

HUMANITIES INSTITUTE
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Dry Summer (1963)

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. *Dry Summer* is the second film of Metin Erksan's films known as the property trilogy. The film, adapted from Necati Cumali's same-name novel, focuses on the effort to establish ownership over water. Osman gains power by owning the water supplies that spring from his land and by leaving villagers' fields in drought. Similar power also works over Osman's brother and his wife. Although the main theme of the film is property over water, gender and sexuality stand out as well. Furthermore, a group of villagers who cannot get organized against a violation of rights in the countryside is mentioned. The film became the first film to win an international award in Turkish film history with Golden Bear of the Berlin International Film Festival in 1964. It was also selected to represent Turkey in the 37th Academy Awards in the best film in the foreign-language category while it was censored to be screened. The film also brought a special prize for the director from Venice. In 2008, a restored version of the film has been screened during the 61st Cannes Film Festival in a classical films session.

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, *Dry Summer*, adapted from Necati Cumali's novel of the same name, is one of the leading films of the approach that describes the village reality in Turkish Cinema and is conceptualized with the title of social realism.

CINEMATIC NARRATION

Dry Summer can be described as an original adaptation despite being taken from a literary work. It is possible to see many characteristics of Erksan's cinematic expression in this film. In the black and white film, drought and hot/dry weather are especially felt parallel to the general mode of the film. Despite being deprived of the contribution of colors, arid lands, fields cracking with thirst, weak crops, sunburned/tired/weary faces of villagers who took shelter under a shade tree, and lizards appearing from time to time emphasize the dryness. On the other hand, Osman, Hasan, and even Bahar seem quite vigorous and healthy as the owner of the water. Contrast has been created as they enter the water on various occasions and are shown wet.

Lighting. Daylight is mainly preferred in the film. Night shots are fewer, but there is no intense darkness. In interior night shots, although there is a gas lamp in the image, there is very bright lighting.

Camera and Shooting Techniques. The duration of the shots is quite long. Right-left pans, up-down tilts, dolly, and tracking shots are common in these long shots. Especially in crowded shots, it is remarkable

that the camera focuses on individual faces without cutting. Although the shots are long, the narration is not static. The tempo is quite high. Camera movements rather than the duration of the shots provide this tempo. In the fight scenes, there is also the mobile use of the camera. Tracking shots are used in this sense. The camera also follows the flow of water from time to time. The director uses the camera to express Bahar's emotional devastation. From Bahar's point of view, the camera shoots by rolling 360 degrees (from right to left). The gaze of the main character, Osman, wanders over Bahar's body (especially on her legs) with the close-up shots. By moving the camera from Osman to Bahar without cutting in these scenes, Bahar is directly pointed out as the object of Osman's gaze. In the shots where Osman is peeping Bahar, the camera is directed to the body from the gaze, without any cuts. The camera angle has a special place in the film. In this sense, the use of lower and upper angles is common. The power of Osman is emphasized by shooting him from lower angles. This use of angle is seen in Osman's encounters with the villagers, his brother Hasan and Bahar.

Music and Sound Effects. In the film, authentic music was used as the events taking place in the countryside. However, the tension of the scene in the fight and conflict scenes was tried to be supported by choosing the music used in the horror films of the period. As an important element in the film, water is presented in a vital position as the 'blood of the soil' with its presence and absence. The use of water sound is quite successful. Crickets and gunfire are other sound elements frequently featured in the film.

CHARACTERS

Osman Kocabaş: In his thirties, single, powerful, and cruel. Owns his land and water.

Hasan Kocabaş: In his twenties. Osman's younger brother, Bahar's husband. Merciful but dependent on the family hierarchy that restrains him to argue against his brother.

Bahar Kocabaş: In his twenties. Hasan's wife. Young, beautiful, patient. Loyal to her husband until the news of his death.

Veli Sarı: In his thirties. The only character whose name is known among the villagers. Dies in a gunfight with Osman.

SYNOPSIS

Osman claims to have property rights over the water that springs from his land. He dams the water and closes waterways to prevent it from reaching other fields. His brother Hasan kidnaps Bahar, whom he falls in love with, and marries her. In the meantime, the villagers sued them but could not win. Drought has increased. Osman and Hasan start to keep watch at night. That same night, one of the water dams exploded and one of the villagers is shot during the gunfight. Although Osman shot the villager, he convinces Hasan that he will receive less punishment. Thus, Hasan goes to jail. Meanwhile, Bahar and Osman staying in the same house cause gossip. Osman's interest in Bahar has also increased. One day, the news about a person named Hasan being killed in prison is published in the newspaper. Everyone believes that this is Osman's brother. Bahar is devastated by this news. However, Osman does not leave her, and after a while, they started to be together. Villagers suggest buying water from Osman. While things are going well for Osman, Hasan is released with a general amnesty. Having learned that Osman and Bahar are together, Hasan follows Osman. As a result of the struggle in the water, Hasan kills Osman by drowning him and opens the dams that block the water.

THEMES

SOCIETY

Gender. Another prominent theme in the film is gender. This element is represented in the character of Bahar and continues throughout the film. It is described with various forms of domination on the female body. First of all, the female body is positioned as a sexual object. Throughout the film, various parts of Bahar's body are displayed in close-ups, sometimes naked. Bahar's body is especially presented as the object of Osman's gaze. The domination over the female body is not limited to the gaze. Bahar, who faces harassment by Osman, is forced into sexual intercourse towards the end of the film. The objectification of the female body is also expressed through labor, apart from sexuality. Women are seen as an important workforce both at home and in the field. She makes bread at home, hangs laundry, washes her husband's feet, and works in the field. In this sense, Bahar, who represents the villager

woman, does not have any possessions on her body. All decisions about her are taken by others. In any case, Bahar portrays a character whose body is exploited both sexually and as labor and cannot resist this exploitation.

Ownership. The property issue, which has been an important problem throughout the history of humanity, is handled as the main theme in the film. The conflict of the film also arises after a claim of property over water. Water is one of the basic needs of people. Apart from individual consumption, it has vital importance for the villagers. Because the source of income of the villagers is completely dependent on the land and therefore on the water. In the narrative, owning water as a commodity and the limitation of its use opens a discussion on the property over water. Throughout the film, this understanding of property is questioned although it is legally recognized and it is criticized by the oppositions of the villagers and even Hasan. Therefore, at this point, the correctness of legal recognition is also open to discussion. At the end of the film, the villagers' offer to pay for water, which they have been using comfortably as a natural resource for years, is a tragic situation that describes the stalemate they are in.

POLITICS

Power. While the main conflict in the film is a property issue that develops over water, power relations are another theme. In the film, power is mostly screened through the character of Osman. Starting from the opening scene, Osman is portrayed as a strong character who uses his power for his own benefit. In addition to being physically strong, Osman also has an influence on the family. Neither his brother Hasan nor Hasan's wife Bahar can break his word. He has gained authority in the village due to his property on the water. In addition, he reinforces this authority with his cunning, such as the precautions he takes (his guard at night), his reactions (his hiring a lawyer, convincing Hasan to take the blame), and the intrigues he plots (tearing up Hasan's letters, convincing Bahar about Hasan's death.) The laws, which are the only power over him, are on his side, adding strength to his power. Osman's personality is complemented by both his appearance and the camera shots from a lower angle. His rifle is also an iconographic object that refers to Osman's masculinity and power. Another narrative element that emphasizes Osman's power is the other characters. Hasan, Bahar, the villagers, and even the mukhtar of the village are all designed as weak and insignificant people. These binary oppositions make Osman's power even more evident. On the other hand, Osman's power is represented in a negative perspective that makes Osman an anti-hero. The audience do not identify with Osman, who uses his power for his own benefit. On the contrary, they take a stand against him. The death of Osman at the end of the film is a reaction against this dominating and oppressive power that becomes apparent in his character.

Unorganized Resistance. In the film, the idea of organized struggle is handled by the villagers who cannot water their fields, which are their source of income. With the cut of water, they have been using for years free of charge, the villagers have great difficulty as well as the effect of the drought. In this case, it is expected that the villagers will unite and fight for the right to use water. However, the villagers, who are usually shown in crowded scenes, cannot propound total fighting power after their first reaction. Even in conversations among themselves, it is understood that they are in despair and hopelessness. In particular, the court decision in Osman's favor breaks the resistance of the villagers. Only a few villagers act to resolve the matter violently, killing Osman's dog first, and then exploding the water dams. However, the murder of one of them increases their desperation. The film shows many unsuccessful attempts by the villagers. Offering to pay for water means that they have given up the struggle. At the end of the film, it is Hasan, the other owner of the water, who kills Osman and delivers water to the villagers. Thus, the failure of the villagers' struggles is underlined. Because this struggle could not go beyond an unorganized and unplanned opposition.

JUSTICE

Revenge. The revenge theme is narrated in two different ways in the film. The first one is the revenge of the villagers, and the other is the revenge of Hasan. In both, the object of revenge is Osman. Osman cut off the water that the villagers need for their lands, that is, to make a living. He is not willing to compromise in any way. In order to teach Osman a lesson, the villagers first kill his dog and then explode the dam that blocks the water. However, one of them dies during the attack at night. The price of this murder is Osman's imprisonment. Osman's brother Hasan saves him from conviction by taking the blame. The other issue of revenge is between the two brothers. When Hasan gets out of prison, he takes his revenge on Osman, who accepts the idea that he is dead, and moreover, deceives his wife. Osman is drowned by his brother, whom he betrayed. It is not a coincidence in this sense that the death of Osman is drowning

as he tries to dominate the water throughout the film.

RELATIONSHIP

Marriage. The film also mentions marriage as a theme and it includes various discourses on marriages in rural areas of Turkey. The first of these is the abduction of girls, which is frequently encountered in rural areas of Turkey. Generally, the girls are abducted when the families (or just the girl herself) do not approve of the marriage or when the boy is not willing to pay the bride price (money, gold or animals, etc. to be paid by the boy's family to the girl's family). Following the abduction, families are obliged to marry the couple. However, in this film, neither Bahar's family opposes this marriage nor asks for the bride price. Hasan and Bahar are only asked to wait for the harvest. Although they want to get married as soon as possible, they respect this decision. But, Osman wants to benefit from Bahar's workforce and therefore convinces Hasan to abduct Bahar without waiting for the harvest. After the abduction, the problem is solved kindly as Hasan atones his mother-in-law. The relationship between Hasan and Bahar, who can only meet secretly before, is now approved by society due to their marriage. According to the village customs, Bahar, the bride with veils, comes to her new home on a horse. All the villagers dance accompanied by drums and zurna. Shooting into the air, which is also a common practice in celebrations, is performed by Osman at the wedding. This masculine behavior is also an important sign of power. Following Hasan's imprisonment, Osman and Bahar have to stay in the same house which causes censure and gossip. For two unmarried people of the opposite sex to stay in the same house is not appropriate for society. Bahar, on the other hand, suggests Osman's marriage as a solution. Marriage connects two people as well as keeps other people away from these two.

Disloyalty / Betrayal. Osman as the villain of the film, not only cuts off the villagers' water but also betrays his own brother. First, he convinces his brother Hasan to take responsibility for the murder. Thus, although Hasan is innocent, he goes to jail instead of Osman. Osman pleases Hasan at the beginning for this generous behavior but later tries to use his imprisonment. There is no one to oppose him anymore, and Hasan's wife is left alone. From the beginning, Osman assumes Bahar as a workforce and an object of desire. Meanwhile, he creates the impression that Hasan is dead by taking advantage of both the transfer of Hasan to a prison in another city and the news of a dead person there. Finally, he forces Hasan's wife Bahar to be with him sexually, even though he knows that Hasan is alive.

PSYCHOLOGY

Sexuality/Desire. The emphasis on sexuality is another frequent theme throughout the film. As it is connected with the female body, the sexuality of both women and men and their sexual hunger in the countryside are mentioned. In this sense, this theme characterized by Hasan and Bahar, who met secretly as young lovers, is turned to a legitimate dimension with the marriage of the couple. After that, Bahar and Hasan's passionate lovemaking as a socially approved couple is shown at every opportunity. On the other hand, Osman is a character who experiences sexual deprivation as a person who lost his wife at a young age. It is expressed in various discourses that he sees Bahar as a sexual object from the very beginning and he has the same attitude towards other women. However, this situation becomes obvious after Hasan goes to prison. It is not approved for two unmarried people to stay in the same house in the countryside. Because an illegitimate sexual relationship may develop between them. Osman's sexual harassment towards Bahar has increased, and he evokes her sexually with various behaviors. After a while, Bahar completely turns into an object of desire. Meanwhile, Bahar at a young age cannot experience her sexuality as a woman whose husband was imprisoned. While she suffers from sexual deprivation, she tries to resist Osman's harassment. This dilemma ends when Osman forces Bahar to have sex after the news of Hasan's death.

CHARACTER ANALYSIS

Osman

As the eldest son of the family, Osman is the protector of the family heritage. He has no one but his brother. He lost his wife at a young age. He tries to control the water going to other fields, claiming that he has the right to own the water springing out of his land.

Holder of power. Throughout the film, Osman's power over the water, his brother, and his brother's wife is told. Osman is a strong, self-reliant, fearless character in every situation. Sometimes he fights alone

against a group. He uses weapons as well as physical strength. His walrus mustache, hat, and imposing sitting on a donkey are the features that complete his domineering personality. Not having financial problems strengthens his power.

Cruel. The character is quite selfish and extremely cruel to others. He ignores all the complaints of the villagers. He does not compromise on his decision. He is ruthless both when he sends Hasan to prison innocently, and when he leaves him in prison oblivious and without money. He deceives Bahar about Hasan's death. He only cares about his wishes. Bahar's sorrow does not concern him.

Cunning. He cunningly persuades Hasan to dam the water, kidnap the girl, and even take charge of his murder. He takes the necessary precautions for any kind of opposition from the villagers and fails their attempts. This works, in the same way, both in legal struggles and in cases of violence. An important situation in which Osman's cunning comes into play is when he immediately accepts the news of Hasan's so-called death in the newspaper. Because Hasan's death will help him to remove the obstacle between him and Bahar. He prepares by foreseeing that Hasan may be released from prison. However, his cunning cannot save him this time.

Hasan

Although he is Osman's brother, his personality characteristics are almost the opposite of Osman's. He is not avid like Osman. He does not agree with Osman that they have a right over the water. However, due to the family hierarchy, he does not go out of his brother's word. In this sense, he is a character that is easily influenced.

Merciful. Although Hasan disapproves of Osman's decision to cut the water off, he cannot break his word either. However, he feels very uncomfortable. He opens the dam to deliver the water to the villagers unbeknown to Osman. In all respects, he also approaches Osman with mercy. He warns him at every opportunity not to argue with the villagers. He also stands by his brother in case of arguments and fights. His forgiveness of Bahar, who is with Osman, also reflects Hasan's merciful personality.

Obedient. Despite Osman's cruel and authoritarian behaviors, Hasan is extremely compliant and mild-tempered. In most cases, he is quickly convinced. When he does not share the same opinion, he does not prolong the discussion with his brother. Even when Osman annoys and scares Bahar, he does not react to Osman, he tries to calm things down. He accepted his brother's superior position in the family. Even though he is not guilty, he is obedient enough to take on Osman's murder.

Bahar

Hasan's wife. The couple, who love each other, get married by running away, although there is no obstacle to their marriage. Because Osman wants to take advantage of Bahar's labor power as soon as possible. Apart from her beauty, she is an ordinary villager woman. She not only undertakes all kinds of cooking and cleaning work at home but also works in the field with men.

Weak. Bahar is a young woman in love with her husband. She is emotionally devastated, first by Hasan's imprisonment and then by the news of his so-called death. She has no say in any situation, including the decision to run away from her house. She even lets her husband innocently go to jail. Because it is Osman who always decides for her, although it is seemingly Hasan. She is in a state of passive resistance against Osman's harassment. After the news of Hasan's death, she completely lost her strength of resistance and had sexual intercourse with Osman. At the end of the film, she learns the truth and attacks Osman with an ax, but she is shot. Therefore, she cannot even take her revenge.

Sexy. As a young and beautiful woman, Bahar is the object of Hasan's and then Osman's gaze. Their pre-marital and post-marriage sexual relations with Hasan are passionately staged. In these images, Bahar's body is shown as naked as possible under the circumstances of the period. This emphasis is strengthened by Osman's peeping on them. Throughout the film, Bahar's beauty is portrayed sexually rather than aesthetically. Especially in Osman's expressions, the sexual emphasis accompanying beauty is obvious. In addition, various parts of Bahar's body are screened naked in close-ups, underlining her sexuality. Bahar is portrayed as a desirable woman.

SCENES

A Bully in the Village. The film begins with an image of Osman riding a donkey through the streets of the village. The poverty of the village and the power of Osman are underlined by the ruins in the narrow dusty streets of the village in contrast to Osman's imposing appearance.

Osman enters the village as a holder of power.



Water Is Mine. Osman comes to Hasan, who is working by the water, and tells him his opinion about the water. He says that he will be the first to use the water that springs from their land and then he will give the remaining water to the fields of other villagers. For this purpose, he surrounds the water and built waterways reaching his fields. Other waterways are blocked with dams. However, Hasan does not agree with Osman's idea and warns him. The phrase 'water is the blood of the soil' is heard here for the first time.

Osman claims that he owns the water that springs from his land.



Hasan and Bahar's Love. Meanwhile, Bahar gives a sign to Hasan by holding the light reflected from the mirror to his face. Osman's sexist attitude towards women is revealed here for the first time. However, Hasan and Bahar love each other and meet among the reeds. Bahar's mother will allow them to marry after the harvest.

Mirroring is a common form of secret communication between lovers in villages.



Hasan and Bahar plan to get married following the harvest.



Bad News for The Villagers. Osman, taking Hasan with him, goes to the villagers who fix the waterways to their fields. He tells them that he will give them limited water. The villagers object after the first surprise, but Osman does not change his mind.

Osman informs the villagers that he will cut the water off.



Villagers are surprised by Osman's news and they object to the idea.



Osman's Persuasion Effort. Osman starts to work to cut the water. He builds dams that prevent the flow of water. Osman, speaking by the water, tries to persuade Hasan. Even though Hasan is not convinced, he can't get out of Osman's word as the elder of the family.

Hasan and Osman build dams for the water springs from their land.



The Idea of Bahar's Abduction. Osman, who takes control of the water, says that there is a need for labor in the fields. He brings the subject to Bahar. Osman wants Hasan and Bahar to get married immediately. He aims to benefit from Bahar's labor. Bahar's mother allows them to marry only after the harvest. He convinces Hasan to kidnap Bahar.

Osman convinces Hasan to kidnap Bahar.



Abduction. Hasan and Bahar meet secretly. Hasan force Bahar to run away. Bahar already accepts Hasan's authority helplessly before she got married. Hasan and Osman kidnap Bahar.

Hasan kidnaps Bahar with the help of Osman.



The Wedding. Bahar's mother comes to their doorstep. But Bahar does not want to go back. Hasan convinces his mother-in-law about marriage. With the participation of the whole village, there is a wedding with drums and zurna. While Bahar, a bride with veils, rides on the horse, Osman celebrates by firing a gun into the air.

Hasan and Bahar get married in a wedding with drums and zurna.



First Night. The couple, who goes to their rooms on the wedding night, become uneasy with the arrival of Osman. Osman immediately asks for children, especially boys from the young couple. Hasan and Bahar, who forcibly send Osman, make love.

Osman does not leave the young couple alone on their first night.



Osman Is After Bahar. However, Osman does not leave Bahar alone. In the following days, he points out Bahar's femininity and beauty at every opportunity and tries to touch her. He mentions that Hasan is lucky. Meanwhile, he tells that he lost his wife at a young age. In the evenings, he peeps Bahar and Hasan.

Osman tries to get closer to Bahar.



Villagers Don't Stay Idle. With the arrival of summer, the importance of water for the fields has increased. Therefore, Osman constantly reduces the water he gives to the villagers. Meanwhile, he tries to persuade Hasan, who is uneasy, by explaining his rights on the water. Due to the decreasing water, the villagers gather and open the dams that block the water. Osman, who always has one eye on Bahar, stops the villagers as soon as he realizes the situation. A fight breaks out between the villagers and Osman, but before it grows, Hasan intervenes.

The villagers act against Osman.



The Mukhtar. The villagers complain about this to the mukhtar. The mukhtar talks to Osman but can't influence him. Osman does not step back.

Mukhtar talks to Osman.



The Case. Villagers sue to claim their rights this time. The court decides to open the water temporarily. The dams that prevent the water are opened by the legal officer and the gendarmerie.

Villagers are glad to see the opening of the water dam.



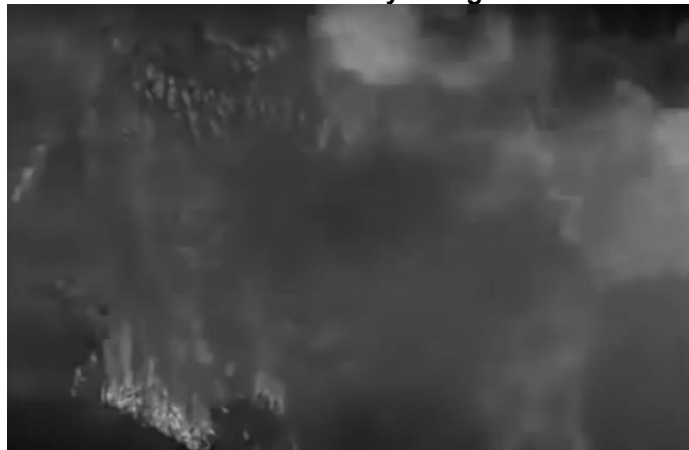
Osman's Reaction. However, this takes a short time. Osman also hires a lawyer. As a result of the lawsuit, the right to use the water is given to Osman. Therefore, the water of the villagers is cut off once again. Contrary to the previous scene, this time the legal officers ensure that the water dams are closed. The villagers are helpless.

As a result of the lawsuit, the dams that prevent the water are closed again.



Increasing Drought. Meanwhile, drought has increased, and even there are fires. The camera first shows the dried grass, and then, in a close-up tracking shot, helplessly sitting villagers' faces. Then the images of the fire caused by the drought are displayed.

A fire caused by drought



Hasan's Share. With the encouragement of Bahar, Hasan sometimes opens the dams providing water to the villagers. When Osman sees them, an argument breaks out between them. Hasan objects to Osman for the first time. He says that half of the water is his.

Hasan makes a claim against Osman for the first time.



Unorganized Villagers. The villagers are overwhelmed by the drought. They talk to each other and look for solutions. However, they cannot unite for fighting. They are aware of the seriousness of their situation. More difficult days await them in the future.

Villagers complain by themselves.



Osman's Lost Dog. Meanwhile, Osman's dog Karabaş disappears. Looking for him for a while, Osman finally finds its body. He realizes that things are getting serious. He shows Hasan and Bahar the dead dog. Osman and Hasan start to take precautions by keeping watch at night.

Osman, who finds the body of his lost dog, carries him home on his back.

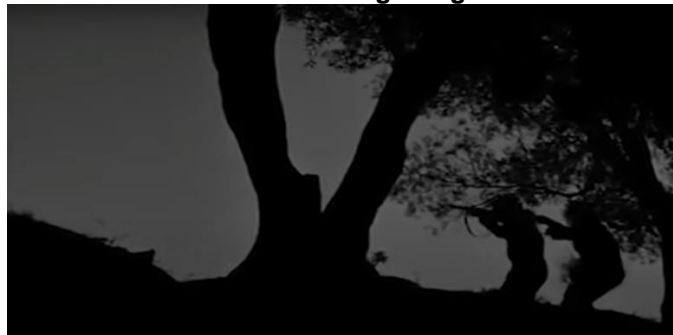


The Violence Begins. That same night, two villagers explode the dams. Osman, who is on watch, follows them. Hasan joins him and a chase starts. One of the villagers is shot during this chase of the gunfight.

Villagers explode the water dam at night.



A gunfight occurs between the attacking villagers and Osman and Hasan.



Found Body. The next day, the villagers search for the missing Veli Sarı (the only villager whose name is known in the film) and find his body. Osman, who was unaware of the situation, called the gendarmerie to complain about the explosion. The villagers come to lynch Osman who is the murderer of Veli. The gendarmerie barely saves Osman from the villagers.

The villagers go out to search for Veli.



Veli Sarı's body is found.



Gendarmerie barely saves Osman and Hasan from the attack of the villagers.



The Arrest. The prosecutor and forensic medicine specialist come to the village to investigate the death of Veli Sari. Osman and Hasan are arrested for trial. Bahar follows two brothers who are taken to the town as prisoners.

The prosecutor issues an arrest warrant for Osman and Hasan.



Osman and Hasan are arrested, taken to the town for the trial.



Crime, Punishment, and Cunning. While being taken to the town, Osman tries to persuade Hasan to take charge of the crime, although he is the murderer. He says Hasan will get less punishment because he is young. They also silence Bahar on this issue. Once again, Hasan submits to his brother's authority and Bahar to Hasan's authority. Hasan is found guilty and goes to jail. Osman is released.

Hasan takes the blame for Osman.



Osman and Bahar. After Hasan is imprisoned, everything is left to Osman and Bahar. They work together all day, but Osman's eye is always on Bahar. He sometimes looks at her bare feet, sometimes at her legs, and sometimes at her hips. He tries to touch her at every opportunity. He clearly abuses her. He secretly peeps at her at night. Bahar, on the other hand, yearns for her husband and misses him. In the village, an unmarried woman and a man staying in the same house cause gossip. Bahar offers to marry Osman, but Osman does not accept it.

The subject of the gaze is Osman.



The object of the gaze is Bahar.



The Villagers Attack Osman. The villagers take advantage of Osman's loneliness and attack him when Hasan is absent. However, Osman, who was unprepared for the first time, defeats them the next time. Despite everything, he never releases the water.

The villagers attack Osman.



Osman's Plan. When Osman and Bahar visit the prison, they learn that Hasan has been transferred to Niğde (another city) Prison. Osman's focus is now on Bahar. One day, when returning from the field, Bahar is bitten by a snake. Osman sucks the venom out of Bahar's leg. At these moments, it is seen that Bahar is also affected. Still, she manages to resist all of Osman's harassment. Meanwhile, Osman stopped sending money and letters to Hasan. He also tears up the letters from him. Osman's harassment goes beyond lustful looks and gift-giving. He pushes the limits. He evokes Bahar erotically by sucking a cow's nipples.

Osman and Bahar learn that Hasan has been transferred to a prison in another city.



When Bahar is bitten by a snake, Osman sucks the venom from Bahar's leg to remove it.



Osman does not give Hasan's letters to Bahar and tears them up to eliminate him.



Osman evokes Bahar erotically by sucking a cow's nipples.



News of Hasan's Death. While returning from town, Osman learned from a newspaper that a person called Hasan died in Niğde Prison. The villagers believe that this person is Hasan from the village. This works well for Osman, and he accepts this news. Bahar is emotionally devastated by the news. She wants to go back to her family's house due to her husband's death. However, Osman prevents her from going back.

The villagers believe that Hasan is dead on a newspaper report.



Bahar is devastated by her husband's death.



Osman Achieves His Purpose. Osman's passion for Bahar has now exceeded the limits of his mind. He talks to the scarecrow as if it is Bahar. On the same night, he prevents Bahar from sleeping in another room, and they slept together.

Osman finally has sex with Bahar.



Let's Buy the Water. Things are going well for Osman. He dominates Bahar as he dominates the water supplies. Meanwhile, one of the villagers, devastated by drought, comes up with the idea to buy water. Together they go to Osman. Bahar is washing Osman's feet. Osman makes fun of the villagers by pouring water on them but gets serious when he hears the money.

Osman is shot from a low angle while talking to the villagers.



Amnesty. Meanwhile, a general amnesty is announced. While everything is going well, this news makes Osman uncomfortable. Thinking that Hasan can return and take revenge, he begins to practice weapons.

The news of a general amnesty is announced in the newspapers and on the radio.



Hasan's Awareness. Hasan is counting the days to leave. He is aware that Osman, who does not send him money or letters, is doing something. He will ask for a reckon when he returns. Meanwhile, he is advised by an elder in prison about the impropriety of owning the water. He understands that killing Osman will not be a solution. Hasan confronts himself.

Hasan realizes his mistake about the property claim on the water.



Hasan Returns to the Village. Although he listens to this advice, the facts he learns on the way back are upsetting him. A villager he met on the bus tells Hasan what happened. Hasan finds out that the whole village, including Bahar, thought he was dead. He realizes that Osman is silent even though he knows everything. He gets mad when he learns Osman also deceives Bahar. He pursues Osman as soon as he jumps off the bus.

Hasan learns that he is thought to be dead.



Hasan gets off the bus running to take his revenge on Osman.



Bahar's Regret. Hasan goes crazy when he hears about Bahar and Osman's togetherness. He goes home first. Bahar, seeing him, starts to cry with regret and goes down on his knees to apologize. She tells that Osman deceived her. Hasan believes Bahar and goes after Osman.

**When Bahar sees Hasan, she understands that he is not dead.
She goes down on his knees with regret.**



Drowning Osman. Osman and Hasan meet by the water. Bahar attacks Osman who deceived her with an ax, but Osman shoots her with a rifle. The target of the next bullet is Hasan. Hasan escapes by jumping into the water. Every time, water allows Hasan to get rid of the bullets. Hasan approaches Osman. Finally, Osman runs out of bullets, and they start to fight in the water. Although Osman resists, Hasan kills Osman by drowning him in the water he claims to own.

Hasan kills Osman by drowning him in the water.



Opened Dams, Freely Flowing Water. Then he runs to Bahar. Bahar is just injured. Hasan forgives her. When he realizes that Bahar is good, he immediately opens the dams that block the water and releases it. Osman's dead body floats over the water.

Hasan ends the water property struggle by opening the dams preventing the water flow.



Osman's dead body floats over the water that he claimed to own.

