

DIRECTOR'S STATEMENT

'Summer Book' is basically a film I want to make about the daily goings and the rhythm of life in a small rural town. The town of Silifke which the film is set in is a town close to the Mediterranean coast, but it's far from the cliché of a typical touristy town with shiny happy people who talk loudly and are super friendly. It is more of a gloomy, unfinished city. The town's rural Turkish-Muslim identity (a strange mix of secularism and tradition hand in hand with conservatism) is visible but not too predominant.

When I'm writing I always care a great deal about the social, political and the humanistic aspects of my material. I feel close to the idea of the whole issue of East vs. West, tradition vs. modernity is rooted in the problem of rural vs. central powers. Looking from this perspective Turkey is at the edge of the central powers, but yet rural (Just like Russia. One of the main reasons of tension in Dostoyevsky's books is this problem of being Russian vs. being Western). That is why I always thought that understanding the rural is crucial in understanding Turkey and the cultural tensions all over the world in general and I always kept in mind while I'm writing that the settings we live in forces upon us their own character and we either accept or reject it. In either case this fact shapes our identity.

The main theme in the story of Summer Book is the possibility -or even the desire- of a member of the family other than the father taking over the responsibility of the nuclear family. We can also think of the flip side of this theme, which is the desire or the obligation of someone outside of the nuclear family taking over the responsibilities. I have to mention that this is more of a subtle, underlying theme than an obvious one.

I'm very interested in the dramatic potential of the seemingly undramatic moments. The flip side of this approach is to present the dramatic moments in an undramatic fashion. That is why I feel closer to minimalist directors like Bresson and Dardenne brothers while I turn to Asian masters like Ozu, Hou Hsiao-hsien and Edward Yang for inspiration. The juxtaposition of wide shots with functional close-ups, amateur actors and minimal acting will be the tools that determine the visual style and the atmosphere of this film. I believe a film should be as loose and free as life itself.

Seyfi Teoman