

OFFSPRING

HAVA'NIN TOHUMU

2019

PROJECT FILE

THEME

This is the story of a city woman's magical journey into the inner world on the idea of abortion.



STORY

'OUR PERCEPTIONS ABOUT MOTHERHOOD ARE MANIPULATED. WHEN WE THINK TO DECIDE ABOUT A PERSONAL ISSUE, LIKE ABORTION, WE COME ACROSS WITH UNEASINESS TO FEEL WHICH IS OUR REAL IDEA.

SHORT SYNOPSIS

HAVA is a young urban woman working as a copywriter at an advertising agency. She has a good relationship with Ateş, they share the same house. One day, with the pregnancy of Hava, for the first time they evaluate having an abortion. This situation, which appears quite normal to both of them, actually turns into an unconscious adventure. Hava goes on an inner journey. From time to time, she returns to her daily life as a woman who met her femininity in this journey that hosts fantastic elements.

Hava questions the whole concept of motherhood in her thoughts while she is under the effect of narcosis, in her unconsciousness. She circulates socially and internally around this concept.



DIRECTOR'S STATEMENT

The abortion issue has always been problematic for women. While urban women have been hiding it, the village and town women resorted to primitive roads and endangered their health. Many women in my country have faced many problems with undesirable abortion, because of the negative approach of society and their families, giving birth to unwanted children.

My character, on the other hand, treats abortion as a normal phenomenon. But when the possibility of operation occurs, social repression and subconscious codes emerge. No matter how advanced she is intellectually, social pressure manages to compress her. That's exactly what I wanted to photograph.

In explaining these emotions, I also created some fantastic situations and mentioned the effects of the capitalist system. Because I think that the issue of motherhood has become the target audience of a large market, and from a critical point of view, I wanted to focus on it.

States and laws should not put pressure on individuals who want to start a family and have children. It is a woman's own decision to have a baby or not and no one can have any right to put opinions about it.

Burçak Üzen



CHARACTERS

HAVA (28)

HAVA is a well-educated woman who wants to make a career in her metropolitan life. Apart from the new generation habits, there is a traditional world that comes to her from the family. She shares the same house with her lover. Their house is quite filthy and messy. Both are fastfood hangers in a lifestyle constructed on consumption. Therefore, they do not have a regular domestic life. Like a new generation of women living in the city and working in the advertising agency, she has a well-groomed, style-dominated and conformist structure.

ATEŞ (30)

He is the son of a well-educated, wealthy family. He is happy to share the same house with Hava. He cares about Hava and really loves her. Their relationship is valuable for Ateş. He is addicted to technology. He represents today's youth in city life. Respects the decision of Hava on abortion, and is ready to take responsibilities if she wants to give birth. With this attitude, he maintains the ideal male aspect in the relationship.

ABOUT STYLE AND MOOD

The overall style of the project; it is aimed at disrupting the classic narrative. Both the time-space breaks and the transitions between the real world and the subconscious will benefit from a visual richness that goes beyond the traditional narrative.

I plan to make use of CGI in forests and for animals. In particular, special effects will be made for the movements of nature. In addition, the transitions between the real world and the advertising world will be brought to the end of one cliché at a time, and alienation will be made by switching from real narrative to advertising light and plans in terms of shooting scales. While the surreal trials in the forest benefit from neon lights and sound design, the color scale is planned as shown in the below. As a result, we will follow a story with a high rhythm and aesthetic visual show.



WORK SCHEDULE

Project Development	June 2019 - April 2020	In this process, all the details of the project will be detailed at the desk and planning will be made for shooting and after.
Resource and Fund Research	June 2019 - December 2023	A detailed financial plan will be developed and worked on for 4 years for ministerial supports, co-production markets, eu funds, film sales and individual investors.
Production and Post Production	2020 July: Shooting – From August to December: Post Production	The shootings are planned for 30 days as of July 2020. 4 months for editing, color correction, sounds and music design.
Premiere Strategy	2021	We aim to make the world premiere at an international A+ festival.
Festival Journey	2021-2022	While Offspring’s festival journey continues, PR preparations for theatre release take place in parallel.
Box Office Strategy	2023	A work plan will be prepared based on a general world box office strategy by tapping the film in multiple countries at the same time.
Digital Platforms and TV	2023	Release dates will be planned after the box office.

PRODUCER'S NOTE

We live in a world where everyone says 'be something'. Be honest, be sober, be industrious, be beautiful but be chaste, be married, be a mother, be a father ... While the world expects us to be this much, we are trying to evolve to that person with our limited energy and will. After that, we experience conflicts between our own desires and what is expected from us. We are always in a fight to be exist in a constantly and quickly changing world with old definitions. And if you're a woman, you are more likely to win this war by yourself.

Hava is actually one of the lucky ones. She has been a strong woman who was stubborn about being herself from an early age and replied 'me' to those who asked her to 'be a woman' . A woman who has been able to create her own identities and who fought for being herself against those who said to be lady, be decent, be thin. But when life invites her to become a mother out of the blue, Hava gets confused too. She is not even sure if she understands what it means to be a mother, to give life to a something, and she is caught unprepared for this question. With this question, we set out for Hava's own femininity and witness the discovery of her essence in a surreal and metaphoric language of cinema different than we are used to see in superficial female dramas. In the process of making the decision to become a mother, one of the most important decisions in every woman's life, we participate in Hava's mystical adventure, we rethink the dimensions of being responsible for a living being, the definitions of ownership and being a woman today. I think it is essential to re-discuss what concepts such as women and motherhood mean at the point where we have come as civilization through heroes such as Hava in our lives, in a World where we have lost our spirituality more and more and in order to become "wise". While making a such a big decision, women may be alone and/or feel alone and this is an important source of motivation for me to raise this issue more and make this film.

One of the main reasons I wanted to take part in this project has been the story itself. Abortion is a current issue that has been discussed in many parts of the world and has led to different narratives. However, the fact that Burçak tells this in a different fiction by including the advertising World, increased my excitement a little more. I have been actively directing and producing in the advertising sector for many years. Previously, I was involved in the feature film projects directed at the box office. So it was easier for me to find something of myself in this story. Offspring will be a work of art that world festivals and arthouse film lovers will want to watch with its surreal and unusual language and psychological background.

I think the fact that the story was written and directed by a female director, that this story will come to life from the eyes of a mother who has experienced the processes of Hava itself, increases the sincerity of the project. I am excited to take a part in increasing gender equality and

women voices in world cinema, and I sincerely believe in the necessity. In parallel to this, I aim at least half of the film's creative team and crew to be women. I also think that we have been friends with the director for a long time, which is an advantage for working conditions.

We have worked with director Burçak at every stage during the development of the film script. Burçak has experienced the similarities of Hava's situation very recently, and me and my wife are going through the same processes. The first year of our marriage is almost over and everyone from our families to our neighbors are too 'interested' in when we will have children. Especially my wife Özra's family's "advices" on this issue, the confusions of Özra about being a mother, our different plans for our own lives, in fact, we are going through the very similar processes of Hava and Ateş. Addressing a subject that is also on our agenda with such a different approach enables us to think about ourselves and to be a mother and father from different paradigms.

I think that I can easily manage the whole technical infrastructure of the project. With a solid financial strategy, I'm very happy to set up and manage a team that will create the *Ofspring* on its intended date and make all the preparations for its own journey. As a man, I also carry a pride of support for a feminine issue.

Ömer Sınır

ANNEXES

1. Synopsys
2. Treatment
3. Moodbook
4. Financial Plan
5. Detailed Budget
6. Director's and Producer's Biographies
7. Script

director
burçak üzen

offspring

