

REPRESENTATION OF THE IMAGE OF WOMEN IN TURKISH CINEMA: AN ANALYSIS ON THE FILM OF SIBEL

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ABSTRACT

Cinema, which is the seventh art, is also an important communication tool and is the product of social structure. Social structure develops and changes cinema. Cinema, which grew and developed in the geography it developed, strives to explain and make sense of people, their ways of expressing themselves, their relationship with other people and nature, in short, all their life experiences. Pain, happiness, social events, memories, myths, stories and forms of communication constitute the basic subjects of cinema. At the same time, cinema also deals with individuals through the eyes of society. Especially the way the cinema deals with women is very important because cinema reflects society's view of individuals. Generally, the place of women in patriarchal society and the roles they represent in cinema show parallelism with each other. In this study, film Sibel (2018), which is a co-production of Çağla Zencirci and Guillaume Giovanetti, and focuses on the female figure in society by putting the woman in the leading role, was examined. The basic framework of this study is the social positioning of women. The freedom struggle of a 25-year-old girl is told in the film, which takes place in Kuşköy, a district of Çanakçı in Giresun. In this study, the story of a mute young girl who can only communicate with the bird language unique to the region has been examined from a feminist perspective.

Keywords: Sibel, Çağla Zencirci, Guillaume Giovanetti, Feminist Perspective, Turkish Cinema

TÜRK SİNEMASINDA KADIN İMGESİNİN TEMSİLİ: SİBEL FİLMİ ÜZERİNE BİR ANALİZ

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ÖZ

Yedinci sanat olan sinema aynı zamanda önemli bir iletişim aracıdır ve toplumsal bir yapının ürünüdür. Toplumsal yapı sinemayı geliştirir ve değiştirir. İçinde geliştiği coğrafyada büyüyen gelişen sinema, insanı, onun kendini ifade biçimlerini, diğer insanlarla ve doğayla ilişkisini, kısacası bütün yaşam deneyimlerini açıklama, anlamlandırma çabası taşır. Acılar, mutluluklar, toplumsal olay ve hafızalar, mitler, hikayeler, anılar ve iletişim biçimleri sinemanın temel konularını oluşturur. Aynı zamanda sinema, toplumun gözünden bireyleri de ele alır. Özellikle sinemanın kadını ele alış biçimi oldukça önemlidir çünkü sinema toplumun bireylere olan bakışını yansıtır. Genellikle, kadının ataerkil toplumdaki yeri ve sinemada temsil edildiği roller birbirleriyle paralellik gösterir. Bu çalışmada, kadını başrolüne koyarak toplum içerisinde kadın figürüne odaklanan Çağla Zencirci ve Guillaume Giovanetti ortak yapımı Sibel (2018) filmi incelenmiştir. Bu incelemenin temel çerçevesini kadının toplumsal konumlandırılması oluşturmaktadır. Giresun'un Çanakçı ilçesine bağlı Kuşköy'de geçen filmde 25 yaşındaki bir genç kızın özgürlük mücadelesi anlatılmaktadır. Sadece yöreye özgü kuşdili ile iletişim kurabilen dilsiz bir genç kızın hikayesi çalışmada feminist bakış açısıyla incelenmiştir.

Anahtar Kelimeler: Sibel, Çağla Zencirci, Guillaume Giovanetti, Feminist Perspektif, Türk Sineması

INTRODUCTION

Cinema is a cultural space where the concept of gender, sexuality, myths, themes, dual relations and multiple relations are reproduced and represented. The way the cinema handles women is important in the society's view of women and therefore in determining the place of women in society. In mainstream cinema, female characters are generally weak, unable to stand alone, forced to live under the auspices of a man, and cannot make decisions about their lives by themselves. Although the ways of narrating the film have changed with political events, social changes, developing technology and the spread of independent cinemas, the roles women represent in patriarchal society and cinema has only changed form. Although it is thought that today's society is becoming more and more free, society's expectation from women continues. With the winds of mass change, such as industrialization that started with modernization and migration from the village to the city, women's entry into the public sphere reveals the images of women that will be called new in cinema.

In the history of Turkish cinema, new stories and new characters began to be seen in the cinema thanks to the original narratives that started with the era of filmmakers in the 90s and continued with independent directors. In some films made recently, it is seen that female characters get rid of being dependent on men and draw a strong profile that stands on their own feet. Especially the increasing number of female directors can be considered as one of the reasons for the changes in the representation of women in cinema. *Sibel*, produced in 2018, presents the social pressure and strong woman profile by building her story on women. *Sibel*, a co-production of Turkish origin Çağla Zencirci and French origin Guillaume Giovanetti, draws attention in terms of constructing, presenting and reproduc-

ing femininity norms within feminist theory. The film tells the struggle of a 25-year-old girl named *Sibel* for freedom and being herself.

1. WOMEN AND CINEMA

Society imposes a number of duties on the people living in it, based on the male and female genders. These unwritten duties and responsibilities refer to the social and cultural aspects of men and women. It is possible to evaluate the concept of gender as a concept that defines the social duties and responsibilities of the individual. Ann Oakley defines the concept of gender as "socialization processes related to the roles of men and women" (Marshall, 1994, p. 97). While making this definition, Oakley does not focus on the biological differences of men and women; acted in terms of cultural, psychological and sociological differences (Marshall, 1994, p. 98). British sociologist Judith Butler, in her work *Gender Trouble* (2006, p. 193), states that "a person is not born a woman, a person becomes a woman; moreover, a person is not born female, a person becomes a female, even more radically, one can be neither male nor female, neither female nor male," she mentions that gender is cultural, not biological. Feminist theorists, on the other hand, have opened up for discussion the roles, values and codes imposed on women and men by society, based on the acceptance of social roles as a cultural transmission. In general, discussions on the position of women focus on sex and gender discrimination. According to feminist theorists, sex; while pointing out biological differences over male and female gender; gender, on the other hand, indicates how sexual identity is established in the society as men and women in the cultural, religious, economic and ideological context (İlbuğa, 2018, p. 295).

The feminist movement in cinema, where the masculine perspective is dominant, has been ignored for many years women are squeezed into love or marriage pat-

terns by male directors. In this period, the woman is represented in the cinema not as herself, but as a reflection of the desires of the man for himself. Feminist critics especially objected to Hollywood cinema's positioning of the female character as the object and fetish of male desires (Ryan and Kellner 1997, p. 216-220).

Cinema, which is an entertainment tool, also offers some pleasures to the audience. Mulvey states that pleasure in looking is divided between active (male) and passive (female). It is underlined that women are the main element of the show as an object that is both viewed and exhibited with its external appearance, coded for strong visual and erotic effect, where women's aspects are generally predominant (1997, p. 42). The female characters around which the story is shaped and the audience enjoys looking at are both the cornerstone and the object of the film.

Watching films also provides a peeking approach. Although feminist cinema approaches the subject by putting women in the center and trying to understand her, the structure of cinema that harasses women opens the door to a completely different discussion. Just as society sexually exploits women, Ryan and Kellner, who say that cinema is essentially a voyeur, argue that women are exploited once again, this time through cinema (1997). Mulvey (1997, p. 40), who states that women are objectified and transformed into a means of pleasure in the cinema, explains this with the term scopophilia. Scopophilia is generally about treating people as objects and subjecting them to a controlling, curious gaze. In fact, the development of the narcissistic aspect by satisfying the existing desire to look at pleasure and carrying this desire further is explained by the term scopophilia. On the other hand, John Berger states that there are some differences between men and women in the way they perceive the body:

"Men are as they act, women are as they appear. Men watch women. Women watch being watched. This situation determines not only the relations between men and women, but also the relations of women with themselves... Thus, the woman transforms herself into an object (especially a visual object)" (1995, p. 47).

Director Budd Boetticher, who says that what the heroine provokes or represents in cinema is important, says that the love, fear that the woman arouses in the hero or the interest that the hero feels for the heroine lies at the base of the hero's behavior (Mulvey, 1997, p. 42). When viewed from this perspective, the woman, who turns into a part of the show with her existence, becomes objectified and moreover becomes a "thing".

While early feminist film critics generally examined stereotyped appearances of women in Hollywood films, semiotics and psychoanalytic methods have become the dominant approaches of feminist film theory since the 1980s. Feminist critics have gained an important perspective on film criticism by learning how the aesthetic elements of cinema construct meaning and reveal sexual difference with semiotic reading, and how to analyze the structure of desire and subjectivity with psychoanalytic reading (Öztürk, 2006, p. 660). The focus of recent feminist film theory is; it moved from criticizing films ideologically to mechanisms and tools that produce meaning in films. Films are no longer thought to reflect but to construct meaning. With the point reached, the feminist meaning has become sharper and stronger thanks to the power of images (Smelik, 2008, p. 3-4).

Another issue that feminist critics emphasize is the position of women between the public and private spheres. The division of labor between the sexes (maternity and housework, sharing of roles) is also an authoritarian arrangement. Thanks to his role in the public sphere, man, as the head

of the household, the father, the husband, he has authority over the members of the family. While men live with the services of women in private life (such as family, housework), they also dominate the public world. The type of work that is most suitable for women in the public sphere, in terms of status and content is an extension of domestic roles. Whether the female characters work in the cinema, and if they do, in which job and in what status they work, is considered as a reflection of the society's view of women.

In Turkish cinema, until the 1980s, women found their place almost exclusively in melodrama narratives. In this period, which is also called Yeşilçam cinema, women are presented in a one-dimensional way as a "good woman" (wife, mother, neighbor, etc.) or "bad woman" (a woman who seduces men and neglects her home and husband, etc.). The social changes in the country after the 1980s and the entry of independent directors into the cinema paved the way for the versatile representation of women in cinema.

The presentation of the daily lives of female characters to the audience and the representation of women in the cinema are a matter of debate for feminist theorists. Based on Smelik's (2008, p. 3) question about how liberating women's cinema should be, the new generation of female directors in Turkish cinema; they will be able to break the "fantasy magic" that is rooted in society and attributed to women, by including women as subjects rather than objects in their films, and by portraying women in more realistic places instead of portraying them in a magical world. Thanks to feminist women directors, women who go beyond the lifestyles declared by the patriarchal society will meet the audience as "free" and as a subject.

1.1. Sibel

As the directors said (2018), *Sibel* is a fictional work based on facts. *Sibel*'s story is on gender inequality and women's struggles, and mythological details are often included. The film takes place in Kuşköy, a district of Çanakçı in Giresun, but despite the fact that the story takes place in a tiny village in the Black Sea region, it has a universal narrative. Bird language, which is a kind of whistled language, is the local language of this village, and bird language is also recognized by UNESCO and is included in the Intangible Cultural Heritage List for Urgent Protection in 2017. UNESCO defines bird language as "a language that resonates between deep valleys and where people get along with each other" (2017).

A head X-ray is featured on the screen at the opening of the film. A doctor asks the person to say some sentences in the bird language. The pronunciation of the words spoken in bird language is shown on the x-ray. Bird language, which serves a practical purpose due to its geography, has an important place in *Sibel*. This bird language, which was developed to provide communication in the rough terrain of the Black Sea, creates a way out for *Sibel* over time. *Sibel* is a 25-year-old young woman who has been mute since she suffered from a febrile illness when she was 5 years old. The young woman communicates with the whole village, especially her family, thanks to this language. In other words, this bird language is the only bond that *Sibel* has established with life. Although bird language has an important place for the village, *Sibel*'s use of this language out of necessity rather than as an alternative is the most decisive role in her image in the village. This obligation causes him to be ostracized by the village and even to be seen as "sinister". *Sibel* who is outside the village norms, is seen by the people of the village as "to be excluded".



Picture 1: Sibel in the forest

Here, it is necessary to mention a little about the relationship between language and culture. Gordon Marshall mentions that culture is a general term describing the symbolic and learned aspects of society. In the social sciences, culture refers to everything that is transmitted by social means, not biologically (Marshall, 1994, p. 442). In other words, the primary factor that creates culture is society itself. It reproduces itself through the interactions it is in. At the same time, culture is of primary importance in shaping all social thought and behavior patterns. On the other hand, Bourdieu states that acculturation is the process of people gaining traditional habits, learning cultural patterns spontaneously, adopting their own culture from birth and belonging to this cultural area (1986, p. 248). The biggest indicator of the process of being included in this cultural field is the learning of the language belonging to the social group. According to Sapir, language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols (1921, p. 8). In this case, language becomes the priority of cultural activities and relations can be improved through language. Sibel, on the other hand, is increasingly lonely as a result of the relationship she cannot establish with people through language. She has difficulty in being included in the society she lives in and is also excluded by the society.

The most obvious thing that puts Sibel in the “to be excluded” situation is the fact that she can communicate with bird language. However, there are other reasons supporting this exclusion. Sibel’s boundaries are drawn differently from other women in the village, both because of her father’s power in the village and her father’s attitude towards Sibel. For example, Sibel does not have to tie her hair like other women or she can take her gun and go to the forest as she pleases. She can move much more easily than the other women of the village alone. These features are not seen in other women of the village. These situations not only cause reaction from men in the society, but also cause her to be ostracized and isolated by other village women.

Perhaps one of the most universal problems of today is the inequality between men and women. It is possible to observe this inequality in all walks of life, from the smallest unit to the largest unit. We have the opportunity to observe this inequality in Sibel as well. Sibel’s headman father has absolute authority in the house and in the village. As a matter of fact, the point of the headman father regarding gender roles is relatively better compared to the village people. However, the character transitions that the father experienced with the change of society are also in a dimension that cannot be overlooked. These character transitions are evident from time to time throughout the film.

An example of the character transitions experienced by the father can be said for the sister Fatma. It is also very important how Sibel, Fatma and the villagers resolved or failed to resolve the problems they experienced throughout the film. The various changes experienced by the characters at the beginning and end of the film can be easily examined one by one. However, these changes are presented in a natural and grounded cause-effect relationship, not underlined in the film. Thus, Sibel does not appear in the form of a fairy tale, but as a section of normal life. It meets the audience as the true story of a real woman.

Another issue that needs to be emphasized in the village is that women hold the most basic power elements in their hands. This paints an unusual picture overall. Tea production and various social functions form the basis of these power elements. The male character is rarely seen working throughout the film. On the other hand, in many scenes, women appear as individuals who produce. However, these women have taken their social roles for granted and are unaware of the fact that they hold power. Sönmez underlines that the Black Sea woman is both a brain and a muscle worker. She states that the characters who use their own physical strength in daily life but are not aware of that power take place in the film (Damla Sönmez, 2019). These features can be expected to create a strong female image, but we have difficulty seeing this in female characters other than Sibel. The efficiency of Sibel's efforts to raise this awareness is seen at the end of the film.



Picture 2-3: Peasant women working in the forest

2. TOWARDS THE HEART OF THE FOREST

Regarding the character she plays, Damla Sönmez says: "Sibel does not seem like a

character to me, but a part of us all. Someone who is not allowed to be herself. She's like the excluded side of all of us because she doesn't comply with certain conditions. The heart of the forest is the only place where Sibel can truly be herself, act like herself, and feel whole." (2019).



Picture 4: Sibel is in the forest with her gun

Sibel, who cannot find a place for herself in the society she is excluded from, often runs away from crowds and people. Every day, she takes her rifle with her and takes shelter in the ruined wooden hut in the forest. Thus, Sibel takes a place in the wild nature, not in the developed modern society. It can be thought that she used this hut to escape from her loneliness. Sibel escapes from people and wanders freely in the wild forest. As a result of the time spent in the wild, the practice of acculturation decreases and the young girl becomes more and more wild. At the same time, during Sibel's time in the forest, the film saturates us with every color of green and presents a visual feast to the audience.



Picture 5: Sibel in the forest

2.1. Reaching the Wolf by Collecting Bones

Sibel has only one goal in this life, and that is to catch and kill the wolf that everyone is after. Thus, Sibel plans to create a success story for herself where she is stuck. She aims to keep herself alive by killing the wolf. Thus, she thinks that she can gain a place in the village by proving herself. Sibel spends most of her time wandering around this forest area. In this part of the film, the directors wink at the story of Little Red Riding Hood. Sibel carries a red writing throughout the film. This inscription appears either in Sibel's hair or on her neck in every scene where Sibel comes to the forest. In addition, the red boots she wears every time she comes to the forest draw attention. Sibel continues to hunt for wolves every day, wearing a red scarf and wearing red boots. Sibel, wandering around the lush forest with her red goods, gives pleasure to the audience with the contrast of green and red.



Picture 6: Bones collected by Sibel

villagers, and has been excluded as she moves away. Narin is like the grandmother character in the story of Little Red Riding Hood and is Sibel's best friend. She is the only one who understands Sibel because she also has a story that she has been stuck with for a long time. The man Narin loved disappeared years ago. Narin patiently waits for his arrival. Narin's waiting for the man she loves and Sibel's search for the wolf is like waiting for Godot¹. Neither will come, like Godot.



Picture 7-8: Sibel and Narin

3. EXCLUDED CHARACTERS FROM THE SOCIETY

Sibel introduces us to the character of Narin during one of her forest visits. Narin has moved away from the village and the

In the later minutes of the film, Ali is included in Sibel's monotonous life, which we learn that he escaped from the military. This creates a breaking

¹ Waiting for Godot is a play written by Samuel Beckett in 1949. Two characters named Estragon and Vladimir are waiting for Godot in uncertainty. Estragon is forgetful, he seems aimless. Vladimir reminds him of their waiting and every time he starts waiting for Godot as if it were the first day. Vladimir, on the other hand, is more dreamy compared to Estragon. He never loses hope, his search never ends. Estragon and Vladimir are seen as different characters from each other, but the existential pains of both bring them closer together. On the side of a road that leads nowhere, they wait for Godot, who will never come.

point for Sibel. The directors Zencirci and Giovanetti show the scene where Ali and Sibel meet for the first time as if two wild creatures meet in the forest, because the forest symbolizes to be excluded. The forest is a living space where the society or the village cannot interfere with them. Two excluded characters met brutally. Sibel causes Ali to be injured by accident. The two characters begin to spend time with time. Our knowledge about Ali is limited and we can never have complete information. After a while, Sibel loses her heart to Ali. Thus, Ali becomes a character that causes Sibel to experience feelings that she has never experienced. Throughout the film, Sibel and Ali get along without speaking. Sibel cannot speak, and Ali does not know bird language.



Picture 9-10: Ali and Sibel

Ali's entry into the story both shakes the balances within Sibel and in the region. The emotional bond established between two excluded characters meets at a common point without the need for a common language.

3.1. "We Are Not Terrorists!"

Audience cannot be fully involved in Ali's story throughout the film. As Ali tells about himself, he is a deserter. But local people and gendarmes say he is a terrorist. The only thing we know for sure about Ali is that Ali is not a stranger to war. Ali can come out of a deep hole alone; knows the treatment of open wounds; he can recognize human bones and avoid hypodermia. Thus, we understand that Ali is no stranger to survival methods. Then, in addition to all these, Ali says something: "If I'm going to fight, I fight for myself."



Picture 11: Sibel and Ali in the shack

One day after meeting Ali, Sibel hears a voice says "Terrorists have been killed" while changing television channels. Then "Terrorists die..." "Terrorist..." and then a female voice; "We are not terrorists."

Collins expresses the concept of value as the standards, beliefs or moral principles accepted by a person or social group (1991, p. 1694). Values that make up a society and enable it to be together; it shapes the world of individuals by being passed down through generations. Thus, individuals have similar value judgments. The concept of military service is a value judgment that has been accepted by society for centuries and is highly regarded. The fact that Ali is a deserter makes him no different from a terrorist.

Director Çağla Zencidi (2019) states that we can say anything to Ali. "Every label is affixed to Ali in the film too: terrorist or deserter on the mountain. We fear what we know least about. Therefore, Ali is left as the person we have the least knowledge of. That was the purpose. The person we know the least about, but also highlighted as the most dangerous. However, the only unarmed one in the film is Ali. We call the ones we know the least about 'the other.'" Thus, Ali becomes the symbol of hatred and anger towards the unknown.

3.2. Who is the Wolf?

The film does not tell the audience whether Ali is a terrorist or from which war he fled, and who Ali is not told throughout the film. But the directors whisper to us: maybe Ali is the wolf Sibel has been looking for. Although Sibel collects wolf bones throughout the film, Ali insists on Sibel that the wolf is not real, and that the bones she collects belong to a human. Maybe those bones belong to the great love Narin has been waiting for years to return. However, this wolf story, like Ali's story, remains in suspense. We cannot fully understand either story. Thus, anyone who leads a life outside the general norms of society is cast aside as the other. In the same way, the so-called other is actually damaged when trying to normalize it.

After Ali runs away from his hiding place, Sibel is much more alone. Now a new front has been added to Sibel's struggle: people's thoughts about what happened between Sibel and Ali. While Sibel is looking for her own wolf, she suddenly has to fight the wolves inside people's heads. Thus, a new persecution begins and this situation surrounds Sibel.

One evening when Sibel attends the henana night of one of the village girls, she is excluded because of her make-up that

she cannot do and her appearance that does not suit other girls. Her pride is hurt because of she is humiliated by all the young girls of the village and her sister.

Sibel, on the other hand, escapes this marginalization and runs to Ali, where she thinks she belongs, namely the forest. She cries silently in Ali's arms and now sees Ali as a shelter as well as the hut in the forest. After Sibel and Ali make love, the taboo of "virginity", which Sibel has perhaps never experienced before and is positioned in a completely different place in her mind due to social pressures, is thus broken. This brings Sibel a little closer to liberation.

3 3. Killing The Wolf: There is Neither Wolf nor Honor

The name Sibel comes from the goddess Cybele, the symbol of fertility in Anatolian mythology. Sibel is the symbol of abundance, fertility, soil and reproduction. In many languages and societies, there is the name Sibel with different spellings: Sibebe, Sibela, Cybele. Thus, it is one of the common symbols in humanity's perception of mythology. It is rumored that he was born of stone. It is also claimed that the word Sibel carries the Greek meaning of sorcerer or oracles.

When her sister Fatma follows Sibel and sees their secret meeting with Ali, the individuality between the two turns into social. Fatma first tells her father about these secret meetings. However, when she cannot convince her father, he informs the village women of the situation. Thus the family is offended by everyone and the marginalization of Sibel takes on a new dimension with the words "dishonest". In addition, her sister Fatma gets her share from these marginalizations. The family of the young man, who wants to marry Fatma, gives up their wishes.

Realizing that there is no wolf in fact, Sibel can't stand it anymore after days of pressure. She grabs her sister's hand and shouts to the villagers with her head straight. Sibel says, screaming silently to both the village and the audience: "There is neither a wolf on the mountain nor honor in me." Because both honor and wolf are in the minds.

local legend². In this region, lighting a fire and dancing with women on the Gelin Kayası are considered a condition of marriage. Thus, a single woman gets married and rejoins the village with a new status. The marriage ritual is a necessity to be included in the society again and with a new status. However, Sibel disrupts the operation here. One night, Sibel's silhouette appears on the rocks as she defies the order of the village with the fire she lit alone on the Gelin Kayası. Sibel turns into a free, brave woman who will light the way for all women with the fire she stole from the spirit of the forest.



Picture 12-13 : Sibel with her sister Fatma in the village center

4. A RITE OF PASSAGE: GELIN KAYASI (BRIDAL ROCKS)

Sibel's arrival at Gelin Kayası with fire in her hand in the last scene also winks at a



Picture 14-15: Sibel in Gelin Kayası

²According to the legend of Bride Rock, which is located in the region where the film takes place, a beautiful young girl was wanted to be married to a man she did not love by an arranged method. The kind-hearted girl, who was very respectful to her family, could not object to this situation. But she actually wanted to marry another young man living in the village. However, she was too afraid to tell her family. The wedding day came and she left her father's house with the bridal procession. While she was being taken to her husband's house on horseback, she prayed and begged God: "My God, don't let me fall into the hands of a bad husband, freeze me," she said. The prayer of the good-hearted bride was accepted at that moment. The young girl turned into a stone on a horse in front of the bridal procession. This rock, named Gelin Kayası, has a facial silhouette. (<https://www.kulturportali.gov.tr/turkiye/giresun/gezecekyer/gelin-kayasi>)

CONCLUSION

Sibel is an easy film to follow due to its linear editing. Despite having an event period of several weeks, the story occasionally extends into the past, along with what we have heard from primary and secondary sources. Thus, we can access information about the recent past of the village and analyze its dynamics more accurately. The use of dynamic cameras in the film also affects the language of the film. As the audience, we often see Sibel's world through Sibel's eyes. It allows us to enter into the story with the help of this feeling created with the perception of the actual camera (shooting using the camera without being placed on a tripod or any system). Sometimes we see ourselves as a shadow wandering silently next to Sibel. Especially in the forest scenes, the audience follows Sibel. We stand next to Sibel in the wild forest. We hug Ali in Sibel's arms, we experience Sibel's pain and anguish together. Together with the chase scenes, we can fully feel the harsh sides of Sibel.

Female directors in Turkish cinema have succeeded in bringing unusual new images to the cinema by getting rid of the sexual meanings attributed to women from the traditional family and society structure, from the masculine point of view produced and continued in the films with the 2000s. As Mulvey (1997) states, feminist films enable women to escape from patriarchal cinema. The oppressive order of Hollywood cinema can thus be overthrown (Smelik, 2008, p. 1). Bringing a different perspective to the concepts of morality and honor identified with women in mainstream Turkish Cinema, the film tells the struggle of Sibel both within herself and against the society.

Despite the fact that female characters are mostly confined to the private

sphere in Turkish cinema, Sibel can freely use the public space, especially the wild nature. At the same time, Sibel is portrayed as a struggling character who tries to stand on her own feet by being present in daily life. The fact that female directors include "real" stories of "real" women in their films may disrupt the common image of women in cinema and the fantasy magic that men have on women (Smelik, 2008, p. 3). In the film, Sibel's daily life is told and Sibel appears as a subject.

Mainstream cinema rewrites patriarchal traditions by giving privilege to men in both narrative and spectacle. While the woman is the passenger, the man is the driver of the narrative vehicle (Stam, 2014, p. 184). However, this time Sibel is sitting in the driver's seat of the vehicle.

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