



Analysis of “Mercedes mon Amour” Movie According to Significance Quest Theory

“Sarı Mercedes” Filminin Önem Arayışı Kuramı Açısından İncelenmesi

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ÖZ

Bu araştırmanın amacı Önem Arayışı Kuramı ve kuramın kavramlarını film analizi yöntemi ile incelemek ve somutlaştırmaktır. Önem arayışı, insana özgü bir motivasyon olup; iyi ya da kötü eylemlerin, utanç veya kıvancın kaynağı olabilir. Bireyi önem arayışına yönelten faktörlerin başında kişinin kendisinin veya grubunun dışlanması, aşağılanması sonucunda kişisel ya da kolektif önem kaybı yaşanması bulunur. Yaşanan önem kaybının dışında karşılaşılan herhangi bir önem kaybı tehdidi de bireyi önem arayışına sevk eder. Bireyin karşısına çıkan önem kazanma fırsatları da onu önem arayışı için güdüler. Bu çalışmada Tunç Okan'ın yönetmenliğini yaptığı Sarı Mercedes filmi önem arayışına ilişkin farklı kavramlar açısından analiz edilmiştir. Çalışmada nitel araştırma desenlerinden doküman analizi yöntemi kullanılmıştır. Sarı Mercedes filminin bazı sahneleri belirlenerek, bu sahnelerdeki olaylar üzerinden önem arayışı, önem kaybı, önem kaybı tehdidi, önem kazanma fırsatı, bireysel önem kaybı ve kolektif önem kaybı kavramları incelenerek somutlaştırılmaya çalışılmıştır.

Anahtar sözcükler: Önem arayışı, önem kaybı, önem kaybı tehdidi, önem kazanma fırsatı, Film analizi

ABSTRACT

The aim of this study is to analyse and embody Significance Quest Theory and notions of it. Significance quest is a human-specific motivation and can be the cause of good or misdeeds, shame or pride. The primary factor driving one to quest for significance is personal or collective significance loss as a result of exclusion or humiliation of self or one's group. Any threat of significance loss apart from the suffered significance loss is also drive one to quest for significance. Opportunities for gaining significance also motivate one to quest for significance. “Mercedes mon Amour” movie directed by Tunç Okan was analysed in terms of different notions of the significance quest. The document analysis method of qualitative research designs was adopted within this study. Notions of significance quest, significance loss, threat of significance loss, opportunity for significance gain, personal and collective significance loss were tried to be embodied by analysing some specified scenes of the movie based on the incidents of them.

Keywords: Quest for significance, significance loss, threat of significance loss, opportunity for significance gain, movie analysis.

Introduction

Significance quest or personal significance quest is defined in psychology as a motive that affects the behaviours of individuals. Significance quest is the individuals' desire to be significant and to be respected in the eyes of others and the self (Kruglanski et al. 2009, Kruglanski and Orehek 2011, Kruglanski and Bertelsen 2020). The need for significance is expressed as a major social drive that encompasses needs such as competence, relationship, belonging and so on. Sense of significance is determined by individuals' perceptions of how they are evaluated by others or by the members of the group they belong to (Kruglanski, et al.2022). Individuals have a basic need to feel significant, valuable and respected in the eyes of others

(Kruglanski et al. 2014). Significance quest refers to individuals' efforts to acquire competence, to achieve what individuals' culture “values”, and to achieve results that they and the others appreciate (Kruglanski et al. 2013). The important thing here is how reputation, competence, success and impact are described socially and culturally (Crocker and Wolfe 2001, Sedikides et al. 2003). Individuals' struggle to be considered significant in their own eyes and in the eyes of important people around then by achieving the position, status, opportunities, goods and property which are valuable and important for the society and the culture can be expressed as significance quest.

As expressed by Rousseau, individuals' sense of significance enables them to love themselves (amour propre) in the eyes of the members of their reference group (Kruglanski et al. 2013).

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Rousseau stated that individuals have two different “love” for themselves. The first of these is expressed as “amour de soi” (Dent and O’Hagan 1999). Rousseau uses amour de soi to refer to individuals’ desire for self-protection and to refer to the concept of pre-reflective self. Amour de soi is an innate property in the state of the nature of the self and the structure in which morality and virtue have their origins (Chazan 1993). Rousseau distinguishes between amour de soi, which is a kind of self-love that makes no comparisons with amour propre, which is the self-love associated with the individuals’ position in relation to others and especially one’s position in the eyes of others (Kolodny 2010). Amour propre is an artificial and relative feeling that is born only in society. Amour propre is a feeling that channels individuals to care more about themselves than others, that inspires all the hurt individuals inflict on others and that is a true source of honour. Rousseau states that amour propre is always in the children’s plays as soon as it develops. Children never observe others without turning to themselves and comparing themselves with others (Chazan 1993). In this context, it can be said that each cognitively healthy individual creates a perception of significance by taking the environment they are in as a criterion. The feeling of perceived significance may be a determinant of individuals’ significance quest process. This process has been explained with Significance Quest Theory (SQT).

Significance Quest Theory (SQT)

According to Significance Quest Theory, when individuals are deprived of significance, they are motivated to perform acts and behaviours that lead to gaining a sense of significance (Schumpe et al. 2018). The theory states that there is a common core among the predefined causes of significance quest at individual level. This core may include loyalty to group leader, group pressure, attractiveness of the outcome, religious rewards (for exp. going to heaven), personal loss, humiliation, revenge, honour, attaining or maintaining status, monetary gains and even feminism (Bloom 2003, Webber et al. 2017). Significance quest may also be triggered with the presence of audience or audiences who have the opportunity to be recognized or who have attitudes of admiration and appreciation that are considered as the realization of a heroism (Kruglanski et al. 2022). In summary, negative and hurting experiences such as the humiliation of an individual or a group, pressure of the group or the effort to win the favour of a group leader, emergence of an opportunity that individuals may gain significance and the presence of an audience or audiences can activate significance quest.

It is stated that there are two different motivations for significance quest. These are collective significance quest regarding the perception of individuals that their group is humiliated and/or not respected and individual significance quest based on individuals’ personal experiences (Jasko et al. 2019). Individuals’ significance quest may also be triggered by the negative experiences they have. Damage previously given to individuals make them weak. It lowers individuals’ sense of dignity, worthiness and therefore the sense of personal significance (Webber et al. 2017). Individuals may turn to significance quest due to this decrease in personal

significance quest. When significance quest becomes important (due to either perceived significance loss or incentive to gain significance), other concerns are suppressed. This releases the behaviour restricted by secondary concerns (empathy for others, kinship, love) and allows for the behaviour to revive (Kruglanski and Ellenberg 2020). Sense of insignificance is an unpleasant feeling that demands an action to restore individuals’ significance in society (Kruglanski et al. 2009). The desire to regain one’s significance in the society triggers the individual’s personal significance quest (Milla et al. 2019).

SQT states that individuals are not always in a quest for significance, but they sometimes direct their energy to other pursuits related to health, survival and comfort (Kruglanski et al. 2013). The theory proposes that significance quest arises from three intertwined conditions (Elliott et al. 2007, Kruglanski et al. 2014). These conditions are loss of significance experienced, threat of significance loss and the opportunity for significance gain (Kruglanski et al. 2014, Webber et al. 2017, Kruglanski and Bertelsen 2020). The effective method of awakening a drive is to deprive an individual of need. In this respect, the need for significance can be aroused through a perceived loss of significance; in other words, through lack of significance

Loss of significance: SQT states that any loss of significance leads individuals to seek and find “appropriate tools for significance (Kruglanski et al. 2014). Rejection, deprivation, failure and misfortune individuals experience, and humiliation of individuals or their groups hurt their sense of significance (Kruglanski et al. 2009, Dugas and Kruglanski 2014, Kruglanski et al. 2014, Kruglanski et al. 2022). Loss of significance may also be related to insults or feelings of injustice expressed towards the group (e.g. Muslims, Aryans) that individuals strongly identify with and therefore the group that forms a fundamental aspect of their social identity. The alleged injustice to an individual’s group may lead to an effective significance loss. These processes may cause individuals to feel weak and insignificant (Kruglanski et al. 2009, Kruglanski et al. 2018, Kruglanski and Bertelsen 2020). A sense of humiliation or a kind of dishonour occurs due to loss of significance. Humiliation decreases individuals’ sense of personal significance below the normal level. Individuals tend towards behaviours to repair or increase the decreased sense of significance (Webber et al. 2017). Humiliation and deprivation of individuals or their group may cause them to feel significance loss and to tend towards significance quest. Other than causes such as individual failure, group membership or resisting an important social rule, significance loss may also result from the humiliation of individuals due to individual causes such as infertility, divorce, HIV diagnosis or having an extramarital relationship (Webber et al. 2017). This is called “unrelated loss of significance (Kruglanski et al. 2013). Pedahzur (2005) shows people who become suicide bombers due to causes which are completely unrelated with Palestinian-Israeli conflict such as exclusion, stigmatization and loss of self-respect. In the example, it is stated that although they are not much related with the Palestinian-Israeli war, because a young man is excluded for being diagnosed with HIV, a divorced woman is labelled as “widow” and a woman who cannot

have children is diagnosed as “infertile”, and another woman is excluded due to her extramarital affair, they risk losing everything for a purpose to raise their significance (Kruglanski et al. 2013). One aspect of significance loss can be explained with the concept of relative deprivation that refers to individuals’ experience of being deprived of something they feel they deserve (Walker and Smith 2002, Kruglanski et al. 2009). Relative deprivation triggers individuals’ feelings that they are not treated by the respect they deserve, they are despised and others consider them insignificant. Relative deprivation may cause feelings of anger and resentment. It may play an activating role for behaviours that aim to fix the resulting imbalance (Webber et al. 2017). When individuals think that they cannot get what they deserve and they are faced with injustice, they may feel invaluable and insignificant. This situation may cause loss of significance by upsetting the feeling of significance. The resulting significance loss may both direct individuals to significance loss and may also trigger a threat to the existing perception of significance.

Threat of significance loss: When the basic desire for significance is prevented; in other words, when faced with significance loss, or even the threat of such a loss, individuals are motivated to gain significance back (Kruglanski et al. 2018). Unless individuals act in a particular way in a particular situation (for exp. unless they volunteer for a dangerous mission for a higher purpose, unless they make a great sacrifice for the desired goal), they may experience a conditional withdrawal. This is a threat for desire of significance (Kruglanski et al. 2009, Kruglanski et al. 2014, Kruglanski et al. 2022). Individuals who brag about their commitment to a group may face humiliation and accusations of humiliation and hypocrisy/fraud if they refrain from risking their lives to defend the causes of their groups (Kruglanski et al. 2015). Individuals may realize that they will be excluded when refuse to take on the task assigned to them by their group. They may reluctantly accept the task since this risk of exclusion will hurt their sense of significance.

Threat to individuals’ sense of significance elicits behaviour aiming to regain significance. Threats to self-integrity, personal uncertainty and sense of mortality (Kruglanski et al. 2022) may threaten individuals’ significance perception. In the face of threats, individuals may turn to behaviours that have valuable consequences for them and their group and to commitments that will protect or increase their significance level or increase their significance. These processes are related with preventing significance loss; however, Kruglanski et al. (2022) stated that significance quest is not only preventive but also stimulating. According Higgins (2012), prevention-oriented individuals are likely to respond more to significance loss, while promotion-oriented individuals are likely to be more open to opportunities for significance gain.

Opportunity for significance gain: According to SQT, the attraction of significance gain and the probability of having a real value that deserves respect and admiration can encourage individuals to take action (Crocker and Park 2004, Kruglanski et al. 2022). Significance loss or threat of loss may be intertwined with the

opportunity for significance gain through interventions to eliminate or prevent loss (Kruglanski et al. 2018). Significance gain activation may not always be due to the desire to get rid of humiliation and misery. In addition, individuals in a quest for significance may be well-educated individuals who do not have any experiences of abuse or discrimination. They may be well-off with their seemingly perfect future expectations. These individuals are usually motivated with the attraction of being a famous hero or “a figure larger than real” (Sprinzak 2001, Webber et al. 2017). The goal here is not simply running away from feelings of insignificance as in significance loss, it may be becoming a super star, in other words, gaining a great significance that normal living conditions can rarely afford (Webber et al. 2017). Here, individuals do not need to have low sense of significance, what motivates them is gaining more significance.

Opportunity for significance gain may not be limited only to difficulties of individuals’ groups. It can also result from injustice towards other groups or societies and even processes that are completely unrelated to the phenomenon of individuals’ own groups (Webber et al. 2017). In a study conducted by Dugas et al. (2016), the participants reported more pride, personal value, significance and life purpose when they remembered a time they sacrificed for a purpose (instead of remembering a pleasurable event). Participants may be experiencing the pride of getting the opportunity for significance gain by fulfilling an order given by someone important, for example their leaders. Kruglanski et al. (2018) suggested three features in terms of social acceptability of some tools that provide the opportunity to gain significance. These are (a) those which are moderately in line with other common concerns, (b) those which are overly in tune with social norms and (c) those which serve great moral imperatives, which are extreme. Researchers have also stated that the use and practice of violence is a particularly common tool in turning to and practicing violence.

The role of culture and group type can be examined in promoting significance quest. The cultural context individuals are in can determine the power of their significance quest. Individual differences in the efforts of significance quest are probably determined by parenting styles and socializing processes (Kruglanski et al. 2022). The culture individuals are raised in, the socialization process that starts in the family with the effect of this culture can shape individuals’ seeing and evaluating significance perception, significance loss, threats of significance loss and opportunity for significance gain and planning and implementing behaviours for these. It can be said that individuals’ significance quest cannot be evaluated separate from their family, the society and the culture. As in many behaviours of the individual and the society, significance quest can also be reflected in works of art and cinema. Therefore, the processes of significance perception, significance loss, threat of significance loss, opportunity for significance gain and significance quest can be examined in movie characters.

Cinema, which is expressed with the concept of seventh art, has changed quite rapidly since the end of 19th century and

has gained an identity as an independent branch of art (Sümer 2021). Cinema is an effective tool in channelizing social, cultural and economic values, political acceptance and practices of daily living to the society (Özpay 2017). Social problems and events are usually reflected in the art works of the society. Cinema is an important art which shows the social changes and the results of the change to the society. In this context, it can be seen that the phenomenon of migration is discussed in Turkish cinema. Movies have been made about the causes of migration, migration process and the social problems that occur during migration (Koçak 2016). One of these is the movie Mercedes Mon Amour.

Adalet Ağaoglu's novel "Fikrimin İnce Gülü" has been adapted to cinema with the name "Yellow Mercedes" (Sağiroğlu 2015). The film was shown with the name "Mercedes Mon Amour" abroad (Sümer 2021). The plot of the novel is labour migration from Turkey to Germany in 1970s. The plot is based on "status" and "change" (Eronat 2005). The screenwriters of the Turkish-French-German-Swiss co-production Mercedes Mon Amour movie are Macit Koper and Tunç Okan. Music of the movie, the cinematographer of which was Orhan Oğuz, was composed by Vladimir Cosma. The movie, which started shooting in 1987, was released in 1993. It can be seen that the movie Mercedes Mon Amour has many awards. It has "The Best Actor" award from the 5th Ankara Film Festival, "The Best Fiction", "The Best Director" and "The Best Second Film" awards from 29th Antalya Altın Portakal Film Festival. It has the "The Best Music" award from 7th Adana Altın Koza Culture and Art Festival. Mercedes Mon Amour got The Ministry of Culture "Cinema Success" award in 1992 (Sümer 2021).

Bayram, the protagonist of the movie, was born and raised in Poyrazköy of Ankara. Before going to Germany, he worked in many jobs in Ankara (Pusat 2021). The leading actor of the movie İlyas Salman plays Bayram Ünal. Valerie Lemoine plays the woman Bayram loved since his childhood; Yavaş Yurttaş plays Veli who befriended and took care of Bayram in Germany; Saadet Gürsel plays Solmaz who Bayram meets and then befriends in Veli's home; Micky Sebastian plays Ayfer whom Bayram sees and meets on the ferry; Menderes Samancılar plays İbrahim, who is Bayram's friend and Alexander Gittenger plays the driver of the small van whom Bayram sees most of the time and sometimes teases on the way back from Germany (Sümer 2021).

The main character of the movie Mercedes Mon Amour spent his childhood in poverty. It can be seen that he is the victim of the traumas he experienced in his childhood and youth and his social past (Tan 2021). Bayram, who managed to go to Germany as a worker through cheating, works as a cleaning worker in Germany. He invests all his savings, which he saves by ignoring most of his needs, on a Mercedes automobile he identifies with development and richness and considers as a symbol of class advancement. His honey coloured car is his best friend, his pride and a vehicle he dedicated all his existence. From the moment Bayram sets out for Turkey with his yellow Mercedes he calls Balkız (honey girl), nothing goes as he hoped and problems and setbacks follow him. His trip turns into a nightmare because of what he goes through

and the fact that Balkız is damaged more and more each time (Kaya 2018). Nostalgic flashbacks such as "beyond the lost time" are used in the movie. The childhood and youth of Bayram, who was always alone in life, are shown with these flashbacks (Sümer 2021).

There is an important interaction between cinema and psychology. Both disciplines are first of all interested in the thoughts, feelings and behaviours of individuals and they overlap most of the time (Schneider 1987, Gençoğlu 2019). In the early 1900s, there became a gap that cried for the invention of a new feature that will meet the needs of both sciences and humanities in describing, understanding and treating pathological behaviour. Movies and modern psychiatry developed with the new century and started to guide each other in a few years (Schneider 1987). The importance and place of cinema in psychology comes from the fact that it contains many symbols and themes (leitmotif). Recently, more alternative ways are sought for treatment and recovery processes. The art of cinema emerges as an effective solution for psychological disorders (Cherif 2019).

The importance of movies has not gone unnoticed by personality theorists. There is a gradually growing literature which suggests that movies have a therapeutic value for clients/patients. As visual metaphors, movies are a fun tool to train viewers and to promote new attitudes (Schulenberg 2003). In addition to their use as a tool in individual therapy, couples therapy and family therapy processes, movies are also used in the training process of psychotherapists (Şenol-Durak and Fıfıloğlu 2007). Hesley and Hesley (1998) stated that using movies can facilitate therapy in a few ways. Movies are useful for clients who have not had the chance to create a role model and they help clients to identify their inner strength and increase their strength. Works of cinema strengthen emotions and they may have the ability to elicit behaviours that clients would not otherwise allow themselves to feel. Movies may also help to develop communication relating unknown concepts.

While watching a movie, reality is suspended temporarily. Viewers identify with the characters and reflect themselves to action. Since problems are seen from afar in movies, they allow clients to process problems in a non-threatening way. Metaphors used in movies convey meaning to the symbolic and creative part of the brain. This makes the concept that is difficult for the client less threatening (Sharp, Smith and Cole 2002). Hall (2006) made some suggestions for a work of cinema to be more effective for clients. First of all, clients should work actively on a specific issue for the movie to generate insight and learning potential. If the subject is threatening, it may be ineffective and even harmful for a client to watch movies before they are ready. Secondly, the aim of psychotherapy should be to deepen and expand the problem experience. Thirdly, the therapist should take extra steps to prepare the client for the movie. Issues such as why the film was chosen, where and with whom it will be watched should be discussed. Fourthly, the movie should be processed in a therapeutical setting right before it is watched. In short, the selected movie should be suitable for the situation and cognitive

level of clients, the client should be prepared cognitively and emotionally about watching the movie and therapy should be studied after the movie is watched.

It can be seen that a large number of cinematic works are analysed in literature. Şenol-Durak and Fışiloğlu (2007) analysed the movie “Annem Uğruna” (One True Thing) in terms of Virginia Satir family therapy, Acar and Voltan Acar (2013) analysed the movie “Babam ve Oğlum” in terms of multigenerational/intergenerational family therapy, Nadir (2013) analysed the movie “Dalğaların Prensi” in terms of structural family therapy, Tümlü and Voltan Acar (2014) analysed the movie “İssız Adam” in terms of reality therapy, Çağ and Voltan Acar (2015) analysed the movie “Ya Sonra” in terms of Carl Whitaker’s symbolic-experimental family therapy, Morsümbül (2015) analysed the movies “Bal”, “Süt” and “Yumurta” in terms of Erikson’s psychosocial developmental theory, Derin and Voltan Acar (2016) analysed the movie “Tehlikeli İlişki” in terms of analytical therapy, Boyacı and İlhan (2016) analysed the movie “Can Dostum” (Good Will Hunting) in terms of cognitive behaviourist therapy, Sakızcıoğlu and Voltan Acar (2016) analysed the movie “Uzak” in terms of existentialist therapy, Derin and Yıldız (2018) analysed the movie “İçimizdeki Çocuk” (The Kid) in terms of Adlerian therapy, Zengin (2019) analysed the movie “Ters Yüz” in terms of ego states of transactional ego states and Yam (2021) analysed the movie “Rüya Bilmecesi” (The Sleep Science) in terms of maladaptive daydreaming behaviours. In the present study, the movie “Mercedes Mon Amour” was analysed in terms of the Significance Quest Theory.

Method

The present study is a descriptive study in which the movie Mercedes Mon Amour directed by Tunç Okan was analysed in terms of Significance Quest Theory. A qualitative research method, document analysis design, was used in the study. Qualitative study can be expressed as the production of rich and descriptive data that enable to understand people’s lives with questions about individual experiences and realities (Arastaman et al. 2018). Qualitative research method document analysis design is a systematic process used to analyse and evaluate printed and electronic materials (Kıral 2020). In addition to printed and published works, movies, videos and photographs (Mehriam 2018) can also be analysed with document analysis.

Procedure

The present study aims to exemplify and concretize the concepts of Significance Quest Theory with film analysis. It can be seen that Sak et al. (2021) summarized document analysis process as finding the document, checking the originality of the document, creating a systematic about coding and cataloguing and analysing data. In accordance with this process, first the movie Mercedes Mon Amour was reached for analysis. Next, the information about the scenario, director, shooting year and actors were examined and the originality of the work was evaluated in terms of explaining the concepts of SQT. In the next step, the work was previewed and the subject of the film and behaviours of

the main character were analysed in terms of compatibility with the concepts of SQT. In the last step, the work was rewatched by the researcher and the scenes compatible with the concepts of significance loss, threat of significance loss, opportunity for significance gain and significance quest were analysed and classified. The data found as a result of analysis were shown in the Results. The present study is not a research subject to ethics committee permission. Therefore, it does not require obtaining ethics committee permission document.

Data Analysis

In order to explain and concretize Significant Quest Theory and the prominent concepts of the theory, the data obtained from the scenes watched in the movie “Mercedes Mon Amour” were analysed with content analysis method. Mehriam (2018) states that qualitative data analysis is basically content analysis. This method is the process of combining and summarizing the data obtained from printed, visual and audio materials into categories in accordance with the aim and problems of the study or with a predetermined theoretical structure (Yıldırım and Şimşek 1999). In this context, the scenes of the movie Mercedes Mon Amour were classified in terms of Significant Quest Theory and the concepts of the theory and content analysis was performed. Analysis results are presented in the Results.

Results

The movie opens with Bayram, who is a garbage collector in Germany, leaving the building with other garbage collectors to clean the streets with their work clothes and tools; while they are leaving, Solmaz comes and calls out “Bayram”. Bayram says, “Wovv! Solmaz what are you doing here?” When Solmaz asks Bayram “What happened? Did you buy it?”, Bayram’s lips are curved with pride and turns his head with an expression of happiness to the honey colored Mercedes in the car park. Solmaz runs to the automobile by saying “Heey look at that!” Bayram follows her smiling. When Solmaz comes to the door of the car, she says “Long live! Bayram. Good job!” and then they get in the car...Solmaz will go to Turkey on leave and wants Bayram to take her to Turkey as well. Although Bayram promises, he sets out without picking her up from where she is waiting. The part of the trip to the Turkish border is told by just showing a map. Meanwhile, Bayram is talking to his car Balkız saying “... it’s really very good to be with you, I’ve waited for this moment for a long time...”. Throughout the movie, Bayram is seen to talk to his car Balkız. The movie tells what happens to Bayram and Balkız after crossing the border and what Bayram lived through before that, through flashbacks. Table 1 shows the demographic information of the movie and information about the plot.

During the process of analysing the movie Mercedes Mon Amour in terms of Significance Quest Theory and concepts of this theory, some scenes were selected and these scenes were analysed. These scenes are shown in Table 2.

In the seventh minute of the movie, Bayram enters the Turkish border and is called by the officer for visa process. When the

female officer who carries out the visa process asks him where he came from, he answers “From München”. The female officer asks angrily “Say München, why are you saying München?” When the female officer asks “Where do you work in München?”, Bayram says “At BMW” after little hesitation. When the officer says “How old are you?”, Bayram answers “Err, 32 in fact, 23 according to the passport, we are always registered late in my hometown.” The female officer gets angrier and says “You are always like this; you don’t do anything right! Where is your entrance visa?” Bayram opens his hands to the side desperately and says “I don’t know where it is taken from, miss. This is my first time coming here.” While the female officer

angrily says “Where else can you get it if you don’t come to me? Why don’t you come to get your entry visa instead of fighting everyone...”, Bayram sees that a small van with flowers on it is about to hit Balkız and runs that way saying “heyy heyy!” The female officer gets angrier and hits the passport on the table by saying that she won’t allow Bayram Ünal to enter. Although Bayram sees his car a little bit scratched, he begs the female officer “Please don’t, sister. Give me the permission and let me pass, let me reach my village and see my uncle one last time before he dies, let me pass”. The female officer shouts “I don’t care about your uncle, you don’t know how to behave in a state Office, your passport and your age do not match”. After this, Bayram tries to persuade the female officer and persuades her with the support of the other officer...As stated above, significance quest is the desire to be respected and being significant in the eyes of others and the self (Kruglanski et al. 2009, Kruglanski et al. 2014, Kruglanski and Bertelsen 2020). In this scene, Bayram is in Turkey with his honey coloured Balkız. While he is expecting “Bayram with honey coloured Mercedes” to be noticed and to be considered significant accordingly, he was scolded by the female officer. It can be said that this scolding was a threat of significance loss for Bayram. It can be said that Bayram wants to become more significant in the eyes of the officer by saying he works at BMW although he is a garbage collector. When the female officer says that she will not allow Bayram to pass, it can be stated that Bayram is faced with another threat of significance loss because if Bayram cannot get the permission,

Director	Tunç Okan
Scriptwriters	Macit Koper and Tunç Okan
Producer	Okan Film
Story	Adalet Ağaoglu (Fikrimin İnce Gülü)
Actors	İlyas Salman, Valerie Lemoine, Savaş Yurttaş, Saadet Gürses, Micky Sebastian, Menderes Samancılar and Alexander Gittenger
Time	99 minutes
Original language	Turkish
Country	Turkey-France-Germany-Swiss

Table 2. Scenes of Mercedes Mon Amour analysed in terms of Significance Quest Theory

Sahne	Sahnenin Gösterim Zamanı	Sahne İçeriği (Önem Arayışı Kuramı Açısından)
1	Minutes 7-9	-Not being valued as expected -Trying to look more important than one is
2	Minutes 12-14	- Brand of the car and feeling significant - Emphasizing the opportunity for significance gain by saying that he will go to Germany
3	Minutes 22-25	- Balkız’s star is missing - Fight with the car park attendant - Overtaking the vehicle in front of him in a very risky way
	Minutes 28-30	- What he went through to buy Mercedes in Germany - Not leaving the opportunity to go to Germany to chance
4	Minutes 35-37	- Being stopped and fined by the police - What he says when he is upset about being fined and his perception of his own significance
5	Minutes 43-46	- Finding out that the taillight of Mercedes is broken - The process of falling in love with Kezban - Running away from village to find a job
6	Minutes 55-59	- Being attracted to a woman he sees on the ferry - Meeting the woman by saying that he has Mercedes - Hugging the woman after getting in the Mercedes
7	Minutes 63-65	- Talking to Balkız - Dreaming of entering the village
8	Minutes 69-72	- Thinking that no one cares about him although he has a Mercedes - Eating meatball in İnegöl and the memories he remembers there
9	Minutes 77-84	- Racing with the train - Accident
10	Minutes 88-99	- Stopping by the well and wearing the shirt with a Mercedes emblem - Arrival of the shepherd boy and the news he gives to Bayram - Bayram standing at a crossroads, waiting, not knowing what to do

he won't be able to go to his village and show his Mercedes to his uncle, villagers and the woman he loves. He will not be able to prove them "what an important position he reached". Kruglanski et al. (2018) states that when the basic significance desire encounters an obstacle, the individual is motivated to look for ways to win the significance back. Bayram perceived this threat here and began to beg the female officer to allow the permission to pass. Jasko et al. (2019) stated that significance quest is based on two motivations; one of these is "individual significance quest" which develops due to causes such as the individual humiliation and exclusion of the individual, while the other is "collective significance quest", regarding the individual's perception that his group is humiliated and/or not respected. In this scene, it can be said that Bayram experiences both individual and collective humiliation. For example, while being told that he does not know how to act in an Office is individual humiliation, the words "You are always like this, you don't do anything right!" can be expressed as collective humiliation.

In the twelfth minute of the movie, Bayram speaks with his inner voice: "The pleasure of the star of Mercedes is something else (meanwhile we see the star of Balkız on the screen shining in the sunlight). I wish Kezban was here right now and saw me behind the steering Wheel of Balkız. "You are braver than I thought Bayram. I did not fall in love with you in vain, she would say. Kezban...I wonder how you are." Here Bayram remembers Kezban visiting him while he is working at a garage in Ankara after coming back from military service and he remembers them walking around at Gençlik Parkı at the weekend holiday. While walking around, he says things like "I wish I could get you in a boat...", "I wish I bought you tea.." which show that he does not have money. Kezban buys two bagels and they eat them walking. Kezban says that she found a job in Ankara. Kezban is happy because thanks to this job, she will be close to Bayram in Ankara, but she is saddened with Bayram's words "...I am going to Germany soon". In individuals' significance perception, it is more effective to be seen as someone significant in the eyes of people who are significant to them. Here, Bayram wants Kezban to see him behind the steering wheel of Mercedes, the star of which is shining in the sunlight and to express her admiration because Kezban is the person he values most, she is the woman he loves. Bayram, who did not have money in the past to buy tea for the woman he loved is now "Bayram, the owner of Mercedes". Kruglanski et al. (2013) expressed significance quest as the individuals' effort to have what the culture values to have and to reach the results the others and the individuals themselves appreciate. In those years, going abroad, to Germany was considered as a salvation for Anatolian people who had difficulty in earning a living in poverty. Most of the people who go before them come back to the country with clothes, gifts and even a car, which are symbols of richness, after working there for a few years. Bayram told the woman he loved, Kezban, with pride that he got this opportunity, the chance he had been waiting for and he passed the greatest stage in the way to become someone significant.

Bayram gives a break in Edirne and eats something. When he gets in the car to leave the restaurant where he ate, he sees that the

star of Balkız is missing. He gets off the car and shouts at the car park attendant "the car's star is missing". The car park attendant does not understand what is going on and asks "what star?" Bayram who hits the door of the car with anger walks quickly to the attendant and says "what do you mean what star? The star in the nose of the car is missing". The attendant answers "I did not see any stars". Bayram asks "how do you not see, where is my star?" with anger. The attendant answers "How can I know?" Bayram tries to hold the attendant responsible and asks "where is my star?" a few times and pulls the attendant with his hands, they push and pull and the fight starts. While Bayram shouts "give my star back", he complains to those who want to break up the fight as "he took my car's star". People break up the fight somehow and Bayram goes his way. While driving, he keeps saying to himself "the star is gone, what a country, the men never saw a star!" Meanwhile, the space where Balkız's star used to be catches his eye, he gets angry, starts to go fast and overtake dangerously. When another bus comes opposite from a slope, he overtakes the bus in front in a risky way and when he passes the bus, he says "this is how we pass". Failures and unfortunates individuals experience damage the sense of significance (Kruglanski et al. 2009, Dugas and Kruglanski 2014, Kruglanski et al. 2014, Kruglanski et al. 2022). Individuals tend towards behaviours to mend or increase their decreased sense of significance (Webber et al. 2017). Here, it can be said that when Bayram sees that Balkız's star is missing, he lost the significance he gained by his Mercedes. His fight with the car park attendant he accused of taking the star can be considered as a behaviour to regain significance. In addition, overtaking the bus in front of him and saying "this is how we overtake" can be evaluated as the effort to mend the significance he lost.

In the 28th minute of the movie, Bayram remembers the day he bought Balkız. It can be seen that he experiences a happiness mixed with pride when he sits on the seat and holds the steering wheel. Meanwhile, Bayram sees roasted meat in a restaurant on the roadside, he slows a bit, but he continues without stopping and we hear his inner voice saying "it's like they are doing on purpose, I missed a lot of things so that I could buy Balkız; I could not buy it if I didn't go to Germany, you did well, though Bayram. You went by train and came back with Mercedes, how is this?" He remembers a scene at the train station then. Bayram waves to a train setting out at the station and says "good luck to them, I hope they will successful!" When a man sees him wave and talk like this, he asks "do you have someone leaving?", Bayram answers "No, I will go myself, but the ticket is for two days from now, I came today, just in case. You know, you should get your feet on the ground." When the man asks him if he will wait at the station for two days, Bayram answers "I will, no problem, it is nothing considering that I will go to Germany". The attraction of significance gain and the opportunity to have a value that deserves admiration and respect may encourage individuals to act (Crocker and Park 2004, Kruglanski et al. 2022). For Bayram, going to Germany is an opportunity to save his life and to get rid of the poverty and difficult life conditions he is in. He came to the station two days before the departure day of the ticket sent to him from Germany in order not to risk this in any way. In terms of this behaviour, it can be said that Bayram

does not leave the opportunity of significance gain to luck. Again, it can be seen in this scene that he has a very high significance perception of himself. It can be said that he is very proud that he went from Turkey by train and came back with Mercedes, and perceives himself as a very important person because he succeeded in doing something like this.

While driving, Bayram races with the driver of another Mercedes and makes moves that could cause accident. After this, he races with the van that have flowers on it and teaches the driver a lesson in his own way, but he is stopped by the traffic police. In the 35th minute of the movie, when the police officer says that he was driving "120 km per hour instead of 50", Bayram tries to find a few excuses. He says that his uncle is on his deathbed, he was the one who raised him because he was an orphan and he was driving fast to reach before he died. In the next scene, Bayram continues driving, but he keeps grumbling because he was fined a lot. It can be seen that Bayram keeps driving by saying "... *I have little money, but I paid so much fine. It will not suit someone with a Mercedes to ask to borrow money...Isn't it a shame to fine someone that much? Let him fine me, if he wants! I work in Germany, can that police officer buy himself a Mercedes? What if he is a policeman!*". It can be said that Bayram refrains from borrowing money in the village because he is worried about experiencing significance loss by asking for money although he is an important person with a Mercedes. Asking for money is a threat of significance loss for Bayram who is an important person with a Mercedes. In addition, he is working in Germany. It can be seen that he has a very high sense of significance because of this. He thinks he is higher than the police officer because he has a Mercedes, although he was fined by him.

When Bayram arrives İstanbul, he enters the gas station to have the air of tires checked. The boy working in the station says that the taillight is broken. Bayram is both surprised and very angry. Because he does not want to go to his hometown without a star and taillight, he goes to shops to buy these, but either he cannot find them, or he cannot buy them because they are very expensive. Bayram goes on his way and complains saying "... *there's nothing to do Balkız, we will go to village without a star and taillight.*" While passing from the Bosphorus, we hear Bayram's inner voice: "*it's a shame, crossing the bridge with Balkız for the first time like this, without a star, without a taillight? Yet, it is still very good. I swear Balkız, we will take Kezban and pass from here together, Kezban will like this very much, right Kezban?*" While thinking about this, Bayram remembers a running race with Kezban in the village when they were 14-15 years old. In this race, Kezban stumbles upon a stone and falls, Bayram goes to her, supports her and kisses her hand. Kezban feels ashamed and runs away. In the next memory Bayram has, he is 15-16 years old. He hides in the straw taken to the city to be sold, Kezban comes meanwhile. Bayram takes his head off the straw and says "*Kezban, what are you doing here, girl? They will see you. Go away, don't interrupt. I am going to the city to look for job, come on, go away!*" When the carriage loaded with straw sets out, we hear Bayram's inner voice say "*I had not even told my uncle*". According to Kruglanski and Ellenberg (2020), when significance quest becomes dominant

(due to either perceived significance loss or opportunity for significance gain), other worries are suppressed. This releases behaviour that is previously constrained by secondary concerns (empathy for others, kinship, love) and allows the behaviour to be revived. Bayram is going to the city to work, leaving the girl he loves behind and without even telling his uncle. Orphaned Bayram who grew up with his uncle in the village will no longer be a burden to his uncle and also become an important Bayram who earns his money by finding a job in the city. Therefore, he leaves his village, uncle and the girl he loves without thinking at all. He does this again by going to Germany after leaving Kezban in Ankara. What needs to be emphasized here is Bayram's anxiety about entering the village without Balkız's star and taillight. This can be considered as a threat to his significance. He wanted to get rid of this threat, but he could not succeed. Despite everything, he is happy to pass the bridge with his Mercedes.

In the 55th minute of the movie, Bayram is in the ferry. Balkız is down where the vehicles are; Bayram is on the top floor, looking around on the deck. He is impressed by a blond woman sitting on a bank. The woman then comes to where Bayram is and starts to watch the sea. We hear Bayram's inner voice "*Shall I get closer? She must be from İstanbul* (looking at the woman from head to toe). *Look at that, if she knew the Mercedes down there is mine, she would get under me immediately...*" The woman takes out a cigarette from her bag. Bayram has a dilemma between offering to light the woman's cigarette or not. When the woman lights her cigarette and takes a few puffs, Bayram is angry with himself for not offering to light the cigarette. We hear Bayram's inner voice say "... *What if she snaps if I say something, is this possible, I have a Mercedes.*" Bayram then gathers his courage and offers to talk to the woman. He then mentions about his Mercedes. The woman first scolds Bayram, but when she learns that he came from Germany, he asks "*what is your job there?*" Bayram says "*I work at BMW, on the assembly line, they don't give this job to everyone...*". When the woman asks "*Which one is your Mercedes?*", Bayram answers "*That honey coloured one down, I was going to buy the latest model, but next year, I will. But you didn't tell me your name.*" The woman turns to Bayram and says "*Ayfer*" with an impressive look. We then see Bayram carry the woman's suitcases to Balkız and say that Bursa is on his way and he can easily take the woman there. Bayram puts Ayfer's suitcases in the trunk and gets in the car, meanwhile Ayfer sits next to Bayram in the front seat, straightening her hair. Bayram cannot control himself, he hugs the woman and tries to kiss her. When the woman gets rid of him and opens the door quickly, Balkız's door hits the car next to it and bends. While the woman tries to get her suitcase and get rid of Bayram as soon as possible, Bayram is sad that the door was hit and argues with the woman. Bayram is overwhelmed by the looks of people around him, he gives the suitcase and gets in the car. How reputation, competence, success and influence are socially and culturally described in the perception of significance (Crocker and Wolfe 2001, Sedikides, Gaertner and Toguchi 2003). Here, Ayfer was happy that she met someone working in BMW and someone who had Mercedes, she wanted to impress him and decided to travel with him. This is what Bayram expects from working in Germany

(although he did not tell his job and his work place correctly). He is sufficient, effective and in other words, important enough to impress Ayfer. With this thought, he hugs and wants to kiss Ayfer. It can be stated that Bayram experienced a great loss of significance with Ayfer's opposing and rejection, scolding him outside in front of everyone and with the looks of people around. While presence of a viewer or viewers have a positive effect on the process in significance gain (Kruglanski et al. 2022), presence of viewers may also increase the sense of significance loss. For this reason, in order to get rid of the significance loss Bayram experienced in front of the viewers around, he ran to the seat of Balkız where he feels the most important.

When Bayram leaves the ferry and continues his way, he talks to Balkız in the 63rd minute of the movie saying "*Never mind Balkız, we are arriving our village. We won this fight. See, Miss Kezban, they say the roads end, but love does not.*" Meanwhile, we see Bayram daydream. In his dream, villagers greet Bayram who enters the village with his Mercedes with drums and trumpets. The kids who run after cars that come to village in his childhood start running after his car and shout saying "*He is coming, Bayram is coming*". He dreams about villagers saying "*Well done, Bayram,*" "*Long live Bayram, how did you do this?*", "*Someone from our village has a Mercedes finally*", "*Luck of the village Bayram*", "*You are better than us uncle*" while he goes near the crowd waiting for him and walks slowly and his uncle saying "*Well done, nephew Bayram*". Bayram's smile gets larger when he sees Kezban, but the person he sees after Kezban causes the smile on his face to fade because İbrahim looks at Bayram so sad and full of meaning that these looks cause the smile on Bayram's face to fade even in his dream. Kruglanski et al. (2022) states that sense of significance is determined with individuals' perceptions about how they are evaluated by others or the members of the group they belong to. Here Bayram considers himself important because he bought Balkız by going to Germany and working and thinks that he won the "fight". In his dream, he gets praise from the villagers and his uncle who are his own group, Kezban smiles to him. Being greeted with such praise and appraisal, getting praise from his uncle and smile and acceptance from the woman he loves are the top points in his perception of significance. He dreams that these will come true and thus he will reach the top in his perception of significance, but if weren't for the injustice he did to İbrahim... The emergence of this injustice is a great threat of significance loss for Bayram.

When a stone splashed from a truck cracks Balkız's window, Bayram tells the truck driver to pay for the money of the window. He lifts his fist to hit the driver. In the next scene, we see a bruise on Bayram's face. In the 69th minute of the movie, Bayram talks to himself again: "*What is this about? You work for it, don't eat or drink anything, buy a Mercedes, but no one cares*" and drives Balkız dangerously. Meanwhile, he realizes he is hungry and stops by İnegöl to eat meatball. He stops in front of a meatball restaurant. He asks the waiter "*Does it take long to prepare meatball? Look, I'm in a hurry!*" The waiter answers "*The stove is off, let me give you something else.*" Bayram says "*I am coming all the way from Germany, you shouldn't say that to me. Go and make meatball...*" He then shouts at the customers eating "*Sorry, I parked my Mercedes in front of you,*

but I won't stay long." But those customers did not even realize that there was a Mercedes parked in front of them. When Bayram sees the meatballs in front of the customers, he remembers the time he and his friend İbrahim ate at a meatball restaurant. His friend is registered to the cooperative of the neighbouring village so that he can go to Germany. When he comes for health check-up for this, he comes across Bayram at the bazaar. He tells Bayram about this health check-up. Here, Bayram remembers this restaurant scene in his memory. While they are eating, Bayram tells İbrahim to go back to his village without worrying. He tells him that he will follow the health report himself and send to village. İbrahim is very happy about this. However, Bayram has made a sneaky plan. The favour he says he will do for İbrahim is the first step of this sneaky plan. Kruglanski et al. (2022) stated that significance quest is not only preventive, but also encouraging. Culture and group type are effective in encouraging significance quest. Individual differences in the effort to gain significance are probably determined by parenting styles and socializing processes. Here, Bayram seeks to gain significance by turning the opportunity of his friend İbrahim's going to Germany as a worker to himself. This significance gain effort is not ethical. Bayram's unethical behaviour can be attributed to the environment he was raised in and the processes within the family. On the other hand, in the parts he speaks to himself, it can be said that as someone who has a Mercedes, he cannot accept not being noticed and people not understanding his significance. As someone who came all the way from Germany, he feels he is so important that what he wants should not be rejected. Of course, his arrival should be made known to other customers who did not see him arrive with a honey coloured Mercedes, so he "succeeds in" this by telling them.

In the 77th minute of the movie, Bayram is driving on the motorway, there is a train on the rails in the same truck. Bayram both races with the train and talks to Balkız saying "*I always wanted to have a toy train when I was little*". Meanwhile, he is speeding. When he is both driving and looking at the fields around, we hear his inner voice "*Our place is not like yours, Balkız*". He then starts to climb a slope, at the top of the slope, a harvester from one of the fields is getting in the highway. Bayram realizes the harvester at the last minute and although he blows the horn, the harvester gets in the road, Bayram loses control of the steering wheel and Balkız flies off the hill by flipping over. Bayram is unconscious in the car, he slowly gains consciousness and sees that his car is severely damaged, he bends down in despair, looks at Balkız and cries. He remembers a memory then. In his memory, his uncle is taking an old horse to shoot. Bayram is behind his uncle and he is both begging "*Please uncle, don't do this*" and also crying. His uncle is saying "*What good is an old horse, nephew? Do you think it is easy to make a living for all of you?*" His uncle then shoots the horse. Bayram is crying. Then he suddenly runs to the road. The harvester is gone. He returns to Balkız and tries to work it. Finally, he succeeds, he sets out and continues to drive to the village. When he arrives the crossroads of his village, he sees Pessinus written on a sign. He is surprised, but he cannot make sense of it. When he was little, Bayram grew up as a kid who

cannot have a toy train, and even as a boy who is a burden to his uncle and his family. Now he has left behind this poverty and he has a Mercedes that can race a train. He feels important. After the accident, seeing his car like that makes him feel desperate and devastated. It makes him remember the times he felt poor, in other words, insignificant. Therefore, he cries. Despite that accident, the fact that Balkız worked makes him happy. He still has a chance to reach his village, his uncle and the woman he loves with a Mercedes, even if he has had an accident. He still has this chance although something he does not understand is written instead of the name of his village.

After Bayram turns to Poyrazköy road, he stops by a fountain and drinks water. He takes out a blue shirt with Mercedes emblem from his car and wears it. He then wears a light blue jacket on his shirt, takes off the engagement rings he bought for Kezban and himself and looks. Meanwhile, a flock of sheep comes to the fountain. A 14-15-year-old boy who is the shepherd says to Bayram, *"Hello, your car is crashed"*. Bayram says, *"No, it's nothing, are you from here?"*. The shepherd says that he is from Çakmak village. When their conversation progresses, Bayram learns from the shepherd that Poyrazköy was excavated as a historical site, the villagers moved to another village and his uncle died. The shepherd says *"Uncle Rüstem died. It's been a week. On the last day, he kept saying let me survive until my nephew comes. His name is Bayram. He went to Germany, he turned the whole village upside down."* When Bayram says *"What happens if he went to Germany? So many people go there,"* the shepherd says *"Do you know İbrahim from Poyrazköy? That İbrahim trusted Bayram to go to Germany. He said get my health document and send to the village. Bayram's report said that his health was in a bad condition. İbrahim's family and children were devastated. His father died of this"*. Bayram gets angry and asks *"What is Bayram's fault if İbrahim was not healthy?"* The shepherd says, *"İbrahim Abi learned about what happened when he went to hospital a while ago. It turns out this Bayram gave money to a man in hospital and made him show the healthy İbrahim as unhealthy. He did something in the employment agency and had himself gone instead of İbrahim"*. Bayram gets angrier and yells *"It's a lie! İbrahim was not healthy!"* The shepherd says *"Come on! How do you know? When İbrahim understood what happened, he went to the bank and told what Bayram did."* Meanwhile we see the images of Kezban who learns this swearing at Bayram. The shepherd then says *"No one could silence aunt Kezban. The bank manager fired her immediately."* When Bayram asks *"Where is this Kezban now?"* in a very worried way, the shepherd says *"She got married, brother. There was someone from Ankara who wanted to marry her for a long time (laughs) Now she is pregnant"* and leaves saying that it is late. Bayram stares in a devastated manner. He remembers a memory then. In this memory, Bayram is a kid and the other kids chase after him, surround him, and both throw stones at him and make fun of him saying *"Cat shit Bayram."* *"Orphan Bayram."* Bayram tries to protect his face, eye and head in the middle of them and stands desperately. Meanwhile Kezban comes running, tries to protect him and shouts at the other children saying *"Don't do, don't throw stones at him, don't do this!"*. Bayram understands that he lost Kezban who loved him and protected him. A short

while later, he takes the ring box off and throws it. He gets in his damaged Mercedes and sets out to Pessinus slowly. In the last scene of the movie, Bayram is at the crossroads with Pessinus excavation site, in other words his old village, next to him. Without knowing where to go, mentally devastated Bayram is inside the physically devastated Balkız, the motor of which is working. Rousseau states that amour propre is always in children's games as soon as it develops. The child never observes others without turning to himself and without comparing himself with them (Chazan 1993). It can be said that Bayram felt very insignificant among other children. Being orphan, poverty, having no one to defend him except Kezban deepens his feeling of insignificance. Kruglanski et al. (2009) stated that sense of insignificance is an unpleasant feeling which demands act for the individual to win his significance in society back. The wish to regain the presence in social life triggers individual's personal significance quest (Milla et al. 2019). Bayram went to Ankara to work first to get rid of the sense of insignificance. He then came across a chance that was not ethical to gain significance. Knowing that it was not ethical, Bayram defrauded his friend İbrahim and went to Germany. His trick's being found out in a way he did not expect destroyed all his sense of significance. When he learned that he lost Kezban, it can be said that his sense of significance collapsed. The shirt with Mercedes emblem that he wore to show his significance more, the fact that he works in Germany and even Balkız do not have a mending effect on the significance loss he is feeling right now. In the last scene of the movie, Bayram is again in the seat of Balkız, the place where he feels the most important, in a devastated way. It can be said that the significance loss he is experiencing will lead him to new significance quest.

Discussion

In psychology, works of cinema can be used in two different areas as therapy and teaching material. Basic concepts and process of a large number of therapy approaches can be taught and concretized through cinema (Derin and Voltan Acar 2016). The significance of movies is emphasized in understanding and concretizing some psychological disorders to concepts which are discussed (Morsünbül 2015, Yam 2021). Boyacı and İlhan (2016) stated that movies can be used to present concrete examples relating to psychology theories in courses and this way the related subjects could be better understood. Authors recommend using movies to help clients look at their own problems in more different aspects. In the present study, Significance Quest Theory, which was developed and detailed by Kruglanski et al. (2022) and the concepts of this theory were concretized with the analysis of the movie "Mercedes Mon Amour". In this context, concepts such as significance quest, significance loss, threat of significance loss, opportunity for significance gain were first explained. Following this, it was explained why this movie was preferred and the analysis was performed. The main character of the movie is orphaned Bayram, who grew up near his uncle. His childhood passed as an orphan in poverty as a parasite near his uncle. Another reality seen in the movie is the fact that other children despised him. In summary, Bayram experienced a deep

sense of insignificance in his childhood. Kruglanski et al. (2014) stated that humans have a basic need to feel significant, valuable and respected in the eyes of others. Therefore, the moment he felt that he could work, he could earn his own living and show his significance this way, he secretly went to city to find a job. *Amour propre* is expressed as a feeling that leads an individual to attach more significance to self than everyone, that inspires all the hurt against themselves and others (Chazan 1993) and it is the source of real honour. Bayram goes to work to gain significance and feel honoured. He could not get the life he wanted while working in Ankara. He could not get the significance he wanted. Here, he gets a dishonourable opportunity that will hurt the other. He deceived his friend İbrahim from the village and gave money to get İbrahim's chance to go to Germany. He works, he doesn't spend his money and saves it. He performs one of the acts that will make him feel significant by buying a honey-coloured Mercedes. He is now significant in his own eyes. In personal significance quest, it is also important to be approved by one's own group. Therefore, he wants to go to his village, to show how important he is to the woman he has loved since his childhood and to his villagers and to be important in their eyes, too. To do this, he sets out to go to his village with Balkız.

Lots of things happen to Bayram and Balkız. Balkız's Mercedes star is stolen, and the taillight is broken. While Bayram feels sorry for this, they have an accident. Balkız becomes a wreck the motor of which is working. Yet, Bayram doesn't give up. He continues like this. Since Balkız is still working, he feels important this way, too. When he gets closer to his village, he gets the news that can be described as the top of significance loss. He goes to his village with a deep significance loss, but only close to it because even his village is not in its place. At the end of the movie, Bayram's waiting at the crossroads may be interpreted as Bayram will set out for new significance quest because significance loss is a disturbing feeling and motivates individuals for new behaviours and significance quest.

Conclusion

Significance quest is an active motive that shapes the behaviour of each individual. Significance quest can be found in the cause of dishonourable acts and consequences as well as honourable acts. A sense of insignificance that has persisted since previous times or a loss of importance can lead the individual for significance quest, and the threat of losing the existing significance also leads the individual for significance quest. Another factor that encourages significance quest is the opportunity to significance gain in the present moment. Individuals do not want to miss this opportunity to be perceived as important both in their own eyes and in the eyes of others, starting with who is important to them. For these reasons, this study has been examined considering that what Bayram Ünal, the protagonist of the film *Mercedes Mon Amour*, has been through can contribute to the concretization of significance quest and other concepts related to significance quest. The present study aims to contribute to the literature. Researchers can examine the concept of significance quest with

subjects such as the phenomena of immigration, aggression, violence, antisocial behaviours, addiction, risky behaviours, success or failure, adaptation to school and classroom and leaving school. In addition to these, significance quest process can be examined in political orientations, the phenomenon of supporting, romantic relationships and marital relationships, separation and divorces. Psychologists, psychological counsellors and psychiatrists can contribute to the solution of clients' problems by examining their clients' significance quest, significance loss or threat of significance loss with them.

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