

les enfants terribles

a film by ahmet necdet çupur



TS PRODUCTIONS, JYOTI FILM AND LIMAN FILM PRESENT "LES ENFANTS TERRIBLES" ZEYNEP ÇUPUR, MAHMUT ÇUPUR, NEZAHAT ÇUPUR, CEMAL ÇUPUR, RIFAT ÇUPUR, NADİRE ÇUPUR
COLOR GRADING DENNIS WIECK SOUND MIXER VALENTIN FINKE SOUND EDITOR HERVÉ GUYADER SOUND AHMET NECDET ÇUPUR, GÜRKAN ÖZKAYA, JOHANNES GREHL EDITING MATHILDE VAN DE MOORTELE, ELİF ULUENGİN, NICOLAS SUBLARTI
MUSIC JOHN GÜRTLER, JAN MISERRE DIRECTOR OF PHOTOGRAPHY AHMET NECDET ÇUPUR, LUCIE BAUDINAUD PRODUCED BY DELPHINE MOREL, ANKE PETERSEN, NADİR ÖPERLİ WRITTEN & DIRECTED BY AHMET NECDET ÇUPUR



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PRESS NOTES



Official Selection

Visions du Réel 2021
International Feature Film Competition
****world premiere****

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synopsis

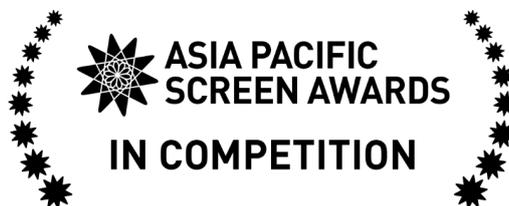
In a village in the south east of Turkey, Mahmut wants to divorce his newly-wed wife. At the same time, his sister Zeynep enrolls in an open high school and takes on a job in a factory. Against her father's wishes, she wants to leave the village and ultimately go to university. The siblings' demands become the center of conflict in their conservative family and community, who are not used to what Mahmut and Zeynep strive for. Intimately captured by their elder brother Ahmet Necdet Cupur, who left the village twenty years ago to pursue his studies, LES ENFANTS TERRIBLES is a story of clashes between generations, between the past and the present.



festivals



Special Jury Award
International
Feature Film Competition



awards



Special Jury Award
International
Feature Film Competition



director's comments

I consider myself as a person who is an insider and outsider to my natal village. I return regularly though I lost the true emotional connection with everyone for a long time, my parents and siblings included. Recently, my brother Mahmut and my sister Zeynep contacted me to have my support on the decisions they were about to take. Knowing that they would be going through a similar battle as I had twenty years ago, I decided to go back to the village to film them finding their own paths.

I was born into a closed-community a village by the Syrian border in southeast of Turkey. The county is named Hatay. The locals in the village follow a traditional Muslim mode of life. At the age of thirteen to pursue my studies, and because of the absence of a middle school in late 90s, I quit the village against the consent of my parents.

Until 1997 children in Turkey were obliged to take five years of education. The 1997 reforms introduced compulsory education for eight years. New legislation introduced in March 2012 prolonged compulsory education to 12 years. It is very rare for anyone to pursue a higher education than elementary school in the village. My father dropped after three years and my mother is illiterate. Generally, boys quit the school at the age of twelve to begin work in their lands. Girls are forced to drop even earlier because it is considered almost shameful for a girl to go on schooling after her breasts take form. Mahmut dropped after middle school. However after years, he re-enrolled to an open high school. In an open school the attendance of a student is not required. A pupil needs to pass the exams to be able to obtain a diploma. While working in Kuwait, Mahmut graduated from a high school at the age of twenty-six. Zeynep is following a similar path, beginning her high school studies in 2017 after a pause of two years. She works in the factory for twelve hours a day and when she comes back, she studies at nights.





My father was absent all the time working abroad. And when I quit home, all the responsibilities fell on my brother Mahmut's shoulders. After some time, Mahmut, Zeynep and my other siblings believed that I could lead them to a better future. Because I was the only one who had obtained a university diploma in the whole history of our family. In Turkey, more than two million students take a university entrance exam every year. Less than 1/4th of them can obtain a university degree. Sometimes I feel their disappointed eyes cast over me. In a way, Mahmut and Zeynep blame me for their current sufferings. I felt that one part of me is still anchored in that village under the values of fatherhood, family, religion and region. For a moment, I was Mahmut and Zeynep as if I never quit the village. In this separation process, my intention is to film the effects of Mahmut's actions on himself, his wife, his and her parents, and the villagers. As I document this divorce in the present time, I wish to go backwards to the causes that brought Mahmut and his wife Nezahat to their divorce. As Mahmut's past errors surface up, I intend to capture a change in his vision towards his own life. He wants to do the right thing now. He wants to alter his own reality and create a new one for himself. There is still hope, a way out nevertheless a sort of tragedy awaits his wife. At the same time, my sister Zeynep has a similar battle as Mahmut's. She was engaged to her cousin at very early ages but with her vigorous youth and strong character, she managed to end the arrangement. By working in this new factory job only for minor girls, she began to change her vision towards her own life. She considers another option than marriage, she is determined to go on with her studies to obtain a university diploma. I believe these separations are not just with the persons and the family but with some of the fundamental values of our culture. I intend to reveal the transformation of these values.

I was with Mahmut when his present wife came into the room to serve us coffee. Mahmut had a time to glance at her. She was our father's choice and Mahmut acquiesced. He never saw her again until his marriage day. Two years later they were married. She was twelve years old when they were engaged. Both of the parents have lied about her age. For them, a girl becomes a woman when she has her first period. But in reality, all girls have been suffering from child marriages, mothers and daughters alike. I remember my cousin. She was two years older than me. She was married at the age of thirteen and had her first child at fourteen. Now, she is thirty-five years old and she has already become a grandmother. Mahmut's wife, Nezahat is seventeen years old now. A divorce means a grave tragic end for her. She will be a divorced woman at the age of seventeen and will have to go back to her mother's house. She will wait for an aged man from a far village to take her as a second wife. As bitter resentments and cruel dilemmas come to light, I wanted to magnify this young couple's divorce exposing the predicament of my brother and sister, Mahmut's wife, his and his wife's parents, their community and the Turkish state. Behind all this generation clashes between parents and children, what I truly expected from this film is a reconciliation. I wish to see parents accept their children as their children desire to be and the children create new bonds with their parents based on mutual comprehension. I wish to see the creation of new values that will allow us to live better with each other. I want to make peace with my past that I chose to runaway from. At the end, I desire to understand myself, my siblings, my parents and my own culture better, and convey this comprehension through this film.

Ahmet Necdet Cupur

about the director

Ahmet Necdet Cupur worked for three years in Iraq and Afghanistan during the war as a civil engineer. He decided to be a filmmaker and moved to Paris. Two years after his arrival, he got funding from CNC for his short film 'Latin Babylon'. The year he completed his film, he returned to his village in Turkey, after twenty years, and shot 'Les Enfants Terribles' a documentary about his family with the funds from CNC France, Sundance DFP for production, World Cinema Fund of Berlinale among others. The documentary made its world premiere in the official selection of Vision du Reel in 2021.



Professional Experiences

Les Enfants Terribles (92 minutes) | A feature documentary written, filmed and directed by Ahmet Necdet Cupur. Produced by Jyoti Film, Liman Films
October 2017 - December 2020

- Visions du Réel 2021- Official selection in international competition
- With the participation of France 3 and Al Jazeera
- Antalya Film Forum, Meetings on the Bridge 2020 - Work in Progress
- Vision du Réel, DocBarcelona, DokLeipzig 2019 - Pitching
- CNC France 2018 - Funds for writing and development
- La Scam 2018 - Fund for writing

production companies



TS PRODUCTIONS

France

TS Production has been producing fiction and documentary films since 1986. The company has already produced 55 documentaries. TS productions has received the gold FIPA 2018 for the film “En équilibre” by A.Bassis and P.Auffray and the audio visual prize SCAM 2018 for “ City of Dreams” by S.Faigenbaum. Two of its productions were recently screened at the Visions du Réel festival; “Home Sweet Home” by Nadine Naous and “De Cendres et de Braises” by Marion Ott. Delphine Morel Delphine Morel studied political sciences at the I.E.P of Paris and screenwriting in Los- Angeles at UCLA. A producer and filmmaker since 1997, Delphine has a track record for uni- versal stories told by foreign directors. She has produced over 35 documen- taries for TV and Cinema which have been shown in such festivals as IDFA, DokLeipzig, Cinema du Réel, Viennale, IFF Rotterdam...and she has directed 5 documentaries. She joined TS Productions in 2009 and collaborates with the producer C. Loiseau.

JYOTI FILM

Germany



JYOTI means light in the Hindi language. With the films they develop and produce, the two producers Anke Petersen & Anna Chester aim to shed light on untold stories. They love to co-produce with partners from all around the world. With the scope of projects, JYOTI Film tries to open new perspectives on internationally relevant topics, inspire their audience and improve the understanding of the unfamiliar. Anke & Anna see documentaries and digital, interactive formats like games as a tool to pass on knowledge in a engaging and entertaining way and thereby give their audiences the opportunity to learn and act for an optimistic future. As female producers of course, stories from and about women are close to their heart.

LIMAN FILM

Turkey



Following his experience in founding Bulut Film, where he produced Summer Book (Berlinale Forum, 2008), Dark Cloud (Toronto, 2009), Our Grand Despair (Berlinale Competition, 2011), and Lifelong (Berlinale Panorama, 2013) Nadir Öperli started Liman Film in 2014. Other than developing, producing feature films, and documentaries, the company also offers consultancy, supervision, and production services. After launching Liman Film, Öperli’s producer, co-producer, and line producer titles include Until I Lose My Breath (Berlinale Forum, 2015), Frenzy (Venice Competition, 2015), King of the Belgians (Venice Orizzonti, 2016), Grain (Sarajevo and Tokyo Competition, 2017), My Favourite Fabric (Cannes Un Certain Regard, 2018), Summer Brothers (Nederlands Film Festival, 2018), A Tale of Three Sisters (Berlinale Competition, 2019) and Les Enfants Terribles (Visions du Réel Competition, 2021).

about the producers

Delphine Morel
France



Delphine Morel studied political sciences at the I.E.P of Paris and screenwriting in Los-Angeles at UCLA. A producer and filmmaker since 1997, Delphine has a track record for universal stories told by foreign directors. She has produced over 40 documentaries for European televisions and Cinema which have been shown in such festivals as IDFA, DokLeipzig, Cinema du Réel, Viennale, IFF Rotterdam...and she has directed 5 documentaries. She joined TS Productions in 2009 and the long-feature documentary «Internal combustion» directed by Steve Faigenbaum has received the audiovisual scam Prize in 2018.

Anke Petersen
Germany

Anke Petersen is an executive producer of high-quality commercial films for international institutions and companies since many years. For over 15 years she was an inherent part of Tony Petersen Film, producing creatively ambitious films since more than three decades. Through her work in commercials Anke constantly updates herself about state of the art technology and enjoys transferring her knowledge to digital and documentary-based projects. In 2012 she produced her first documentary “Calle del Arte” with ZDF/ARTE and subsequently established Jyoti Film in 2013, which is focused on international documentary co-productions, short films and digital projects. Anke is an alumni of Documentary Campus.



Nadir Öperli
Turkey



Nadir Öperli received his BA in Business Administration and MA in Critical and Cultural Studies from Boğaziçi University. He started his career as a film critic, and he was one of the founders of Altyazı film magazine. He was one of the deputy editors of sinema.com from 2004 to 2009. He started to produce feature films in 2007. In 2010, he was selected to the producers’ network ACE, and in 2012 he attended the post-production workshop EP2C. He is a board member of SEYAP (Film Producers’ Association of Turkey), and a member of European Film Academy.

producer's comment

Ahmet has already directed a short film *Latin Babylon* (award SACD 2017) and with *Les Enfants Terribles* he presents his first documentary, about child marriage in Turkey. There is a strong need to support young, emerging Turkish directors who have a vision of the social and political changes occurring in Turkey. Ahmet is certainly one of them.

The project deals with how Muslim and tribal traditions are challenged by the arrival of a new generation which looks for personal happiness and education. The story of *Les Enfants Terribles* is timely because it captures the inner force that transforms a society from an insider's point of view. Ahmet films his family and kinsmen from a privileged position, capturing their interior conflicts and their struggle against the conservative figures of the community. The separation will be the backbone of the story, forming a powerful line that leads up to the very likely tragic outcome for Nezahat, Mahmut's wife. A large Turkish minority lives in Europe and this issue is relevant to Turkish minorities as well as to Europeans. This is why European backing is vital for this documentary given its human and cultural interest. There is also a strong European interest in the question of child marriages and separation, as well as the issue of cultural values in traditional Muslim societies. We remember the amazing success in France, for instance, of the Iranian film *Une Separation* by Asghar Farhadi and the acclaim given to *Head On* by Fatih Akin in Germany and in France. *Les Enfants Terribles* has the potential to garner international interest.

Delphine Morel, France

producer's comment

When filmmaker Ahmet Necdet Cupur and our French co-producer Delphine Morel presented *Les Enfants Terribles* at Visions du Reel, I was fascinated by the potential and intensity of the story and very happy that I was offered to co-produce the project on the German side. The film gives an important insight into the social structures in Turkey. Ahmet has a very personal approach: with his camera, he follows his brother Mahmut and his sister Zeynep as they decide to break out of the narrow and restrictive set of rules of their small village. Ahmet's sensitivity to what they are going through is visible in every moment, as he himself left the village and everything else only a few years before. He therefore senses the steps, reflections and struggles he has to follow, while at the same time enjoying the trust of his siblings, parents and the village to document them.

The filmmaker shows how progress and modern ideas are slowly making their way into this village in southern Turkey and describes the tensions and challenges these ideas bring in contrast to the traditional and conservative values. While Zeynep challenges patriarchal society with her desire to study and learn a trade, her brother Mahmut wants to break free from his arranged and unhappy marriage to a woman far too young, upending the social acceptance of their parents and the village. Will both rebels manage to stay rooted in their home village and help change the perspective of the villagers and their family? Or will they have to leave their homes, cut ties and move to the more liberal cities of Turkey? I am happy to co-produce this exciting film. Delphine Morel and I have worked together before. Ahmet convinced me with his strong and highly appreciated first film "Latin Babylon", and with Nadir Öperli I immediately found a brilliant and trustful collaboration.

Anke Petersen, Germany

producer's comment

When I met Ahmet for the first time, I was immediately taken with both his personal life story and his ability to transform it into a very engaging documentary narrative. He is a self-made artist who managed to break through the patriarchal cycles of first his rural upbringing, and second his career as a civil engineer in the army bases in the Middle East. When he told me how his sister Zeynep and his brother Mahmut has been going through a similar transformation as himself, and that they are facing a corresponding resistance from both their family and the small community, it was not hard to see how this can evolve into a strong personal documentary.

In *Les Enfants Terribles*, Ahmet manages to create an immediate sense of truthfulness by positioning himself at an intimate distance with the members of his family. The footage has all vivid and engaging details of the daily lives of his close relatives that another filmmaker would not achieve to film as successfully as him. Like all brilliant filmmakers, Ahmet has the talent to make the bigger picture clear by looking at small situations and incidents, including his own personal experiences.

Nadir Öperli, Turkey



credits

Les Enfants Terribles
France, Turkey, Germany, 2021, 92', Documentary

team

Director:	Ahmet Necdet Cupur
Producer:	Delphine Morel Anke Petersen Nadir Öperli
Sound:	Gürkan Özkaya, Johannes Grehl
Director of Photography:	Ahmet Necdet Cupur
Additional Photography:	Lucie Baudinaud
Editor:	Mathilde Van de Moortel Elif Uluengin Nicolas Sburlati
Music:	John Gürtler & Jan Miserre
Music Recording:	Paradox Paradise Berlin
Sound Editing:	Hervé Guyader
Sound Mixer:	Valentin Finke
Cast:	
Ahmet:	Ahmet Necdet Cupur
Zeynep:	Zeynep Cupur
Mahmut:	Mahmut Cupur
Nezahat:	Nezahat Cupur

contacts

Press agent

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Production

TS Production
Delphine Morel
dmorel@tsproductions.net

statistics

Educational attainment (upper secondary) of the population aged 25 and older by sex, 2008-20

Year	Total	Male	Female
2008	26,5	32,5	20,7
2009	27,7	33,9	21,7
2010	30,0	36,6	23,6
2011	31,8	38,6	25,1
2012	32,8	39,6	26,1
2013	33,8	40,6	27,1
2014	35,2	42,1	28,5
2015	37,1	43,8	30,4
2016	38,0	44,6	31,5
2017	39,0	45,6	32,6
2018	40,5	47,0	34,1
2019	42,2	48,5	36,0

TurkStat, National Education Statistics Database, 2008-2019

Unknowns and foreigners are not included.

The ratio of at least upper secondary graduates in the population aged 25 years and over was calculated.

Child employment rate, 2004-2019

[15-17-age]

Year	Total	Male	Female
2004	15,9	20,0	11,6
2005	15,5	20,7	10,1
2006	15,8	20,9	10,4
2007	15,8	21,7	9,6
2008	16,2	22,0	10,2
2009	16,2	22,1	10,1
2010	17,1	23,1	10,8
2011	17,6	23,6	11,2
2012	16,9	23,3	10,2
2013	16,7	22,9	10,1
2014	18,1	25,0	10,8
2015	18,1	24,5	11,4
2016	18,0	23,8	11,9
2017	17,4	24,3	10,2
2018	18,2	25,7	10,2
2019	17,2	24,0	10,0

TurkStat, Household Labour Force Survey, 2004-2019

statistics

Formal education completed by sex, 2010-2019

[Population of 25 years of age and over]

(%)

Year	Total	Illiterate	Literate without diploma	Primary school	Primary education	Junior high school and equivalent	High school and equivalent	Higher education	Master	Doctorate
Total										
2010	100,0	9,0	5,8	38,6	8,8	7,8	18,5	10,3	0,9	0,3
2011	100,0	7,2	6,3	36,7	11,1	6,9	19,0	11,5	1,0	0,3
2012	100,0	6,3	6,8	35,8	11,7	6,7	19,4	12,1	1,0	0,3
2013	100,0	5,9	6,8	34,6	12,4	6,5	18,9	13,3	1,2	0,4
2014	100,0	5,7	6,5	32,9	11,8	7,9	19,4	14,2	1,3	0,4
2015	100,0	5,5	6,2	31,9	11,5	7,8	19,7	15,6	1,4	0,4
2016	100,0	5,1	5,9	29,6	12,7	8,7	19,7	16,5	1,4	0,4
2017	100,0	4,8	5,7	28,6	13,4	8,4	19,9	16,8	1,8	0,4
2018	100,0	4,5	5,4	26,5	14,4	8,8	20,5	17,5	2,0	0,4
2019	100,0	4,1	4,9	25,0	11,4	12,5	21,4	18,2	2,2	0,4
Male										
2010	100,0	3,3	4,1	35,0	11,2	9,9	22,5	12,6	1,1	0,4
2011	100,0	2,5	4,0	32,6	13,8	8,5	23,2	13,9	1,2	0,4
2012	100,0	2,1	4,1	31,5	14,4	8,3	23,6	14,5	1,2	0,4
2013	100,0	2,0	4,1	30,2	15,2	8,0	23,0	15,7	1,4	0,4
2014	100,0	1,9	3,8	28,4	14,3	9,6	23,6	16,5	1,5	0,4
2015	100,0	1,8	3,5	27,5	13,7	9,6	23,7	18,1	1,6	0,4
2016	100,0	1,6	3,2	25,1	15,1	10,3	23,6	18,8	1,7	0,4
2017	100,0	1,5	3,0	24,1	15,8	10,0	23,9	19,0	2,1	0,5
2018	100,0	1,3	2,7	22,0	16,7	10,3	24,6	19,6	2,3	0,5
2019	100,0	1,2	2,4	20,5	13,1	14,3	25,4	20,1	2,4	0,5
Female										
2010	100,0	14,6	7,5	42,1	6,4	5,8	14,5	8,1	0,7	0,2
2011	100,0	11,8	8,5	40,7	8,4	5,3	15,0	9,1	0,8	0,2
2012	100,0	10,3	9,4	40,0	9,0	5,2	15,3	9,8	0,8	0,2
2013	100,0	9,7	9,5	38,9	9,7	5,1	14,9	11,0	1,0	0,3
2014	100,0	9,4	9,2	37,2	9,5	6,2	15,3	11,9	1,0	0,3
2015	100,0	9,1	8,9	36,2	9,3	6,0	15,7	13,3	1,2	0,3
2016	100,0	8,6	8,6	33,9	10,4	7,1	15,8	14,2	1,2	0,3
2017	100,0	8,1	8,3	33,0	11,1	6,9	16,0	14,7	1,6	0,3
2018	100,0	7,6	8,0	30,9	12,2	7,3	16,5	15,5	1,7	0,3
2019	100,0	6,9	7,4	29,4	9,7	10,7	17,5	16,3	1,9	0,3

Source: TurkStat, National Education Statistics Database, 2010-2019

Unknowns and foreigners are not included.

statistics

Adolescent fertility rate, 2001-2019 [15-19-age group]

(%)

Year	Adolescent fertility rate
2001	49
2002	43
2003	40
2004	40
2005	41
2006	40
2007	40
2008	39
2009	37
2010	34
2011	32
2012	31
2013	29
2014	28
2015	26
2016	24
2017	22
2018	19
2019	17

TurkStat, Birth Statistics, 2001-2019

statistics

Gender pay gap by educational level, 2018

Education level	Annually average regular gross wage (TL)			Annually average gross earnings (TL)			Gender pay gap
	Total	Male	Female	Total	Male	Female	(%)
Total	46 358	47 515	43 866	49 001	50 297	46 208	7,7
Primary school and below	33 765	35 666	28 294	35 171	37 143	29 500	20,7
Primary education and secondary school	33 383	34 702	28 720	34 840	36 195	30 049	17,2
High school	35 812	37 334	32 013	37 734	39 344	33 717	14,3
Vocational high school	47 532	50 820	36 183	51 180	54 970	38 096	28,8
Higher education	66 786	73 095	58 754	71 007	78 041	62 051	19,6

Source: TurkStat, Structure of Earnings Survey, 2018

Labour force participation rate for persons by sex, 2014-2019

Year	15+age			15-24 age			25+age		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
2014	50,5	71,3	30,3	40,8	54,0	27,7	53,0	75,8	30,9
2015	51,3	71,6	31,5	42,0	54,2	29,8	53,7	76,1	31,9
2016	52,0	72,0	32,5	42,4	54,3	30,4	54,4	76,6	33,0
2017	52,8	72,5	33,6	43,3	55,2	31,1	55,2	76,9	34,2
2018	53,2	72,7	34,2	44,0	56,3	31,3	55,4	76,7	34,8
2019	53,0	72,0	34,4	44,4	55,9	32,6	55,0	75,9	34,8

TurkStat, Household Labour Force Survey, 2014-2019

Proportion of individuals using mobile/cellular telephones by sex, 2018-2020 [16-74 age]

Year	Total	Male	Female
2018	92,7	96,3	89,1
2019	93,5	96,9	90,2
2020	95,3	97,8	92,7

Source: TurkStat, Survey on Information and Communication Technology (ICT) Usage Survey in Households and by Individuals, 2018-2020

statistics

Proportion of individuals aged 20-24 years old who were married before age 18, 2010-2019

Year	Interspousal education differential (%)	
	Male	Female
2010	0,3	8,2
2011	0,3	8,0
2012	0,3	7,9
2013	0,3	7,7
2014	0,3	7,4
2015	0,3	7,1
2016	0,3	6,7
2017	0,3	6,2
2018	0,2	5,6
2019	0,2	5,1

TurkStat, Marriage Statistics, 2010-2019

education levels of married females, 2019

Age group	Interspousal education differential (%)			
	Husband better educated	Wife better educated	Both have equal education	Unknown
Total	40,4	15,1	42,9	1,6
16-17	29,3	5,2	63,5	2,0
18-19	26,5	13,2	57,9	2,4
20-24	31,6	20,2	46,1	2,1
25-29	31,9	21,6	44,6	1,9
30-34	34,8	21,0	42,5	1,7
35-39	40,8	17,4	40,4	1,4
40-44	42,0	15,7	40,9	1,3
45-49	44,3	13,6	40,8	1,4
50-54	44,5	12,5	41,5	1,5
55-59	43,7	10,9	43,9	1,5
60-64	42,8	8,8	46,7	1,7
65-69	44,4	7,1	46,5	2,0
70-74	46,6	6,2	44,9	2,3
75+	47,5	5,5	44,6	2,3
Education level				
Illiterate	86,9	(1)	12,3	0,8
No school completed	83,5	2,4	13,2	0,9
Primary school	53,1	1,6	44,8	0,5
Primary education	35,5	15,5	48,3	0,7
Junior high school or equivalent	41,6	12,5	45,0	0,9
High school or equivalent	25,9	30,2	42,8	1,1
Higher education	9,3	33,7	55,9	1,1

Source: TurkStat, The Results of Address Based Population Registration System, 2019

(1) Not applicable as there is no lower education level.

statistics

Population by attained education level and sex, 2008-2019
[Population 6 years of age and over]

Year	General total			Illiterate			Literate without a diploma		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
2008	64.241.226	32.170.749	32.070.477	4.930.012	986.790	3.943.222	13.771.384	6.721.306	7.050.078
2009	65.049.093	32.612.307	32.436.786	4.672.257	915.054	3.757.203	13.517.214	6.583.731	6.933.483
2010	66.133.461	33.154.580	32.978.881	3.825.644	700.400	3.125.244	13.448.484	6.443.661	7.004.823
2011	67.045.635	33.602.627	33.443.008	3.171.270	553.704	2.617.566	13.810.315	6.467.434	7.342.881
2012	67.877.379	33.998.532	33.878.847	2.788.757	475.068	2.313.689	14.058.334	6.491.884	7.566.450
2013	68.735.145	34.421.110	34.314.035	2.654.643	449.328	2.205.315	14.053.831	6.459.316	7.594.515
2014	69.657.731	34.878.159	34.779.572	2.663.096	454.760	2.208.336	8.919.611	3.812.082	5.107.529
2015	70.497.783	35.304.074	35.193.709	2.644.144	452.277	2.191.867	8.697.753	3.689.832	5.007.921
2016	71.348.896	35.721.318	35.627.578	2.482.432	396.138	2.086.294	8.126.281	3.407.809	4.718.472
2017	72.188.121	36.131.973	36.056.148	2.336.847	359.534	1.977.313	7.910.619	3.307.624	4.602.995
2018	73.105.193	36.593.412	36.511.781	2.198.088	325.551	1.872.537	7.739.232	3.250.584	4.488.648
2019	74.031.169	37.048.576	36.982.593	2.024.979	286.590	1.738.389	7.782.603	3.305.134	4.477.469

Year	Primary school			Primary education			Junior and vocational high school		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
2008	18.078.358	8.800.944	9.277.414	6.615.736	3.503.079	3.112.657	2.795.749	1.791.178	1.004.571
2009	18.523.823	8.937.271	9.586.552	7.432.613	3.967.815	3.464.798	2.795.917	1.786.153	1.009.764
2010	15.709.975	6.973.926	8.736.049	10.820.045	6.081.367	4.738.678	3.127.204	1.946.744	1.180.460
2011	15.333.800	6.706.059	8.627.741	11.986.436	6.729.630	5.256.806	2.856.407	1.740.795	1.115.612
2012	15.220.028	6.606.954	8.613.074	12.669.905	7.119.880	5.550.025	2.849.999	1.736.233	1.113.766
2013	14.994.232	6.454.722	8.539.510	13.018.720	7.317.838	5.700.882	2.828.299	1.720.425	1.107.874
2014	19.711.895	8.862.205	10.849.690	10.690.444	6.049.410	4.641.034	5.954.049	3.397.197	2.556.852
2015	19.825.078	8.903.202	10.921.876	9.323.169	5.314.047	4.009.122	7.269.584	4.130.893	3.138.691
2016	19.805.044	8.871.176	10.933.868	8.481.757	4.937.224	3.544.533	8.473.020	4.715.308	3.757.712
2017	19.546.890	8.689.038	10.857.852	8.691.859	5.032.195	3.659.664	8.823.751	4.902.536	3.921.215
2018	18.282.367	8.037.156	10.245.211	8.832.635	5.067.482	3.765.153	9.725.445	5.326.551	4.398.894
2019	17.579.747	7.681.822	9.897.925	5.678.694	3.240.303	2.438.391	13.365.564	7.365.958	5.999.606

Year	High and vocational high school			Universities and other higher educational institutions			Master (Including 5 or 6 Years Faculties)		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
2008	9.970.816	5.749.685	4.221.131	3.508.954	2.110.229	1.398.725	247.544	149.807	97.737
2009	10.379.231	6.002.688	4.376.543	4.320.813	2.534.434	1.786.379	279.268	166.285	112.983
2010	11.374.336	6.556.319	4.818.017	4.566.049	2.692.405	1.873.644	365.791	217.892	147.899
2011	11.883.336	6.859.021	5.024.315	5.495.749	3.196.262	2.299.487	401.773	238.359	163.414
2012	12.096.830	6.951.695	5.145.135	5.913.187	3.400.307	2.512.880	416.741	245.621	171.120
2013	12.085.335	6.976.694	5.108.641	6.706.780	3.762.530	2.944.250	532.757	313.397	219.360
2014	12.602.922	7.268.758	5.334.164	7.447.269	4.140.934	3.306.335	579.730	339.896	239.834
2015	12.990.847	7.436.617	5.554.230	8.340.145	4.606.778	3.733.367	641.210	372.049	269.161
2016	13.717.008	7.779.690	5.937.318	8.922.146	4.884.110	4.038.036	673.405	387.994	285.411
2017	13.965.346	7.921.660	6.043.686	9.246.040	5.014.099	4.231.941	890.437	503.452	386.985
2018	14.785.993	8.380.125	6.405.868	9.754.499	5.235.988	4.518.511	989.432	559.339	430.093
2019	15.426.019	8.685.165	6.740.854	10.257.791	5.455.508	4.802.283	1.083.331	605.912	477.419

Year	Doctorate			Unknown		
	Total	Male	Female	Total	Male	Female
2008	73.244	47.029	26.215	4.249.429	2.310.702	1.938.727
2009	95.500	61.301	34.199	3.032.457	1.657.575	1.374.882
2010	113.862	70.788	43.074	2.782.071	1.471.078	1.310.993
2011	121.923	75.473	46.450	1.984.626	1.035.890	948.736
2012	122.619	75.746	46.873	1.740.979	895.144	845.835
2013	154.180	93.407	60.773	1.706.368	873.453	832.915
2014	160.410	96.890	63.520	928.305	456.027	472.278
2015	168.211	100.940	67.271	597.642	297.439	300.203
2016	171.486	102.501	68.985	496.317	239.368	256.949
2017	203.811	121.250	82.561	572.521	280.585	291.936
2018	207.082	122.812	84.270	590.420	287.824	302.596
2019	211.581	124.960	86.621	620.860	297.224	323.636

Source: National Education Statistics Database, 2008-2019

Foreigners are not included.

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thank you.