

The Well (1968)

Metin Erksan

Contents

Overview
Synopsis
Characters
Character Analysis
Themes
Scenes

OVERVIEW

Director. 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. *The Well* is the last film of Erksan's trilogy, known as the property trilogy. After land and water, the subject is the female body. The film tells the story of Osman, who has an obsessive and unrequited love, kidnapping Fatma and raping her. However, in this film, unlike the other films of the trilogy, the property conflict is not between the two men. This time, Fatma appears as a character in the film as the owner of the body which is the subject of the conflict. Therefore, Fatma is both the element that creates the conflict and the side of the conflict. Although the focus of the film is on Osman's kidnapping of Fatma, he is not the only one who has a claim of ownership over Fatma's body. During the film, Fatma's family, Ibrahim whom she was forced to marry, and even the entire patriarchal order's pressure and control efforts on the female body are narrated. For this reason, the scenes in which Fatma takes control of her body and chooses to live with Mehmet in the mountains end shortly. The film also differs from the other films of the trilogy in terms of setting, dramatic structure, and acting. Although it takes place in a rural area, almost all of the shooting takes place outdoors, even in mountains and forests. In addition, unlike the other two films, it is not an adaptation of a novel. The story which was designed by Erksan based on a newspaper article, explains the different dramatic structure. Finally, the silence of Fatma, the main character of the film, draws attention as an important element. Erksan deliberately portrays Fatma as silent throughout the film. Fatma breaks her silence only to express her hatred. Her thoughts and feelings are often expressed through close-ups of her face. This last film of Erksan's property trilogy received the Most Successful Film and Most Successful Director awards at the Adana Film Festival, despite the negative criticism it received, and was screened on television in the 2000s. Many academic studies written on the film offer analyses that examine the film from various perspectives.

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 productions 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. In this environment, *The Well* attracted attention with the unusual and even taboo subject it dealt with. The idea of property based on the female body and the phenomenon of rape are handled in a framework that is rare in Turkish Cinema. Erksan brings a completely different property debate to the agenda with the scenario he wrote based on a newspaper report, that is, a real event. Although the film takes place in rural Turkey, it tells about both the pressure placed on women as individuals within the patriarchal system and its sexual extensions. Erksan carries the narrative to a point where the woman becomes the object of man's desire. The film has faced intense criticism despite the taboo subjects it deals with and the brave visual narrative used by Erksan. The difficulties Erksan experienced during the shooting process were effective at this point. Eventually, he evaluates his film critically and shares its deficiencies in many aspects such as production, actor and music choices. Therefore, although the film lags behind the other films of the trilogy, it has taken its place in history as one of the exceptional examples of Turkish Cinema.

CINEMATIC EXPRESSION

The Well is a film shot mostly outdoors and in natural environments. Although similarly set in the countryside, in the first two films of the property trilogy, there are village houses, streets, and fields. However, in this film, there are mountains, barren lands and riverfronts as places of escape. These places offer alternatives for characters (Osman, Fatma, Mehmet) who run away from settlements and authority. Although open spaces pose some difficulties in terms of light, sound, and camera use, the choice of these places serves as a metaphor to describe the emotional states of the characters. For example, the effect created by a scene accompanied by birds chirping among the trees is undoubtedly not the same as that created when passing through barren lands or climbing cliffs.

Lighting. Shooting the film outdoors directly affects the lighting elements. In this respect, lighting preferences are mostly natural light sources. In the scenes set in the village including the home scenes, natural light is used. In addition, the shots are mostly designed as daytime shots. It is noteworthy that shots of barren lands and rivers where light and reflection are high are also successfully achieved. Even in the limited number of shots that are supposed to be at night, there is not a dark atmosphere.

Camera and Shooting Techniques. The camera and shooting features that Erksan frequently uses in his films are seen in this film. There are many long takes. On the other hand, tracking shots starting from a stable position and panning left and right or tilting up or down are frequently used. In these shots, a connection is established between the image that is the starting point and the final image where the shot ends. The connections established through tracking shots are sometimes between characters (for example, Aunt Fatma and Osman's mother) and sometimes between places and characters (for example, trees and Fatma, or the river and Osman). Additionally, in some cases, there are tracking shots that simply follow the character's movement. Close-ups of faces are also among the striking visual elements in the film. These shots are frequently used to express the characters' emotions such as lust, anger, resentment, and helplessness. Following the rape, there are point-of-view shots in the scenes of Osman's conversation with Fatma. They are carefully designed to convey the emotional state of both characters in the film. In terms of shooting techniques, an element of excitement was created by cross-cuttings in escape-chase (Fatma-Osman) or kidnapping-search (Osman/Fatma-soldiers) scenes. The display of the 'well' referring to the film's title, is specially considered and realized. The well has been viewed many times from the top and bottom angles. The changing balance of power in the relationship between Osman and Fatma at the end of the film is visualized through the well.

Music and Sound Effects. The audio elements of the film mainly consist of folkloric music and sound effects supporting the visual narrative. The music has sad characteristics, mostly in the form of a lament. As an instrument, the baglama sound is quite distinctive. Since the narrative of the film is the kidnapping-rape of a girl and the tragic events that follow, the accompanying music is sometimes sad and sometimes tense. Sound effects also function as a very important narrative element. Apart from guns in gunfights or drums in wedding scenes, nature sounds have been used successfully in scenes shot outdoors. At this point, the noise of the flowing river and the chirping of birds are particularly striking.

STORY

Fatma is a quiet young village girl. She rejects Osman, who wants to marry her. One day, while she was bathing in a river, Osman kidnaps her and then rapes her. However, Fatma does not agree to marry him and tries to escape at every opportunity. After Fatma's mother complains, the soldiers go to search in

the forest and find Fatma and Osman. While Osman goes to prison, Fatma returns home, but it takes a long time for her to recover. Although her family supports her, the attitude towards her changes in society. Her mother also draws attention to this situation and advises her to marry, but does not force her. Meanwhile, Osman is released from prison and sends his mother away, repeating his wish to marry Fatma. When he is rejected once again, he kidnaps Fatma again. However, Fatma resists. Taking advantage of Osman's drunkenness, she escapes and this time is found by soldiers. Osman is sent to prison again, but things get difficult for Fatma. This time, her mother insists that she should get married. Because it is now difficult to live a normal life. Thus, she is married to İbrahim, an older and rich man. While the wedding is going on, Fatma runs away and tries to commit suicide by hanging herself in the forest. At that very moment, Mehmet catches and saves her. After receiving the death penalty, Mehmet escaped from prison and started living in the mountains. First, a unity of fate and then a closeness develops between them. Meanwhile, İbrahim is worried about the wedding expenses. He pays the price for Fatma and wants her back. They start looking for Fatma with the soldiers. When it becomes clear that Fatma is with Mehmet, İbrahim gives up on Fatma. Osman, who is in prison, learns what happened from his mother and goes crazy. On the other hand, the soldiers find Mehmet and Fatma upon the clue they received from a shepherd. Mehmet dies in the gunfight with soldiers. Even though Fatma returns to her family again, this time her family does not want her. Fatma starts working as a prostitute in a drinking and dancing venue. Osman, who was released from prison, does not give up on Fatma despite everything. He searches for Fatma, finds her, kidnaps her once again and takes her to the mountain. Meanwhile, while passing through a barren land, they come across a well. Osman goes down to get water from the well. Fatma starts throwing the rock pieces she finds around, to Osman. Eventually, Osman dies and the well is filled to the brim with stones. Fatma also commits suicide by climbing onto the well and hanging herself from the mechanism used to draw water.

CHARACTERS

Fatma: A single, beautiful, stubborn village girl in her 20s. Even though Osman kidnaps and rapes her, she does not agree to marry him. Likewise, after being forced to marry, she runs away from the wedding ceremony and attempts to commit suicide. Mehmet saves her and they start living together. After Mehmet's murder, she works in a place drinking and dancing venue. When Osman kidnaps her again, she kills Osman.

Osman: In his 30s, single, obsessed, bully. He is in love with Fatma. He kidnaps Fatma and rapes her. For this reason, he is imprisoned twice. When he kidnaps for the last time, he is killed by Fatma.

Aunt Fatma: Fatma's mother. She cares for her daughter. She reports her daughter's kidnapping to the soldiers and makes an official complaint. However, later she forces her daughter to marry.

Mehmet: In his 30s, single, outlaw. His nickname is "Taşpınarlı Condemned to Death". Due to his death sentence, he escaped from prison and started living in the mountains. He saves Fatma while she is trying to commit suicide. He is killed by soldiers.

CHARACTER ANALYSIS

Fatma:

She is a young and beautiful girl living in the village. She rejected Osman's marriage proposal. For this reason, she was kidnapped and raped by Osman. When she gets rid of Osman, she tries to get over what she went through with the support of her mother and father. However, neither Osman leaves her alone nor the social pressure she faces after the rape.

Insulted. Fatma is an insulted character in many scenes and situations, starting from the moment she is kidnapped by Osman whose marriage proposal she rejects. By kidnapping Fatma, Osman shows that her decision has no meaning. Then, one by one, he takes away all her rights of choice. The scenes where he ties her up and drags her are clear expressions of this humiliation. He dictates when she should eat, drink, sleep, cry, wash, and get dressed. Although it is not shown directly, rape is also a scene in which Fatma is sexually insulted. Her parents cannot stand the social pressure and marry her off to someone older. This time, Fatma's family insults her and does not give her a chance to choose. The men talking about Fatma in the mill scene, not only her family but the entire village ostracizes her when she returns to the village after Mehmet's murder, and Osman's mother's words about her are other

situations in which Fatma is insulted in different ways.

Pessimistic. Fatma portrays a pessimistic portrait throughout the film. Even though she displays a silent resistance in the limited space given to her in the film, she does not have any hope for the future. Fatma's tearful, angry, hateful facial expression is shown repeatedly in close-ups. Until the end of the film, she is presented as a character who only runs away and does not make any counter-moves. When Osman kidnaps her, she only tries to escape, she does not try to kill Osman. When Osman is caught, she does not go and confront him. She does not object to marriage with İbrahim and looks for a solution to running away. This time, she will even try to escape from life completely by committing suicide. However, at the end of the film, she makes a counterattack. This is almost like a divine opportunity presented to her to kill Osman. However, even killing Osman does not create a hopeful situation for her. This young girl, who has lost all her joy in life, cannot find any other way out other than killing herself.

Osman:

He is a character who appears in the film only by kidnapping Fatma and raping her. It is not clear what he does in the village. However, it can be understood from the clothes he bought for Fatma or the gun he bought that he is not short of money. Even if he is punished and imprisoned for the crimes he has committed, he will not become wiser.

Bully. Osman continued to pursue Fatma, whom he was in love with, even though she rejected his marriage proposal. He repeatedly rapes Fatma, whom he kidnaps three times. In addition to the physical and sexual violence he inflicts on Fatma, tying her with rope, humiliating her, and asking her to cry are examples of emotional violence. Fatma is not the only person Osman bullies. He threatens Fatma's parents with a gun, beats İbrahim, who wants to marry Fatma, and raids Fatma's workplace. He even bullies her mother by once again sending her to Fatma, who rejects him.

Obsessed. Osman is in love with Fatma, but this love is obsessive. Fatma flatly refused to marry Osman. Osman does not give up on her. First, he kidnaps Fatma and tries to persuade her by force, but when he cannot convince her, he rapes her. While Osman thinks that Fatma will accept marriage after this relationship (due to social pressure), he cannot understand Fatma's still negative attitude. Osman undresses Fatma, ties her to a tree, watches her, and rapes her whenever he wants. Now Fatma has become Osman's object of desire. While Fatma hates Osman every time she is kidnapped and raped, Osman gets crazy when he realizes that he can only possess her sexually. Fatma will never love him. Even learning that Fatma is with someone else and even working as a prostitute does not change Osman's obsessive love. However, this love will be the end of him.

Aunt Fatma:

Aunt Fatma, Fatma's mother, raises a fuss when her daughter is kidnapped by Osman. She goes to Osman's house and curses his mother. Then she makes an official complaint.

Protectionist. Fatma is always there for her daughter, who has been kidnapped twice. She supports her. When she returns home, she treats her with understanding. Even though she advises her to marry, she does not force him. She doesn't let others talk bad about her. When she is kidnapped, she complains to the soldiers and seeks her rights, ensuring that Osman is caught and punished.

Submissive. Even though Aunt Fatma supports her daughter and wants to protect her against social pressures, what she can do is limited. Because the approach to women who are kidnapped and raped in rural areas changes, they begin to be seen as prostitutes. For this reason, Aunt Fatma wants her daughter to get married. Although she does not force her at first, she later persuades her to marry İbrahim, a rich man. She protects her while she is alive, but worries about what happens after she dies. It is obvious from her statements that she has adopted the patriarchal social order. She says a woman can't stand alone. While she stood by her daughter when she was raped, this time she makes her marry to someone she doesn't want and condemns her to rape every day. Afterwards, Fatma runs away from the wedding and her mother's attitude changes. Aunt Fatma does not forgive her daughter who disregarded her decision and was with someone else in the mountains.

Mehmet:

He escaped from prison to survive the death penalty he received, and although it was difficult, he chose to live illegally in the mountains.

Bellicose. Mehmet is a hopeful and bellicose character who values life despite the difficulties and bad people he encounters. After saving Fatma from committing suicide, he helps her hold on to life. He says that survival, in a sense, means fighting against evil.

Trustworthy. Although Mehmet is a character who was convicted and even sentenced to the death penalty and escaped from prison, he is presented as a reliable person in the film. Saving Fatma's life, offering her a difficult but new life opportunity, valuing her, and meeting Fatma's sexual and emotional reservations with understanding and patience puts him in a positive position against Osman's overbearing and obsessive character.

THEMES

Patriarchy. Since the conflict of the film is the issue of property over the female body, the film enables various readings about the patriarchal order. In addition to social pressure, the pressure and violence placed on the female body through increasingly violent actions such as abduction, threat, detention, and rape, respectively, are at the core of the film's narrative. Throughout the film, while a patriarchal discourse accompanied by violence is expressed through Osman's mouth, an internalized version of the patriarchal order finds the opportunity to be expressed through other characters. Osman could not accept Fatma's rejection of his marriage proposal because being rejected by a woman is a very humiliating situation in a patriarchal social structure. He disregards Fatma's decision, kidnaps and rapes her. Many characters such as Fatma's parents, Mehmet, and Osman's mother reveal the position of women in the patriarchal order in different ways. Because there are not many options for a lonely woman in the countryside. Especially the fact that this woman was raped almost exterminates her value. Everywhere people start looking at her negatively and talking behind her back. Therefore, being forced to marry an elderly person can only be a salvation for her. However, Fatma's escape from the wedding and that she chooses to live with another man in the mountains leaves no chance for her to live within the patriarchal system. Now the only way for her to exist is to sell her body. Although this patriarchal order seems to protect women both within the family and through the military as the official authority at the beginning of the film, in the future it can neither protect nor support her. While Fatma's value decreases from the beginning to the end of the film, Osman, who raped her, comes out without reformation despite being imprisoned each time, and even dares to kidnap Fatma again. Ultimately, Fatma kills both Osman and herself. Because even Osman's death is no longer a salvation for her. The only way to escape from this order is to die.

Marriage. Since the plot of the film is based on the kidnapping of a girl as a result of rejecting a marriage proposal, marriage can be considered as a side theme. Since the marriage did not take place without Fatma's consent, it can be thought that men and women are considered equal in marriage. However, as the film progresses with Osman ignoring Fatma's decision and kidnapping her, it becomes clear that the situation is different. When Osman kidnaps Fatma, he first tries to persuade her to marry and then rapes her by neglecting all her rights. It is a common practice in rural areas that after abduction, the woman and her family are forced to accept the marriage, in which case the woman undoubtedly marries her rapist. However, Fatma resists and does not accept Osman at the expense of social pressure. This time, she has to marry İbrahim, who is older than her. In the film, the village wedding is shown on the screen for a long time. Some customs such as the bridal reception and the groom's shaving are shown. The bride riding on a horse through the village streets, the Turkish flag accompanying the bride's convoy, and guns being fired into the air are all included as familiar practices of wedding ceremonies in the countryside. The bride price that İbrahim gave to his family for Fatma is also discussed in this context. However, after Fatma runs away from the wedding and chooses to live with Mehmet in the mountains, İbrahim demands his bride price back. Because for İbrahim, Fatma is an exchange object.

Crime and Punishment. The film begins with the kidnapping of girls, a crime frequently encountered in rural areas. The incident in the film is about a girl who does not consent to marriage being forcibly detained and then raped. What usually happens after the kidnapping is that the girl is forced into marriage and the couple gets married because it is thought that no other man will want to marry this girl anymore. However, it should not be forgotten that this is an abduction and therefore a crime whose punishment is determined by law. Rape is a crime with a very severe punishment. Being forced to marry

someone who raped her is a greater trauma for a woman than the rape itself. In the film, Osman kidnapped Fatma more than once, and not only that, he also raped her many times. The soldiers, who are responsible for public order in the countryside, catch Osman twice. The narrative even mentions Osman being taken away in handcuffs among the soldiers and being imprisoned. The purpose of the punishment given to criminals is to make the person who committed the crime understand his mistake, to reform him, and to ensure that he does not commit the same crime again. However, the film shows that the punishments given for these crimes do not fulfill this function. Because although Osman is punished, he commits this crime again and again. At this point, the deterrence of penalties for these crimes is also open to discussion.

Revenge. In the film, the theme of revenge is established through Fatma. Fatma, who was not given any right to say anything throughout the film, was threatened, humiliated, tied to a rope, dragged, and raped, takes all her revenge at the end of the film. In fact, Fatma is not a character who seeks revenge despite what she has experienced. Most of the time she is in silent but passive resistance. We often see her angry or resentful or in tears. When Osman kidnaps or rapes her, she does not take any action against him, she just tries to escape from him. Similarly, when she was forced to marry İbrahim, all she did was run away. Even when she runs away to the forest to commit suicide, she still has no thoughts of revenge, she just has no expectations or hopes left in life. However, by the end of the film, she has no choice but to take revenge. Fatma, who had only resisted but not taken action until then, suffers from the hatred, anger and disappointment that has accumulated inside her at this point. Not only does she kill Osman, she literally buries him in a well.

Jealousy. In the film, jealousy is discussed in a rather obsessive way. Osman's obsessive love for Fatma causes him to become jealous of her. He kidnaps Fatma many times throughout the film, even though he knows she doesn't want him. It is unbearable for Osman that Fatma runs away from the wedding and lives with someone else in the mountains while Osman is in prison. Even though he goes crazy with jealousy behind bars, he is helpless. Still, he doesn't give up on Fatma. As soon as he gets out, he first punishes İbrahim who tried to marry her. Afterwards, he goes after Fatma. Even Fatma's prostitution doesn't stop Osman. He cannot stand the idea of her being with someone else, so he kidnaps Fatma once again. Fatma's relationship with Mehmet is both incomprehensible and unacceptable for Osman. Because even though he had Fatma's body, he could not have her heart.

SCENES

From Inside the Well. The film begins with the image of a white circle positioned toward the right of the screen on a black background. When the title of the film appears on the screen, it becomes clear that this is a bottom-up view of a well. Actor names appear on the screen. There is sad folkloric music in the background, mostly like a lament.

The film's title comes from the camera shot looking up from the bottom of a well.



The Peeping. Fatma, the main character of the film, baths in the river with some of her clothes on. She plays with water almost like a child. There is a peaceful environment with birds chirping and natural sounds in the background. Meanwhile, a man (Osman) approaches with his saddlebag and rifle on his back among the trees surrounding the river. The camera follows him with a tracking shot. Osman, another main character, watches Fatma for a while. Osman's face close-ups show his desire for Fatma.

Osman secretly watches Fatma bathing in the river.



The Kidnapping. While Osman is stealing Fatma's clothes hanging on the branch, Fatma notices him. She gets scared and gets out of the water and takes shelter on the opposite shore. Osman threatens to kill her. Meanwhile, we learn that Osman wanted to marry Fatma but was rejected. Fatma does not listen to this threat and prefers to run away from Osman. After a long chase through the fields, Osman catches Fatma. To persuade her to marry, he first pulls her hair and then threatens her with a gun. Fatma does not accept. This time Osman ties Fatma with a rope around her waist. He pulls her along just like dragging an animal. They pass through barren lands and climb cliffs. Osman will keep Fatma in the mountains until she accepts him. Fatma resists.

Osman takes Fatma away by pulling the rope he tied around her waist.



Mother's Wail. Meanwhile, Fatma's mother (Aunt Fatma) realized that her daughter had been kidnapped by Osman. She comes to Osman's house and curses his mother. The camera follows Aunt Fatma and Osman's mother, who is the target of the stones she throws, by tilt-ups and downs and pan left and right. Sergeant Ali, the soldier responsible for public order in the village, also learned about the incident. Aunt Fatma goes to him and complains about Osman. The mother's helplessness is shown in close-up.

Aunt Fatma complains about Osman and asks for help from Sergeant Ali, the soldier responsible for public order in the village.



Threat and Resistance. Osman drags Fatma away for a while, with baglama-based music playing in the background. From barren places, they come to a place where water flows. Osman drinks water and tries to pull Fatma into the water by pulling the rope. Flowing water may be a reference to sexuality/sexual desires. Even though Fatma is thirsty, she refuses. Close-ups on faces express the tension between them. Meanwhile, the soldiers started looking for Fatma. Osman stopped in the forest to spend the night. He ties Fatma to a tree. He also climbs a nearby tree and talks to Fatma. He gives her some time to consent to marriage. Otherwise, he threatens her by saying that he will force her to have sex. In close-ups, Osman's gaze is fierce, in contrast to Fatma's tired face. On the other hand, he blamed Fatma for his crime, because he had to kidnap her. After all, she did not agree to marry him. Fatma continues her silent resistance. This silence drives Osman crazy and he wants Fatma to cry and beg. The soldiers' quest is shown with cross-cuts. The fire that Osman lit in the forest area is visible through the trees. A prediction is created for the audience that this smoke will be seen by the soldiers. When night comes and they sleep, Fatma puts her foot next to the fire. She burns the rope tied to her foot and runs away.

Fatma catches the rope tied to her foot on fire, burns it and runs away.



Stubbornness. Osman realizes that Fatma has escaped. But he stays calm and confident. When he calls after her, Fatma starts running. Osman finally catches her. Fatma struggles and tries to escape. She says she would rather die than marry Osman. Fatma speaks for the first time. Osman does not listen to her. He carries her on his back. Fatma cries

Love and Lust. The camera pans left, follows a flowing river, and stops when it comes to Fatma. Osman is rapturously bathing in water. He says that he loves water and that water cleans all sins. He calls Fatma to the water. Osman's sexual desire is once again expressed metaphorically.

Osman's desire for Fatma is expressed with flowing water.



Rape. Osman pulls the rope he tied to Fatma and forces her into the water. Even though Fatma resists, he catches her. Once again, the camera slides down from a still image of the trees and reaches Fatma lying on the ground. The close-up on Fatma's face shows the trauma she experienced. Her face, wet with tears, is full of anger. The camera views Osman with a point-of-view shot. Osman walks around Fatma. He tells her that he desires her and they are now husband and wife. So, the audience understands that rape has occurred. Osman has possessed Fatma sexually, but this is not enough for him. He also wants Fatma to love him back. He expresses the superiority of men through various sexist discourses and religious references. While these words are heard, Osman's close-up face and Fatma's unresponsive face are shown with cross-cuts.

The physical and emotional trauma experienced by Fatma, who was lying on the ground after the rape, was shown with a close-up.



Soldiers' Quest. The soldiers' search continues. A gunshot is heard. Osman shot a duck. They pass through still water. In contrast to the kidnapping period, Fatma tied her head and wore new clothes. To put things right, Osman begs Fatma. Fatma replies with a curse. Osman continues to threaten her to accept the marriage proposal. Even though he says that they will continue their lives in these mountains, Fatma rejects him at the cost of death. He rapes her once again in the water. Osman lit a fire, but this time the soldiers saw the smoke and located them. They catch Osman, untie Fatma, and save her.

Osman is captured by the soldiers and Fatma is saved.



Homecoming. The camera tilts up, showing Fatma walking between her mother and father in the streets of the village. Fatma has now returned home, but it is not easy to get over the trauma she experienced. She lies down all the time. Fatma's bare feet are visible in close-up under the sun, and the camera moves along her body and stops on her face. Her face is expressionless, she shows no signs of emotion, and she seems detached from life. She ruminates for a long time. She always sleeps while her father and mother work in the fields. This contrast is created by Fatma constantly sleeping while her parents are shown working in the background. As day turns to night, she looks at the horizon from the roof of the house.

Fatma returns home, but it takes a long time to get over the trauma she experienced.



The Mill. The water mill is turning. Inside, Aunt Fatma grinds flour. While Fatma carries the flour sacks and loads them into the cart, the men waiting at the door talk behind her. They make insinuations in a way that Fatma can hear. Discourses are about women kidnapped in rural areas. Aunt Fatma scolds them. Then she talks to Fatma. She attributes the event to fate. She advises her to marry but does not force her. It is understood from her words that she too has internalized the patriarchal view. Meanwhile, the mill comes on the screen and we see wheat grains being ground and flour falling from the millstone. The wings of the mill are shown in close-up. The mill is used as a metaphor for the unchanging order.

The approach of people to Fatma as a raped woman has changed.



Insisting Osman. Osman has been released from prison. He passes in front of Fatma's house. Fatma glares at him. While Fatma and her mother are walking by the river, Osman's mother follows them. Osman still wants to marry Fatma. Aunt Fatma certainly rejects the offer. Although she wants her daughter to marry, she does not give her to her rapist. The river in the image separates Fatma and her mother on one side, and Osman's mother on the other.

Osman's mother submits Osman's request for marriage, but she is rejected once again.



The Kidnapping – Once Again. Three people appear under the shadow of a lone tree in a barren land. We understand that Osman bought a gun. Osman negotiates and tries shooting. In the next shot, while Fatma is sleeping and her parents are working in the field, he comes and kidnaps her. He covers her mouth, threatens her with a gun, and repeats his marriage proposal. Fatma resists. When Fatma screams, her parents arrive, but they cannot do anything against Osman's armed threat. Osman brings Fatma to a forest place. Again, he ties her around the waist and drags her behind him. Aunt Fatma is crying under the awning in the field. He curses Osman. The soldiers go out to look for Fatma once again.

This time, Osman kidnaps Fatma before her parents' eyes.



Fatma's Resistance. Fatma is constantly looking for an opportunity to escape, but Osman catches her every time. Fatma continues to resist. Osman rapes her again. In the next image, Osman goes into the town and joins the crowd with his saddlebag on his shoulder. He does some shopping. Meanwhile, he tied Fatma to the trees like a spider web and covered her mouth. Fatma tries to untie the rope. Returning drunk, Osman shoots into the air. He sips his drink and sings a folk song. Even though he possesses Fatma sexually, Fatma's refusal to accept him destroys Osman. He kneels and cries. While the soldiers continue to search in the forest, they are constantly changing places. This time Osman tied Fatma naked to the tree. He stands in front of her and watches her. Fatma's hateful expression is shown with a close-up on her face. Osman threatens her and says that no one will want to marry a kidnapped girl. Fatma says that she is disgusted with all men, marriage is not on her agenda anyway.

Osman ties Fatma to a tree while going into town.



Escape. Fatma continues her attempts to escape. This time she tries to cut the rope on her foot with a piece of glass and manages to escape. Realizing the situation, Osman tries to catch up behind her. Again, a chase takes place in the forest. Fatma trips and falls to the ground, she faints. Osman is still running and looking for her. When Fatma regains consciousness, she sees soldiers around her. She bursts into tears. Soldiers try to console her.

This time, Fatma cuts the rope she is tied to with a piece of glass and manages to escape.



Crime and Punishment. Returning to the village, Fatma hears the news that Osman has been caught. His mother and father run out. Aunt Fatma grabs Osman's collar and curses him. The soldiers can barely calm her down and take Osman away. We see Fatma's hateful looks. A long road appears on the screen. When approached from afar, Osman appears in handcuffs, being taken among the soldiers.

Osman is arrested and sent to prison once again.



The Hate That Remains. Fatma and her parents, who are riding an oxcart, encounter other villagers on the road. Fatma looks at them with hatred after her mother's words about the man they greeted. Because that man is like Osman. Fatma now really hates all men.

Fatma realizes that Osman is not a single example and her hatred grows.



Mother's Advice. Aunt Fatma's attitude has changed slightly. While listening to the mother-daughter conversation on a makeshift bridge over a river, we see them as silhouettes. Aunt Fatma advises her daughter to get married. She again attributes the incident to fate. She says that being kidnapped twice will cause difficulties within society. She expresses her fear that she will fall into a bad path and become one of those who pour raki and wine in drinking venues. She says that if they die, she will be left alone and unprotected.

Aunt Fatma convinces her daughter to marry because life will be harder than ever for her from now on.



Wedding. The wedding scene begins with the image of a groom (İbrahim) shaving before the wedding with his feet stretched out on the screen. Drum and clarion sounds were used as sound effects that completed village weddings. As the camera tilts down, girls carrying dowries prepared for the wedding appear. The village people proceed in convoy through the streets of the village. Fatma is on the horse in her bridal outfit. The bride's father walks next to the horse. One of them is carrying a large Turkish flag, and the sounds of guns being fired into the air can be heard. Women advance in front, men behind. Everywhere is full of people. The rituals of the bride's departure to her new home called the bridal reception ceremony, are displayed. Fatma appears unhappy as she passes through the streets on horseback. İbrahim, who seems to be older, plays in the wedding area. Fatma sits. She is sad and angry. People also have fun accompanied by drums and clarion. Fatma gets up calmly and leaves. At first, we don't understand where she's going. Fatma ran away from the wedding and went to the forest. When Fatma's absence is noticed, İbrahim gets angry and blames Fatma's mother.

Fatma became a bride, mounted a horse, and was taken to her new home in front of the village people.



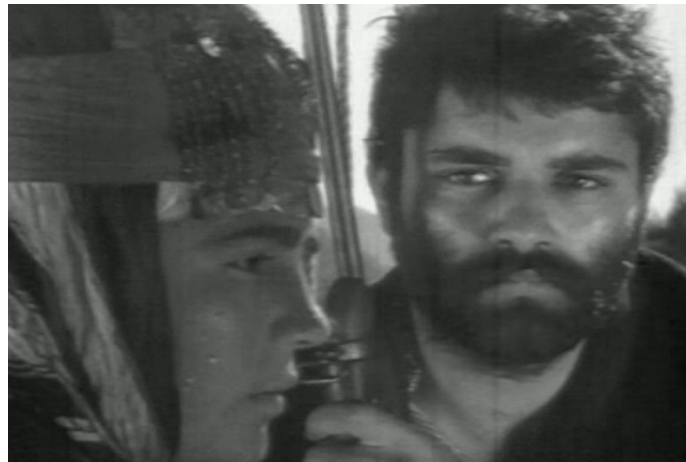
Suicide. In the forest, Fatma ties the rope she brought to hang herself to the tree. She makes a loop and puts it around her neck. In the close-up of Fatma's face, she appears to be crying. Fatma's unhappy and mournful face is accompanied by dramatic music in the background.

Fatma, who runs away from the wedding, tries to commit suicide by hanging in the forest.



Return to Life. Just as Fatma leaves the stone she climbed on, someone (Mehmet) from behind grabs her. Fatma tries to get rid of him. Mehmet tries to convince her. He says that she cannot take the life that God gave her. He saves Fatma from the rope. He waits for her to calm down for a while. He explains that death is not a solution. He emphasizes her youth and beauty. Upon Fatma's question, he introduces himself as Mehmet from Taşpınar, who is on death row. Mehmet escaped from prison because he was sentenced to death. Fatma is scared, but Mehmet reassures her. Fatma tells Mehmet what she experienced. They both try to explain what happened and their current situation with fate. However, Mehmet is a bellicose character. There is no turning back for Fatma. They decide to go together. As the camera tilts down from a view of a large mountain positioned in front of the two, it is explained that this escape will be difficult.

Fatma and Mehmet tell each other what happened. There is no other way for both of them than to live in the mountains.



What Does İbrahim Want? Meanwhile, in the village, İbrahim is walking nervously. Fatma's parents are upset. There are empty chairs in the wedding area. Soldiers have arrived. Aunt Fatma is crying. İbrahim gets angry at her and tells her that she did not discipline her daughter well. The villagers who come to the square say that they cannot find Fatma. While İbrahim shouts to find his wife, he thinks about the expenses he has made for the wedding. He wants Fatma back, not because he values her, but because he sees her as compensation for what he spent. During their search, the soldiers find the rope Fatma hung on the tree. Based on the traces, it turns out that someone saved Fatma. In this case, İbrahim declares that he is divorcing Fatma. He also takes the gold that fell from Fatma. With the marriage issue over, İbrahim asks Fatma's parents about the things that he presented to Fatma.

Learning that Fatma is acting together with Mehmet, İbrahim decides to divorce her.



Osman in Desperation. Meanwhile, Osman in prison, learns what happened from his mother who came to visit. His mother says that the soldiers are looking for Fatma but could not find her. She also tells about Mehmet, who was wandering illegally in the mountains. Osman goes completely crazy. He freaks out for Fatma being with someone else. Still, he says he hasn't given up on Fatma.

Osman learns what happened from his mother and goes crazy.



Union of Destiny. Mehmet and Fatma took shelter in a cave and lit a fire. While Mehmet emphasizes the difficulty of living illegally in the mountains, Fatma says that she is used to it and even this time she is there by choice. They talk about life while Mehmet looks out of the cave. Mehmet advises her to forget the past. While the water flowing loudly from the mountains comes, the camera once again follows the flowing water. Mehmet and Fatma stand by the river with their bare feet. Flowing water is once again used for sexual connotations. The scene is accompanied by natural sounds in the form of flowing water and birds chirping. Mehmet enters the water and reaches out his hand to Fatma. Fatma holds the hand. Together they go against the current, hand in hand, in an environment where everything is against them.

A closeness develops between Fatma and Mehmet.



Love. Fatma and Mehmet continue to wander in the mountains and spend the night in the cave. Mehmet approaches Fatma, who is bathing in water and starts kissing her bare shoulders. The camera moves from the roaring river to the couple's bare feet. They lay side by side. It becomes clear that they are together. They sunbathe on a stone by the river.

Fatma overcomes her fears and trusts Mehmet. They are together.



Pursuit of Trace. The soldiers learn from a sheep shepherd that Mehmet is accompanied by someone in a bridal dress. It is now certain that Mehmet saved Fatma and that they are together.

Soldiers track Fatma and Mehmet with the clue they learned from a shepherd.



Another Destruction for Fatma. Meanwhile, soldiers continue to search for them. They see Mehmet and Fatma from afar and catch up with them. Fatma and Mehmet don't notice them. When the soldier shouts, Fatma throws herself to the ground and Mehmet opens fire. Mehmet is shot in the soldiers' counterattack. Fatma cries over Mehmet. There are soldiers and Fatma behind a cart, and Mehmet's body in her arms. Fatma's innocent happiness ended in sadness.

Fatma holds the body of Mehmet, who died in the gunfight, in her arms. Life has dealt her another blow.



It's the End of the Road for Fatma. Fatma returns home once again, but this time her family does not want her. While her father disowns her, her mother curses her and kicks her out of the house. Fatma leaves the house crying. She sets off. In the next image, we see Fatma pouring drinks into a glass in a drinking and dancing venue. A half-naked image of a belly dancer passes in front of the camera. The men's lustful looks are noticed. Her mother's prediction about her future has come true; she will now sell her body in this place to survive.

Fatma is seen serving drinks in a place, and now she has no choice but to sell her body.



Return of Osman. Osman has been released from prison. He beats İbrahim. He holds him responsible for Fatma's situation. On the other hand, he is glad that Fatma did not marry him.

Osman, who is released from prison, beats İbrahim, whom he holds responsible for what happened.



The Kidnapping – For the Last Time. Osman visits the places and searches for Fatma. The camera positions the female body as the object of the gaze, focusing on the belly dancers dancing and the men looking at them lustfully. Osman finally finds Fatma. He fires his gun and runs Fatma out of the place. He raped Fatma again on the mountain. Once again, Fatma lies on the ground with tears in her eyes. Osman walks around. Even though she is a prostitute and he thinks he went to prison because of her, he still wants to marry her. Fatma became an obsession for him. Osman compares himself with Mehmet. Fatma's sensitivity towards Mehmet can be understood from her attitude. She blames Osman for being a prostitute and says that she will not agree to marry him until she dies.

Osman finds Fatma and once again kidnaps her at gunpoint.



Well of Vengeance. Osman has tied Fatma with a rope again and is taking her away. They pass through bridges and forests. The images are accompanied by sad music and the howling of the wind. While passing through a barren land, they stop at a well. Osman bends down and looks into the well. The camera shows Osman's view from inside the well from a low angle. Osman takes out the bullets from his rifle, ties himself to Fatma with a rope around his waist and goes down the well. Fatma looks down from the top of the well. Once again, the image appears on the screen from a lower angle, this time Fatma is present. The tension in the music increases during a close-up of Fatma's anxious face. Fatma's gaze is full of hatred. When we switch back to the wide shot, Fatma is seen holding a large stone in her hand. Osman is at the bottom of the well, unaware of the incident. Fatma picks up the stone and throws it at Osman's head. Osman does not understand what happened and tries to get out. However, Fatma does not give him a chance and continues to throw stones one after another. Osman resists and tries to hold on to the rope. Fatma breaks the rope by crushing it with a stone. When the rope falls, Osman's hope of salvation begins to disappear. This time Osman grabs his gun. But a wet gun won't fire. Fatma continues to throw stones. A cloudy sky appears on the screen. Fatma filled the well to the brim with all the stones she found. Finally, she looks at the sky and takes a deep breath. Then she fixes the mechanism used to draw water from the well with a rope. She puts the rope hanging from there around her neck. She throws herself into the void, crying, and commits suicide.

Taking the opportunity of Osman going down, Fatma throws a large stone at Osman's head.



Fatma filled the well to the brim with the rocks she threw and then committed suicide by hanging herself.

