sacrifice is almost touching. While Bekir admits his feelings, Demirkubuz's camera focuses on Çilem enjoying herself. Bekir continues to explain and raises a significant point: Çilem is the daughter of Zagor and the reason why she could not speak is that she was beaten when Uğur was pregnant. Bekir ends his speech with the phrase: "My faith is clear. Keep quiet and walk." This crucial and efficient scene sums up the contradictory nature of his life; while being in love, he has abased himself by following Uğur. Eventually Bekir dies as he is not able to stand any more. After his death, nothing has changes: Yusuf takes the place of Bekir in Uğur's affections, even though she is constantly hired by different men and returns towards morning. One morning, Yusuf wakes up and the telephone rings: Uğur informs him that Zagor has run away, so she decides to return to Ankara and asks Yusuf to bring Çilem with him.

Roads, freeways, buses, again roads ... While Çilem and Yusuf are dining at a roadside café, a newscaster breaks the news of a murder. Çilem keeps her eyes on the television and sees her mother's photo on the news; as she can't understand why it's there, Yusuf doesn't know what has happened. The film's plot meanders towards an unexpected conclusion, in which Yusuf and Zagor find that they have an unexpected connection to one another. Despite the apparent meaninglessness of his existence, Yusuf discovers some point - it might not be a significant one, but it gives him hope for the future, and thereby proving Samuel Beckett's dictum: "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better."

Stylistically challenging, with long shots and a lack of background music, *Masumiyet* consciously refutes the conventions associated with Hollywood. It is nonetheless highly enjoyable.

Works Cited

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