

## Emerging Realist Tendencies in New Turkish Cinema through Magical, Spiritual, and Anthropocene Lenses Yeni Türk Sinemasında Büyülü, Manevi ve Antroposen Yaklaşımlarıyla Ortaya Çıkan Gerçekçilik Eğilimleri

**İclal Can Gürbüz**

Araştırma Görevlisi  
Başkent Üniversitesi Güzel Sanatlar, Tasarım ve Mimarlık Fakültesi  
Film Tasarımı ve Yönetimi  
[caniclal@gmail.com](mailto:caniclal@gmail.com)  
Orcid: [0000-0002-8970-9651](https://orcid.org/0000-0002-8970-9651)

### Abstract

This study examines the emerging forms of new realist tendencies through the lenses of Magical Realism, Spiritual Realism, and Anthropocene Realism in contemporary Turkish cinema. Through the films of Onur Ünlü, Semih Kaplanoğlu, and Reha Erdem, it analyzes how these directors construct their cinematic worlds and reinterpret reality. Using the close reading method, the study reveals how Ünlü integrates fantastical elements into ordinary settings, how Kaplanoğlu addresses spiritual and metaphysical themes, and how Erdem reflects ethical dilemmas regarding human-environment relations.

**Keywords:** *Magical Realism, Spiritual Realism, Anthropocene Realism, Onur Ünlü, Semih Kaplanoğlu, Reha Erdem*

### Özet

Bu çalışma, çağdaş Türk sinemasında Büyülü Gerçekçilik, Manevi Gerçekçilik ve Antroposen Gerçekçilik perspektiflerinden gelişen yeni gerçeklik eğilimlerini incelemektedir. Onur Ünlü, Semih Kaplanoğlu ve Reha Erdem'in filmleri üzerinden, bu yönetmenlerin filmsel dünyalarını nasıl tasarlayıp oluşturdukları ve gerçekliği nasıl yeniden yorumladıkları analiz edilmektedir. Yakın okuma yöntemiyle yapılan bu çalışma, Ünlü'nün fantastik unsurları sıradan mekânlarda entegrasyonu, Kaplanoğlu'nun spiritüel ve metafizik temaları ve Erdem'in insan-çevre ilişkilerine dair etik ikilemleri nasıl yansıttığı ortaya koymaktadır.

**Anahtar Sözcükler:** *Büyülü Gerçekçilik, Manevi Gerçekçilik, Antroposen Gerçekçilik, Onur Ünlü, Semih Kaplanoğlu, Reha Erdem*

#### Makale Bilgileri

Makale Türü	Araştırma Makalesi
Etik Beyan	Bu çalışma, Bilkent Üniversitesi Medya ve Görsel Çalışmalar Bölümünde Dr. Ahmet Gürata danışmanlığında yazılan yüksek lisans tezinin gözden geçirilmiş ve dönüştürülmüş halidir.
Gönderim Tarihi	27 Temmuz 2024
Kabul Tarihi	19 Aralık 2024
Yayın Tarihi	30 Aralık 2024
Hakem Sayısı	İki Dış Hakem
Değerlendirme	Çift Taraflı Kör Hakemlik
Etik Beyan	Bu çalışmanın hazırlanma sürecinde etik ilkelere uyulmuştur.
Benzerlik Taraması	Yapıldı - intihal.net
Çıkar Çatışması	Çıkar çatışması beyan edilmemiştir.
Finansman	Herhangi bir fon, hibe veya başka bir destek alınmamıştır.
Etik Bildirim	<a href="mailto:turkishjournaloffilmstudies@gmail.com">turkishjournaloffilmstudies@gmail.com</a>
S. Kalkınma Amaçları	-
Lisans	CC BY-NC 4.0 / Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmalarını CC BY-NC 4.0 lisansı altında yayımlanmaktadır.

#### Article Information

Article Type	Research Article
Ethical Statement	This study is a revised and transformed version of master thesis, which completed under the supervision of Dr. Ahmet Gürata in the Department of Media and Visual Studies at Bilkent University
Date of submission	27 July 2024
Date of acceptance	19 December 2024
Date of publication	30 December 2024
Reviewers	Two External
Review	Double-blind
Plagiarism checks	Yes - intihal.net
Conflicts of Interest	The Author(s) declare(s) that there is no conflict of interest.
Grant Support	No funds, grants, or other support was received.
Complaints	<a href="mailto:turkishjournaloffilmstudies@gmail.com">turkishjournaloffilmstudies@gmail.com</a>
S. Development Goals	-
License	CC BY-NC 4.0 /Authors publishing with the journal retain the copyright to their work licensed under the CC BY-NC 4.0.

### **Introduction: Cinema and the Quest for Reality**

Cinema, as a dynamic and multifaceted art form, has continuously engaged with the notion of realism, striving to depict and interpret the complexities of human experience and the world we inhabit. Since its inception, the relationship between cinema and reality has been a central concern for filmmakers, theorists, and audiences alike. This quest to capture reality on screen has led to various cinematic movements, each offering its unique perspective on what constitutes realism and how it should be portrayed. The early days of cinema saw a clear division between two foundational approaches: the documentary-style realism of the Lumière brothers and the fantastical, illusionary narratives of Georges Méliès. The Lumière brothers are often credited with establishing the realist tradition in cinema through their films, which sought to capture everyday life with minimal interference or manipulation. Their work emphasized the objective recording of reality, a style that would influence many subsequent movements in world cinema.

On the other hand, Méliès's approach was more concerned with the possibilities of cinema as a tool for creating imaginary worlds, using special effects, and set designs to transport audiences into fantastical realms. This early dichotomy between realism and formalism laid the groundwork for an ongoing debate about the nature and purpose of cinema—a debate that has evolved over the past century as new technologies, social contexts, and artistic trends have emerged (Kracauer, 1974, p. 293). As Kracauer argued in his seminal work, as cinema matured, the concept of realism itself became more complex and diversified. Realism is not a singular, monolithic concept but rather a flexible framework that can be adapted to suit different cultural, historical, and artistic contexts (1974). In this context, leading Bazin viewed cinema not as a direct reflection of reality, but rather as a representation of it. As Bazin emphasized “The raw material of cinema is not reality itself, but it can only be a representation of reality” (Bazin, 1967, p. 108). According to him, what cinema truly captures is not necessarily the reality of expression or subject, but the spatial reality; as he further noted, “the cinematographic image can be emptied of all reality save one—the reality of space” (1967, p. 108). This perspective deepens the discussion of how filmmakers' approach to the reality on screen, whether through documentary realism or constructed fantasy.

In the mid-20th century, Italian Neorealism emerged as one of the most influential realist movements in cinema. This movement, characterized by its focus on the lives of ordinary people, use of non-professional actors, and on-location shooting, sought to depict the socio-economic struggles of post-war Italy with an unprecedented level of authenticity and emotional depth. Neorealism's influence was profound, not only shaping the future of Italian cinema but also inspiring filmmakers around the world to explore new ways of representing reality on screen. The impact of Neorealism extended far beyond Italy, influencing a range of national cinemas, including those in France, Britain, Brazil, and Turkey.

Turkish cinema's engagement with realism, particularly during the Yeşilçam period of the 1960s and 1970s, reflected the broader global influences of Neorealism. Yılmaz Güney's *Umut* (Hope, 1970), often cited as a landmark in Turkish cinema, drew comparisons to Neorealist works like De Sica's *Ladri di biciclette* (Bicycle Thieves, 1948) for its unflinching portrayal of social injustice and the struggles of the rural poor. Turkish social realism, like its Italian counterpart, was deeply rooted in the socio-political realities of its time, focusing on the lives of ordinary people and the challenges they faced (Daldal, 2013, p. 185).

However, the dominance of realism in cinema was not without its critics. By the 1970s, filmmakers and theorists began to question the formalist and ideological foundations of classical realism, particularly as it was embodied in Hollywood cinema. Directors like Jean-Luc Godard, a key figure in the French New Wave, pioneered what became known as “counter-cinema” a style

that actively opposed the conventions of mainstream cinema. Counter-cinema sought to disrupt the narrative continuity and transparency that characterized classical realism, instead embracing fragmentation, ambiguity, and reflexivity. This movement marked a significant shift in the way filmmakers approached the representation of reality, challenging audiences to engage with films on a more critical and interpretive level (Wollen, 1972, p. 6).

As cinema continued to evolve, Turkish cinema also experienced notable shifts. The strict social realism that had dominated previous decades began to transform in the 1980s, with directors like Atıf Yılmaz incorporating elements of fantasy, surrealism, and psychological depth into their films. *Ah Belinda* (1986) by Yılmaz marked a significant departure from traditional realist styles, integrating fantastical elements within a realistic framework. This transition reflected broader trends in global cinema, where filmmakers sought to challenge conventional narrative forms and explore new ways of depicting reality. Yılmaz's approach, particularly through the blending of fantastical and realist elements, reshaped the understanding of realism in Turkish cinema.

By the 2000s, directors in Turkish cinema began to develop their own unique cinematic realities through distinct styles and narratives. As Büyükdüvenci and Öztürk (2007, p. 46-49) note in their study *Searching New Turkish Cinema and Aesthetic*, this period marked the emergence of a new aesthetic and visual language, shaped by auteur-driven cinema. These directors introduced novel interpretations of realism, and as discussed under the concept of the plurality of realism, realism itself began to take on various forms, often described with specific adjectives. In this context, directors such as Onur Ünlü, Semih Kaplanoğlu, and Reha Erdem redefined the boundaries of realism in Turkish cinema by developing new cinematic approaches, which included magical realism, anthropocene realism, and spiritual realism. These new forms of realism reflected the complexities of modern life while pushing the boundaries of traditional cinematic techniques.

This study argues that the concept of realism in cinema has undergone significant transformations, influenced by various movements, cultural contexts, and theoretical perspectives. From the early documentary-style films of the Lumière brothers to the fantastical narratives of Georges Méliès, and from Italian Neorealism's profound impact on global and Turkish cinema to the emergence of non-realist approaches in the late 20th and early 21st centuries, realism remains a dynamic and evolving concept. As Bazin, famously stated, "there is not one, but several realisms. Each era looks for its own, the technique and the aesthetic that will capture, retain, and render best what one wants from reality" (1997, p. 6). This variety of realism has given rise to distinct movements, each offering a different approach to portraying reality. For example, magical realism, first coined in the context of Latin American literature, has found its way into film, where directors blend the mundane with the supernatural to challenge traditional understandings of reality (Bowers, 2004). Similarly, anthropocene realism, a newer concept, reflects growing awareness of humanity's environmental impact and how cinema depicts this influence. This approach often portrays apocalyptic or dystopian worlds where the boundaries between the natural and artificial blur (Haraway, 2016). On the other hand, spiritual realism focuses on metaphysical and transcendental aspects of human experience. Influenced by directors like Tarkovsky, Bresson and Bergman this form explores the spiritual through a realist lens.

In Turkish cinema, these three approaches—magical realism, anthropocene realism, and spiritual realism—have been embraced by contemporary directors seeking to redefine realism in their work. Onur Ünlü, Semih Kaplanoğlu, and Reha Erdem stand out as leading figures, each offering a unique perspective on reality within post-2000 Turkish cinema.

This study utilizes an integrated close reading methodology to analyze how Ünlü, Kaplanoğlu, and Erdem employ specific cinematic techniques to convey their interpretations of realism. Traditionally applied in literary studies, close reading is here adapted for film analysis, combining textual, visual, and contextual elements. The methodology examines how these directors use narrative structures, visual aesthetics, sound, and themes to craft their distinct approaches to realism. Rather than isolating these aspects, the study considers how they work together—from recurring motifs and metaphors to cinematography and sound design—to produce a cohesive cinematic vision. This approach provides deeper insights into how Ünlü blends the fantastical with the mundane, how Kaplanoğlu explores metaphysical themes, and how Erdem depicts humanity’s relationship with the environment in the Anthropocene. Additionally, the films are analyzed within the broader context of Turkish and world cinema, considering the historical, cultural, and social influences that shape their content. This comparison with both national and international cinematic trends highlight their contributions to the evolving discourse on realism. By employing this integrated methodology, the study uncovers the complexities and nuances of each director’s work while situating them within the broader framework of contemporary cinematic practices.

### **Magical Realism: Onur Ünlü’s Blend of the Extraordinary and the Everyday**

Magical realism is a literary and cinematic genre that combines the real world with magical elements, presenting extraordinary events as part of everyday life. It can be characterized by two conflicting perspectives: one based on a rational view of reality and the other on the acceptance of the supernatural as ordinary and usual reality. According to Zamora and Faris, magical realism is defined by its “magic elements that cannot be explained according to physical laws, detailed descriptions of the phenomenal world, fluid boundaries between diverging realms (real and magic, life and death, fact, and fiction) challenging traditional perceptions of time, space, and identity” (1995, p. 167-74).

Originating in Latin American literature<sup>1</sup> magical realism has transcended its geographical and cultural roots to influence various forms of art, including cinema. Beyond its core characteristics, magical realism hinges on the fact that the extraordinary is treated as an ordinary occurrence, where “the supernatural is not a simple or obvious matter, but an ordinary one, accepted and integrated into the rationality and materiality of literary realism. Magic is no longer quixotic madness, but normative and normalizing” (Zamora and Faris, 1995, p. 3). In cinema, magical realism challenges traditional narrative structures, blending reality and fantasy. Directors like Guillermo del Toro<sup>2</sup>, Alfonso Arau<sup>3</sup> have used this genre to craft visually stunning and thematically rich films that push conventional storytelling. In Turkish cinema, the influence of magical realism has been more subtle but significant, particularly in the works of contemporary directors such as Onur Ünlü. Unlike fantasy or surrealism, magical realism differs in that it is set in a normal, modern world with authentic depictions of society. Bowers emphasizes that it is distinct from surrealism, which expresses “the inner life and psychology of humans through art” whereas magical realism is deeply connected to everyday life (2004, p. 22).

<sup>1</sup> *magical realism* in literature is most famously associated with authors such as Gabriel García Márquez, whose works like *One Hundred Years of Solitude* have become emblematic of the genre. However, the first magical realist text adapted into film was not Márquez’s work but Ernesto Sábato’s *The Tunnel*, marking an earlier cinematic exploration of magical realism.

<sup>2</sup> Guillermo del Toro’s *Pan’s Labyrinth* (2006) masterfully intertwines magical realism with historical commentary.

<sup>3</sup> Alfonso Arau’s *Like Water for Chocolate* (1991), adapted from Laura Esquivel’s novel, exemplifies how magical realism bridges literature and cinema. The film maintains the first-person narrative framing from the novel, effectively blending the supernatural with reality.

Onur Ünlü is a unique figure in Turkish cinema, known for his distinct blend of black humor, surrealism, and magical realism. His films often depict ordinary characters in extraordinary situations, where the boundaries between reality and fantasy are fluid and ambiguous. Ünlü's work explores existential themes such as the nature of reality, the search for meaning, and the absurdity of life. As Ünlü himself notes, his characters are not “unusual suspects, but they are full of frailty” and reflect the absurdities of human existence, making them relatable despite their engagement with fantastical elements (cited in Turan, 2011). His focus is not on reality but on creating a persuasive world, where the audience accepts the extraordinary as part of the characters' everyday lives (Yengin, 2012). This is evident in films like *Polis* (Police, 2007) and *Güneşin Oğlu* (Son of the Sun, 2008), where superhuman or supernatural occurrences are woven into the narrative as if they belong in the ordinary world. As Bowers notes, magical realism in cinema often features ghosts, disappearances, and extraordinary talents—elements accepted within the everyday world rather than presented as illusions (2004, p. 19).

One of Ünlü's most acclaimed films, *Sen Aydınlatırsın Geceyi* (Thou Gild'st the Even, 2013) is a prime example of his use of magical realism. The film is set in a small, seemingly ordinary Turkish town where the inhabitants possess extraordinary abilities, such as the power to fly, invisibility, and telekinesis. However, these magical elements are presented in a matter-of-fact manner, integrated seamlessly into the characters' everyday lives. Bertozzi notes that magical realism differs from other genres like surrealism by excluding “unmotivated hallucinations or images of the subconscious” and by situating extraordinary events in realistic, everyday contexts (2012, p. 156). For example, the protagonist Cemal, a policeman, can make himself invisible. This ability, far from being a superheroic trait, is depicted as part of his daily existence, symbolizing his feelings of alienation and insignificance in his own life. As Zamora and Faris argue, magical realism presents the supernatural as an ordinary matter, seamlessly woven into the fabric of reality (1995, p. 3). Similarly, Yasemin, who can float in the air, embodies detachment and emotional isolation, highlighting her struggles with loneliness. Another striking example is the character who can use his hand as a gun. This character's hand becomes a literal weapon, but rather than being a source of empowerment, it is portrayed as a burden. The film does not focus on the violence associated with this ability but rather on the existential weight it carries—his hand, a part of his body meant for creation and connection, becomes a tool for destruction. This aligns with the notion that magical realism challenges the viewer's perception of reality by presenting the extraordinary as a mundane aspect of life. The flying characters in the town are portrayed in a subdued, almost banal manner. Their ability to fly is not a grand spectacle but a part of their routine life. As Bertozzi (2012, p. 168) notes, disorienting tones, puzzling atmospheres, and unusual visual elements are characteristic of how magical realism unfolds in cinema. The grounded portrayal of flight strips away the awe typically associated with such abilities, embedding it within the fabric of the characters' everyday experiences. The film's setting—a small, unremarkable town—grounds the fantastical elements in a realistic context. Like the narrative style described by García Márquez “That's how my grandmother used to tell stories who told the wildest things with a completely natural tone of voice” (cited in Bell-Villada, 1990, p. 71), the town's ordinary streets and homes create a stark contrast with the supernatural abilities of its residents. The film blurs the lines between reality and fantasy, creating a narrative that is both surreal and relatable. Moreover, Ünlü's use of black-and-white cinematography in *Sen Aydınlatırsın Geceyi* enhances the film's otherworldly atmosphere, stripping away the distraction of color and allowing the audience to focus on the interplay between the real and the magical. This technique creates an atmosphere where metaphors are treated as reality, allowing the film to explore universal themes with a timeless quality. By blending the ordinary with the extraordinary, the film aligns with the core principles of magical realism. The viewer is drawn between two perceptions of reality, which nearly intersect (Zamora, Faris, 1995, p. 167-185).

One of the key aspects of magical realism in Ünlü's cinema is the use of black humor. This is evident in the way his characters navigate their extraordinary circumstances with irony and detachment. As Bowers (2004, p. 4) observes, magical realism requires full acceptance of both the realistic and magical perspectives of reality during the experience, regardless of how different they may seem. In *Sen Aydınlatırsın Geceyi*, the supernatural abilities are treated as burdens, leading to situations that are both absurd and tragic. In conclusion, Onur Ünlü's cinema exemplifies the power of magical realism to explore complex themes and challenge conventional notions of reality. As Bertozzi (2012, p. 154) argues, magical realism provides "a new vision of the everyday world by means of its spiritual undertones" allowing the inner life of things to emerge. By blending the extraordinary with the ordinary, Ünlü creates films that are both visually striking and intellectually engaging. His work continues to push the boundaries of Turkish cinema, offering a unique perspective on the human experience through the lens of magical realism.

### **Spiritual Realism: Semih Kaplanoğlu's Transcendental Exploration**

Spiritual realism is a cinematic approach that intertwines religious and metaphysical themes with a realist aesthetic, exploring the transcendental aspects of human existence. This approach often delves into the spiritual and existential dimensions of life, using film as a medium to reflect on profound questions about existence, faith, and destiny. As David Rousseau explains, "Spiritual realism includes personal values and spiritual percepts and the intuitive conviction that existence has meaning, and value and life has an 'ultimate' purpose" (2012). In world cinema, directors such as Andrei Tarkovsky, Robert Bresson, and Ingmar Bergman have pioneered this style, creating works that are deeply reflective, meditative, and philosophical. These filmmakers have significantly influenced contemporary directors, including Turkish filmmaker Semih Kaplanoğlu, who is renowned for his exploration of spiritual realism in cinema.

The relationship between religion and cinema is complex, with cinema often engaging with spiritual themes both directly and indirectly (Balcı, Demirkıran, 2005, p. 2). Feride Çiçekoğlu highlights how the iconoclastic tradition in Islam, inherited from Judaism, has influenced Turkish cinema's narrative techniques. Unlike Western mimetic traditions that focus on individual expression, Ottoman miniature art—shaped by Persian and Chinese influences—depicts all faces, similarly, reflecting a more universal and spiritual approach (Çiçekoğlu, 2003, p. 127). This distinction is also evident in cinema, where films in western traditions often prioritize realistic portrayals through individualized characters, while Turkish cinema, influenced by Islamic art, leans toward more symbolic and abstract depictions.

In Islamic culture, "ways of seeing" align more with divine perception, portraying the world as seen by God, rather than the human eye (Çiçekoğlu, 2003, p. 127-129). It can be added that cinema, with its unique capacity to merge imagery, sound, and narrative, becomes an effective medium for expressing profound spiritual and metaphysical themes, offering audiences a sensory pathway to explore the sacred.

By blending spiritual ideas with realist traditions, Turkish cinema uses human stories to make the divine and metaphysical accessible and tangible. To better understand this approach in Turkish cinema, it's important to explore the influences of key figures in spiritual realism from world cinema, whose work echoes in the films of directors like Kaplanoğlu.

First, Andrei Tarkovsky is often regarded as one of the foremost practitioners of spiritual realism. His films, such as *Andrey Rublyov* (Andrei Rublev, 1966) and *Stalker* (1979), *Zerkalo* (The Mirror, 1975) and *Nostalghia* (1983) are known some of the films for their meditative pace, rich

symbolism, and exploration of existential themes (Tarkovsky, 1986, Osmanoğlu, 2018) His influence on Kaplanoğlu is evident, as Kaplanoğlu frequently mentions in his interviews Tarkovsky as a major source of inspiration. According to Prakash Kona, Tarkovsky’s cinema is not about public declarations of faith but more about “waiting for the miracle to happen, a miracle that occurs on the borders of invisible realms” (2010). Similarly, in Kaplanoğlu’s work, miracles and the transcendent emerge quietly within the fabric of the everyday. However, Tarkovsky’s metaphysical questions are more universal, while Kaplanoğlu’s spiritual approach is deeply rooted in Islamic mysticism. Tarkovsky uses Christian symbolism, while Kaplanoğlu incorporates Islamic beliefs and cultural elements into his narratives. This cultural difference underlines how both directors approach spirituality through distinct lenses.

Next, Robert Bresson, another key figure in spiritual realism, contributed significantly to the development of this style with films such as *Journal d'un Curé de Campagne* (A Diary of a Country Priest, 1951) and *Au hasard Balthazar* (Balthazar, 1966). Bresson’s minimalist approach, use of non-professional actors, and focus on internal spiritual struggles are seen to resonate deeply with Kaplanoğlu’s own cinematic philosophy. Like Bresson, Kaplanoğlu employs a stripped-down style, allowing the audience to engage with the spiritual dimensions of his characters’ lives. Both directors believe in the power of the “ineffable”—the unseen forces that shape human existence. As Bresson stated, “your film’s beauty will not be in the images (post-cardism) but in the ineffable that they will disengage” (1986, p. 109, cited in De Luca, 2011, p. 40). However, a key distinction emerges as Kaplanoğlu’s use of metaphors and symbols is more pronounced, whereas Bresson avoids deliberate symbolism. This difference in symbolic usage sets them apart in their portrayal of spirituality, even though they share a minimalist sensibility.

Lastly, Ingmar Bergman should also be noted as a crucial figure in spiritual cinema. In films such as *Det Sjunde Inseplet* (The Seventh Seal, 1957) often grapples with the silence of God and existential despair. According to Lefèvre, this film move with some questions like “is there a God, can religion give peace to people, is it belief to hereafter that giving meaning to life” (1986, p. 25). Bergman’s films are more pessimistic, with characters who struggle with the absence of answers to life’s most profound questions. In contrast, Kaplanoğlu’s spiritual realism is more hopeful, drawing from his personal connection to Islamic tradition. While Bergman’s characters often face bleak, unresolved crises, Kaplanoğlu offers a more assured spiritual path grounded in faith and cultural memory.

In the context of Turkish cinema, Kaplanoğlu’s films, such as the *Yusuf Trilogy: Yumurta* (Egg, 2007), *Süt* (Milk, 2008), *Bal* (Honey, 2010) and *Buğday* (Grain, 2017) are deeply influenced by the traditions of spiritual realism established by Tarkovsky, Bresson and Bergman. His cinema combines the contemplative style of these filmmakers with uniquely Turkish spiritual and cultural elements. *Yumurta* can be compared with Tarkovsky’s *Stalker* as a profound example of spiritual cinema. Rousseau’s description of spiritual realism as “a reflection of personal values and the belief in an ultimate purpose” aligns with Kaplanoğlu’s exploration of existential questions in everyday life (2012).

Kaplanoğlu often employs a slow, deliberate pace, reminiscent of Tarkovsky’s long takes and Bresson’s minimalist performances. In *Bal*, for instance, the story unfolds in a rural village, and the quiet, meditative tone of the film invites the audience to share in the protagonist’s journey of self-discovery. Like Tarkovsky, Kaplanoğlu uses naturalistic settings to ground the spiritual within the material world, creating a contemplative space for the viewer to reflect on the nature of existence (Devarrieux, 2009, p. 54).



Symbolism is another key feature of Kaplanoğlu's spiritual realism. In *Yumurta*, the egg itself serves as a metaphor for the cycle of life and the continuity of tradition, while in *Buğday*, the barren landscape and search for seeds symbolize spiritual desolation and the quest for meaning (Ak, 2012, p. 36). As Ak notes, metaphors and symbols are central to Kaplanoğlu's narrative style, appearing ninety for times across his four major films, emphasizing the deep spiritual undertones in his work (2012, p. 36). This aligns with the broader tradition of spiritual cinema, where metaphors often point to the ineffable or the transcendent.

Time and destiny are recurring themes in Kaplanoğlu's films. Time in his cinema, much like in Tarkovsky's, is not linear but cyclical, reflecting a deeper spiritual connection to nature and the universe. This is evident in *Süit*, where time is tied to the protagonist's coming-of-age story, mirroring the natural cycles of life and death (Süner, 2014, p. 49). Gilles Deleuze's theory of the time-image, where time is presented in a more abstract, non-linear fashion, helps explain the temporal structure in Kaplanoğlu's films. His use of long takes and stillness allows the audience to engage with the metaphysical questions at the heart of his narratives, emphasizing the spiritual over the material (1989, p. 128).

Destiny is another powerful theme in Kaplanoğlu's work. In *Yumurta*, the concept of fate is woven throughout the narrative, representing the spiritual journey of the characters as they grapple with forces beyond their control. Kaplanoğlu's approach to destiny differs from traditional religious fatalism; instead, he presents destiny as part of a spiritual awakening, where characters come to terms with their place in the world and their relationship to the divine (Gergerlioğlu, 2013, p. 35).

In conclusion, Semih Kaplanoğlu's exploration of spiritual realism offers a unique contribution to both Turkish and world cinema. His films, deeply rooted in spiritual and metaphysical concerns, evoke the style and contemplative nature of pioneers like Tarkovsky, Bresson, and Bergman. However, Kaplanoğlu adds a distinct voice by weaving together Islamic spirituality, metaphysical symbolism, and the rural landscapes of Anatolia. His approach to time, destiny, and the spiritual significance of everyday life creates a cinematic experience that is both personal and universal. Kaplanoğlu's minimalist style, reliance on symbolism, and focus on existential themes make his work an exemplar of spiritual realism in contemporary cinema. As Süner (2014, p. 48) highlights, his films are deeply connected to a spiritual reality that goes beyond traditional narrative forms. Through his careful use of metaphors and allegories, Kaplanoğlu invites the audience to reflect on their own spiritual journeys, positioning his films as both meditative and transformative experiences.

By blending the metaphysical with the material, Kaplanoğlu not only pays homage to his cinematic predecessors but also carves out a space for his distinct interpretation of spiritual realism, where the divine is ever-present in the mundanity of life. His films transcend conventional realism by engaging with deeper questions of existence, offering audiences a profound and reflective experience that continues to resonate within global cinematic discourse.

### **Anthropocene Realism: Reha Erdem's Cinematic Response to the Anthropocene Epoch**

Anthropocene realism is a concept that emerges at the intersection of cinematic realism and the anthropocene epoch—a proposed geological era characterized by significant human influence on the Earth's geology and ecosystems. As Selmin Kara (2016) suggests, anthropocenema presents new ways of perceiving and understanding environmental crises, reflecting not just the damage but also the altered ways in which cinema portrays human-nature relationships. The Anthropocene, a term that has gained traction in both scientific and cultural discourses, marks the

era in which human activities have become the dominant influence on the environment, climate, and ecology of the planet. In this context, cinema acts as a mirror, amplifying humanity's central and often destructive role. As Jennifer Fay (2018) discusses in *Inhospitable World: Cinema in the Time of the Anthropocene*, the anthropocene is not merely a geological term but also a critical framework that reflects humanity's profound and often destructive impact on the environment. Fay emphasizes how cinema, as a cultural artifact, both reflects and contributes to this impact by often reinforcing humanity's central role in narratives about the environment (2018, p.17). Cox further argues that in anthropocene cinema, humanity itself becomes the central character, irreversibly damaging the earth (2016).

The term anthropocene was popularized by atmospheric chemist Paul Crutzen and biologist Eugene Stoermer in 2000, who argued that the scale of human impact on earth's systems was significant enough to constitute a new geological epoch, distinct from the holocene. This era, which they suggest began in the late 18th century with the onset of the Industrial Revolution, is marked by significant changes such as global warming, deforestation, ocean acidification, and mass species extinction (Crutzen, Stoermer, 2000, p. 17). These changes are so profound that they have left an indelible mark on the geological record, indicating a new period in the history of Earth dominated by human activity. The magnitude of these impacts has led cinema to explore not only ecological disaster but also the speculative idea of a post-human world. As Emmelheinz (2015) discusses, Godard and Anne-Marie Miéville's essay-film *The Old Place* (2000) exemplifies this, depicting a world where humans have disappeared, yet their environmental consequences remain.

The anthropocene represents a shift in how we understand humanity's role on Earth—from being one of many species interacting with the environment to becoming the dominant force shaping the planet's future. As Fay (2018) suggests, this epoch challenges the traditional, human-centered narratives by highlighting the detrimental impacts of anthropocentric thinking, which places humanity at the center of the universe, often at the expense of the natural world (p. 21). Kara (2016) emphasizes that films such as *Gravity* (Alfonso Cuarón, 2013) and *Snowpiercer* (Bong Joon-ho, 2013) illustrate humanity's tendency toward grand-scale waste, aligning with anthropocene realism's focus on human exploitation of the environment.

Toby Neilson (2020), in *Imagining the Anthropocene*, expands on this by exploring how the anthropocene has influenced contemporary cinema, particularly within the science fiction genre. Neilson argues that films reflecting the anthropocene often grapple with the consequences of human actions on a planetary scale, portraying scenarios of ecological disaster and existential crisis. This cinematic trend, which Neilson refers to as "anthropocene realism" seeks to depict the altered relationship between humans and the environment, emphasizing the fragility of ecosystems and the ethical dilemmas posed by humanity's dominance over nature (2020, p. 6-8). This shift in representation signals a growing recognition of humanity's destructive role, like how Malick's *Tree of Life* (2011) addresses primordial origins and extinction, using these themes to reflect on human loss (Kara, 2014, p.2).

In addition to Neilson's observations, Selmin Kara's concept of "anthropocenema" further frames this discussion by proposing that cinema in the anthropocene not only reflects environmental crises but also participates in the creation of new ways of perceiving and understanding these crises. Kara suggests that the anthropocene might signal a new epoch in cinema itself, where ecological narratives and the representation of extinction events become central themes (2016). Films like *The Day After Tomorrow* (Roland Emmerich, 2004) and *Snowpiercer* are examples of how contemporary cinema engages with the anthropocene, often through dystopian and

apocalyptic narratives that highlight the irreversible impacts of human activity on the planet (Kara, 2016, p. 22-24). In *Kosmos* (Reha Erdem, 2010) we similarly see Reha Erdem positioning nature as a mystical force that contrasts with humanity's exploitative tendencies, signaling the ethical dilemmas of our time (Sensöz, 2011).

Understanding the anthropocene is crucial for analyzing Reha Erdem's work, which can be seen as engaging with this emerging framework of anthropocene realism. Erdem's films often depict characters in rural or natural settings where the boundaries between humanity and nature are blurred, reflecting the profound impact of human activity on the natural world and the ethical dilemmas that arise from this relationship. By focusing on these themes, Erdem's work can be situated within the broader discourse of the anthropocene, using cinema to explore the altered realities of a world shaped by human influence. Erdem's film *Jin* (2013) emphasizes this duality, as the protagonist's harmony with wild animals suggests a natural order disrupted only when she enters human-dominated spaces (Karabağ, 2013).

One of the defining features of Erdem's cinema is his use of sound and music, which play a crucial role in creating the atmosphere of his films. Erdem often employs natural sounds, such as wind, water, and animal calls, to immerse the viewer in the film's environment. This use of sound not only enhances the realism of the setting but also underscores the interconnectedness of the characters with their surroundings. For example, in *Kosmos*, the sound design is integral to the film's exploration of the mystical and the natural. The film's protagonist, Kosmos, is a mysterious figure who appears in a small town, seemingly possessing miraculous powers. The soundscape of the film, which includes the howling wind and the rustling of leaves, serves to amplify the sense of wonder and otherworldliness that permeates the narrative. This magical realism aligns with anthropocene cinema's tendency to blur the lines between the human and the natural, suggesting a primordial connection that humanity has lost (Tokul, 2016).

Another significant aspect of Erdem's films is the use of unspecified space and time. Erdem often avoids grounding his narratives in specific locations or historical periods, instead creating ambiguous settings that evoke a sense of timelessness and universality. This approach is particularly evident in *Hayat Var* (2008), where the urban landscape is presented as both familiar and alien, reflecting the protagonist's sense of dislocation and her struggle to find meaning in her life. The ambiguity of the setting allows the film to transcend specific cultural or temporal contexts, making its themes of survival, identity, and resilience more universal.

Erdem's use of unspecified time also contributes to the creation of a surreal, almost dreamlike atmosphere in his films. In *Jin*, for instance, the narrative unfolds in a landscape that seems untouched by modern civilization, despite the presence of contemporary elements such as military forces. This blending of past and present creates a sense of temporal dislocation, mirroring the protagonist's journey through a world that is at once ancient and modern, real, and unreal. The timelessness of the setting reinforces the film's exploration of the primal forces of nature and the enduring human struggles for survival and freedom. This echoes Kara's (2016) observations about cinema's return to the tropes of primordiality and extinction, suggesting that in Erdem's work, the anthropocene is a backdrop against which humanity's oldest struggles play out once more.

The concept of the anthropocene itself is central to understanding Erdem's cinematic approach. The anthropocene epoch is defined by the significant and often irreversible impact of human activities on the Earth's geology and ecosystems. In cinema, anthropocene realism seeks to depict this altered relationship between humans and the environment, often highlighting the

consequences of industrialization, urbanization, and environmental exploitation. Erdem's films, with their focus on natural landscapes, environmental degradation, and the ethical implications of humanity's actions, are prime examples of this approach. While anthropocene realism is a term that has been developed to frame Erdem's work within this context, it represents a new and evolving area of cinematic exploration, particularly in how it relates to the portrayal of humanity's interaction with the natural world. As Tokul (2016) argues, in *Kosmos*, Erdem positions his protagonist as an animalistic figure, embodying a pre-human existence, thereby critiquing the harmful consequences of humanity's dominance over nature.

In anthropocene cinema, or anthropocenema, filmmakers often grapple with the moral and philosophical questions raised by the anthropocene. These films frequently depict scenarios where human intervention has disrupted natural systems, leading to ecological crises and existential dilemmas. Reha Erdem's films fit within this framework, as they explore the tensions between modernity and tradition, the urban and the rural, and the human and the natural. His work is characterized by a deep concern for the environment, often portraying nature as both a nurturing and destructive force, capable of sustaining life but also vulnerable to human exploitation. In *Jin*, this duality is particularly evident as the protagonist navigates both the nurturing and threatening aspects of nature, mirroring the broader anthropocene concerns of exploitation and survival (Karabağ, 2013).

Moreover, in *Jin*, Erdem presents the natural world as a refuge for the protagonist, a young woman fleeing from the violence of war. The film's depiction of nature is both idyllic and harsh, reflecting the dual nature of the environment in the anthropocene. The forests and mountains offer Jin sanctuary and sustenance, yet they are also places of danger, where survival is uncertain. This duality highlights the complex relationship between humans and nature in the anthropocene, where the environment is both a source of life and a battleground for control and domination. Jin's survival in the wilderness, while being threatened by human civilization, underscores the Anthropocene's theme of human conflict with the natural world (Karabağ, 2013).

Erdem's exploration of femininity, nature, and patriarchy in the anthropocene is another key theme in his work. His films often feature female protagonists who are closely connected to the natural world, symbolizing the intersection of gender, power, and environmentalism. In *Kosmos*, the female character Neptün embodies the mystical and nurturing aspects of nature, while also challenging the patriarchal structures that seek to control her. Similarly, in *Hayat Var*, the young female protagonist navigates a male-dominated world, finding solace and strength in her connection to the natural environment. These portrayals reflect Erdem's critique of patriarchal power structures and his advocacy for a more harmonious relationship between humans and the environment. Kibar (2013) notes that these settings often serve as allegories for broader social critiques, especially regarding gender dynamics in the anthropocene context.

In *Şarkı Söyleyen Kadınlar* (2013), Reha Erdem explores similar themes of environmental destruction and human conflict. Set on one of Istanbul's Princes' Islands, the story takes place in a desolate and apocalyptic atmosphere caused by an impending earthquake and a horse epidemic. The central character, Esma, is a kind and intuitive woman who lives in harmony with nature, unlike the male characters such as Mesut, a hunter who mistreats both women and animals. Like in *Jin*, this film highlights the shared struggles of women and nature against the harm caused by men, offering a quiet but strong critique of humanity's relationship with the environment.

In conclusion, Reha Erdem's contribution to anthropocene realism in cinema is significant, as his films explore the intricate relationship between humanity and the environment in a world

increasingly shaped by human activity. By blending the natural with the surreal, Erdem creates a cinematic landscape that reflects the moral and existential challenges of the anthropocene epoch. While anthropocene realism as a distinct category is still emerging, Erdem's work serves as a powerful example of how cinema can engage with the pressing environmental and ethical issues of our time. His films encourage viewers to reflect on their own relationship with nature and the ethical implications of their actions, making Erdem a pivotal figure in the ongoing dialogue about the anthropocene in cinema. As Kara (2016) notes, cinema in the anthropocene becomes a space for engaging with extinction, loss, and humanity's future, themes central to Erdem's body of work.

### **Conclusion: Redefining Realism in New Turkish Cinema**

This study has explored the various adaptations of realism in contemporary Turkish cinema, particularly through the works of three prominent directors: Onur Ünlü, Semih Kaplanoğlu, and Reha Erdem. By focusing on the cinematic approaches of magical realism, spiritual realism, and anthropocene realism, this research has examined how these filmmakers reinterpret and challenge traditional notions of reality, blending the extraordinary with the everyday, the spiritual with the tangible, and the human with the environmental.

Historically, Turkish cinema, much like world cinema, has been deeply influenced by realism, particularly through movements like Italian Neorealism. Realism, as a dominant mode in post-war cinema, reached its height in Turkish cinema during the Yeşilçam era and with filmmakers like Yılmaz Güney, who used social realism to explore the socio-political realities of the time. However, as the world evolved, so did cinema. The 1980s marked the beginning of a shift in Turkish cinema, with directors like Atıf Yılmaz incorporating elements of fantasy and psychological depth, signaling the gradual movement away from strict realism. By the 2000s, this shift had crystallized with filmmakers like Ünlü, Kaplanoğlu, and Erdem, who began to develop their own unique cinematic realities, pushing the boundaries of traditional realist techniques.

Onur Ünlü's use of magical realism exemplifies how the mundane can be infused with the fantastical, creating narratives that expand the boundaries of conventional realism. His films, such as *Sen Aydınlatırsın Geceyi*, blend the supernatural with the ordinary in such a way that magical elements become a seamless part of everyday life. Ünlü's cinema invites viewers to question their understanding of reality and perception. The film portrays a small town where inhabitants possess supernatural abilities—such as invisibility and telekinesis—yet these extraordinary traits are presented as mundane, without any sense of spectacle. This tension between the magical and the real exemplifies how Ünlü uses magical realism not just to entertain, but to explore deeper existential themes such as alienation, isolation, and the absurdity of life. His cinema reflects the broader Turkish cinematic landscape, which, after the 1980s, began to explore non-realist narratives that deviated from the social realism that once dominated the industry.

Similarly, spiritual realism, as explored through the work of Semih Kaplanoğlu, delves into the metaphysical dimensions of existence, using a minimalist aesthetic to create meditative cinematic experiences. Kaplanoğlu's *Yusuf Trilogy: Yumurta, Süt, and Bal* and also his film *Buğday* reflect a profound engagement with themes of faith, destiny, and the human condition. His cinematic style is heavily influenced by directors like Tarkovsky, Bresson and Bergman known for their spiritual cinema. However, Kaplanoğlu's approach is distinct, as it weaves Islamic spirituality into a realist framework, reflecting the cultural and religious dynamics unique to Turkey. His use of long takes, naturalistic settings, and symbolic metaphors invites viewers into a contemplative space, where the spiritual and material worlds intersect. This exploration of destiny, time, and

metaphysical questions creates a cinematic journey that transcends traditional realist narratives, offering a spiritual realism that invites the audience to reflect on their place in the universe.

Reha Erdem's work, on the other hand, contributes to what can be termed anthropocene realism, focusing on the complex relationship between humanity and the natural environment within the framework of the anthropocene epoch—a proposed geological era marked by human impact on the Earth. Through films like *Kosmos*, *Jin*, and *Şarkı Söyleyen Kadınlar*, Erdem explores the ethical and existential dilemmas posed by human actions that have irrevocably altered the planet. His films depict characters who exist in ambiguous, often surreal landscapes, where the boundaries between humanity and nature blur. Erdem's use of sound and music further enhances the atmospheric tension in his films, immersing viewers in an apocalyptic world shaped by human destruction. His cinema highlights the duality of nature—both nurturing and destructive—and the consequences of human dominance over the environment. In *Jin*, for example, the protagonist's relationship with nature reflects both sanctuary and danger, underscoring the fragility of ecosystems in the anthropocene. Erdem's films not only depict humanity's exploitation of the Earth but also critique the patriarchal structures that contribute to this environmental degradation, positioning women and nature as the primary victims of this anthropocentric dominance.

In all, these three directors represent the evolving landscape of realism in Turkish cinema, each offering unique insights into the human experience through their distinct cinematic languages. Ünlü's magical realism, Kaplanoğlu's spiritual realism, and Erdem's anthropocene realism provide rich frameworks for understanding the complexities of modern life, where reality is constantly being reshaped by cultural, spiritual, and environmental forces. These filmmakers challenge traditional cinematic approaches to realism, embracing new ways of depicting reality that reflect the uncertainties, anxieties, and moral dilemmas of the contemporary world.

Moreover, these evolving forms of realism do not only pertain to Turkish cinema but resonate with broader trends in world cinema. Global cinema has similarly witnessed the rise of new approaches to reality, whether through the blending of genres, the use of fantastical elements, or the focus on environmental and spiritual crises. The study of Ünlü, Kaplanoğlu, and Erdem thus contributes to the global discourse on realism, offering new terms—magical realism, spiritual realism, and anthropocene realism—to describe these shifts. This research, while focused on Turkish directors, has broader implications for how we understand the relationship between cinema and reality in an increasingly complex world.

In conclusion, the contributions of these three directors are essential in expanding the boundaries of cinematic realism, not only within Turkish cinema but in the global cinematic landscape as well. Their work opens new avenues for exploring reality in film, challenging viewers to reconsider their understanding of truth, perception, and the world around them. This study offers a foundation for further research into non-realist tendencies in cinema, providing a framework for future studies to expand upon by including more filmmakers and cinematic examples from around the world.

## Kaynakça / References

- Arau, A. (Director). (1991). *Like Water for Chocolate* [Film]. Miramax Films.
- Ak, M. (2012). *Semih Kaplanoğlu sinemasında metafor kullanımı* [Unpublished master's thesis, Erciyes University]. YÖK Tez Merkezi.
- Balcı, K. & Demirkıran, E. (2005). Sinema dine sarılıyor. *Aksiyon*, 545, 40-49.
- Bazin, A. (1967). *What is cinema?* (Vol. 1). University of California Press.
- Bazin, A. (1997). William Wyler, or the Jansenist of directing. In B. Cardullo (Ed.), *Bazin at work: Major essays and reviews from the forties and fifties* (1-22). Routledge.
- Bell-Villada, G. H. (1990). *García Márquez: The man and his work*. University of North Carolina Press.
- Bergman, I. (Director). (1957). *The seventh seal* [Film]. Svensk Filmindustri.
- Bertozi, E. (2012). A still life of the wildest things: Magic(al) realism in contemporary Chinese cinema and the reconfiguration of the jishizhuyi style. *Journal of Chinese Cinemas*, 6(2), 153-172.
- Bowers, M. A. (2004). *Magic(al) realism*. Routledge.
- Bresson, R. (Director). (1951). *Diary of a country priest* [Film]. Gaumont.
- Bresson, R. (Director). (1966). *Au hasard Balthazar* [Film]. Argos Films.
- Büyükdüvenci, S. & Öztürk, S. R. (2007). Yeni Türk sinemasında estetik arayışı, *Felsefe Dünyası*, (46), 45-49.
- Celli, C. & Cottino-Jones, M. (2007). *A new guide to Italian cinema*. Palgrave Macmillan.
- Cox, D. (2016). Lensing what's left: Scenes from the anthropocinema. *Otherzine*.  
<http://www.othercinema.com/otherzine/lensing-whats-left-scenes-from-the-anthropocene/>
- Crutzen, P. J. & Stoermer, E. F. (2000). The "Anthropocene". *Global Change Newsletter*, 41, 17-18.
- Cuarón, A. (Director). (2013). *Gravity* [Film]. Warner Bros. Pictures.
- Çiçekoğlu, F. (2003). A pedagogy of two ways of seeing: A confrontation of "word and image" in *My name is red*. *Journal of Aesthetic Education*, 37(3), 1-20.
- Daldal, A. (2013). Yılmaz Güney: The road to hope and Umut. *Turkish Film Studies*, 8(1), 180-196.
- De Luca T. M. (2011). *Realism of the senses: A tendency in contemporary world cinema* (Unpublished doctoral dissertation) University of Leeds.
- De Sica, V. (Director). (1948). *Ladri di biciclette* [Film]. Produzioni De Sica.
- Del Toro, G. (Director). (2006). *Pan's Labyrinth* [Film]. Warner Bros. Pictures.
- Deleuze, G. (1989). *Cinema 2: The time image*. University of Minnesota Press.
- Devarrieux, C. (2009). Ayna: Sanatçı bir asalak gibi çocuğuyla beslenir. In J. Gianvito (Ed.), *Şiirsel sinema: Andrey Tarkovski* (E. Kılıç, Trans.). Agora.
- Emmerich, R. (Director). (2004). *The day after tomorrow* [Film]. 20th Century Fox.
- Erdem, R. (Director). (2008). *Hayat var* [Film]. Atlantik Film.

- Erdem, R. (Director). (2009). *Kosmos* [Film]. Atlantik Film.
- Erdem, R. (Director). (2013). *Jin* [Film]. Atlantik Film.
- Erdem, R. (Director). (2013). *Şarkı Söyleyen Kadınlar* [Film]. Atlantik Film.
- Fay, J. (2018). *Inhospitable world: Cinema in the time of the Anthropocene*. Oxford University Press.
- García Márquez, G. (1970). *One hundred years of solitude* (G. Rabassa, Trans.). Harper & Row.
- Gergerlioğlu, H. S. (2013). *Semih Kaplanoğlu Sineması Üzerine Sosyolojik Bir Deneme* [Unpublished master's thesis, Selçuk University]. YÖK Tez Merkezi.
- Godard, J.-L., & Miéville, A.-M. (Directors). (2000). *The Old Place* [Film]. Museum of Modern Art.
- Güney, Y. (Director). (1970). *Umut* [Film]. Güney Filmcilik.
- Haraway, D. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.
- Joon-ho, B. (Director). (2013). *Snowpiercer* [Film]. CJ Entertainment.
- Kara, S. (2014). Beasts of the digital wild: Primordigital cinema and the question of origins. *Sequence: Serial Studies in Media, Film and Music*, 1(4).
- Kara, S. (2016). Anthropocenema: Cinema in the age of mass extinctions. *Journal of Ecocriticism*, 6(1), 22-24.
- Karabağ, Ç. (2013). Jin, yaşam, tutsaklık. *Amargi*, 31.
- Kaplanoğlu, S. (Director). (2007). *Yumurta* [Film]. Kaplan Film.
- Kaplanoğlu, S. (Director). (2008). *Süt* [Film]. Kaplan Film.
- Kaplanoğlu, S. (Director). (2010). *Bal* [Film]. Kaplan Film.
- Kaplanoğlu, S. (Director). (2017). *Buğday* [Film]. Kaplan Film.
- Kibar, Y. (2013). Kosmos: İnsan-üstünün izinde. *Bakınız*.
- Kona, P. (2010). The spiritual cinema of Andrei Tarkovsky. *Off Screen*, 14(12).
- Kracauer, S. (1974). *Theory of film: The redemption of physical reality*. Oxford University Press.
- Lefèvre, R. (1986). *Ingmar Bergman*. (C. Akalın Trans.), Afa.
- Malick, T. (Director). (2011). *The tree of life* [Film]. Fox Searchlight Pictures.
- Neilson, T. (2020). *Imagining the Anthropocene*. Routledge.
- Osmanoğlu, Ö. (2018). Tarkovsky sinemasında sanat ve maneviyat ilişkisi: Andrei Rublev üzerine bir inceleme, *TRT Akademi*, 3(5).
- Rousseau, D. (2012). Could spiritual realism map a scientifically plausible ontology? *SMN/SSE Conference*, Drogheda, Ireland.
- Süner, A. (2014). The new aesthetic of Muslim spirituality in Turkey: Yusuf's trilogy by Semih Kaplanoğlu. In C. Ungureanu, C. Brădăţan (Eds.), *Religion in contemporary European cinema: The postsecular constellation*. Routledge.
- Tarkovsky, A. (Director). (1966). *Andrei Rublev* [Film]. Mosfilm.



- Tarkovsky, A. (1983). *Nostalghia*. Italy/Russia: Mosfilm.
- Tarkovsky, A. (1986). *Sculpting in Time: Reflections on the Cinema*. University of Texas Press.
- Tarkovsky, A. (Director). (1979). *Stalker* [Film]. Mosfilm.
- Tarkovsky, A. (1975). *Zerkalo (The Mirror)*. Russia: Mosfilm.
- Tokul, A. (2016). Kosmos, *Film eleştirisi*. <http://www.filmelestirisi.com/elestiri/kosmos>
- Turan, H. (2011). Onur Ünlü: İnsanın kendini ciddiye alması en büyük felaket. *Hayal Perdesi*, 11-12, 24-33. <http://www.hayalperdesi.net/soylesi/48-insanin-kendisini-ciddiye-almasi-en-buyuk-felaket.aspx>
- Ünlü, O. (Director). (2007). *Polis* [Film]. Eflatun Film.
- Ünlü, O. (Director). (2008). *Güneşin oğlu* [Film]. Eflatun Film.
- Ünlü, O. (Director). (2013). *Sen aydınlatırsın geceyi* [Film]. Eflatun Film.
- Wollen, P. (1972). *Signs and meaning in the cinema*. Secker & Warburg.
- Yengin, A. S. (2012, November 2). Toplumsal değil insani değerlere ihtiyacımız var. *Akşam Gazetesi*. <http://www.aksam.com.tr/cumartesi/toplumsal-degil-insani-degerlere-ihtiyacimiz-var--147537h/haber-147537>
- Yılmaz, A. (Director). (1986). *Ah Belinda* [Film]. Erman Film.
- Zamora, L. P. & Faris, W. B. (1995). *Magical realism: Theory, history, community*. Duke University Press.