

déjà-vu FILM



EIN FILM VON FERİT KARAHAN

BROTHER'S KEEPER



ASTEROS PRÄSENTIERT "BROTHER'S KEEPER"

SAMET YILDIZ EKİN KOÇ MAHİR İPEK MELİH SELÇUK CANSU FIRINCI MÜNİR CAN CINDORUK

MISCHUNG SRDJAN KURPJEL M.P.S.E. AUSSTATTUNG TOLUNAY TÜRKÖZ

PRODUKTIONSLEITUNG HAKKI SERKAN ÇAPA OZAN KAYA HERSTELLUNGSLEITUNG EKİN ZEYTİNLER

ASTEROS FLAMA eurimages      WOLF Lavventura Tiramisu bkz. daire  

BROTHER'S KEEPER

Ein Film von Ferit Karahan

TR/RO 2021
Vorführformate: DCP, BluRay, MP4
Fassung: OmU (DE, EN)
Filmlänge: 85 Minuten
Format: 1,33:1
Farbe

Kinostart: 27.7.2023

déjà-vu  FILM

SYNOPSIS

Yusuf und sein bester Freund Memo sind Schüler in einem Internat für kurdische Jungen, abgeschieden in den Bergen von Ostanatolien. Als Memo auf mysteriöse Weise erkrankt, ist Yusuf gezwungen, die bürokratischen Hürden der repressiven Schulbehörden zu überwinden, um seinem Freund zu helfen.

Als die verantwortlichen Erwachsenen endlich den Ernst von Memos Zustand begreifen und versuchen, ihn ins Krankenhaus zu bringen, ist die Schule unter einem plötzlichen, heftigen Schneefall begraben worden. Da es keinen Ausweg gibt und sie nun verzweifelt nach Hilfe zu suchen, lassen sich Lehrer und Schüler auf ein Spiel mit Schuldzuweisungen, Schuldgefühlen ein, verborgene Geheimnisse kommen zum Vorschein, während die Zeit unerbittlich weiterläuft.



FESTIVALS und AUSZEICHNUNGEN



Berlinale Panorama 2021 - FIPRESCI Award
European Film Awards - Features Selection 2021
Asian Pacific Screen Academy Awards 2021 - Nomination for the Best youth feature film
Hong Kong International Film Festival 2021 - World Cinema
Jeonju International Film Festival 2021 - Cinema Fest
Moscow International Film Festival 2021 - Missing Pictures
Shanghai International Film Festival 2021 - SIFF HIGHLIGHTS: VIVA LA FESTIVAL
Fajr International Film Festival 2021 - Best Script Award
Valencia Cinema Jove 2021 - Best Film Award, Audience Award
Seoul Guro IFF 2021 - Kids Vision
Giffoni Film Festival 2021 - Generator +16 Competition
Palić European Film Festival 2021 - Best Director Award
Karlovy Vary International Film Festival 2021 - People Next Door
Sarajevo FF 2021 - Network of festivals - Adriatic Audience Award
Montenegro FF 2021 - Network of festivals
Kazan International Muslim FF 2021 - Best Director and Best Actor Awards
Atlantida Film Fest 2021 - Critic's Award
BFI London Film Festival 2021 - Thrill
Chicago International Film Festival 2021 - Gold Hugo: New Directors Competition Best Film Award
Antalya International Film Festival 2021 - Best Film Award, Best Screenplay Award, Best Editing Award
Curitiba International Film Festival - Official Selection Competition
Haifa International Film Festival 2021 - Special Jury Mention Golden Anchor Competition
Helsinki International Film Festival Love & Anarchy 2021 - East Side Stories
Taipei International Film Festival 2021 - Future Lights
Vancouver International Film Festival 2021 - Contemporary World Cinema
Ourense International Film Festival 2021 - Best Director Award
Bosphorus Film Festival 2021 - Best Director Award, Best Editing Award
Lisbon & Sintra Film Festival 2021 - Special Mention for the interpretation (Samet Yildiz)
Ankara Film Festival 2021 - National Competition
Ajyal Film Festival 2021 - Hilal Competition
Cork International Film Festival 2021 - Spirit Of The Festival
Stockholm International Film Festival 2021 - Open Zone
Tallinn Black Nights International Film Festival 2021 - Current Waves
Umeå European Film Festival 2021 - Panorama
Duhok International Film Festival 2021 - Kurdish Cinema Competition
Palm Springs International Film Festival 2022 - Official Selection
Kerala International Film Festival 2022 - World Cinema
Bengaluru International Film Festival - Critic's Week
Cannes Junior - Cannes Film Festival 2022
Balcan Panorama Film Festival 2022 - Best Film and Best Actor Awards

REGIE – FERIT KARAHAN



Geboren in Muş, Türkei, am 4. April 1983, lebt in Istanbul.
Er begann seine Filmlaufbahn als erster Regieassistent bei Spielfilmen.

Seine Kurzfilme *Before the Flood* und *Yusiv's Dream* wurden auf zahlreichen Festivals gezeigt und mit Preisen und lobenden Erwähnungen geehrt.

Sein Spielfilmdebüt *The Fall From Heaven* feierte seine Premiere auf dem Antalya Film Festival, wurde dort als bester Film ausgezeichnet und gewann den Preis für den besten Erstlingsfilm beim Ankara Film Festival. Er wurde auf über 15 Festivals gezeigt und gewann mehr als 10 Preise.

2010 *Beñya Tofanê* (*Before the Flood*); Kurzfilm
2011 *Xewna Yûsiv* (*Yusiv's Dream*); Kurzfilm
2013 *Cennetten Kovulmak* (*The Fall from Heaven*)
2021 *Okul Tıraşı* (*Brother's Keeper*)

INTERVIEW – FERIT KARAHAN

How closely is the film autobiographical, and how much did you change from your own experience to fictionalize the story?

The fear and the atmosphere are very similar. I've spent six years just like those kids living and studying in that boarding school. It was the same discipline and same education. I had memories in bits and pieces, scattered, like ponds of water that change volume case by case, but they didn't form a pond in the whole. While writing, we thought about what the prevailing feeling was for a long time. I think the atmosphere of pressure and fear was able to combine all the little pieces into a meaningful structure.

Was the idea for the film there from the beginning, or did it change a lot during the development of the film or the writing process?

I wrote the first version of Brother's Keeper back in 2009. Then in 2014, Gülistan and I, we attempted to write again. Then Gülistan wrote another version. We just couldn't be satisfied with what we wrote.

The hate that I couldn't rip out from my inside was feeding into every version and that prevented the script from being a complex and layered. Afterwards I started to think about the fact that the teachers were also a victim of the system. Also, the question of why I'm making this movie was gnawing at me.

By the end of 2015, the war at the Middle East begun to flare up. The Kurds were seriously affected by this war. Naturally, I was also very affected. The atmosphere changed in Turkey after the attempted coup in 2016. I suddenly returned to my childhood because there were violent conflicts at the beginning of the 1990s as well. When the situation in our region and in Turkey changed back into the dominant violent structure of the 90s, it wasn't hard for me to get into that feeling. Then we sat down and wrote the current version in seven days in 2016.

How did you cast the young actors, especially the one playing Yusuf?

We were casting while we were scouting for locations. I can easily say I've seen more than a thousand kids. Then we decided on a location and started casting. Even though we had the permissions from the governorship of the county, the Provincial Director of National Education wouldn't give us the permission. We were presenting the endorsements of the Ministry of Culture and Tourism and Eurimages and such as evidence. Still, no permission. Nevertheless, we had alternative locations. As time grew shorter, my colleagues started to worry about the cast.

While creating the character of Yusuf, I tried to model him on Marcel Proust's "apprentice". A non dominant, mostly passive character, who usually has a judgment about every situation and often turns out to be wrong. He was very important as he had to carry the movie. I always thought it was pointless

to search for Yusuf, as he would find us when we scouted for location. The kids in my other movies came forward like this. Samet (who plays Yusuf) came during casting and we spoke for almost an hour. Then we couldn't get the permit to shoot at that location, so we had to move to a different one. However, I was already adamant on casting Samet. My producer Kanat Dođramacı also liked him very much. He sent two of our friends to see Samet's family and we managed to convince them. We had already decided on almost all the other child actors while we were looking for Yusuf, or he was looking for us. We sent the script to Ekin Koç while casting for the teacher. Then we had a meeting in a very crowded mall on New Year's Eve. We talked more about the beatings we had at school than the script. I guess he accepted because I was beaten more than he was. The friends who would play the other teachers liked the script too and we had no problems.

Was it challenging to work with young non-professional actors?

In general, people who have no experience in cinema are very impressed by TV series and popular cinema. It's necessary to help them get out of there to find a new form. That's why we had long talks with our actors. Working with amateur people, especially in small towns, and especially children, has even more challenges and dangers. In general, film crews behave very close to children during shooting. This behaviour, which seems good and innocent at first, can affect negatively those who stay behind. You get into their lives and constantly manipulate them. That's why it's a situation where you need to be careful. I often emphasized that filming was only a temporary situation.

We were going to leave here eventually, and they would be left alone. That's why, on the first day of the shooting, I took a serious attitude towards the children and treated them the way I treat other people. At some point, a form of communication develops, and the film moves in the right direction.

My advantage is that I know these kids really well. Because they all were going through what I had already gone through and I immediately understood their mood. I felt where I needed to soften up and where to harden. I would say that you have to rely a little on their intelligence. Children have character and when they know that their ideas are important and they're seen, they can understand everything that is said and give back generously.

How is the reality of (boarding) schools in Turkey right now? Did a lot change, or could this story still take place today?

The number of boarding schools exceeds thousands, especially in regions where Kurds are densely populated. I studied at a boarding school in the early 1990s. When I started looking for location, I realized that nothing had changed except the small details.

How was your experience shooting BROTHER'S KEEPER, including dealing with the harshness of the elements?

Climate change wasn't at this level when we were writing the screenplay, and the snow featured as a character in the film. It should have been snowing throughout the movie but when snowing became a serious problem, I asked the actors to be on set all the time. They were aware of the situation. Except for a couple of people, there were no commutes.

The place we shot had very difficult conditions. The next year, an avalanche fell on the way we travelled every day and 42 people died. We were aware of this danger and the production team was working based on that. We were trying to go to the city centre as little as possible.

I couldn't come around for a long time after shooting. Some of my colleagues with heavy responsibilities were in such a situation too. When we returned to Istanbul, we were very confused. The tension of the place and the weather haunted me for a long time.

What fascinates you about the institution of school?

Almost all around the world, education systems have been set up to breed obedient, compliant lambs that do what they're told. All the exams, the assignments, the rules are a wheel set up to choose the "obedient" one. Because you have to overcome them in order to move on to the next level, otherwise the system will deem you unsuccessful and eliminate you. There are very few education systems that promote creativity and independence. You need individuals who question, and this doesn't seem likely with the current education system. A contradiction arises here. You cannot be libertarian and independent and expect individuals to be obedient at the same time. Because obedient individuals could be good workers, but they can never advance science. They mostly copy other people's ideas.

Boarding schools are systems that impose obedience on students not only in classes but also as a way of life. As they are built on "normalizing" people, they're also working as assimilation centres in Turkey.

However, there is another contradiction here. Yes, the boarding schools works like this, but you have to attend because there is no other alternative, or you stay in your village and continue to work as a shepherd or a farmer. I think we're like flies caught in a spider web. If the fly flutters and leaves one or two of its wings on the web, it can be freed but it cannot fly anymore. If it doesn't it is food for the spider. After all, one way or another, both lifestyles are at a level to meet the system's needs.

Fear is the main topic I'm dealing with in my cinema. Indeed, in a climate of fear and oppression, all forms of relationship hang on by a thread. Everything is like a thick layer of fog. It looks like it exists when you're away, but the closer you get, the closer you get the more it almost doesn't. I built the relationship of the two friends in the movie on this basis. It exists, it's there, but actually, there's almost none. The system somehow doesn't even allow this. Everything is based on a lie and people have to lie all the time. Because the conditions are so harsh, lying becomes another way to bend those walls a little. It almost turns into resistance.

CAST and CREW

Mit

Samet Yıldız / Yusuf

Ekin Koç / Teacher Selim

Mahir İpek / Headmaster Müdür

Nurullah Alaca / Memo

Cansu Fırınıcı / Teacher Hamza

Melih Selçuk / Kenan

Regie:

Ferit Karahan

Buch:

Ferit Karahan, Gülistan Acet

Kamera:

Türksoy Gölebeyi

Schnitt:

Sercan Sezgin, Hayedeh Safiyari, Ferit Karahan

Szenenbild:

Tolunay Türköz

Kostüm:

Fevziye Aslı Kömür

Mischung:

Srdjan Kurpjel. M.P.S.E.

Produzenten:

Kanat Doğramacı (Asteros Film)

in Co-Produktion mit Tudor Alexandru Craciun (Flama Booking)



VERLEIH und PRESSEBETREUUNG

Einen Screener erhalten Sie auf Anfrage bei

dispo@dejavu-film.de

Weitere Materialien
(Presseheft, Fotos, Plakat, Trailer, Trailer-DCP)
finden Sie auf

www.dejavu-film.de



déjà-vu  FILM

déjà-vu film UG – Stresemannstrasse 216 – 22769 Hamburg

www.dejavu-film.de

dispo@dejavu-film.de

Telefon 040-22852744