an important means of transmission that has the autonomy to tell without the need for words, speeches, and words, and it contains innovation for every viewer, just like philosophy which is a discipline that conducts discussions through concepts, so in fact, various concepts are reached now of conceiving. The expansions of visual and auditory images through emotions, bifurcate the dimensions of thought, reveal multiple meanings and create a permanent renewal (Deleuze and Guattari, 2017, p.14). Images are external factors, and the body responds with affect (Deleuze 2021, p.83). Therefore, the role of cinema in this case is to receive a response through the person's affect. In the context of the film *Dept* two fundamental concepts come to the forefront for discussion: goodwill and duty. These concepts hold significant relevance when considering Immanuel Kant's moral discourse concerning human relationships.

In Kant's ethical services, the concepts of "goodwill" and "duty" have an important place. Goodwill expresses the basic motivation of moral principles, while duty emphasizes the obligation to perform moral actions. Goodwill, as outlined by Kant, encompasses a sense of benevolence and positive intentions towards others. It is an intrinsic disposition driven by an individual's moral reasoning and choice (Kant, 1998, p.7). Goodwill involves acting out of a genuine concern for the well-being and respect of others, rather than being motivated by personal gain or external factors. Duty, on the other hand, pertains to the moral obligations and responsibilities that individuals have towards one another (Kant, 1998, p.10). Kant emphasizes the importance of recognizing and fulfilling these duties to uphold ethical conduct. Duty is grounded in rationality and adherence to moral principles, regardless of personal inclinations or desires (Kant, 1998, pp.6-7). In the context of the film *Dept*, an exploration of these concepts becomes pivotal in understanding the moral decisions and actions of the characters. The film prompts us to question whether the characters' motivations and actions are driven by genuine goodwill towards others or if they are merely fulfilling a sense of duty imposed upon them.

By delving into the concepts of goodwill and duty, one can engage in a nuanced analysis of the characters' moral choices and discern the underlying ethical implications in their relationships and interactions within different opportunities (Hartman, 2002, p.2). Morality constitutes a fundamental aspect of Immanuel Kant's philosophical framework, encompassing two distinct approaches: one grounded in experiential knowledge and the other in rationality. The former pertains to moral understanding derived from societal processes and

their outcomes, whereas the latter involves arriving at moral judgments through individual cognitive processes (Kant, 2019, p.17). According to Kant, moral reasoning should rely on rationality rather than authority, commandments, or traditional conventions. Nonetheless, he acknowledged a set of duties rooted in mutual respect among individuals, emphasizing the necessity for people to treat one another with esteem. This framework centres around the prioritization of duties and the preservation of humanity (as cited in Misselbrook, 2013, p.211).

The deontological⁴ theory of behaviour claims that an action is deemed ethical when it aligns with values such as rules, laws, and obligations prescribed for it. Kant's understanding of deontological ethics emphasizes the significance of duty and obligation in guiding moral decision-making. Within this paradigm, moral actions acquire ethicality when they conform to the rules and principles associated with one's duties (as cited in Suprenant, 2010, p. 165). These duties and laws serve as a compass for distinguishing between right and wrong. It is important to note that a morally upright action may yield unfavourable consequences, yet this does not inherently render the initial action incorrect, as it concerns the ultimate outcome. The Kantian ethical framework promotes respect for individuals and ethical conduct, its practical implementation may yield varied outcomes (Formosa, 2010, p.2).

People are free and rational beings. Humans can take moral actions, and these actions must take place in accordance with their free will. Kant argues that moral actions should take place in accordance with the freedom principle of people. Moral actions must be carried out with the free will of the individual and with respect for the freedom of others (Kant, 2017, p.42-42). Moreover, the realization of behaviour as an imperative stemming from a sense of duty is contingent upon individual decision-making processes and is subjective in nature. The moral goodness is rooted in an individual's goodwill, a charity that emerges through personal choices and develops within the framework of rational goodwill guided by one's own cognitions. It is an individual's will to act within their own thought system. It is useful to reemphasize that each concept has individual outputs, with reference to the fact that philosophy becomes strong with images and the concepts find meanings in the mind of the viewer again.

Cinema; As The harmony of Images and Concepts

Cinema is a harmony of images, and each cinematographic image establishes an intellectual bond with its spectator and brings them in a new process. The important aspect of evaluating the images of the cinema with concepts is that the act of watching does not end with the film, on the contrary, it continues in the mind. Thus, putting abstract concepts on a ground with concrete events leads to catharsis. The thought-provoking aspect of a movie for the audience also emerges here and exists as a complement. In this context, evaluating cinema images within the framework of concepts defines new thinking methods for people. As stated above, Kant's concepts of goodwill and duty are deeply covered by *Dept*, which is an example from Turkish cinema.

⁴ The term deontology is a term used in ethics or moral philosophy. "Deontology" refers to an approach based on moral rules and duties in determining the right or wrong of actions. Deontology advocates an objective and universal determination of moral values and duties. The deontological approach bases the moral value of actions on the actions themselves and the intentions and duties of the person performing them, rather than on their consequences. (Alexander, Larry and Michael Moore, plato.stanford.edu/archives/win2021/entries/ethics-deontological, 15.05.2023)

Since the directors' choices significantly alter the narrative, it would not be pretentious to put forward that the director's inner world directly reflects the narrative universe of the film. Maybe the concepts in the film were mentioned and explained by a philosopher before, but it is extremely attractive that they are revealed in the film from the sight of a director in real life. However, it may be a more constructive description to express the fact that some productions leave gaps in their thought channels, and that they keep the meaning more hidden than presenting it as it is. For example, Mahmut Fazıl Coşkun applied hidden framing through the entire film *Yozgat Blues* (2013). Throughout the film, the audience cannot see the entire scene (as décor, sound sources, the whole place etc.) from a wide angle comprehensively. As a part of the whole narration, the feelings of curiosity and stuckness are kept constant because of hiding some parts of the scenes consciously. The fact that auteur⁵ directors usually create works that are not disconnected from their individual experiences, real life and vital contexts while creating their own narratives which also affects the philosophical structure of the film.

The intellectual equipment and background of the director is inevitably reflected in his/her films. In other words, the fact that thought-provoking films having more ideological intensity which has something to do with their own dynamics, but it is not necessary to make such an assertive distinction. From this point of view, films that want to make the audience conceive are predominant in the director's own selection and preferences and are in a place further away from a concern such as being a popular production. In the narrative mechanism, which does not operate independently of the director's ideological mentality while describing his/her own troubles, such a structure gains prior importance. In the context of Öztürk's discourse, on the assumption that philosophy is made verbally, in writing and cinematic, directors have the chance to feed on written and oral philosophy before producing cinematic content. Thus, as they are not completely independent of each other, cinematic philosophy is a form of written and oral philosophy through sound and visual images (Öztürk, 2020, p.764). In this context, while mentioning new Turkish cinema it is also possible to call the recent period with the auteurian attitude of the new era Turkish directors and the renewed audience accordingly.

In terms of Turkish cinema, in addition to the productions that have a predominant commercial aspect (due to the fact that the cinema was a production medium that was very expensive and monopolized by the production companies in those years), important names such as Lütfi Ömer Akad, Memduh Ün, Metin Erksan, Yılmaz Güney, Atıf Yılmaz Batıbeki have made significant contributions to the Turkish cinema where today's director's cinema were laid (Karaca, 2022, pp. 5-6). The innovative debut of Turkish cinema was with the film *Eşkıya* (1996) directed by Yavuz Turgul. The renewals in the spectator's view of the cinema phenomenon have triggered the horizons of the directors who intend to make the audience intellectually partner in their work. The transformation in the audience profile is as important as the changing production styles of the films. Undoubtedly, the educated audience factor is another necessary issue for the value and interest of the films, which are outside the classical narratives and cause intellectual gaps in the audience (Cox & Levin, 2018, p.49). The varieties and choices in the usage of cinematographic elements by the directors, makes a significant difference in the narrative, whereas the lack or exaggerated usage of the elements also leads high narrative levels that open up new intellectual areas. For such cases, differentiation can be

⁵ Auteur is a concept used for directors who produce cinema with their own preferences, style and understanding of expression rather than the level of appreciation of the public and the majority. Auteur directors continue the directing process in all areas of their films by personally contributing to every stage of their films from story to editing. They are the directors who prefer to deal with the cinema not commercially, but in an intellectual sense. The concept appeared in the articles of the Cahiers du Cinema (Cinema Notebooks) magazine in the 1950s. Andrew Sarris has featured in an article in Cahiers du Cinema.

said with examples such as silence, wordlessness in films, and the use of elliptical framing in visual images. Such a choice of cinematography leads to the production of new expansions of the concepts desired to be shared with the audience through films (Balázs, 2013, p.19) In today's Turkish cinema, the most distinctive feature is the differentiation in the way realism is handled. It is an opportunity to present and introduce the hidden realities that are difficult to witness in daily life to the cinema audience. We can't see what's next door at neighbours' house, but the cinema can reveal the reality.

As a good example, Nuri Bilge Ceylan, with his movie *Bir Zamanlar Anadolu'da*⁶ (2011), presented the reality in a way, full of questions in the scene of the village headman's house⁷. Far from presenting a magical world with harmonious elements such as acting, silence and dim lights, this scene's meeting with the audience as the exact reflection of the real moment is quite special. Questions are always hidden in dialogues, glances and eating, and moreover, these scenes are so real that it is almost as if the headman's house is the house of our neighbour or acquaintance. The audience is always guided to create question marks among all these realistic details; Is the village headman a good person? What are the limits of the village headman's ethical values? How much of what the village headman said is realistic and how much is not? The headman's response to what he told, with the cynical smile of the commissioner, triggers many of the questions. For example, the power cut and the headman's daughter serving tea accompanied by a kerosene lamp is a scene in complete silence, shaking the audience, and it is completely real, like a moment in life. Non-diegetic⁸ sound is not used diligently throughout the film. All sounds are organic. Just like in real life, the sounds we are exposed to, many of which we have no choice but to have a clear source on stage. Cinema tells about a different and real life that the cinema brings closer to the audience and holds a magnifying glass. Face-to-face with such reality also leads to the surprise of the audience because this witness is not in our natural flow. The hidden moments in daily life are revealed through cinema, by concepts and most importantly, every viewer perceives this moment of disclosure as unique for him/herself.

Discussing Goodwill and Duty Through Dept

"I have been unable to make any definite definitions regarding the concepts of good and evil for years, and I don't believe I will be able to do so in the future either. However, I do believe that generating questions about this matter can serve our pursuit of seeking what is better. We need to delve deeper into the issue of good and evil by refining and exploring it through questions."

Vuslat Saraçoğlu⁹

In the flow of life, people encounter many concepts, but they may not find the opportunity to care about and examine them deeply. For example, "morality" is a commonplace concept that appears in many different forms in life, but it is usually not emphasized in daily routines. However, morality is embedded in people's lives in many ways. In the scope of this article, based on all these thoughts and to make a contribution in this context, an analysis is made through the film *Dept* (Vuslat Saraçoğlu, 2018) with in the moral

⁶ Once Upon A Time in Anatolia

⁷ Time code: 57:00

⁸ It is a term used for non-organic, externally added sounds. Basically, can be defined as, the sounds which cannot be heard by the actors and actress with in the scene. Music, sound effects are basic non-diegetic sounds.

⁹ (Arisoy & Osmanogullari, 2021, p. 1171)

framework: Goodwill and duty. Concepts such as goodness, evil, conscience, ethics, and will, which the film focuses on, are among the notions that morality takes at the centre and important questions: Does a person have freewill when determining and managing his/her moral norms? How is this coming out in the film *Dept* from the point of view of Mukaddes (İpek Türktan), Tufan (Serdar Orçin) and Huriye (Zeynep Rüçhan Çalışkur) seperately? Maybe they are living a life in such conditions that prevent them from being good people and restrict their freedom? To what extent can the material and spiritual conditions make them free to fulfil the conditions of being a good person. The images in the film serve how the peaceful structure that progresses calmly in its own harmony can be disrupted by creating cracks between *goodwill* and *duty*. The majority of natural sounds, the absence of external non-diegetic music, the low angle shots and low motion of the camera are the main elements that support this meaning.

Vuslat Saraçoğlu, in collaboration with cinematographer Meryem Yavuz (Arısoy and Osmanoğulları, 2021, p.1171), successfully achieved a meticulously crafted cinematographic design through arduous efforts. This design deliberately withholds certain emotions and thoughts from the viewer, opting instead to preserve a sense of ambiguity. For instance, the gradual revelation of Mukaddes's overwhelming predicament effectively immerses the audience in her experience. Intricate details, such as the obligatory presence of Huriye as a guest and the aunt's sleeping arrangements in the living room due to space constraints, serve to prepare the audience for what lies ahead, simultaneously provoking introspection and contemplation. The initial act of Mukaddes and Tufan extending their hospitality to Huriye, driven by their genuine and compassionate natures, even though they themselves are from a modest background, exemplifies their inherent kindness. Furthermore, they willingly undertake the financial burden of Huriye's treatment expenses. It is at this juncture in the film that the characters' personal conscience becomes the focal point of judgment. As the narrative unfolds, they find themselves caught in a moral and ethical quandary, desperately searching for a way out.

Concepts, goodwill and duty are very prone to multiple meanings. Thin line between being a good person or bad is positioning that can differ with one's experiences and life conditions, and the film *Dept* encompass these concepts in depth from multiple perspectives. The basic concepts of moral philosophy, which are also included in the film; good, bad, conscience, ethics are the concepts in the field of discussion. Moral philosophy basically proposes a thinking through ethical values. Man is a thinking human being and can reach some values through questions and reasons (Özlem, 2010, p.17-18). In the movie, the intellectual struggles of the main characters and their ethical understandings that evolve in the process through reasons are remarkable. To see this, it would be appropriate to compare the initial and final moral understandings of Tufan and Mukaddes. Both experience a transformation in this sense. In general, the problematic of the film is related to the emotional weaknesses of one person to another. At this point of weakness, the initiatives of people to be well or not come into play. *Dept* basically brings into question where the limits of being a good person should start and end. Saraçoğlu expressed to what extent these concepts are with us but invisible in daily life (Arısoy and Osmanoğulları, 2021, p.1171).

Good and evil, which are basically human concepts, are morally subject to many fields of inquiry when evaluated in social life. What is it to be good? Who is the bad person? Or how close and how far away should one keep these two concepts? Being good or bad derives from a moral issue. Society's norms, constraints and economic barriers prevent a person from being independent in daily life. The lives of the two main characters, Mukaddes and Tufan, in the

film are depicted as exceptionally ordinary until their neighbour falls ill, which acts as a catalyst for moral questioning. Initially, Tufan and Mukaddes readily offer their assistance to their neighbour, driven by a genuine sense of goodwill. However, as the neighbour's extended stay in their home disrupts their established daily routines, a significant conflict arises between Mukaddes and Tufan. It is important to note that this conflict is not simply a disagreement but stems from divergent lines of reasoning. In their conscience, Mukaddes and Tufan struggle to find common ground and establish an egalitarian approach to the situation.

The concept of morality in the context of Tufan and Mukaddes, from Friedrich Nietzsche's framework is as a phenomenon that comes people with rules. Due to these obstacles, a person moves away from being himself and loses his original spirit. In fact, Nietzsche says that what comes before people under the name of morality does not make them happy. The person compromises himself and begins to become a new person for society, for what he/she should be, so it puts pressure on them. Morality's own norms and prohibitions cause people to rearrange themselves (Nietzsche, 2014, pp.89-90). A good reflection is seen in the final period of the movie. Tufan begins to experience financial difficulties and the values that it must compromise start to contradict his moral understanding. Now the basic question is "Is Tufan a bad person?", because Tufan pretends as if helping Mukaddes is his duty in response to the immoral behaviour of the neighbour. Moral regulation is quite controversial with the effect of the situation in which the person is in and other factors that create pressure because the moral norms that were natural for Mukaddes and Tufan at the beginning are transformed later. The situation that they showed goodwill in the beginning has now become their duty. However, there is a fine line in between. The management of goodwill by the free will of the person is essential. The moral rules set against them hinder their freedom to think and Tufan experiences an angry and loud expression. Tufan's "Should we leave her on the street Mukaddes?" lyrics return the spectator to the frame drawn by Nietzsche, the society establishes the rule. The act of evicting a neighbour when they are unwell is not in accordance with accepted moral principles within society, thereby prompting a conscientious reflection.

Engaging in individualistic behaviour also acts as a deterrent yielding to one's conscience. While Mukaddes possesses the capability to do so, Tufan, on the other hand, cannot afford to exhibit selfish conduct. In fact, Mukaddes clearly reveals why they should think individualistic. There is no more place for an adult in the house, both economically and physically. Throughout the film, the house become a battleground, but the type of struggle differs for every character. While Tufan struggles to uphold its moral values, Mukaddes struggles to recognize the limits of being a good person. Huriye, on the other hand, is struggling to survive as an old person, both socially and physically. Therefore, the understanding of morality includes different reflections for everyone. This situation finds a place in Nietzsche as an individualist attitude as mentioned above. Everyone will now deal with morality from their own point of view, and as a result of this situation, areas of conflict with each other will occur. While people live in communities, they develop a set of norms and manage these norms through reason (Singer, 1999, p. 9).

Kant said that people can direct their free will through reasons, so they will determine their own moral norms (Kant, 1999, p.144). Therefore, in Kant's understanding, morality also depends on the will of the person. It is the basic principle for people to develop an understanding of morality according to their personal truths and to do this through a reason (Singer, 1999, p.11). However, to survive in a social sense, people may sometimes have to make moves back and forth between moral concepts. Just like Tufan's being a good person in the beginning gradually evolved into a more selfish way of thinking. The sentence "Shall we leave

her outside?" grows in rhythm. These moral formations are for everyone, they are universal. If the neighbour needs help, then it is the case to be done. However, the way of reason pointed out by Kant causes stretching at the limits of universality. Another principle of Kant's moral understanding is based on respect (Kant, 1998, p.31). The proposed structure is as follows; treat others the way you would like them to treat you. It is based on everyone respecting each other and acting in this way. Seeing another person as a tool for a job is contrary to Kant's understanding (as cited in Kolomý, 2023, pp.115-116). The moral law has both good and bad sides, but evil comes into play depending on the condition and sometimes the control mechanism is not the person himself, and naturally evil may have a more dominant premise in this context. Kant finds human nature closer to being bad and implies that people can be affected more quickly by external factors. In Kant's understanding, the practical mind of man is creative at a level that can determine his own morality (Kant, 1998, p. 54-55). In other words, he can also govern his own moral law with his own free will.

In the film, Mukaddes finds herself in a difficult situation where she is torn between not willing to continue hosting Huriye and nor leaving her alone at home. The concept of what is considered bad or good becomes subjective in this context. What may be bad for Huriye could be seen as good for the family, and vice versa. Tufan shares a similar perspective, believing that the good is rooted in equality and conscience regardless of the circumstances. However, external factors such as Tufan's boss, Vahap, not paying salaries, as mentioned above start to influence Tufan's mindset and push him towards thoughts and actions that lean towards the negative. The lack of access to basic needs required for survival can rapidly push individuals towards evil and exploit human vulnerabilities. Huriye's intrusive behaviour, coupled with a lack of gratitude, further exacerbates the tension and communication between the characters.

Despite these challenges, Tufan struggles to maintain control over his conscience and struggles to fully comprehend the concepts of goodwill and duty. Additionally, his financial constraints pose a significant obstacle in accommodating Huriye as a guest, as Tufan is a low-income man and his budget is insufficient to support another adult in their household. In summary, the film portrays a complex dynamic where the definition of goodwill and duty becomes blurred, and characters face moral dilemmas influenced by their individual circumstances and external pressures.

Conclusion

Although the concept of morality draws a general framework for the discussion, a questioning is made over the sub-titles goodwill and duty, which the discussion focuses on basically.

Tufan : *Should we leave the woman on the street, Mukaddes?*

Mukaddes : *.....What should I do?*

Tufan : *don't do anything!*

Mukaddes : *Doesn't she have her own house? We'll go and check when necessary.*

Tufan : *No Mukaddes, doctor said she shouldn't be left alone, she needs a good care, I promise I will find her daughter and bring her back, let's manage for a few more days.*

Mukaddes : How does a person leave her mother like this?

At this juncture, the return of Huriye's daughter, who is aware of her mother's illness but fails to take care of her, initiates a new discussion. Mukaddes, momentarily deviating from her own perspective, begins to pass judgment on the daughter, perceiving her as unscrupulous. However, from an alternative viewpoint, can this behaviour be considered an act of individual liberation? Moreover, the neighbour's persistence in staying with Mukaddes and Tufan, taking advantage of their vulnerability even after her recovery, and exerting dominance through sarcastic remarks, raises further ethical considerations. The situation raises questions about the boundaries of individual responsibility and the extent to which personal freedom should be prioritized. Mukaddes, who initially judged the daughter for her apparent lack of compassion, now faces her own moral dilemma as the neighbour continues to impose her presence on them. Huriye's actions, while taking advantage of Mukaddes and Tufan's situation, can be seen as ethically questionable.

The film introduces additional complexities to the ethical landscape, prompting discussions on topics such as personal agency, empathy, and the balance between individual needs and communal responsibilities. The characters' reactions and the unfolding events further highlight the intricate nature of morality and the diverse perspectives that shape the understanding of right and wrong. It is possible to reinforce the philosophy field of the film with many questions; What is goodness? Who is good? What is the definition and limits of evil? Is it possible to be both good and then turn bad? Where does the conscience stand between being goodwill and duty? In such a pool of questions, the audience continues to produce their own philosophical side to feel confident while watching the movie. The film concludes with a striking revelation as the spectators encounter a remarkably transformed Tufan. When Tufan loses himself after hearing that Huriye has sent money to her daughter, refused to take care of her, the concepts of good and evil also exceed limits. Here again, if we refer to Nietzsche's understanding of individualism, Tufan at this point puts his own family and peace in the foreground and shouts at Huriye. This behaviour is his freewill and a reaction of refusing the duty. In this pivotal moment, the boundaries of being a virtuous individual have undergone a profound transformation, and Tufan, in the face of evil, has likewise experienced a significant metamorphosis. This narrative shift leaves the audience in a state of bewilderment, prompting them to delve into a deeper exploration of moral complexities.

The final scene plays a crucial role as it presents a close-up shot of Tufan, capturing his anguished expression. This deliberate choice allows the spectator to process the magnitude of this transformative journey, inviting them to introspect and contemplate their own potential responses. It is within these intersections of ideas and emotions that cinema thrives, offering a unique, meaningful, and captivating experience. Through visual storytelling, cinema opens doors to expanded horizons, encouraging viewers to reflect on the complexities of human nature, the shades of morality, and the decisions we make. The unconditional and unexplained goodwill of Tufan throughout the movie meets the audience at the end as an abused understanding. This paves the way for rethinking and questioning the concepts of goodwill and duty.

Goodwill, which constitutes the discussion area of the article, and the abuse of a good deed as a duty finds a deep place in the film *Dept*. This depth gains further meaning with the preferred forms of visual and auditory images. Cinematographic choices that allow the person to question him/herself and establish a more intimate connection with the film (not using external music that can add emotions, choosing narrow angles of frames, revealing the house as a struggle area in a narrow space, etc.) are very important in terms of consolidating the

meaning. These discussions are directly related to the human factor and reflect the importance of where the boundaries of human morality, ethics and goodwill begin and end as a material of thought. This study tries to contribute to how a motion picture opens up space for important human factors that can create controversy. Cinema films open new fields of thought through philosophical concepts. The spectators, on the other hand, is free to make their own choices to add new meanings to what they watch. In this study, it is tried to argue that the help as a goodwill indicator can also be abused. In addition, similar moral-based discussions can be conducted, and even comparative moral debates can be produced within the film *Dept.*

Conflict of Interest Statement

The author of the article declared that there is no conflict of interest.

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