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DİSTOPİK BİR DÜNYA TEMSİLİ AÇISINDAN V FOR VENDETTA FİLMİNİN ANALİZİ

Öz

Geleceğe dair karanlık bir yorum olarak görülebilecek distopyalar, totaliter rejimlerin baskısı altında yaşayan insanların ya da çevresel etkenler nedeniyle kaosun hüküm sürmeye başladığı toplumların hikâyelerini anlatmaktadır. Distopya eserlerinde toplumların gittiği yöne doğru karamsar bir portre çıkarırken aynı zamanda günümüzün politik, ekonomik ve sosyolojik meselelerine de ayna tutar. Bilimkurgunun bir alt türü olarak konumlanan distopya'nın, sinemadan edebiyata, tiyatrodan televizyon dizilerine ve çizgi romanlara kadar birçok yerde örneklerini görmek mümkündür. Bu bağlamda Wachowski kardeşler tarafından bir çizgi roman uyarlaması olan "V ForVendetta" filmi de, İngiltere'nin karanlık geleceğine ait distopik bir hikâye sunmaktadır.2006yılında gösterime giren filmi daha önce Matrix üçlemesinde yardımcı yönetmenlik yapan James McTeigue yönetmektedir. 1990 yılında yayınlanan politik çizgi roman "V forVendetta", yaratıcıları Alan Moore ve David Lloyd'un muhafazakâr Thatcher hükümetinden duyduğu kaygı sonucu ortaya çıkmıştır.Film, alegorik tarzı benimsemiş bir anlatım ile faşist ve totaliter bir rejimin oluşturduğu distopik dünyayı, aydınlanma silahıyla vurarak ütopik dünyanın doğmasını sağlayan bir karaktere odaklanmaktadır. 2020'li yılların İngiltere'sinde

geçen filmde terör olaylarında büyük kayıplar verdikten sonra kurtuluşu baskıcı bir yönetimde bulan İngiliz halkının uyanış öyküsü anlatılmaktadır. Totaliter rejime bireysel bir başkaldırı ve bu başkaldırının toplumsal hale gelişi işlenmektedir. Her ideoloji, kendi zeminini oluşturabilecek bir duygusal zeminde oluşur, kurguda da bu derinlik üstünde durulmaktadır. Bugüne dair herhangi bir fikrin, gelecekte işlevsel bir rolü olabileceğine değinilmektedir. Teorik olanın mevcut pratikte bir karşılığı olursa, işte o zaman değişim gerçekleşir ve mevcut pratikte teoriyi gerçekleştirebilecek olan, kesinlikle bir sosyal aktördür. Bu bakış açısı, filmin işlevsel bir bakış açısıyla değil; diyalektik bir yapı ile kurgulandığını göstermektedir. Film distopik bir dünya alegorisi açısından günümüz popüler sinemasının en önemli filmlerinden biridir. Bu çalışmanın amacı distopya türüne özgü unsurların, "V ForVendetta" filmi üzerinden çözümlemesini yapmaktır. Çalışmada "V ForVendetta" filminde iktidar ilişkilerinin nasıl kurulduğu, otorite karşısında insanların nasıl davranışlar sergiledikleri, film anlatısına egemen olan mitolojik, simgesel dil ve imgelere yönelik okuma, tematik içerik analizinin yanı sıra göstergebilimsel yöntem kullanılarak çözümlenmektedir.Çalışmanın sonucunda ise, distopik bir dünya temsili olarak filmin kendi anlatısını J.Campbell'ın kahramanın sonsuz yolculuğu eserinde belirtilen aşamalar ekseninde yürütülen bir simgeler ağı ilişkileri olduğu ortaya çıkartılmıştır. Ayrıca filmin anlatısı kaybolmuş kimliklerin, ötekilerin, başkalarının, azınlıkların ve hatta hiç yaşamamış kabul edilenlerin, yasaklıların ve yasaklananların kaosunu devrimci bir güçle yaratan kahramana dönüşmesi üzerine kurgulanmıştır. Bu hikâyeler toplumların gittiği yöne doğru karamsar bir portre çıkarırken aynı zamanda günümüzün politik, ekonomik ve sosyolojik meselelerine de ayna tutar. Bu yönüyle çalışma sinema ve politika ilişkisini distopik bir evren alegorisi üzerinden irdelenerek yorumlanması açısından film araştırmalarına katkı sunmaktadır.

Anahtar kelimeler: V ForVendetta, Distopya, Ütopya, iktidar,

V FOR VENDETTA FILM ANALYSIS IN TERMS OF DYSTOPIAN WORLD REPRESANTATION

Abstract

Dystopia could take all utopias, from More to Bacon, as a "clever tale but just a delusion" in a final refusal.When appropriately distorted, this pragmatism philosophy could be transformed into a cynical state administration strategy based on the assumption that people are acted only by the most basic stimulations and most personal gains.People are stupid and deceitful. A smart administrator will always be able to twist them on his finger.To think otherwise, hoping to organize society by resorting to referrals or altruism is to invite mischief(Kumar, 2006). In this sense, as evidenced by the many conscious and unconscious echoes of the Brave New World and the Nineteen Eightyfour, Machiavelli's Prince is a key counter-utopian text.As a weapon in the arms of philosophical conservatism, very few methods have been as effective as modern dystopia.The dystopian stories, which are transformed into written narratives of totalitarian meta-narratives as the belief in modernity wekaned, have the opportunity to take part in the white screen by meeting with cinematic opportunities.In the context of the development of the cinema and its relation to the social field, both existing dystopic works or dystopic films which are exclusi-

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vely designed for cinema, have come up against the audience.Apart from directors who have turned cameras like Terry Gilliam into dystopic worlds, many directors have portrayed stories on the white screen containing despair of a dark future of mankind.A comic book adaptation by the Wachowski brothers, the film presents a dystopian story of the dark future of England. Released in 2006, the film is directed by James McTeigue, who previously co-directed the Matrix trilogy.The political comic book "V For Vendetta" published in 1990, has showed up as a result of the wory of the creators Alan Moore and David Lloyd by the conservative Thatcher government. The film is one of the most important films of today's popular cinema in terms of a dystopic world allegory.The purpose of this study is to analyze the specific elements of dystopia through the movie of"V for Vendetta".In the study, in the film "V For Vendetta", how the relations of power are established, how people behave in the face of authority, reading for the mythological, symbolic language and imagination dominant in film narrative are analyzed using semiotic method as well as thematic content analysis.

Keywords: V ForVendetta,Dystopia, Utopia, Potency

INTRODUCTION

Dystopia could take all utopias, from More to Bacon, as a "clever tale but just a delusion" in a final refusal. When appropriately distorted, this pragmatism philosophy could be transformed into a cynical state administration strategy based on the assumption that people are acted only by the most basic stimulations and most personal gains. People are stupid and deceitful. A smart administrator will always be able to twist them on his finger. To think otherwise, hoping to organize society by resorting to referrals or altruism is to invite mischief (Kumar, 2006). In this sense, as evidenced by the many conscious and unconscious echoes of the *Brave New World* and the *Nineteen Eightyfour*, Machiavelli's Prince is a key counterutopian text. As a weapon in the arms of philosophical conservatism, very few methods have been as effective as modern dystopia.

The dystopian stories, which are transformed into written narratives of totalitarian meta-narratives as the belief in modernity wekaned, have the opportunity to take part in the white screen by meeting with cinematic opportunities. In the context of the development of the cinema and its relation to the social field, both existing dystopic works or dystopic films which are exclusively designed for cinema, have come up against the audience. Apart from directors who have turned cameras like Terry Gilliam into dystopic worlds, many directors have portrayed stories on the white screen containing despair of a dark future of mankind.

A comic book adaptation by the Wachowski brothers, the film presents a dystopian story of the dark future of England. Released in 2006, the film is directed by James McTeigue, who previously co-directed the Matrix trilogy. The political comic book "V For Vendetta" published in 1990, has showed up as a result of the wory of the creators Alan Moore and David Lloyd by the conservative Thatcher government.

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1. MODERNITY AND TOTALITARIAN VIEW

Modernity is a socio-cultural change that will continue its cycle without being caught in time, on the axis of innovation and development. This change has led to the socialization of the bourgeoisie with the emergence of cities, where the dependence on the land has been removed from the traditional society. Modernism is the name of a social project based on the principles of Enlightenment. Enlightenment is the transition of Western societes from the God-centered worldview to the humanist, intellectual and science-centered worldview and lifestyle tailored to this framework. The goal is to save people or humanity from all kinds of enslaving myths, beliefs and prejudices. In the Age of Enlightenment where the mind is prevailing, everything is based on reason. This period, also known as the Age of Reason, is free from all kinds of guides and auxiliaries; free and self-sufficient, skeptical and critical. Modernity, identified with change and progress, uses criticism as a means of change. Hence, modernism, first and foremost, exhibits an attitude towards tradition or traditionism and conflicts with it. The understanding of modern society based on the idea of modernity and its concretization is one of the important areas of study which focuses on the critical theory. Critical theorists who brought the first criticism of modernism have also made the theoretical criticism of the failure to attain the goals of modernism on the same theoretical ground quite deeply. It seems to be the target of the intense attacks of postmodern philosophy, including every doctrine or philosophy as well as Marxism. The longing and dreams of a better and beatiful world were now the end. Also, the validity of the underlying theoretical bases and the ideas became the subject of discussion.

The era in which Frankfurt School thinkers lived was in the shadow of the totalitarian structures seen everywhere. The root of totalitarianism is modernity itself. Modernity was determined to combat deviations by founding a new system which will be sworn enemy of diversity, uncertainty and disjunction. In this sense modernity has shown an ability to continuously expand as a program that spreads to all areas of human activity. Fordism, working system that reduces the spontaneity of human activities and the routine and pre-designed movements that must be monitored mechanically without limiting individual initiatives and using mental abilities; the modern bureaucracy which requires that the identities of civil servants and social belongings be left to the cloak with hats and coats, thus prevailing the full sovereignty of orders and instructions, and the Benthamian panopticon, which keeps its inhabitants at all times without making any sense to the peoples they see, constitutes the major appearances of this modern totalitarianism (Bauman, 2005: 128).

According to critical theoreticians, capitalist modernity contained the threat of preparing the individual's end, and as a new form of domination, the cultural industry created a one-dimensional society. This model of society is parallel to Foucault's analysis of modernity. Foucault emphasized in the post-humanist framework that in the modern era the individual is reduced to the status of an object produced by modern technology, with the metaphor of death of the individual. In the same way, according to critical theory, the diminishing and objectification of the individual is a product of cultural industries of the capitalist system, bureaucracies and mo-

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des of social control (Best & Kellner, 1998: 263-264). Marcuse saw a general totalitarian tendency in modern industrial processes, in other words, claiming that modern societies contain dictatorial tendencies. Technology in modern society is causing totalitarianism. Technology is a powerful new power that provides external control over individuals. The technology, as it is the total of mechanisms, tools and means characterizing the age of machinery and mood of production, is also the way of organizing and maintaining social relations; an appearing for sovereignty and control, is a manifestation of behavior patterns and widespread thought (1998: 138).

Everything done in the name of science, technology, art, political freedoms is the common goal for progress and human liberation, but it is clear that the results are not. Lyotard calls the point reached at the end of this process as the end of great narratives. We can define them as Enlightenment, Idealism and Historicalism. It is not the aim of evaluating the failures of modernity projects (Rationality, Freedom, Universality, etc.), but the basic aim of postmodern thinking is to understand and overcome the theoretical bases of this failure. The economic substructure of postmodern thinking is globalization. Globalization, new imperialism, is globalization of panoptik in a sense. In this sense, globalization is the desire to of global imperialist power, which has become the gendarmerie of the whole world, transform the societies into workers who do not think and do not resist by supervising them. "Big Brother" tries to create in all people the idea that power has godly power to watch everywhere. The ideological hegemony established on society unifies society. Social unification is a social eclipse of reason, where the whole society can easily be overseen by power, and often the social subjects are made into each other's guards. This social eclipse of reason and the understanding of totalitarian progression imposed by modernity has also contributed to the dystopian narratives that extend from literature to cinema. Dystopia narratives given to the literary scene, with the development of cinema possibilities, have found their place in the white screen.

2. DYSTOPIA AND DYSTOIAN REPRESENTATION IN CINEMA

Dystopia (anti-utopia) is often used to describe the anti-thesis of a utopian society. The word was first used by John Stuart Mill. If deep Greek knowledge of the philosopher is taken into account, it is understood that the word is used not in the "opposite of the utopian" but in the "bad place". The Greek prefix dys/dis means "bad", "diseased" or "abnormal" Yunanca bir öntakı olan dys/dis, "kötü", "hastalıklı" ya da "anormal" anlamını taşır, the affix ou means "no", "not", so in that case, utopia (outopia) means "non-place" in Greek (Roth, 2005: 230). According to Nail Bezel, while the utopias are suggesting a kind of earthly paradise, dystopias show the hell created by those who try to build a paradise hidden in their mind; while utopias emphasize adaptation for happiness, dystopias describe the fear and pain that leads to the name of the adaptation scheme (Bezel, 1993: 17).

George Orwell's 1984, one of the most popular dystopias, portrays a technologically developed world in which the fear created by the presence of the Great Brother in Oceania society is used as a means to keep individuals under control. By manipulating the utopian tradition, Orwell has created a fictional space, distopia, which is extremely bad due to factors such as deprivation of life, distress or horror. The world is divided into three big fronts that are hostile to each other. The war was triggered to create a feeling of hostility. People are under full control and observation everywhere. " Big brother is watching you" banners are hanging. Jeremy Bentham's "panopticon", which Foucault uses as an allegory, has a great influence on society's emp-

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hasis on dystopian works. What is actually in the dystopia is the "great confinement" that Foucault has pointed out. According to Foucault (1992: 255), life mobility in contemporary societies can be summed up as "from family to school, from school to military post, from military post to factory or employer, to the hospital when you are ill, to be sent to jail when you object to the rule somehow".

In the cinema, with the 1970's, questioning and dystopia are predominantly on the agenda. The New Wave activates authors following social and political criticism, and instead of far future, more recent times, technology and natural sciences as well as social sciences are added to science fiction (Baudaou, 2005: 40). Seven issues of science fiction begin to be questioned: These are technology-machines, ecological pollution, viruses, closed isolated societies, insects, crazy fun and optimistic future issues (Çiğdem, 1999: 76). In the context of political troubles and questioning of power, in the science fiction films, the subject of paranoia is often processed where mankind can do on its own and is at the risk of its creation. Stanley Kubrick's *Clockwork Orange* (1971) which is about the brainwashing threat of power, *THX 1138* (George Lucas, 1971) which is the escape narrative of a man who is fighting against the state, the *Planet of Apes* series where the loss of world domination of post-nuclear humanity is the subject of ecological collapse (1986), the *Silent Escape* (Douglas Trumbul, 1972) expressing concern, the *Soylent Greene* (Richard Fleischer, 1973) about the horror created by the resources consumed by extreme population growth and the similarity of Huxley's Brave New World, and *Logan's Run* (Michael Anderson, 1976) which set up a Disneyland-style dystopian environment in which many horrible secrets are hidden, are examples of this approach.

Along with the 1980's, science fiction emerges from a dystopic sub-culture that deals with the collapse of sophisticated technology and societal norms that are heavily focused on computers and information networks. It can be said that the science fiction films of the 2000s period were collected in two classes. The first group attracts attention as the comic book adaptations, especially since the early 1990's. It is noteworthy that movies out of these adaptations are critical examples of the dystopian approach in general. While *Artificial Intelligence* (2001), directed by Steven Spielberg, as it is in the *Blade Runner*, criticized the concept of sprit objectification of man in capitalism, another Spielberg film, *The Minority Report* (2002), discusses prejudice in the justice system, the life of the surveillance societies and the life under the effect of choking capitalism (Başaran, 2007: 69).

In the 1990s, with the influence of computer technology and the development of the internet, the samples of the Cyberpunk current on the white screen continue to increase, especially with the use of interfaces that connect human and computer to each other. A Philip K. Dick's adaptation *Total Recall* (Paul Verhoeven, 1990) opens up a number of films that process topics such as brain programming, memory loss; *The Lawnmower Man* (Brett Leonard, 1992) which deals physical transformation by virtual realty, *The Virtual Reality* (Brett Leonard, 1995), in which a serial killer from virtual reality is the subject and *Johnny Mmemonic* (Robert Longo, 1992) in which the physical transformation using virtual reality is handled as a data warehouse, are examples of this issue is described. With the films such as *Paycheck* (John Woo, 2003) and *Eternal Sunshine Of The Spotless Mind* (Michael Gondry, 2004) voluntary deletion of memory; and with the examples like *Truman Show* (Peter Weir, 1998), *Dark City* (Alex Proyas, 1998) and *Matrix* series of Wachowski Brothers, in addition to the human memory, programming the realization itself is held under microscope (Başaran, 2007: 69). Terry Gilliam's *Brazil*, *The Zero*

Theorem and *12 Monkey*s films have special place in terms of dystopic representations. *The Matrix* series directed by Wachowski brothers and *V For Vendetta* are among the most important films in terms of dystopian community representation. In the next section, V For Vendetta's analysis is elaborated in terms of the allegory of a dystopic social model.

3. THE ANALYSIS OF V FOR VENDETTA

Adapted by the Wachowski brothers, V For Vendetta, with a narrative that adopts the allegorical style, focuses on a character that makes the utopian world come to life by shooting dystopian world with the weapon of enlightenment, as the dystopian world formed by a fascist and totalitarian regime. In the film of Britain in the 2020s, the story of the awakening of the British people who found the emancipation in a repressive administration after giving great losses in the terrorist incidents is described. An individual uprising to totalitarian regime and socialization of this rebellion is told in the movie. Referring to the Guy Fawkes mask, the film begins with the Guy Fawkes' attempt to blow up the British Parliament Palace at 5th November of 1605. The masked warrior who sets out to inquire justice and reveal who is monopolized the justice, bring them account for not only of his own past but the past of mankind and destroying the order with his irrational acts, draws the axis of remembering in a consecrated era of historical forgetfulness with this following words:

> *"Remember, remember, the fifth of november… Gunpowder treason and plot… I see no reason why the gunpowder treason should ever be forgot…"*

Guy Fawkes, who played an active role in the uprising to King James I, the royal family, and all other aristocrats, and known as the "gunpowder terason" in British history, is one of the twelve conspirators who have been gathered to go through a radical revolution in British rule. He decides to blow up the British Parliament Building in Westminster Palace at that year's aristocracy summit. When one of the conspirators sent a letter to a court member recommending him to stay away from the court on November 5, 1605, Fawkes is caught with gunpowder in parliamentary cellars on the night of November 5th. Fawkes, who was convicted of homeland treason in the court, is hanged on January 31, 1606. The British regard this event in their history as an important link in the democracy chain of the country.

Every year on 5 November, festivities are celebrated as the night of Guy Fawkes, in which the conspiracy has been unsuccessful in the UK and other provinces of the kingdom. Fireworks are fired at the festivities, large barrels are shot and rolled on the streets, and puppets with Guy Fawkes masks are burnt to celebrate the punishment of this great traitor.

There is a bridge between the story of Guy Fawkes and the political structure of the Thatcher era. Among the decisions that the government of the state wants to take but can not express, it is presented as a metaphor for fascist practices such as the desire to collect AIDS carriers in a camp, the removal of homosexuality. The Larkhill concentration camp, where people are used for medical experiments, is depicted as a place similar to Auschwitz. In the film, Guy Fawkes' resistance to authority and the rebellion are cited. V is acting against a fascist ruler; Guy Fawkes is seen only as a person inspired by the style of action. At the opening of the film, it is going back to the past, November 5, 1605. In the scene of capturing of Guy Fawkes, it is seen that Rembrand enlightenment (Kılıç, 1995: 34) was used; it seems that the areas that support the narration in terms of composition and content are illuminated. The passage of shadowings from light fields is very soft. The story begins by a narrative voice (divine voice).

Evey, a television channel worker, watches television. In parallel editing, V appears to follow the same program at the same time. Speaking of a announcer who is a member of the ruling party in the program: "USA; despicable idiots; Atheism, no one can escape divine justice, immigrants, Muslims, terrorists, homosexuals And diseases that spread from those people, they should die; Power comes from unity, unity comes from belief... Victory for England". These are the ideas that are injected into the public on television. A distorted nationalism, a mindset that sees human preferences and beliefs as illness, is presented. Fascism is exposed with all its nakedness. V saves Evey from the hands of informants who control the ban on going out at night and the scene that V introduces himself to Evey reminds a Vodvil show.

As evidenced by the hero's self-proclaimed statements, V has become a hero who has created revolutionary force from the chaos of lost identities, others, minorities, and even those who have never lived, forbidden ones and it seems that he started his first action with Tchaikovsky's 1812 overture. Demolition and victory are likened to a feast in this musical accompaniment. In the first action of V and his last action of power destroyed, victory thrill turn into a social expression with Tchaikovsky's 1812 overture.

As he looks like a 16th centry Knight with a mask, black cloak and sword, V has two goals in life; to take revenge on those who use thousands of people as test subjects in the Larkhill Camp and to destroy the fascist power that has made people's lives hell. By carrying his mask, V conceals his identity as he takes revenge like Edmond Dantes, Count of Monte Cristo. The film keeps this mystery until the end. The idea is important and the Guy Fawkes mask on the face of V, the intellectual advocate, symbolizes his idleness. It is understood that V is a representation of an idea with the cue "you can not kill an idea, ideas are bulletproof". Turning to the past of V, how these ideas are formed is exhibited. Ideology can not be thought seperately from people's feelings, life experiences and motivations. Every ideology is formed on an emotional space that can create its own ground, and this depth is emphasized in fiction. It is mentioned that any idea about today may have a functional role in the future. If the theoretical is a contingency in the present practice, then it is definitely a social actor, which is the change that can take place in the current practice. This point of view shows that the film is not constructed from a functional point of view but by a dialectic structure.

The fact that the media heroizes whoever he wants and declares whoever he wants as a terrorist, is processed through V's actions. It is evident that V is called a terrorist throughout the film and that the media, which is one of the ideological apparatus of the state, is in a monopoly of power, being terrorist or hero. The government's critique of the mass media through its ideological means and the project of creating a mass society through them is criticized by V. By telling the politicians that they are hiding the truth, they reveal how they can manipulate the social arena.

The usage of television of power and the presence of informants in the street suggest that the oppression has come from everywhere. This situation embodies the thought that power is seen everywhere; not because it covers everything but because it comes from everywhere (Foucault, 1986: 72).

The state, the military, the media and the church, which have become a power by advocating for justice, are criticized in the eyes of V. The corrupt media that seems to be moral, soldiers who seem to be providing security but who are infected with the dirty work, the bishop who harasses the little girls even though it is the symbol of religion and Mr. President and his conservative, fascist, aggressive party, they all take V to a feeling full of revenge and rebellion. In this sense, it appears that any class of power is dominating in revealing truth. "Ideas like mo-

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rality and justice do not transcend the world of representation and struggle. They act as the internal discourses of the borders of power and can be used against oppression as easily as they are used as means of domination" (Foucault ve Chomsky, 2005: 57).

On a gigantic screen in a dark room, President Sutler, who has a god complex, is seen as a reflection of Adolf Hitler in lighting and color composition. He persuades people to his own discourse through their fears. Fear emerges as the first factor to gain power. In this room, members of the party who listens to the President gather special attention in the field of view using Cameo lighting technique. The light was used as an element to help convey the psychological pressure on the President's men. The use of dark color, especially the appearance of black color, contributes to the psychological effect. The red color evokes enthusiasm and violence.

In the film, which resembles George Orwell's 1984 novel, but is inherently divergent, it is boldly described how democratic governments under the name of democracy, how the press is used to impose publicly that the state machinery is necessary and how even they killed the people by spreading a virus with biological weapons.

V opposes law and power in the name of justice, saying "justice will be fast, it will be honest and it will be ruthless." V's actions begin with the explosion of the Justice Building. With the cue "If the building is a symbol, the act of destroying it is also a symbol. They are the people who make the symbols meaningful. The symbols on their own are meaningless, but blowing up a building with enough people can change the world", the aim of switching action becomes clear.

With modernization, state institutions have become more abstract systems, with meanings beyond the phenomenology. As the state is becoming a central power and its' buildings are becoming symbols -these symbols have meanings that are beyond the phenomenon- it is emphasized that the they also have become beliefs. People have the belief that, whatever happens, the state must be strong and alive. This is one of the points of film criticism, which reminds Foucault's defended state, *"at any point in its history, this union, this individuality, this rigid functionality, or, frankly, this presumption probably did not have more than today; perhaps more than all, the state is nothing more than a composite reality and a mythical abstraction, which has a much more limited set of preferences than many think"* (Foucault, 2005: 103).

There are experts in the film who will talk about the importance of erasing the traces of the past in order to show the explosion to the public positively after the first action of V, and even to convince them that destruction is already necessary. The message given to the public: the new building will be the symbol of the present and future beliefs. While expressing its message clearly, the film also reveals that a party that comes to power with democratic elements can take a totalitarian regime in a short time.

"... our story begins with a comer politician who appears to be in every story. He is a very religious man and a member of a conservative party. He is extremely simple-minded and has no respect for political methods. The more power he gains, the greater his fanaticism. He will be more aggressive and more cruel ... "

In the film, action takes place against autocontrol and what the state can do to survive. Beyond the thought, the emphasis is on moving into action. At the same time by showing that the fired fighter is an idea. The totalitarian regime must be destroyed by humans. However, there is no message for the order that will occur in the film afterwards. Just as it is for anarchists in this sense, for Foucault, any attempt to put it in place of an institution overlaps with the idea that it is doomed to make it permanent. "If you want to put in another institution instead of an

official institution that sees the same function - good and different - then you are already drawn back to the dominant structure" (Foucault, 2000).

One of the issues on the film is the concept of gender. It is emphasized that Valerie, who owns the letter Evey found in the virtual prison, is excluded by the government because of her sexual preferences. Evey's television programmer friend is compelled to hide his sexual preferences. This form of power applies itself directly to daily life by imposing a law of truth which must be recognized by both himself and others, by classifying the individual, stamping the individual for his individuality, linking him to his own identity (Foucault, 2000: 212). The autobiography written by Valerie on the toilet paper is a mourning letter that reveals the underlying causes of having her house raided by cops and making her girl friend a legal experimental object. These scenes are based on the idea that 'those who are not on our side have no right to live'. It is a reference to Foucault's argument that Evey's television programmer friend says he should be with a beautiful girl to hide his sexual preferences. It is naive saying of Foucault that homosexuality is suppressing and saying that one is homosexual is challenging power. By doing this, man becomes a toys in its' hands, just by linking himself to an essence created by power (Foucault, 2000).

Valerie's letter describes the isolation of one person from another. Like an inch in the body of Valerie's body, Valerie is reflected as a particle in the society. The roses left after V's murders are symbolizing the people used as subjects like him. He knows that Dahlia will know these roses. There are many aphorisms and allusions in many parts of the film. One of these is the "vi veri veni versum vivus vici" which means "I have conquered the universe as a person who lives with the power of truth" from Fausto. At the night of the last great action, it is quoted from Emma Goldman as saying that "a revolution without dancing is not worth doing". In the use of visual editing and effects, the references to the Matrix movie, the previous work of the Wachowski brothers, are striking. The subway scene in the Matrix film and the similarity of the footsteps that V enters into the television building, and ultimately the examples of rainfall dropping to Evey in slow motion are striking. Evey's awakening is exactly like Neo's. V also uses the government method to prepare an artificial world for Evey. In this world, Evey is enslaved. This is an indication of the world before Evey had met V. V is establishing a virtual prison environment based on the rulers of the peoples. Evey wakes up from this virtual world, the Matrix. Her head is shaved in a way that reminds me of Neo's awakening from the Matrix. In many parts of Filmin Shakespeare allumsions are noteworthy. V is under a masquerade, is screaming for the loss of millions who forgot who he is, tells a replica from Macbeth. " Thus it covers my naked evil, while old and heretical intentions are stolen from the holy grave... I look like a saint as I play the most evil." The fact that V came out of the flames, Evey's return to the water after he came out of the cell, is also allusion to John the Baptist to baptize the masses with water, and stating that the person who will come after him (Jesus) to baptize with fire. In the film, though the mask of V is always smiling, the feel of the V can be transmitted through the shhoting angles and lighting techniques.

Symbolic narration is over-emphasized by dwelling on what a great power the symbol is. There are many artifacts in the shadow gallery, where V lives. Here, during the conversation of V with Evey, there is a picture next to him attracts tteh attention. This is Jan Van Eyck's "Wedding of the Arnolfini". "Johannes de Eyckfuithic 1434"is written on it. Some researchers say that Jan Van Eyck is a member of Poor Knights Of Christ (templiers). According to the great plan of the temple knights, after the burning of master Jacques De Molay in 1307, all the knights who survived the inquisition were scattered to Europe. VanEyck says to his great mas-

ters in 1434, "I am here." The Count Of Monte Kristo, who can be found in almost every movie with the theme of revenge, and the story of his revenge are associated with Jacques de Molay's revenge. Throughout the film, the V symbol multiplies both the letters and digits in the display. V is held in Larkhill's cell number "V". The "vi data versus vivus viciv" motto taken from Christopher Marlowe's The Tragical History of Doctor Faust, and which the "v" letter is more than enough, stands out. The "V" shape appears in the appearance of the fireworks when the parliament building is demolished, and the same image is also present during the explosion of the Justice building at the beginning of the movie. This shape is also the same as the red letter "A" on the inverted black, which is the anarchism symbol. It is noteworthy that November 5 is the only month that has the letter "v" in "November" as well as forming the main axis of the subject.

Similar allusions are made by V's past, words and movements. When V confronts Creedy, Beethoven's fifth symphony plays. At the entrance of this composition there is a repeated musical pattern which evokes the letter "v" in the morse code. At the same time, the introduction of this symphony was used as a calling code for the purpose of sending the word "V for Victory" in the European publication of the BBC during the second world war.

The scenes in which V killed the party members are like the news of the katharsis, who finally came to the summit of film. Realism is provided with a documentary-like narrative when the party is raised in the stage where V and the detective talk. In addition, real images of police violence have been used in fiction. The scene that the detective tells what is happening and what will happen next, with the rhythmic fiction, connection of the events and the falling of the dominos is given together. The course of events is presented as an indication of the collapse of dominoes.

CONCLUSION

The dystopian narrative, mostly based on the Frankfurt School theorists' enquiries for modern societies, criticizes social norms and the political system through the bad case scenario. In dystopic works, the technological development, the economic forces that are connected to it, the mass control and the people who are passivated in front of them all reveal the disasters that they are in today. The common feature of distopars is that they show the dangers that society expects in the future. Sometimes this danger is confronted in a mechanized society in which the systems of human feelings and thoughts are destroyed and sometimes human freedoms are destroyed by a totalitarian system.

The films provide clues to the totalitarian systems that offer the virtual world through technology and how those who are exposed to it perceive the system. The director explained that people would be dragged into a distopia with their consciousness shaped by the words "logical and productive" without noticing the rising walls around themselves. It has been shown that the dystopic world has turned into an inconceivable impeller for itself, and that this transformation is done by the individual, but not automatically. The director, who reflected an authoritarian state conception as a result of the consumer society, claimed that everybody was a place in the absurdity of the present order. In a strong system based on reason, it has shown that the only way to get out of Max Weber's iron cage metaphor is to take a non-rational attitude towards it.

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In the film, there are the heroes who question the authority as well as the masses that are passivated by technology and authority. V For Vendetta in the scope of the investigation, the heroes of the film and their attitudes or their position within the society are remarkable. In a world where technology has become the most important tool of power, there are heroes who are out of the system and who are not good at authority. Taking the human and power relations into consideration, the status quo in films has been revealed as to how passive an object can be transformed by managing the behavior of the individual.

As a result, it can be said that the dystopic narrative markers constitute a unity with the remaining objects in the blind area. Shooting scales, camera movements, and deco-specific elements used in movies can contain dystopian-specific components. Through the films examined in the context of analyzing the meanings and meanings of the representations in the cinema, it has been revealed how effective the use of the elements of the cinema language is in terms of producing meaning.

As a result of the work, it is revealed that film's own narrative as a representation of a dystopic world is a network of symbolic symbols that carried out on the axis of stages described in the J.Campbell's book "A Hero With A Thousand Faces". Moreover, the narrative of the film has been shaped on the lost identities, others, minorities, prohibited people and even those are assumed that have never alive, who creates a revolutionary force from chaos and transforms into a hero. While these stories portray a pessimistic portrait of the direction of society, they also mirror the political, economic, and sociological issues of our day. In this respect, the study contributes to film research in terms of interpreting cinema and politics relation through a dystopic universe allegory.

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