Daughters of Anatolia. Dir. and prod. Halé Sofia Schatz. Ed. Maud Dillingham. 57 mns. Turkish with English subs. 2015

*Daughters of Anatolia* is a short contemplative documentary exploring the life of nomads living in southern Turkey. It focuses on the small unit of the Sarıkeçili Yoruk tribe that consists of a two-brother family, their wives, children and an old father. The film begins with the family’s winter location in a Mediterranean coast camp. It follows their daily lifestyle.

In April, the spring migration takes them to the Taurus highlands. This route is called *göç* (migration) and the second part of the film is dedicated to their travels. The film concludes with the family arriving to the summer pastures (*yayla*). In the film credits we are informed that the family decided to settle in one of the Anatolian towns.

The route to the mountains and back to the winter locations has been used for centuries by the Anatolian herders. However, in the twentieth century the migration of nomadic tribes underwent serious changes due to the modernization processes that were brought in by the Middle Eastern countries. Both the Turkish and Iranian regimes tried to settle the nomads in order to extend the control over them and to restrict their seasonal trips, which farmers and landowners objected strongly to. This policy, along with the modern-day settler image, has put the nomads’ tradition under pressure and has led to their activities surviving in very few areas of Turkey. The ongoing changes to the nomadic lifestyle brought about many social conflicts that have been portrayed in Turkish and Kurdish literature, for example in the Yaşar Kemal’s *Binboğalar Efsanesi* (*The Legend of the Thousands Bulls*).

Interestingly, the film by Hale Sofia Schatz focuses on the nomadic women’s perspective. We follow the herders’ leisurely pace and their work through a series of long- and short-range camera shots. We become familiar with goat and camel shearing, weaving artefacts, milking the animals and producing food such as cheese or a traditional flatbread. Although the family seems financially secure and self-sufficient, both the women and their children display discontent with their life as nomads. They complain about children not attending school on a regular basis. Moreover, the women are convinced that there is no future for them in the highlands as herdsman, because the children will convince their parents to abandon their wandering nomadic lifestyle.

The signs of modernity seem absent in this film at first. Contrary to *Demsaladawi: Şewaxan*, (*The Last Season: Şewaxan*), the well-known Kurdish film by Kazim Öz (2009), who underlines the decline of Kurdish tribal traditions, we do not see the herders entering towns or crossing big highways. Their life seems undisturbed and hidden from the sight of the modern world. However, the compelling impact of modernity is revealed in some small details mentioned
in dialogue or captured by the camera: children’s school problems, comparisons between camels and tractors, cars entering the herders’ camps from time to time, and a Turkish song played on a mobile phone. This allows us to better understand the hidden mechanism of the modernization processes touching the traditional societies. They consist not only of forcible changes, but also of the irresistible charm of an allegedly better life. They enter the herders’ reality as a longing or dream. A very interesting side of the film is its subtle portrait of emotions and thoughts. While the nomads were often presented as wild and arrogant, especially from the point of view of Turkey’s urban dwellers, the films portrays them as sensitive and thoughtful people who have not lost a spontaneous contact with nature, animals and themselves. Although the slow pace of the film might seem annoying to some modern viewers, its contemplative form manages to present the heart of the nomad’s life and its modern challenges.

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The Day of the Rams in Gljev can be fully understood only from a holistic viewpoint and by an in-depth study of the activities of its film-makers, Italian anthropologists and ethnographic museum curators like Giovanni Kezich, Antonella Mott and Cesare Poppi. In fact, this documentary constitutes one among the 36 documentaries and several other pieces of fieldwork footage realized in a cross-European project and network funded by the Culture Department of the European Union, called Carnival King of Europe. The essential aim of the research project is to endorse a new anthropological and cultural-historical perspective on carnivals and winter fertility rituals ‘as a discrete European cultural phenomenon’ (www.carnivalkingofeurope.it). By using a comparative methodology, the scholars involved in the project explore the common cultural roots of these rituals and empirically demonstrate what has already been analysed by Sir James Frazer, particularly the connection of the diffusion of carnival with the development of a new agrarian ideology in the classical world that contemplated the ritualization of the agricultural procedures in the hands of priestly sects (Salii, Arvales etc.). While in the cities carnival has, from the Middle Ages, gradually abandoned its connection with the promotion of crop fertility, in the rural settlements carnival is ‘very reminiscent of the ancient practice’ (www.carnivalkingofeurope.it). According to the members of Carnival King of Europe, carnival is thus an important feature of European cultural identity that must be preserved as cultural heritage in museum and ethnographic contexts.

The fieldwork documentaries filmed for the project form the bulk of the data for the comparative analysis, and also bear witness to a cultural performance that could