

MORE



Karlovy Vary
International Film Festival
Official Selection – Competition

DIRECTOR **ONUR SAYLAK**

INSPIRED BY HAKAN GÜNDAY'S NOVEL "MORE"



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AY YAPIM and B.I.T. ARTS
presents

MORE

debut feature by **ONUR SAYLAK**

INSPIRED BY **HAKAN GÜNDAY'S** NOVEL "MORE"

AHMET MÜMTAZ TAYLAN, HAYAT VAN ECK, TURGUT TUŇALP, TANKUT YILDIZ, TUBA BÜYÜKÜSTÜN, KAĞAN ULUCA,
AHMET MELİH YILMAZ, UĞUR ARSLAN, PERVİN BAĞDAT, LARA AYSAL MAKE-UP ESMA KESKİN COSTUMES SEDA YILMAZ
CONSTRUCTION DESIGN CENGİZ ULTAV, SEDEF ÖZARIKMAN LINE PRODUCER TAMER BAŞARAN EXECUTIVE PRODUCER YAMAÇ OKUR ART DIRECTORS DİLEK AYAZTUNA,
AYKUT AYAZTUNA SOUND RECORDING H. CAN EROL SOUND DESIGN CENKER KÖKTEN GAFFER ENGİN ALTINTAŞ MUSIC UYGUR YİĞİT EDITOR ALİ AĞA
DIRECTOR OF PHOTOGRAPHY FEZA ÇALDIRAN CO-PRODUCER ZİYA CEMRE KUTLUAY PRODUCER KEREM ÇATAY SCRIPT HAKAN GÜNDAY, ONUR SAYLAK, DOĞU YAŞAR AKAL

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2017 | Turkey | 115 min. | Turkish, Arabic | FORMAT DCP (2K) | SOUND Dolby Digital



SYNOPSIS

Gaza is a 14-year-old boy who lives on the Aegean coast of Turkey. Together with his domineering father, he helps smuggle refugees to Europe, giving them temporary shelter and scant food until they attempt their crossing. Gaza dreams of escaping this life of crime, but can't help being drawn into a dark world of immorality, exploitation and human suffering. Can you avoid becoming a monster when you've been raised by one?

Adapted from the award-winning novel of the same name by Hakan Günday, which has been translated into more than 7 languages worldwide, "**Daha**" is the gripping story of a boy that gets to grow up in a world where there's no room for innocence.

COMMENTS FROM DIRECTOR ONUR SAYLAK

**“MY NAME IS GAZA...
I’M THE SON OF THE MOST IMPORTANT
MAN ALIVE”**

Gaza’s story starts with a simple question: what is the primary tool that human beings used? Yet, no question is simple for a boy like Gaza, who in such an early age, had to turn into a human trafficker. In this brutal reality people are just objects. Unexceptional objects that need to be carried from one place in the world to another. Neither do they have a name nor a past. Neither do they have feeling nor dreams. Therefore, Gaza discovered the answer of the very first question just when he was a boy: “the primary tool that human beings used was another human being”. And the value of that tool, changes from era to era... Of course the same applies in Gaza’s case. There is also someone who takes advantage of him: his father Ahad, Gaza’s owner...





Gaza is responsible for the depot, where the illegal immigrants temporarily hide during their journey. And only desperate people pass through this depot. People who risk their lives in order to make this journey, to run away from war, hunger, diseases and poverty... For a boy who has never left his little hometown, these people are the summary of the world. Gaza, in that depot, realizes the severe global socio-economic inequality and he is exposed to the results of the macroeconomic policies of countries while cleaning human feces. Thus, the personal trauma of a boy overlaps with social traumas. Even though he spends all his days in a small depot, Gaza's life is affected by all the involvement of the world. The depot is the only connection Gaza has with the real world. However, at the same time it is his cell. Gaza, who is used by his father like a hammer, is doomed to the depot just like the illegal immigrants. From the day he realizes that he cannot run away from it, he starts to play by its rules. If he is going to be a prisoner he is going to be the king of the prisoners! His father oppresses him in every way outside the depot, but in the depot Gaza transforms into God. His father exposes him to violence and he reflects this violence to the illegal immigrants. He starts to learn how an individual can exercise power over the crowds when the conditions are sufficient.

And of course he also starts to understand the dimensions of despair these submissive people are willing to go through. Therefore another question arises in Gaza's story: how is the individual-society relation

constructed? Is the relation between individual and society a love affair? Or is it hate? Or both? The relation between Gaza, the little dictator, and the illegal immigrants asks these questions. But in the end the aspect of this discussion changes completely.

Gaza's life is the realization of an experiment that all the variations of the world cluster. And such a story being told with the distinctive tools of cinema, will make visible the non-visible. Nowadays, immigrants who are only statistical datas will have a chance to catch the eye of audience through cinema. This way the audience will become the witness. And being a witness is a responsibility.

“DID YOU THINK KILLING A HUMAN BEING IS FOR FREE?”

Nowadays the greatest illusion is that we know everything. For instance, we think we know everything about the refugee crisis and it seems like it's the end of the discussion. However, in such a tragedy, only new dimensions and deformations apply.

Refugee crisis is not a case study for a magazine or a newscast for a person living in the region. It's a tragedy of the daily life so it's impossible to turn your head. In fact, we are so surrounded by this





reality that, even if we try to turn our heads around, it is the only tragic phenomenon we will face. For sure, you can close your eyes as you move around but sooner or later you will hit a wall!

Today there are over a 3 million Syrian immigrants living in Turkey. Thousands of them are in camps or on the streets struggling for their lives. Turkey needs to provide a future for these people. Millions of people who do not know when they will live their life, their jobs, and their identities back. Most probably they will never get them back. Once a person becomes an immigrant they can never be the same person as they were. As a neighboring country to Syria, Turkey will also never be the same. Because after witnessing such a brutality, no innocence can stay the same.

The monster that appears during a crisis in democracies that cannot solve existing problems is called populism. And populism can transform everything to a political tool, including people. Today in Turkey, Europe and even in the USA immigrants are political prizes. Looking at the agreement between Turkey and Europe it can be easily understood that it is a deal between wholesale traders. Yet human rights demands individual files, not mass approaches. Gaza's story gives us an idea how millions of people are considered non-living things. It tells the story of how a person can transform as if the other is not a living being.

Most importantly it reminds us that we, who treat immigrants as such, are behaving similarly to each other in our society and also reminds us how important our individual attitude towards the immigration crisis is. The governments can determine a policy but the film shows us that helping another human being is not a political decision. Unfortunately, today, opening our doors to people who are going through difficult times has become a revolutionary act.

In this world, many have become addicts of hope because of the hopeless circumstances they are in. Hope has become a drug and the traffickers have become hope dealers. In a micro level this is a criminal act but in macro level it is called international relations. We are in times where advertisements are made for immigrants to be accepted. We are told how these people are good, how they have professions and how they are innocent. Unfortunately in our times it is not enough that the person in front of us is just a human being.

Today, the tragedy behind the TV screen, happening thousands of kilometers away is behind your window next year! This means the world is not so big that it is possible to be reckless about other's pain! It's time we understand this reality. ✘





DIRECTOR'S BIOGRAPHY

ONUR SAYLAK

FILMOGRAPHY

AS A DIRECTOR

2017 More (Daha)

2016 The Jungle (Orman)
/ short film

AS AN ACTOR

2015 Memories of the Wind
(Rüzgarın Hatıraları)
directed by **Ozcan Alper**

2013 The Blue Wave
(Mavi Dalga)
directed by **Merve Kayan**
and **Zeynep Dadak**

2010 Brought by the Sea
(Denizden Gelen)
directed by **Nesli Colgecen**

2008 Autumn (Sonbahar)
directed by **Ozcan Alper**

AWARD

2009 Best Actor Award at
SIYAD, Turkish Film Critics
and Yesilcam Awards
(with his role at Autumn)
(Rüzgarın Hatıraları)

Onur Saylak was born in Ankara at 1977. He graduated from Bilkent University Performing Arts Department 'Skill of Acting'. He also studied Physics and Political Science. After he graduated from university he performed theatre and cinema. "More" is his directorial debut.

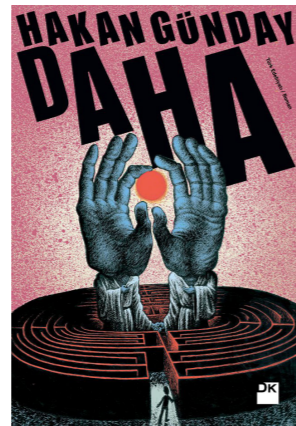
INSPIRED BY THE BOOK “MORE”

“Daha” (“More” in English) is an adaptation of the novel of the same name by Hakan Günday. The novel already has been translated in 12 languages including English, French, German, Spanish and Italian. In 2014, the novel was selected for Berlin Film Festival’s “Books at Berlinale” selection. In 2015, the novel and the author was awarded with Le Médicis étranger.

“A Tin Drum for a new generation.”
Kirkus Reviews

“This disturbing new novel by Hakan Gunday, one of Turkey’s leading young writers, is like a visit to a Hieronymus Bosch hell!”
New York Times

“Through the voice of this damaged youngster, a “child pharaoh” whose ordeals drive him into a post-traumatic breakdown, Mr Gunday measures the harm inflicted on a bright boy “raised by wolves to become one myself”.”
The Economist



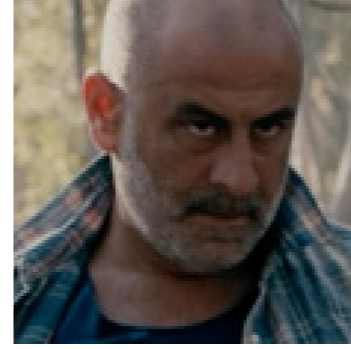
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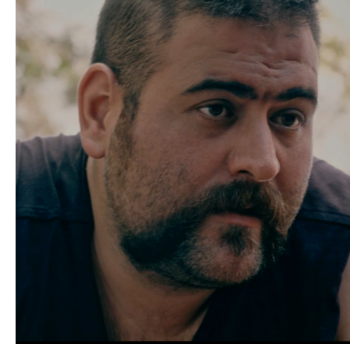
**AHMET
MÜMTAZ
TAYLAN**
as **Ahad**



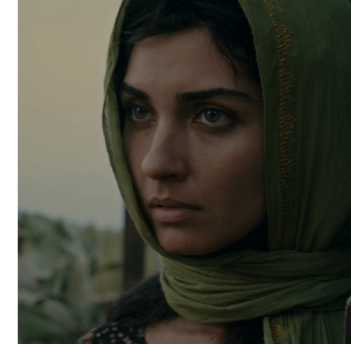
**HAYAT
VAN ECK**
as **Gaza**



**TURGUT
TUNCALP**
as **Harmin**



**TANKUT
YILDIZ**
as **Dordor**



**TUBA
BÜYÜKÜSTÜN**
as **Ahra**



MORE