



## Seeking the Political Function of Time-Image in New Turkish Cinema from a Deleuzian Perspective

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### Abstract

In the study, minor-being is discussed together with Deleuze's cinema approach and the concepts he produced in philosophy. In this context, the film *A Tale of Three Sisters*, which allows a wide contextual analysis and focuses on micropolitics, has been examined. In the film, it was seen that subjects such as being-woman, being-other, poverty, class difference and majority domination were included. The study aims to analyze Deleuze's thoughts on modern political cinema, which he associates with minor literature, and to show that there are minor components in Turkish cinema.

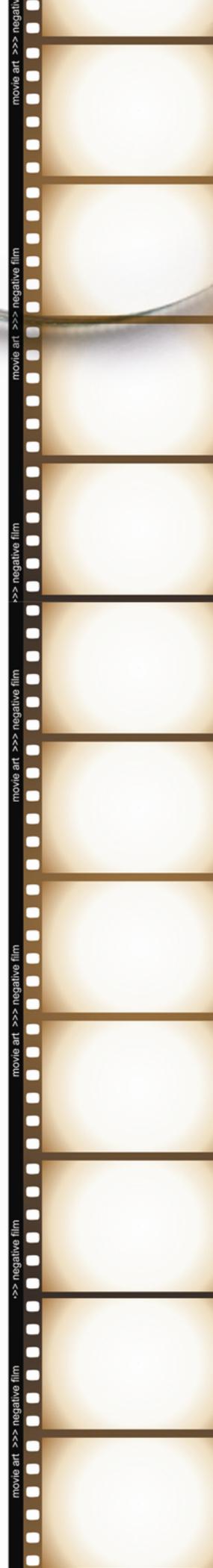
**Keywords:** Deleuze; Minor; Becoming; Line of Escape; Time-Image; Cinema



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# Seeking the Political Function of Time-Image in New Turkish Cinema from a Deleuzian Perspective

Azime Cantas

## Introduction

Gilles Deleuze and Felix Guattari developed a new practice of thinking in parallel with the changes in political and economic life. Instead of starting from the first principles, they started philosophy from the middle with the change of theory and practice. The main arguments of Deleuze's philosophy are his readings of Nietzsche, as well as the politics of desire and micropolitics that he developed with Guattari (Massumi, 2019, p. 95).

Deleuze's philosophy, which sees philosophy as a concept production, can be started from many points. Many concepts or problems such as desire, sensation, meaning and life intertwine in a spiral towards aesthetics, ethics and also politics. Concept creation and repetitions of these concepts in his works can create difficulties for the researcher in change and transformation, but this is exactly what Deleuze wants; is to go out of the tree-shaped thought system of classical philosophy. Deleuze opposes that the tree-shaped thought that dominates Western philosophy is hierarchical, major, historicist, representative and transcendental (Kılıç, 2012, p. 8). Therefore, it tries to free thought from the dominance of representation, and proposes the minor/schizoid to liberate thought and achieve the production it desires. For Deleuze, thought cannot be studied as a journey towards essence or origin, or as a dialectical discussion involving representations. Deleuze presents a different approach by breaking away from the Cartesian Cogito thought that started with Descartes and formed with Kant. Deleuze proposes the 'rhizome' model, which avoids binary distinctions and emphasizes multiplicity and becoming (Badiou, 2019, p. 27). While Deleuze and Guattari distinguish between major and minor, the opposition of major emphasizes that it is given

and original. On the other hand, with hybridizations such as minor, becoming-plant, becoming-female, being-insect and becoming-animal, it allows a body or spirit to transcend itself and to change, transform and become metamorphosed. Becoming is deterritorialization that always establishes new connections, and it involves cross-relations. Therefore, becoming is not seeing oneself as an animal or a plant, but deconstructing the human body and discovering its areas of superiority (Albertsen & Diken, 2014, p. 161).

Deleuze and Guattari conceptualized minor literature and determined its characteristics in their book *Kafka: For a Minor Literature*. The concept of minor cinema is not directly included in Deleuze's cinema books. In a part of his work, in which he describes the characteristics of time-image cinema in *Cinema II*, he includes the films of third filmmakers in which he uses the phrases "People are missing..." by referring to minor literature on the topics he refers to with the title "Cinema and Politics". In *Kafka: For a Minor Literature*, he evaluates minor cinema through Orson Welles' Kafka adaptation *The Trial* and Jean Luc Godard's films. The concept of Deleuzian minor cinema was first expressed in D. N. Rodowick's "*The Time Machine of Gilles Deleuze*". In the work titled "Cinema: A Minor Art" (1996), which includes interviews and comments on cinema by Felix Guattari, examples on minor cinema are presented again. Guattari's approach to minor cinema is generally consistent with Deleuze's deployment of the anti-colonial, revolutionary Third Cinema. As Gary Genosko points out, minor cinema for Guattari (2009, pp. 243- 256); it is casual, friendly and anti-authoritarian.

Deleuze's philosophy of cinema is explained based on the questions Deleuze and Guattari suggest against Molar structure and identities, within the framework of the minor concept, What is Minor?, Is it possible to talk about a minor literature as well as a minor cinema?, What are the characteristics of a minor cinema? In this context, the aim of the study is to clarify

Deleuze's views on modern political cinema (minor cinema) and to determine the minor components in the film *A Tale of Three Sisters* (Kız Kardeşler, Emin Alper, 2019). In this context, it has been determined that the narrative based on individual stories in the film is immanent to politics. In the film, which the director presents with a new understanding away from clichés, idealistic worlds are abandoned and individual lines of escape come to the fore. Minor cinema presents a different cinematic understanding with its homeless, unrepresentable characters and its formal features that make it stammer in cinematic instruments.

### Gilles Deleuze's Philosophy of Cinema

According to Deleuze, the power of cinema should be sought in the process of transition from motion image to time image. Technically, the direct expression of the movement becomes meaningful throughout the field of view of the camera angles. In this way, thought grasps it by presenting an image of the mobility of life. The time image now directly presents time itself (Colebrook, 2013, p. 39). Deleuze thinks that psychoanalysis or linguistics will not be enough to clarify the thought production of cinema. Deleuze sets out from Bergson's three theses on movement to reveal his cinematic approach to the problematic of movement and time (Rodowick, 2018, p. 45).

It presents a world with spatial integrity, knitted with movement-image cause-effect relationships that characterize classical mainstream cinema. The motion image, which appeals to the sense-motor motion bonds, has a feature that strengthens the dominance of the truth system. But in the post-war period, the repetitive forms of the movement image go into crisis (Suner, 2012, pp. 120-125). According to Deleuze, Italian neorealism led directly to the emergence of time images. Andre Bazin (Thomas, 2018, pp. 2-7) explained the features of these images. Bazin's neorealism aesthetic is based on everyday life. According to him, there are unrevealed, obscure and diluted events depicted in their own time and the conscious weak links between these events.

However, for Deleuze, time-image must go beyond reality as well as movement. Triple reversal is required to get out of the move. First, the image must be liberated from the sensorimotor schema by going beyond the action-image and becoming a pure optical and sound image. Second, the image must also be open to the powerful inspiration of the time-image, the readable and reflective image. This is the form in which optical-signs and auditory-signs re-refer to 'time-signs', 'reading-signs' and 'thought-signs' (2021b, p. 35). Third, the nature of the movement must be redefined. In the time image, movement is no longer limited to action representations, which are the succession of spatial parts in a sensorimotor image (Rodowick, 2018, p. 110).

Time image contains a different dynamic, there is a new form of speech act that separates from tradition and always reveals a new place, and this form must be under the discourses. For this reason, the distinction between the public and the private, that is, between the political and the private, has been lost (Rajchman, 2010, pp. 283-307). It was necessary to reproduce the truth for a line, a new way, a counter power that allows to escape from the control of the whole. The spaces presented in an integrated structure with the sense of continuity created by the movement are now divided into disjointed parts. Just-any-space is irrational, disconnected, perverted, schizophrenic spaces that do not obey the prevailing laws of causality. These spaces also revealed a new schizophrenic character who did not take action (Suner, 2012, p. 122).

Time image produces a new form of fiction. In this setup, irrational intervals emerge that make images disconnected. This means the abandonment of the sequential montage and cause-effect relationship seen in the classical cinematic understanding. The time-image mainly deals with only three types of signs: reading-signs, time-signs, and thought-signs. All three indicators have been associated with philosophical problems. First of all, reading-sign establishes a new form of description; Crystallized images as opposed to the "crystalline" depiction or organic images of

primary semiotics. Moreover, the pure optical image, sound, or objective-subjective distinction based on motor action loses ground in favor of a principle of ambiguity or indiscernibility. A sensorimotor description must be independent of its referent or object, which chooses between objective or subjective, real or imaginary point of view (Deleuze G. , 2021b, p. 16). When the sensorimotor states disappear, the nature of the movement changes in time. In time signs, time is not the chronological and sequential sum of spatial moments; it is constantly divided into a passing present, a preserved past, and an uncertain future (Rodowick, 2018, p. 110). The present exists with the past into which it will become, and the past will be indistinguishable from the present it once was. This produces three time indicators, which are divided into two basic types. The first two direct images contain the order of time. Deleuze describes them as "points of present time" or "layers, strata of past time". The third time, which forms a second basic type, organizes the indicator time series. In the series, there is a witness to change or metamorphosis as the transformation of situations, qualities, concepts or identities along a sequence of images. For this reason, Deleuze calls the third direct image of time "genetic - indicator" (2021b, p. 335). Here the distinction between right and wrong is transformed once again. The genetic indicator shows the power of error that questions the conception of truth. These images are very powerful in works that describe the creation or emergence of identities that are blocked, especially in post-colonial cinema and contemporary media. Through storytelling, serials express being an other, suitable for the discovery of people who can find the means of collective expression as a line of variation within the dominant cinematic discourse, "although not yet". This is a minor cinema, similar to the concept of minor literature in Deleuze and Guattari's short work on Kafka (Rodowick, 2018, p. 113).

#### The Political Arrangement of Time Image: Minor Cinema

According to Deleuze and Guattari, “politics precedes existence” (2005, p. 203). Their politics, in connection with the concepts and categories they have previously produced, are coherent with their conception of the world as a collection of ever-changing complex arrangements, which is close to Spinozian and Nietzschean materialism, which always establishes forms of being and at the same time destroys them. Minority is a formation beyond the arts, values or high classes and culture that are claimed to be high (Akay, 2015, p. 234).

According to Deleuze, there are two important folk models that appeared in the history of civilization. The first is the "society of brothers" united by a universal migration without the elements such as nation, family, inheritance unique to Europe, and the second is the "comrades society" formed by a universal proletarianization that does not include the concepts of property, family and nation. Similar to the attempt of Bolshevik Russia to find its power through a universal proletarianization, that is, the revolution that will arise from the unification of the workers of the world, America also tried to create a revolution that took its power from the world's immigrants (2013, p. 86). While Deleuze discusses the combinations of these folk models, he also shows how they find expression in Soviet and American cinema (2021b, p. 216). In the example of Eisenstein's film *The Strike*, the people who came to an alliance with the bending and twisting of the class struggle as the pioneer of change against the Tsar are seen. In American cinema, on the other hand, in Ford's Western movies, the public is seen in the struggle against the economic crisis, profiteers, moral prejudices and demagogues. But these peoples or these models did not continue. The popular model has been considered dead day by day. According to Deleuze, this acceptance takes place through the experience of "third world" colonialism, in which "the oppressed and exploited nations remain in a permanent minority, in a crisis of collective identity" (2021b, p. 217). Colonized nations have clearly pointed out that both external processes of "civilization" and popularly held

myths operationalized in colonial regimes are infused with the popular model. He argues that these elements are subordinate figures and reflect little of the real political power and hope of the colonized people. He states that this form of acceptance was revealed in the emergence of modern political cinema, which separated from the representation of the people and started the invention process on the condition that the public is missing.

The escape offered by art from fixed identities, from a major unity is peculiar to minor politics. This flight also means embarking on a revolutionary new struggle, diverting to another production process. Therefore, minor politics can also be seen as an affirmation of creation, production, and moreover, freedom from this movement. Those who are on the lines of flight will remain a minority without identity, subjectivation, or part of the molar totality, and will become an entity that cannot be grasped by the axioms of capitalism. In nomadic thinking, it is necessary to avoid majoring in order for it to be a sliding, escaping minorization that finds a line of escape and turns into a figure of resistance. Minority means that a literary text, a picture, or a diary is itself a policy. Minor politics is literally the situation where life itself becomes politics (Akay, 2015, p. 244). Although Deleuze and Guattari's studies on Kafka seem to focus on how the minor and minor language will be in literature, it is understood that the idea of minor is actually immanent to life. Therefore, it is seen in many different fields, including cinema.

*Kafka: For a Minor Literature*, written by Deleuze and Guattari, the conceptual framework of minor literature is drawn and at the same time, explanations about the function of minor literature are given. The ideas in this section have been developed within the framework of the molecular and molar concepts seen in *A Thousand Plateaus*. The concept of minor literature is also associated with the authors examined in the work called *Critical and Clinical*. Also, Deleuze and Parnet's *The Dialogues* contain important details and definitions about minor writing style and minor literature. Finally, some concepts and ideas revealed by Deleuze's philosophy also constitute

the components of the concept of minor literature. Kafka's definition of "kleine literature" in his diaries and the Prague German he used were the source of inspiration for the concept. As the child of a Jewish family, Kafka spoke German with his family and Czech with the servants. He later learned the Hebrew language, which his father refused. According to Deleuze and Guattari, Kafka preferred to use Prague German in his works and invented the minor use of German (Demirtaş, 2014, p. 343). In the work called *A Thousand Plateaus*, it is stated that making a major language speak in a minor way causes that language to stammer, stutter and even moan (2005, p. 104). Thus, a minor language does not stand in opposition to a major language. Kafka does not use Czech to oppose the German language. Conversely, the minor language takes the major language and deterritorializes it and forces it to become something else. Therefore, being a minor or writing a minor does not mean a minority because of the negative effects it has in line with social, ethnic, gender or economic status. To be minor is to take the major language that expresses fixed identities and change it from within as we prefer. In this respect, the political dimension of the minor, which has the potential to destabilize the major voice of society in art, literature and even language, is also revealed. Therefore, being minor means not being against the current political system, but changing it from within by taking part in that system (Martin-Jones & Sutton, 2014, p. 73).

Major language does not have an autonomous structure, it is a language inherent in the formation of molar identities. This language functions in the context of ossified structures, constants, standardization, universals, and systematic grammar. In this way, it combines the codes and the dormitory. A minor language, on the other hand, covers the deterritorialization process of the molar/major subject. The differential functioning of the major language is defined as the minor language. "Minor languages do not exist in themselves: they exist only in relation to a major language and are also investments of that language with the aim of making it minor" (Deleuze &

Guattari , 2005, p. 105). In this direction, the first characteristic arising from the function of minor literature is to deterritorialize language.

The second feature of being minor is that "everything is political". Deleuze explains this situation as follows: "The veins of the inside are in direct contact with the truths of the outside" (2021b, p. 269). According to Deleuze and Guattari, individual family-related or marital problems that we encounter in major literary works serve as a social space, background or a mere environment. While none of the oedipal issues here are essential, they become one thing on a large scale. In minor, the particular and the social become complex and intertwined, and the social environment meets everything (Thoburn, 2009, p. 58). Because of the finite scope of the minor, each individual problem is immediately bound up with policy. Therefore, an individual matter or concern becomes necessary and indispensable; so the whole other story spreads out in it. Thus, the family triangle (mother, father, child) connects with legal, economic, commercial, bureaucratic-other triangles that determine its own values (2015, p. 46).

Deleuze and Guattari's third defining characteristic of minor literature is the collective utterance. Minor authorship is not masters literature, it is rather "collective utterance" (Thoburn, 2009, p. 60) that emerges in the limited conditions of a culture. While minor literature deterritorializes, which destroys the words of order, it also transforms language into a collective expression with techniques such as free indirect discourse. From this aspect, literature ceases to be personal and turns into a political one. As an inevitable consequence of the political function, language becomes deterritorialized and speech is constituted as a collective expression. This deterritoriality of language and its transformation into a collective enunciation is a transition to another being (Çörekçioğlu, 2017, p. 79).

The most important characteristic of the minor is that it is "incomplete of the people" (2005, p. 203). Deleuze identifies the lack of people as the first major difference between modern political

cinema (Colman, 2011, p. 154) and classical cinema, associating it with cinema. In classical cinema, there are people who are oppressed, deceived, dominated, or unconscious. This remains true in Soviet cinema, as in Eisenstein's films, where the public is visible. In the third world, the fact that oppressed and exploited nations are in a permanent minority and that there is a collective identity crisis shows the lack of the people more clearly. "The third world and minorities have produced writers who are in a position to say about their own nation and their own situation within that nation: it is the people who are lacking" (2021b, p. 265). Cinema, which is a mass art, is the only art that can most effectively show the "lack of the people".

The basis on which political cinema is founded in the third world and for minorities is based on the lack of people. According to Deleuze, it is necessary to pass through this state of crisis, and therefore cinema must not take on the task of addressing a people who is supposed to be already there, but of contributing to the invention of a people (2021b, p. 266). Minority refers to a state of being in which there is no state of representation. The reflection of this philosophy on cinema manifests itself in films that are described as time image (genetic indicators) with components such as putting them into trance, addressing a people who do not yet exist, displace-deterritorialization and the political connection of the individual. Time images contain deviations in the sequential order of time. In the Nietzschean sense, sequences designed according to the eternal turn express the impossibility of pure repetition or the return of the same. Repetition always triggers difference, transition, or the emergence of the new. Formation with genetic indicators transforms the sequence of images. Minor cinema involves the establishment of time as a series, and fairy tale/storytelling is far from a classical cinematic concept. There is both the characters in the filmic universe and the situations that happen to them, as well as the stuttering of formal features. The component of the minor, "the basis of collective wording, is not to represent the people. Instead, it is the

establishment of an idea, an image, that will enable a people to affirm their own emergence as a will of collective power. Deleuze calls this process storytelling/storytelling; storytelling is an important concept that defines the collective forms of expression of minor cinema" (Rodowick, 2018, p. 202).

## PURPOSE AND METHOD

Deleuze's philosophical approaches to cinema cannot be evaluated through any "method". Because it opposes the idea of approaching life and thought with completely given, ready-made schemas. In this direction, instead of following a hierarchical, chronological path in the study, a horizontal and spiral path suitable for schizoanalysis was formed. On the horizontal axis and in the state of flow, the problem and concept focused on is constantly expanded with different connections, new formations and planes. An analytical approach has been preferred to ensure that the subject, which is difficult to understand, becomes understandable with simple and short sentences. The elements of minor literature, which began with the founding condition "the people are incomplete", manifest themselves in the art of cinema as modern political cinema. The differences between classical and modern political cinema (minor) determined in *Time-image* will be used as parameters in the selected film;

- Minority should be serialized in a time image film with storytelling/fairy tale. Seismicity should include Deleuze's concept of being.
- Statelessness, which is the first element of being a minor, includes situations such as escape from the existing hegemony, impossibility of self-expression, and unrepresentation in the films examined. This also formally means that the language of film is used away from clichés and is open to experimental features.
- The director should create collective words or free indirect discourse with the subjective-objective use of both content and camera by using cinema-specific tools.

- Everything should be inherent in politics. A cinematic experience is created that does not yet exist, that speaks to the future public and diversifies the identity of the people.
- A crisis or trance situation should be created in the viewer with a narrative that overcomes the classical structure by avoiding dualities away from opposing images.

#### Minor Projections in the Movie *A Tale of Three Sisters*

*A Tale of Three Sisters* a 2019 drama by Emin Alper, captivates audiences with stunning nature imagery while starkly portraying the profound hardships of human life, including the absence of a mother, suicide, child death, abuse, and illness. The Sisters tells the story of three siblings, each of whom was placed with a family for adoption and reunited years later, in a style reminiscent of fairy tales. The happiness of the three sisters, who had to return to the village for various reasons after being given up for adoption, can only be found in the possibility of returning to those houses where they were both adopted and servants. In the director's words, the sisters' story is similar to a fairy tale as they seek happiness "behind Mount Qaf". All scenes, except for the warm conversations between the sisters and the father telling stories to his daughters, contain a deep sadness. In the movie, three sisters who lost their mother at a very young age and were given to the town as foster care by their father Şevket in the village because it was difficult for them to take care of them; A section from the lives of Reyhan, Nurhan and Havva is told. The movie opens with Havva returning home. The child in her foster home dies and the upset parents decide to send Havva back. Havva goes to live in her father's house with her sister Reyhan, her brother-in-law Veysel and her little niece.

Havva is very sad about the death of the child of the house and is very unhappy about returning home. Havva learned a lot from the mother of the house where she was given as a foster child and thought that she was treated well. However, she was very saddened by the sudden change

in everything and the upheaval of her life. After Havva, Nurhan is suddenly brought back from Doctor Necati's house, where she was given for adoption. Havva, who slapped the son of the house, was also not wanted by the lady of the house because she was angry and rebellious. The three sisters are together again. They suffer not from being together but from being there, from the feeling of being stuck. Doctor Necati, who brought Nurhan, sits at the drinking table in the evening with groom Veysel, father Şevket and the village headman. Veysel asks Mr. Necati for a job, his aim is to take Reyhan and go to town and send his son to school. Mr. Necati does not like this request. Veysel becomes insistent, an argument breaks out, and in the argument, Veysel implies that Reyhan's baby is from Necati. Mr. Necati gets very angry and leaves. Until then, from Reyhan's statements, we thought that the baby was from someone else in the town, but from the conversations between the sisters, we understand that the baby was from Mr. Necati. Reyhan was the adopted child of Mr. Necati before Nurhan.

The film *Sisters* (2019) bears traces of Antony Chekhov's play *Three Sisters* (1900); the desire of the brothers Olga, Masha and Irina, who lived in the countryside, to return to Moscow; It is thought that Reyhan, Nurhan and Havva brothers have similarities with their desire to return to the town. The film *Sisters* focuses on the story of three sisters who are sent to the town by their father as a feed in a small village among the mountains. The domination of Reyhan, Nurhan and Havva's lives in the patriarchal order in the provinces and the search of these girls for their own escape lines constitute the main theme of the film. There is a lack of exit for people who are trying to survive within the boundaries of some dichotomies such as migration from village to city, family/father and boss. When the mother of the three sisters passed away, the sisters sent to the town as a feed by their father are reported to return home. However, when the girls realize that the house they have returned to is far from the happy family home, each of them wants to return to the town as a feeder again. Girls are homeless characters who have not been able to have a home either

in the father's house or in the house they go to as a feed. Like in minor cinema, the characters are not in a happy family, a warm home. Reyhan was sent to Mr. Necati's house as a feed, but returned with her child in her arms. She was married to Veysel, who worked as a shepherd in the village and whom everyone despised. After his daughter Reyhan returns home, Şevket sends Nurhan to the same house as a feeder. The situation experienced by girls is also related to the life of their deceased mother. The same is true for Veysel, who is described as crazy, and his father, who hangs himself from a tree at the entrance of the village. The coexistence of past and present becomes visible through the situation the characters are in and the despair they inherit from their families. Necati Bey, who is at the center of the sisters' lives, and his wife Neriman, who is not seen throughout the film, are a rich family that has migrated from the village to the town and settled down. Elements such as the displaced homelandlessness of the sisters, the major structure that Mr. Necati represents as a modern individual and the molecular transformation of Veysel, and the presence of Hatice in any moments as the madman of the village allow the film to be evaluated within the minor cinema.

Ordinary events such as the ambiguity of each character between the private and public spheres, the inclusion of the mine in the village from somewhere in the story of the film show the political power of the film. According to Deleuze and Guattari, in a minor, everything is inherent in politics. In this respect, the film brings a strong critique of the major structure, although it shows the daily lives of small people in a small village. The ambiguity of the camera, which begins with the opening sequence of the film, in the transition to subjective shooting and objective shots, also shows the traces of the minor formally. Indirect free discourse that finds its way into the everyday conversations of the characters; multiplied by the words of the village, the city and the poor houses. Fiction does not pursue any effort to raise consciousness in such a way as not to leave room for

the intervention of an external consciousness; it has disrupted the transition from private life to social life and therefore to public space, from village to city and from the old to the new. This feature of the film has turned it directly into a political discourse.

A minor in which traces of class difference are seen in the distinctions or boundaries of gender; By abandoning the place of ideological discourse and awareness-raising, it has created a cinematic language that embraces schizo/subject, multiplies by disintegrating, and disturbs the audience. The presentation of the characters in the film together rather than a sequential sequence of both peasant and urban, traditional and modern has revealed a Kafkaesque absurdity. In the film, there is no linear transition from the old to the new. The director presents the lumpenness in the city with Necati, the feudal life with the father dominating the girls, and all kinds of failures and deterioration with the sisters. The film presents an intolerable reality born of too many micro-political elements to be seen in political apparatuses, the causes or interests of subjugants, the most private issues of small people who cannot solve the problems of their daily lives but also want to open up to changes greater than their height.

There is a circularity in the events described in the film; In the story that Şevket constantly tells, there is a cyclical occurrence in Hatice's somersaults and the sisters' going to the town as feeding. Repetitions can also be seen in the fire that Veysel, who was shepherding on the mountain, lit to warm up. The fire lit by Veysel, which illuminates the dark place, boils the cauldron in the hearth in the following scenes of the film and illuminates Mr. Necati's raki table set up on the mountainside. This burning fire depicts the emotions, passions and anger of the characters in the film. Similar to the fire repeated in the scenes, many images such as the scorpions that are sometimes seen entering the house and sometimes near the cradle, the bandits watching the village, the howl of the wind and the deserted mine where there are alleged demons inside, show the desolation and loneliness of the village.

Reyhan, who experienced the first displacement-deterritorialization, desires Neriman's place more than seeing the house in the city, Mr. Necati and his wife Neriman in a family machine. With modern life, Reyhan has turned into the desire machine in which the individual is coded in capitalist society. The character of Necati is at the center of this transformation, but this is conveyed through dialogues, not visual images. In this context, Reyhan is the first person to displace fixed relationships and destroy the traditional. The components that Deleuze and Guattari identify as characteristics of minor personalities are clearly revealed in the character of Reyhan in the film. According to them, as in Kafka's novels, the characters are caught between both evilness and innocence. They speak of three components, which they define as minor personality and lead to the escape line; sisters, servants, and prostitutes (Deleuze & Guattari, 2015, p. 140). Sisters are those who have freedom of movement and desire, who have enough inclination to cause the family machine to run away. In the house where Reyhan was sent to the town as a feeder, it is seen that he could not internalize Mr. Necati and Neriman as a family machine. In the scene where he and his brother Eve are talking, he expresses that he wants to replace Neriman when he confronts her. After Reyhan returned to her village with a child in her arms, it is seen that she could not become a family again in her forced marriage with Veysel. Reyhan shows his freedom of desire in the dialogues in the scene where he makes buttermilk with Nurhan, and the freedom of movement in his relationship with Veysel, who is drunk outside. Reyhan, who takes care of her children like a maid in the Necati brain house and tries to help her husband Neriman, realizing her femininity in the class difference that has become visible with poverty and inequality, becomes part of a collective complaint. As a minor personality, Reyhan does everything that is expected of him in a quiet and obedient manner; but it is still always on the edge of the power machine, the family machine.

Hatice, who is seen in any moment, is a character who tends to become a woman. The body, acting on its desires, affirms the creative forces of life; transforms creations, flows, and all kinds of connections into womanhood on a slippery slope. Femininity dissolves the social organization of the body and allows man to escape from fixed and hierarchical systems (Kennedy, 2000, p. 84). Becoming a woman, which turns into a resistance against the connections imposed by molar structures in the public and private spheres, is directed towards the formation that makes multiple realities possible, away from a single reality with its creative escape lines. This process of being is to constantly make a difference in action and thought. It enables to discover the areas of freedom that cannot be captured from the social individual, constancy and domination that power has meta-coded. In this context, Hatice, who appears at any moment, is a silent but strong character who can be evaluated in the context of being a woman. His somersaults throughout the film foreshadow the development of events. In the first plans, Hatice somersaults in the empty field and starts laughing. There is a non-diegetic sound accompanying the images. As the woman rolls and somersaults on the ground, the camera follows her. When the woman stands up, the camera circles around her. This scene, which is seen as any moment, shows the woman-being through Hatice. Hatice has found her way out of the major structure by being crazy and unrepresentable.

Hatice is the body without organs, in the words of Deleuze and Guattari: "A body without organs, shapeless, unstable subjects, flowing in all directions, free tendencies and nomadic singularities, are temporary particles" (Deleuze & Guattari, 2005, p. 40). There is no scene in the film as to why he is the way he is. But judging from the stories of the younger sisters, it can be understood that being a woman in the countryside is difficult and that this is one of the possible endings. Her movements, which cannot be evaluated within any standard and outside the normal definitions of women, can be considered minor/schizoid. In front of the house where Hatice knocks on her door, this time she somersaults forward and then back. This scene marks the circularity in

the film and the back and forth in the sisters' lives. When Hatice stands up, she sees Nurhan, who is handing her land. They both eat the earth and smile at each other, the fact that the two are in the same plan, the past, the future and the present together. Nurhan's life in the village shows that it will be similar to Hatice's transformation.

When we return to the plan where Necati, headman, Şevket and Veysel drink at the table set on the slope of the mountain, Necati expresses his regret by saying: “Politics was not for us.” Şevket says: “What you call a politician will be a bit of a cheater. What does an honest man like you do with politics?” Expressing Necati’s failure in politics is another image that shows that the individual is directly connected to politics. People living in the village have become economically dependent on the city. When considered in the context of economic structures, it can be seen that the village has lost its production opportunities and has become completely dependent on the city. Like Şevket, who sent his daughters to the city for adoption for a good life, Veysel also asks for a job from Mr. Necati. The dialogues at the table set for Mr. Necati are an example of this situation. Şevket, who acted before Necati, got angry and said, “What is an illiterate man doing in a doctor’s office?” Necati tells Veysel that he admires village life. While Veysel wants a job out of concern for survival, Necati is indifferently experiencing a nostalgic feeling. Veysel persistently explains that Reyhan can also take care of Necati's children, and that there may be an opportunity for Reyhan’s child to grow up in the city and study there. Mr. Necati gets angry and tells him that he is illiterate. Şevket and headman kick Veysel away from the table. Necati regrets kicking Veysel away from the table. Necati says: “Veysel is a human being” and says he should apologize. This situation is clearly seen in the scene where Veysel confronts Necati about what was said about Reyhan. Veysel: “I don’t believe it, but people are saying strange things. The journeyman pharmacist story is a lie.” Necati says angrily, “What the hell is that?” Veysel says:

“You know better, brother.” Necati starts hitting Veysel. Veysel and Necati confront each other about who the father of Reyhan’s child Gökhan is.

The editing of the film does not proceed on a linear line, while the showdowns and confrontations between the sisters themselves continue, there is also a confrontation between Necati and Veysel. The ambiguity of distinctions such as in and out in the film and the absence of characters limited by spaces that would form identities show the feature of minor cinema. Although the film conveys what happened in the village, the distinctions between inside and outside are erased in the context of the character of Mr. Necati coming from the city and his relationship with the village. Mr. Necati is positioned as the employer-boss as a modernizing urbanite. In the scene where Necati regrets expelling Veysel from the table, the director criticizes the hypocrisy and false humanism of the modern individual while Necati shows his brain regret and pity for Veysel. This is clearly seen in the scene where Veysel slaps Necati in the face with what is said about Reyhan. Veysel's desire for truth involves a political attitude. In order to displace the social structure created by concepts such as dogma, morality, order and common sense, it thinks that the border between us and reality will be removed through the synthesis of different modes of existence. Deleuze's creative and positive ethic towards being allows life to become an ontology of desire. The link between desire and life spreads socially and acquires bodily images.

The emphasis on the mine working in the background of the movie is a reference to the political agenda. Scenes seen at any given moment, in which villagers put on their hard hats and walk with their lamps partially illuminating the night, are immanent to politics. Considering the dates of the shooting of the film, the discussions of the mining accidents that took place in Soma and Ermenek are on the agenda. The relationship of this tragedy with class interests is revealed by the poverty of the families of the workers who died. Veysel's father's refusal to enter the mine and Şevket's sarcastic expression of this, the man collecting coal from the mine trying to sell those

coals to the village coffee house in the later scenes of the movie, and the villagers going to the mine at the crossings in the dark are reminded of the deaths of the Soma mine workers.

As in the director's other films, criticism of power is also seen in the film *Sisters*. Şevket and Necati, the characters in the movie, integrated into the system and assumed its values. Şevket, who is positioned in the film as the shadow of the government, talks about the tale he constantly repeats. Considering Deleuze's emphasis on the powers of error, the director transformed major tales and myths by creating his own minor fairy tales and put the audience into a trance. The director conveys the unbearable in a simple way and without propaganda. The character of Şevket, as a father who shapes the lives of his daughters, constantly repeats a familiar story that internalizes life in the village. Şevket was shaped as a figure who constantly repeats himself, who believes that giving his daughters up for adoption is salvation, and who does not fail to respect Mr. Necati. Şevket maintains his mentality throughout the film. Veysel went beyond the order, expressed the current facts and was described as crazy. The camera, which appears subjective as Veysel's gaze or Hatice's gaze, deterritorializes the viewer's gaze when these characters enter the frame. Shots that deterritorialize the gaze also constitute an example of free indirect discourse. The camera follows Hatice's somersaults and shows the mountains in a panoramic plan as she stands up. This scene, which gives the transition from the individual, that is, the subjective, to the objective, also creates free indirect utterance. These scenes, consisting of long shots, are any moments. It is possible to see a similar scene in the scene where Nurhan goes out in the dark of night and sees the villagers going to the mine. The stage connects to the political and constructs collective enunciation. Considering the director's explanations, it is possible to evaluate the insanity as minorschizoid; Hatice and Veysel, as asocial and anti-psychiatric personalities, turn to the line of escape from the

molar structure. The movie *Sisters* envisions a power and politics unique to the new Turkish cinema.

## CONCLUSION

Unlike classical cinema, minor cinema is political independently of ideas such as evolution or revolution, it deals with intolerable reality and is structured with impossibilities. The most distinctive feature of a minor cinema is that it addresses the missing public. With its sincere and incompatible characters focusing on everyday life, minor cinema offers an effective critique of the political environment. Minor seriality is constructed according to the eternal return in the Nietzschean sense, showing the impossibility of pure repetition or the return of the same. Repetition always triggers becoming, difference, a change of state, transition, or the emergence of the new. Genetic manifestations transform the sequence of images in minor form. Minor cinema includes the establishment of time as a series, but the tale/storytelling in it is quite far from the classical cinematic understanding (Rodowick 2018, 193). In the film *A Tale of Three Sisters*, which is examined as a minor cinema example, the storytelling is seen in Şevket's taking on the storytelling with the "story of three ungrateful girls", which he constantly repeats to his daughters but does not fully tell. The lives of the girls in the movie watch in a rhizomatic flow. The girls' fathers, Şevket and Mr. Necati, have major characteristics unlike other characters and are the subjects of woodworking thought. Şevket has internalized his life in the village and assumes the role of a storyteller as the legitimator of the desperation and poverty and class difference in the countryside. In some scenes of the movie, Şevket's commitment to the molar structure is revealed. Şevket and Necati, who direct the lives of the girls, are positioned as the center of power. The decisions taken by both characters cause significant changes in the lives of the girls. These forms of power are ridiculous, as Emin Alper mentioned in his interview: "I think power is really

ridiculous. What we call power is not a structure made up of very intelligent and rational people, as conspiracy theories always imply. It is actually a structure consisting of many incompetent people” (Alper, 2015).

By avoiding molar gatherings, *Sisters* first deterritorialize the concept of family. Veysel and Hatice characters, on the other hand, experience the process of becoming, escaping from the current hegemony and heading towards the unrepresented space. They show the power of minoriness by becoming unrepresentable by major identities. To be a minor is primarily to break a standard usage. In Deleuze's words, it is "working with corruption". The binary distinctions in the film are vague and unstable; The distinction between private and public space has been erased, the old and the new, the past and the present mingling. The director conveys the unbearable simply and without propaganda. The subjective camera as Veysel's gaze or Hatice's gaze deterritorializes the viewer's gaze as these characters enter the frame. These inflections also exemplify free indirect speech. This scene, which gives the transition from the individual to the subjectively objective, also creates free indirect utterance.

In minor cinema, narrative forms are broken, branched out, or new ruptures occur. Instead of establishing a flow that dissolves in favor of the ideal from the poles of good and evil, as in classical cinema, the camera is transformed by the objective point of view and the spiritual and physical world of the character in such a way that it does not identify with his own point of view, identifying close to the concrete situation. As a result, in the minor cinema, the series takes place thanks to the combination of three combinations. First, the character is conceived as a space of uncertainty between fiction and reality. This character is also chosen as a medium for the space of collective memory and the capacity of fairy tales. Second, the director needs to design this storytelling process within an image of time that intersects in the case of a transformation or transition of before

and after. At a point when the camera begins to tell a story, the characters who make up the truth also reach a before and after in time. Minor cinema presents a silent but powerful form of political cinema that offers different perspectives for the audience and with its understanding of micropolitics.

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