

Revenge of the Snakes 1962

Metin Erksan

OVERVIEW

Auteur. After studying the history of arts at university, Erksan (1929-2012) started cinema as a scriptwriter and critic. Adopting a social realist approach in many of his films since his first film, *The Dark World* (1952), Erksan faced censorship many times. The director, who shoots box office films as well as arthouse films, has brought many innovations to Turkish Cinema in terms of both content and form. Working as a producer and scriptwriter in addition to directing, Erksan has box office films along with films with artistic concerns. He has many productions in various genres in addition to his adaptations from both literature and world cinema/theatre. His films are acclaimed and received many awards at home and abroad. The director, who has also made television films for TRT, Turkey's public television channel, has taken a leading role in the organization of the cinema workers' struggle. Erksan also contributes to cinema education. He has a special place in Turkish Cinema as one of the few auteur directors.

Film. *Revenge of the Snakes* is the first film of Metin Erksan's property trilogy. As stated at the beginning of the film, it was adapted from Fakir Baykurt's novel of the same name and was shot in the village where the author was born and raised, again by the original content. The property conflict in the film questions the effect of money and power relations on the property issue as well as the illegal sale of the village's common land. On the other hand, a poor villager family who has been victimized struggles against injustice with all its members (mother Irazca, son Bayram, bride Hatça and grandson Ahmet). Although the film was shot in 1962, it struggled with censorship for a long time. The film was banned both in the country and abroad and only allowed to be shown in the country later. However, various events occur during its screening. It only got a chance to be screened abroad in 1965. Considered one of the important examples of village reality, *Revenge of the Snakes* is restored within the scope of the Istanbul Film Festival Turkey Classics Reconstruction project and screened in 2015.

Background. In the 1960s, ten years of single-party rule in Turkey was left behind and a new era began with the new Constitution prepared after the military coup. A relatively democratic and liberal period has begun in the country. Especially student and labor movements increased within leftist policies, and class awareness came into prominence. In terms of Turkish Cinema, the number of film production began to increase and an intellectual environment emerged. Original scenarios and auteur directors showed up and theoretical discussions were made on behalf of cinema in these years. On the one hand, melodramas and comedies have increased due to the commercial income, on the other hand, films are produced bringing the work-labor-land problematic to the screen. Among these films, *Revenge of the Snakes*, adapted from Fakir Baykurt's novel of the same name, is one of the pioneer films of the approach that describes the village reality in Turkish Cinema and is conceptualized with the title of social realism.

CINEMATIC NARRATION

Revenge of the Snakes takes place in a barren Anatolian village. In this respect, the whole visual narrative is about the life of a family in the village that makes a living penuriously from farming. Therefore, the visual style of the film is designed to reflect this village reality. Dirt roads and mudbrick houses accompanying the arid lands are shown. The use of real places in the film also increases the sense of reality. The life, dreams and struggle of a poor and oppressed peasant family are reflected on the screen with Erksan's cinematic elements in this black-and-white film. Snakes are an important element in the film, and they attract attention with their silence and mystery.

Lighting. Daylight was preferred as the basis for the lighting of the film. Even the evening or night scenes were shot during the daytime. In the interiors, a sharp contrast draws attention to the effect of the black and white film.

Camera and Shooting Techniques. Among the film techniques, the frequent use of the lower angle in camera positions seems significant. Throughout the film, this angle is preferred in the portrayal of a peasant family (especially Irazca as the eldest of the family) whose rights are usurped. Thus, it reveals

the camera/director/film taking a side on them. The length of the shots is also quite long. Cutting was used in scenes only when necessary and to switch to close-up. Throughout the film, close-up shots were used to emphasize faces, worn feet, and hands. This allowed the expression of relationships, emotions, and reactions between characters. Follow-up shots, on the other hand, were preferred especially to accompany the running of the characters and to escalate the tension. In these scenes, there is a dynamic setup achieved by the movements of the characters toward the camera and by the short shots. In Hatça's fainting scene, a subjective camera angle was preferred with a special camera movement. It is common to use an objective camera instead of subjective shots. In the scenes where snakes are mentioned in the film, the audience sees the snake, but the characters cannot. In addition, the sense of surveillance is created by the camera shots behind other objects. There is an impression that snakes are secretly watching the characters especially when searching for snakes in the house. Close-ups of meandering snakes are also included. Long pans are preferred in open areas and in crowded scenes in the village. During the dialogues with shot-reverse shots, sudden turns are used to establish a relationship between the two characters.

Music and Sound Effects. Since the location of the film is an Anatolian village, the music preferences were designed accordingly. The music with its folkloric and cheerful tone at the beginning of the film, leaves its place to a tense style in the following parts. The same tense background music that continues throughout the film is used in almost all scenes. Apart from the sounds of horseshoes and oxcarts, the sounds of pickaxes/shovels, and shouts in the narrative, no special sound is used. However, in terms of reflecting the village environment, drum/zurna and azan sounds were used as elements to support the narration and natural ambient sounds were preferred in the sound design.

CHARACTERS

Irazca: In her fifties. Old, widow, holds the family authority. Mother of Bayram. Stubborn and determined. Struggles against the construction in front of her house.

(Kara-Black) Bayram: In his thirties. Married, poor, hardworking, farmer. Son of Irazca, husband of Hatça, and father of three children. Owns his house, small land, and animals.

Hatça: In her thirties. Married, poor, beautiful, shy. Wife of Bayram, daughter-in-law of Irazca. Mother of three children. Loves her husband. Respectful to her mother-in-law. She loses her baby because of Haceli's attack.

(Deli-Mad) Haceli: In his thirties. Married, has three brothers. He wants to build a house in front of Bayram's house. Tries to act carefully due to his previous conviction.

Muhtar (Mukhtar): In his forties. Married, mercenary, cunning. Holds the authority in the village (headman). He convinces Haceli to buy the land to build the house. He provokes him and burdens all the responsibility on him.

SYNOPSIS

Bayram is a hardworking farmer who makes a small living on his small land but he is hopeful for the future. While working in the field with his wife Hatça and his eldest son Ahmet, Ahmet kills a snake. On the same day, one of his relatives says that she saw a snake in her house, and they believe that the snake's partner returned for revenge. Meanwhile, thanks to the illegal sale made by the mukhtar in exchange for money, Haceli buys an area from the village's common land which coincides with Bayram's house and starts the construction of the house. Irazca, who takes care of the grandchildren at home while his son works in the field, is determined to prevent the construction of this house. First, they try to prevent the excavation process, then they fill in the excavated parts. As Haceli starts to keep watch on the land, they break the mudbricks to be used in the construction of the house. When Haceli learns this, he rushed Bayram's house and attacks Hatça. With the intervention of Irazca and Bayram, Hatça is saved, and only the villagers can separate Bayram and Haceli. The mukhtar calls Bayram to teach him a lesson and has him captured and beaten. Meanwhile, Hatça miscarries her baby, and her own life is also in danger. Irazca, who came to inform his son, learns that his son has been beaten and that their stolen lamb will be presented to the district governor who will come to the village. She stops the district governor before he reaches the village and tells him all that has happened. The district governor who was welcomed with a great ceremony under the leadership of the mukhtar, asks about the house and wants the unlawfulness to be fixed. The mukhtar, who learned about the baby incident, puts the responsibility on Haceli and calls a medic to take care of Hatça. Thereby, Hatça is saved. Irazca, who managed to prevent the construction of the house, will seek justice for her lost grandchild this time. The news of a snake bite was effective in Irazca's decision because even snakes take their revenge.

THEMES

Ownership. The film is based on a property conflict over land and two families stand against each other. But the property problem is not caused for undivided land. It is the illegal sale of one of the common areas of the village and the construction of a house that closes the house of another person. Haceli, who started illegal home construction in cooperation with the mukhtar, is strong and rich while Bayram and his family, who were victimized, are poor and powerless. On the one hand, the effect of this power and money imbalance on the property issue is discussed, on the other hand, mukhtar's gaining unfairly by selling a village area is criticized. Despite this, Irazca and Bayram bravely stand against them by trying every possible way. It is recommended to trust the law and the state and not give up the struggle based on the district governor's seizure of the event and the decision to file a lawsuit in the last scene.

Family. The family is underlined in this film as an important element of social structure in the small settlements of Anatolia. The responsibilities of every family member have been determined. Respect for the elder and love for the younger is essential. Although the authority of the family is portrayed as Irazca, Irazca does not oppress his son, in fact, she often shows him as the leader of the family. Problems are discussed in the family, decisions are made and everyone follows the decisions. Weaknesses are not revealed outside the family. The subject of the film is the struggle of Irazca and her family who suffered injustice. The family resists this injustice as a unity from the old to the young. The house is blessed as the living space of the family. Because the subject of the conflict in the film is the protection of this house.

The Snake as a Metaphor of Evil. The snake is an element that is used in the narrative (including the name of the movie) and also affects the result. In addition to being a common animal in the geography where the film takes place, it is used as a special metaphor. In this sense, many proverbs about the snake are included: May the snake that does not touch me live a thousand years, you will crush the head of the snake when it is small, we fed a snake in our bosom. In the film, the snake is the embodiment of all evil against humanity. As mentioned in the narrative, man's conflict with the snake, that is, with evil at the symbolic level, is an ongoing struggle. Even though people are afraid of evil, they have to face the snake bravely like Bayram's father, Bayram and his son Ahmet. In the final scene, the decision that determines the end of the film is also associated with snakes, despite all their evil their search for revenge is shown as an example to people.

Little People's Struggle / Injustice. The narrative is based on the struggle of a poor family with hopeful and naive dreams about the future. Despite their limited means, this family, who live on their own as hardworking and honest people, resolutely resists the usurpation of their rights. Although the weakness, desolation, and poverty of family members are often emphasized in the film, they do not bow to rich Haceli and the mukhtar as the authority in the village. Sometimes with their mind games and brave stances, or with a little cunning, they hinder the construction of the house. However, when the matter is based on physical violence, a greater authority must provide justice. In the film, this ruling power is the district governor, the representative of the state in the countryside. The idealistic district governor stands by the aggrieved villager and supports the struggle of these little people. On the other hand, even in nature the avenging creatures- snakes- that have been subjected to injustice/violence, function as an example for this family. At the end of the film, the image of the family going to seek justice on their oxcart points to a hopeful end for all the oppressed villagers.

Patriarchy. In the film, which takes place in a small, outlying, and arid village in Anatolia, various aspects of the patriarchy are portrayed. A dominant mother (mother of the leader man of the house) figure draws attention to authority relations within the family. With her fearless and determined character, it is understood that Irazca is a respected person both in the family and in the village. Bayram also shows great respect for his mother and supports her guidance and decisions. Irazca, who almost shields herself for her son and her family, does not hesitate to make excuses for her son's masculinity pride in the village environment. Because it should be the man of the house who decides, directs, and takes action in a family. This situation is expressed many times through different characters. The division of labor based on gender discrimination is also clearly observed in the village. Despite the men and women working together in the field, women also have great responsibilities in housework. When Hatça returns home from the field, she is busy with many other tasks such as cooking, housekeeping, child care, and cleaning. Even Irazca adumbrates to her daughter-in-law for waking up late and conversely encourages her son to rest. The value attributed to the older boy Ahmet in the family is also an important clue regarding patriarchy. Ahmet is trained, assigned, and rewarded according to the masculinity values and criteria set for him at a young age.

Sexuality. The village as the film setting is a small and closed settlement. In this social structure, where the extended family lifestyle is dominant, the rules of both the daily and private lives of individuals are strictly drawn by society. In this environment, sexuality is experienced in a very implicit way. Even sexual relations between spouses are secret. In particular, women can express their sexual desires only by implication as is exemplified in Hatça's portrayal. On the other hand, Erksan is a director who does not hesitate to bring the humane and passionate side of sexuality as he had done in his other films. For Bayram and Hatça, who cannot live their sexuality in a house where the whole family shares the same room, sexuality consists of surreptitious glances and secret lovemaking. Also, Fatma who reacts adversely to her husband's sexual approaches, has an illegal sexual relationship with Bayram. Irazca mediates this sexual relationship. This can be interpreted as a privilege she gives to her son as a man.

Revenge. The film proceeds through the feeling of revenge as its name suggests. The main conflict that arises due to the house construction area develops through the actions of the parties throughout the film and the reactions (acts of revenge) to them. The foundation digging of Haceli-Irazca filling the excavated parts, Irazca breaking the mudbricks-Haceli attacking Hatça, and the beating of Bayram-Irazca's complaint to the district governor can be read through the theme of revenge. But of course, the real revenge will be taken for the dead baby. At this point, the snake triggers Irazca's decision because it returns to avenge its partner who was killed at the beginning of the film. The family leaves to take revenge despite all the contrary views of the Imam, the medic, etc. It should be noted that the concept of revenge here does not have a negative meaning, on the contrary, it is a price demanded for evil and injustice.

CHARACTER ANALYSIS

Irazca

As the elder of the family and Bayram's mother, Irazca is a dominant character both at home and in the village. She is determined to prevent the house which is being built in front of her house. Due to her age, she took care of the grandchildren at home. She's the one who makes the decisions at home.

Authoritarian. As the elder of the family, Irazca also has authority. She guides both her son Bayram and her daughter-in-law Hatça and even her grandson Ahmet about what they will do. She organizes his family to prevent house building.

Brave. As a widowed old woman who lost her husband, Irazca does not give up against difficulties and struggles bravely. Her character is clearly expressed and praised by Uncle Ali. First, she prevents Haceli and his brothers' excavation and sometimes stands in front of the digging. Sometimes she threatens, sometimes she cunningly refills excavations or breaks the mudbricks. She even took the risk for her right. She does step back against the mukhtar, who is the authority in the village. Finally, she consults with the governor. At the end of the movie, she continues her quest for justice.

Bayram

He is a poor but hardworking farmer with a small land and few animals. He has small dreams about his family. With the support of his mother, he struggles to prevent the construction of the house in front of his house.

Poor. Bayram is a poor villager who can barely earn enough to support his family and does not own much property. He has nothing but a house in the village, a small plot of land that he and his wife cultivate, and a few animals. Even his dreams do not go beyond a good harvest, a few animals and sending his son to school. He has a composed life in the village. He is constantly despised by the mukhtar.

Haceli

He is the eldest of the four sons of Deli (Mad) Mehmet. Being an ex-convict, he is more cautious than his brothers. He buys the village land illegally and starts building a house in front of Bayram's house.

Powerful. Haceli bought land belonging to the common land of the village, using his money and his influence in the village's governance. However, this is an illegal sale in cooperation with the mukhtar.

Haceli and his brothers are accustomed to getting what they want in the village, using their father's nickname 'Mad'. Together with the mukhtar, they try to suppress Bayram's reaction against home-building by using their power.

Impulsive. Although Haceli is not as threatening as his brothers due to the uneasiness of being an ex-convict, the dream of the new house is fascinating. However, Irazca's interferences infuriate him and he uses physical violence. Meanwhile, he was manipulated by his brothers and the mukhtar. To give Bayram a lesson, Haceli stole Bayram's lamb, set up an ambush, and had him beaten.

SCENES

Oxcart Wheel. The film begins with the credits on a spinning oxcart wheel. As a frequently used metaphor for underdeveloped, the spinning wheel of the oxcart also represents an outdated mentality that continues.

The name of the film is seen on a rolling oxcart wheel.



Little Land Little Dreams. In the first image of the film, accompanied by folkloric music, a family of three appears on an oxcart behind dry grass. In the close-up, Bayram is telling his dreams to his son (Ahmet) and his wife (Hatça). Bayram's dream is to buy an ox after a good harvest, upper-class clothes such as hats, waistcoats, and boots for his son, and colorful silk clothes for his wife and send his son to school. In this scene where Bayram tells the naive dreams of a poor Anatolian villager with hope, Hatça is afraid of any disasters, but at the same time, she can't stop herself from being immersed in this dream.

A poor family on an oxcart in a barren Anatolian village



Dreams on an oxcart



Hatça is Pregnant. While Ahmet is sent to herd the animals of the oxcart, Bayram and Hatça start working in the field. Hatça asks Bayram to buy a large washtub that will add a bit of comfort to her daily work instead of clothes. Bayram tells her about the showers he saw during his military service. But it is not possible to bring the shower to the village. It is underlined that Bayram and Hatça's dreams have limits. In this scene, in which an implicit sexual reference is made, Hatça says she is pregnant with her fourth child. While Hatça does not want more children due to poverty, Bayram is happy with the news of the child he sees as a workforce. The scene ends with Ahmet shouting.

Pregnancy makes Bayram happy but worries Hatça.



The Story of the Snakes. Ahmet runs to his parents and says he saw a snake. Bayram, running to the place Ahmet described, searches for snakes. He tells Ahmet and Hatça that “We are at war with the snake nation” and tells Ahmet that they should kill the snakes and encourages him to do so. He tells Hatça the story of Şahmaran -the king of snakes. While the camera watches Bayram and Hatça walk through the trees and dry branches, Bayram tells Hatça that his father bravely killed Şahmaran and cut him into pieces.

The meandering snakes seen in the film are real.



Snake Killer. Meanwhile, Ahmet sees the snake again, kills it with a stick, and calls his parents. Bayram looks at his son proudly because Ahmet following in the footsteps of his grandfather killed the snake which was portrayed as a metaphor for evil.

Bayram proudly looks at his son Ahmet, who killed the evil snake.



House in Front of Another House. Haceli and his brothers (Deli Mehmet's sons) measure the area in front of Bayram's house to build a house. The camera quickly turns to Irazca (Bayram's mother), who is watching them. Haceli says he is afraid of Irazca. These words are complemented by a reference to Irazca's position in the village and her strong personality as she is shot with the lower angle of the camera.

Construction of a house in front of another house in the village



Gratitude Mentality. Returning home with his oxcart, Bayram criticizes the Imam's gratitude for even the negativities in his life, thus giving the first signal that Bayram will be against the gratitude mentality of the cleric, who is a representative of the order.

Bayram criticizes Imam who is always grateful despite every negativities



Ahmet The Hero. Irazca is very happy when she learns that Ahmet killed the snake. Ahmet's brave behavior as the first grandson of the family complies with the masculinity criteria expected by society.

Ahmet's killing of the snake is appreciated.



The Snakes Returns for Revenge. Meanwhile, Ali Dayi comes and tells Haceli's house plan, the unlawfulness and bribery behind it, and encourages Bayram to react. While the family is talking about the incident during the meal, Sultan (Irazca's sister) comes shouting that she saw a snake in her house. They believe that the snake returned to avenge its partner.

Sultan tells she saw the snake.



Snake Search. Bayram and Ahmet go to find the snake. During the tracking shot of the father-son, the rhythm was increased by several cuts. During their search for the house, the camera, which shows them from behind various girders, creates the feeling that snakes are watching them. The snake cannot be found, but in the dialogue between the Sultan and Bayram, the struggle between the snake and the human is described as a good-evil conflict. They also mention people will not stop fighting despite their fears.

Bayram and Ahmet runs to Sultan's house.



While Bayram is searching for the snake at Sultan's house, the camera creates a voyeuristic mood.



Irazca Does Not Let The Land Be Digged. Irazca tells Bayram that they need to react harshly and warns that this struggle will not be easy. The time passes as it is given by fade-in and fade-out. But Irazca seems to have been on guard all night without sleeping. Upon the sounds coming from outside, they see Haceli's brothers. Irazca convinces Bayram to go to the field. Just as Haceli is about to hit the first pickaxe, Irazca fearlessly stands in front of him.

Irazca does not sleep all night.



Irazca prevents digging.



Haceli's Anxiety. Irazca says that he cannot build this house without killing her and that if he does, he will go to jail. Haceli takes a break. He tells his brothers about his dreams of a house on the one hand and his fear of being imprisoned again on the other. He goes to the mukhtar to complain.

Haceli understands the difficulty he would have during the construction.



Irazca Fills the Excavated Parts. While Haceli and his brothers continue digging again, Bayram arrives. He also warns Haceli that he is not an easy bite. It is announced that a meeting will be held in the village in the evening. When Bayram goes to the meeting, Irazca, Hatça, and Ahmet secretly fill the excavated parts that Haceli has dug.

Irazca, Hatça and Ahmet fill the excavated parts.



Mukhtar's Warning. Meanwhile, at the meeting at the coffeehouse, the mukhtar announces that the property belongs to the village and he has sold this land to Haceli. He warns Bayram not to object to this issue. He tries to scare Bayram.

At the coffeehouse, the mukhtar announces that he sold the property to Haceli and warns Bayram.



Fatma's Secret Passion. Haceli, who arrives at the construction site the next day, is shocked to see that the excavated parts are filled. Even if he goes to Irazca, he can't do anything. Then his wife Fatma goes to Irazca to talk. She confesses that she is in love with Bayram. She says she wants to be a neighbor at least. Irazca is deeply saddened by Fatma's condition and shares it with Bayram.

Fatma opens her heart to Irazca about her platonic love for Bayram.



Ali Dayı's Support. Hacı now stands guard with a rifle at the construction site with his wife Fatma. İzzet and Ahmet go to look at the mudbricks that Hacı will use. Meanwhile, Ali Dayı encourages İzzet. İzzet is aware that mukhtar is also with Hacı.

Ali Dayı and İzzet talk looking at Hacı's mudbricks.



Fatma's Will. In the evening, as the mukhtar invites Hacı and İzzet to the coffeehouse, Bayram and Fatma have intercourse on the foundations of the house construction. That's something significant. While Hacı is building a house in front of Bayram's house, Bayram is having sex with his wife.

Erksan's shot of a sexual connotation.



Fatma and Bayram's forbidden intercourse



Mukhtar Warns Irazca. Mukhtar who warns Bayram first, calls Irazca this time. By backing Haceli, he warns and even threatens Irazca not to hinder the construction of the house. However, Irazca does not give up her stubbornness. Mukhtar decides to teach Irazca and Bayram a lesson. He manipulates Haceli to steal a lamb from Bayram' flock to present to the visiting district governor.

Mukhtar warns Irazca.



Irazca Breaks the Mudbricks. Irazca organizes the actions of the family as soon as she returns from mukhtar's house. All the members of the family break Haceli's mudbricks during the night. Their rage caused by the injustice they suffer, is expressed with close-ups of their faces. The crumbly mudbricks are also shown in close-ups.

Broken mudbricks, lost dreams



Love Is Experienced Implicitly in the Village. There is no privacy for family members who sleep in the same room in the village house. Hatça, who wakes up hugging her husband in the morning, is embarrassed to see her mother-in-law (Irazca) looking at her. Bayram and Hatça go out with different excuses following surreptitious glances to each other. They have sex in the barn.

Sex in the village consists of surreptitious glances and making love.



The Matter of Lamb. Haceli steals a lamb from Bayram's flock at mukhtar's suggestion and mukhtar appreciates his behavior. The lamb is planned to be serviced to the district governor visiting the village. Haceli slaughters the lamb in the garden and takes off its hide. Although the mukhtar's wife is afraid of Bayram's reaction, they have fun by saying that it was a mistake.

Haceli, slaughters the lamb that he stole from Bayram.



Haceli's Patience Overflowed. While Haceli is taking off the hide of Bayram's lamb in the mukhtar's house, he learns about the broken mudbricks. He gets furious when he sees the crumbled mudbricks. He runs to Bayram's house and attacks Hatça as she is washing clothes in the yard. Although Irazca intervenes, she cannot save Hatça. Then Bayram arrives and beats Haceli with a stick. Meanwhile, the villagers gather. They separate Haceli and Bayram. Haceli goes to the mukhtar once again. The mukhtar calls the parties of the event, but in fact, this is a trap.

Haceli saw the broken mudbricks.



Haceli attacks Hatça as she is washing clothes.



Hatça Faints. Hatca faints when climbing the stairs and collapses into the arms of Irazca. She starts bleeding. Irazca calls the neighbors. She leaves Hatça under the neighbors' surveillance. She goes to Bayram to let him know what happened. She has a bad feeling.

Irazca holds Hatça when she faints.



Bayram Beaten By The Mad Mehmet's Sons. Haceli's brothers ambush Bayram. They tie his eyes, hands and feet and cane the soles of Bayram's feet. Then, they leave him in a corner. After that, mukhtar and Haceli come into the room and find Bayram as if they are not aware of what happened. Mukhtar warns Bayram about his fault. He mentions that Haceli is right in front of the law. He frightens and intimidates Bayram.

Haceli's brothers cane the soles of Bayram's feet.



Irazca's Wail. Irazca arrives mukhtar's house and sees the hide of their slaughtered lamb in the garden. She accuses mukhtar of theft and Haceli of banditry. When she goes upstairs, she sees beaten and insulted Bayram. She goes crazy with anger. She says she will put them in jail. Mukhtar and Haceli learn about the Hatça's situation, they start to worry.

Learning that their lamb was stolen and her son was beaten, Irazca shouts at the mukhtar and Haceli.



Hatça Lost Her Baby. Irazca brings Bayram home with the support of Ali Dayı. She also tells about the stolen lamb and the beating of Bayram. When Bayram and Irazca get home, they learn about the miscarriage. Hatça's life is also in danger. Already in physical pain, Bayram devestates by this bad news.

Bayram devestates when he learns that Hatça has lost her baby.



The Symbol of the Ideal State, District Governor. Irazca decides to go to the district governor as a last resort. Irazca meets the district governor before the village people under the leadership of mukhtar arrive. She tells him all that has happened. The district governor, who is portrayed as an ideal civil servant/manager as the symbol of the ideal state, gets off his horse and listens to Irazca.

Irazca tells all to the district governor.



Mukhtar's Welcoming Ceremony. Meanwhile, the mukhtar has the village people behind him and gives commands on how to behave to the district governor. The district governor gets angry at the welcoming ceremony. His concern is to learn about the problems of the village and the villagers. Mukhtar, on the other hand, wants to protect his domain of power in the village and to look nice to the district governor.

Villagers' welcoming ceremony



The District Governor Has The Last Word. The district governor, who comes to Haceli's house construction site, does not allow the house land to be sold from the village common land. Seeing him, Irazca also reminds him of the situation of her daughter-in-law. The district governor recommends her to apply to the prosecutor's office.

The ideal district governor of the ideal state seizes the event.



Recanting Mukhtar. The table prepared for the district governor remains to the villagers. The mukhtar changes his mind after the intervention of the district governor, blames Haceli, and tries to save himself. Haceli's brothers do not want to accept this defeat. But this time, Ali Dayı also clearly says that he is taking sides with Bayram. The mukhtar sends the village guard to call the medic.

Mukhtar blames Haceli.



Haceli Steps Back. Haceli is forced to fill the excavations he dug even if he resists at the beginning. He is blamed due to Hatça's miscarriage. Even his wife thinks he is wrong. Conversely, Haceli's brothers have no intention of letting go of this business. Fortunately, the medic saves Hatça's life.

Haceli is forced to fill the excavations he dug.



The Advice Of The Imam. In the sermon at the mosque, the Imam recommends that evil should not be responded to with evil, so the event should be closed. He refers to the afterlife and to Allah for the price of what is done in this world. In this scene, the clergy also sided with the powerful mukhtar and Haceli. The Imam, who gives his consent and gratitude instead of questioning at the beginning of the film, is once again criticized.

The Imam advises the event to be closed in his sermon.



The Advice Of The Medic. Consulting the medic, Irazca encounters a similar attitude. The medic tells Irazca to stop pursuing this, emphasizing mukhtar and Haceli are strong people. He says that there is no point in Haceli's imprisonment. Haceli gave up on building a house and covered the costs of treatment. These are important gains for Irazca and her family, so they are recommended to confine themselves to what they get.

The medic also suggests they let it go.



Revenge of the Snake, Revenge of Irazca. Meanwhile, a snake bites Sultan, and they all run to her house. While everybody else is trying to save Sultan's life, Irazca has other thoughts. At that moment, Irazca takes inspiration from the snake's revenge and makes her decision. The family gets on the oxcart and sets out to file a lawsuit.

The moment of decision: Human dignity requires revenge, as snakes do...



The Journey For Justice On An Oxcart. Irazca and her family take the oxcart and head to the town to file a lawsuit. Even though the mountains rising in front of them foreshadow that other obstacles may come their way, this revenge will be taken. The oxcart, which is the symbol of the outdated mentality at the beginning of the film, has been the vehicle for this poor peasant family in their search for justice.

The family sets out with their oxcart to file a formal complaint.



Irazca and her family, shot from behind, continue on their way despite the obstacles represented by mountains.

