

**CINEMATIZING GENOCIDE: EXPLORING CINEMATIC
FORM AND ITS RELATIONSHIP TO THE HIDDEN VOICES
OF THE KURDISH GENOCIDE OF 1988**

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Acknowledgment:

In the early beginnings of my work, I hesitated over how to apply the method of research through practice to the concept of film and genocide. But, after two different meetings with my Supervisor, everything became clear and I grew more confident through work in that particular field. For that, first and foremost, I would like to give huge and warm thanks to my Supervisor, Professor Erik Knudsen. Without his guidance and help, this project would not have been completed. I am intensely grateful for his support, inspiration and intelligence throughout the whole project. A warm thanks also to my Co-Supervisor, Dr. Benjamin Halligan and my personal Tutor, Dr. Michael Goddard for their help and support. I am intensely grateful for the help of Dr. Abby Bentham, who made a huge effort on the writing structure and the language.

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Last but not the least, I have to thank my family, whose patience greatly influenced my work. Without all of these people I would not have been able to achieve what I had hoped to at the outset.

1. Submitted Material:

This is a PhD package for a research through practice project. The package consists of a critical commentary, two screenplays and several DVDs that contain some of the experiments and practice-led research works that have been applied to achieve the research objectives. There is also a creative documentary based on survivors' testimonies. The package includes these elements:

- 1- DVD (1) contains experimental clips in working with video.
- 2- DVD (2) contains experimental clips in working with photos.
- 3- DVD (3) contains a documentary film (*Testimony*) 18 minutes.
- 4- DVD (4) contains a testimonial documentary (*When the Survivors Speak*) 34 minutes.
- 5- Two screenplays, which cinematize the genocide in two different ways, short feature film screenplay and a short film, in addition to storyboard for one scenes of the short feature film.
- 6- Critical Commentary.

It is recommended that the package be dealt with in this order:

- 1- Read Critical Commentary as far as the experiments reflection.
- 2- View the experiments, including the 18-minute documentary, *Testimony*.
- 3- View the documentary film, *When the Survivors Speak*.
- 4- Read the two screenplays.
- 5- Continue reading the Critical Commentary.

The researcher has presented the subject at several events:

- 1- University of Salford Postgraduate Conference: Salford, June 2013 (15 minute presentation).
- 2- Kurdish World Conference: Sweden, November 2013 (Poster presentation).
- 3- Kurdish Genocide panel: BAFTA London, April 2014 (10 minute presentation and panel discussion).
- 4- Kurdistan Artists Union Seminar: Iraq, March 2013.
- 5- NRT TV (Iraq) interview: April 2014.
- 6- Rudaw newspaper interview in English: 2014.
- 7- MA Students, Introduction to Practice Research: Media City, 2013/2014.

2. Abstract:

Throughout the last two decades, the Kurdish genocide of 1988 has become a significant material in a variety of contexts. Kurdish filmmakers have tried to represent the tragedy in various formats. By comparing their work with the unique testimonies of survivors' that I have collected through many years of work, it is clear that the impact of the genocide has not been dealt with adequately in contemporary Kurdish cinema. The survivors' voices are still hidden because their feelings, personal lives, and true stories have not been represented in the works of Kurdish filmmakers. This practice-led research study tries to explore this gap through these significant questions:

1. How can the hidden voices of Kurdish victims of the genocide campaign be cinematized in ways that are currently not explored within Kurdish cinema?
2. In what ways can the victims' oral testimonies be used to develop a cinematic language that can reveal the hidden impact on survivors?

By exploring cinematic form and cinematizing the catastrophe's impact on the survivors of the 1988 Kurdish genocide campaign, this project tries to reveal out hidden perspectives on the entire tragedy.

This study aims to find new methods of representing the Kurdish genocide through different experimental film practice exercises, which aim to create opportunities to expand knowledge on the theme of cinematizing the genocide. I also aim to develop a cinematic language that might create new opportunity for Kurdish filmmakers to articulate themselves through the medium, in particular, to formulate a new approach to the concept of transcendental structure. By reflecting on these experimental pieces of work, I will explain how these exercises will shape the final project: two screenplays and visualisation strategies for one scene a short feature film screenplay, in addition to a documentary based on survivors' testimonies.

3. Introduction:

Throughout history, human tragedies have influenced filmmakers to bring to the big screen some of the most unforgettable stories. Mass genocides and tragedies such as the Holocaust, Rwanda's genocide, and Bosnia's mass killings were made into powerful films. The brutality of genocide and its shocking effects on the whole society were brought before our eyes in moving images.

At the end of the Iraq-Iran war in 1988, the Iraqi Regime of Saddam Hussein held a genocide campaign against the Iraqi Kurdish. The Iraqi military committed innumerable brutalities against civilians, which included the use of chemical bombs in a number of villages and the town of Halabje. Through the last two decades, Kurdish filmmakers have attempted to represent some part of the genocide campaign in different formats: feature films, short films, documentary films, and TV programmes.

Thus, through years of work on the theme of Kurdish genocide, I have collected many unique testimonies of survivors about their experiences during the genocide campaign. From studying those separately to this project, it is clear that the impact of the genocide has not been dealt with in contemporary Kurdish cinema. The survivors' voices have not reached the audiences, as their feelings, personal lives, and true stories have not been represented adequately in Kurdish cinema. The term Kurdish cinema, as has been used in this study, refers to those films that have been made by Kurdish filmmakers to represent Kurdish identity, culture, and political affairs, along with their suffering and marginalisation in those countries that they have been divided into, in particular.

This project is a practice-led research project that focuses on cinematizing the Kurdish genocide campaign in Iraq in 1988. The objective is to demonstrate the shortcomings of

existing Kurdish cinema in its representation of the impact of these atrocities on survivors and to seek alternative ways to represent and reveal the incomprehensible aspects of genocide experiences, which often lie hidden beneath silent voices.

The research journey started several years ago, when I collected survivor testimonies on their experience of the genocide. The motivation to transfer these experiences in any framework of art encouraged me to try different type of media. However, I am not fully satisfied with any of my previous attempts. Further, as I have mentioned earlier, other Kurdish filmmakers' attempts have left out several vital aspects of human feelings and dilemmas that have the potential to shape different stories, which may shift the concept out of its mainstream representation.

This issue has raised numerous significant questions highlighting the variety of objectives which have helped me address this subject. Objectives such as exploring cinematic form; investigating cinematic language; approaching the notion of transcendental narrative; addressing the role of memory; and developing a creative understanding of the relationship between fact and fiction in film form have contributed to the formulation of a relevant method to attain the aims of the research.

The development process began with me watching a significant number of films that focussed on the notion of genocide throughout the world. Within this method, I obtained an important visual sense and visual awareness of using cinema as a powerful medium to illustrate human suffering. Furthermore, investigating the theoretical aspect of cinematizing historical issues and the potential of exploring a cinematic form helped me to get the point of contextualising my new attempts in the field of cinematizing the Kurdish genocide.

Moreover, intensive work has been done in the field of theory participated in achieving different kind of finding in terms of the survivors' memory as a significant device in recording the experience of genocide and finding relevant narrative structure to cinematizing the survivors' experiences which could be transcendental structure. The framework's relationship with the Kurdish tradition, beliefs, and culture on one hand, and its limitlessness in representing the spiritual aspect of the survivors' experiences on the other hand has led to that result.

To explore a relevant form, I have completed a set of experimental practice projects using montage as a cinematic element. I have tried to create a typical reconstruction of the narrative through juxtaposition, attempting to explore new possibilities and find out how emerging forms could help me to discover aspects of filming survivor experiences, which have not currently been attempted by the majority of films in Kurdish cinema. By reflecting on these experimental pieces of work, I have achieved a number of findings that have contributed in shaping the final research outcomes. I have been able to explore the perpetrator's aspect and the third-person perspective as a potential neutral voice through practice exercises. These have then become a crucial part of the screenplays' story structure. Throughout my projects, I will try to create opportunities to expand new knowledge on the theme of cinematizing the Kurdish genocide. I also aim to develop a cinematic language that might create a new opportunity for Kurdish filmmakers to articulate themselves through the medium of cinema, in particular to formulate a new approach to the concept of transcendental structure.

The research outcome and the interim findings have provided me an opportunity to discover a new domain in the field of transcendental narrative structure to illustrate the hidden aspects of survivors' personal life during the tragedy. The transcendental style attempts to cover the spiritual aspect of human life – the feeling and the component of the human life – without

approaching the emotional aspect. “The style is not intrinsically transcendental or religious, but it represents a way (a Tao, in the broadest sense of the term) to approach the Transcendent” (Schrader, 1972:3). I will try to use the cinematic form to explore various truths in the survivors’ experiences: that type of truth “which goes beyond what may be psychologically and intellectually explicable, a truth which is essentially experiential and devoid of traditional concepts of meaning” (Knudsen 2002: 6).

Exploring the form through theory and practice allowed me to create the last project as an outcome of the whole work. The last project will comprise two screenplays and visualisation strategies for one scene of a short feature film screenplay, in addition to a testimonial documentary based on survivors’ testimonies. The research impact has contributed to formulating an indication of how the cinematic medium itself takes the artist to a new understanding of the subject, which was an important question in the research.

The accompanying critical evaluation will contextualise and summarise the research through practice through the following steps, which have been mentioned as Part One in the project.

Part one: Critical evaluation

Background: I will investigate the history of the Kurds in terms of the nation state and diverse political reasons that prevent them from having their own national state. However, they are considered the largest nation without their own state through the world. Additionally, I will go through numerous facts about the Kurdish in Iraq and their struggle to get their freedom, which caused the horrific genocide campaign in Iraq in 1988.

The Research Problem and Questions: I will discuss the shortcomings of existing Kurdish films in their representation of the impact of the atrocities of the genocide on survivors. These

gaps have been discovered through studying several testimonies of survivors about their experiences during the genocide campaign. I believe that the survivors' voices and their personal experiences have not been adequately represented in the works of Kurdish filmmakers. I will also make deliberate attempts to seek alternative ways to represent and reveal the incomprehensible aspects of genocide experiences, which often lie hidden beneath the silent voices of survivors. The research consists of a number of questions that will be answered through practice projects. To address these questions, I have developed a number of objectives that will assist me in exploring cinematic form; investigating cinematic language; approaching the notion of transcendental narrative; addressing the role of memory; studying the cinematic representation of nations' tragedies; and developing a creative understanding of the relationship between fact and fiction in film form.

Research Methodology: The research method that I will use to explore new and different forms of cinematizing survivors' experiences is the research-through-practice method. I have gone through different stages: from watching films with the notion of representing genocide, to contextualising the research problem, and then conducting a set of video experiments to explore cinematic form to cinematize the survivors' deeper feelings during the experience of genocide. The experiment theory comes from Roland Barthes' perspective on reconstructing narrative in texts by separating meaning from reading. In terms of practice, I will use the montage technique to examine the potential of creating different meaning through new juxtaposition. These experiments will make a crucial part of my practice investigation of form and narrative structure.

The Theory Framework: This chapter provides a brief about the principles of theory of the research in terms of memory and its diverse meaning. It presents the research aims to discuss

the notions of collective memory and cosmopolitan memory, and their contribution in creating narrative structure. Furthermore, I will argue the concept of narrative structure and how it differs from mainstream narrative, which is known as a Hollywood type of narrative that is led by the physiological paradigm – emotion for instance – and the transcendental narrative. This gives a participatory position to the audience by touching the territory of feeling in an emotional state. Moreover, I will argue the theoretical aspect of montage according to the Russian filmmakers and theorist.

The Context: In this chapter, I will discuss the contextualisation of the research problem through illustrating the representation of genocide in world cinema and its influence on my own work in addition to a critical evaluation of the attempts of Hollywood to represent the Holocaust. Furthermore, I will explore the attempts of literature and other art forms in representing human suffering and their impact on my way of thinking about the method of representation. To find an appropriate framework, I have investigated the concept of memory as an individual domain in recording past experiences, then gone through the use of language in shaping survivors' individual memory in stories to create a collective memory, thereby conveying these to a cosmopolitan memory by mediating the collective memory.

The discussion of cinema as a medium of representation and the exploration of the cinematic form and its elements, such as stories and narrative and the use of montage as a possible cinematic element in making meaning through juxtaposition, are the other aspects in this crucial aspect of critical evaluation. Furthermore, I will argue the approach to mysticism in Islamic philosophy under the term of (Sufism) and its relation with the transcendental aspect of human life, in addition to its influence on my work. In this chapter, I will expand upon the theoretical arguments that were introduced in the Theory Framework chapter.

The Experimental Projects: As I have mentioned earlier, the research journey contains a number of practice experiments around form and narrative. In this chapter, I will discuss the theory principles of the experiments in investigating the cinematic form and the experiments' objectives and outcomes. This chapter contains three parts in addition to a brief introduction about the theoretical aspect. The first part focuses on video experiments, their objectives, and their results, in addition to demonstrating the findings which have been obtained through them. The second part centres on the work on photos and their use in constructing different narratives, in addition to the objective, outcomes, and findings, which have been obtained through practice. The third part includes a short documentary film which shows an artist at work, who tries to give a voice to the survivors by narrating the survivors' story through sketching. All these experiments will constitute a crucial part of the interim findings of the research and will influence the components of the last project – the screenplays in particular.

The Interim Findings of the Research: In this chapter, I will present the interim findings of the research and their impact upon shaping the last project. It contains a set of findings that have been discovered through theory and practice towards the research aims and objectives. These findings will shape the form of the last project and will contribute to the construction of a potential awareness to develop a cinematic language that may create new opportunity for Kurdish filmmakers to articulate themselves through the medium – in particular, to formulate a new approach to the concept of transcendental structure. The interim findings present the outcomes of the long journey of investigating the notion of cinematizing the Kurdish genocide of 1988.

The Last Project: In this chapter, I will discuss the components of the last project, along with its structures, forms, and its relationship with the research findings, aims, and objectives. It

provides a detailed argument around the project's form, its root, and the impact of the interim findings. It explains the stage at which the project is and how that relates to the overall PhD research questions and findings.

Conclusions: This chapter summaries the research journey from the first step until the last project. It describes my sense of progress over the PhD, considering the relation between the experiments, the interim findings of the research, and the more developed aspects of practice – the screenplays in particular.

Future Works: This chapter contains the introduction of a new project, which has been planned to represent the new tragedy in Iraq after the emergence of ISIS. There are a number of questions which have been raised through the PhD research. These could provide a solid structure for more research in terms of exploring a cinematic language in representing human suffering.

Part two: The Practice projects.

This part contains the final project component, which comprises two screenplays with an introduction to the visual strategy that will clarify my approach to the film form in terms of practice, and a storyboard for one scene of a short feature film.

1. *Blind Spot*, a film screenplay based on fact/fiction, is the share point between the survivors of the Kurdish genocide. It is the space within which they can express their feelings during the experience of genocide. Reconstructing the events is a part of the project technique to provide the survivors' descriptions an opportunity to be seen through images as a powerful and influential medium. The film form has been

explored through practice experimental work as a part of the research progress through the PhD project.

2. *Seagull*, a short film screenplay, represents the story of the next generation: those who could be considered as a different type of survivor. Their perspective about the tragedy could be addressed through the third-person perspective. This project could be a relevant instance for the development of PhD research through practice. The impact of the interim findings of the research in exploring the third-person perspective is clear as a crucial part of this screenplay's structure.

Moreover, I have submitted with the whole project four DVDs which contain short experiment projects that form the foundation of my research through practice in exploring a new and innovative cinematic form. My objective, through these exploration projects, is to examine the potential of editing as a cinematic element to create new meaning by changing the creation methods of the original pieces, as well as to innovate, of which editing may form a significant part.

And the other two DVDs are of two short documentaries:

- 1- *Testimony* is a short creative documentary about a Kurdish artist who tries to give a voice to the survivors of the genocide through sketching. This film forms a part of the form-exploration process during the PhD development in terms of practice.
- 2- *When the Survivors Speak* is a documentary film based on testimony – the testimony of the perpetrators, witnesses and, most prominently, the victims. In this project, I have used different materials, such as survivors' testimonies, most of which have

been collected for my previous works, in addition to new interviews. A created interview scene with the digger operator built on a real interview that has been published in a book, and new creative scenes to convey the message. This film could show the impact of the interim findings of the research on my innovative approach to the themes to cinematize the Kurdish genocide. The form, which has been explored during the PhD development, the influence of the cinematic language exploration, and the impact of the research investigation to represent the tragedy by including direct horror scenes, could be clear evidences.

4. Background:

4.1 About Kurds

Throughout the world, historians and researchers consider Kurds to be the world's largest nation without a national state. They number approximately 35 million people. Some scholars believe that the Kurds are the descendants of various Indo-European tribes that settled in the area as many as 4,000 years ago. The Kurds themselves claim to be the descendants of the Medes, who helped overthrow the Assyrian Empire in 612 B.C.

Kurdistan, which means the land of the Kurds, is an extensive highland region of southwest Asia, which was known historically as Mesopotamia. Since the disbanding of the Ottoman Empire after World War One, it has been divided among southeast Turkey, northern Iraq, and northwest Iran, with smaller sections in Syria and Armenia.

The last days of the Ottoman Empire represented a great opportunity for Kurds to create their own state predominantly when "The Allied powers (particularly Britain) also openly declared their favorable inclination towards the creation of a Kurdish state" (Romano, 2006: 136). Undoubtedly, that encouraged the Kurds to continue their struggle to achieve the dream of the national state. "In the wake of World War I, with U.S. President Woodrow Wilson's calls for 'self-determination' echoing loudly, the Kurds were promised a homeland -- Kurdistan -- in the Treaty of Sèvres (1920)" (The Anfal, 2000. p. 14).

Unfortunately, the war's victors reneged on their promise in an attempt to appease the regime of Kemal Ataturk and in fear of undermining Iraq and Syria, which were granted to Britain and France as mandated territories. Accordingly, the 1923 Treaty of Lausanne reneged on Kurdish independence and divided the Kurds among Turkey, Iraq, and Syria, in addition to the large numbers in Iran and minorities in Armenia and Azerbaijan.

Since that date, because of the huge numbers of Kurds in each of these countries, the governments of the region viewed them as a potential threat to their nation-building. For instance "Ataturk's discrimination against Turkey's Kurdish population began almost immediately, with Kurdish political groups and manifestations of cultural identity banned outright" (Hylan, 2000, Ch. 4, para. 13).

Certainly, after the division, the Kurds have never enjoyed freedom or even the minimum level of minority rights. Conversely, "they have faced oppression, discrimination, assimilation, ethnic cleansing and genocide" (CHAK, 2007, para. 24). Accordingly, in each part of Kurdistan, Kurds started their struggle for freedom and were usually answered by violence.

4.2 Kurds in Iraq:

Kurds in Iraq number nearly 4.5 million. They are the second largest nation in the newly founded state of Iraq. The founded Iraqi state of 1921 was formed without most parts of the Kurdish region. Britain gave an opportunity to Shaykh Mahmud Barzinji, a Kurdish leader, to continue his governance of the Southern Kurdistan kingdom. As David McDowall mentioned:

On 1 December 1918 Wilson had confirmed Shaykh Mahmud as hukumdar (governor) of Sulaymaniya division, a large tract of land between the Greater Zab and the Diyala. Other Kurdish officials had been assigned to the administration of various sub-divisions under the guidance of British political officers. (2007: 34)

Unlike the perception of the British, Shaykh Mahmud did not envisage his authority to be circumscribed geographically. For this reason, he tried to convince some other parts of Southern Kurdistan to join his kingdom. On the one hand, Britain decided to play a role in stopping Shaykh Mahmud's movements. On the other hand, as it reached the stage of Kurdish independence, the Iraqi government and their allies advised that the new Iraqi state would not be able to survive without the agricultural and petroleum wealth of this region. Correspondingly, Great Britain gained the annexation of these Kurdish provinces with Iraq located under its mandate, from the League of Nations Council on December 16th, 1925.

After the collapse of the Southern Kurdistan Kingdom, the Kurds did not demand self-administration anymore, but requested authentic native representation in the Iraqi Parliament, in addition to a fair share of national resources. Since that period, the Kurds in Iraq have continued their struggle to obtain their request, but most of the successive Iraqi governments answered them by different methods of persecution. As Gunter has noted,

"[t]he desire of many Kurds for statehood, or at least cultural autonomy within the states they now inhabit, has led to an almost continuous series of Kurdish revolts since the creation of the modern Middle East following World War I" (2009:43).

Therefore, a series of revolts took place in different parts of the southern Kurdistan. In 1944 Mustafa Barzani's revolt started against the Iraqi regime. Afterward, the Kurdistan Democratic Party began an armed revolution in September 1961, which was continued in different ways until its collapse, when the Algiers Convention was signed between Iraq and Iran in March 1975.

The Patriotic Union of Kurdistan, led by Jalal Talabani, the Iraqi president from 2005 to 2014 began a new revolution in association with several other Kurdish political parties, until the uprising of 1991 after the Gulf War. During that time, the Kurdish people were seen as the supporters of the revolution by Saddam's regime. Therefore, they were starved, deported, massacred and tortured. These acts vary from acts of violence to genocide.

4.3 Genocide Campaign in Iraq

The Genocide Convention of 1948 provides the definition of genocide as any acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, killing members of the group or causing serious physical or mental harm to members of the group.

This definition guides us to identify the destruction of Kurdish people in Iraq in 1988 as genocide. "The Kurdish Genocide was centrally planned and administered by the Iraqi Government against the entire Kurdish population. In addition, the Kurdish people were also

subjected to deportation, expropriation, abduction, torture, massacre, and starvation" (Hylan, 2000, ch 2, para.8).

The Anfal campaign was a campaign of extermination against the Kurds of Northern Iraq by the Iraqi regime of Saddam Husain in 1988. It claimed between 100,000 and 200,000 lives by a conservative estimate. As Michael J Kelly specifically mentions:

There were multiple mass murders, multiple mass disappearances, forced displacement of hundreds of thousands of noncombatants, destruction of 2,000 villages that were classified in Iraqi government documents as "burned," "destroyed," "demolished," or "purified," and the razing of a dozen larger Kurdish towns and administrative centers. Altogether, 4049 villages were leveled. (2008:18)

From the perspective of the Iraqi regime the Anfal campaign was the culmination of a long-term strategy to solve what the government saw as the Kurdish problem. Since the Ba'ath Party coup in 1968, the Iraqi government had deemed the Kurds to be a threat to the nation.

The term 'Anfal' means 'the spoils of war'. It is the name of the eighth Sura of the Koran. It is also the name given by the Iraqi regime of Saddam Husain to a sequence of military actions that started from 23th February until early September 1988.

As mentioned in the Human Right Watch reports:

Like Nazi Germany, the Iraqi regime concealed its actions in euphemisms. Where Nazi officials spoke of "executive measures", "special actions" and "resettlement in the east", Ba'athist bureaucrats spoke of "collective measures", "return to the national ranks" and "resettlement in the south", but beneath the euphemisms, Iraq's crimes against the Kurds amount to genocide. (HRW, 1993, p.11)

In addition to the survivors' testimonies, most of the documents mention that the most deadly methods were used by the Iraqi regime against the Kurds during the eight Anfal, interweaving to shape the most complete picture of genocide. Certainly, the Iraqi military instigated a mass conventional killing as part of the campaign by shooting large numbers of people, as Kelly addresses:

The majority of Kurdish detainees sent to Topzawa were registered and segregated. Adult and teenage males were then loaded onto closed trucks and taken to the execution grounds at places like Ramadi and Hatra, where they were lined up next to large pits and shot. The trenches were covered once full. (2008: 23)

Similarly, the old were bussed to a frightening jail named Nugra Salman in the Iraqi desert, where death rates averaged four to five per day from exposure, hunger and infection.

Furthermore, the gassing of Halabja is widely considered the single most awful occurrence during this notorious period, accounting for about 5,000 of the deaths suffered. 7,000 Kurds were also wounded; crippled, blinded or suffered other injuries related either to the conventional or chemical bombings of the city. "Consequently, Halabja has become emblematic of the Kurdish genocide, much as Srebrenica is for the Bosnian genocide or Auschwitz for the Jewish Holocaust" (Kelly, 2008: 36).

Moreover, as Dr. Christine Gosden, Professor of Medical Genetics at Liverpool University mentioned in her testimony to a Senate Judiciary Subcommittee in April 1998: "Saddam Hussein clearly intended to complicate the task of treating the Halabja victims. At a minimum, he was using Halabja as part of the Iraqi [chemical weapons] test programme" (1998. para 2).

All of these atrocities and events remained hidden until the Kurdish uprising in 1991, when dozen of documents were found by the Kurdish political parties at the Iraqi regime's forces' sites and transported to safe areas. In 1993, the Human Rights Watch - Middle East started a massive investigation into what happened based on the survivors' testimonies in addition to the Iraqi forces' documents. Inevitably, as Kelly mentioned, they expended significant resources to chronicle the atrocities perpetrated upon the Kurds during and after the Anfal campaigns.

After the fall of Baghdad and the creation of the Iraqi Governing Council, even before Saddam's capture, most of the Iraqi people asked for fair trial venues for the other captured war criminals in Iraq, the Ba'ath Party's leader in particular. For that reason, the Iraqi Governing Council created The Iraqi Special Tribunal (IST) to try war criminals who committed crimes that can be considered crimes against humanity.

Kurds therefore began to collate as many documents, survivors' stories and eyewitness accounts as they could. At that time, a number of survivors appeared whose hidden voices revealed different stories which convinced the Iraqi people and the international community of what really happened in Iraq during the Anfal campaign in 1988. Their emergence established clear differences between all the experiences during the campaigns and guided scholars on the theme of Kurdish genocide towards a number of new territories which had not been explored before. The victims' feelings and experiences during the shooting and the mass killing, which have been related by those who survived by pure chance and appeared after the American occupation of Iraq, could be a relevant instance.

5. The Research Problem and Questions:

As has been mentioned previously, in the decade between 1980 and 1990, Kurds in Iraq were subject to a brutal campaign of mass killings, chemical attacks and genocide (Anfal) at the hands of the Iraqi regime and this has influenced the political and cultural trajectory of the Kurds.

As a Kurd, I have lived with these tragedies and their impact on the survivors and our whole society. Therefore, as a Kurdish scholar and filmmaker, I felt, morally and artistically, that the tragic stories of the victims needed to be represented through films and documentaries which can show the deepest feelings and traumas of the survivors. Consequently, the effects that the violence has had on the victims of the genocide need to be cinematized on the one hand; and on the other, the under-represented experiences of the survivors need to be represented in a cinematic form.

The key problem that I would like to identify with Kurdish cinematic works is that they have not illustrated the complete stories of the three types of survivors. These are: 1) those who, by pure chance, survived the shootings and the mass graves; 2) those who came back from Nugra Salman, a famous prison in the south of Iraq known as ‘the hell’; 3) those who escaped to the Iranian and Turkish border by enduring a very difficult journey.

During the period that followed the Kurdish genocide in Iraq, it was not appropriate for Kurdish filmmakers to reveal actual stories about the campaign. Most of the stories of atrocity remained inside the survivors, those who survived the mass killing in particular. On the other hand, the survivors’ voices have been hidden because of political and security reasons, or for religious and sociological reasons. For instance, women’s stories of rape were

hidden in this type of society for reasons of honour. Talking about their suffering on the theme of sexual violence is one of the constant taboos.

However, several previous projects showed some aspects of the ordeal, such as Bahman Ghobadi's *Turtles Can Fly* (2004), Ravien Asaf's *Smell of Apple* (2006), Jano Rozhbaiani's *Jiyan* (2002), Sharma Alidi's *Whisper with the Wind* (2009), in addition to many short films and documentaries such as Ibrahim Saedi & Zahaw Sinjawi's *My Mothers* (2010) and Taha Karimi's *1001 Apples* (2013). However, in most of these works, spectators cannot grasp the enormity of the tragedy due to the shortcomings of the method of representation and the narrative structure, and also because part of the tragedy remains unrepresented. The most important aspect of Kurdish cinema is that, with the exception of some of Ghobadi's works which have been acknowledged as Iranian cinema, we cannot find significant critical evaluation to quote in research or to support our analysis. For this reason, any critical evaluation on the representation of Kurdish tragedy by Kurdish filmmakers must be contingent on self-reflection. Alternatively, I have written several articles in Kurdish about Kurdish cinema which might make a decent background for the analysis.

Yet, in an introductory way, the term Kurdish cinema, as has been used in this study, could be identified as comprising those films that have been made by Kurdish filmmakers to represent Kurdish identity, culture, and political affairs, such as their marginalisation in those countries that they have been divided into: Iraq, Iran, Turkey, and Syria. In that context, Mustafa Gundogdu asserts:

Some filmmakers and academics in this discussion passionately argue that there is no Kurdish cinema, only a Kurdish film movement, while the others

argue that there is a strong and growing Kurdish cinema and that classic definitions of ‘national cinema’ are not applicable to the Kurds because of the unique social and political conditions of the Kurds and their literal and psychological separation from each other (2012: 2).

As has been mentioned in the previous chapter, the political circumstances of the Kurds constitute a crucial aspect in the difficulty in identifying the term Kurdish as a well-known nation, which influences the identification of the term ‘Kurdish cinema’ in particular. However, to that end, one can assert that in this study, the terms will be identified as films made by Kurdish filmmakers to show a significant part of the Kurdish national myth and their suffering through the genocide campaign of 1988. However, this relates specifically to Iraqi Kurds.

Furthermore, the selection of films analysed here is not intended to offer a comprehensive or extensive overview of all films made on the theme of Kurdish genocide. Rather, this is an attempt to explore the field by using instances that can offer a related repetition of, and for, the critical framework of the study.

First of all, Ghobadi tries to use the potential of the cinematic technique (camera work, framing, *mise-en-scène*, managing amateur actors and editing) but the way that he deals with the subject has made it confusing and unclear. The narrative structure and the storytelling technique fall short in some parts of *Turtles Can Fly* (2004)(Figure: 1). Ghobadi tries to capture the psychological confusion of Kurdish people who are stuck in a hopeless cycle before the American invasion of Iraq. At the same time, he portrays a small part of the genocide campaign through a young girl character.

However, that point could be the most significant as one can discover the film's relation to the Kurdish genocide impact. Yet, when he tries to reach the point of magic realism, he loses the plot threads and this leaves the viewer confused. He plays around with historical events without deep awareness or with a purposive neglect, which confuses some critics when dealing with the story's historical background.

From a different perspective, one can see that "Turtles Can Fly" is not just a political film and it sometimes seems more clearly like a love story between an energetic teenager and a survivor of the war" (Sadr, 2006: 286) which gives another direction to the viewer, separate to what Ghobadi intends to show in terms of genocide impact.



Figure 1: *Turtles Can Fly*, Bahman Ghobadi, 2004

In his film *Whisper with the Wind* (Figure 2), Sharam Alidi has abstracted the subject's form, attempting to shape it in a different appearance. He tries to reflect on the bloody period via the presence of survivors affected by memories of their dead or lost relatives through abstract interpretation of a harsh contemporary reality. However, the structure of the storytelling and the method of representing the impact have less of an influence on the

audience. Alidi's attempt has got a vague storytelling method, which caused it to be seen as a specific work for those who know the background of the story, instead of conveying the reality or the impact of the tragedy to the general audience.

The film tells the story of a man who tries to deliver messages to people during the wartime, but it is limited to a small part of the events and it has not illustrated the aftermath of the tragedy. Alidi, like some others, has not approached the unrepresented territory of the Anfal campaign and he appears satisfied with the specific aspects of the story that align to a Kurdish political party understanding in particular.

This circumstance leads us to a question for discussion: could this impasse be because most of the filmmakers are from Iran and were not directly involved with the campaign at the time? Perhaps that situation affected their way of understanding the impact of the tragedy, but it is not a significant reason. Lack of research in the field of Kurdish genocide caused this confusion in the narrative structure and prevented them from gaining a deeper understanding of the whole tragedy and its impact. A number of historical mistakes, the imprecision of the events' locations, unrelated occurrences which made the subject more undesirable to the audience, and the underrepresented aspect of the survivors' real stories could be relevant evidence for the lack of research in the field of Kurdish genocide.

By comparison, most of the directors who have made films about genocide have not necessarily been from the victim's nations or countries. This means that this argument cannot be a justification for the shortcomings in some of the Iranian filmmakers' works in the field of Kurdish tragedy. It seems that many Iranian filmmakers try to use the Kurdish tragedy as a way to pass their work to be distributed internationally or to be shown at festivals in particular.

Ravien Asaf is an Iraqi Kurdish filmmaker, but his attempt to approach some parts of the tragedy faces the same problems and difficulties as the previous work. The narrative method and the way of illustrating the tragedy cannot demonstrate the survivors' inner life and their feelings. Asaf has dealt with the impact of the tragedy perfunctorily. He has not approached the survivors' deep sensations during the experience and afterward. In fact, he has become allied to one side of the story and is unable to construct an entire understanding about the catastrophe. The storyline is unpersuasive, and this causes the film to lose its function power to shape our understanding about the survivors' lives as a crucial part of the filmmaker's aim in dealing with a subject of genocide.



Figure 2: *Whisper with the Wind*, Sharam Alidi 2009

Film, unlike other art forms, takes the time to build new understanding around any subject more deeply, involving audiences directly and immersing them entirely in the circumstances of others, encouraging them to engage and react with the subject – that which cannot be captured in Asaf's attempt to represent Kurdish genocide.

Nonetheless, there are many innovative films made by non-Kurdish filmmakers, which convey some part of the tragedy in cinematic language, such as Mark Cousins' *The First Movie* (2008), *Triage* by Danis Tanovic (2009) and *The Black Board* (2000) by Samira Makhmalbaf.

As has been mentioned in the introduction, through a number of survivors' interviews, one can assert that most of the films have touched small parts of the tragedy – in other words, they go only to the have way of the complete journey. The victims' experiences during the stages of the shooting process, their lives within the detained centres, and the aftermath of the tragedy have been significantly underrepresented. Furthermore, the survivors' inner feelings and the spiritual aspect of the victims, including the instances that have been analysed in this study, have not been shown through the work of Kurdish filmmakers. Here, one can argue that the survivors' testimony about these experiences could give a different perspective about the tragedy and construct it to be admitted as genocide nonetheless.

My project focuses on how to bring the under-represented parts of these experiences onto the screen in a way that represents the inner life of these people who are somehow forgotten. I try to argue and show that various stories have not been told. Many intricate and touching stories of the survivors have been left behind, and these hidden voices can give us a new perspective about what happened after the campaign. Their testimonies can shape new stories that will reveal different perspectives about the genocide.

Based on this approach, this study focuses on the hidden aspects of the survivors' stories through different films, trying to use the potential of cinematic form. The project tries to

convey the survivors' feelings during the genocide campaign and in its aftermath. This important side of survivors' lives has not been successfully conveyed in existing films.

I have conducted a series of interviews with survivors which explore hidden aspects of the genocide. These interviews will form the basis for the development of cinematic scenes, which will seek to reveal new perspectives on their experiences. I seek to address the whole tragedy, but not the horror itself. The project includes a true story of a significant number of people who were shot and buried in mass graves.

Accordingly, I attempt to concentrate on what Erik Knudsen called the "spiritual anxiety" (Knudsen, 2002). That means a sense of apprehension which not only lies at the heart of the survivors, but which is also a concern that lives inside the Kurds and is not adequately addressed in the cinematic medium by Kurdish filmmakers.

To clarify the term 'spiritual anxiety', one can argue that most of the victims were Kurdish Muslims and they believed in the power of God. At that moment, as has been told by survivors, the victims' senses and feelings about divine mercy were reduced to despair, misery, and futility. Numbers of them said that God forgot us, and He left us for those who abuse his Holy Quran and kill us under the name of (Anfal), which is a Sura in the Quran. These are real feelings associated with the survivors' spirituality, denoting and relating to the participatory attitude in humans – that part which cannot be reached by pure emotion.

Thus, as Erik Knudsen argues, "If the aim of the construction of the classic narrative forms is to primarily engage our self-assertive emotions, then the aim of the transcendental narrative forms is to engage our participatory feelings. Awe, sorrow, joy, longing are feelings that require a different approach" (Knudsen, 2010: 116).

Accordingly, as has been explored through studying the survivors' testimonies, feeling is that crucial aspect of the survivors' experience that has not been dealt with adequately in most Kurdish filmmakers' work. This assumption could lead us to investigate the use of the transcendental narrative form to explore new aspects in the survivors' lives.

I will use the mechanism of transcendental cinema by choosing different elements, such as the narrative structure approach to scene, stillness, use of pace, and different kinds of changing states, to find a new and different way of relating the story. This method could allow me to reach these aspects of the survivors' experiences and the share point with the audiences, because as Sontag argues, the transcendental narrative structure could "induce a certain tranquillity in the spectator, a state of spiritual balance" (Sontag, 2001: 180).

In addition to that, one can argue that some of the Kurdish filmmakers do not use the full potential of the cinematic form to portray the experience of genocide. The reason is lack of knowledge about the medium itself. The poverty of awareness in the field of cinema affected most of the Kurdish attempts to communicate their message through this powerful medium. They do not have many opportunities to explore the relationship between the subject matter and the cinematic form, which I am hoping that this project could do.

Additionally, one can discover that another deficiency in Kurdish cinema is the narrow angle of collecting data about the events. In other words, Kurdish filmmakers have illustrated the victims' aspect without showing the others: the perpetrators' viewpoint and a neutral voice. Their hidden voices could have potentially revealed different perspectives about the tragedy. Throughout this study, I will argue for a tentative approach to the analysis of the potential of cinema in helping Kurdish people to come over the horror of genocide, not to forget but to forgive. The other key question is: how could cinema contribute in a

process of articulating the sense of reconciliation in aftermath tragedy in Kurdish society in particular, that part which has been somehow ignored in Kurdish cinema?

Furthermore, I should mention that, as a Kurdish playwright and documentary filmmaker, I have tried to approach the Kurdish genocide through survivors' testimonies. However, I was not fully satisfied with this kind of media as I felt that cinema might allow me to use the language in a different way than other art forms that dealt with the subject. This artistic transformation on my side may contribute in revealing new aspects of the survivors' experience.

It is clear that the ability of cinema as a new element of human expression is different and ubiquitous in comparison with the other types of art. Accordingly cinema, as has been addressed by D. Andrew, "is above all things a representation of visual life itself. It mimics the continual work of seeing by means of its own work (technological, psychological, and sociological, respectively)" (1984: 35).

Therefore, I shall explore the term of cinematic form itself. How can this form help me to find the way to investigate new knowledge about the genocide? How could the medium engage the contemporary audience in this kind of historical event? As Bresson argues, "what the cinematographer captures with his or her own resources cannot be what the theatre, the novel, painting capture with theirs" (1977: 5)

Accordingly, I have approached this through a number of practice works based on these following questions:

1- How can the hidden voices of Kurdish victims of the genocide campaign of 1988 be cinematized in ways that are currently not explored within Kurdish cinema?

2-In what ways can the victims' oral testimonies be used to develop a cinematic language that can reveal the hidden impact on survivors?

3- Why film? In what ways can the cinematic medium itself take the artist to a new understanding of the Kurdish genocide? In other words, can film reveal things about the genocide that other art forms are less able to do?

The research aims could be summarised as developing an approach to cinematic form that will help the Kurdish people to remember and move on towards reconciliation and peace. In addition to investigating the way to use the medium in representing a different aspect of the genocide, these could be hidden in the invisible parts of the survivors' lives.

The research objectives will be:

- Exploring approaches to cinematic form through practice experiment,
- Studying Kurdish cinema works in the field of Kurdish tragedy to find shortcomings in representing the survivors' inner life.
- Understanding how the theme of genocide has been represented in cinema, art and literature.
- Developing a creative understanding of the relationship between fact and fiction.
- Investigating the theme of narrative structure – the transcendental aspect in particular.
- Understanding the role of memory in the survivors' inner life and the process of mediating collective memory.
- Discovering new and evocative ways of portraying human suffering.
- Investigating the role of narrative perspective in telling the story of survivors.

- Writing two screenplays exploring narrative in aesthetic approaches to addressing the research questions.
- Using survivors' testimonies to make a creative documentary exploring aspects in the research problems.

6. Research Methodology:

According to Desmond Bell, creative film and media practice does not usually produce knowledge in a quantifiable form, nor prove or disprove research questions in the same way a scientific experiment might, for example, confirm the atomic constitution of sodium bicarbonate. The problem is an epistemological one (2006: 86) Moreover, Bell thinks that the first instinct of the creative media practitioner is not to formulate hypotheses and tests, but to engage with his medium, and the conventions and techniques relevant to his practice "to develop [...] work and to understand it through its critical contextualization and interrogation within a public culture" (2006: 86) In this practical research project, I will be taking an empirical, step by step approach, as I seek to explore the relationship between the brutal historical facts of the Anfal, Saddam Hussein's 1988 genocide campaign against the Kurdish people, and the ways in which it has been - and could be - represented on film; and how filmmaking as a research tool can be used to give a voice to the hidden victims of that genocide.

To explore these research questions I have worked within these scheduled steps:

6.1 First Part: Contextualize the Problem and the Research Questions.

That has been done in the first year in parallel with attending some training courses.

- Contextualize the project problems by extensive reading within the field of representing historical tragedy, because in conceptualizing cinematic representation, theorists must be alive to underlying epistemological and ontological grounds for their theories.
- Watch, explore, and examine existing films that attempt to represent genocide on screen - for example, films dealing with the Holocaust, Rwanda or the Armenian genocide. This might contribute to the process of formulating a vision and a method for cinematizing national catastrophes. Likewise, watching some of the documentary approaches to the historical issue could be an appropriate pathway to formulating significant awareness about using the medium in this type of work.

6.2 Second Part: Transition from Contextualization to Practical projects

That has done in the last part of the first year and the first part of the second year. To demonstrate the transition from contextualization to practice and to better examine the thoughts and reflections resulting from my research, I have explored the cinematic representation of the hidden voices of the Kurdish genocide, through dramatic expression and short experimental clips using montage as a basis of the whole exploration.

The assumption, which I worked on, is the statement of Malraux in his *Psychologie du Cinéma*. Malraux stated that it was a montage that gave birth to film as an art, setting it apart from mere animated photography, in short, creating a language. One could argue that is the principle that Andre Bazin specifically supported and mentioned in (What is cinema 1)(Bazin, 2005:24). However, I am aware what Bazin mentioned could be understood in a different context; but I have used it in this context to support my argument about the function of a montage in terms of making meaning. Row films or the materials are just there

– they need to proceed and be constructed in a sequence to make a film. This is what editing could do – create meaning through the construction of narrative.

My objective, through these exploration projects, is to examine the potential of editing (Montage technique) as a cinematic element to create new meaning by changing the creation methods of the original pieces, as well as adding some new innovation which editing might form a significant part of.

The exploration project will go via the following steps:

- Using existing works by Kurdish filmmakers exploring the Kurdish genocide, edited together with non-Kurdish filmmakers' works with various experimental changes made to colour, sound, camera angles and narration methods, to examine different innovative approaches to the subject. Furthermore, working on a number of other filmmakers' work that approached the field of representing genocide will be another part of the exploration in these experimentations. This process of reflection, in addition to exploring appropriate cinematic language for cinematizing the catastrophe, might lead us to discover suitable approaches and forms for future projects.
- Editing together historical actuality footage with specially created soundtracks to create documentary narrative approaches which can encompass both realism and mysticism.

Within the framework of these steps, I have:

- Used reinstatement tools for old images.
- Used interviews conducted with various survivors to narrate the genocide stories.

- Edited and adapted default sound effects to generate a master soundtrack for the whole piece.

The aim is to create a story using historical footage from the multiple atrocities that occurred during the Anfal of 1988, such as the chemical bombing of Halabja which killed more than 5,000 people, mixed with narration by survivors. In addition, there are reconstructions and specially created scenes and photos.

This stage of the project will draw on experimental documentary and non-linear, non-logical storytelling techniques. In this approach, I have been inspired by the work carried out by a researcher dealing with World War Two. He made an experimental fictional film by editing together old footage of actual wartime events with specially created soundtracks to narrate a story (Blanquer 2010). The impact of this film stems from the discontinuity between shots and between image and sound. I aim to take this technique a stage further. Instead of simply assembling different archive material in a particular order, and relying solely on the juxtaposition of images, and of sound and image, I intend to use the editing process in order to enhance the images and even use some visual effects to add mood or underscore emotional response.

Drawing on existing material by Osman Qadir Ahmad, a Kurdish artist who prepared a project on the Anfal for his MA and PhD in Fine Art, I aim to explore the artist's perspective on giving a voice to the victims. The artist himself is a survivor of the genocide who narrates a number of stories about what happened and talks about how he has tried to represent it in his own work. I have made a short documentary film through camera work and editing the evolution of a painting (sketching), showing the artist himself at work, and also incorporated painterly technique into the filmmaking itself, thus exploring the effectiveness of the plastic

art in representing historical tragedy, and what elements of that art can be employed by the film researcher.

By undertaking these projects, I have tackled the theme of montage and explored its ability to change the creation result, in addition to a number of cinematic elements such as cinematography and sound. At the end of this stage, I have written short reflection pieces at the culmination of each exploration process to explain the result and the rationality of the whole works.

6.3 Third Part: Writing Scripts for the Film Projects.

These have been obtained in the first part of the third year. I have tried to approach the subject through the following methods:

- Working on experimental structure development.
- Creating an original feature-film script based on survivors' testimonies, exploring the boundaries of the fact/fiction divide, and developing a short film script to show two different approaches to the subject through different forms.
- Making a creative documentary based on the survivors' testimonies to show the potential of the hidden voice to shape different type of films about Kurdish genocide.

6.4 Fourth Part: Writing a Critical, Analytical Essay About The Whole Project.

Writing a critical, analytical commentary about the whole project, and the various approaches taken in dealing with the subject, allowed me to clarify how the procedures have been followed to achieve the end result.

To answer the question of "why film?" one can cite Roland Barthes' maxim: "the filmic is that in the film that cannot be described, the representation which cannot be represented. The filmic begins only where language and metalanguage end" (MacDougall, 1998: 49).

Thus, it is the film language which can eliminate the distance between the viewer and the subject; transverse the bridge between cultures, civilizations, and peoples; and reveal what is essentially the essence of humanity. This will culminate when the form can engage the viewers' feelings instead of their emotions, and address their awareness instead of passions. This idea encourages us to regard film as a powerful tool for both the process of understanding and exploration in fieldwork, and for the representation of sensorial aspects of knowledge. Thus, these could be the guiding principles in using film as an element to represent the historical tragedy in this practical research project.

By focusing on the media outcomes of the research I will deliberate on improving my practice and movement in the world of filmmaking, continuing to fulfil my potential and to focus extensively on interesting technical, theoretical, and philosophical threads.

Furthermore, I have tried to benefit from established, tried and tested research methods already used in the field of creative practice.

7. The Theory Framework:

It is clear that cinema, at its own roots, has an element of theory which could lead the filmmaker to what he is looking for or which could be a structure to rethinking the medium

usage if required. This is because “theory is often the foundation of practice, just as film-making is often an outcome of film-theory. Theory and practice are inextricably linked” (Wollen, 2005: 78).

In this research I have approached the subject matter through several different concepts on the themes of representation, cinematic form, montage, transcendental narrative structure, memory, and remembering. Each of these concepts will be discussed in more detail individually in the subsequent chapters. I will use the concepts according to their interpretation in the time of usage.

The concept of memory has been discussed in many philosophical and psychological frameworks. The discourse started from Plato and Aristotle and continues in the fields of psychology, sociology and media nowadays. Moreover, it has been addressed “in the more recent philosophical thinking of writers as diverse as Friedrich Nietzsche (1844–1900), Sigmund Freud (1856–1939), Mile Durkheim (1858–1917), Henri Bergson (1859–1941) and Walter Benjamin (1892–1940)” (Hansen, 2011: 13).

Furthermore, many recent scholars’ perspectives have been explored such as Maurice Halbwachs who proposes that memories are shaped in the present in response to society which “from time to time obligates people not just to reproduce in thought previous events of their lives, but also to touch them up, to shorten them, or to complete them so that, however convinced we are that our memories are exact, we give them a prestige that reality did not possess” (Halbwachs 1992, cited in Hansen, 2011: 19) and different perspectives have been pointed out by Jan Assmann and Andreas Huyssen. Moreover, memory is not just an individual experience and it can be considered as a part of the collective field. Cultural memory, as an arguable aspect of memory, has become a subject for historians such as Pierre

Nora and it has become an interesting topic in cultural studies, as one can discover in Susan Stewart's work. Further researches have been done to find relevant relationships between the concept of individual memory, collective memory and cosmopolitan memory. These concepts will be discussed in more detail in subsequent chapters.

Similarly, the use of memory as a media tool could help filmmakers to move beyond the role of historians in dealing with historical events, as "memory is not always involved with current events but is always inside them, it stays there, running backward and forward through the passing events and sounding their depth" (Godard & Ishaghpour, 2005: 24). For this reason, I have tried to explore the concepts through different approaches according to the research objectives starting from the ground, which identifies memory as the medium of reconstructing the past.

Therewith, I will work in the theme of montage according to the Kuleshov, Vertove and Eisenstein perspectives. I will investigate the concept of intellectual montage in particular with a significant contribution by Andre Bazin. In this research, the concept of montage has been used as Shelovsky specifically described its role in making meaning, which is clearly indicated in Peter Wollen's discussion:

The composition of the film is accomplished through montage, the arrangement of the necessary shots, according to their meanings, into their sequence in the plot. The art of cinema in its final sense, i.e. the creation of the film, thus consists in principle entirely of the selection and combination of prepared photographic shots. (2005: 79)

I will use some of the semiotic concepts about text and meaning in the field of revealing the film meaning to reconstruct narrative in a different way. Approach association with

Roland Barthes, Tzvetan Todorov, Vladimir Propp and others will be the main structure in revealing the film component as a text.

On the theme of narrative, I will discuss the differentiation between mainstream structure, art cinema narrative, experimental films and transcendental narrative. The mainstream style, which is identified as classic Hollywood narrative in David Bordwell's, Janet Staiger's and Kristin Thompson's comprehensive studies about film style and modes of production, could be identified as the type of narrative which is based on the mechanism of cause and effect. The story in that type can be described as "a chain of events in a cause-effect relationship occurring in time and space" (Bordwell and Thompson, 2008: 74). Furthermore, according to Bordwell, in Hollywood cinema "a specific sort of narrative causality operates as the dominant, making temporal and spatial systems vehicles for it. These systems do not always rest quietly under the sway of narrative logic, but in general the causal dominant creates a marked hierarchy of systems in the classical film" (2005: 11).

Art cinema narrative, experimental films and transcendental narrative are not imprisoned by the direct involvement of conventional story structure, character change, cause and effect, or common sense. Erik Knudsen and others have argued the transcendental aspect of film form and narrative from many different perspectives. To start the process of exploring the differentiation, one can argue that in classic narration "The characters enter into conflict with others or with external circumstances. The story ends with a decisive victory or defeat, a resolution of the problem and a clear achievement or non-achievement of the goals" (Bordwell, 1985: 157). Conversely, Erik Knudsen asserts that in the transcendental narrative:

While we have a protagonist there is no real goal, as we are used to seeing in a classic narrative; there is no clear premise, nor a climax, nor obstacles or the

traditional resolution following a climax. What does exist is a series of events – the looking. The ‘looking’ is not driven by psychological drivers, but by a series of changing states. (2010: 5-6)

Certain elements of these assumptions will inform the main structure of my contribution, in an argument about form and narrative. There is also a significant contribution about my background, in terms of spirituality’s characteristic effect on my work as an artist.

Additionally, I will explore the role of narrative in engaging the viewer in both mainstream and transcendental narrative structures because, as Erik Knudsen explicitly pointed out:

While the classic narrative tends to depend on the engagement of its viewers through the self-assertive emotions, driven by a psychological paradigm of cause and effect, the transcendental narrative tends to depend on the engagement of the viewer’s participatory feelings, inviting us to transcend psychological causal paradigms within a story in order to engage with its more spiritual qualities (2010: 3).

All of these elements will be discussed in subsequent chapters, each in its relevant context.

8. The Context

8.1 Genocide representation in cinema:

Since its first emergence, moving image has been used to capture reality and grant people a sense of immortality. From the earliest days of cinema, journalists, politicians, and people began to notice that film could be a powerful device for documenting atrocities and other war crimes.

Scholars are considering that, in the course human history, cinema has played a major role in the transmission of different cultures. Moving images are believed to be more powerful than the other forms of communications. Cinema, by which I mean films and documentaries, tries to show the world stories and narratives that depict human conditions and suffering.

In the history of cinema, *Ravished Armenia* (1919) is mentioned as an early work about genocide. But in fact, after Alain Resnais' masterpiece documentary, *Night and Fog* (1954), about the Nazis' mass killings of Jews, filmmakers have struggled to use this medium to tell such difficult stories, to recreate the sociopolitical contexts of genocide, and to provoke awareness among viewers. The work technique and content make most film scholars and critics believe that Resnais' film is the most relevant example when discussing this topic.

Many filmmakers worked in the field of recreating the actual historical events trying to use the potential of cinema as a powerful medium for representing past tragedies. Accordingly, mass genocides and tragedies such as the Holocaust, represented in films such as *The Stranger* (1946) by Orson Welles, *Schindler's List* (1993) by Steven Spielberg, *The Boy in the Striped Pyjamas* (2008) by Mark Herman, *The Reader* (2008) by Stephen Daldry, *Life is Beautiful* (1997) by Roberto Benigni, *Sophie's Choice* (1982) by Alan J. Pakula, and *The Pianist* (2002) by Roman Polanski.

Many of these works show huge parts of the tragedy, including the horror scenes. However the cinematic language gave an opportunity to the filmmaker to engage the viewer, beyond creating interior terrifying circumstances. In fact, they worked toward the audience's emotions to get their reaction about the suffering using, as much as possible, the potential of the medium and its elements. For instance, Spielberg's *Schindler's List* has tried to use the

cinematic language as a significant part of the whole production, as Carmel Gallagher mentioned it was "shot in black-and-white, with the oddly carefully chosen touches in colour, the horror of the holocaust is laid bare and speaks for itself. The documentary style allows Spielberg to deliver his message without preaching" (Gallagher, 2001. para.3). Conversely, some other scholars think that Spielberg tried to soften and sanitize the actual horror of the holocaust to comfort the audience instead of showing the reality. This style of narration has been seen in most of the Hollywood films about historical tragedy.

On the theme of the impact of tragedy, one can mention *Sophie's Choice* (1982) by Alan J. Pakula. A story of remembrance, the entire tragedy is revealed through Sophie's memory of the past. The narration conveys the horror of the past without showing those horrors directly. The audience can see the impact of the historical event on the survivors in the present, and many influential moments represent the tragedy in another way, far from the horror itself.

Similar numbers of innovative documentaries such as *Shoah* (1985) by Lanzmann, *Blessed is the Match* (2010) by R. Grossman and *Paper Clips* (2004) by Elliot Berlin & Joe Fab, have been made to illustrate the impact of the Holocaust on the survivors and on the part of the society.

Various critics considered *Shoah* to be one of the sternest, strangest and most important documentaries made in the short history of cinema (Thirlwell, 2012; Felman, 1991; Insdorf, 2003;wood, 2012). Lanzmann released it in 1985, after around a decade of work. The director constructed his work on narration, people's faces and footage of contemporary landscape around the concentration camps without showing any archive footage (Thirlwell, 2012).

Shoah in its form came to represent a different way of dealing with actual historical events. This gives an opportunity to others to think more deeply about what should be represented to convey the human tragedy experience, without consisting of the horror itself or depending on showing archive footage. Lanzmann's work impressed directors and encouraged them to follow this technique in representing historical tragedy. One can mention Godard's passion to *Shoah*, which has been mentioned in Richard Brody's magnificent biography of Godard. I have been impressed by the pathway of avoiding archive footage which has been interpreted in a different way in my project, *When Survivors Speak*.

Likewise, Rwanda's genocide and mass murders are presented in varying films such as *Shooting Dogs* (2005) by Michael Caton-Jones, *Hotel Rwanda* (2004) by Terry George and *Sometimes in April* (2005) by Raoul Peck. Similarly, several documentaries have been made about Rwanda's atrocity; in that field, one can mention *Rwanda: Living Forgiveness* (2003) by Ralf Springhorn and *Rwanda: A Killer's Homecoming* by Daniela Volker (2004).

Here, one can observe that, similar to the previous works which were made about the Holocaust, attempts to represent Rwanda's genocide have often chosen to directly illustrate some aspects of the atrocities in an attempt to convey the reality. That is the same trap which most of the Kurdish filmmakers were falling into. They consider that representing reality means to show what happened in the past directly. Besides that, in several of these works which have been made about Rwanda's tragedy, directors attempted to engage modern viewers without pushing them to feel aggressive, but in most films the direct illustration of the horror creates a state of inner panic amongst the viewers.

Bosnia's mass killings were made into exceptional films such as *No Man's Land* (2001) by Danis Tanovic, *Savior* (1998) by Predrag Antonijevic, *Snow* (2008) by Aida Begić, *Shot*

Through the Heart (1998) by David Attwood and *In the Land of Blood and Honey* (2011) by Angelina Jolie.

Scholars can notice that the narrative body and the cinematic form that have been used in *Snow* are different. Begić narrates the impact of the genocide on the suburban society without showing the violent action itself. She tries to give a voice to the victims to reveal the impact; Michael Guillen explains: "calamity is not meant to silence a people; but, to give their grief and their outrage a voice. Begić offers in *Snow* a compelling narrative of feminine resilience, domestic fortitude and compensatory magical realism." (2008, para.7)

Begić looked at the atrocity in a different way to show the survivors' inner lives and their needs as humans. The spiritual presentiment is demonstrated through a transcendental narrative structure. The human moods and their traditional life model come inside the story with an aesthetic touch, which gives the audience the space to think and react with the narrative. Begić communicates her message about the human crimes without falling into a trap of exaggeration, then goes on to convey her perspective about forgiveness as a part of the new society. She productively captures the particular relationship among the survivors of the horror and the emotional and psychological toll it takes on the individuals. Begić's work will influence my work in terms of transcendental narrative and overcoming the horror. The film atmosphere and the illustration framework offer a good paradigm which one can follow to avoid the trap of cause and effect and the simplification of tragedy when reduced to several horror scenes.



Figure 3: Snow (2008) by Aida Begić

The brutality of Armenian genocide was brought before human eyes in several good films, including *Ararat* (2002) by Atom Egoyan, and *The Lark Farm* (2007) by Paolo Vittorio & Taviani. There are also several documentaries in the same field, such as *The Armenian Genocide* by Andrew Goldberg (2006), *My Son Shall Be Armenian* (2004) by Hagop Goudsouzian and *Grandma's Tattoos* (2011) by Suzanne Khardalian.

Many film reviews have been written about *Ararat* which mention the reality of the genocide that has been committed and is denied by Turkey nowadays. The film conveys an Armenian message of shame to the world: that a great crime has been committed against them but has been wiped from history without any concern. *Ararat* tries to awaken the world to prevent any similar crime in the future.

The Nanking tragedy stories, also known as 'the rape of Nanking', that occurred during the six-week period following the Japanese capture of the city of Nanking (Nanjing) in China, have been cinematized in various films and documentaries. The most exciting work to mention is *Nanking* (2007) by Bill Guttentag and Dan Sturman (Figure 4). *Nanking's* form is innovative and unique; its impact can create a different perspective inside the

audience's mind. "The film makes no attempt to explain these events, and that is, I think, a defect. It merely summons us as witness, asks us to do what we can to prevent similar atrocities" (Schickel, R, 2008,para.5).



Figure 4 Nanking (2007) by Bill Guttentag & Dan Sturman

None of these works could prevent the atrocities that were occurring in Darfur in 2003. The Sudanese government and the Janjaweed committed different kinds of brutalities. They invaded villages on horses and camels, slaughtering men, raping women and stealing whatever they could find. These brutal actions have been cinematized in several films, such as *Attack on Darfur* (2009) by Uwe Boll. Likewise, several documentaries have illustrated the genocide actions and their impact, such as *Darfur Now* (2007) by Ted Braun, *Sand and Sorrow* (2007) by Paul Freedman and *The Devil Came On Horseback* (2007) by Ricki Stern & Annie Sundberg.

These projects, in the form of both feature films and documentaries, attempted to narrate the reality of the violence which was committed against civilians in Darfur, the brutality of which reduced the meaning of life just to being safe from the enemy's hands. Furthermore, the cinematic representation of genocide was not limited to what has been mentioned above. It contains significant numbers of other films, TV dramas and documentaries which have

been made about the brutality of genocide and its shocking effects on the whole society, in countries like Cambodia, Afghanistan, Argentina, East Timor and Congo.

Consequently, one can mention that, although there are significant criticisms, most of the other national cinemas have developed quite innovative ways of using the cinematic language in that context. They have conveyed the impact of genocide on the whole society in Europe in different successful forms. Conversely, I feel that the Kurdish cinema cannot get to that point of representing the Kurdish tragedy through a cinematic language. That is the hypothesis that I have discussed in the research problems in more detail. I have therefore attempted to find the method that supports the potential of cinema to help survivors to remember and forgive in the aftermath of a catastrophe. However, I will be aware of “keeping in mind that there is always more to find, tell, connect, and make visible. Just as there is always more to remember and forget at the same time” (Jelaca, 2014: 273).

Therefore, innovative works, several of which have been mentioned above, will influence my approach to the Kurdish tragedy. However, I will not simply seek to copy their techniques; rather, I will use their methods to shape a new understanding of how to use the medium itself whilst cinematizing the Kurdish tragedy. As I have mentioned previously on the theme of transcendental structure, Aida Begić’s work *Snow* avoids the horror and at the same time “does not approach the representation of trauma in purely realistic ways, but also contains a couple of notable instances of magic realism as well” (Jelaca, 2014: 97). This is an example that influences my perspective on using cinematic language and the narrative structure as it has been used in *Snow*, aiming to provoke the Kurdish people to articulate the sense of reconciliation in the aftermath of the tragedy.

On the theme of performative documentary, *Nanking* uses an influential technique far from traditional documentary. Several professional actors were involved to cover the absent characters, which helped me to think about using performative technique in my film, *Blind Spot*, to retell victims' stories through actors. This creates the potential for a third-person voice who has not contributed to the tragedy in a direct way. Moreover, to avoid the traditional documentary style, I will explore a new type of documentary encouraged by Lanzmann's attempt in *Shoah*. I will rely on survivors' testimonies with different creative scenes and avoid any archive footage. All these approaches and techniques will be explained in more detail in the final chapter.



Figure 5: Shoah (1985) by Lanzmann

8.2 Genocide representation in other kinds of art and literature:

A large number of scholarly reflections have considered the ethical questions of historical, literary and graphic representations of the civilians' catastrophe in the Second World War and beyond. In fact, in addition to film and drama, representations of atrocity and genocide were distinctly characterised in various human expressions. The representation of the Holocaust in Peter Wise's play, *The Investigation* (1965) is a good instance: "*The*

Investigation (Die Ermittlung, 1965), Peter Weiss's play about Auschwitz and Nazi mass extermination, is one of those rare literary works able to overcome the 'confusion, silence, and despair' produced by the 'naked testimony' of witnesses at Holocaust trials". (Cohen, 1998,para.5).

One can also mention Lorne Shirinian's *Exile in the Cradle* (2003) about the Armenian genocide; Catherine Filloux's moving play *Silence of God* (2002) about the Cambodian genocide; Kitty Felde's drama *A Patch of Earth* (2005), which covers the trial for Croat Dražen Erdemović and war crimes in the former Yugoslavia; and *Maria Kizito*(2004), an Erik Ehn play about the massacres of Rwandan (Skloot, 2008).

Related to this, plastic art has contributed to representations of historical issues since the end of the Second World War. After the liberation of the concentration camps and inmates, many surviving artists such as Marc Chagall have attempted to represent their experiences and their responses to those experiences visually. Furthermore, as has been mentioned in some additional research, "scholars can find painters who use different approaches to their post Holocaust-related painting such as Mikhail Savitskii, Fritz Hirschberger and Judy Chicago, who can serve to illustrate a stylistic variety" (Hornste, 2003: 216)

Art as a human activity and expression can address the gaps in healing and understanding that cannot be addressed through tribunals. There are many works of art, including installation and illustration, which have contributed to the process of awakening the human spirit from its indifference to what is happening in the world. The atrocities, massacres and mass genocide actions that have become the characteristic of the last century are specifically addressed by Martine Hawkes:

From Picasso's 'Guernica', to the children's pictures triggered by the Rwandan genocide, to the 'War Rugs' of Afghanistan and to vast installations such as Peter

Eisenman's recently opened Holocaust memorial in Berlin; art has proved a powerful medium for representing such atrocities and attempting to find healing after genocide. (Hawkes, 2006,para.12).

Hawkes debates the impact of different types of art on human feelings and awareness. He discusses the impact of the impression on individuals and communities. He asserts that artwork "[c]ould give insight into the personal experience of genocide while demanding indifference and maintaining memory. For the affected communities, this addresses the impact on individuals; the human cost and the loss of everyday experiences" (Hawkes, 2006,para.13).

On the theme of Kurdish genocide, fine art has contributed to the process of illustrating the historical events and its impact. For instance, Rebwar Rashid's work of 5,000 portraits of the chemical attack victims is one of the innovative works in this area. Osman Qadir's project to document the Kurdish genocide through drawing attempts to show the horror of mass execution and discrimination that was committed by the Iraqi regime under Saddam Hussein.

To supplement this, significant musicians have attempted to use the theme of genocide in their art. For instance, *Symphony No. 3* by Henryk Mikołaj Górecki is a work that has increasingly been construed as a Holocaust symphony. In the same way, many songs about the Holocaust have been created, as A. Jones notes:

Woody Guthrie's (1948) *Ilsa Koch* is about the horrors of the Buchenwald concentration camp. Bob Dylan's *With God on Our Side* from his 1964 album, *The Times They Are A-Changin'* made reference to the Holocaust and the Cold War. Rush's *Red Sector A* is probably the best-known Holocaust rock song. (2006: 14)

An Armenian genocide song, *Adana*, has been translated into seventeen languages throughout the world to convey the human emotion surrounding the incident of 1915. The song music was composed by Ara Gevorgyan and the lyrics were written by Daniel Decker. On the theme of Kurdish genocide “*That is the order*” is an innovative work by Shvan Perwar, which has been formulated in a traditional Kurdish music form.

Literature contributes in the same field through novels, poems and short stories. Here one can mention Constantine Virgil Gheorghiu *The Twenty-fifth Hour* (1949) *The Exception* (2006) by Danish writer Christian Jungersen, *Bury My Heart at Wounded Knee* (1970) by Dee Brown, *Broken Memory: A Novel of Rwanda* (2009) by Elisabeth Combres and *The City of the White Musicians* (2004) by a Kurdish writer named Bakhtiar Ali, which is perhaps the best work on the Kurdish genocide has been done to date.

Likewise significant numbers of poems have been written about the Holocaust, such as *Auschwitz Rose*(2008) by Michael R. Burch and *First They Came for the Jews* (2004) by Martin Niemoller. In addition to that, numerous expressions about Darfur have appeared through poems, for example, *Darfur Jesus Wept* (2005) by William F. DeVault and *Tears of Darfur* (2007) by Mahnaz Badihian (Burch, 2011).

In response to the Kurdish genocide and the chemical attack, several Kurdish poets tried to portray the atrocity and the destruction of the Kurds through different types of expression. On this theme, the famous Kurdish poet Sherko Bekas (1947-2013) has written several narrative poems such as *Butterflies' Strait* (1993) and *The Cemetery of Lanterns* (2009) Likewise, Rafiq Sabeer's work is another good example on the theme of Kurdish genocide of 1988,in particular *The Season of Frozen* (1989).

By studying the contribution of literature in shaping human feeling during the experience of genocide, one can argue that the atmosphere, which has been constructed in this method of illustrating different type of human circumstances', could lead us to representing the post-testimonial era. Enabling a form of imaginary engagement with these events, that still acknowledges its ethical and experiential distance from the literally representation of the real events. Exploring through the area of after the testimonials were obtained could help us in shaping the story structure of the last project nonetheless. In terms of the Kurdish genocide, the Kurdish writer's work could create a strong structure to go beyond the literal demonstration of the tragedy. Their works in the area of the victims' feelings have influenced my imagination in dealing with the survivors' experiences.

Essentially, all of the works mentioned above provide significant evidence of art and literature participating in the articulation of human expression about the denigrated acts of human history. The attempts are not limited to these numbers; scholars can find huge numbers of works that can be interpreted as the expression of atrocities throughout the world.

8.3 Cinematizing the survivors' testimony

8.3.1 The survivors' testimonies as individual memory

Many scholars have identified memory as an outstanding characteristic of the human brain because of its aptitude to store and recall an apparently infinite series of experiences. Many of these experiences might occur only once. Conversely, numbers of writers see memory labels as "a diverse set of cognitive capacities by which we retain information and reconstruct past experiences, usually for present purposes. Memory is one of the most

important ways by which the human histories animate our current actions and experiences" (Sutton, 2010, para.1). John Locke considers memory to be a power of the mind "to revive Perceptions, which it has once had, with this additional perception annexed to them, that it has had them before" (Sutton, 2010, para.2). C.B. Martin and Max Deutscher made a significant analysis of memory by emphasizing that it is "the complex and partly theoretical nature of our commonplace notion of remembering" (Martin & Deutscher, 1966: 196).

Philosophers, psychologists and media theorists are also contributing to a significant debate about memory identification and its diversity. The various forms of remembering shift the concept of memory into different categories and to go through different classifications. As has been mentioned previously, the influential arguments around the concept of memory are found "in the more recent philosophical thinking of writers as diverse as Friedrich Nietzsche (1844–1900), Sigmund Freud (1856–1939), Mile Durkheim (1858–1917), Henri Bergson (1859–1941) and Walter Benjamin (1892–1940)" (Garde-Hansen, 2011: 13).

Instead, one can argue that there are a number of different definitions of memory in the field of cognitive/neurological memory studies. As Daniel L. Schacter asserts:

A prominent theme in cognitive neuroscience for the past two decades is that memory can be divided into multiple forms or systems—collections of processes that operate on different kinds of information and according to different rules. The distinction between short-term and long-term memory is perhaps the most venerable among memory distinctions of the modern era (2004: 644).

Further, Schacter argues that short-term memory is contingent on adjustments in the strength and efficiency of already-existing synapses, whereas long-term memory involves the synthesis of new proteins and growth of new synapses. On the other hand, the distinction between the other two forms in memory has obtained a widespread agreement between scholars in the field of cognitive/neurological memory studies. The differentiation is between an explicit or declarative form of memory and an implicit or non-declarative form of memory. The declarative form “supports the conscious calling to mind of previous experiences and acquired facts” (ibid), whereas the non-declarative form of memory, “involves changes in behaviour or performance as a result of past experiences, even when those experiences themselves cannot be consciously remembered” (ibid). In the same context, Howard Eichenbaum discusses that “Declarative memory is generally conceived of as a combination of episodic memory, our record of unique personal experiences, and semantic memory, our general world knowledge. These two kinds of memory are typically distinguished by their contents and their organization” (Eichenbaum, 2004: 679). Other psychologists and philosophers have clarified their perspectives on memory as a part of the human component in numerous different ways. For instance, Gadamer says “[i]t is time to rescue the phenomena of memory from being regarded as a psychological faculty and to see it as an essential element of the finite historical being of man”(Hutton, 1993: 14). Gadamer tries to take the concept out of the psychological fields and take it into a philosophical context.

In other approaches, memory is identified as a methodic element to inflict on the past. Therefore, it is essential to historical revision to exam its participation in the process of representing the past. Thus, memory can be considered as a significant source of knowledge. We are remembering events that happened in the past and this means memory is contrasting

imagination and could be a source for illustrating reality covered by emotion. It could lead people to different territories, according to the narration forms. In fact, some memories could be shaped by language and others could get their form through imagery. This is indicated by Neiger et al.:

Memory must be structured within a familiar cultural pattern. In most cases, it takes the well-known narrative form, including a storyline featuring a beginning, a chain of developing events, and an ending, as well as protagonists who are called upon to overcome obstacles and so forth. (2011: 5)

This leads us to go through the process of analysing survivors' memories to extract the parts of the story that might be hidden in their memory. This is because the human memory can suppress some part of the individual experience to protect it from the curiosity of others. In the case of Kurdish genocide, the survivors' experiences during the tragedy could be considered as an individual memory, which gave both presence and resonance to the personal experiences of the victims. However, many of the survivors have shared nearly the exact same experience, which could bring it under the category of collective memory. Conversely, the variety of survivors and the actions of tyranny could be the cause of that generalization and the term of collective memory may not epitomize the authenticity of their experience. Nowadays, the full stories of some of the victims cannot be illustrated because most of them died in the tragedy and the potential to document the events were in their enemy's hands. The perpetrators tried to hide any evidence that could lead to the real fate of the victims and deliberately hid some parts of the stories created by the victims themselves to shape the full image of their experience. This point will be discussed in more detail in the final projects.

Thus, one can argue that encouraging survivors to remember past experience through a storytelling or a documentary shape interview could carry them out of the detestation of that past. However, as Joanne Garde-Hansen mentioned: “[w]hen you remember something painful or nostalgic, you sense it, and it sometimes evokes a physical reaction. A scent, a sound, a texture all trigger memories as images and narratives in your mind that you re-experience, visualise, narrativise and feel” (2011: 15). But in other approaches, one can find that revealing the pain and the trauma in the aftermath can help the victims to go towards peace and reconciliation. That will be discussed within the final projects.

To supplement this, as John Sutton argues:

A ‘trace’ acquired in past experience somehow ‘represents’ that experience, or carries information about it, is at the heart of ‘representative’ or ‘indirect’ realism in the philosophy of memory. This has been the dominant view of memory in modern philosophy of mind. (2010: 24)

Hence, the circumstances could give an opportunity to shape some of the survivors' memories in some storylines to create an actual collective memory by using language's functions. In fact, shaping their experience through different forms of storytelling could give an opportunity to use them within some different mediums of human expression. As a result, the process of cinematizing their testimony will start by transferring these stories to screenplays and documentary proposals, and then completing the process by conveying these to movie images (imagery process) or showing them in a documentary film based on the survivors' testimony, as has been done in part of the last project.

This process can convey the national message to the international community, whom they probably believed were the perpetrator's supporters in the period of the genocide

campaign – specifically, they remained silent until the invasion of Kuwait. That was because the case was not interesting or it cannot be recognised as genocide for most Western governments, as Susan D. Moeller has pointed out:

Once the crisis is generally recognized as having genocide potential -the legal standard for genocide can often take years and literally tons of documents to confirm -the second stage in the chronology is reached. But depending on the crisis, stage one and stage two can occur simultaneously, as in the case of Bosnia. Or it may take weeks, as in the case of Rwanda. Or it may never happen - except in historical terms - as in the cases of the Kurds and the Armenians. (1999: 231)

The aim of this project is to make the subject of Kurdish genocide an integral part of humanity's understanding of genocide. This circumstance might lead the international community to prevent any other similar action in future.

8.3.2 Transferring from Collective Memory to Cosmopolitan Memory

The term of collective memory has been discussed in a variety of ways and it has identified in some other terms. Many scholars believe that collective memory is essentially a reconstruction of the past in the light of the present. Therefore, memory needs continual feeding from collective sources. The journey started with this question "How do we use our mental images of the present to reconstruct our past? Maurice Halbwachs (1877-1945) addressed this question for the first time in his work on collective memory" (Neiger & Meyers & Zandberg 2011: 4) In the same approach, Halbwachs' work in the field of memory and its verity has become a paradigm which scholars have followed, as Joanne Garde-Hansen asserts in her study about media and memory.

Halbwachs' conceptualization of memory in terms of the collective has been particularly influential in the fields of media, culture, communication, heritage studies, philosophy, museology, history, psychology and sociology. His work, inspired by his tutor Mile Durkheim (1858– 1917), is often a starting point as his writing is accessible and quite easily transferrable to other disciplines. (Garde-Hansen, 2011: 18)

Although in the notion of collective memory, one can find different interpretations which occasionally shift the concept to a more sophisticated area, there are nevertheless various perspectives which could contribute in a significant debate to transfer it to more understandable perception. The concept of collective memory rests upon the hypothesis "every social group develops a memory of its past; a memory that emphasizes its uniqueness and allows it to preserve its self-image and pass it on to future generations" (Neiger & Meyers & Zandberg 2011: 4).

In addition to this, Jan Assmann's distinction between two memory types is instructive. "He differentiates between communicative memory, based on group-specific carriers, on one hand, and cultural memories that can exist independent of its carriers" (Levy & Sznajder, 2002: 91). The difference between these two concepts can be clarified by this instance: the horrific stories of the genocide experiences – which have been told by the survivors to the new generation of their family, or what have been told in my interviews with them – are not the exact stories that have been illustrated through media. Here, one can argue that the first instance could be considered under communicative memory and the mediated stories could be considered as cultural memory. In my project, I will work on both concepts to articulate a comprehensive perspective about the experience to create relevant collective memory.

Furthermore, as has been mentioned previously, Halbwachs' contribution to the discussion of various types of memory could make a significant change to the theme of history and identity. Olick and Robbins declared this and Halbwachs distinguished between autobiographical memory, historical memory, history, and collective memory:

Autobiographical memory is the memory of those events that we experience while historical memory is memory that reaches us only through historical records. History is the remembered past to which we no longer have an "organic" relation - the past that is no longer an important part of our lives - while collective memory is the active past that forms our identities. (Hutton 1993: 16)

To be more precise, as has been argued by scholars in the case of the Holocaust, the social memory of it belongs to the generation who experienced the Second World War, who witnessed the Nazi's brutalities against the Jews in Europe. But the historical memory is that which has been mediated through movies, TV, documentaries, literature and other types of art. According to Levy and Sznaider:

For most people in most countries, national experience is overwhelmingly based on such represented memories. In the case of the Holocaust, only a small minority who experienced Nazism first hand is alive. For all the rest of us, it is an experience mediated by representations. (2002: 6)

Hence, by comparison, the Kurdish survivors suffered the iniquity of the effacement of their cultural and ethnic identities. One can find that they need to reconstruct the collective memory which can support the process of rebuilding the Kurdish inner life and its individuality.

As Paul Grainge mentions, however, “entanglements of history and memory is considerably clear, but there was a significant difference between these terms, which give an opportunity to scholars to avoid any simple conflation of terms. These differences have been mapped politically” (2003: 4). This circumstance could open various spaces to work through the theme of collective memory as a different part of the human history itself. For that reason, the collective memory could be considered as a fundamentally mediated phenomenon to represent the Kurdish genocide. It is appropriate as a means to lead the scholar to find new territory, which can illustrate the reality of the events that have happened in the past and show their impact in the present.

The process of creating a story from the survivors’ testimonies could transfer the biographical memory to collective memory because "creative writing has a meiotic function and is as such a powerful tool capable of rescuing memories from oblivion and bringing them back to life, thus reconciling the past with the present" (History, Past and Memory: 6).

Therefore, the researcher’s essential objective is to find the medium to shape the survivors' experience. Thus, according to Paul Grainge "as a technology able to picture and embody the temporality of the past, cinema has become central to the mediation of memory in modern cultural life" (2003: 4). Then, the mediation through cinematizing will lead the process to a different area, which could be named cosmopolitan memory, that which was experienced in the case of the Holocaust.

Now, twenty-seven years have elapsed since the genocide of the Kurds. That means we have lost the time to get fresh knowledge about the events, as we cannot collect it as soon as possible and put it into an appropriate framework. The most important thing, which should be mentioned here, is that the scholar himself and many Kurdish journalists and researchers

interviewed very many survivors and this material can be used as the structure for a new perspective. However, there are others still hidden due to political, sociological, and religious reasons.

In comparison, "even in Israel, conscious collective memory was impossible until there was a suitable framework. The Holocaust was not officially commemorated until fourteen years after the war" (Segev, 1993: 34). Consequently, we cannot ignore the function of mass media in that procedure because "global media representations and emerging interdependencies create new cosmopolitan sensibilities and moral-political obligations" (Tester, 1999:71). Additionally, as Astrid Erll and Ann Rigney argue, media in most of its forms "play an active role in shaping our understanding of the past, in 'mediating' between us (as readers, viewers, listeners) and past experiences, and hence in setting the agenda for future acts of remembrance within society" (2003: 3). Furthermore, as part of the human attempt to use memory in the conception of art works, "the art historian Aby Warburg used the term of social memory to analyze the art work as a representation of history. Vaykotsky's 1929 claim that memory takes narrative form and its wholly shaped by cultural influence" (Bakhurst, 1990, para.18).

Accordingly, this new era should be a time of declaration of national identity by mediating the collective memory and shaping it in cinematic form, as happened in the case of the Holocaust. Creating a cosmopolitan memory through bringing out the hidden voice could convey the survivors' experiences to others. Thus, in this study I look at a hypothesis based on the question of: how can the survivors' memories portray incomprehensible violence, which they have experienced during the genocide campaign? I will therefore work

on the process of cinematizing these memories and explore the function of narration in the whole process. (Figure 6)

Consequently, the Kurdish wounded identity could pass their messages to the world through cinema as a powerful and appropriate medium. That circumstance could be a part of current attempts by Kurds to create their own national state. It may also contribute to the formal campaign of impelling the international community and Western governments to admit that the Kurdish tragedy experience through the Anfal campaign was genocide.

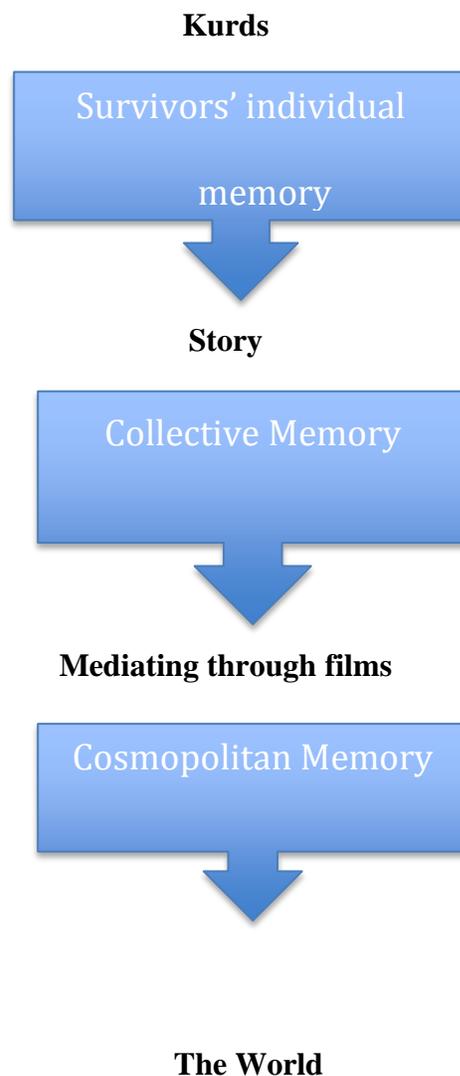


Figure 6: Mediating the survivors' memory

8.4 Cinema as a Medium of Representation

Many scholars consider cinema to now be an important medium through which different cultures can illustrate their forms and components via its mystical atmosphere. The human society is well informed through cinema and other kinds of media, since its emergence until the era of a new technology. “All of which afford another approach to understanding the world of human beings” (Alarcón & Aguirre, 2008: 132). Cinema is a means of pushing us out of our lack of concern, our indifference, to the world and the things of the world. Films attempt to capture the human understanding about a given reality, and “in some cases portray and inform about a story with a view to offering an underlying message” (ibid.: 135). Lesley Marx, in his attempt to explore the glamour of cinema, asserts that “[i]t is a truism that cinema, as one of the most powerful forms of representation, shapes our understanding of our world, even as it is shaped by social, historical and ideological forces” (2006: 23). Furthermore, the fantasy imagery of cinema can make audiences re-evaluate and re-sense the world that they leave.

Thus, according to Lesley Marx, “When glamour and cinema combine in the interests of representing atrocity, the negotiation between pleasure, aesthetics, ethics and politics reaches an extreme tension” (ibid.). That gives cinema its potential to shape people’s understanding of their world. The process of recreating the world gives the opportunity to portray the world as the filmmaker has seen it, instead of the world as it is in reality.

To supplement this, the semiologist perception about representation could take the scholar to different areas in the theme of cinematic representation. As D. Andrew mentions:

To the semiologist, the representation must be opposed to any conception of real.

Cinematic perception is a representation of our visible world; cinematic narratives

are representations of situations in "real life." Clearly one function of art is precisely to dispute such normal and normative representations. (1984: 65-6)

The Holocaust and some genocide issues have been represented in cinema as mentioned previously; cinema used mystical themes to convey the survivors' messages to audiences and transfer their collective memory to cosmopolitan memory. Furthermore, "[i]nnovation and creativity allow cinema not only to depict mnemonic processes, film-makers also take the opportunity to negotiate the implications and consequences of memory-research within their works of fiction" (Nungesser, 2009: 31-47). As a result, cinema could be the appropriate medium to convey the survivors' true stories to the world out of their narrow view. The potential of the movie image to transfer perspectives by creating an atmosphere that has its roots in people's inner lives is illimitable. The reality of people's experiences can be conveyed through movie images to show others that there are emotions and feeling still alive inside the survivors because film, as with photography of all kinds, has a strongly established rhetorical aura which whispers 'it is just capturing what is there' (Barthes, 1981: 12).

In cinematizing actual historical events, film is an expected medium advancing the development of the field. Conceivably, the essential question surrounding the process of recreating images is whether it can reveal a new understanding of the horrors of genocide that other kinds of art and literature cannot? Many film critics and scholars have answered that core question, as Avisar mentions "[t]heoretically cinema has an advantage over literature in the quest for realism. Compared with words, the photographic image is a better means of objective representation and has a stronger immediate and sensuous impact on the

viewer” (Avisar, 1988, cited in Wilson & Crowder - Taraborrelli, 2012: IX). Complementary to this, Dijana Jelaca asserts that an impending movie image can portray a past incident because:

Films often have the potential to offer productive counter-narratives to those discourses overly reductive to the plurality of possible experiences about an event. At the very least, films can be a proliferating space where elements not usually recorded in history (text) books can be represented and captured. (Jelaca, 2014: 268)

In the Kurdish genocide issue, cinema in its creativity will be the bridge to break the absurd perspective which the Kurds constantly have, the feeling which coexists with the Kurds throughout their past and present: the sense of looking at the world extensively, even though the world does not give the impression of being seen them.

8. 5 Exploring cinematic form and its elements

What is the cinematic form? That could be the crucial question to lead the scholar to the research objectives. During the history of the visual arts, aesthetes, philosophers and cinema scholars try to find appropriate conceptual definitions of the term of cinematic form. As T. Ponech argues:

Authentically cinematic art is that which embraces technologies, styles, and content – long takes, deep focus, camera movement, panchromatic film, and sound recording; characters, settings, or problems drawn from ordinary life – consistent with fulfilling this realist tells versus, say, Arnhem’s expressivity medium-essentialism. (2008: 56).

Hence, Pouch explores the cinematic form in representing any human expression when each artistic medium achieves its essential properties. He asserts that the best example of cinematic art is that in which any of the components can reach the point of exploiting their fundamental assets the best.

As with other art forms, the initial problem of talking about style or form in film "is complicated by the fact that the concept of style can be applied to so many different kinds of things and at so many different levels of generality" (Carroll, 2006:198). Furthermore, the cinematic elements could contribute in the process of shaping the filmmakers' perspective about the subjects and creating the form "camera can and does reveal the world to us – may be combined with self-reflexivity, narrative layering and generic innovation produce a complex representation of truth" (Marx, 2006: 26).

Nevertheless, the concept of the film form has been expressed in a different way. One can identify it as "a combination of style and content. The content is structured by the narrative and style is shaped by the film techniques employed" (Abrams, Bell & Udris, 2001: 92). In addition, as David Bordwell and Kristin Thompson assert, "film form can even make us perceive things anew, shaking us out of our accustomed habits and suggesting fresh ways of hearing, seeing, feeling, and thinking" (2008: 56-7). Likewise, under the influence of semiological theory and Claude Levi-Strauss's structural anthropology, Umberto Eco and other writers tried to identify the film language as a set of codes and structures that organise meaning in ways determined by the medium itself rather than by individual filmmakers.

The term 'form' has been used to create a general perspective about the process of making meaning, which could make it a part of the film system: "like feelings, meanings are

born from the dynamic of form. They play a part along with other elements to make up the total system” (Bordwell & Thompson, 2008: 61).

As a consequence, exploring an appropriate cinematic form for the whole tragedy could create a new perspective about the tragedy itself. It could also yield different meanings to convince the audience to be a part of the film’s message, which is perhaps the survivors’ aim.

As has been mentioned previously, some parts of the filmmaking procedure are contributing to shaping the film form and the main structure will start with the first step, which is the story and narrative in the style of films and documentaries.

8.6 Stories and Narrative

Human beings as social entities engage with telling stories to express their feelings and to narrate their experiences to others. Most writers try to engage their readers emotionally and consciously at the same time, through the storytelling technique or the narrative form. Yet, the emotions are still the appropriate aperture to a human being’s sensibility. Therefore, in the case of films, "the filmmaker needs to engage the feelings and emotion of his viewer in order to convey the themes of the story" (Knudsen, 2002:12)

Thus, the narrative body could be the most significant part of the storytelling process. Film critics have discussed that because it could lead the audience to different territories. "Story is the irreducible substance of a story (A meets B, something happens, order returns) while narrative is the way the story is related " (Fiske et al., 1983,para. 9). This means that the narrative could be the technique of relating the story parts together, in addition to the method of how the story could be conveyed to the viewers.

As critics believe, there are different types of narration forms: the mainstream styles which are known as Hollywood-style, the art cinema, the experimental style and the transcendental style. In Hollywood-type narration, according to Suzanne Speidel, the principle of cause and effect is strictly committed to creating a clear storyline. The character that presents causal elements, encouraging the story forward and making relations between the elements that the plot places along (Speidle, 2006:5). Beside that approach, as David Bordwell pointed out:

In Hollywood cinema, a specific sort of narrative causality operates as the dominant, making temporal and spatial systems vehicles for it. These systems do not always rest quietly under the sway of narrative logic, but in general the causal dominant creates a marked hierarchy of systems in the classical film. (2005: 11)

By contrast, in art cinema, the narrative strategy is different. As J. Nelmes observes:

Art films are not governed by the narrative strategy of cause and effect: coincidence, chance and random sequences of events are common in their narratives. Frequently the story-connections offered by the plot are jarring and confusing rather than elucidatory (2007: 7)

In Hollywood narration, the main character and his or her individuality are secondary to the narration of the story. Conversely, in art cinema "the logic, progress, and resolution of the story are often subordinate to the exploration of character" (ibid.).

In the Kurdish affair, vast numbers of experiences have not been told and these remain in the survivors' minds as individual emotion memories. These events need an appropriate technique to shape them into a story. Then we need to create an appropriate narrative form to

give an opportunity to others to contribute to the debate around acknowledging the tragedy, and understanding it as genocide.

Therefore, perhaps neither classic narrative form nor the art cinema approach alone could be precisely the appropriate medium to demonstrate the truth of the Anfal catastrophe. The huge impact on the survivors and the significance of the events cannot be illustrated through mainstream methods. In the classic style, the technique and "the language one is using to deal with the subject is built around dualistic thought patterns which in itself reduces a subject matter that is essentially inexplicable, to something explicable" (Knudsen, 2002: 11). Moreover, on the theme of reducing the subject's significance, one can argue, as Erik Knudsen has, that "[i]n Islam, for example, it is forbidden to create a visual representation of Allah; in the belief that Allah would be reduced to something he is not" (Knudsen, 2002: 11).

The Hollywood narrative form has been used to represent the events of the Holocaust. In most of these attempts, the truth is simplified to be acceptable to a modern audience. This means that the actuality and undeniable aspect of the survivors' experiences has been changed and reduced to simple scenes, which cannot be the same "stark realities of extreme horrors, piercing pain, and unendurable dark realizations bereft of hope and of life are accommodated to popular taste" (Avisar, 1988, cited in Wood, 2012: 27). Using the mainstream narrative form could force us to reduce the conviction of the survivors' real story, which thus leads to a loss of credibility in the narrative structure.

Consequently, because of the extent of the tragedy in the Kurdish society, the effort of exploring new forms could be more than expected. For that reason, exploring a different narration's type will be another purpose of the study. Perhaps, the transcendental structure

could be an appropriate form for shaping the narrative as, according to Paul Schrader “[i]n a transcendental film style, elements such as plot, acting, camerawork, music, dialog and editing are non-expressive and static. Transcendental style stylizes reality, transforms it into a ritual, robbing the conventional interpretations of reality of their relevance and power” (1972: 14). This means that the ability of the form can help the filmmaker to think openly and avoid any type of restriction or limitation. Since “[i]n pursuit of a transcendental perspective of subject matter, the classic narrative approach immediately poses problems” (Knudsen, 2002: 10). In opposition, art cinema could conceivably add different techniques because of its approach to the transcendental style system.

Here, one can argue that Kurdish society and culture, like some other Eastern culture, is motivated by different kinds of faith and belief. Inevitably, that leads us to explore that the survivors’ experiences during the tragedy have been covered by various types of a mystic sense, which cannot be revealed through the mainstream method of representing reality and truth. Schrader argues, on the one hand, that “transcendental expression in religion and art attempts to bring man as close to the ineffable, invisible and unknowable as words, images, and ideas can take him” (Schrader, 1972: 8). On the other hand, he asserts that the “transcendental style seeks to maximize the mystery of existence; it eschews all conventional interpretations of reality” (Schrader, 1972: 10). This assumption could help filmmakers think about the use of the transcendental approach to represent that incomprehensible aspect of the victims’ personal lives.

Notwithstanding, on the theme of transcendental, huge numbers of filmmakers have articulated ambitions to deal with and develop the form, but a small number have had the opportunity to reach the form in its actual meaning. Erik Knudsen has distinctly mentioned

several filmmakers in this context, naming Ozu, Bresson, and Dreyer in particular. In the same way, one can add some other filmmakers' work such as Emir Kusturica, Erik Knudsen and the Iranian new wave filmmakers, for instance, Suhrab Shaheed Sals and Abbas Kiarostimi. The transcendental narrative technique can convey the story in a different way through a mystical atmosphere, which could carry it out of its nature. That will perhaps encourage the viewer to reveal a different perspective about what they have seen.

Undoubtedly, during the history of filmmaking, it becomes clear that, as Erik Knudsen has observed:

The fiction film and the factual film deal with two fundamentally separate aspects of human experience, even though there may be some cross fertilization of approach, and that one approach somehow represents reality, while the other somehow represents fantasy or imagination" (Knudsen, 2002: 12-13).

In fact, this aspect leads us to expend more effort in exploring the distinction between fact and fiction, reality and imagination. The process could lead us to find more truthful faith about the human inner life and as Knudsen points out "the very transcendental nature which unifies us with everything else" (Knudsen, 2002: 13). This perspective has been expanded on in shaping the story line and the form structure in the last film project, which aims to achieve one of the study's objectives by demonstrating the survivors' inner lives and their feelings during and in the aftermath of the experience.

Likewise, although throughout the new world many writers believe that the greatest part of the humanity is engaged by a largely materialistic lifestyle, there are others who still believe in a spiritual approach to dealing with a substantial part of their life. Admittedly, Kurds are one of the nations that has a culture full of these mythical and spiritual aspects.

That, conceivably, led the scholar to approach the stories of genocide by investigating the transcendental part of the survivors' lives and then to demonstrate the elements of Kurdish thoughts and beliefs that could add depth, complexity and richness to the imagery process.

Another crucial aspect that could participate in shaping the last project's form and narrative structure is my relationship with the spiritual aspect in my life. I should mention here that my background as a Muslim Kurd provides traditions and beliefs which I have experienced from my childhood. My father was one of the Naqshabandi believers who contributed in the Naqshabandi ceremony in Mawlana Khanaqah in my home city. His loyalty was for Sheikh Osma Sarajadin Naqshabandi. Naqshabandis, like most of the Sufis, "emphasized the role of intellectual intuition in our approach to understanding reality, and sought to show how such an understanding might be put on a solid conceptual basis" (Nasr, 1998, para. 21). The root of this transcendental approach comes from ancient Islamic philosophy, which has been formulated to Sufi metaphysical doctrines by Abu Hamid Muhammad al-Ghazali and Muhyi al-Din Ibn al-'Arabi, perhaps the most influential Islamic intellectual figures of the past seven hundred years.

The founder of the doctrine of Naqshabandi was Baha-ud-Din Naqshband Bukhari (1318 – 1389). His logical discourse was combined with illumination and direct experience of ultimate reality, which has been developed further by Persian philosophers including Mulla Sader, who established a school of mystical philosophy in Islam based on the transcendental aspect of human life and beliefs. "Nearly all philosophers in Persia associated with the school of Mulla Sadra, which is also known as *al-hikmat al-muta'aliya* (literally the 'transcendent theosophy'), have been and remain at once philosophers and mystics" (Nasr, 1998, para.24). This mystical atmosphere influenced my work as a playwright and then

transferred to my perspective about filmmaking. In addition to that, I have worked as a documentary maker for Kurdsat TV and produced 100 hours of work about Kurdish traditions, mysticism, and archaeological locations, which gave me a good awareness of the spiritual aspects of that kind of society.

Furthermore, the transcendental narrative structure proposed by Erik Knudsen in most of his work around form and narrative has also influenced my perspective about that essential aspect of projects. It awakened a hidden aspect in my ability as writer and filmmaker, helping me to explore appropriate cinematic form for my works.

8.7 Montage as a cinematic element:

It is clear that most critics and filmmakers are agreed that editing is fundamentally cinematic. It is one of the techniques that separates cinema from other dramatic works, in particular, from the theatre. As Andre Bazin specifically mentioned, the very definition of montage is, namely, the creation of a sense or meaning, not objectives contained in the images themselves but derived exclusively from their juxtaposition (Bazin, 2005: 25).

As has been noticed by film historians, the most famous supporters of montage style in Soviet cinema were Kuleshov, Pudovkin, Vertov and Eisenstein. "Eisenstein's work was built on theories of filmmaking developed by Lev Kuleshov and Dziga Vertov" (Nottingham, 2004, para. 8). Many scholars believed that Eisenstein developed a particularly distinctive style of editing under the influence of Russian's Constructivism, Futurism and Formalists. He used the concept of montage to develop a cinematic language. The term was developed directly from the artwork in that period of Soviet history, as Bordwell observes: "The 1914-1917 period of avant-garde Russian art marks an initial stage in the pursuit of the

montage principle” (1972: 13). Eisenstein’s theory creates a concept in which new meanings are unendingly rising forth from a series of aesthetic images, or montages.

Many scholars also argue that the concept of montage developed from Marxist dialectic when a Thesis, met with an Anti-Thesis, produces a Synthesis as a new phenomenon. Intellectual montage is the principle of creating meaning by editing two different shots together. Eisenstein tried to reach the point of interpreting montage as a dialectical process that “raised conflicts that needed to be resolved. The specific meaning created in the minds of the audience, by the juxtaposition of two images, was entirely due to their juxtaposition and not the content of the individual images” (Nottingham, 2004, para.10). The principle of juxtaposition has been developed from Japanese language, when a different word followed by another repeatedly means something completely different from each of the two words. Eisenstein’s exploration in terms of creating meaning from juxtaposition gave the Soviet montage film style a significant position in the history of cinema.

In the same approach, Soviet filmmaker and theorist Kuleshov believed strongly that “the shot was the basic unit of film. Film-makers needed to think in terms of shots, to-be-photographed objects and actions which could be edited and arranged to create a story” (Wollen, 2005: 73-81). And, as he asserts, “[a] poet places one word after another, in a definite rhythm and the same was true of shots” (ibid.). Kuleshov believed that in filmmaking, process shots are like the ideograms in Chinese writing, images that produced meanings. That principle convinced him to follow the montage journey under the influence of that work style in that period.

The principle of montage that has been developed by Russian filmmakers has become a debated phenomenon throughout the history of cinema. According to David Bordwell,

“[m]ontage was used to build a narrative (by formulating an artificial time and space or guiding the viewer's attention from one narrative point to another), to control rhythm, to create metaphors, and to make rhetorical points” (1972: 9). That means it has an ability to contribute in the process of creating form and narrative, in addition to building a film language in an influential way, which are both crucial key points in the research objectives. For that reason I will examine the role of montage in creating form and narrative through practical experiment projects.

9. The Experiment Projects:

As mentioned in the methodology earlier, several experimental projects have been done to examine different methods of representing the tragedy. The intention is to use self-reflexive techniques, dialectical montage and counterpoint between sound and image, to explore appropriate cinematic language for cinematizing the tragedy. Furthermore, it will lead us to discover appropriate approaches and forms for future projects. The theoretical base of the experiments could quote from the semiotics perspective on texts and narrative. Roland Barthes describes a text as:

A galaxy of signifiers, not a structure of signified. It has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend as far as the eye can read, they are indeterminable (1975: 13).

This contends that a text is like a tangled ball of threads that needs unravelling. Then, one can separate out the colours. When we established how to unravel a text, we encounter an

absolute plurality of potential meanings. The process can start by looking at a narrative in one way, from one perspective, bringing to bear a set of previous experiences, and create one meaning from the text. Then, continuing on to separate the narrative from a different perspective, by pulling a dissimilar thread, and an entirely different meaning is constructed. That could be a crucial element in reconstructing the narrative form.

In addition, several literary theorists have done significant work to develop methods of deconstructing a narrative, “such as Tzvetan Todorov who suggests, narrative is simply equilibrium, disequilibrium, new equilibrium, in addition to Vladimir Propp in his analysis of folk tales” (Carroll, 2006, para.26).

These experiments intend to examine the relationship between story and narrative in film form. A narrative in its basic definition is a sequence of events, but in order to construct a meaning from the narrative, the events should be linked together in the way that the narrator prefers. If we identify the narrative as a physical body of storytelling, the fundamental questions could be: how does narrative function in film? How do we use different footage from different films to narrate the same story, which had been narrated through existing films? What is the actual component to reconstructing the narrative? When pieces of footage have been put together in a different way, could a different meaning be created by taking these pieces of footage out of their original context and reconstructing them in a different context, what new things can be shown about the subject?

These hypotheses have been used as a structure for several experimental works toward the research objectives. Montage as an influential aspect of cinematic work has been used to show its potential in recreating meaning through new juxtapositions. I will give details about

the creative process, the objectives and their contribution in shaping the last project in addition of my reflection with each state.

9.1 Experiment 1

Video project 1: Africa

The Work:

The first clip contains pieces of footage from eight films edited together with a created soundtrack and using music as a powerful element to persuade the audience emotionally.

Objectives:

This objective of this project is to examine the mainstream style technique in representing tragedy.

Outcomes:

The result was a conventional short clip to demonstrate genocide actions. The narrative body is the same as that which is already in use in most of the films: the process of cause and effect. The viewers can see soldiers arriving and shooting at some innocent people. The result is victims' bodies and survivors who can tell the story.

The first step shows that most of the filmmakers have a conventional perspective about representing historical tragedy if they continue using these ways of narrative. It is like traditional narrative Hollywood cinema, in which "camera movements, edits, and acting serve to push the story forward to an eventual resolution" (Balcom, 1996,para 2)

The challenge is to break my habit as a filmmaker and researcher. For that, I have to create a new experiment based on the questions: do I have to base the narrative form on the horror itself? What happens if I attempt to determine the story without showing the action itself?

Video project 2: Black-and-white

The Work:

The second clip is a consequence of avoiding dealing directly with horror. It includes close-ups showing faces without a human body. Some changes in colour, rhythm and camera angles - reversing some shots, making most of the shots in black-and-white, and afterwards transferring from black-and-white to colour in the same shot - have been done to reconstruct the narrative body. A different soundtrack that contains sound effects, without the emotional aspect of music, has been created.

Objectives:

Examine the change of colour, using sound effects instead of music, and changing frames content.

Outcomes:

Throughout this exercise, I have found that managing actors' work could lead filmmakers to get engaged with the subject without showing horror, and violence directly. This is not found in most of the Kurdish filmmakers' works. Moreover, changing colour could articulate some different meaning through editing work. The use of rain comes from Aristotle's concept – catharsis – which has been used in films and theatre. For instance, in

several of Shakespeare's plays after scenes of violence there is a scene of rain that leads the audience to a different mood.

Video project 3: From Life to Death.

The Work

A new clip of short cuts showing hands, legs, feet and toes is the result of a new exploration with a new perspective to create a different meaning. The clip tries to show a storyline between life and death.

Objectives:

Examine different parts of the human body to create different frames to convey a story line. Investigating the imagery process to find a new illustration strategy.

Outcomes:

The outcome of this exercise is that close-up shots of parts of the human body might have the potential to narrate a story. It can participate in the process of building an appropriate plot and the form might engage audience.

Video project 4: About Kurds

The work:

This project is a combination of several perspectives that have been compiled to represent violent actions. The clip shows faces, hands and feet in some different shot formats to create a new pathway for telling the story. I have carefully chosen several relevant shots from numerous films to create a new sequence.

Objective:

This clip has been made to substantiate the research hypothesis about cinematic form for telling stories. It uses other filmmakers' work with camera, framing, *mise-en-scène* and the method of shaping the story to fill the gap in Kurdish filmmakers' work. This is because, in Kurdish films, the lack of cinematic shots, This refers to a shot that considers the all aspects of the shot's components, such as composition, *mise-en-scène*, colour, lighting, and texture.

Outcomes:

When we strive to fill the gap through the association of several films from non-Kurdish filmmakers, the result is an innovative clip with the potential to reveal a straightforward story about the genocide. In other words, the cinematic technique that has been used in non-Kurdish filmmakers' work could fill the gap of the lack of cinematic shots and the confusion in the narrative structure in Kurdish filmmakers' work – a fact that has been discussed as a part of the research problems

Video Project 5: April Mass Murder

The work:

This project depends on a narration which tries to tell a story of violence. The pieces of footage came from several different films. The combination shows a whole story from different perspectives.

Objectives:

The question of this exercise is: with narration and sound effect, could the narrative lead the audience emotionally? How could we avoid the random shot selection?

Outcomes:

The project's name reveals the truth that most genocide campaigns started or reached their height in April: the Holocaust, Rwanda and the Kurdish Genocide for instance. The cinematic techniques that we have selected from each film shape the story line appropriately.

The First Exercise Findings:

- Sensible footage selection to reconstruct sequences with a story line or strong plot could obtain a relevant narrative structure. This can prove our hypotheses about juxtaposition as the heart of cinematic structure.
- In terms of form, verity of shot format, camera angles, colour, lighting and *mise-en-scène* are contributing in shaping the film style and form. This is a crucial aspect of the study's objectives.
- Cinematic narrative and technique have the potential to tell the story through imagery expression without showing the horror itself. This is a key point in the research objectives which has been explored through these experiment exercises.
- In addition to faces, other parts of the human body can help to show influential reactions and can contribute in the narrative technique. In fact, one cannot find this kind of technique in most of the works that have dealt with the Kurdish tragedy.

9.2 Experiment 2 (Using Photos):

This is a process of editing together historical, actuality footage with specially created soundtracks to create documentary narrative approaches that can encompass both realism and mysticism. Within the framework of these steps, I have used reinstatement tools for old images, worked on sound and conducted interviews with various survivors to narrate the genocide stories.

Project 1: Halabja Massacre.

The work:

I have tried to approach the tragedy through a series of strong images (victims' bodies) combined with narrative and music, which can lead the audience emotionally.

Objectives:

The question is: with different tools (actual photos), could the mainstream style work in representing Kurdish tragedy?

Outcomes:

Mainstream narration throughout and the process of cause and effect still distract from the innovative work and limit the audience's ability to imagine and to recreate another scene from what the clips have shown.

Project 2: Abstract

The work:

In this project, I tried to go through a process of abstracting the shapes by using photo editor software.

Objectives:

Searching for new form, in the course of answering the questions: what will happen if I make these shapes out of their original order? How can I find different forms of illustration for the tragedy out of the tradition method?

Outcomes:

The result was non-understandable figures and an unintelligible storyline. Neither the victims nor the perpetrators' identities were clear. The second attempt was unsuccessful. Therefore, the development of mixing some real photos was added to obtain a new result. The outcome was similar. However, some strong and effective images have been added to the narration elements and they could convey a general view about the tragedy; despite this the technique was still unsuccessful in inspiring new and clearer meanings.

Project 3: Halabja 1988

The work:

This clip contains combinations of abstract and real photography with two different narrations. The first narrator is revealing a victim's perspective on the events; it is an emotional and warm voice narrating a tragic story. Conversely, the second narration is a perpetrator's perspective who, in some ways, is also a victim. He is narrating the same story coldly, directly and severely.

Objectives:

How could adding different perspectives to the whole process of representing the tragedy help me to convey different parts of the experience? Specifically, that experience that has been ignored in existing Kurdish films.

Outcomes:

The outcome encouraged me to explore a different technique on the theme of representing genocide, especially in using different narration around the story and exploring how giving voice to the perpetrator could reveal a different perspective. That is one of the specific aspects which have not been explored thus far in Kurdish cinema.

Project 4: Brutality and Silence.

The work:

This clip shows women's perspectives on the whole tragedy. They narrate their own stories as victims as well as the tragedies of others as part of the bigger disaster. The narrative reveals some aspects of the tragedy's impact on the victims, women in particular, for whom different parts of their experience have been ignored because of the nature of society. It happened in the Middle East, a part of the world which many incidents are hidden for the reason of honour.

Objectives:

Avoiding direct interpretation of the words and illustrating the story away from the horror itself. Examining the use of symbolic shapes in shaping the narrative method.

Outcomes:

A different imagery process has been discovered through this exercise which can be seen as evidence of changing the scholar's way of expression. Thus, I obtained some different pieces of footage about another concept which, if coordinated with the narrative, could reveal the victims' inner feelings without interpreting the words to their actual images. This is Eisenstein's method of intellectual montage, through which he assumes that the juxtaposition of two images could create a different meaning not contained within their individuality.

Likewise, new knowledge about *mise-en-scène*, composition and framing has been gained, in addition to the opportunity to consider the evaluation of the photographic process at the time of the events and beyond.

In this case, one can discover that the impact of the real image can be varied, but the method of putting those images in a narrative form can be the function of the filmmaker.

This relates to a question raised in the research's questions and objectives: how to use cinematic language in a way that can engage the viewer?

Project 5: Disappearances.

The Work:

This is the story of disappearance, as has happened in the Anfal campaign. I have worked with still images which represent human emotions and feelings indirectly.

Objectives:

The exercise focuses on the image meaning and the potential for juxtaposition to create new standpoints about the subject without direct expression. It examines and challenges the

traditional way of using colour and black-and-white in communicating meaning. The hypothesis comes from the perspective that as Andre Bazin mentioned, "Through the contents of the image and the resources of montage, the cinema has at its disposal a whole arsenal of means whereby to impose its interpretation of an event on the spectator" (2005: 23).

Outcomes:

The project result emphasises the potential for image to be a main structure of cinematic language in the process of making meaning, which is a filmmaker's crucial element in engaging viewers.

Furthermore, the use of colour in this experimental clip is different because, in the mainstream method, most artists use black-and-white to demonstrate the past. I intentionally reversed this assumption. In my view, the survivors still live in their past and they have seen their martyrdom in current images. It is a process of recreating a vivid memory about people who are still alive in their relative's mind. The relative still cannot admit that the others are dead or in some other world, that although the victims are dead physically, their soul is still alive and they are around their relative. That is the part of the survivors' thinking which could convey some of the spiritual aspect of the Kurds' belief. This makes a significant influence on the last projects' forms and stories. The clip spells out the different, latent potential in the use of colours in photography and film making, in addition to its participation in the process of making diverse meaning.

Project 6: Dispersed Memory.

The Work:

This experiment clip has focused on the title's meaning and its impact on the spectators. It is a combination of various images without words mixed with sound effects. It is a short story of someone who wants to remember the events that were happening in the past to try and collect them in a package of memory.

Objectives:

The main question was: how could I illustrate the survivors' memories? Could colour and rhythm lead the spectator to a different condition? If we put the images in black-and-white could that convince the viewer about the time? Could the rhythm emphasise the tension and convey it to the audience?

Outcomes:

The combination of powerful image with relevant sound effects in an intellectual juxtaposition will lead the spectator emotionally and intellectually, particularly if the narrative form is built on transcendental structure. It is essential to develop a narrative structure in a way that could deal with experiences not adequately touched upon by the mainstream form, as has been used by Kurdish filmmakers in representing Kurdish genocide. Touching the spiritual aspect of the survivors' experience using a transcendental approach, which is based on examining the relationship between emotions and feelings and their relationship to narrative structure, needs substantial exploration in the Kurdish context.

This exploration could demonstrate a hidden part of the survivors' inner lives and the impact of the events on their psychological existence. It is an attempt to illustrate the part

that has been underrepresented in Kurdish filmmakers' works, as mentioned in the research questions and objectives.

Project 7: The Death Location.

The work:

This is a clip from one of my previous works. It is a story of a survivor who witnessed his family's death. He leads us with an archive photo to the death location.

Objectives:

The objective was to work with camera movement, sound, new juxtaposition and to add some scenes to interpret the event and its impact in a different way. I reworked the form, which I had developed previously, to discover new potential within the imagery process. Moreover, exploring how to create a new form enabled me to reach aspects of experience that I felt were not being reached in the majority of films made about the Kurdish genocide, including my previous works. It was an attempt to explore the competence of cinematic language in dealing with such events.

Outcomes:

This exercise helped me to gain a greater understanding of my own work and practices on the theme of representing a historical event built on survivors' testimony.

I should mention that it is cinema's aptitude as a powerful medium of representation which led me, as a filmmaker, to gather new understanding about a subject I have dealt with in my existing works. The research impact took me to different area than my previous works. This takes us back to the question raised in the establishment of this study: in what ways can

the cinematic medium itself take the artist to a new understanding of the Kurdish genocide?

Project 8: Who Can Tell The Truth?

The work:

After deep deliberation, I found it in Christiane Amanpour's documentary *Scream Bloody Murder* (2008), about genocide throughout the human history, part of which shows Kurdish genocide. In the film, American senator Peter Galbraith, who witnessed some of the campaign's impact in 1988, narrates what happened exactly. In this clip, the perpetrator is speaking about what they really have done. Conversely, the impact on the victims has been illustrated in several images without words and eventually, a neutral voice comes to deal impartially with the victims' real stories.

Objectives:

Finding a neutral voice that can reveal different perspectives about the tragedy. Introducing the third person perspective, which has not been represented in existing Kurdish films, and is one of the key aims of this research.

Outcomes:

The outcome leads me to think about adding a new character to the last project that can tell the story from another point of view. It is the opportunity to add a non-contributor's perspective, which perhaps gives more richness to the main story. Theoretically, the third person's view can be expanded into an argument related to moral philosophy, which is not this research's aim. On the other hand, the work has obtained one of the research objectives in finding a way to add a third-person voice to the experience.

The Second Exercise Findings:

- The third-person perspective that has been ignored in Kurdish cinema has been discovered, with the potential to give different perspectives on the experience.
- The perpetrators' perspective could reveal new knowledge about the tragedy. That can be considered as a hidden part of the experience in Kurdish cinema, because none of the existing films have approached this territory.
- Survivors' memories are a great store for different type of stories which might have remained hidden for different reasons. Illustrating the survivors' memories could give a new understanding about the experience. That is one of the key aims of the study.
- Indirect interpretation of the experience through the imagery process could expand the scope of illustration, giving the incident verity of way and forms. That could be a non-logical form out of the mainstream method or a transcendental approach, which is another key point in the research objectives.
- The impact of sound on creating an atmosphere of fantasy has been a great experience and it developed my potentiality for the use of this technique.

9.3 Third Practice Project Documentary film (*Testimony*):

Drawing on existing material by Osman Qadir Ahmad, a Kurdish researcher and painter who prepared projects on Kurdish genocide (Anfal) for his MA and PhD in Fine Art. The artist's aim is to document the Kurdish Genocide (Anfal) and bring to the eye of the world the crimes and atrocities that have been perpetrated against Kurds.

Objectives:

I aim to explore the artist's perspective on giving a voice to the victims, working on a different aspect in terms of form and narrative.

The Project Results and Findings:

The result is a creative documentary called *Testimony*, which shows the impact of the tragedy on the artist, who is a survivor and eyewitness. This project, including involvement from Matin Hamarrahim as a cinematographer, expanded my knowledge of the shooting process, including areas such as camera angle and movement, composition, framing, lighting and varying tones of colour.

This is an attempt to free ourselves from a closed reality and go into the territory of the imagination. It is a process of exploring a different method of representing the event, by mediating an artist's narrative aims with his means (sketching) to show the impact through different images. The first is a narration from a survivor and the second transfers the narration from words to sketch. Hence, the filmmaker's task started with cinema's elements: camera movement, framing, *mise-en-scène*, editing and working on the sound.

However, several critics believe that painting is not as reliable as photography with regards to capturing a historical event (Bazin ,1967 ; Jonathan and Meskin ,2004; Walton ,1984) . As B. Gaut points out, “[t]raditionally, photographs have been accorded great evidential authority: we accept a photograph as providing much stronger evidence for something's having occurred than we would a handmade drawing or painting” (2008: 68). That

This case is different. As painting relies on imagination and is not the real image itself, there is a good space for the artist's imagination to contribute to the visual process. He represents the event from his point of view, which prevents conventional reality from

imposing its hegemony. That is one of the research's objectives: to find a new space of representation out of its nature, beyond the realistic method, which could be transcendental style.

Frankly, documenting the event as a historian is not the research aim. Going through an artist's imagination takes the scholar out of the mainstream methods. Furthermore, it is clear that the narration is not a real event. Language's fantasy means the potential of language to create a different atmosphere to engage the viewer's feeling and take them out of conventional reality. In terms of 'narration's stature', I mean the different conditions under which the narration could be experienced through the film to identify the difference of the form in dealing with the subject, and the narrator's imagination pushing it out of its original frame. Therefore, genocide survivors' testimonies could not be an exact copy of the events. They might add scenes from their minds that could push the stories to a different area. This means that the artist's work is a reflective copy of the actual events. Thus, it is the filmmaker's responsibility to find a narrative form that leads to the research objectives.

Accordingly, representing Kurdish genocide by giving a voice to the survivors is the region of imagination's work. Our aim is to expand that and go beyond the mere actuality itself; to find a space for transcendental representation.

This film is attempting to locate and identify the codes of such works by dealing with narrative and imagery. Perhaps it could convey the story in an effective style to the audience. Working with colour, lighting and shot size, this is an attempt to create a transcendental atmosphere. It is an exercise in creating form as a means of showing the event's impact on the survivor and its effect on his life.

10. The Research Interim Findings:

There are numerous reasons why the research could lead to explorations of some different perspectives on the subject under study. Most of the filmmakers have their ordinary habit that leads them to the mainstream methods of representation. With further research and the exploration of different methods, their perspective about the technique might change and obtain a different finding.

Practically, in addition to the theory aspect, the experimental projects gave me an opportunity to expand my knowledge and skills in the imagery process. They encouraged me to go beyond my customary habits as a filmmaker and find new means of representation, far from conventional methods.

We can summarize the research findings as follows:

- Throughout the practice exercises, a richer skills base has been achieved and multiple dimensions for analysis have been explored, such as language, gesture, emotion and context. Furthermore, the potential of human body language to convey perspectives is another significant part of our exploration to represent feeling indirectly. This can be discussed in relation to the views of the Russian director Vsevolod Meyerhold, when he asserts that actors should "focus on learning gestures and movements as a way of expressing emotion physically," (Pitches, 2003,para. 19).

- New interviews with three types of survivors have given a new perspective about the genocide. I have explored new a story line, which has not been used in existing Kurdish films, by concentrating on the survivors' inner lives. Transferring the oral testimony to an appropriate narrative form will create a collective memory about the experience. Thus,

mediating the collective memory through cinematic form leads to the creation of a cosmopolitan memory, which can transfer the survivors' experience to be a part of humanity's memory.

- Montage as a potential medium for shaping film form has led me to a different perspective in terms of composition, framing, quality and making meaning through juxtaposition. The image quality and content are powerful elements to engage modern viewers and to convey knowledge as Deveraux & Hillman have noted, “[t]here is a cinematographic audience receptive to images, and images themselves are a social medium of exchange of ideas” (1995:16)

- I have tried to go beyond the classic narrative structure, exploring the theme of transcendental narrative style which can touch the human inner life. During the exploration, I have learned that death in actuality has just one meaning; it is narrative technique which gives it more than one meaning and allows the tragedy to be interpreted from various perspectives. Thus, the transcendental form could shape a significant part of the tragedy in an exceptional form in Kurdish cinema. Correspondingly, constructing a transcendental cinematic form could bring the filmmaker and the audience closer to the subject. This is one of the research objectives: discovering an appropriate form to illustrate the survivors' experience.

- Not only the survivors' oral testimony, as used in the beginning of experimental exercises, conveys the hidden part of the tragedy. Equally, the perpetrators' testimonies have revealed a different perspective about the whole tragedy and added a different dimension to the experience. This emphasises the importance of exploring the other part of the experience, a key research objective.

- The third person voice that one cannot find in the Kurdish cinema has been achieved in the second part of the exercises. Its emergence adds a neutral perspective about the experience that is one of the main aims and objectives of the research.

- One of the more sensitive areas, the women's stories, has been explored through the Kurds' necessary measures to resist any attempted rape during the campaign. This area has been prohibited from public discussion due to the sensitivities of this type of culture. The women's voices have therefore been hidden for reasons of religion and honour.

- Reworking the form through a new perspective gives the filmmaker an opportunity to discover new aspects in his own work. That has been discovered in the second experiment, when I have used footages from my previous work about the chemical attack survivor's story. In fact, it is also a good answer for the third question in the research, regarding the impact of the medium on the artist.

- Throughout the extensive analysis and the practice exercises, I have discovered the potentiality to shape the last project by creating a new understanding of form and cinematic language, and a new perspective on the subject. Exploring the medium of representation and the innovative cinematic form calls for them to be addressed in both theory and practice.

- Incorporating these discrete ideas into the presentation of an argument requires the integration of these moving image clips into a larger system, which will be a film project. This is because film is an influential and important way of conveying to others how human beings think and feel.

- The potential of sound as a technique, and its impact on creating an atmosphere of fantasy, has been explored during the practice exercises.

These findings are related to the questions and objectives of the research in many ways. They show the outcome of the study and its aims in exploring the form and its relation to the hidden aspect of the Kurdish genocide. The result is an appropriate pathway to show the how the research supports the final objectives that need to be answered. The last project will be the completed attempt and the exploration method will help us to understand how we reached that point.

11. The Last Project:

11.1 *Blind Spot*

According to the research findings, the last project will create a new perspective about the genocide experience. The untouched extent of the survivors' inner lives will take the audience into a different condition, and they have already been explored during the research stages. I have chosen characters whose hidden voices provide new knowledge about the tragedy. *Blind Spot*, a fact/fiction, divided film, will be the share point between them. It is the space within which they can express their feelings during the experience of genocide. Reconstructing the events will be a part of the project technique to give the survivors' descriptions an opportunity to be seen through images as a powerful and influential medium.

The project was built on the hypothesis that the film will be shot in the actual locations, but the difficult political situation in Iraq after the new emergence of ISIS creates a huge dilemma since June 2014. The circumstances influenced me as a filmmaker and therefore pushed me to think about the subject in a different and innovative way. This is bringing my dilemma into the creative work, through the process of responding creatively to the contemporary challenges that have strong echoes to the Anfal campaign of 1988. Thus, I have changed the feature film screenplay in a way to answer the vital question, which I think

most of the filmmakers should ask before starting any project: “Why do I want to make this film, now?”

It is clear that the Kurds in Iraq and Syria are facing a new type of genocide. In 2014 ISIS fighters committed the same crimes which have been previously committed against the Kurds in the Middle East. As has been mentioned in different articles, most of the ISIS leaders were army officers in the Iraqi regime of Saddam Hussein (Vox.com, 16/12/2014; Laub, 2015) who participated in the Kurdish genocide campaign in 1988. In fact, that encouraged me to change the main character’s aim in the beginning of the film.

My new task starts with exploring scenes from the new tragedy that might match those from the past, which convinced me to explore the cinematic form to cinematize the Kurdish genocide. I have transferred my dilemma as a Kurdish filmmaker who witnesses a new genocide to the film’s protagonist. Taimoor carries my dilemma in a different form. He is a genocide survivor who leaves everything in the USA to go back home and fight ISIS.

At home, Taimoor’s dilemma starts again: what should he do in such conditions? This leads him to modify his outlook to deal with the new circumstances. He starts to change from a probable army fighter to a media producer who tries to record the survivors’ experiences as a medium to show the world that their silence at the time of genocide in 1988 is one of the causes for these new brutalities.

During the whole story, the new living conditions in that part of the world have been represented to show how past events influence life in the present. The impact of the tragedy remains there in the survivors’ inner lives: loneliness, aggression and disappointment are the main features of their new lives. Most of these conditions have been omitted from all of the Kurdish films about the Anfal tragedy.

At the end, the situation remains the same. Taimoor has been helped by people to narrate the stories of the genocide, but that could not help his own psychological condition. His attempts to show the world what happened and why they need to stop ISIS has succeeded, but all of these cannot take him out of his dilemma about his past.

The transcendental structure emerges here in addition to the form and narrative body. The main character's psychological condition remains the same because he still lives in his past, he cannot leave it. Like any other survivor, he prefers to keep his memories about the past inside without touching them. In all of the incidents, he still wears his grandmother's rosary which could be a signifier from the past. He cannot take it off, which shows he cannot leave his past behind. Most of the Kurdish old people believe in some religious paranormal ability, which maintains the safety of their relatives in dangerous conditions. That has been shown in different scenes in the *Blind Spot* screenplay. In fact, these circumstances give many indications about the sanctity of the past and spiritual aspects in this type of culture.

The film symbols at the end show a different perspective. The new generation could be a potential third voice. They have the ability to excavate the past and look at it from different angle. They can create a new approach to the whole concept of genocide. That assumption is clear when a young boy opens Taimoor's family box amidst his own anxieties and concerns.

Moreover, the butterfly which makes the character's feel again, and which makes hope come true, appears at the end again to reinforce the belief that the victims' souls could come back inside anything. That spiritual concept could participate in the construction of a transcendental narrative aspect. Bringing different kinds of metaphors and a transcendental atmosphere could be the appropriate form for cinematizing the survivors' testimonies and

showing their inner feelings instead of showing the horror itself or their reaction in the exact time.

Bringing my dilemma into the creative work could add two important aspects to the whole project. Firstly, it makes the screenplay's paradigm a current subject and takes it out of being just a process for illustrating the actual past event, because it shows the past impacting on present life. Secondly, it takes the writer/ filmmaker to a different understanding of the experience itself, creating the opportunity for film, as a medium, to contribute to resolving the main predicament. Therefore, one can find an appropriate answer to the research objectives and the third question in particular.

11.1.1 Contextualizing The Form:

The concept of truth has been discussed in a variety ways. The study of fact construction has engaged sociologists, philosophers and politicians in many different fields. Inevitably, when the truth is related to events that happened in the past it motivates the human hunger for more information. During the twentieth-century, storytellers have tried to convey some part of the historic event in different kinds of story structures. As Rosenstone describes it: "small fictions used, at best, to create larger historical 'truths', truths which can be judged only by examining the extent to which they engage the arguments and 'truths' of our existing historical knowledge on any given topic" (2000: 145). However, the project is not attempting to discuss ontological and philosophical issues about truth and factuality. The emphasis will be on the method of illustrating the historical facts in ways that can convey the substance of what exactly happened and show its impact on current life through a coherent narrative structure.

We are here encountering the distinctions between artfully constructed fictions and

simply recorded factual modes of representation. One can argue that, many critics have discussed this Roland Barthes for instance. The main argument is between two metaphors: the mirror, which will reflect the reality as it is happening; and the reconstruction, which means recreating the events by adding smart touches. To clarify Roland Barthes contribution in representing reality, one can argue that Barthes' discourse around the reconstruction involves the documentary maker's point of view in dealing with the actuality. He asserts that the literal imagery of the reality could give an expression of a mirror that reflects everything as it is there, but reconstruction in an artistic way could provide a different perspective about the reality. It is what the artist wants his viewer to see.

Obviously, when we think about the past it pushes us into the arena of reconstructions rather than the mirror conception. This is because thinking is a precursory action to recreating images of the past in accordance with how our imagination creates them.

Nonetheless, in most conditions of reconstructing actuality the mainstream perspective is going to show that documentary will be the best form with which to capture reality. That's because, as Bill Nichols has suggested, artwork meets the criteria of documentary when their rationale is to represent "the world." On the contrary, docudrama becomes problematical because it uses narrative principles that create "a world" to represent "the world" (Nichols, 2001: 20). White notes that narrating history through stories makes it desirable and eventually leads historical representation to function morally. He explains:

We can comprehend the appeal of historical discourse by recognizing the extent to which it makes the real desirable, makes the real into an object of desire, and does so by its imposition, upon events that are represented as real, of the formal coherency that stories possess. (1987:20-21).

Therefore, my intention is to formulate a narrativizing method that allows characters' descriptions of the event to be seen, both as a real image of what happened and what exists in their inner life nowadays. In addition, this attempt explores the form of illustrating their feelings without showing the actual horror in its past shape. That is to make a hugely influential contribution to the imagery procedure. At the end of the journey, most of the assumptions could be combined in the concept of finding a way of telling the other's story; or, exploring the form which helps to reveal feelings about an event in the past or present, and to illustrate survivors' memories in pieces of interesting footage. As Jon Bang Carlsen has argued:

Whether you work with fiction or documentaries, you're telling stories because that is the only way we can approach the world: to fantasize about this mutual stage of ours as it reinvents itself in the sphere between the actual physical world and the way your soul reflects its back onto the world. (2003:97)

In order to understand the relations and tensions between actuality and storytelling as a reflective technique to describe reality, Carlsen calls for a rethinking of storytelling in a way that considers its participation in creating our understanding of the actuality. He sees that documentaries are no more real than fiction films and fiction films no more imaginary than documentaries. They simply demonstrate two different approaches to describe the human world, just like other artworks that use different materials to portray our life from the artist's perspective.

Consequently, the project form is explores the boundaries of fact and fiction, with a spiritual touch to convey the survivors' inner lives and impact of the past event on their present life. It represents a serious and concerted attempt to find an appropriate structure to explore a form

that has not been used in Kurdish filmmakers' works about genocide.

It is clear that most of the film's storylines have come from real stories and then the imagination hegemony comes to convert them, as the writer's/filmmaker's would do. Yet this project is different: the real story and the actual events impose their hegemony on the creator's imagination and emphasise its metaphors from inside the work. It is the actuality's hegemony which controls the storytelling process and adds these scenes that present events impose upon them. Subsequently, dealing with the actuality in this project is not mainstream. It could be considered as a new exploration in the field of Kurdish cinema, which is a significant aspect in all of the project objectives.

11.1. 2 Fact and Fiction:

Scholars have identified two main forms within the fact/fiction representational divide: dramatized documentary and documentary drama. As Keith Beattie argues, "The meeting of documentary and 'dramatization' has produced numerous variants" (Beattie, 2004: 147). Many filmmakers use fact to make their work believable and understandable in different historical contexts. For this reason, they attempt to return us to historical periods and places that can be accurately chronicled and defined by using the technique of dramatic treatment of historical events. Here, one can mention Eisenstein's *Battleship Potemkin* (1925) as a good example that has been drawn on the historical details of a pre-Russian Revolution warship. Eisenstein has succeeded in basing the film on a combination of fact and fiction in a communicative manner.

Furthermore, the difference between the two terms has involved many scholars. Keith

Beattie adds that “Caughie identifies two dominant forms within the fact/fiction representational divide: ‘dramatized documentary’ and ‘documentary drama’. According to Caughie, dramatized documentary is an approach based on facts derived from investigation and research” (ibid: 148). On the other hand, he asserts that documentary drama “is a work which relies on dramatic codes and conventions for the basis of a fictional narrative that makes reference to factual or possible situations, people and events” (ibid). I will attempt to reconstruct the historical events within a fictional atmosphere to make the subject more desirable for the viewer.

Blind Spot looks fictional in its form, but its roots lie very much in reality. Extensive research and survivors' testimonies, which have been collected by the researcher in addition to a quantity of other works by many journalists, have been used as the screenplay's structure. The fiction atmosphere, which has been created around Taimoor, comes from one of his interviews with a Kurdish journalist, Arif Qurbany. Taimoor talked about his relationship with his mother's identity card that has been kept in his uncle's house for twenty-five years. That was the point from which the story started and it goes forward from there. Detail about Taimoor's childhood and his passion with stones was added to build the story's atmosphere, in addition to some other elements, including his attempt to collect the survivors' testimonies.

This emphasises that the victims need to tell their stories through a powerful medium. It gives the survivors' memories an appropriate medium of illustration. In addition to the victims, Taimoor brings a different perspective. There is also a different eyewitness who can convey the perpetrators' side, Abdulhassan, the digger operator who narrates a different part of the whole tragedy.

When Taimoor, as a producer, encounters difficulties in bringing together real victims who have experienced the genocide to record their testimonies as a part of his attempts to collect the survivors' testimony, he tries to resolve it in an artistic way. The performativity structure, which indicates combined factual details with restaging events using professional actors, starts to introduce the third person perspective. The actors who narrate the stories are not the actual people who experienced the genocide. They are neither victims nor perpetrators. This condition gives them a neutral position. Moreover, I have tried to get the third person perspective in another different way. Jack, an American journalist, participates in the process as the main character's friend. His experience with genocide events when he was in Darfur provides him with a position to give a neutral judgment about the whole process on one hand, and this is supported by his attitude as a non-aligned person on the other hand. I have used the character 'Jack' as a non-alignment human out of his nationality as an American, considering the role and the place of American military and media influence in different political cases through the world – the War in Iraq in particular. By using interpretation from different perspectives to tell the truth, I will challenge the dichotomy between truth and fiction. It is an attempt to find a way of using the dramatic reconstruction technique to re-create the reliance of real incidents on characterisation and narration derived from fictional forms and techniques.

This means “the worlds in which the characters live are not just there, not just natural objective phenomena, but are constructed by a whole range of different artwork arrangements and practices” (Potter, 2004:24). By employing this approach, I will examine the necessity of communication through storytelling as a means of authorising the creation of that world.

Here, the more sensitive and essential question is: what should be concealed and what should be shown in the film? The results of the exploration lead us to illustrate the past events of the Kurdish tragedy in 1988 through present occurrence. The brutality that the victims experienced denied them an opportunity to speak. Therefore, giving a voice to the victims might be seen as a psychological indemnity that will encourage them to reveal some hidden parts of their experience. Then, the individual experience becomes clearly evocative, as it is expressed and understood as testimony. For this, I have provided an opportunity to the victims themselves to relate some part of their stories. As has been discussed previously, giving a voice to the victims is a crucial part of the whole project.

In other approaches, as has been seen in the screenplay, the power of silence can be a code of work for other parts of human expression. The need for peace, sympathy, rest and the character's desire to find a distinctive method of expression encouraged me as a writer to create particular moments of silence in the screen play, because "[i]n a quite literal sense, claiming and transforming silence is a crucial aspect of finding a voice" (Teleky, 2001: 206). In most of the scenes, silence is a paradigm of a different kind of communication. Inevitably, it is a powerful medium for revealing the human inner voice and attitudes toward the existence.

Conversely, in another context, silence represents how humans think about the futility of speech, the absurdity of trying to escape the maze of hatred and detestation which has been maintained by the others through communication. This sense has been shown in Ingmar Bergman's film *Persona* (1966), in which the main character refused to speak. One can find similar examples in North American literature written about the immigrant experience in their new English society and culture.

Obviously, the moments of silence in *Blind Spot* try to add a fictional atmosphere to the actual events, in addition to functioning as a part of the discovered form. However, as great Hassidic Master, the Rabbi of Kotsk, asserts “[t]here are truths which can be communicated by the word; there are deeper truths that can be transmitted only by silence; and, on another level, are those which cannot be expressed, not even by silence” (Insdorf, 2003: xi). By equating storytelling with testimony and survivors’ memories, the collaboration between fact and fiction runs through the whole project as an attempt to illustrate the Kurdish tragedy through the past and present.

11.2 The Seagull, short film screenplay and its context:

This project emphasizes the potential in the research to shape the survivors' testimony as a new subject in different forms. Here, the event and its space give the writer an opportunity to explore the territory around combining creative imagination with factual events. It is the story of the next generation, those who could be considered as a different type of survivors. Their perspective about the tragedy could be addressed through the third person perspective.

Sam (27) starts to discover the past through his lover’s guidance. He realises the awful period in his father’s life when he was a Colonel in the Iraqi army at the time of the genocide campaign against the Kurds in Iraq, 1988. It is the present-day story that shows how the past experiences of people can affect their present. Attempting to bring to life actual historical events impacts on people’s current lives.

It is an endeavour to defend against both Kurdish genocide denial and the more comprehensible desire of the international community to believe that. Most of the nationalist Arabs and the fundamental Islamic groups still defend the former Iraqi regime and see Saddam Hussein as the unique Arab hero who has been fighting the Arab enemies, including

the Kurds and Israel. In fact, such a situation needs to be addressed through films and other types of art to bring out the actuality of the events as an irrefutable and powerful appliance, without relying on the horror scenes.

Undoubtedly, truth has a fragmented image and to complete the reality of it, we need to combine all the pieces. Accordingly, to convey the reality of the brutality of the genocide and show a significant hidden part of it, we need to collect more than just the victims' perspectives. Therefore, the part of the perpetrators' perspective is essential, in addition to the third person perspective. The third person perspective is neither a victim, nor a perpetrator. This project, in addition to presenting the side of the perpetrators (Faruq, Sam's father), also asks others who remain silent about what happened. They hid what their relatives did, as their relatives were real criminals, and this can be discovered in the scene when Sam asks his mother's photo about her silence toward what the father did. She is dead and remains silent now as well. This means that the previous generations have not got the opportunity to justify their behavior during the genocide campaign.

In this project, the characters' condition and their attitude could be compared with Orson Welles *The Stranger* (1945). However, the narrative method and the storyline are different. In *The Stranger*, when the character discovers that her new husband is one of the Nazis, she decides to help in the process of killing him. Conversely, in *Seagull*, I tried to let the perpetrator's side be discovered by the son so that the result would be different. He feels embarrassed and confused, but with the reactions of others, the condition leads to forgiveness rather than revenge.

In *Seagull*, the film's protagonist is not the criminal himself but his investigation around the subject informs him and shows that his father is one of the perpetrators of Anfal. Faruq

has not tried to hide his identity as Kindler did in *The Stranger*, conversely he tries to record his past and he is proud of what he has done. It could be considered under the concept of ‘the banality of evil’ which was developed by Hannah Arendt in the case of Eichmann, the German Nazi who was accused of crimes against many innocent Jewish people during the Holocaust. Arendt argues that:

Eichmann was helpless, and his cliché-ridden language produced on the stand, as it had evidently done in his official life, a kind of macabre comedy. Clichés, stock phrases, adherence to conventional, standardized codes of expression and conduct have the socially recognized function of protecting us against reality, that is, against the claim on our thinking attention that all events and facts make by virtue of their existence. (1971:428)

It is the same set of circumstances which totalitarianism in Iraq has imposed. Most of the Iraqi army officers were under the pressure of the government’s propaganda. The belief of the Baathists in Iraq about the Kurdish nation was that the Kurds were the greatest problem confronting the dream of the Great Arab World. Consequently, Anfal from the Baathist point of view is the suitable resolution of the Kurdish problem. This was how Army officers like Faruq justified their crime during the campaign.

On the other hand, for most of the Kurds, Anfal is something as imperceptible as honour. Is it themselves that they are defending? If the story of the brutality that their relatives or their people encountered was denied or moderated somehow, they would feel certain facts of their selfhood destroyed. That fact enhanced me to be more sensitive in choosing the story types and contents. For this reason, the project focuses on the idea of individual responsibility toward sociopolitical situations in a non-exaggerated manner.

By creating a fictional structure to narrate the impact of the past, I have tried to introduce the theme of awakening the viewer's desire to reach the actuality through storyline. I also aim to develop the moral function of the historical representation, because many scholars have discussed how recreating history through stories makes it more interesting for the readers. It could prove that the historical representation works both morally and effectively.

Consequently, about the project form, one can stress that *Seagull* is a short fiction screenplay, but like the others its roots come from the survivor's testimony. It is another challenge in cinematizing the actual historical events, without showing them directly. It is about the impact and the tragedy's hegemony on the next generation's life nowadays. The narrative structure has built, what Bill Nicolas has described as creating "a world" to represent "the world." (Nichols, 2001: 20) .I have tried to use the medium to create peace rather than war; to give the victims' a voice and to show their inner thinking without any violence as a result. Many of the formal and contextual findings made in exploring the form of *Blind Spot* can be directly expanded to *Seagull*.

In the narrative structure, I tried to approach the transcendental aspect with a key idea which is the fact that nothing has physically changed the characters' condition. Moreover, I have also attempted to reach the area of transcendental narrative by avoiding the cause and effect strategy and approaching the theme of survivors' memories with an artistic touch.

11.3 *When the Survivors Speak (a testimonial documentary)*

The survivors' testimonies, as used in this creative documentary, could lead us to find more methodical ways to discuss their influence in the process of thinking about the past events. This has been discussed in the part of collective memory and its impact to the victim's present life.

When the Survivors Speak is the testimony of the perpetrators, witnesses and, most prominently, the victims. In this project, the basic question was: who would want to see a literal representation of the Kurdish mass murder? I have not illustrated the Anfal in its awful totality through direct footage. I recognise the dangers of oversimplification of the subject, but I would like to show the complexity of the horror through such obviously re-created images that could contribute to the process of keeping alive the survivors' experiences.

When the victims of Kurdish genocide tell their story as witnesses through a documentary film, their history with the tragedy becomes clearer material because it is available in narrative form. The function of art appears here to convey human feeling during the experience. There is also a responsibility, which has been emphasised in David Walsh Insdorf's concerns about an artist's responsibility when dealing with desolation and atrocities: "Life at present is difficult, and art's job is not to remove itself from that, but also not to lose itself in the painfulness and drown the spectator in misery – that can be another form of evasion" (Insdorf, 2003, cited in Wilson & Crowder-Taraborrelli, 2012: 6).

This project contains:

- 1- Survivors' testimonies, most of which have been done for my previous works, in addition to new interviews.
- 2- A created interview scene with the digger operator built on a real interview that has been published in a book.
- 3- New creative scenes to convey the message.

11.3.1 The project form and its context:

It is clear that most critics believe that documentary provides an excellent space for emerging arguments about the subject, because in most of the cases it presents facts and carries us into direct contact with the world from which the subject has come. The truth that is represented through documentaries is more reliable because of the significant transformation of the facts.

Many writers, scholars, and film critics have discussed the potential of the documentary and its form in capturing reality (Barnouw, 1974; Carlsen, 2003; Keith, 1998; Nickolas, 2001; Rothman, 1997). *Cinéma vérité*, Direct Cinema and Vertov's approach could be other aspects one might explore on the theme of representing reality.

In some cases, the definition of documentary pushes the concept to rely on the fact that it should represent reality rather than convey fictions. However, Idris Eitzen writes that it is not easy to find a neat definition of documentary. Eitzen asserts "[i]t has been nearly seven decades since John Grierson first applied the term 'documentary' to movies. Still, the definition of the term remains a vexed and controversial issue" (1995: 81). Moreover, Eitzen goes further than this by saying the identification "is impossible because the boundaries of documentary are fuzzy and variable in viewers' experience and in everyday discourse" (ibid: 82). Other scholars, documentary makers and film critics tried to contribute to the definition of documentary. John Grierson defines it as "the creative treatment of actuality" (1966: 147). Keith Beattie argues that the documentary could be "a work or text which implicitly claims to truthfully represent the world, whether it is to accurately represent events or issues or to assert that the subjects of the work are 'real people'" (2004: 12).

In another approach, Stella Bruzzi describes the perception of documentary in its traditional form as “striving to represent reality as faithfully as possible” (2000:187). Furthermore, with regards to the concept of representing reality, on one hand “[s]emiology, post-structuralism and postmodernism are all intimately involved with questions of representation and the way descriptions and arguments are produced” (Potter, 2004: 18). On the other hand, as Roscoe and Hight pointed out, the collapse of the “real” in postmodernist discussion has involved uncertain outcomes:

Postmodernist critiques have yielded certain possibilities for documentary. One of the consequences of the critique of “truth” and “reality” has been the blurring of traditional boundaries between documentary and drama, and between fact and fiction. (2001: 29)

Consequently, the documentary is an additional appropriate form, which we can use to portray the Kurdish tragedy and the survivors’ experiences during the genocide campaign in 1988. Additionally, documentary filmmakers, including “Claude Lanzmann, Lourdes Portillo and Susana Blaustein Muñoz, Patricio Guzmán, Rithy Panh and others, have registered the importance of individual testimony in telling stories about genocide and in the prosecution of crimes against humanity” (Wilson & Crowder-Taraborrelli, 2012: 9).

This project is a testimonial documentary based on collecting the survivors’ memories in a reliable framework. In fact, the human memory is a forgetful device and if any of the survivors died, that means a significant part of the experience will be missed. Although, many scholars believe that the human memory remains here after death because it will be a part of the universe energy. Thus, until humanity can discover the new device to recollect that energy and convert it to a visual form, documentation through movie image will be the

best method to save the human experience. In other words one can say in the case of genocide that “[t]he medium of film has the ability to conjure up images that call to mind the dimensions of atrocities committed (including genocide). Thus, film operates well as a vehicle for mourning and remembrance” (Wilson & Crowder- Taraborrelli, 2012:15).

On the theme of illustrating the genocide survivors’ testimony in a successful documentary form, most critics believe that *Shoah* is the appropriate instance. Lanzmann’s effort was to collect the appropriate testimony from different people who have experienced the Holocaust tragedies. His aesthetic refusal to use archival footage gives *Shoah* the better position to answer most of the questions of a truthful representation without relying on what has been recorded in the past. In fact, that encouraged other filmmakers to think about new methods of illustrating the past with a present contribution. As Wood mentioned, “Lanzmann’s determination to make a film about the past, which was in fact firmly rooted in the present, is evident in the total rejection of archival footage” (2012: 35).

To break the viewer routine, Lanzmann used different techniques to convey the film’s messages. For instance, he captured landscape area around the concentration camps and inserted them into the survivors’ talks. Similarly, some of the interview locations were chosen according to their relationship to the subject. However, *Shoah* relates testimonial narration, but it remains suitably related to the theme of illustrating the past through the present and it keeps its relation with the audience within an appropriate technique. Lanzmann tries to keep the subject relationship with the present: “[r]ather than a simple view about the past, the film offers a disorienting vision of the present, a compellingly profound and surprising insight into the complexity of the relation between history and witnessing” (Felman, 1991:40).

Furthermore, Lanzmann gains a good awareness of how to use the medium in a way that gives new meaning to the spectatorship concept. “Lanzmann’s toured force is to have turned cinematographic viewing into a listening experience, transforming spectators into listeners, who, in turn, become bearers of those testimonies” (Furman, 2001: 69). In the same way, with some exceptions, I have tried to use different pieces of footage with the survivors’ testimony to avoid showing a literal interpretation of the survivor’s speech, in addition to avoiding the use of archive footage. It is an attempt to bring to life in the present the horror of the past, which could give the form of testimonial documentary to the project, because as Jose Rabasa pointed out:

Testimonial documentaries, like all forms of collecting testimony, are by definition forms of engaged dissemination of truth. If testimony necessarily offers the account of a particular individual, its inclusion in a documentary necessarily involves recognition of its veracity. (2010: 177)

Accordingly, the form which I have used is a combination of different kinds of illustration method for cinematizing the survivors’ testimony, which perhaps leads the spectator to a position of responsibility and awareness. On the theme of transcending the mainstream method of representing reality, I have tried to formulate a different kind of footage to use in addition to the story state which contains a different kind of spiritual aspect, as has been shown in the next chapter.

11. 3. 2. The Project Story and Its Root:

It is truism that, in this new era, “[o]ur relation to the past is being transformed by digital media. Internet and digital databases increase the presence of the past and remake our connection to both past and present” (Manoff, 2010:385). The human need for storytelling remains alive. One can perceive that in news forms, TV programmes and the routines of people’s daily lives. Therefore, to reach the point of people’s interest and attention, shaping our message in a story form is essential. According to Sheila Curran Bernard, “[s]torytelling lies at the heart of most good documentaries: strong characters, compelling tension, a credible resolution” (Bernard, 2007:1). This gives us the opportunity to follow our era’s need to reconstruct the survivors’ testimony through a storyline.

Accordingly this project, in addition to the survivors themselves, is the story of the third generation who has not lived at the time of the tragedy. For that reason, they will not deal with the circumstances from an emotion angle, instead their tools are different. They are in touch with the other world of the past because they live now in a globalised era. However, there is a glimmer of hope to find the spiritual aspects of the humans’ relationships in some kind of culture.

It is clear that actual historical images could have an emotional effect on the spectators, but in the case of Kurdish genocide, the situation is different. The images and videos in the Kurdish archives lack quantity, quality and knowledge. The Anfal victims have been filmed in some grainy footage shot by Iraqi military cameras for domestic consumption. Some parts of these films are still available in bad quality. Here, one can assert that if these actual footages will be the only resource which feeds our memory form, they might reduce our

ability to imagine the whole process. In that case, the poverty of the images has caused the Kurds to visualise the atrocity they have seen through the survivors' memories.

The narration is the main tool in this documentary, and instead of showing the survivors' faces in the moment of giving their testimony, the other synchronous footage is about the message journey under the narrative's influences. The second generation, which has lived through the tragedy, holds the messages in a traditional way to give to the next generation. However, when the third generation appears, it changes the medium and establishes a new way of telling the past story. They mixed it with daily life and story, they live in the era of globalization and snappy talk is needed. So their tools are more simple, containing symbols and song.

The project form tries to approach the notion of transcendental structure through an illustration process. The documentary form is different here. As a story, nothing really happens and everything remains the same. There is no main character that can control and develop the story line. It consists of different and general perspectives about the genocide campaign, portrayed by survivors' memories. The film contains numbers of different scenes with their root in the world of dream or imagination, as Erik Knudsen writes:

Dreams, imagination and intuition can and should be as much a part of documentary as factual observations can and should be a part of fiction. Documentary needs to find ways in which it can move the viewer in such a way as to also address their spiritual and transcendental reality. (2008:112).

This means that any kind of experimental form use in documentary filmmaking should be permissible, including the transcendental approaches and symbolic metaphors.

12. Conclusion

Throughout the last two decades, Kurdish genocide has become a significant area of focus in a variety of contexts and a great deal of scholarly effort has gone into exploring the subject, particularly in relation to politics. My own research and critical analysis has centred on the audiovisual testimonies of a unique collective of survivors, which I have documented over a number of years. I have discovered that Kurdish filmmakers have approached the concept in different forms, and that the majority of the existing films have not illustrated the impact of the atrocities on the inner lives of the survivors. Many elaborate and controversial stories of the survivors have been left behind. As I noted in the research problems, the survivors' voices are still hidden because their feelings, inner lives and true stories have not been represented in Kurdish cinema. These hidden aspects can give different perspectives on the experience and its aftermath. I have sought to demonstrate how existing films have neglected fundamental parts of human feelings and dilemmas that have the potential to shape new stories and take the concept out of mainstream representation. Representations of the feelings that survivors' experienced during the genocide, alongside the spiritual aspect of their stories, can expand the potential of film to mediate the testimonies into a transcendental structured form. The aim was to develop an approach to cinematic form that could help the Kurdish people to remember and move on from the horror of the genocide, in addition to discovering new approaches to representing these hidden voices. Ultimately, this will help contemporary Kurdish filmmakers deal with current issues and themes arising from past events.

I have sought to approach this through a number of practice works based on the following questions:

1- How can the hidden voices of Kurdish victims of the genocide campaign of 1988 be cinematized in ways that are currently not explored within Kurdish cinema?

2- In what ways can the victims' oral testimonies be used to develop a cinematic language that can reveal the hidden impact on survivors?

3- Why film? In what ways can the cinematic medium itself take the artist to a new understanding of the Kurdish genocide? In other words, can film reveal things about the genocide which other art forms are less able to do?

To address these questions, I have developed a number of objectives that will assist me in exploring cinematic form, investigating cinematic language, approaching the notion of transcendental narrative, addressing the role of memory, studying the cinematic representation of nations' tragedies, developing a creative understanding of the relationship between fact and fiction in film form, and discovering new and evocative ways of portraying human suffering without showing the horror itself.

After obtaining a significant visual sense and awareness about cinematizing the notion of genocide in the world cinema through watching a number of great films and documentaries that have screened these historical issues, I have explored a theory framework to contextualize the subject of representing the Kurdish genocide. Therefore, to achieve the research objectives within the practice exploration process, I have reworked the form through a number of experimental projects. This has allowed me to explore new possibilities and find out how emerging forms could help me to reach aspects of experience that have not currently been tackled by the majority of films in Kurdish cinema. To this end, I investigated the role of colour, camera movement, framing, and *mise-en-scène* through the editing process and explored the function of juxtaposition as a fundamental element of

reconstructing the narrative. The guiding principles of the experiments have been derived from the theory of montage with respect to Russian theorists and filmmakers, with Andre Bazin's perspective around the function of montage in terms of making meaning through different juxtapositions on one hand. On the other hand, the semiotics perspective about texts and narrative, as Roland Barthes outlines, refers to unraveling a text, to find a plurality of potential meanings that gives an opportunity to look at the narrative from different ways and separate it from a different perspective. This means, by pulling a dissimilar thread an entirely different meaning is constructed.

Despite these exclusions, a considerable amount of material contained in the experiment attempts to explore the appropriate approach to cinematizing the hidden voices of the survivors of genocide.

The aim was to find out the potential of the cinematic media, in terms of form and language, to tell the survivors' stories in a way that can foster new understanding of their experience. The outcomes of the experiments, which I mentioned previously, have obtained a key point in the research objectives: exploring a cinematic form to cinematize the hidden aspects of the tragedy. Thus, the project has explored different approaches to translating the survivors' individual memory to collective memory through stories, thereby conveying these to a cosmopolitan memory by mediating the collective memory. The theory aspect of mediating collective memory has been obtained with reference to a number of philosophical and sociological works, by leading figures such as such as Jan Assman, Halbwachs, and Huyssen. The validity of the process has been examined in relation to the notion of Holocaust, as has been discussed in detail through the research context.

Theoretically, however, the form of cinematizing the Kurdish tragedy could be varied,

similar to the tragedies of other nations that I discussed in detail previously. However, I have discovered that the transcendental narrative structure is an appropriate form due to its relationship with the Kurdish tradition, beliefs, and culture on one hand, and the ability of illustrating the hidden aspect of human feeling on the other hand. This is an important consideration, which has been ignored in most of the previous attempts. Furthermore, one can discover in respect of many scholars' work, and Erik Knudsen in particular, that "what defines the classic narrative is also at the root of its limitations; an epistemology that ties it to a material and psychological paradigm governed by largely explicable laws of cause and effect" (Knudsen, 2010: 1). Therefore, the transcendental aspect of this approach can empower the artist's imagination and help filmmakers to find new territories in the inner life of humans. "Just as anthropologists at the turn of the century discovered that artisans in unrelated cultures had found similar ways to express similar spiritual emotions, so, in cinema, unrelated film-makers have created a consensus of transcendental style" (Schrader, 1972: 3). One can mention the work of Yasujiro Ozu in Japan, Robert Bresson in France, Carl Dreyer in Denmark, and Andrei Tarkovsky in Russia, who have succeeded in forging a remarkable film form considered as the transcendental style. Exploring the themes of the transcendental style could help to avoid the shortcomings that have been discovered in some of the existing works in Kurdish cinema.

Hence, the necessity of exploring transcendental narrative structure has developed in addition to my background in the field of Islamic spiritual philosophy, particularly Sufism. Sufism is based on the true and different understanding of reality, it excavates through the human spiritual aspect to reach the transcendental part of human life. That leads us to formulate different perspectives about the meaning of reality in our life. This has had an enormous impact on my work as a writer and filmmaker; indeed, Sufism has informed and

shaped my entire strategy for illustrating past experience in respect of the present, via different forms of mainstream style.

Sufism is the pursuit of spiritual truth as a certain goal to achieve – the truth of understanding reality, the exploration that leads to the understanding of the Divine. In this context, Seyyedeh Nahid Angha asserts:

As the cognitive tools of ordinary mental logic are limited in their ability to comprehend such a great and all-embracing subject, disputation and all discussions based on language alone cannot open any door to understanding such reality. Instead, such a path of understanding necessitates spiritual striving, the understanding and the knowledge of the heart, in its quest to realize the existence of the Divine (Angha, 2010: 2).

Here, one can argue that the pathway of Sufism to achieve the spiritual part of existence is nearly the same as that which has been used in the notion of the transcendental. That means there is a strong relation between these two types of humans dealing with understanding the reality. In fact, that gives me the potential to explore the notion of Sufism as a unique approach to the notion of the transcendental and its relation to the Kurdish culture, beliefs, and traditions as a part of the whole study.

In fact, the explored forms, which have been obtained through theory and experiment practice, have provided the opportunity to go beyond the horror of the genocide without reducing the concept to something that cannot demonstrate the truth or simplifying it to a

comfort form, as has been done in Hollywood treatments of the Holocaust, such as Spielberg's *Schindler's List* (1993). As Sophie Wood argues, "Hollywood is about dreams rather than nightmares. The Hollywood film needs to be reassuring, has to be all things to all people" (Wood, 2012: 27). Spielberg's attempt at a Hollywood-style representation of the Holocaust has sanitized the reality of the events, and reduced and softened the brutality of the experience to something comfortable to the modern audiences by engaging their emotion as all mainstream narrative structure films do. Conversely, my projects will attempt to inform the audience by giving them a participatory position by engaging their feelings using the transcendental form, which always inspires the viewer's feelings instead of their emotions.

Undoubtedly, the research outcomes are reflecting the study's objectives. First of all, in terms of practice, three different projects (fact/fiction short feature film screenplay, boundaries fact/fiction short film screenplay, and a testimonial documentary) have been obtained by mediating the survivors' collective memory to portray how the tragedy impacted on the survivors and the whole society. This also allowed me to add a different aspect which contains the perpetrators' voices and a third-person perspective in a way that has not previously been used in Kurdish cinema. These practice outcomes demonstrate how the survivors' testimonies contributed to shaping different types of film form without showing the horror of the genocide itself. The storylines and the imagery demonstrate how the research findings impact on the project as a whole. I have attempted to advance the form via a further exploration of the development of the transcendental narrative structure, which has hopefully allowed new styles of demonstration and creativity to appear by developing a creative understanding of the relationship between fact and fiction

Blind Spot, the short feature film screenplay, shows the impact of the genocide on the survivor's inner life via its representation of Taimoor's condition and his relationship with his past and present. The form tries to go beyond the mainstream and works in the field of transcendental structure. The character's condition is still the same; there is no big change or a conventional climax. Discovering the power of silence as a different type of voice has expanded the notion of representing the inner life of survivors because, as I noted earlier, there are moments in life that cannot be represented through words.

Seagull, the short film screenplay, attempts to narrate the new generation's reaction to past events. It shows how past events can affect a person's present life. The new generation could be a potential third voice, with the ability of excavating the past and looking it from different angles. They can take a new approach to the whole concept of genocide. In *Seagull*, and in the course of form, I have used the same techniques which have been used in *Blind Spot* to emphasise the potential of transcendental narrative in discovering new and evocative ways of portraying human suffering as a key point of the research objectives. Here, I would like to mention that from innovative point of view, one could consider the screenplay as drafts, because they could get their final shape in the filming process, for that reason they might go through a development procedure in the future.

Each screenplay represents how innovative approaches can make sense out of problematic circumstances; they explore the form of representing the impact in various ways. The projects contribute to a better understanding of how the impact of the genocide could be represented in cinematic language via a transcendental approach, a new and innovative method that had not previously been used in contemporary Kurdish cinema. I contend that this is precisely how film can work in the aftermath of tragedy, offering

alternative methods of portraying hidden traumatic memories, which might separate personal feeling by mediating its intense influence through transcendental forms.

By formulating two different screenplays formats, I have discussed problems emerging largely from limitations in the way that Kurdish filmmakers understand cinematic language and its role in representing historical events. That is another significant element of the problematic that my practice work sought to explore. Secondly, most of the findings – including third person perspectives, the cinematic language elements (such as montage), indirect interpretation of the experience through different framing and *mise-en-scène*, and the survivors’ memories as a crucial structure to elaborate new perspectives on the subject – have been explored in the practice experiments as appropriate answers to the research objectives. Thirdly, the benefits of using cinematic language and film as a medium to reach a new understanding about the experience of genocide have been demonstrated clearly. The potential of film as a powerful medium to change the artist’s thoughts and position has been proved through the project outcomes.

The testimonial documentary asserts that the survivors’ oral testimonies contain various stories which cannot be found in the works of contemporary Kurdish filmmakers. This demonstrates the credibility of the research hypotheses in terms of underrepresented survivors’ experiences. Indeed, the research outcomes as a whole show how art and the artist’s position function as an interesting framework through which to reconstruct past events, convey people’s thoughts and generate cogent and novel insight into individual experiences of genocide. Filmmakers therefore occupy a unique position that allows them to position spectators as real witnesses to the tragedy and encourage them to engage more fully with the event. Cinematizing the hidden, inner life of the survivors provides filmmakers with

an invaluable opportunity to reveal the untold and perhaps unexplored difficulties of the Kurdish genocide. Significantly, this practice also has a therapeutic and cathartic function in that it helps the Kurds to remember and surpass the climax of horror and move towards peace and reconciliation.

Another principal question of this study is ‘Why film?’ and through my research into both the theory and the practice of filmmaking, I have discovered that more than any other art form, cinema has the ability to unite, share, inform and shape people’s perspectives. It can showcase the main characteristics of any culture in a nuanced and complex yet accessible way. Cinematic language therefore represents the ideal medium through which to explore the Kurdish tragedy. Furthermore, the ongoing problems in Iraq that have started in June 2014 emphasis the importance and relevance of this project to the present day. The research outcomes could contribute towards a new aesthetic framework for dealing with the hidden voices of the past genocide, as well as assisting contemporary Kurdish filmmakers to deal adequately with current issues and themes which have strong relationships with the past.

Consequently, this work forms part of an ongoing process and a body of work that I have started as a Kurdish playwright and filmmaker. It is my hope that the outcomes of this work will be of use to others, who may use them as a basis for further research and exploration. As I have mentioned previously, the screenplays will be developed and refined in response to critical feedback and then be prepared for future shooting. The entire work is a scholarly attempt to approach the notion of exploring the cinematic form to portray the Kurdish tragedy, which I hope will ultimately enable filmmakers to convey the Kurdish message to the world. However, the research has generated a number of questions which demand further

exploration, particularly in relation to the adaptation of the transcendental aspect of ancient Kurdish beliefs as a means of articulating different methods of representing human feelings. For instance, how could the investigated form engage the contemporary audience in different kind of atrocities and events, such as the ongoing problem in Iraq? How could the cinematic language be developed to encourage survivors – particularly female survivors – to trust film as a medium through which to express their innermost feelings? These could be crucial questions which will need to be explored, alongside any additional considerations that might emerge, during the next phase of research and development.

13. Future Work

The next step will start with the process of developing the screenplays and preparing for the preproduction step for the short film screenplay. The imagery process will address many of the research questions about form and the film style; consequently I will concentrate on the empirical approach to the imagery process. In addition, there are several components which I have identified in my research as requiring further exploration and research. These include exploring the relationship of the transcendental narrative structure to ancient Kurdish spiritual beliefs, and approaching the notion of the old tradition and its impact on contemporary thought. I will investigate how to develop new understanding of human feeling and perception to change preconceptions of how we identify and engage with the human life around us. Disseminating my research findings into new expression forms for Kurdish cinema will allow me to continue my development as a researcher and filmmaker.

Beyond this, I have started to formulate a post-doctoral project which explores the Kurdish dilemma in relation to the current heightened era of terrorism in the Middle East, paying particular attention to the ISIS campaign against the Kurdish Ezidy. I intend to work with a new genocide subject, which is strongly related to this thesis, using the experiential approach methodology to find an appropriate framework for dealing with the topic. Building on the issues of form and representation that I explored in my doctoral research, I will focus on the testimony of female survivors and work towards breaking the religious and cultural taboos surrounding their experience and its representation.

The project will ask key questions about form, including: Is it necessary to shape this project in a transcendental form? How can we effectively illustrate the impact of the women's experiences without softening the reality of the atrocities? What kind of film will be most appropriate for depicting human feeling in that type of culture? Do we need the documentary form that tries to bring the spectators' attention to those aspects of the reality that are unrepresented by the main media in Kurdistan? Or could fiction participate in revealing the impact of this new tragedy on human inner life?

I believe that these are important and timely questions which will constitute a key contribution to knowledge and practice in this field. Developing my technical and critical skills as I progress through my research will also bring me a step closer to achieving my personal goal of becoming an established filmmaker and researcher.

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Part two

- 1- Blind Spot screenplay.**
- 2- Seagull screenplay.**
- 3- The imagery process (storyboard).**

The imagery process:

Introduction

As has been mentioned previously, the whole project tries to express the survivors' feelings through the experience of the underrepresented part of the tragedy. The form that has been explored through practice is a transcendental approach to the narrative structure. The development of the imagery has evolved from the findings of the overall research project.

In this storyboard example I have tried to show an approach to the imagery process of one scene from the short feature film screenplay. I have chosen one location and some different shot sizes to demonstrate what could be the last project form in terms of practice. The plan came from the practice experiments' findings. The approach to the framing explores the use of different part of the human body, as examined in a number of video experiments, in order to show the actions and the reactions in different and innovative ways.

To be able to develop compound spiritual reflections into a focused and clear narrative which is a significant part of this research, I will focus on using different parts of the human's body to illustrate the reaction indirectly. I have examined this type of illustration in one of the film projects named (From Life To Death) which is an attempt to narrate a story through showing hands and feet in different shots and frame size. However, in this scene I will not rely on that type of illustration only, but it will involve different kinds of shots to give a wider expression about my intention in dealing with the imagery process which will involve the improvement of the language itself.

The scene consists of moving shots. Most of the shots in the scene are slow moving shots. This is intended to improve the impression and the feeling of the characters while they are dealing with their memory. The camera's angles are unusual in some of the shots with a view to showing of the spiritual relationship between people which is an important part of the whole project.

The illustration reflects the result of the research findings, in terms of form: a verity of shot formats, camera angles, colour, lighting and mise-en-scène are contribute to shape the film's style and form. This is a crucial aspect of the study's objectives. The other scenes' locations need further comprehensive research and scouting and will be a part of the postdoctoral research. I have mentioned in the critical commentary that the current problems in Iraq that escalated in June 2014 prevent this from taking place at the time of completing this stage of the research.

This storyboard sample is an attempt to illustrate the potential for further development of a visual strategy to build on the narrative strategies of the screenplays. The scene which has illustrated in the storyboard (Scene 31 from *Blind Spot* screenplay), is an interior scene in an old jail building in Kurdistan. In this scene it is possible to demonstrate the characters' positions and the set in addition to some other details about framing and characters' conditions. It is an attempt to show the character's relationship with the others and serves as an example of how this type of scene may be dealt with elsewhere in the narrative.

1- EXT. NARROW LANE. DAY.

USA 2014. The camera goes down a lane. Many posters are on the walls and some others are on the floor. The wind plays with the papers. As the camera moves forward towards a main street, peoples' shouts can be heard. The voices become clearer when the camera approaches the main street and reveals a demonstration. Hundreds of people are there, holding posters, banners and big photos. The demonstration is about Kobane, the small town in the north of Syria that has been surrounded and attacked by ISIS.

TAIMOOR (35) holds a poster which contains photos of children that need help and the phrase 'Save Kobane.' TAIMOOR's friend, Jack (38), reaches there and starts to take photos. He sees TAIMOOR and indicates to him to show that he is there. TAIMOOR responds by hand sign.

PEOPLE SHOUT

Please stop ISIS .Please stop ISIS
We have to save Kobane.

Jack goes inside the demonstration and takes photos; we see some scenes through his lens. He concentrates on peoples' expressions. Some of the images shake because of peoples' movements. The lens shows an old man with a sad face repeating the others' shout; the scene blurs then refocuses twice. Then it freezes to show it is a photo.

Same procedure happens with a young lady who holds a photo of a young girl in military clothes and a child who holds a photo of children from Kobane with the caption 'Save Kobane's children.' Jack goes near TAIMOOR and takes some different photos of him in different poses. The last shot is of TAIMOOR shouting.

People shout throughout these scenes. TAIMOOR's shot lingers for several seconds.

CUT

2- INT.JACK'S OFFICE IN THE JOURNAL.DAY.

A journalist's office, containing a small desk. On the desk are a laptop, some books, some papers and a number of pens. There is a poster on the wall behind the desk, showing Jack when he was in Darfur. Jack is holding his camera and there is a destroyed house behind him. Beside that there is a

photo of the American journalist James Foley, dressed in orange clothes and kneeling in front of an ISIS killer. The last photo is of TAIMOOR and we recognise it from the previous scene. It has been placed on the table with some others by Jack's hand. Jack and TAIMOOR are there; Jack stands behind the desk and TAIMOOR sits on a chair in front of the desk. TAIMOOR takes the photos and looks at them.

TAIMOOR

I know it is dangerous, but I feel I should go back home to do something I can be a peshmarga a guerrilla, for Example.

JACK

Come on TAIMOOR, Kurds have got many, many brave fighters, I mean Peshmarga. You have to do something different ,help in another way.

TAIMOOR

It is a real war Jack. What can I Do in a situation like that.

JACK

Make your old dream comes true. Go and start your project. Bring your past a live and tell the World; your silence in 1988 caused what we are facing now.

TAIMOOR

Do you think that could make sense now?

JACK

It is the best time, but you need to think carefully, because of the danger. It is not that easy, but not impossible either.

TAIMOOR

I am used to this type of danger.

JACK

That is right, and the enemy is different now .

TAIMOOR

They are actually the same. They both hate and kill who dose not belong to them .

JACK

Right ! What do you want to do now?

TAIMOOR

I am waiting for the right time to go back home, and there I can decide what to do.

Jack goes to the window and looks outside; he sees people walk quickly on the opposite street, and then turns to TAIMOOR. He looks at James Foley's photo then goes back to TAIMOOR. After a deep breath, Jack looks at TAIMOOR and starts talking.

JACK

Good luck my friend! Good luck!

CUT

3- INT.TAIMOOR'S HOUSE.NIGHT.

USA.2014. A TV screen shows Kurdish refugee people trying to cross Turkey's border while numbers of Turkish soldiers push them back with their weapons to prevent them crossing. Children and women seek water and food. TAIMOOR (35) sits on a sofa and watches TV. He becomes agitated and stands to do something. He walks around the living room and thinks. When he realises that he cannot do anything right now, he becomes disappointed and goes back to sit on the sofa. He covers his face so as not to see any more.

After a while he stands again and goes near the window. He looks outside. The scene outside is of a residential area. Nobody is on the street and the lights in most of the houses are turned off. TAIMOOR looks on silently. After a while he opens the window and shouts loudly:

TAIMOOR

Wake up an old and harlot
(prostitute) world ...wake up.

Nothing happens outside; he sees that some other lights turn off. He comes back disappointed, and then he closes the window and continues to watch the scene outside.

FADE**4- INT. TAIMOOR'S HOUSE. NIGHT**

(Two days later) TAIMOOR (35) in different clothes looks at the camera lens without speaking. He is sad and worried. The 'record' sign appears at the top corner of the frame. Afterwards, he tries to speak. He speaks some words with hesitation. He stops between his speech and wipes his face with his hands as beads of sweat appear on his face.

TAIMOOR

My name is TAIMOOR. I am an Anfal survivor which is the name of Kurdish genocide campaign in 1988. I was nearly 10 when the campaign began. I was with my..

He cannot carry on. He continues to look at the camera lens, then he puts his head down and moves off screen. The frame stays empty with out-of-focus shapes until he comes back and turns it off. The camera angle changes and the 'record' sign disappears. TAIMOOR comes back near the camera but he does not sit. He tries to talk, but he cannot. He covers his face with his hands. Seconds later he puts down his hands and leaves.

FADE**5- INT. JOURNAL LIGHTROOM. DAY.**

USA 2014. TAIMOOR hangs some photos and looks at Jack who sits on a chair watching TAIMOOR's attempt to record his memories. Sometimes we hear TAIMOOR's dialogue that was recorded last night.

TAIMOOR'S VOICE (IN THE CAMERA)

I was nearly 10 when the campaign began. I was with my...

Jack stops the camera and look at TAIMOOR. TAIMOOR continues with his work and talks.

TAIMOOR

I have tried what you have said, but it does not work, I still cannot do it.

JACK

I experienced the same when I came back from Darfur. I suffered from post-traumatic stress, it was such a bad condition. However, yours is worse, but I think it should improve.

TAIMOOR

I don't know what I can do, most of the time this bad dream comes and it makes my condition worse.

JACK

You need to share your suffering with others just talk, don't hide anything, and talk to anyone or, anything.

TAIMOOR

I will try, but... [he pauses for a while] do you know, as Kurds we have an old aphorism that says "narrate your bad dream to water, it takes it far away."

A moment of silence; TAIMOOR waits for Jack to speak, but he does not. TAIMOOR goes beyond the hanged photos to see if Jack is still sitting there.

TAIMOOR

Jack, Jack, are you here?

JACK

Ha...oh yes

TAIMOOR approaches and sits on a small chair near Jack.

TAIMOOR

Are you OK?

JACK

Yes, no worries, I was just thinking about Something.

TAIMOOR (THROUGH PHONE)

About What ?

JACK

I suggest you go back home, TAIMOOR. I know there is a war and that ISIS destroyed some parts of your country, but I think you are right and that you might find peace there. It might be much better than just waiting here doing nothing, TAIMOOR...

TAIMOOR listens carefully, and at the end he gets a little worried.

TAIMOOR

Yes, why not. Yeah ,I think it is the right choice now.

CUT

6- EXT.A COUNTRY ROAD. DAY.

Kurdistan 2014, an old car goes through a landscape, a small town appears in the distance. The car approaches the town.

The car stops in front of a military building. Numbers of peshmarga (fighters) are there. TAIMOOR gets out of the car wearing casual clothes and goes to meet them. Two of the fighters approach and welcome him. TAIMOOR goes inside the military building with them.

CUT

7- EXT. A DIRT ROAD IN KURDISTAN. SUNSET.

Kurdistan 2014, the old car drives down a dirt road. A small village appears. The car approaches the village. A cloud of dust comes from the back of the car as it drives down the dirt road. Children play outside, animals go back to their places, and some people walk around.

CUT

9- INT.TAIMOOR'S UNCLE'S HOUSE.NIGHT.

Iraqi Kurdistan 2014, a living room in a small town house. The room contains an old sofa with a small table and there is a TV in the corner. TAIMOOR stands and waits. After a while, an old man appears, he brings an old, small box with an old, big key. He puts the key and the box on the small table. TAIMOOR is there, dressed in peshmarga (Kurdish military) clothes. He looks at the box with hesitation; his eyes focus on it slowly. He looks at the box anxiously then tries to ask:

TAIMOOR (IN KURDISH)

What is that box Uncle?

TAIMOOR' s uncle looks at him with his soft and watery eyes.

TAIMOOR'S UNCLE (IN KURDISH)

It is yours, dear. All your family's identity cards and some other documents are there. Your father sent them to me just two days before the Anfal campaign began.

TAIMOOR becomes more sensitive towards the box, but tries to appear normal by smiling. He stands up and goes near the

box, but he cannot touch it.

TAIMOOR'S UNCLE (IN KURDISH)

Take it! Open it dear. you have not missed them?

TAIMOOR (IN KURDISH)

I have, but

TAIMOOR holds his breath.

I will open it later at home.

TAIMOOR takes the box and the key. He goes toward the outdoor and stops there. He wants to speak, but he hesitates, his uncle sees that and asks him to speak.

TAIMOOR'S UNCLE (IN KURDISH)

Do you want to say something?

TAIMOOR (IN KURDISH)

Yes, mmmm.. No. No.

TAIMOOR'S UNCLE (IN KURDISH)

Don't be shy!

TAIMOOR (IN KURDISH)

I just want to ask, why you have not said anything about that when I came back for Sadaam's trial in 2006 uncle?

TAIMOOR'S UNCLE (IN KURDISH)

I was afraid that you would go back to the USA and they might get lose there . I wanted them to stay here, their bodies are in exile, let their memory stay here in their homeland.

TAIMOOR (IN KURDISH)

No, Do not be afraid uncle, I will never lose them again, I will stay here , and when this immoral situation passes I will try to bring their bodies back.

TAIMOOR'S UNCLE (IN KURDISH)

Good choice Son.

TAIMOOR looks at the box yearningly.

TAIMOOR (IN KURDISH)

Many thanks for saving them.

TAIMOOR'S UNCLE (IN KURDISH)

It is my pleasure, Son.

TAIMOOR goes out holding the box in one hand and a weapon in the other.

CUT

9- INT.TAIMOOR'S HOUSE. NIGHT.

The small box is on TAIMOOR's dinner table. TAIMOOR goes and picks up the weapon, then starts to clean it with a cloth. Accidentally, his eyes stray towards the box and he looks at it warmly. He leaves the weapon there and approaches the box. He sits down and tries to touch it, but he hesitates. After looking for a while, he tries to open the box but he cannot. He looks again without taking any action. He changes his sitting position and then he turns his back on the box, and tries to look it from another angle. Finally, he comes back and looks it directly, his eyes settled on the box in a flat, unblinking way. Suddenly he cries and puts his hands on the table without touching the box. He turns and looks at the weapon that is near the wall.

FADE

10- EXT.NEAR A RIVER.DAY.

It is a sunny day. TAIMOOR sits on a big stone near the river. He looks to the far side and sees children playing on the other bank. The children push each other to go into the river and laugh. TAIMOOR sits there, looking worried.

TAIMOOR (V.O) (IN KURDISH)

When I was a child, I was always hoping to get bigger soon, but now I wish I was still a child in our village.

He breathes deeply.

CUT

11- INT.TAIMOOR'S BEDROOM.NIGHT.

TAIMOOR is asleep in bed. Suddenly, he wakes up and lights a cigarette in the darkness. His hand comes to put the cigarette on an ashtray. We see his back and the ashtray. The small box appears again beside the ashtray. TAIMOOR remains silent, but we can hear his breath.

He turns to the ashtray to take the cigarette again. He coughs and breathes heavily. He tries to stand up but he cannot, then he sits down again and puts his hand beside his body on the bed. He intensifies his grip on the bed, as if he would like to cut it .The actions show TAIMOOR's psychological condition; he is angry and worried. He looks at the weapon that he has propped against the wall and thinks. After a while, he calms down.

FADE

12- EXT.VALLEY IN IRAQI KURDISTAN.DAY.

TAIMOOR goes through the valley alone, trying to get peace. He tries to speak to Nature. He goes near a big stone and waits for a while, then he approaches with hesitation and stops. He speaks a word, then he stops; afterward he leaves and goes far away. He behaves like a lost person trying to find his way. Near an isolated tree, he stops and talks. We can hear a voice over explaining something about Kurdish belief.

TAIMOOR'S UNCLE V.O (IN KURDISH)

Our ancient people believed that the human soul does not go far after death. It returns back, it might go inside a tree, or a newborn child, or somewhere else in the Nature.

TAIMOOR goes near a river and stops there. His back can be seen from afar. When the camera approaches him, we can see a butterfly flies around him.

CUT

13- INT.ARIF QURBANY'S OFFICE.DAY.

Kurdistan 2014, in a journalist's office. In the background we see many books on a bookshelf and several posters about Kurdish genocide. Arif stands near the bookshelf behind his desk and TAIMOOR, in normal clothes, sits on a chair in front of the desk. TAIMOOR looks sad and worried. Arif comes back with some books in his hand. He puts them in front of TAIMOOR as he sits and observes Arif's movements.

ARIF (IN KURDISH)

These are all the interview books which I have made with the survivors, but I think it is not easy to get all of them now. As you know some of them are in the USA , and the others are living in different parts of the country.

TAIMOOR (IN KURDISH)

Yes, but I think we have people here who came back from NugraSalman and some others who their voice might give a different perspective about the whole experience .

ARIF (IN KURDISH)

But you know the situation now - people are preoccupied with the war and the poor living conditions.

TAIMOOR (IN KURDISH)

However, let us try.

ARIF (IN KURDISH)

But it needs patience.

TAIMOOR stands up and takes the books.

TAIMOOR (IN KURDISH)

Many thanks, I will try to arrange time With some people and then I will contact you.

ARIF (IN KURDISH)

That sounds good, good luck.

TAIMOOR stands up to leave and takes the books with him.

CUT

14- EXT.A VILLAGE.DAY.

Kurdistan 2014, at an old house door, TAIMOOR films an old man who talks to him. The man's speech appears through TAIMOOR's camera. The 'record' sign appears on that part of the screen.

OLD MAN (IN KURDISH)

As you see, we need more help. They left us here without anything; we suffered so bad during the genocide period. It is not easy to speak about that experience.

TAIMOOR shakes hands with the old man and leaves. He reaches another lane when another old man approaches him. TAIMOOR goes to meet him, and the old man comes to speak to TAIMOOR. The old man appears through TAIMOOR's camera and the 'record' sign comes on.

TAIMOOR (IN KURDISH)

Could you please tell us how you have suffered during the Anfal campaign?

ANOTHER OLD MAN (IN KURDISH)

I am not coming to talk about that, I thought it is about people's salary. We are as the Anfal remains; we have not been paid for three months. It is budget conflict between Baghdad and Kurdistan. Beside the ISIS war, it is about oil and some other things. Just tell them let people live in peace.

TAIMOOR is upset and looks at the old man.

TAIMOOR (IN KURDISH)
I will uncle. I will.

TAIMOOR shake hands with the old man and leaves.

CUT

15- EXT.A VILLAGE IN KURDISTAN.DAY.

Iraqi Kurdistan 2014, TAIMOOR puts a camera in front of an old lady. She sits down and looks into the camera, TAIMOOR is happy with that result.

TAIMOOR (IN KURDISH)
Dear Mum, when I say start You can
talk directly to the camera.

XWNCHA (IN KURDISH)
OK.

TAIMOOR tries to fix the camera and gets the lens to focus neatly. He raises his hand up afterward and gestures to the lady to speak.

TAIMOOR (OFF) (IN KURDISH)
Start Mum.

The Old lady speaks to the camera, we see her from TAIMOOR's camera. The record sign appears to show that we see from TAIMOOR's camera .

XWNCHA (IN KURDISH)
We were in our village, our life was
so beautiful, but...

She stops and cannot continue.

XWNCHA (IN KURDISH)
What I am talking about, my God, I
can't say anything.

She leaves the camera, we can see the background which is a muddy wall. But we hear TAIMOOR and the lady talk off-camera. A pigeon comes inside the frame and plays.

TAIMOOR (OFF) (IN KURDISH)

What happened Mum, are you OK?

XWNCHA (OFF) (IN KURDISH)

Leave us son, I know you have suffered the same, but we don't want to talk about it, please.

TAIMOOR (OFF) (IN KURDISH)

We have to Mum , we should let the others know what happened to us.

XWNCHA (OFF) (IN KURDISH)

You can do it, not us Son.

TAIMOOR (OFF) (IN KURDISH)

All of us should contribute to that Mum but, It is OK Mum, I will try, I will try.

CUT

16- EXT. A VILLAGE IN KURDISTAN.DAY.

TAIMOOR and Arif stop in front of a door and speak with Qadir, an old man .

QADIR (IN KURDISH)

We have talked a lot about what happened to the local media, what we have got after everything. Nothing changed! Even Saddam's punishment was for his mass killing in Dwjail, an Arabian small town. The victims were 200 people, but our victims are 200000 Who cares about us?! Leave it Son nobody wants to listen. Leave it.

TAIMOOR (IN KURDISH)

You are right Uncle Qadir .You are

right. But you should talk to prevent any possible new genocide.

CUT

17- EXT/INT. INSIDE A CAR. DAY.

TAIMOOR and Arif are inside a car, which travels through a Kurdistan landscape. Mountains and flat, green ground appear. TAIMOOR watches these while Arif talks about what they should do, but we cannot hear his words.

TAIMOOR watches a rosary, which has been hanged on the car's inside mirror; he concentrates on the rosary's movement. He smiles as though he remembers something, then he touches his chest and brings out a rosary which he is wearing. He kisses the rosary.

SHARP MIX

18- INT. THE TOMB OF A RELIGIOUS MAN. DAY. (FLASHBACK)

TAIMOOR (10) stands near his grandmother at the tomb of a religious man. She puts a rosary on the grave three times, then takes it and put it on TAIMOOR's neck and prays. TAIMOOR plays with the rosary with his little fingers and smiles.

SHARP MIX

19- EXT/INT. INSIDE A CAR. DAY.

(Back to scene 17) TAIMOOR and Arif inside the car. TAIMOOR still plays with the rosary and watches a refugee camp. Arif continues to talk until he realises that TAIMOOR is not responding, and then he stops and looks at TAIMOOR who is busy with the camp scene. When TAIMOOR notices that Arif has stopped, he goes back to him. After that, Arif starts to talk about the camp.

ARIF (IN KURDISH)

They are the ISIS victims, hundred of thousand Of people forced to leave their houses. Kurdish Ezedi from Shangal , shekhn ,and Christians from around Mosel.

TAIMOOR (IN KURDISH)

Can we go near there?

ARIF (IN KURDISH)

Of course we can.

The car goes to approach the camp. A young boy and a young girl stand near the main road, selling Kurdish traditional yoghurt. TAIMOOR looks them until the car passes them, then he continues to observe them through the back window. The boy waves to TAIMOOR who smiles.

-SHARP MIX-

20 - EXT. A MAIN ROAD. DAY. (FLASH BACK)

Kurdistan 1988, TAIMOOR (10) and his sister sell flowers near a main road. An old car goes near them. A young girl looks at them; they both smile and sing. The car drives far away from them.

SHARP MIX

21 - EXT. AT A MAIN ROAD. DAY.

Kurdistan 2014, the car that was been seen in scene 16, reverses and stops near the children who hold the yoghurt bottles. They raise the bottles higher to show them. They are happy.

CUT

22- EXT. AT THE REFUGEE CAMP. DAY.

The car moves beside the camp railings. Many children play inside the camp. The car drives far away from them until it reaches the other side. Three young boys stand near the railings, watching TAIMOOR and the others inside the car. TAIMOOR watches them too.

SHARP MIX

23- EXT. IRAQI MILITARY CAMPS. DAY.

IRAQ 1988. TAIMOOR (10) and another boy are near the camp railing collecting small stones. TAIMOOR tries to pull a coloured stone from outside under the railing .Two soldiers come and drag them both away by their arms, then throw TAIMOOR's stones away. The children shout.

SHARP MIX

24- INT. IN A COFFEE SHOP. DAY.

Sulaimanya 2014. TAIMOOR is on the phone speaking to Jack about the situation. He sits on an old traditional sofa while he looks at the crowded street outside. People walk quickly and some others walk slower.

TAIMOOR

Most of my plan have changed, the past comes back very powerfully; it has pushed me to go and gather some other different parts of the whole story .

JACK (OVER THE PHONE)

Sounds good, you can talk to the other survivors who come to US with you .

TAIMOOR

But it is so difficult to bring them back in a situation like this. War and the economic problems have paralyzed every thing here .And I told you what exactly happened with the others here.

CUT

25- INT.JACK'S OFFICE IN THE USA.DAY.

A journalist office, Jack stands in front of the desk and speaks to TAIMOOR on the phone .The background is the same as in scene 2.

JACK (SPEAKS ON THE PHONE)

I know there is a bad condition, but OK, you can do something else, you can bring actors to perform the

absent characters. projects like
that have been made about the others
genocides and they are good.

TAIMOOR (THROUGH PHONE)

I don't know, if I could do that?

CUT

26-INT/EXT. IN A COFFE SHOP. DAY.

Sulaimanyah 2014. TAIMOOR stands up and looks to the scene outside. Actors are performing a scene about how ISIS treated the Ezidy Kurdish girls. Three girls with full white dresses, their hands bound with handcuffs, are inside a cage while four men surround them with their swords. The scene influences TAIMOOR. He goes outside with his phone.

JACK'S VOICE (THROUGH THE PHONE)

Hello, TAIMOOR, are you there?

TAIMOOR

Yes, what I said, yeah... A lot of
things changed, even some of the
incident real places have been
invaded by ISIS.

All their conversation is on the outside scene where the actors are performing.

JACK'S VOICE (THROUGH THE PHONE)

It is awful, what do you want to do
now?

TAIMOOR

I am not quite sure, but I think I
could find my way.

TAIMOOR goes out to see the actors' performance. His eyes are sparkling and he looks happy with what he sees. TAIMOOR puts the phone on a loudspeaker mode.

JACK'S VOICE (THROUGH THE PHONE)

I will be happy to help any time,
TAIMOOR.

TAIMOOR answers through the speaker while he watches the actors work.

TAIMOOR

Many thanks.

TAIMOOR hang ups the phone and goes to speak with the acting group.

CUT

27- INT. OLD JAIL BUILDING. DAY.

In a big, damaged and old hall, there are different types of writing and signs on the wall. All the signs are in Kurdish and they show the prisoners' memories. Some words about the Kurdish struggle appear. Two actors are there reading them. TAIMOOR is there researching the location with Dana, a film Director. TAIMOOR takes some photos of the place and shoots some plans.

CUT

28- INT. ARIF'S OFFICE .DAY.

TAIMOOR, Dana and Arif are discussing the film project. They have Arif's book and some papers. Dana writes down comments while TAIMOOR reads one of the books and talks.

CUT

29- INT. OLD JAIL BUILDING. DAY.

A film crew and several actors are preparing to start shooting the film. Some of them sit around a wooden table. TAIMOOR films the preparations. Some crew members work with lighting kits, whilst others are working with sound. Two others are preparing the set with the set designer. Arif comes with Zara (60). As they are approach TAIMOOR, TAIMOOR sees them through his lens. He stops shooting and goes to see Zara.

TAIMOOR (IN KURDISH)

You are very welcome Aunty Zara.

ARIF (IN KURDISH)

She comes just because of you.

TAIMOOR (IN KURDISH)

I appreciate your effort to make it Mum.

ZARA (IN KURDISH)

You deserve it Son.

TAIMOOR leads Zara to sit near the actors and introduces her to some of them. One of the crew brings a chair and puts it near the table, then invites Zara to sit on it. TAIMOOR is happy with how the crew treats Zara. He shows that by smiling at everything they do to make her comfortable.

The crew discovers that the Director brought in another actress to narrate Roshna's story, and that her story is not in Arif's books. Arif goes to discuss Roshna's story with the Director.

TAIMOOR leaves Zara with the others and goes to record some other parts of the project. TAIMOOR approaches Arif and the Director .We see their discussion through TAIMOOR's camera. The 'record' sign appears in the footage.

DIRECTOR (IN KURDISH)

I know the real character Roshan, and I think her story could show a different and hidden part of the genocide campaign.

ARIF (IN KURDISH)

Why not! I agree with you on that point, but What do you think, TAIMOOR?

TAIMOOR (OFF) (IN KURDISH)

There are numerous stories which have not been told yet. Roshna's story could be one of them.

ARIF (IN KURDISH)

That means you don't mind letting her story come in with the others?

TAIMOOR (IN KURDISH)

Yes, of course.

ARIF (TO THE DIRECTOR) (IN KURDISH)

You did not talk about that when we met last time .

DIRECTOR (IN KURDISH)

That is right, I wanted to get permission from the real person first.

ARIF (IN KURDISH)

Good , I hope to meet her some day.

DIRECTOR (IN KURDISH)

I will deal with that no worries.

They both smile and go to their position .The crew works to create the atmosphere by putting up lights and arranging the set. TAIMOOR comes with the small box; he puts it on the table, and he continues shooting. After a while, one of the crew tries to take the box away but TAIMOOR shouts through gritted teeth:

TAIMOOR (IN KURDISH)

Don't touch that please!

Most of the crew look at the box. They are surprised at the way he shouts. TAIMOOR takes the box and goes to different small room. The crew and the actors are shocked by his reaction. Arif goes to see him. The Director signals to the crew that they need to calm down, then waits to see what Arif can do.

CUT

30- INT.A SMALL ROOM IN THE JAIL BUILDING.DAY.

TAIMOOR looks through the window. The box is on the windowsill. Arif comes in. TAIMOOR turns to see him. They start talking calmly.

ARIF (IN KURDISH)

What is wrong with you man?

TAIMOOR (IN KURDISH)

He didn't have to touch that box

ARIF (IN KURDISH)

Why? It is just a box.

TAIMOOR (IN KURDISH)

No. [Pauses] It is all that I have from my family.

Arif looks at TAIMOOR surprised. TAIMOOR wants to talk but he cannot.

ARIF (IN KURDISH)

What do you mean by that?

TAIMOOR (IN KURDISH)

It contains all my family's identity cards and their photos. It was in my uncle's house at the time of the Anfal.

Arif has been shocked and looks at TAIMOOR silently.

ARIF (IN KURDISH)

Yes! It deserves respect, but despite this we should continue with our lives, work, dreams, and don't give up.

A moment of silence, they look each other. TAIMOOR is upset.

TAIMOOR (IN KURDISH)

You are right. Just leave me alone with myself for a while, please? And I will be alright.

ARIF (IN KURDISH)

As you like!

CUT

31- INT. OLD JAIL BUILDING. DAY.

The crew waits to start shooting; they are worried because of TAIMOOR's reaction and some of them talk amongst themselves. When Arif comes out, they look at him to see what happened. Arif nods to show that TAIMOOR will be alright. After a while, TAIMOOR comes out and apologises for what happened.

TAIMOOR (IN KURDISH)

I am sorry guys. It was out of my hands. Please accept my apology. As you know, we had planned to shoot the external scenes in real locations, but the situation has changed. ISIS has invaded part of our land. For that reason, we are obligated to make it like this. Moreover, I have to say as the Producer, thank you to all of you for your patience and voluntary work in these bad economic conditions, and on behalf of us all, let me dedicate our work to the souls of the victims of genocide and terrorism throughout the world.

Arif is watching from afar and makes an OK sign to TAIMOOR; the crew and the actors are clapping and smiling. They start the filming process. The lighting turns on consecutively. The actors come and sit around a big wooden table. The makeup artist comes to do the last touches. The assistants come to give the scripts to the actors. The Director calls for the last time.

DIRECTOR

Sound?

SOUND RECORDER

Recording.

DIRECTOR

Camera?

DIRECTOR

Clap.

CLAPPER

First scene, first shot.

DIRECTOR

Action!

The actress who narrates Roshna's story starts to relate some details about Roshna.

ROSHNA (IN KURDISH)

I have stayed hidden during the whole time because of my story's sensitivity, in our closed society in particular. I have been outside the country to hide from Saddam's security forces. I was fourteen, living in a small and beautiful village in Kurdistan. My biggest dream was to record everything in my diary, which was my uncle's present for my 14th birthday.

CUT

32- EXT. AVILLAGE IN KURDISTAN. DAY. (FLASHBACK)

Iraqi Kurdistan 1988, Roshna (14years) in her traditional Kurdish dress, holds her diary as she walks in a landscaped area. She records everything; she listens to the birds' songs and continues to write something in her diary. She

walks between the trees and watches the birds' nests. She is happy and engaged with the situation. Afterwards, she walks toward the houses in the village.

CUT

33- INT. A SMALL HOUSE IN A VILLAGE. NIGHT.

Iraqi Kurdistan 1988. Small house bedroom, Roshna(14 years) sits on a chair in front of a small table. An oil lamp is on the table, lighting the room. Roshna writes something and reads it over slowly.

ROSHNA (IN KURDISH)

It is April again. It is the time of new birth in Nature. The pigeons have two new eggs today. I can see how happy they are - they are singing and dancing, because they are waiting for their new babies. Granny's cow gave plenty of milk today. Mum said that means we will have a good year.

During the scene TAIMOOR's voice comes to narrate some parts of his village's life.

TAIMOOR (V.O) (IN KURDISH)

Our life was so simple; everyone was engaged with his life and its necessity. My passion for the river stones started when I was ten, and stayed with me until now.

CUT

34- EXT. NEAR A SMALL RIVER.DAY. (FLASHBACK)

At a small river, the head of TAIMOOR, aged 10, comes out from a small river. He is happy as he brings out many stones and puts them on a big, dry stone at the water's edge. He comes out of the water and sits near the big stone which holds the river stones. TAIMOOR starts to clean and classify the river stones. Water drops from his body. He puts the stones in three different categories and looks them,

impressed.

MIX

35- INT. OLD JAIL BUILDING.DAY. AROUND THE TABLE.

Roshna starts to narrate the campaign day. She is sad and talks calmly.

ROSHNA (IN KURDISH)

In mid-April, we heard that something happened in the other area, in the meantime the bombing continued as usual. I was on my daily routine when I heard loud shouting and I saw soldiers come to the village. First, I decided to hide but afterwards I went back to see my family. The disaster time started when I reached home.

MIX

36- EXT.A VILLAGE IN KURDISTAN.DAY.

Iraqi Kurdistan (1988) Many people are arrested. The soldiers lead them in the direction of the Army vehicle. [Archive footage: it is the campaign time, soldiers go and break down the doors of the houses, tanks come to the village, diggers destroy houses]. Meanwhile a young lady (Roshna's mum) in a horrific condition puts her hand in a mud to cover her daughter's face with it. She shouts with crying voice. Roshna cries silently. Roshna's Mum tries to cut Roshna's hair with an old pair of scissors. Roshna's tresses fall down and she tries to keep them.

ROSHNA'S MOTHER (IN KURDISH)

I should do that, dear. I should hide you - they are dangerous, I know them. You are a beautiful child, they will attack you, dear, cry as much as you can. It is our fate as a Kurdish female, we should cry during our whole life.

She becomes nervous and when she gets tired she falls down and cries with her daughter. The old scissors are still in her hand.

CUT

37- EXT. A VILLAGE IN KURDISTAN. A SMALL FOREST. DAY.

Iraq, Kurdistan (1988). A number of young boys try to hide among trees. They are frightened when they hear shouting and shooting. They are running between the trees. The sound of heavy breathing fills the scene. Some of the boys fall down, others collide with trees. When they reach the end of the wooded area, they see the soldiers waiting to arrest them. One of the boys tries to go back, but when he sees the others go toward the troops he changes his mind and comes back to go with them.

CUT

38- INT. IN AN ARMY VEHICLE. DAY.

Many Kurdish people are inside the vehicle: women, children and old men. It is an Army vehicle with an open back. Roshna's mother, is still hysterical. She hits her daughter heavily but nobody wants to stop her. They watch her ruefully. She shouts and asks her daughter to shout. Roshna handles her diary and starts to shout and cry; she makes a very big noise. A soldier tells them to be quiet.

ROSHNA'S MOTHER (IN KURDISH)

Shout, daughter, shout make noise!

SOLDIER (IN ARABIC)

Leave her alone and keep quiet.

ROSHNA'S MOTHER (IN KURDISH)

Shout, daughter, shout make noise!
Don't listen to him, shout!

SOLDIER (IN ARABIC)

I said, leave her alone and keep quiet!

They don't listen. Afterward the soldier sees Roshna's diary; he takes it and throws it out of the car. Roshna becomes more agitated and shouts loudly. She tries to hit the soldier.

ROSHNA (IN KURDISH)

Go to Hell, I will kill you.

The soldier becomes angry and, taking Roshna's hand, throws her down from the open back of the vehicle. She falls on the ground and rolls down. Her diary is far away from her; the wind plays with the diary's pages, and she goes to bring it back. She reaches the diary and takes and cleans it. Afterward, she tries to run and catch the vehicle.

ROSHNA (IN KURDISH)

Mum, Granny, my brothers, stop!
Stop!

The car goes too fast for her to get into it. Roshna's mother sits and cries silently. She looks at Roshna who tries to catch the car; she shouts and cries from far away. She signals to the car to stop, but the soldiers do not care and they continue their observation of the others who have been arrested.

Roshna's actions are seen through Roshna's mum's point of view, as she looks through the open back of the army vehicle. An old lady goes near Roshna's mother to comfort her. Roshna's mother starts to cry heavily.

MIX

39- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

TAIMOOR calmly starts to narrate the story of Topzawa. The others are watching him sadly. He begins with a few words and stops.

TAIMOOR (IN KURDISH)

After Qoratw, they took us like the others to Topzawa. The huge military

camps. When we reached there it was like the apocalypse.

He stops for a while, the others look at him directly as they wait patiently for the rest of his story. TAIMOOR continues:

I thought that all the Kurds had been arrested and brought there. Because I had not seen that many people all together. It was really disastrous. Kurds from different regions - men, women, children and old people.

Zara (60) starts to talk about her experience in Topzawa's Jail.

ZARA (IN KURDISH)

I cannot forget that time there in Topzawa when a mum told a soldier that her son has got high temperature and had asked for cucumber. She entreated the soldier to bring a piece, but he said "Give him that green sleepers, it looks like a piece of Cucumber." She was obligated to do that, because the child was going to die, and he died soon afterwards.

TAIMOOR continues talking, but in a different tone as he becomes more sensitive about the situations that he talks about.

TAIMOOR (IN KURDISH)

However, it was the worst day in my life, but I have heard different perspectives there. For example, for Awat, a young man, the day of the campaign was not a bad day - as he said, it was "different." For me, it was the first time hearing a lover talk about his feelings.

MIX

40- **INT. TOBZAWA JAIL HALL. DAY. (FLASHBACK)**

1988, many children sit on the ground near the windows,

listening to Awat (14 years old, boy), as he talks about his love for a young girl. TAIMOOR (11) listens, enchanted.

AWAT (IN KURDISH)

It was the first time I could be
with her in the same vehicle,
sitting together and looking at each
other in front of the other's eyes.
It was the best time in my life. I
have written a poem about our fate.
Do you want to hear it?

TAIMOOR nods his head and Awat starts to read the poem.

AWAT (IN KURDISH)

However, everyone is sad I am happy
because you are in front of my eyes.
I can sniff the smell of your body.
My dear love. I am here near you, I
feel the life better than it was
before. Dear love, despite what we
experience of tragedy, our love
still gives a meaning to our life.

The children stand up suddenly and look to the scene outside. [Archive footage: it shows people sitting on the floor surrounded by soldiers, old and young men. Their faces show that they are worried about their fate]. Afterwards, the children observe what happens outside, they see their fathers who have been forced to strip naked and get into the death vehicles.

The children move along the windows, watching, as several soldiers sign and shout from outside for the children to be quiet and sit down. The children continue to watch the scene outside and the soldiers come near the window to force them to sit down.

Awat continues reading his poem. TAIMOOR is confused by these two conflicting scenes. He looks at Awat first, then goes to see what the others are looking at. He turns to see Awat who is still engaged with his poem, reading it for nobody.

MIX

41- EXT. IN FRONT OF THE ARMY VAN. DAY.

Many pairs of feet go inside a van. The bare legs suggest that the people are naked. The soldiers' hands push the victims inside. Multitudes of feet appear close to each other. The feet show the victims' condition; some feet trample on others, some try to avoid clashing with the others, and some move and shake. Their movement shows their panic and hopelessness.

CUT

42- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

TAIMOOR talks about that moment in a worn and throaty voice.

TAIMOOR (IN KURDISH)

I can't describe that moment when I saw my father naked for the first time. I thought that all the virility and magnanimity's meaning was gone, it was a horrible moment.

TAIMOOR is sad and looks to Abdulhussan who puts his head down to avoid any eye contact with him.

CUT

43- INT. TOBZAWA JAIL HALL. DAY.

1988, children draw figures on the ground inside Topzawa jail. The figures are men with Kurdish clothes lying dead. Women and children dead, air force bombing, tanks entering villages, and dead birds on the ground. The children move and look at each other's work. One of them writes down some words in Kurdish (Father, Mother, hope).

CUT

44- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

Abdulhussan (55) starts to narrate the other side of that campaign preparation. He speaks hesitatingly and prevaricates. He tries to avoid the others' looks.

ABDULHUSSAN (IN ARABIC)

In August 1988 we were a group of drivers from different security directorates throughout Iraq. They sent us to a big building in the food store on the main roads between Kirkuk and Baghdad. Colonel Nazhan Togan, who was Ali Hassan Almajeed's special guard group's leader, comes and asks us to stay here and not try to go to the city of Kirkuk, because it is a Kurdish area and if they know we are working with the security forces they will kill us. There were numbers of officers living in the first floor. One day Colonel Nazhan came and spoke to Colonel Abed, then they chose me and another driver to drive the diggers.

CUT

45- EXT. AN ARMY CAMP. DAY.

Iraq, Kirkuk 1988. A four-wheel drive car comes and stops in front of a big gate. The gate opens and then three persons appear: Abdulhussan, another driver and an Army Colonel. Another Colonel comes out of the car and they start to speak together. After a short conversation the Colonel goes back to the car and the others stay together until the car moves, then they go back to the big gate.

CUT

46- INT/EXT. INSIDE THE ARMY VAN. DAY. (FLASHBACK)

Many people are sitting, sadly. Women and children try to get some fresh air whilst TAIMOOR (10 years) peers through a crack, trying to see events outside reflected in the driver's mirror. He puts his head near the window that is between the soldier and the prisoners. A rosary appears on the inside mirror which sometimes obscures TAIMOOR's view.

TAIMOOR remembers his rosary and touches it on his chest. Then he looks at his grandmother who sits and prays inside the van. TAIMOOR goes back to the mirror and watches the scene outside.

[The scene outside is seen from TAIMOOR's point of view; there are soldiers bringing people who are blindfolded, the digger works at making holes, some of the prisoners outside try to avoid the soldiers' pushes, some others are lost and

don't know where to go until soldiers come to take them.] We can hear TAIMOOR's voice as he talks about the incident:

TAIMOOR (V.O) (IN KURDISH)

It was a horrific moment, some victims were blindfolded and some others were not. Soldiers were everywhere, diggers, many vans, I have tried to see from the driver's mirror what is really happening there, but I can't.

CUT

47- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

Abdulhussan (55 years), the digger driver, talks about the holes, how the officers behaved at the campaign. He speaks seriously and tries to get the attention of the others. He waves his hand as he explains some vague things.

ABDULHUSSAN (IN ARABIC)

We went to the desert in the night time, and we trenched numbers of big holes. Colonel Nazhan and Colonel Abed were with us; we worked as they guided us. We delved numbers of box shape holes, but we did not know what they are for.

MIX

48- EXT. A DESERT. NIGHT.

Iraq 1988, in a desert a digger makes some holes. Two officers give guidance to the driver. They make signs like boxes to tell the driver the shape of the hole that they want. The digger driver turns off the engine and comes closer to listen to the officer who goes near the shovel to give the driver more detail. The digger lights show the audience that there are many soldiers guarding the site.

CUT

49- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

Zara who was in Nugra Salman (a frightening jail) in the

south of Iraq talks about her experience. She is sad and upset. She watches with a worried face. She cannot tell the whole story in one go; she stops at some emotional points.

ZARA (IN KURDISH)

Most of the old people who were in Tobzawa were sent to Nugra Salman, the most frightening jail in southern Iraq. We were in Hell. We suffered from hunger, thirst and brutality. Ajaj, the prison governor, was the concierge from Hell. He made us to wish to die. He tried various types of torture with us. He was really dangerous.

She stops here and tries to continue, but she cannot. She brings out a tissue from her pocket and wipes her eyes. One of the crew brings her a cup of water; she drinks some water and then continues.

One of his most inhumane behaviours was that he ordered his men to throw the dead bodies to the hungry black dogs in the desert. When Halabja's chemical bomb attack survivors came back from Iran, they brought them to the same jail. I will never forget the old lady wailing over her son's dead body .

CUT

50- INT. NUGRA SALMAN. SUNSET. (FLASHBACK)

The feet of three soldiers in their military boots, walk along a corridor. After they have walked 5-10 metres, a huge sound of hitting doors or people comes. A faint howling comes, the soldiers continue their walk through the corridor and then we see them going forward.

The camera leaves them and stays in its place, listening to the faint howling, before moving towards the sound through a small window up to the jail room's door. An old woman cries over a man's body, while the others watch sadly. After that, when she becomes sure that the soldiers are far away, she starts talking and crying. She falls into a nervous breakdown and tries to dig a grave inside the wall with her own nails to bury her son.

The sound of dogs barking comes from far away; her digging and crying intensifies. When she realises sure that it will not work, she stays on the body and talks deliriously.

THE OLD LADY

I will not let them throw you to the dogs, Son. No worries, I would eat your body myself rather than leave it to the black dogs. Don't worry, Son, no.

The door opens and a terrified reaction appears on her face; she tries to hide the body.

CUT

51- EXT. IRAQI DESERT. DAY.

A big, isolated castle appears in a very wide desert; soldiers are on the guard's points. They watch the desert and the jail's wall. As the camera moves round, some dogs appear barking and walking near the jail. The sound of desert wind shows the environmental conditions.

MIX

52- INT. NUGRA SALMAN. SUNSET.

Iraq 1988. An empty corridor appears. After a while, three soldiers come into the frame, pulling the old lady's body along the corridor. The soldiers' steps sound very loud and they do their job coldly, like robots. They go towards a light at the end of the corridor.

CUT

53- EXT. THE SOUTH OF IRAQ DESERT. SUNSET. (FLASHBACK)

Iraq 1988. Soldiers' feet go along a dirt road. Shooting sounds come from all sides. The soldiers go near a hole full of women and children; TAIMOOR (10) is between them. Terrified children cling to their mothers' dresses. TAIMOOR looks directly at the soldiers to show them that he is not afraid. We hear the shooting and heavy breathing. We can hear the sound of diggers. A lady's white head scarf, tainted with a drop of blood, flies through the air. The

camera follows it as TAIMOOR narrates. The head scarf flies through the desert then snags on a thorn and hangs there. Everything goes dark.

TAIMOOR (V.O) (IN KURDISH)

The bullets come to us, I saw my mother's head scarf fly after getting the first one, my little sister tried to stop them with her little hands, the others have shouted, I have got one in my shoulder, but I felt I can do something. I went to the soldier to prevent him from shooting us; I saw tears in his eyes .Then a Commander shouted "Throw him back to the hole!" He did and then everything became dark.

FADE

54- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

The shovel driver, Abdulhussan (55 years), talks about how they buried the victims. He looks into the camera and then looks down to show that it was a shameful moment in his life. The others are watching him solemnly.

ABDULHUSSAN (IN ARABIC)

They gave us an order to cover the Bodies; I am quite sure that there were people still alive when we covered them. But what we can do? They will kill us if we don't do it.I cannot forget the six-month-old baby who was still alive because he has not got any bullet but we were obligated to bury him alive with the others.

TAIMOOR becomes angry and puts his hand on the little box, watching Abdulhussan who is nervous. Some others are upset and look at Abdulhussan as a guilty man. A young actor who sits beside Zara becomes aggressive and stands up. He goes near Abdulhussan and shouts:

THE YOUNG ACTOR (IN KURDISH)

Stop that filthy talk!

Abdulhussan is shocked and so are the others. The Director comes to take the young actor away. Some others from the crew come; Arif approaches Abdulhussan and consoles him. The crew changes something on the set and the actors come back to their places.

FADE

55- EXT. THE IRAQI SOUTHERN DESERT. NIGHT. (FLASHBAC)

At a hole in a desert, a child's hand tries to come out from inside a hole. They have put in on the hole side. Afterwards, his eyes appear, the eyes show the child's condition, panic and fear can be seen through them. After a while, feet run in the dark night. He goes very quickly and falls down, he stays on the ground for a while and then he stands again and runs. TAIMOOR starts to talk about his escaping from the mass grave.

TAIMOOR (V.O) (IN KURDISH)

It was dark. I was panicking and confused, don't know what to do, my family's dead, bodies were around me. I have tried to escape from the hole first and then think about what I can do after. I went out and ran towards the darkness until I reached the Bedouin tent.

We heard a child breathing scarcely, dogs barking, and shooting.

FADE

56- INT. THE TOPZAWA JAIL. DAY.

The Topzawa's jail is empty. Many of the figures which have been drawn by the children are still there; although they have been damaged, their outlines still show their shape

.The camera movement shows some detail of the drawn figures mixed with children's talk and laughter.

MIX

57- INT. IN A BEDOUIN TENT. NIGHT. (FLASHBACK)

Iraqi desert, 1988. A child sleeps on a bed on the ground. His eyes open gradually while a man tries to make him calm down. TAIMOOR (11) tries to move, but the man tries to make him stay in his bed. The child's face shows his confusion. The man tries to keep him calm by gesturing to him. The boy sees that he has been changed into Arabic clothing. He looks at the clothes in surprise, then looks at the man who smiles. TAIMOOR checks the rosary, which is still there, and lies down again.

A BEDOUIN MAN (IN ARABIC)

Calm down, please? You are in a safe place don't worry.

TAIMOOR's voice comes from the present:

TAIMOOR (V.O) (IN KURDISH)

However, I couldn't understand what he said at that time, but I thought he would help me, and my thought was right. I will never forget those who helped me to survive in the south of Iraq. I always try to get peace by saying it was God's will to still be alive between all of these People, to narrate the truth of the genocide.

CUT

58- INT. OLD JAIL BUILDING. DAY.

The film crew gathers the equipment. Each one of the crew engages with his work. TAIMOOR talks with the other actors. Roshna talks to Zara. Roshna looks sad. Zara puts her hand on Roshna's shoulder to console her.

ZARA (IN KURDISH)

You did very well, dear, calm down.

ROSHNA (IN KURDISH)

You had a very dangerous experience
I cannot imagine that, how they
committed all these brutalities
against our people.

ZARA (IN KURDISH)

Our Lord shows them the worst time,
no worries, dear.

ROSHNA (IN KURDISH)

It was...

She cannot continue and cries; she tries to control herself. Zara puts a nice traditional scarf around Roshna's neck. Roshna looks at her and smiles, they hug each other. Abdulhussan is alone, drinking a cup of tea. Arif perceives that and approaches him. When he gets close to him, he tries to let the others do the same.

TAIMOOR stops shooting and comes closer to the Director, and then they go near Abdulhussan. The Director shakes hands with him. TAIMOOR goes to him and puts his hand on Abdulhussan's shoulder. Some other crew members come to talk to Abdulhussan and Arif, and TAIMOOR starts filming the moment. Roshna and Zara stay together. TAIMOOR starts to talk to the crew and they come to sit around the table; they all stop everything and stop talking.

They all look at each other in a minute of silence. We hear the sound of camera flashes and other media sounds entering the space. The noise of questions in a press conference come and the crew stay silent and still, doing nothing. The camera moves through the space to capture the moment of silence. The crew wait in their places without moving.

FADE

59- INT. A VILLAGE. DAY.

Zara, in her house, cleans a picture of a young man and hangs it on the wall. The man in the picture is looks like TAIMOOR, but he has a moustache and beard. He puts a Kurdish traditional scarf on his head.

ZARA (V.O.) (IN KURDISH)

I live alone since I came back from the jail without any relatives. I always wish to see them again.

CUT**60- EXT.A CITY STREET .DAY.**

Kurdistan 2014. A demonstration to bury a number of Kurdish fighters (Peshmarga) who have been buried in a mass graves by ISIS. Numbers of coffins covered by Kurdistan flags are on the roof of vehicles.

Thousands of people are walking beside the vehicles. Same amount of people are on the pathway watching and supporting. Taimoor appears walks between the people in the demonstration .He looks sad and tries to control his depression. Some photographers and journalists are working around. One of the photographers approaches Taimoor and takes some photos of him.

A TV reporter approaches Taimoor as well and tries to make an interview. Taimoor sings by hand to show that he does not want to contribute, but the reporter asserts to get a speech from him. Taimoor talks to the camera, but we cannot hear what he says.

CUT**61- INT. ARIF'S ROOM. DAY.**

Arif sits in his room in the journalist's office, recording a new interview with another survivor (it might be the real Roshna). He puts a recorder on the table and looks at it to be sure that it works. Afterwards, he starts to ask questions. We do not hear what he says.

MIX**62- INT. A THEATRE STAGE. DAY.**

The actors who participated in the film are there rehearsing for a play. Some of them hold scripts and act. Dana the Director is there, giving his instructions to them.

MIX**63- EXT.A VILLAGE .SUNSET.**

Zara comes out, she sits on the floor and some pigeons gather around her. She looks and feeds them carefully.

ZARA (V.O.) (IN KURDISH)

If my family's souls go inside these birds, I hope to find peace with them. Our ancient people believed that the souls might come back, or go somewhere near us. I am waiting at your mercy, my Lord.

FADE

64- EXT. NEAR A RIVER IN KURDISTAN. DAY.

TAIMOOR is near the river with the box; he looks at some children playing. He focuses on one of them who brings some stones from inside the river, as TAIMOOR used to do when he was a child. The child comes near TAIMOOR and gives him a beautiful stone. They both smile. Afterwards, TAIMOOR enters the river gradually, after leaving the box on the big stone.

TAIMOOR goes down into the deep water and disappears. After a while, he appears again and looks to the side where he put the box. We see from TAIMOOR's point of view as the child who gave him a stone stands there and opens the box. TAIMOOR looks surprised and does nothing. The child brings the photos out and looks at them.

MIX

65- INT. TAIMOOR'S HOUSE. DAY.

Kurdistan 2014, the camera moves inside TAIMOOR's house. As it moves around the living room, it approaches the table and we see TAIMOOR's camera there. The camera moves again and shows the room's wall. Many photos frames hang on the wall; some of them are empty and some others are back-to-front (the reverse of the frames can be seen).

After that, the camera goes to the bedroom and shows TAIMOOR's weapon there. A layer of dust rests on it to show that it has been ignored for a long time. When the camera moves around we see a beautiful butterfly go inside one of the empty photo frames on the wall. It appears like a nice photo and then goes to the side of the window. When the camera approaches again, the butterfly flies in the air.

At the end of the scene, we hear the sound of an old interview, which was made with TAIMOOR in 1991, when he was 12 years old. The interview movie images appear and disappear like ghosts inside the house .

JOURNALIST (V.O.)

What is your name?

INTERPRETER (V.O.) (IN KURDISH)

What is your name?

TAIMOOR (V.O.) (IN KURDISH)

TAIMOOR Abdullah

JOURNALIST (V.O.)

How old are you?

INTERPRETER (V.O.) (IN KURDISH)

How old are you?

TAIMOOR (V.O.) (IN KURDISH)

12 years

INTERPRETER (V.O.) (IN ENGLISH)

12 years

FADE

The interview sound continues on fade with the last title.

JOURNALIST (V.O.)

Where you were born?

INTERPRETER (V.O.) (IN KURDISH)

Where you were born?

TAIMOOR (V.O.) (IN KURDISH)

I was born in the village of Kwlajo.

INTERPRETER (V.O.) (IN ENGLISH)

The village of Kwlajo.

JOURNALIST (V.O.)

Could you describe your life in the
village before Anfal campaign?

FADE

(END)

Seagull

By

Dilshad M. Razawa

survivors' testimony

2015

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1- INT. A HOSPITAL CORRIDOR. DAY.

UK 2012. Sam (30) comes near the reception area and makes a 'hello' sign to the lady who sits there. She answers him by a sign and smile. Sam continues through the corridor and reaches a patient room. He goes inside and starts to talk to his father Faruq (68) who lies on the bed waiting for him. Sam opens the curtains and comes near his father bringing the wheelchair.

SAM (IN ARABIC)

It is a sunny day and we will have
a good walk today, Dad.

Faruq looks at him accusingly.

Yes, you are right General Faruq. I
am a little bit late but as you
know I have to irrigate my mum's
flower first - it is Wednesday.

Faruq smiles to show his agreement. Sam helps his father to go and sit in the wheelchair. Faruq cannot move, he needs help, but Sam does his best to help him move. After several attempts Faruq can sit in the wheelchair. Sam gets tired but he doesn't want to show it. He pushes the wheelchair to the outside. They leave the room and the door shuts.

CUT

2- EXT. A HOSPITAL GARDEN. DAY.

Sam pushes his father's wheelchair and talks; they approach several benches near a low wall in is a bayside area. Sam stops the wheelchair and sits on a bench near his father. Several seagulls come across and land on the low wall. Sam looks at his father and starts talking.

SAM (IN ARABIC)

It was a busy day , I went to my
mum's grave and...

Sam stops talking, Faruq looks at him kindly to show his support, Sam breathes deeply and then starts talking again:

You know, sometimes I feel that I
miss her so much, and I feel I need
to be near her, listening to her
heartbeat while I put my head on
her chest like any child.

Faruq tries to look to the other side to avoid looking at Sam in that emotional moment. In the distance, he perceives a young woman feeding seagulls. Sam notices that his dad doesn't want to hear thoughts like that, so he stops.

(CONTINUED)

SAM (IN ARABIC)

I am sorry Dad, but you know I haven't got anyone to talk to. I know that might annoy you, but I have no choice.

Sam perceives that his father looks at something; Sam moves a little to see the young woman who feeds the seagulls. The scene makes him feel better then he focuses on her and smiles. Faruq notices that Sam's facial features changed, that makes him happy and he smiles.

CUT**3- INT. A HOSPITAL CORRIDOR. DAY.****(A few days later)**

Sam, in different clothes and hairstyle, pushes his father in the wheelchair. They pass some other people. A nurse passes beside them pushing a trolley holding an injured woman with a white bandage on her head.

Sam pushes the wheelchair and goes, the old lady turns to see Sam. Sam turns too and they see each other and smile. When Sam turns to push the wheelchair he perceives Sana (27, girl) who was feeding the seagulls yesterday. Sana gives soup to a lady (her mother, Tara) who lies on the bed and wipes her mouth with a white towel. Sam stops for some seconds and watches the scene in the room. His father turns to see why they have stopped.

SAM (IN ARABIC)

Sorry Dad! Here, we are going.

Sam pushes the wheelchair toward the outside. The 'Way Out' sign can be seen on the wall beside them. Sam and his father disappear in the crowded corridors.

CUT**4- INT. A HOSPITAL ROOM. DAY.**

Sana puts her mother's head down on the pillow. She is asleep and then Sana covers her and waits for a while. When she becomes sure that her mother is deeply asleep, she takes her bag and walks slowly and calmly towards the door.

(CONTINUED)

A nurse comes to check on Tara. She sees Sana and they smile. Sana nods and, in a whisper, asks if she needs anything. The nurse shakes her head and waves 'goodbye' to her. Sana goes out, but the nurse is still there checking some of the medicine and the schedule.

CUT

5- INT. A HOSPITAL CORRIDOR. DAY.

Sana goes through the corridor; she looks from the window to see the weather outside. It starts raining. She becomes a little bit disappointed, but continues on her way. She waits at another room and looks inside; she waves as if saying 'goodbye' to someone. When she leaves, we see the old lady with the white bandage inside. Sana moves until she reaches a door and opens it.

A wheelchair comes inside from the door. It is Faruq and Sam they have come in because of the rain. Faruq sees Sana's face and is shocked. Sam sees her and smiles; Sana looks surprised and continues her walk. Sam turns to see her again. Sana walks and stops for a second and turns as if she wants to go back, but when she perceives that Sam looks at her, she changes her mind and continues going out.

Sam pushes the wheelchair with excitement but Faruq is upset and distracted. Faruq's face changed. He looks like he is thinking about something; he tries to turn and make sure. He feels that Sana's face comes toward him and shouts, whilst Sam, unaware, pushes the wheelchair very quickly.

SHARP MIX

6- INT. A HOSPITAL ROOM. DAY.

Sam helps Faruq to lie down on his bed. Faruq still looks upset as he lies down on his bed. Sam makes sure that his father lies in a comfortable position. Sam looks at his father to see if he needs anything. Faruq makes a 'bye' sign to Sam and is clearly still confused.

Sam approaches the room door and turns to see his father, but Faruq is busy with his memories and cannot perceive that Sam is still inside. Sam continues to look for a few more seconds, then leaves.

CUT

7- INT. A HOSPITAL CORRIDOR. DAY.

Sam goes through the corridor quickly and looks around to find Sana. When he cannot find her, he waits for a while and then goes out of the building.

CUT

8- INT. THE HOSPITAL'S CAFE. DAY.

Sana sits near an out-looking window, looking at her i-Pad and drinking coffee. She is busy with some photos and a PowerPoint presentation on her device. Rains drops roll down the window beside her. A male figure passes by outside but Sana cannot see him. The figure comes back again, then his face appears - it is Sam. He looks at Sana and after some seconds disappears. The raindrops continue to roll down the window.

CUT

9- INT. THE HOSPITAL'S CAFÉ. DAY.

(Next day)

Sana sits in different clothes and hairstyle. She puts some papers and a book on the table in front of her. She looks at the i-Pad, then goes back to the papers and a book. Suddenly she stops and looks at someone who stands in front of the table. Sana looks surprised and then we hear a man's voice.

SAM'S VOICE (OFF)

Can I sit down?

Sana looks around and sees several free tables, then makes a sign with her hands to say 'yes' and goes back to her work. Sam sits down and looks at her and what she is busy with.

SAM

I see you every day here, are you working here or...?

Sana looks at him surprised.

SANA

No! I come to visit my Mum.

SAM

Every day!?

(CONTINUED)

SANA

Every moment if I can!

SAM

Sounds good, that means I can see
you every day, every moment!

Sana smiles and goes back to her work. Sam stands and wants to go; Sana looks at him, then Sam talks again with big smile.

SAM

Would you like a hot or cold drink?

SANA

Nothing, thanks, I am fine.

Sam makes some movements to show his hesitation and surprise, and then he goes. Sana works on her i-Pad; she is busy with a project. Afterwards she puts the i-Pad on the table and looks for Sam. Sam appears from far away and comes back with two hot drinks. Sana is surprised. Sam approaches and puts the cups on the table with big smile. Sana takes the cup and smiles too.

SANA

Thanks!

SAM

No problem.

Sam starts talking with Sana. She is still working on her project, but after some words she takes the i-Pad and closes it to show her interest in Sam's speech. They both look happy and they are involved in a friendly atmosphere.

CUT

10- INT. SAM'S ROOM AT HOME. NIGHT.

Sam lies on his bed reading a book. Suddenly he stops reading and looks at his phone which has been put on the small table beside his bed.

CUT

11- INT. SANA'S BEDROOM. NIGHT.

Sana works on her painting, adding more color. After a while, her phone rings and she goes to get it. She looks to see who is it and we can see Sam's name. Sana's face becomes shiny and she smiles. She sits on her bed and starts talking.

MIX

12- EXT. A HOSPITAL GARDEN. DAY

Sam helps Sana to feed the seagulls. They are happy - laughing, talking and playing with the seagulls.

MIX

13- INT. A HOSPITAL ROOM. DAY.

A nurse checks the blood pressure of Tara, Sana's mother, and talks to her kindly. Tara looks at her and smiles.

MIX

14- INT. A HOSPITAL ROOM. DAY.

Farug lies on his bed and looks at the room ceiling. He looks upset and breathes heavily.

MIX

15- INT. THE HOSPITAL'S CAFÉ. DAY.

The i-Pad screen appears, it shows some photos of genocide campaign. People in torn clothing trudge through the rain towards some mountains. An old lady holds a young man's picture in a village house, and there is a black ribbon on the side of the young man's picture. When the camera goes out, Sana appears; she shows Sam what she is working on. Sam looks upset and disappointed. He looks at Sana and watches her reaction to the images. Sana notices that Sam is impressed by the project, and then she starts to talk about pictures.

SANA

Now you have seen what I am busy with. I am working on the Kurdish Genocide, which happened in Iraq in 1988. It is about my nation, my

(MORE)

(CONTINUED)

SANA (cont'd)
relatives and myself. Do you know
what happened?

SAM
Not exactly!

SANA
The Iraqi Army behaved like the
German Nazis. They did everything:
destruction, torture, expulsion,
extermination - even rape. That
which nobody wants to talk about,
even the victims.

Sam notices that Sana is very keen to talk about her
project, so he shows his interest and tries to see more
photos. Sana shows him more and starts to talk about the
problem.

SANA
See what they did with civilians
and who they arrested from the
Kurdish peshmarga, I mean
guerrilla.

SAM
It seems so awful.

SANA
Much more than this, it was a real
catastrophe that happened in front
of the world's eyes, but nobody has
talked about it.

During her speech, Sana shows some images to Sam. Sam
perceives a painting of an old lady in black clothes with a
white scarf banded on her forehead. Her face looks like the
old lady who they see every day in the hospital.

SAM
Is that your drawing?

SANA
Yes.

SAM
I think I have seen this lady here!

SANA
No! She is not who you have seen
here. They look like each other,
but Malak is different.

SAM

Who is Malak?

SANA

She is the angel who saved our lives.

Sana continues showing him images, Sam sees an image of a Colonel with some officers and soldiers who have arrested two Kurdish guerillas and put them down, blindfolded. Sam wants to ask Sana to let him see the photos again, but he hesitates.

SAM

How do you know all these happened?
You have mentioned a variety of
horrific things.

SANA

All if what I said is real, if you
would like to make sure, just go
and browse the word 'Anfal',
Kurdish genocide.

CUT

16- INT. HOSPITAL CORRIDOR. DAY.

Sana and Sam watch Sana's mother through her room's gate window. Nurses are there, working busily to help her calm down. Sam looks upset and watches concernedly.

SANA

Mum had a worse experience in the
campaign, that even a strong woman
like her cannot tolerate. She needs
to stay at hospital for two months,
three times a year, to get
treatment.

Sana's mother, Tara, calms down and lies on her bed dejectedly. Her face is full of sweat. Sana goes inside to help the nurses. She tries to wipe her mother's face and touch her face to give her some comfort and support. After a while she turns to see Sam, but he is not there. Disappointed, she goes back to her mother.

CUT

17- INT. HOSPITAL CORRIDOR. DAY.

Sam waits outside his father's room and looks at him, while he is asleep. Sam is upset and nervous after he has seen Sana's mother.

SHARP MIX

18- INT. A HOUSE IN A VILLAGE. DAY.

Kurdistan 1988, Tara crawls to approach a room's wall. Her dress is smeared with blood and her face is pale and scared. Her body shakes as she goes through a thin, red curtain with a cup of water. She turns with her head down and a Colonel's feet in army boots appear.

SHARP MIX

19- INT. SAM'S FATHER OFFICE AT HOME. NIGHT.

The office room contains a desk with two chairs in front of it. There is a computer on the desk. A shelf full of books is behind the desk. A photo of Faruq (Sam's father) in military clothes is on the wall. A young lady's photo with a black ribbon is there on the wall. She is Sam's mother.

Sam is busy watching the computer's screen, as he searches for the photos which he has seen with Sana. In the search bar we can see 'Anfal, Kurdish genocide' and many photos of the incident. Sam browses for more things until he finds the same photo of the Colonel with the soldiers and victims.

He stands and takes his father's photo from the wall, then compares it with the one on the screen. Sam becomes agitated when he realises that the Colonel is his father. He tries to find more things, but after many attempts he cannot find any more information.

Sam stands and walks inside the office room. He approaches the desk again and opens the drawers. As he looks for something, he drops anything he can get inside the drawers. He has not found anything in the first drawer, so he continues onto the others. He looks anxious and upset; sweat drops from his face. He investigates everywhere in the office without any result. He gets tired and sits on the floor, distressed and angry.

Sam lies down for a while. He looks to the ceiling and thinks; his face is full of sweat.

(CONTINUED)

After a while, he turns to the bookshelf, and then he notices that there is something under the bookshelf. He concentrates more and crawls to approach the shelf, and then he finds a parcel. He sits and opens it. The parcel is full of letters and some tape cassettes. He opens the envelopes to read the letters. He looks at the cassettes and stands to find player to listen to them.

He goes back to the drawers and looks for a tape player. He finds a small one in the last drawer and brings the cassettes, then puts one in the player. He waits, but nothing can be heard from it. He pushes the fast-forward button and stops to listen, and then we hear something.

FARUQ (V.O) (IN ARABIC)

In the name of God, I am General Faruq Alkhezragy. Today is the 19th of April 2006. I would like to explain something before I get sick. I know I will lose my voice someday, so I have decided to record some of my memories here. Then I can listen to them again at any time. To avoid any confusion...

The sound gets deficient; it seems that the tape has twisted. Sam stops the player and tries to fix it. He brings the cassette out, but a part of the tape sticks to the player head and Sam tries to pull it. After several attempts the tape cuts and some part of it is damaged. Sam puts the tape on the table and tries to fix it.

He brings glue and sticky tape and starts working. We will see him in some different conditions as he fixes the damaged tape.

After that, he gets tired and gets some rest on the sofa in the office. He waits for the glue to dry. Sam is confused and thinks about something, he looks to the ceiling. He changes his position. After a while, he stands and puts another tape into the tape player; he waits for a while, but no voice is heard. He presses the fast-forward button and then 'play' again. There is still nothing on this tape, so he takes it out and puts another one into the machine. He pushes the 'play' button, but the new tape is empty too.

Sam becomes more nervous and goes back to the parcel. He searches again, but there are no more cassettes inside. After some moments, he goes back to the old cassette and checks it to see if it is dry, and then he puts it in the tape player again. We hear some other words:

FARUQ (V.O) (IN ARABIC)

1988 was full of missions, we did as our leaders ordered; we did everything as a soldier. I was proud to contribute to resolving what our leader calls 'the Kurdish problem'.

The tape twists again, making Sam nervous. He tries to resolve the problem, but he cannot. He is disappointed and hits the tape player with his hands, then he leaves the tape player and goes out. The tape player is left there and the rollers still work. Some words come out then cut off. Sam is out of the room.

FARUQ (V.O) (IN ARABIC)

Yes, we are doing our duty toward our nation Srrrrrrrr [Tape twists] I have ordered the soldiers to kill anyone who tries to escape (Silence)... arrest a large number of them, prove your loyalty to your nation, to your leaders. Sssssrrrrrr [Tape twists] even women. SSRRRRR.

A hand comes to return the tape. Sam has got a hot drink in his hand and tries to hear more words.

FARUQ (V.O) (IN ARABIC)

We were brave enough to do what nobody could do, Sssrrrrrr even women. Srrrr [tape twists] I believe their women deserve men like us. Sssrr.

Sam becomes angry and hits the player; the cassette switches off. Sam takes the cassette out then puts it back in to play the other side. He pushes the 'play' button.

FARUQ (V.O) (IN ARABIC)

I smelled humans, their breath, their sweat of fear, that urged me on to go inside the house to see what was going on there. My sense as a man pushed me to go and check by myself, then I have found that pretty woman. Oh God! What is this! She deserves to be treated as a real female.

His voice tainted by sadness and regret, he sighs and continues:

(MORE)

(CONTINUED)

FARUQ (V.O) (IN ARABIC) (cont'd)

I don't know what exactly I did,
but I know something happened. I
have not talked about this to
anyone, because of my standing as
an Army Colonel. Shsh.

During these words we see the tape player and in the background we see Sam's mother's photo, which is on the wall. When the speech ends, we see Sam sitting on the floor, looking at his mother's photo. He is upset. A minute of silence put its hallmark on the scene. Sam is confused and doesn't know what to do. He stands up for a while; after that he sits again. He starts to talk intermittently.

SAM

You stayed smiling after you heard
these words. (Silent) I can't
believe that, Mum, I can't believe
that. How you tolerated this? How,
Mum?

Sam stays on floor talking, but we do not hear any of his words. He raves with some other words. Sam's phone rings, he hears that but doesn't want to take the call. After several rings, Sam stands to take the call; the phone screen shows Sana's name. Sam is confused and doesn't know what to do. He breaks down and sits on the floor again. He puts the phone on the floor and looks at his mother's photo, then raves with some incomprehensible words.

FADE**20- INT. SAM'S FATHER'S OFFICE AT HOME. DAY.**

The sun's light comes in from a window, to give a soft light to the room. Sam is asleep. He sits on the chair in front of the desk and has put his head on the desk. The tape recorder and several damaged cassettes are there; some threads of tape are around the cassettes. Many letters and photos are beside them.

Under Sam's hand there is a letter that Faruq has written to Sam. We can see some words by Sam's hand and between his fingers. The words are 'Dear Sam, when you find this parcel, don't panic and stay calm (...) it was some incidents which (...) your Mum cannot speak because of...'

Sam wakes up gradually and sees what is around him. He looks at the parcel for a while, and then he gathers the letters and the cassettes and puts them in the parcel again. He puts his hand on the parcel, takes it and leaves.

(CONTINUED)

FADE**21- INT. HOSPITAL CORRIDOR. DAY.**

Sam walks quickly in disturbed steps; he is confused and nervous. He holds the parcel in his hand. He goes towards a door. As he opens it, he clashes a wheelchair which the old lady from the previous scene used to sit in, but there is a sheet on the wheelchair and the nurse looks sad. Sam knows that something has happened to the old woman. He looks at the nurse and she looks at him, then Sam makes an apology sign with his hands and continues on his way.

He reaches Sana's mother's room and looks from the window. She is asleep and nobody is there. After a while he goes through a corridor in the same nervous condition.

He approaches his father's room and as he reaches the room sees a doctor come out. Sam stops at the door; he hesitates for a while and then goes in. Faruq is ready for his daily outing. Sam approaches with the parcel and looks at his father. When Faruq sees the parcel his face changes; he tries to avoid Sam's gaze. Sam puts the parcel on the small table beside his father's bed, and looks at him but cannot do anything. He helps his father to sit in the wheelchair as he does every day, but this time it is done in silence. Faruq is in the wheelchair, Sam pushes him and they go out.

CUT**22- INT. HOSPITAL CORRIDOR. DAY.**

Sam pushes the wheelchair along the corridor towards the outside; he is upset and apprehensive. He looks around, then continues. He stops for a while and stays near the wall, and then he remembers that his father is in the wheelchair. He continues pushing without saying anything. Faruq looks confused, sad and regretful, but he cannot say anything. He continues his silence and shame.

CUT**23- EXT. THE HOSPITAL'S GARDEN. DAY.**

Sam stops near the bench and sits; he looks at his father who avoids Sam's look. Sam looks to the other side and finds that Sana is there, feeding the seagulls. He regards the scene in disappointment. He comes back to see his father who looks to the other side. Faruq tries not to see Sana. Sam turns his back on his father and looks at Sana. Sam and his

(CONTINUED)

father are looking to different sides. We can see Sana from afar, feeding the seagulls and then sitting on the bay wall to play with them. Sam and Faruq are still avoiding each other's looks.

CUT

24- INT. THE HOSPITAL'S ROOM. DAY.

Sam takes his father to his room; when they arrive Sam wheels his father to the small table to show him the parcel. Faruq turns his face to avoid seeing it, but Sam turns the wheelchair to make him see it again. Faruq turns away again and Sam turns the wheelchair again to force him to acknowledge his past.

After several attempts Faruq stops resisting and tries to go near the bed to lie down. Sam helps him to lie down and looks at him from the opposite side of the parcel, which forces Faruq to look to the other side and see the parcel. Sam leaves the room. When Faruq is sure that Sam is not there, he turns to avoid seeing the parcel. After a while he takes a peek at the parcel then turns away again. He tries to reach the parcel and throws it away from him.

CUT

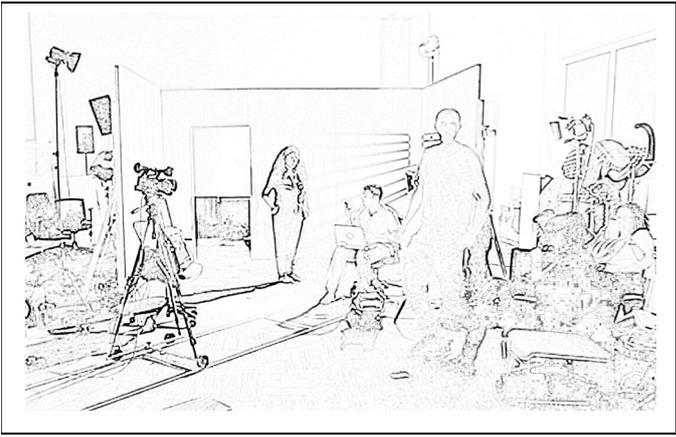
25- INT. HOSPITAL CORRIDOR. DAY.

Sam walks down the corridor dejectedly, his confusion obvious on his face. As he goes near Sana's mother's room, he looks at her; she lies looking at the ceiling. Her face is impassive, without any type of reaction. After a while Sam leaves and walks down another corridor. When he reaches a glass door, he stops for a while and looks at the floor. When he brings his head back up he sees Sana approaching, which makes him more confused and embarrassed.

Sam wants to go back through the corridor, he turns to the other side, but he comes back for a second and then we see Sana open the door. When she sees Sam, she smiles and Sam is still shocked and confused.

FADE

END



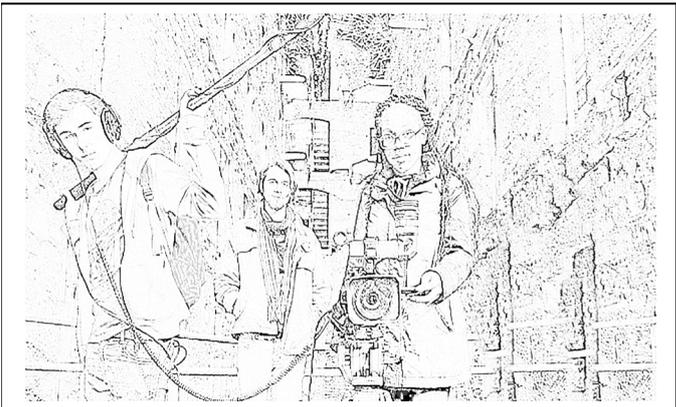
Long shot: The crew waits to start shooting. They are worried because of Taimoor's reaction. The camera slowly dollies forwards to go near the director who is in a worried condition.



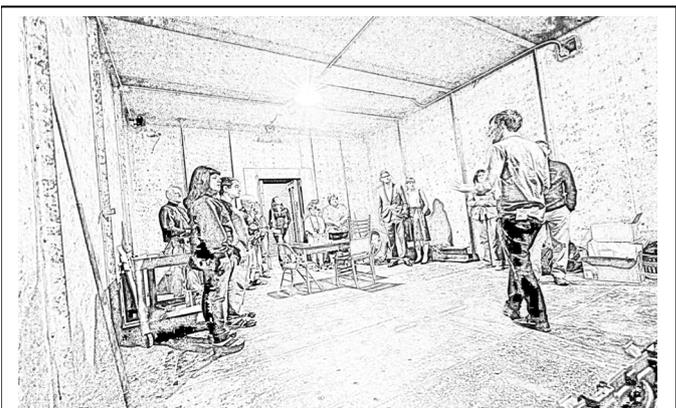
CUT TO: Medium shot. The director waits for Arif and Taimoor to come back. The whole crew waits for the decision.



CUT TO: Medium long shot. Arif comes out from the side room and nods to show that Taimoor will be alright.



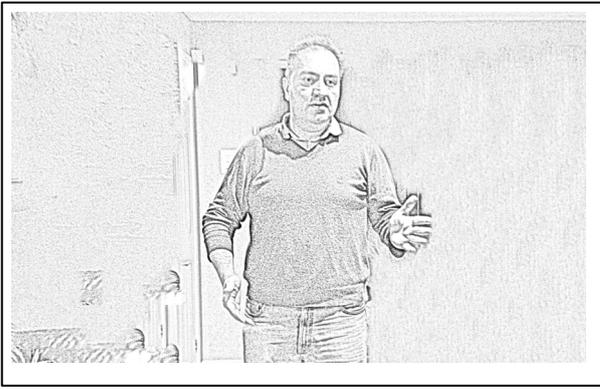
CUT TO: Medium long shot: the crew looks at Arif to make sure about Taimoor's circumstance . they all happy after Arif's sign.



CUT TO Long shot: From a low angle. Taimoor comes out and stands in the medial of the location. He starts talking and the crew listens to his speech. The camera dollies forwards and approaches Taimoor from his left side.

Taimoor (in Kurdish)

I am sorry guys. It was out of my hands.
Please accept my apology.



CUT TO: Medium long shot: the camera angle changes to show Taimoor apologises for what happened. The camera dollies to approach Taimoor.

Taimoor (in Kurdish)

As you know, we had planned to shoot the external scenes in real locations, but the situation has changed. ISIS has invaded part of our land. For that reason, we are obligated to make it like this.



CUT TO: Medium close up: The dolly's movement stops near Taimoor's face. Taimoor talks about the circumstance

Taimoor (in Kurdish)

Moreover, I have to say as the Producer, thank you to all of you for your patience and voluntary work in these bad economic conditions, and on behalf of us



CUT TO: tracking long shot The Camera approaches Arif . Arif is watching from afar and makes an OK sign to Taimoor. Taimoor continues :

Taimoor (in Kurdish)

all, let me dedicate our work to the souls of the victims of genocide and terrorism throughout the world.

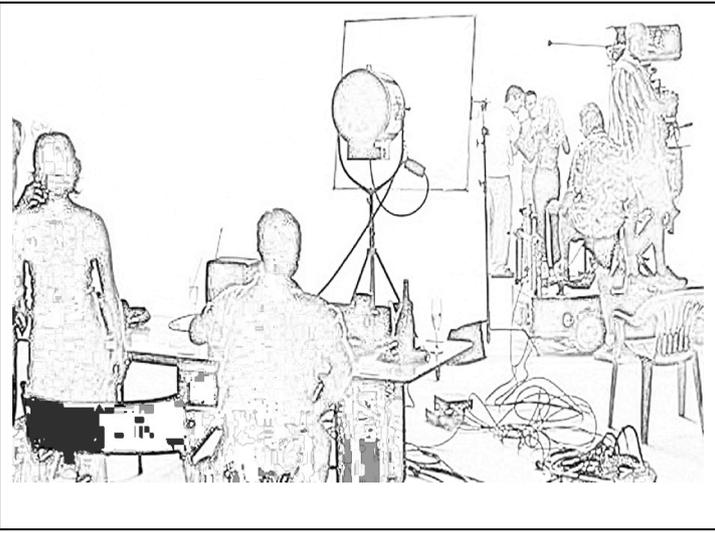


CUT TO : Medium long shot: the crew and the actors are clapping and smiling. The camera moves on dolly to show the crew and the actors' reactions.



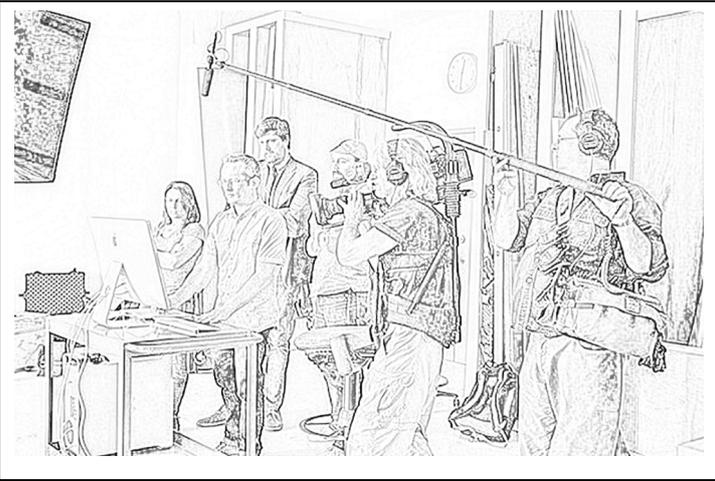
CUT TO : Tracking long shot the camera dollies back to show The crew starts the filming process.

CUT TO : The camera moves (on shoulder) between them to show what every one intends to do.



CUT TO: Long shot. The Camera continues the movement. The lighting turns on consecutively.

It shows the actors come and sit around a big wooden table, and then the makeup artist comes to do the last touches on Roshna' face.



CUT TO: the assistants go to give the scripts to the actors; they will be off the frame. The camera still moves between the crew.

The camera approaches the director and stops in a long shot. The Director calls for the last time.

Director
Sound?

Sound Recorder
Recording.



CUT TO: bird eye angle. The assistants come to give the scripts to the actors. The director calls for the shooting time. The crew responds to the director's orders.

Director
Camera?
Camera Operator
Rolling.
Director
Clap.



CUT TO: Medium shot: the clapper responds to the director's order, then the director give the order to Roshna .

Clapper
First scene, first shot.

Director
Action!

Roshna starts to narrate her story (Dolly zoom in to her hands)



CUT TO: tracking shot .The camera approaches her hand till it reaches the close up shot of Roshna's hands which show her physiological condition.

Roshna (in Kurdish)

I have stayed hidden during the whole time because of my story's sensitivity,



CUT TO: Over the shoulder shot: Taimoor listens to Roshna's story.

Roshna (in Kurdish)

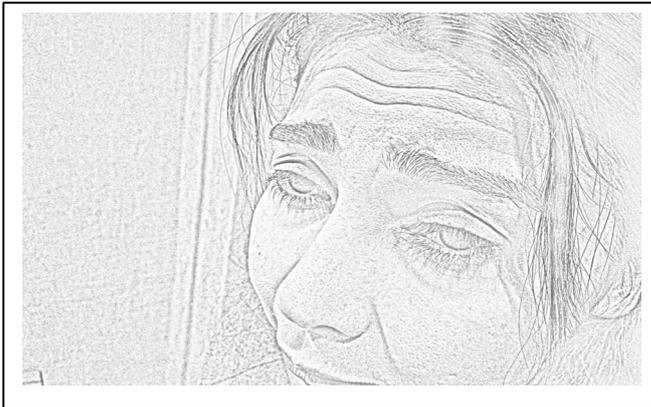
in our closed society in particular. I have been outside the country to hide from Saddam's security forces.



CUT TO: over the shoulder shot from the opposite angle. Roshna continues on her story. (Pan left) The camera moves from right to left to show her face clear.

Roshna (in Kurdish)

I was fourteen, living in a small and beautiful village in Kurdistan.



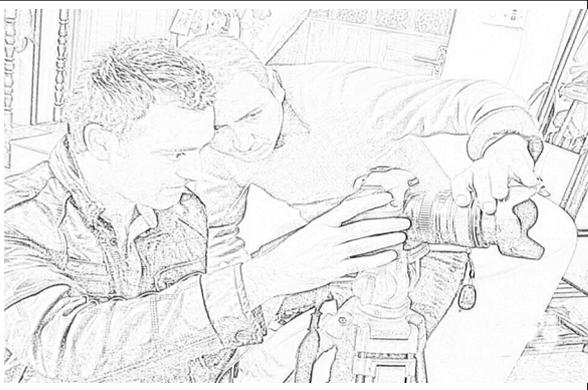
The camera moves towards Roshna. The camera reaches a point of big close up: Roshna's eyes show her reflection on the story while she talks about her hiding during the last few years.

Roshna (in Kurdish)

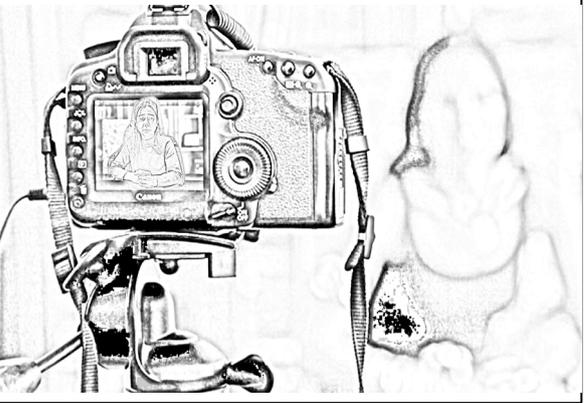
My biggest dream was to record everything in my diary



CUT TO: The camera dollies back to show the others' reaction about her story. And then (Pan to right) the crew and the actors listening to Roshna's story



CUT TO: Medium shot: the crew shooting Roshna's dialog. The camera operator and the focus puller are working together.



PAN LEFT: the camera moves to show the crew camera while they are shooting Roshna's dialogues.

It reaches a Medium CU: Roshna appears from the camera screen.

Roshna (in Kurdish)
As I said My biggest dream was to record
everything in my diary, which was my



CUT TO: tracking long shot: the actors listening to Roshna while she narrates her story.

The camera dollies slowly towards Roshna.

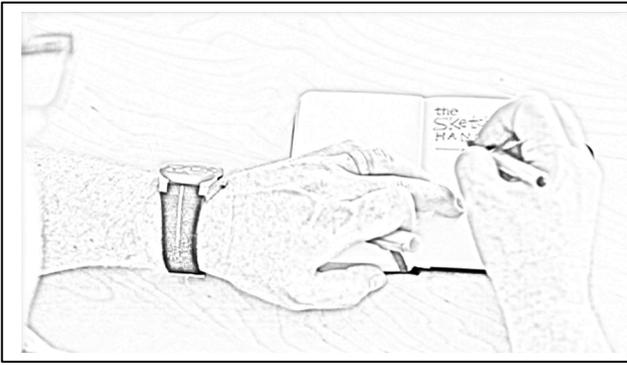
Roshna (in Kurdish)
which was my
uncle's present for my 14th birthday.



The camera approaches Roshna. She stops for a while to think and then she continues her narration.



CUT TO: Close Up: bird eye angle for Roshna's hand. She moves her hand randomly as a part of her reaction with the story line.



CUT TO: pan to right to show the director writing notes. The camera stops on a Close up shot of the director's hands while he takes notes.



CUT TO: low angle medium shot: Roshna gets the end of her dialogues. She watches the others who engaged with the story premise.