

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**DIRECTORS OF TURKISH FILM INDUSTRY WHO
ARE AGAINST THE CULTURE INDUSTRY AND A
MOCKUMENTARY PROJECT**

Master's Thesis

OBEN REGGIO

ISTANBUL, 2013

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**INSTITUTE OF SOCIAL SCIENCES
CINEMA AND TELEVISION**

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Supervisor: ASST. PROF. DR. ERKAN BÜKER

İSTANBUL, 2013

THE REPUBLIC OF TURKEY
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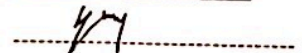


This is to certify that we have read this thesis and we find it fully adequate in
scope, quality and content, as a thesis for the degree of Master of Arts.

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ABSTRACT

DIRECTORS OF TURKISH FILM INDUSTRY WHO ARE AGAINST THE CULTURE INDUSTRY AND A MOCKUMENTARY PROJECT

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This study's main aim is to analyze the relationship between culture industry and Turkish cinema industry between 1960's and 1980's, which is called Yeşilçam. Especially five Turkish directors  . L tfi Akad, Metin Erksan, Atıf Yılmaz, Halit Refiğ and Yılmaz G ney had been examined for this analyze. These directors have been chosen because of their desire and belief to make films apart from the culture industry of Turkish Cinema. All of these directors had made their most important films between 1960 and 1980, while the Yeşilçam have been living its most successful but most restrict years.

Mockumentary can be called fictional documentary, which is usually deal with unrealistic events, fictional characters in a serious way or real events in a funny way. Mockumentary's historical process will be analyzed and then the project; "Director: Mehmet K se" will be examined. Mockumentary project; Director: Mehmet K se has been created from these five Turkish directors life's and Mehmet K se has been created as an independent director who had stand against all Turkish cinema industry between 1960's and 1980's to make his own films apart from the industry but eventually had become unsuccessful and had been forgotten.

Keywords: Cultural industry, Turkish cinema, Yeşilçam, Mockumentary

ÖZET

KÜLTÜR ENDÜSTRİSİNE KARŞI ÇIKAN BEŞ TÜRK YÖNETMEN ÖRNEĞİ VE BİR MOCKUMENTARY PROJESİ

Oben Reggio

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Bu çalışmanın amacı; 1960-1980 yılları arasındaki Yeşilçam ismi verilen Türk Sineması'nın endüstrileşmesi ve kültür endüstrisi ilişkisini analiz etmektir. Bu bağlamda, Türk Sinemasında Kültür endüstrisine karşı çıkan, 5 Türk yönetmen örneğinden yola çıkılarak (Ö. Lütfi Akad, Metin Erksan, Atıf Yılmaz, Halit Refiğ ve Yılmaz Güney), analizler yapılmıştır. Bu isimlerin seçilme nedeni, hepsinin yaptıkları işe gönülden bağlı ve Türk sinemasında filmlerini Kültür Endüstrisi işleyişinden ayrı tutan, tutmaya çalışmış yönetmenler olmalarıdır. 1960-1980 yılları arasında, Yeşilçam'ın en etkin olduğu yıllarda en önemli yapıtlarını vermiş bu yönetmenlerden yola çıkılarak bir mockumentary projesi gerçekleştirilmiştir.

Mizahi bir dille, gerçek ya da hayali hikayelerin, aslında var olmayan karakterlerle anlatıldığı kurmaca belgesel örnekleri Mockumentary olarak tanımlanmıştır. Mockumentary'nin tarihi gelişimi analiz edilmiş bu örneklerden yola çıkılarak 'Yönetmen: Mehmet Köse' projesi gerçekleştirilmiştir. Bu projede; yukarıda bahsi geçen, Kültür Endüstrisine karşı çıkan 5 Türk yönetmen örneğinden yola çıkılarak, tüm bu yönetmenlerin bir karması olarak düşünülen, kurmaca bir yönetmen olan Mehmet Köse anlatılmıştır. Endüstrileşen Türk sinemasına karşı çıkan bu yönetmen, 1960-1980 yılları arasında yaşamış, filmlerini kendi imkanlarıyla çekmiş fakat beklediği başarıyı elde edememiş, anlaşılamamış, unutulmuş bir yönetmendir.

Anahtar Kelimeler: Kültür Endüstrisi, Türk Sineması, Yeşilçam, Mockumentary

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1. INTRODUCTION

Considering the effect of culture industry on branches of art, it is an indisputable fact that the impact on the cinema is much more intensive than it is for other branches. This effect of culture industry over the cinema has marked almost all the evolution that the cinema industry had gone through since the beginning. The cinema is a visual art and has more effect on its audience than any of other type of art. It has a power to motivate and move people. Furthermore, the cinema is more costly than other type of arts. But also, it is remunerative compare to other type of arts. Because of its profitability, the cinema had to remain dependent to culture industry for years in order to maintain the business and afford the cost of the production.

In 1948, The Turkish Government implemented a tax reduction in order to support the The Turkish Cinema (*Yeşilçam* in Turkish). This made a significant contribution to establishment of several movie production companies in the cinema industry. As a result of this incentive, movie production dramatically increased and directorship as a profession began to gain importance.

However, the crucial point here that the main objective of the production companies at the time was to achieve maximum profit. In this context, the directors who shot the most profitable movies as fast as possible were considered to be more successful. The movies that made the maximum profits with the lowest production cost and attracted a large number of audiences were rendered to be profitable.

Because of the issues discussed above, the directors who had to dependent on the production companies had a limited freedom.

The revenues of production companies, however, stem from regional business enterprises from Anatolia. The regional business enterprises used to have an agreement with movie theatres in those regions and the income from the theatres were transferred to the production companies. In this sense, the entrepreneurs in Anatolia who knew what the public wanted influenced the production companies as regards to type and choice of the film that they would like to fund and show in the movie theaters.

In another word, the Anatolian entrepreneurs compelled the production companies to produce the type of films according to the taste of public in this sense. Thus the production companies took the funding in advance to shoot the film alongside the request of the Anatolian entrepreneurs. Anything outside of this box that is defined by the realities in the ground of Yeşilçam was way too risky for the directors.

In this context, this thesis discuss the careers of five directors, Lütfi Ö. Akad, Halit Refiğ, Metin Erksan, Atif Yılmaz and Yılmaz Güney. These directors struggled to shoot their authentic and ideological movies due to the pressure from the culture industry. The cinema careers of these directors, their firm stand against to the popular culture industry were gathered under a single, imaginary, director called Mehmet Köse. And a *mockumentary* was shot about this director.

The aim of this thesis and documentary is to show the struggle of directors around 1960 to 1980s. It discusses how they struggled to survive in the cinema industry and how they resisted to the popular culture and its dictations. It shows the realities about a director who would try and shoot movies independently. It further discusses what would happen to a man who wished to produce elaborate and artistic films without taking the considering the profit maximization or prevailing cinema taste of the audience into consideration.

The Turkish cinema is not familiar with the mockumentary style. Whilst there are several successful and matter of fact examples of mockumentaries such as Woody Allen's movie, *Zelig*, throughout the world, it is difficult to find examples of mockumentaries in Turkish cinema sector. In this sense, Kutluğ Ataman's movie, *Aya Seyahat*, shot in 2009, is considered as the most accomplished example of mockumentary in Turkish Cinema.

In this thesis, firstly, the culture industry will be briefly defined and discussed and subsequently the historical development of the Turkish cinema industry will be analyzed. Afterwards, we will take a glance at the relationship between Turkish cinema and the capital. We will then focus on The Turkish directors mentioned above and their contribution to Yeşilçam will be discussed.

In following sections, we will discuss the definition of mockumentary and examine its examples in Turkish cinema. Finally, we will confer the preparation stages of the mockumentary of this thesis, its shooting and montage stages as well as discussing the selection of the interviewees.

2. SEVENTH ART: CINEMA AND THE CULTURE INDUSTRY

Adorno describes the term ‘culture industry’ as (Adorno and Rabinbach 1975, p.12) “(...) *that it is a matter of something like a culture that arises spontaneously from the masses themselves, the contemporary form of popular art*”.

In this sense, first of all the term ‘culture industry’ will be described in this section. Secondly the relationship between ‘culture industry’ and cinema will be analyzed and ‘culture industry’s part in Turkish cinema will be explored after that.

2.1 CULTURE INDUSTRY AND THE CINEMA

(McGee 1997, p.1) The reification of a great work of art is not just loss, any more than the reification of the cinema is all loss ... Both bear the stigmata of capitalism, both contain elements of change ... Both are torn halves of an integral freedom, to which however they do not add up.

This is how Theodor Adorno described the relationship between cinema and culture industry in the letter, which he wrote to Walter Benjamin in 1936.

In terms of cinema policies, relationship between culture and trade is a quite controversial matter of debate. From the point of explaining the dynamics of relationship between cinema and economic and cultural fields, *Frankfurt School* of critical tradition is of great importance in media studies.

One of the most important tools for producing cultural representations on 20th century, various ideas about Frankfurt School and its potential has been put forward.

Critics suggested that the industry transformed the culture into an industry by way of utilizing human-relaxing feeling of culture for its own benefit and they came up with the term, ‘culture industry’. This term was first used in the article ‘*Dialectic of Enlightenment*’ published by Theodor Adorno and Max Horkheimer who were prominent members of Frankfurt School established under the name of Social Research Institute in 1947 (Adorno and Rabinbach 1975, p.12).

Adorno, migrated from Nazi Germany to USA, discussed again the culture industry concept that he suggested with the help of his observations on this new consumer society in his article, '*A General Outlook into Culture Industry*' published in 1963.

According to the Frankfurt School, the culture industry reflects the consolidation of commodity fetishism, the domination of exchange value and the ascendancy of state monopoly capitalism. In this sense, cultural industry shapes the tastes and preferences of the masses, thereby moulding their consciousness by instilling the desire for false needs. Therefore culture industry works to exclude real or true needs, alternative and radical concepts or theories, and genuinely threatening political opposition. It is so effective in doing this that people do not realize what is going on (Strinati 2005, p.56).

Therefore it is understood that culture industry was evaluated negatively and it is referred that culture industry as a source of commercial brain washing and as a mechanism for herding masses.

(Adorno and Rabinbach 1975, p.13) The cultural commodities of the industry are governed, as Brecht and Suhrkamp expressed it thirty years ago, by the principle of their realization as value, and not by their own specific content and harmonious formation. The entire practice of the culture industry transfers the profit motive naked onto cultural forms.

The commodities produced by the culture industry are governed by the need to realize their value on the market. The profit motive determines the nature of cultural forms. Industrially, cultural production is a process of standardization whereby the products acquire the form common to all commodities, such as 'the Western, familiar to every movie-goer'. But it also confers a sense of individuality in that each product 'affects an individual air'. This attribution of individuality to each product, and therefore to each consumer, obscures the standardization and manipulation of consciousness practiced by the culture industry (Adorno 1991, pp.86–87).

This means that the more cultural products are actually standardized the more they appear to be individualized. Individualization is an ideological process, which hides the process of standardization. The Hollywood star system is cited as an example: 'The more dehumanized its methods of operation and content, the more diligently and successfully the culture industry propagates supposedly great personalities and operates

with heart throbs' (Adorno 1991, p.87). It should be highlighted that Adorno's example of Hollywood's star system is highly imported and this star system could be seen in Turkish cinema (Yeşilçam).

In this sense, cinema is considered as a commercial business. It is utilized as an ideology to legitimate the unnecessary stuff. One of the bases for these critiques is the fact that culture cannot be commercial merchandise. Constituting cultural concept with an understanding of commercial benefits is against the true nature of culture.

Cinema has actually become a global industry recently. Besides, because of its quality as a tool for transferring the culture that it contains, cinema can be considered as one of the most significant examples of culture industry. Indeed cinema has always had the power to reproduce the phenomenal surface of the world, to fill the screen with the objects, place, faces and gestures of an everyday reality. However, it could be said that mostly this appropriation of phenomenal surface of reality is an antithesis of mimesis that is used by Adorno, to describe power of the cinema. And Adorno used this antithesis as a key feature of his critique of both film and television (Witkin 2003, pp.136-137).

The presence of everyday reality in films hardly equates to the natural experiences of ordinary life in which presence is mediated by the specifics of the subject's life-world relations. That's why it could be said that there is a sense in which objects appear more vivid, more real in films, precisely because technique has alienated them from their life-world contexts, their 'subject relations', and re-deployed them as the material substructure of manufactured cultural goods. In this sense Hollywood is a good and powerful example. People have been drawn to the box office, attracted by 'stars' who have been manufactured with even rows of teeth, flawless complexions, formless features, and with the pupils of their eyes enlarged by belladonna (Witkin 2003, p.137).

Day by day, cinema is submitted to consumption of masses for the purpose of making profits and far from any artistic concerns. When these products tend to infuse and condition consumers into a particular lifestyle and a worldview, and become common among all layers of social classes, advertisement values start to create a lifestyle. Therefore, a one-dimensional thought and behaviours are shaped (Marcuse 1975, p. 27).

Adorno's attitude towards film was ambivalent and some of his most interesting remarks on media are to be found both in his criticism of the realist tendency of film and in his later insights into the potential of film to become serious art. 'Transparencies on Film' offers some intriguing and insightful reflections that point to more positive possibilities and conclusions concerning mass media and its evolution than were present in the original analysis of the culture industry (Adorno 1991, pp.154-161).

Additionally, Adorno acknowledges that cinema is not always the polished Hollywood model of the culture industry. The latter always exploits to the full the technological means available. All films are not produced in Hollywood, however. There are some low-budget movies that convey the rough and accidental character of life. If this merely indicated that they were made by poor relations and suffered a deficit as a consequence, they would be inconsequential (Witkin 2003, p.145).

Adorno argues, however, that in their stark, unglossed immediacy they hold out the possibility of something serious and good. The technically polished standard of the typical Hollywood movie betokens its utter standardization, its planned, predigested and already integrated character. Authentic life, which is always open, and which continues without the certainty of what is going to happen next, has been drained from the product. Film productions in which this technical closure is foregone, films which are often made on a shoestring budget and which surrender to the possibilities of the uncontrolled and the accidental, hold out the hope of a liberating transformation of mass culture. 'In them the flaws of a pretty girl's complexion become the corrective to the immaculate face of the professional star' (Adorno 1991, p.154).

Finally, the realistic nature of film means that it does not permit of absolute construction: its elements, no matter how abstract, always retain something representational; they are never purely aesthetic values (Witkin 2003, pp.147). Adorno never ceased to oppose the realist simulation of immediacy in film art. 'Tending to reinforce, affirmatively, the phenomenal surface of society, realism dismisses any attempt to penetrate that surface as a romantic endeavor' (Adorno 1991, p.157).

Film must seek a way of resolving that dilemma by finding a suitable procedure. Adorno suggests that the obvious answer is ‘montage’, which does not interfere with things but rather arranges them in a constellation akin to writing (Witkin 2003, p.148).

2.2 TURKISH CINEMA AND THE CULTURE INDUSTRY

In Turkish Cinema, the term Yeşilçam (‘*green pine*’ in its literal translation) is a concept used for the kind of Turkish cinema that had highest connection with the public and that produced the movies of public demand. The name, Yeşilçam, is actually the conceptualized version of a street name where movie production companies are widely located in Beyoğlu, İstanbul. Besides, in a sense this concept indicates the movie production relations, patterns, production settings and understanding of a box office-oriented production of cinema sector. It is suggested that the name, Yeşilçam, is generated as a similarity to Hollywood (*Kutsal Ağaç* in Turkish) by combining two similar words in Turkish holy-*kutsal* (yeşil: green as a holy colour) and wood-*ağaç* (tree: or pine in Turkish) (Kirel 2005, pp. 179-180).

These structures including Yeşilçam in Turkey and Hollywood in America and around the world, which we mentioned as industries operating over supply-demand rules, use to sell the art to masses as merchandise through providing them with their ideal or dream lives. Via this sold virtual reality, both audiences can be oriented and profits can be made.

Starting from first years on Turkish Cinema, especially during 1960 and 1970s called ‘golden era’, audience taste and box office incomes, namely commercial concerns, used to shape both movie structures and production method. Production companies in İstanbul began to determine their annual movie programs with respect to demands of the audience. Regional business enterprises, responsible for movie distributions, used to specify these demands, for any movie project they reported outlines of a story, and names of movie stars whom they desire to see in that project. Writing scripts by production companies used to occur almost mathematically and taking into consideration of every region’s expectations (Arslan 2001, p. 25).

Yeşilçam's this structure let the industry to produce similar movies. As Adorno claims that the cliché- forms of typical television dramas are rigid and standardized and not open to change, movies, which are produced in Yeşilçam, are mostly liked that. Adorno claims that this type of films or tv shows are literally closed structures with all their effects carefully calculated and predetermined. In a deeper sense, however, Adorno is also arguing that this closure is brought from mass cultural goods into everyday life where the assimilation of these standardized schemas effectively reduces ordinary human relations to cliché-forms and stereotypes. In order for a schema to change, the subject must be able to hold it up to the light of real experience and find it inadequate (Witkin 2003, p.140).

Thanks to those movies shaped according to the expectations of audience and without any artistic concern, only shot by means of commercial interests, cinema in Turkey turned into an entertainment sector, an industry; since that time movies serving the same objective have been made.

Moreover in 1970s when movie sector was in crisis because of increasing cost of colour movies, deteriorated national economy and activation of TV, even porno movies began to be made in order to make profits (Arslan 2001, p. 25). And that's a proof of culture industry does not sublimate but suppresses. It provokes desired objects, sexuality and vulgar pleasures.

With an understating of industrialized culture, moral concerns as in the example of 'erotic movie' period of Yeşilçam fell behind commercial incomes. Simply because it has market values in Turkish and World cinema today, themes such as sex, revenge, plot, entertainment, love and wealth are utilized and certainly included in the movies. In terms of demands from the sector, movies control reactions and demands of the masses and easily canalize the common behaviours.

3. EXAMPLES FROM YESILCAM: FIVE TURKISH DIRECTORS

Considering the history of Turkish Cinema, as is in the world cinema, the sector in our country has made headway through trial-and-error method. Initially regarded solely as a way of entertainment, used to consist of images shot in silence for supporting music, movies in time transformed into productions that told a story, had a voice and eventually into movies that had a concern.

During the beginning years, Turkish cinema passed through a period when no one used to know exactly the definition of the cinema and when some experiments were made. Later on, it experienced another period under the leadership of Muhsin Ertuğrul, a period when theatre actors dominated the sector. Especially in 1940s, cinema began to find its real identity after second quarter of 1940s. In this period, while theatre players was beginning to move away from the world of cinema, a generation consisted of solely cinema actors began to dominate the cinema. Therefore, this transformation in a sense was the birth of Turkish cinema sector as we call it Yeşilçam.

It is expressed that first indications of cinema as an art in Turkey emerged between the years 1947-1953. Republican People's Party in power identified a 50% Municipality tax reduction to movie theatres that screen Turkish movies, thus this attracted businesspersons into investing in this new business line. By way of bringing an end to screening foreign, especially Egyptian movies, a great number of audiences who did not favour American and European movies suddenly showed increasing interest in Turkish movies. While Turkish cinema used to produce only a single movie in the period of 1919-1947, this transformed into annual production of twenty, thirty and even more than fifty movies. Hereby, among the great number of movies, first examples of art movies were produced (Scognamillo 1998, p.138).

Considering the cinema sector, we can see examples of directors who revolt against this industrializing culture and who have different objectives rather than producing for these industrial demands. These directors resisted against these de facto rules with might and main and they struggled for breaking the patterns. Despite all those movies shot with commercial concerns, these directors had an objective to show in their stories and in

stressed details; moreover, they resisted commoditization of cinema and explained their objective to masses through their work of art. In this sense, the directors whose names are listed below chronologically depending on the date of their first movie productions has been the most influential names in shaping Turkish cinema with their great efforts to provide authentic examples of their understanding of art, even though they also shot several movies out of their taste in order to survive in the sector.

3.1 ÖMER LÜTFİ AKAD

Ömer Lütfi Akad was born in İstanbul in 1916.

After attending French Saint Jeanne d'Arc School and Galatasaray High School, Akad started Revenue Office of İstanbul Business School and graduated from there in 1942. After completing his duty in the armed forces, Akad passed the exam of Ottoman Bank in 1945 and started to work there. After working in that bank for two years, Akad started his career in cinema sector in 1947 when he started working for Sema Film and Lale Film, later on he continued to work as an accountant in Erman Film (Scognamillo 1998, p.161).

In 1948, Akad got behind the camera for the first time in response to a demand by Hürrem Erman to shoot missing scenes of the movie, *Damga*, which was shot by Seyfi Havaeri. After his first performance, Lütfi Akad received a tender from Hürrem Erman for shooting his first movie and in 1949 he shot his first feature-length movie, named *Vurun Kahpeye*.

The success of this movie, in a sense, was an indicator of Lütfi Akad's long lasting career. That success ensured that Akad would continue to work with Erman Film. Akad shot three successive movie for Erman Film, *Lüküs Hayat* (1950), *Tahir ile Zühre* (1952) and *Arzu ile Kamber* (1952).

Although these movies were not successful or kind of movies that he had wished to shoot, they were quite important and appropriate movies for Akad to practice cinematically and to enhance his cinema. While mentioning about this experience, Akad stated about movies "... I don't think they were quite successful. However, they were significant opportunities for research to me." (Scognamillo 1998, p.162)

Studies and researches that Akad mentioned were on behalf of movie production in general and finding way for more dramatic narrative of a story. Sohban Koloğlu, art director of these movies, speaks of a 54-metre-long shifting accomplished in the movie, *Tahir ile Zühre*, which was the longest camera car ever to be prepared in a Turkish movie (Scognamillo 1998, p.162).

Cinema career of Lütfi Akad can be divided into two. First was 'film making period' starting from 1949 with the movie *Vurun Kahpeye* and ending in 1962 with the movie *Üç Tekerlekli Bisiklet*; the second period was 'cinema making period' starting in 1967 with the movie *Hudutların Kanunu* and ending in 1974 with the movie *Diyet* (Onaran 1990, p.120).

From this distinction, one can infer that Lütfi Akad spared his periods of his career to filmmaking and this filmmaking was his endeavor to learn how to make films. In this sense, Akad shot movies that were demanded by the market and production companies by engaging in values of culture industry but he improved himself here and waited for his desired cinematic maturity though trying anything on his mind. Therefore, he started to make cinema after 1967 according to his ideal maturity. At this point, Giovanni Scognamillo gives a summary of the period.

(Scognamillo 1998, p.138) For instance, Akad did not display any of his filmmaker qualities in 1949; solely he was a director that entered the cinema with a different preparation. Atif Yılmaz Batıbeki started his first movie with great objectives in 1951 but he also did not know the profession (...) during this period cinema was carried out without any equipment; technical information was learned at the instant –instructors were also from regiment- and few people were aware of montage.

In 1953, Lütfi Akad shot a detective film called *Kanun Namına* with an offer from Osman Seden, who was the owner of Kemal Film that Akad worked after Erman Film. While shooting this movie based on a true story, Akad broke a new ground by taking

the camera out on the street, never to be done in Turkish Cinema before. Compared to his earlier movies, thanks to its fast fiction and dynamic quality, this particular movie can be considered as a sign of starting point for the different between theatre actors' era and cinema actors' era.

While creating *Kanun Namına*, Akad for the first time demonstrate a work of moviemaker. In other words, he reconstituted a daily incident into the most suitable form of events, characters, environment and setting (Özön 1968, p.24).

Lütfi Akad continued to shot movies with Osman Seden after the movie, *Kanun Namına*. One of next movies, *Öldüren Şehir* of 1954-production, Akad maintained his cinema testing. In that movie, he mainly focused on setting and *mise en scene*.

Akad prepared the settings of the movie himself and developed a new method; he prepared a thorough setting and put actors in the edge. Only prepared setting left behind. Namely, movie was not shot within the setting and so there emerged a necessity for a *mise en scene* into the depth (Onaran 1990, p.54).

Lütfi Akad made a movie named *Bulgar Sadık* and in the movie he made another contributory test for cinematic narrative, that is, he showed the same actor playing two roles on a single scene. As the last partnership with Kemal Film, Lütfi Akad shot *Görünmeyen Adam İstanbul'da* in 1955; this movie was one of the first science fiction movies of Turkish cinema.

Akad, after leaving Kemal Film, made a movie called *Beyaz Mendil* with Duru Film. In this movie, Akad used a more plainly language than any of his movies had and turned out to be successful in a sense. Moreover, this movie was a first considering its realistic and plain depiction of village life and this proves that he continued his experiments cinematically.

In 1959, Lütfi Akad shot the movie *Yalnızlar Rıhtımı*, scenario of that written by Atilla İlhan. Atilla İlhan was a qualified intellectual lived in France. His first scenario written with the effect of French culture and lifestyle was found too French for readers. Akad reported that he felt like finishing a French novel after reading it, and then in this context he made the movie by adopting it into cinema language. The movie did not

bring success but was discussed a lot; the discussion topic in question was common French effect in the movie. However, there is another striking point about this movie. Akad (2004, p.282) explain this point “The only thing focused in the movie was innovation in its presentation (...) I agree with the innovation idea, either. *Yalnızlar Rıhtımı* would become milestone for me.”

On the other hand, *Yalnızlar Rıhtımı* was also unfortunate for Akad since movie’s failure in box offices weakened Akad’s impression on the producers and in a way compelled him to shoot worse, spare movies. Shortly after this movie with insistence of producers Akad had to shoot a sequel to a comedy series Cilalı İbo, named “*Cilalı İbo’nun Çilesi*”.

Another significant work in Akad’s career is *Üç Tekerlekli Bisiklet* shot in 1962. Vedat Türkali wrote a script from Orhan Kemal’s story for the movie. Therefore, Akad’s ‘filmmaking’ era finished and ‘cinema making’ era started with this movies just as he termed these periods.

Hudutların Kanunu movie, Akad shot in 1967, was his first meeting with Yılmaz Güney. This production with Yılmaz Güney turned out positive. While Akad’s realistic approach to smuggling problem still existing in our country and his effective cinema jargon brought success, it also attracted all attention onto Akad again.

After this movie, second project with Yılmaz Güney, *Kızılırmak-Karakoyun* had a profound position regarding both directors’ careers. In this movie, Akad made Yılmaz Güney, who had been star of adventure movies, play the role of a shepherd and also Güney played effectively. This acting performance brought a chance for Güney to show his potential regarding his future projects.

In 1968, Lütfi Akad shot the movie *Vesikalı Yarım*, which was based on a story he told to Safa Önal and a product of Önal’s writing the script of that story. As one of the most realistic love movies in Turkish cinema, it was an example of movie based on quite simple, calm, modest language in a sense to prove Akad’s ability in cinema language. Akad built the movie in a structure that put forward the theme of it forefront.

After this movie, industrial conditioned mentioned earlier began to bother Akad more and more, so he compelled himself to shoot movies based on demands from producers later on. Akad was a director who used to think over Turkey's problems and who searched for answers, thus he prepared trilogy in order to express migration problem he regarded as the biggest problem. Shot in succession (*Gelin* 1973, *Düğün* 1973, *Diyet* 1974) these three movies earned their places among the most accomplished projects in Akad's career.

As a whole, Lütfi Akad struggled to find an effective narrative language and in this sense; he never retreated from using his unique language even in industrially demanded movies. As a return for all his struggles and experiments, Akad became a director who successfully made effective pieces of art in succession.

3.2 METIN ERKSAN

Born in 1929 in Çanakkale, Metin Erksan finished History Department in Istanbul University. Regarded as one of the most importance directors, Metin Erksan began to interest in cinema.

As an intellectual artist, Metin Erksan has an independent position. Erksan's difference from other chosen directors is that he initially started his career directly as a director rather than entering into a master-apprentice relationship.

Erksan started his profession as a writer and critic; in 1950, he wrote a script for Atlas Film, a movie named *Binnaz*. However, the writer could make the movie only after nine years (Scognamillo 1998, p.173).

Erksan's first directorship attempt was a movie made in 1952 when he was 23 years old. The movie was about the life of Aşık Veysel and named *Karanlık Dünya*. However, this movie was censored and it was urged for several reductions, consequently the final version of movie was different from Erksan's objective of demonstrating Turkish villages and villagers in a realistic manner.

Prohibition of the movie was also another first in Turkey. *Karanlık Dünya* was the first Turkish movie banned in Turkey. Censorship commission allowed projection of *Karanlık Dünya* again only after one year when cuts and additions were made without Metin Erksan's contribution (Battal 2006, p.163).

After this movie, Erksan made movies of various types; those insignificant movies also helped Erksan like Akad to form his own cinema language. The movie, *Dokuz Dağın Efesi* shot in 1958, may be considered as the first movie that shows his progress after his experimental works.

After *Dokuz Dağı Efesi* movie, Metin Erksan shoot the movie, *Şoför Nebahat*, script of which he wrote with Atif Yılmaz and Atilla İlhan altogether. This scenario, treated by important man of letters and film-maker, has a place among popular movies of Metin Erksan and this refers to the fact that urge for profitable moviemaking was spread over all parts of the sector.

Shooting various types of movies in-between, Erksan make the movie *Yılanların Öcü*, written as a script from Fakir Bayburt's same named novel in 1962. This movie also got censored like the first one, rather than its content, its relation with censor became forefront. However, Erksan aimed a very distinct phenomenon in this movie. Erksan stressed that courage theme was the focus of *Yılanların Öcü*, and added, "I had the aim to stress that if we want to solve our difficulties, we must not care about any oppressions, leave hopelessness behind and use all of our legal rights to the end" (Scognamillo 1998, pp.251-252).

In 1963, Metin Erksan shot the movie, *Acı Hayat*, that was in classical melodrama patterns but that attracts attention with its class struggles, then Erksan turned his interest in rural areas and made the movie named *Susuz Yaz* in 1964.

This movie secured its place in Turkish cinema history by winning an award for the first time in an international movie festival. In this movie, Erksan made inferences both on national and international scale from a brother quarrel in a rural place and he took the audience on a psychological journey into human evolution until modern times. This movie is among most successful examples of Turkish cinema with even it could be thought that there are references to comparison of Cain and Abel.

After *Susuz Yaz*, Erksan shot *Suçlular Aramızda* in 1964. For those who were waiting another masterpiece after the success of *Susuz Yaz*, *Suçlular Aramızda* turned out to be a bit surprising and a true disappointment (Scognamillo 1998, p.254).

In this movie, Erksan told a story about a fake necklace in a rich family and stemming from this plot in an adventure movie style he expresses how people becoming rich in a short term turned out to lose their dignity with ambitions. However, public was not pleased with this movie. Metin Erksan, on the other hand, did not like that reaction from public. He was waiting something else, more positive comments or at least some understandable comments. He explained this situation, “On the contrary cinema critics have an attitude of ‘What is that?’ they are those accepted as progressives and revolutionary. They did not understand any of what I say at all” (Scognamillo 1998, p.255).

Finally, in 1966 by making *Sevmek Zamani* movie, Metin Erksan achieved his masterpiece and most effective movie of his career. However, that movie could only find a place on television after several years because of a series of unfortunate events, and among cinema circle, that movie used to be called as “cursed movie”. For his thoughts, style of that movie was important.

(Scognamillo 1998, p.255) All arts express human... Namely, art is for humans. Certain wrong beliefs such that art is for art's sake or art is for public's sake, are no more of scientific value in modern times. Since this is the absolute truth, we call Sevmek Zamani as a movie that narrates humans. Sevmek Zamani is far away from empty thesis like solving huge social problems, leading an action or winning international awards. It only expresses human drama.

Giovanni Scognamillo for this movie utters (Scognamillo 1998, p.255) “No matter what Erksan suggested, this movie at least through its style became a pioneer in Turkish cinema with an innovation. The *curse* on it only stems from its futuristic quality.”

Sevmek Zamani tells the story of a boy who falls in love with the picture of a girl and even though the boy meets that girl, he still feels love for that particular picture. This story is supported with symbolic elements and surrealist atmosphere in the movie. Erksan’s cinema language can be observed in that surrealist narration of a love story and supporting it with a distinct narration style.

French cinema historian Georger Sadoul gives the name of this movie, *Sevmek Zamanı*, in which class conflict can be seen most clearly. Metin Erksan was said to refrain from agitation for ideal social realism. For Erksan's movies, exaggerated poverty and surreal weird truths are out of question (Kayalı 2004, p.62).

When evaluated in comparison with patterns of Yeşilçam at those times, one can understand why *Sevmek Zamanı* did not find opportunity for box offices because of cultural inclinations and experience owned by producers and public audience. On the other hand, it is clear that Metin Erksan's movie, *Sevmek Zamanı*, accomplished that ideal art movie without any culture industry needs and demands from production companies. In this sense it could be said that the movie *Sevmek Zamanı* is the most powerful example of Turkish cinema industry, which is shot entirely against culture industry and didn't expect anything more but just doing art.

While making this movie, Erksan resisted against all dynamics of the sector and he never fall back despite long making-period and increasing costs of the movie and consequently there emerged the most anomalous, most unique and personal movie of Turkish cinema.

After *Sevmek Zamanı*, Metin Erksan made another love movie called *Ölmeyen Aşk* in 1966 with a surreal love story. The movie, *Kuyu*, was made in two years later and it won five awards in Adana Altın Koza movie festival, becoming one of the most successful pieces of his career.

One can observe that after the movie, *Kuyu*, Erksan conducted commercial projects. In this period, he prepared five different short films adapted from Turkish literature to TV channel of TRT in 1973.

The most distinguished piece, Erksan shot during the last period of his career was 1976-made movie *Kadın Hamlet: İntikam Meleşî* that is adapted from Shakespeare's play Hamlet. In this movie (Scognamillo 1998, p.259) "Erksan interprets Shakespeare within structural researches, meaning fantasies and a grotesque-oriented humour/irony."

Considering Erksan's understating of art and cinema, he expressed that he would do salesmanship for movies, "Namely, you condition your reader afore (...) No, my friend, you can only write, reader understands whether you write it for the public or not (...) I have never said anything like this before!" (Erksan 1995, p.26)

Departing from this point, it could be explained that cinema understanding of Erksan as such; Erksan refuses production of movies regarding only one ideology. According to Erksan, artist should conduct his art, movie or work independent from all ideas and should not condition audience. Besides, the audience has the capacity to understand what movies are made for.

3.3 ATIF YILMAZ

Atıf Yılmaz Batıbeki was born in 1925. While his education of İstanbul Law Faculty and Fine Arts State Academy, he was met cinema by courtesy of Sohban Kolođlu, who is an Art Director, from university. Atıf Yılmaz has begun his cinema career as an assistant of Semih Evin and after that he become film director of *Kanlı Feryat* in 1952.

Films of Atıf Yılmaz's first period are simple comedy movies or adventure movies that are more close to market's requests. Atıf Yılmaz express his opinions about cinema at this term with these words; 'Bourgeois had interested in fine arts such as opera and ballet, but community had lionized to cinema' (Görüntü 2006, p.65).

He started to make his films in this direction. For example, his film, which is an adaptation from Kerime Nadir's '*Hıçkırık*' novel, had been successful. So, he turned into a director who was making films based on popular novels.

First period of Atıf Yılmaz cinema can define the popular movies that are formed by the desire of the public. By the help of this kind of films, he started to form of his cinema language and owing to his popularity that he earned better status in his position.

After he had gained experiences on this kind of films, he shot '*Bu Vatanın Çocukları*' whose scenario is belong to Yılmaz Güney and Azmi Kutuval in 1958. This was become the most serious film of Yılmaz until then.

Erman Şener talked about issue of this movie made feel unrealistic in his review which is quoted by Giovanni Scognamillo. But, in Şener's opinion; this film is also the most successful one in other liberty of war movies with clear and intense expressions of Atıf Yılmaz (Scognamillo 1998, p.171).

Atıf Yılmaz had won the most successful director prize for *Bu Vatanın Çocukları* at Turkish Film Fest of Journalists Society in 1959. After this film, he made '*Alageyik*' which has a rural theme and *Karacaoğlan'ın Büyük Aşkı*, which was adapted from a comic book. Beginning of 1960s, he was started to shoot popular films again. In 1960-1970; he had been in search of something new and making trials constantly. His popular films at 1960-1970s have various themes such as detective, fantastic, political plots and films about smuggling.

One of the most interesting productions of this period is *Keşanlı Ali Destanı* in 1964. It was scripted from the same named theatre play that is belonging to Haldun Taner. Atıf Yılmaz had achieved this adaptation successfully on such a hard work as making movie from theater playing.

In 1967, Atıf Yılmaz had shot *Ah Güzel İstanbul* that was based on Safa Önal's script. It is about simple love story and immigration problem of İstanbul. He had achieved to make a great movie again with his perfect approach to this kind of two different subjects in a same time. Atıf Yılmaz has a career with ups and downs and his films are generally about popular and different kind themed films till the beginning of 1970s.

After 1972, his career had started become more stable. Ömer Kavur, who was cinema writer at that years, mentioned about his career at an article, which is quoted by Giovanni Scognamillo, for mention to pointed his potential "He is not pushing himself, he can work relax but professional, he is not trying to overstrain himself. How many directors exist as good as him?" (Scognamillo 1998, p. 242).

At 1975, he shot a movie '*Zavallılar*' whose star was Yılmaz Güney. After this film, he concerned comedy movies as making films serially with Kemal Sunal, Zeki Alasya and Metin Akpınar. In 1977, he directed '*Selvi Boylum, Al Yazmalım*' which is originally a novel and scripted by Ali Özgentürk. This film becomes one of the most tremendous impacted film in his career. Film is not only classical love story but also discussion of

notions such as justice and labor. Halit Refiğ laid emphasis on this film with this words: “(...) if we apart from the fact that this dilemma between its saying and its soul which means labor is dignified instead of love, this is the most important example of Turkish cinema’s expression power.” (Milliyet, 1978)

In 1979, Atıf Yılmaz had returned to shooting kind of rural themed film, ‘*Adak*’. But this time, he could show the problems of rural in more realistic view with using his experiences. At this point, it seems that he could made his experimental film trying’s after incorporating his own film company, in other words he shot popular movies for earning financial comfort as distinct from other directors.

Atıf Yılmaz had started into a new era cinematically with his ‘*Mine*’ movie in 1982. This era can be called as “Woman Films era”. Atıf Yılmaz had made a point of women characters and her problems in his movies at this era.

Mine, which is the first film of this era, is a story of a beautiful woman who is defined as desirable by every man but even though everyone wants to have her when they couldn’t achieve her, they have started to cast aspersions upon her.

Atıf Yılmaz had been continued his movies in this direction such as *Bir Yudum Sevgi* and *Dağınk Yatak* in 1984, *Dul Bir Kadın* and *Adı Vasfiye* in 1985, *Aaah Belinda* and *Asiye Nasıl Kurtulur* in 1986.

Atıf Yılmaz had given women problems prominence and invested on various ways, on the other hand he had expressed his point with finding different views at his *Adı Vasfiye*, *Aaah Belinda* and *Asiye Nasıl Kurtulur* films.

In *Adı Vasfiye*; five different women’s story was showed by using one actress (Türkan Şoray). In *Aaah Belinda* and *Asiye Nasıl Kurtulur*, he had used surrealistic expressions with mixing reality and fiction. Scognamillo told about these films that they are so fruitful; include deep-rooted characters as Belinda, Asiye and Vasfiye. He confirmed Yılmaz’s cinematic viewpoint because of these characters’ depth and difference. For example, besides the real characters, Vasfiye is jump into another dimension as in imaginary circumstances, Belinda’s inner personality and situation of Asiye who is forced to play in a game (Scognamillo 1998, p. 249).

Thoughts of Atif Yılmaz about his own cinematic viewpoint can be analyzed by his own words for ‘*Yedi Kocalı Hürmüz*’ movie;

(Görüntü 2006, p.65) I want to figural experiment of national cinema. I mean, dissolving the third dimension away. I shot the whole movie by only one objective. I set up all scenes like it was 2D. Because of this, I wanted to do closer method to miniaturing. But this can be possible as an experiment if your story is ok, too. Or else there is no way its continuity. In addition, form of your cinema is depending on your style. In other words, way that you used has to be your own way.

According to all of these, it can be said that Atif Yılmaz has his own style. And he developed his way as possible as he can do. With using of his experiments on his movies, he can create more stable and sophisticated technics in time. He can form his own way. All films of Atif Yılmaz which includes popular ones make him comfort not only psychologically but also financially. These results’ reflections can be seen especially on his last term cinema as more successfully and fruitfully examples that he shot.

3.4 HALIT REFIG

Halit Refiğ was born in İzmir at 1934. His biggest passion was cinema since he graduated from Şişli Terakki Highschool in 1951. But, at these years, cinema was not common profession area and there was no school about the cinema. So, he went to Engineering Faculty of Robert College. But, he was not lost his desire and continued to improve himself by reading foreign publication about cinema. At the end of first year, he was started to work at Ses Studio with Necip Erses who was the owner of studio.

During his military service, he has continued to cinema as shooting 8mm. films amateurishly. When he was back, Refiğ started to work as a film critic. Afterwards, he started to work as a scriptwriter and assistant director.

His first movie was *Yasak Aşk* in 1960. From his first film, he was steady film maker. Under the conditions of staying in his perceptivity, this movie of Halit Refiğ has effected from Visconti, Antonioni, Bunuel and Stevens. Innovation of *Yasak Aşk* story is not limited experience with realistic romance and evidential women-girl personality because; Refiğ brought Turkish cinema a value with his cultural background and the most importantly with his viewpoint (Scognamillo 1998, p. 260).

One after another, he shot three movies. His first important film was his fourth film, which is *Şehirdeki Yabancı* at 1963. He wrote its scenario with Vedat Türkali. He talked about financially disadvantaged people and the politician who are from Zonguldak together. This story is based on a love story but at the same time this is a discussion about the social reality.

This film shows that in just his fourth movie Refiğ had become a director who can shoot a movie what he wants. This film is about a highbrow person who lives abroad, meeting with his country's reality as a love story. But Refiğ can't shoot the ending part of the film as he desired. His actual final is lynching of main character by mine labours. But, Vedat Türkali refused his desire. Türkali wanted to use labours as a revolutionary power and made the final like this way. So, Refiğ was ended the movie like Türkali's way involuntarily (Türk 2001, p.132).

Halit Refiğ had been analyzed this dilemma after this disagreement. He was an idealist director; he wants to share his ideas by his films. But, he was complain about that public cannot figure the ideas in the film.

(Türk 2001, p.134) I try to tell my ideas to public with my films. But, instead of appreciating, only i can get unconcerned reactions. Even, their reactions are total opposite. Consequently I feel personal resisting.

This film invited to 3rd International Moscow Film Fest and became the first attendance in any international festival as a Turkish movie.

Because of the financial failure of this film, Refiğ organized the meetings, which called Support for Quality with contributions with Lütfi Akad, Metin Erksan, Vedat Türkali and Ertem Göreç. The aim of this meeting was supporting films, which have specific quality, and working for continuing of this. But, the meeting has ended without any result (Refiğ 1971, pp. 27-28).

After shooting *Şehirdeki Yabancı* and some other films, Refiğ had made *Gurbet Kuşları* in 1964. This film was a start for Refiğ to make films about love stories which include aiming solve social problems. In this direction, *Şafak Bekçileri* was the top point about the same subject that he shot. The film is also the most important step of his career and it had been so successful. Refiğ described *Şafak Bekçileri* as "the most closer work to his ideas with his done till than" (Refiğ 1971, p.30).

After these films, he had made *İstanbul'un Kızları* and *Şehrazat* that are about the women issues again. In 1965, he had showed that he could tell a story in a *Harem* that is full of women but still he could make his analysis of social problems.

In Scognamillo's opinion (1998, p.265), this film is a masterpiece of Refiğ's cinema with his expression techniques, believable characters and proper time atmosphere.

Afterwards, he had continued to shoot adaptations from novels and commercial movies since 1969. In the same year he had returned his old qualified style as making *Bir Türk'e Gönül Verdim*. This film is about a German lady who is coming from Germany to find her husband. Women-men relationships, discrimination of east and west, immigration issues like his previous film (*Gurbet Kuşları*) analyses was told by using of this German lady character.

After the all of these films, he had made a TV series. Adaptation of *Aşk-ı Memnu* novel, which is written by Halit Ziya Uşaklıgil, had been successful as a TV production by his guidance and movie experiences.

Going abroad and making a film at America had been very useful experience for him in those times. After his return, he had shot an adaptation that is *Yorgun Savaşçı* by Kemal Tahir in 1979. But, neither power of expression nor perfection of director was not a big deal, because of applying censorship on this production and its burning is much more influenced rather than previous reasons.

The most different film of Halit Refiğ's last period was *Teyzem*, which was scripted by Ümit Ünal in 1986. Part of this film was look like Atif Yılmaz's women themed films in 1980s. This is a powerful story with its surrealism and sociological analysis by using these as a way to explaining a woman.

3.5 YILMAZ GÜNEY

One of the most important director and actor of Turkish cinema is Yılmaz Güney who was born in Adana at 1 Nisan 1937. Because of the university, he had come to İstanbul and met with Atif Yılmaz.

In 1958, he had participated as an actor and a scriptwriter of *Bu Vatanın Çocukları*, which was directed by Atıf Yılmaz (Altan 1974, pp.17-18).

He had attended with Atıf Yılmaz ve Halit Refiğ at script works of *Alageyik* and played as head actor in 1959. In 1961, he had been jailed for one and half year because accusing of communism propaganda with his own story that named as ‘*Üç Bilinmeyenli Eşitsizlikler Sistemi*’ (Scognamillo 2003, p.317). When he was at prison, he had written a novel that is ‘*Boynu Bükük Öldüler*’ and won Orhan Kemal Novel Prize.

In 1963, he had returned to cinema with his *İkisi de Cesurdu* movie as its scriptwriter and actor. However, presentations of his films were blocked because of his social stigma of communism. Under this circumstance, he turned onto backcountry. This film is provided his recognition at Anatolia and started the mythos of Yılmaz Güney who was taken a nickname as the ugly king (Özgüç 2005, p.6).

Güney refused the clichés of Turkish cinema and made his own way with his realistic characters and stories. At this concept, he could be accepted as the most idealist and endeavored director who made his films whatever he wants.

Güney’s career had started as an actor and continued as a scriptwriter and director. During his career, his main specialty was observed that he had introduced himself by being in more like adventure films before making films whatever he wanted. Therefore, he was a known person as acting in adventures, after he could shot movies in his style with supporting of public. Güney had connected warmly with public, because he wanted to well-known and popular actor. So, he could use his reputation for making his films. We can see these warming efforts in his speech to public, when we look at his words at premiere of *İkisi de Cesurdu* in 1963.

(Güney 2003, p.30) I have to become famous because I’ve thought about good things. I’ll share my life story in my films. I need something. I’ve been underestimated by the people from Istanbul because I am not from there I am from Anatolia. Support me. I promise that I will do blabla if you do. All İzmir had supported me after i said these.

Güney’s other specialty is self-development on his cinema career by mentor-protégé system. He could work as an actor or writer with all the directors except Metin Erksan. Therefore, his experiences make his self-development easier.

Yılmaz Güney had acted in 21 movies in 1965, which is the most fruitful era of his acting career. His breaking point was happened with *Hudutların Kanunu* that was directed by Lütfi Akad in 1966. Yılmaz Güney wrote the film story but director did not want to direct this story like typical Güney film. He wanted to add socio-economic issues on the film. Güney was anxious at the first times because he thinks that his crowds can be uncomforted. But after finishing the film, it became so successful (Akad 2004, pp.429-431).

After this, he had shot *Kızılırmak-Karakoyun* that has similar structure with the before one. However, this time, the difference is his role. It is not usual hero type as he always was. He played as a regular shepherd by the insist of Akad. Güney's hero image was broke on public eye. The success was come with this role and this is the one of his most important breaking points of his cinema career.

When the year was 1969, Yılmaz Güney had shot *Seyyit Han/Toprağın Gelini* by trusting his cumulative good reputation. Scognamillo (1998) was told that it begun as typical Ugly King style adventure but it was continued as a folkloric love story and it ended with blood and violence. Progress of this movie can be likening to his acting and directing career. Adventure part of it is for his crowds who are familiar with his style. In second part, movie was transformed totally different kind as the same as transformation on his career.

Comentator Onat Kutlar (1968) has referred to *Seyyit Han* movie as interesting and pleasing trial of new cinema performer. In Kutlar's opinion, Güney's faults were correctable. His prediction about Güney who is the one of independent and trusty director of future may be seeing over optimistically according to Yeşilçam's strict clichés but Kutlar wants to point out these unbreakable codes are meaningless. These codes are the reasons of Güney's films that were not showed at theaters over years.

After this film, Güney had shot some his old-fashioned movies but in 1970, he was produced his expected hit with making *Umut*. According to the comments, he was brought the realism or poetic factuality in cinema and this is the real deal for him (Scognamillo 1998, p.368).

Umut is explaining the hopes of the people who are suffered from class distinction in a pure reality. This film is catching the attention by its reality. In this way, *Umut* is the most important film of his career. The other difference of *Umut* was that; it was identified as significant by the intelligentsia who were refused to watch Turkish film ever until this movie. So, they were watched *Umut*.

Güney's after films, which are his own old stylish socio-economic problem films, were telling by a hero's eyes than *Umut* were not succesful as it. In 1972, Yılmaz Güney was arrested by martial law. In 1974, he was released and shot his *Arkadaş* film that is about friendship with socialist Azem and bourgeois Cemil. This is the first movie of his new era by telling of conflicted friendship between these two characters, Azem and Melike's emotional connection, mentor-protégé system of Azem and Halil (Scognamillo 1998, p.373).

After this movie, Güney was arrested again in 1974 and stayed there during seven years until his escape abroad in 1981. Güney was not retired from his cinema works. He was continued his working as possible as he could.

He won the best movie award of Golden Leopard at Switzerland Film Fest by his *Sürü* film, which was written in prison and directed by Zeki Ökten. This is the good example of showing his idealism.

In 1981, he was awarded of Golden Palm at Cannes Film Festival with his *Yol* film, which was directed by Şerif Gören, and it was written in prison, too.

These two films are like a summary of his cinema career. Even in prison, he could connect in cinema and produced continuously. These are succeeding internationally against to all restrictions. Therefore, he becomes the moviemaker who is respected by the whole world with his idealism and rebellious.

He shot *Duvar*, which is his final film, after going abroad in 1984.

When it has been looked at Yılmaz Güney's cinema career; at first, he shot traditional adventure films for achieving his future goals and then he found the opportunities to make films with his personally desired.

Güney's struggle was different from other directors. He experienced financial issues that are connected with market conditions and culture industry, on the other hand he was suffered pressure of Yeşilçam, which was not experienced by the other directors as hard as he was. This pressure means that his over political position and being a hero on the public's eye made worry to the some cinema people. In opinion of Abdurrahman Keskiner who was producer and partner, his films were rejected by Beyoğlu theaters and censored secretly, because of his mentioned situation (Evren 2012, p.42).

On the other way, Güney is seemed to be having great opportunities to make movies as he wants because he had public support, which is directed to guaranteed financial return. Despite of these backings, he could not shoot his most desired production, *Acı* (Evren 2012, p.70).

Consequently, even if market conditions gave him support to directing and acting at many films, however he could not realized his most desired project. He had made concessions spiritually for doing this project on his pleased conditions. Therefore, Güney and the similar directors like him has to be ended their cinema careers involuntarily without realized their wished projects.

Finally, if his understandings of cinema is considered, he defends the art is one of the most important factors to changing the world and ending the class wars.

In Güney's opinion, the artist is not the man who changes the world; he is just the part of struggle to changing world. The artistry is a job, which is against to traditional perceptive, ideological clichés (Güney 2000, p.14).

4. METHODOLOGY OF MAKING MOCKUMENTARY

In this chapter, the definition of the mockumentary is discussed. The types of mockumentaries are examined and the mockumentary project “Director: Mehmet Köse” has been discussed.

4.1 WHAT IS MOCKUMENTARY?

Mockumentary is a type of film that uses the documentary methodology to tell a fictional story. It could be rendered as “fake or fictional documentaries”. Juhasz and Lerner (2006) asserted that fake documentaries are like fiction films but the audience perceives them as a documentary. In another word, the mockumentary is a fiction that is perceived as a real documentary. Although this fictional story could be dramatic or funny, mostly funny stories have been chosen for the mockumentary films. That is why mockumentaries are considered as parody of documentaries (Miranda, 2007).

Mockumentary is a powerful way to tell a fictional story. Because, the audience perceives documentaries as true stories.

Juhasz and Lerner (2006) claimed that fake documentaries could potentially invoke and challenge three linked standards of the documentaries. Firstly, the technologies’ of truth telling, secondly the authority granted to or stolen by those who make and receive such truth claimed and thirdly the need to speak untold and partial truths that have fallen outside the registers of these technologies and authorities.

In addition, the first examples of mockumentaries was started to produce nearly mid 1960’s. Director David Holzman “Diary” (1967). Woody Allen’s “Take the Money and Run” (1969) and Peter Watkins’ “Punishment Park” (1971) are the first examples of mockumentaries.

Following the rise of television in 1970’s, mockumentaries had been started to be produced for televisions too. In 1980’s, one of the best example of mockumentaries “This is Spinal Tap (1984)” were directed by Rob Reiner.

In 1980, Woody Allen shot “Zelig” in the style of a mockumentary and the mockumentary as a term was started to be used. Peter Jackson’s *Forgotten Silver* (1994), Christopher Guets’ *Waiting for Guffman* (1996) and finally Daniel Myrick and Eduardo Sánchez’s *Blair Witch Project* (1999) are considered to be the most successful mockumentary movies.

There are not many examples for mockumentaries in Turkish cinema. Kutluğ Ataman directed a movie called “*Aya Seyahat* (2009)”. Hitherto, it is the most successful example of mockumentary in Turkish cinema.

Aya Seyahat, -the name of the movie clearly refers to George Melies’ movie *Le Voyage Dans La Lune*- tells a story that happened in a village of Erzincan in 1957. It is a story about a bunch of people who tried to go to moon with a balloon. As its impossible thing to do, Ataman tells the story like a tale or myth that villagers had been talking about for many years. Ataman chose to tell the story with black and white photos and support the story with real persons and interviews with them. Interviews were made about that period of time. Sociological and economic situation of Turkey and Erzincan had been discussed by the interview that give the audience an opportunity to learn about that period of time and people’s lifestyle around that period.

Finally, the boundary of the mockumentary has not been clearly defined yet. Such examples like “*Blair Witch*” and a Turkish example “*Ada: Zombilerin Düğünü* (2009)” showed that mockumentary has a lot of room to improve to be a part of both documentary and fictional film.

4.2 ‘DIRECTOR: MEHMET KOSE’ PROJECT

(Scognamillo 1998, p.314) In 1960’s these young directors who has entered cinema, although they were promising, mostly had disappointed in cinema. This era was not actually a new generation thing it was a coincidence. It was a time, when a bunch of young directors had started to shoot a movie. Although most of them had given a large concession on their professional life and stand in cinema, it didn’t had an impact to the conclusion (...) Finally some of them started to make low budget movies by the impact of rush in some genres, some of them continued to be a director and looking for an opportunity to say something and shoot in lots of different genres, some of them had stayed back and wait for a suitable time for making a movie.

The aim of the mockumentary that was shot as a part of this thesis is to tell the story of a fictional director called Mehmet Köse. Inspired by the stories of five Turkish directors who put a stance against the culture industry, a director called Mehmet Kose was created to make the audience to believe that he lived and made films in the past.

Mehmet Köse's life and cinema career was written as a director who had rejected commercial cinema and made his films detached from the commercial area. His life was shaped by the five Turkish directors' cinema styles and their attitude towards the culture industry. Consequently, Mehmet Köse was portrayed as a director who made all of his films independently without any pressure. He freely shot whatever he wanted. But, he was not understood by the audience. Thus, this mockumentary's aim is to restore the honor of this forgotten director.

This mockumentary is an also an investigative story. It is a story of a young student called Barış Aşık who came across with Mehmet Kose's work. He starts to search about Mehmet Köse's life and cinema career. It is reported that Mehmet Köse made his last movie in 1983 and subsequently he left Istanbul. His act of abandoning of the cinema has been considered as a symbolic end of Yeşilçam. In the Turkish cinema history, it has been believed that Yeşilçam had ended in the late 1980's. Yeşilçam survived until the mid-1980s. Some more movies were made later. But, Yeşilçam has literally died towards the end of 1980's. And after 1990's, a new era has started in Turkish cinema that might be called "*The New Turkish Cinema*". " There are some significant differences between Yeşilçam and "*The New Turkish Cinema*".

First of all, the regional management ended and a new modern distribution line has started to run. New and modern movie theatres were built and some chain movie theatres started to show up. Secondly, as a consequence of Turgut Özal's liberal political views and the change of social structure in 1990's, more liberal and competitive cinema industry had started to rise. Additionally, television had started to make more impact on people's daily life due to emerging non-governmental television channels.

These changes and differences between Yeşilçam and *The New Turkish cinema* made an impact on the audience. After a while, people started to render Yeşilçam movies as vulgar and poor quality. The student, Barış Aşık started to search about Mehmet Köse as well as his other contemporary directors in Yesilcam. He wanted to find about the circumstances in which they made their movies, their motivations, how they survived and how they achieved to win the trophies.

The first difficulty that Mehmet Köse had in his cinema life occurred because of Yeşilçam's economic structure. Yeşilçam's structure was based on the profit maximization and the popular choice of the audience. The production companies' most important objective was to make a good profit. It was an adequate reason for them not to choose a director who would not prioritize the profit over the quality. The popular star factor was another difficulty for an independent director in The Yeşilçam. The audience were very keen to see the popular stars acting in the movies. Otherwise, it was almost impossible to make any profit out of a movie not to mention the difficulty of finding a theatre to show the film.

The movie stars used to seal the deals as regards to the number of the movies that they will be acting in with the producers in the beginning of the year. Thus it was almost impossible for an independent director to audition in order to choose an appropriate star for the movie.

Secondly, the distribution line system was another difficulty. Production companies, movie stars, actors, actresses, regional managers and movie theaters were connected to each other in the movie production system. The theatres were only willing to show films in which the popular movie stars acted. Therefore, the regional managers wanted to buy this sort of films only. As a result of this, the films without popular movie stars did not stand any chance and often were not shown at all.

There were other issues apart from above-mentioned problems. For instance, Abdurrahman Keskiner who established a company called "Umut Film" with actor Yılmaz Güney tells that they also encountered significant difficulties at the time due to the political stance of Yilmaz Guney. They tried to show their films with no success in Beyoglu where the elites of Istanbul lived. Keskiner says that theatres refused to show

their films because of Yilmaz Guney's political view (Evren 2012, p.42). (Abdurrahman Keskiner reports that he finally managed to get one of his films shown in the movie theatres of Beyoglu). It was the film called Muhsin Bey directed by Yavuz Turgul in 1987.

Because of the issues that are discussed above, it was almost impossible for an independent director to survive in the movie industry and shoot films in Yeşilçam. Furthermore, the cost of production gradually went up due to the fact that more and more people became involved in and started to produce movies.

According to the analysis of Ertan Tunç in 2012, the cost of producing movie was approximately 250.000 Turkish Liras in the mid 1960's. It was reported that the movie stars were paid roughly 30.00 Turkish Liras per movie. Thus if a producer had to use two movie stars in the film then one quarter of the movie budget would have to go to the stars which would inevitably put enormous pressure on the producer.

The other problem in the film production was unexposed films. These films were imported from the foreign countries. Hence it was always expensive. And with growth of the cinema industry, it became hard to find unexposed films. In 1957, the government had decided to bring some limitations to unexposed film importation. "Rules which has been decided on May for Turkish films; films won't be any longer than 3000 meters, all films could have maximum 6100 meter negatives, 18.00 meters positive and 3.000 meters sound tracks" (Tunç 2012, p.80).

Due to the circumstances discussed above, Mehmet Köse showed his films in very limited places. Therefore, he could not become popular. It could be rightly claimed that becoming popular is easier today than Yeşilçam. With the help of technology, globalization, improved methods of communication between the film producers and directors and government's funding, it could be asserted that a contemporary independent director has more chance to make films and successful career than the directors in Yeşilçam.

In the mockumentary, the interviews had been made with well-known people. It was important to make audience believe that Mehmet Köse did exist. This was the main objective of the film.

4.2.1 Story Of Mehmet Köse

Mehmet Köse was born in 1939 in İzmir. He moved to Istanbul at the age of 17 in 1956 in order to find a job. By the help of one of his acquaintance, he found a job in a photographer named *Foto Alkım*. He started to work there as an apprentice. Soon after starting to work, he was noted to be ambitious and hard working and gained the trust of his boss. He enjoyed taking pictures in Istanbul in his free times. He worked two years in Foto Alkım. He then joined the army for the obligatory military service. When it was realized that he was a photographer, they gave a film camera to Mehmet. And there it was! Mehmet Köse's passion about the cinema had started.

Upon completing his military service, Mehmet Köse's desire for cinema continued. Even though he carried on working at Foto Alkım, he started to look for a job in cinema business. But, unfortunately he could not find a suitable job for a long time. In 1960, Mehmet Köse was employed as an accountant in a film production company called *Ümit Film*.

Ümit Film was a small production company founded in 1959. The company produced a movie called *Ana Kucağı*, directed by Ö. Lütfi Akad. Mehmet Köse worked in *Ümit Film* as an accountant between 1960 and 1962. In 1962, he Mehmet found an opportunity that he was waiting for years.

In 1962, *Ümit Film* had started a new film called *Toto Ali Milyoner*, which was directed by Semih Evin. Upon completing the movie, it was realized that some scenes had to be shot again. But, the director Semih Evin was busy with making another film. Therefore, another director had to be found. Mehmet Köse had stepped forward for this job. Because of his experience in photography, the owner of the *Ümit Film* had chosen Mehmet Köse to direct the scenes that had to be shot again. And this is how his career as a director begun.

Köse completed the job of re-directing the mentioned scenes and left his job in *Ümit Film*. He found enough courage in himself to make his own movie and started to write a scenario called, *Güz Yaprakları*. Finally, a newly founded production company, *Uğurlu Film* had agreed to turn his scenario to a movie.

Köse had worked with his friends in this film. The photo director was one of his friends called Ahmet Yahyabeyli and the editor was Şevki Uyar whom was a colleague of Mehmet Köse in Foto Alkım. This collaboration of this trio continued until the end of Mehmet Köse's career.

Mehmet Köse had started to develop some characteristic movements and make changes in his movies. These movements had gradually improved. This movie, *Güz Yaprakları*, had begun like any of the popular melodramas on these days. But, Mehmet Köse did not like the melodramatic structure and he started change it.

In the beginning of the movie, he killed the lead actress. It was very unusual to make these sort of dramatic changes in the movies at the time. Then, the lead actor marries to another woman. After that point, movie turns to questioning the purpose of the marriage and the problems of married couples that had been going through.

Predictably, the audience did not like the film at all and the film company, *Uğurlu Film* collapsed after that film. But, this did not stop Mehmet Köse. He was aware of the fact that people would not accept the changes easily and he would need time. He immediately started to make preparations of his second film.

But after his first movie and his work on *Ümit Film*, he understood the conditions of the *Yeşilçam*. The owner's of the movie theaters were applying pressures on the production companies and forcing them to make movies with the popular movie stars. They made very specific orders such as "We want a movie that Türkan Şoray and Ediz Hun act in". Soray and Hun were famous movie stars at the time. Mehmet Köse was against to the concept of making films with only using famous actors and actresses. As a result of this unpopular principle of his, he did not have any chance to work with famous production companies. Köse found the popular star system unfair. He also did not like their acting. He preferred inexperienced amateur actors and actresses in his movies. He developed a new cinema concept that is called "Has Sinema" which means "Pure Cinema". He put these ideas into practices in his second film *Yaban Mersini*.

Yaban Mersini was very different from the popular films in *Yeşilçam*. It was 1963. *Yeşilçam* was growing. People in Turkey used to go to see movies every night. But, Köse, instead of making an ordinary, non-risky movie, he decided to make a rather slow

and political movie. In 1960, Turkey had a military coup. After the military coup, Mehmet Köse believed that freedom in Turkey was going to be better. Thus he wanted to make a movie that concerned Turkey's contemporary political issues and background. It was a movie about three farmers who went to pick blueberries. The farmers talked about the political issues in the ground whilst picking up blueberries. And the movie went on like that until the final. He managed to provide a depth analysis of Turkey's political issues in this film. But, due to slow tempo and unpopular actors, no one showed any interest in this movie.

Some Turkish journalists who watched the movie wrote some articles about that movie. But, all of them harshly criticized Köse's political analyzes and tempo of the movie. But these comments did not affect Köse. He continued his way.

Mehmet Köse managed to find a producer for his two films. But soon after two failures, he realized that none of the producers in Yesilcam would give him another chance. That is why after his second film, he started to produce his own films. But, it was hard and expensive thing to do. Additionally, Köse was married with two children. In that point, Köse's first workplace, *Foto Alkim*, took a place.

Although leaving *Foto Alkim*, Köse continued to keep in touch with his colleagues. He went to visit the owners of the *Foto Alkim* and helped them when they needed. In 1965 owners of the *Foto Alkim* decided to move to Israel. They decided to leave the *Foto Alkim* to Mehmet Köse. Mehmet Köse started to run *Foto Alkim* as well as continuing his cinema career.

After Mehmet Köse had started to run the *Foto Alkim*, he made a good profit. Firstly he met with an American military officer who was in Turkey as part of North Atlantic Treaty Organization. He started to print his photos. Then his friends started to bring their photos and after all, Köse's business improved and he started to make a good profit. *Foto Alkim* was in Beyazıt, close to Grand Bazaar. He made all Grand Bazaar's trader's work too.

Having being financially secure, Köse started to make a new film two years after he started to take over *Foto Alkim*. He wrote a science fiction scenario that was not a popular genre in Turkey.

The movie was called *Devr-i Feza*. It was movie about time travel. In this film, a group of scientists were trying to invent time a machine while some bad guys were trying to steal the machine. This movie had become the most known movie of Köse. No regional managers wanted to buy this film when they heard that it was not a love story. Mehmet Köse personally took the movie to the villages. He travelled all around Turkey and showed his movie. In this sense, it could be said that Köse had organized the Turkey's very first festival on wheels.

As Köse was writing, directing and producing the film on his own, it was impossible to make a film in a short time period of time. That is why he had to wait three or more years in order to complete and move to making another film. In 1971, he directed a movie called "*Dikkat Ölü Var*". It was a movie about a man who was going to his work and suddenly noticed a dead body in rubbish bin. He called the police. But, the police found him suspicious. He then runs away. Mehmet Köse found that story cliché and decided to change the story and make it more interesting. He tried to cut the screen into two. By doing this, he could show two different scenes in one screen. It was totally unattempted thing in The Turkish cinema until that day.

But the result was not different for *Devr-i Feza* too. Köse could not find anywhere to show his movie. On that occasion, he did not attempt to go through the same experience of creating a festival on the wheels too. After *Dikkat Ölü Var*, Köse waited for seven years for his next movie. There were two reasons for this prolonged waiting. First of all, it was a chaotic time for Turkey. Terror incidents had started all over the country. People started to avoid going out in the evenings due to the safety reasons. And secondly, Köse had to make money for the cost of the movie. He simply could not make enough profits to sustain the business.

And popularity of the cinema started to decrease. Cinema had another enemy now, the television. People avoided going out and preferred to stay at home and watch television. Thus the producers started to make different types of movies that televisions would not show. In Turkey, mostly erotic films had started to be made in this time period. Meanwhile, Italy started make more horror movies and Köse had chosen Italian example to follow.

After a while, *Foto Alkim* went into a financial crisis and as a result of this, Mehmet Köse had decided to sell *Foto Alkim*. With the money he had earned from the sale of *Foto Alkim*, he decided to make another movie. A horror movie that symbolically tells the situation of Turkey. The name of the movie was *Hacıyatmaz*. Mehmet Köse thought *Hacıyatmaz* as a symbolic, epic invisible monster. All people knew that there was a monster called *Hacıyatmaz* but no one could see it.

There was chaos in Turkey. People were afraid of each other. There were left and right wing. And no one was safe. That is why Köse decided to make a horror story that symbolically tells the situation that Turkey was in.

The movie again did not spark much interest. Only a few movie theaters showed the movie and a few journalists wrote short articles about this movie. A journalist said “It is encouraging to see the films in unusual genres like *Hacıyatmaz* are still being shot.” Hitherto, this was the best comment made about the Kose’s film.

Then Mehmet Köse had to have a break in his directing career. In 1980, there was a military coup in Turkey. It was difficult times for everyone. Additionally, Kose was experiencing financial difficulties. Kose started to work in one of his friend’s bakery as a cashier. It was really hard for Mehmet Köse. The hard thing was not a being a cashier. But, it was hard for film not being able to make films anymore.

In 1982, Mehmet Köse’s father in law died. Mehmet Köse’s wife inherited a large land in Izmir from her late father. Mehmet Köse’s wife sold the land. She gave the money to Mehmet Köse. She knew that, her husband would not be happy if he could not shoot another film.

Mehmet Köse started to prepare for his last movie called “*Kurşuni Bir Hava*”. It was a story of his three friends; Mehmet, Ahmet and Şevki who worked with Kose previously whilst making some films. But, although they shot some films together, they had to start to work in different jobs. One of them was working in a bakery; one in a bookstore and the other became a wedding photographer.

Kurşuni Bir Hava became Mehmet Köse's most emotional and personal film. Unlike his previous attempts, he did not try any unusual methods in this film. After the shooting, editing was completed quickly and Mehmet Köse made an agreement with *Lale Movie Theater* to show his film. None of his films was shown in Beyoğlu theatres until that day. He rent the movie theater for just one screening.

So, in the morning at ten o'clock, Mehmet Köse's last film *Kurşuni Bir Hava* had shown in Beyoğlu, at *Lale Movie Theatre*. There were just a few people in this screening; they were Mehmet Köse's friend, film crew and some curious film fans.

After the screening, Mehmet Köse hugged all of his friends and took *Kurşuni Bir Hava's* reels, posters, waved goodbye to his friends and walked across the Istiklal Street. He went away.

It was a story of a man who spent more than twenty years to fulfill his ambition of becoming a successful director. And after twenty years of hard work, he shot only six films. Nothing more.

Cinematography of Mehmet Köse

Güz Yaprakları (1962)

Yaban Mersini (1963)

Devr-i Feza (1968)

Dikkat Ölü Var (1971)

Hacıyatmaz (1978)

Kurşuni Bir Hava (1983)

4.3 SHOOTING NOTES

Director: Mehmet Köse project started with searching Turkish cinema history, especially between 1960 and 1980's. Analyzes of these years, memories of people who had worked in Yeşilçam at the time, watching films from this period and searching life stories of the directors that are mentioned before were the main steps for this project.

First, the life story of Mehmet Kose was written. This life story was mainly influenced by the mentioned directors' life stories. Influenced by Ö. Lütfi Akad, Mehmet Köse worked as an accountant before he became a director. Mehmet Köse's first cinematic experience was in his military service just like Halit Refiğ. Mehmet Köse did not work with any director as an assistant and became a director directly like Metin Erksan. Mehmet Köse tried to make films in different genres like Atıf Yılmaz. He could not show most of his films in movie theatres in Beyoğlu like Yılmaz Güney.

Mehmet Köse's films and story of the films had been created by the influence of these five directors. Using these five director's film style and story of their films, it had been tried to make a mixture in the film.

Interviews were done with well-known people who have knowledge and experience in cinema. The first interview was done with Sevin Okyay who is a famous journalist in Turkey. Sevin Okyay's intellectual identity and her knowledge of cinema were the main points of this selection.

The second interview was done with the journalist and critic Ceylan Özçelik. Ceylan Özçelik is a famous critic and she is well known by the public due to her television program about cinema, *En Heyecanlı Yeri*.

In this sense, the first shooting of the project was made with Ceylan Özçelik. Although Ceylan Özçelik is a real person, for this project, "Critic who heard something about Mehmet Köse" role was given to her. She talked about most of Mehmet Köse's films, which she could not watch but heard from Rekin Teksoy who is a famous critic and chronicler of Turkish cinema.

Sevin Okyay was given a role as a journalist who had watched one of Mehmet Köse's movies by a coincidence. Sevin Okyay told a story about how she came across Mehmet Köse's last film *Kurşuni Bir Hava* by coincidence. She watched it in Beyoğlu, in the screening of *Lale Movie Theatre*.

Uygar Şirin, who is another critic, also was made to talk about Mehmet Köse. He tells how Mehmet Köse looked like and what a strange man he was. He pretended that he met with Mehmet Kose as part of his role as a critic but actually; he had no idea about Mehmet Köse.

After that, Emrah Serbes was approached. He is a famous writer. He wrote a novel called *Behzat Ç – Bir Ankara Polisiyesi*, which is adapted into a tv series. Emrah Serbes was given a role to tell a story about how he communicated with Mehmet Köse. According to this story, after Mehmet Köse left Istanbul following his last film *Kurşuni Bir Hava*, no one had communicated with him. However, one day, as Emrah Serbes told in the mockumentary, in 2000, Mehmet Köse called him and asked him to write a scenario for him. Emrah Serbes did not know Mehmet Köse according to the story but he was still excited to have a chance to work with a director. After Serbes made a research about Mehmet Köse, he tells that he became more excited about getting to know such a mysterious director. But, Mehmet Köse did not showed up for the meeting with Serbes. He tells that Mehmet Köse acted mysterious. He still wondered what the scenario was about and what Mehmet Köse was going to ask him to write.

Emrah Serbes's part in this story was created to tell the audience that Mehmet Köse still was full of passion and desperate to make movies. He still sought for a chance to make a movie. Nevertheless, even though he was seeking an opportunity to start making movies again, he did not have enough courage to enter cinema again. It was believed that showing Köse's attitude is important to understand his character. In addition, Mehmet Köse's ambition about cinema was related with the real director who was discussed in this thesis.

Director Ümit Ünal accepted to contribute to the project. His story was created after considering that he was a cinema-tv student in mid-1980s. According to Ünal's story, in 1984 or 1985, Mehmet Köse's last film *Kurşuni Bir Hava* was showed in his *9 Eylül Üniversitesi* in İzmir. He watched that movie and claimed that Mehmet Köse was there. But, he did not speak a lot after the movie that was unusual for a director. This story was created to show that although Köse had left Istanbul and it was thought that he left the cinema. It has been understood that he was still ambitious about his movies. He still wanted his films to be watched if there was a chance.

And the last real interviewee of this mockumentary was with Çetin İnanç. Çetin İnanç is a director who made approximately 200 hundred films. He is well known in Turkey about his low budget action movies. *Dünyayı Kurtaran Adam* is the famous film of his, which is called a *cult* movie. Çetin İnanç's contribution to this project was although he shot more than 200 hundred movies, in the interview he said that still he could not shot his "own" movie. It was believed that it is a suitable antithesis for Mehmet Köse because although Köse had directed six movies, all of movies was his "own" movies. He always did what he wanted; on the other hand Çetin İnanç made more than 200 movies low cost with great profits. But, still no producer had given him chance to make his own movies.

For this mockumentary three fictional characters had been written too. First of them was Ahmet Yahyabeyli, who was a photo director of all Mehmet Köse's movies. This character was created to tell Mehmet Köse's story. Although other "real" characters know Mehmet Köse, no one could know Köse well like his friends and colleagues. The old photos were used to make Ahmet Yahyabeyli's character more real.

Second fictional character was Şefik Vardar. Şefik Vardar was created as a son of Mehmet Köse's friend who was a neighbor from *Foto Alkım*. This character was written too tell Köse's story more directly and to fill up the parts that Ahmet Yahyabeyli could not know.

The third character of the mockumentary was Barış Aşık. He was a student who started to search Mehmet Köse and eventually found in the final of mockumentary. Although Barış Aşık's story has not been very clear in the mockumentary, it was important to tell some parts of the story as a voice over. Aşık's research about Köse had given some important points about Köse's life to the audience. Additionally, Aşık's research, which was seen during the mockumentary, is a metaphor of a today's cinema, looking for old one, Yeşilçam.

Finally, during this mockumentary project, Mehmet Köse's old photographs were used to make the story more authentic. Additionally, film posters were created for the project as Mehmet Köse's film posters. Some scenes from Mehmet Köse's films had been used

in mockumentary too. It had been collected and edited from some old movies. This is the list of the films, which are used in this project:

For *Güz Yaprakları* some scenes from *Günahsız Katiller* (1970) has been used, which is directed by Nazmi Özer.

For *Dikkat Ölü Var* some scenes from *Silahları Ellerinde Öldüler* (1967) has been used, which is directed by Feyzi Tuna.

For *Hacıyatmaz* some scenes from *İnsan Avcısı* (1975) has been used, which is directed by Duygu Sağıroğlu.

For *Kurşuni Bir Hava* some scenes from *Umut Dünyası* (1973) has been used, which is directed by Safa Önal.

5. CONCLUSION

The Turkish cinema industry began around 1940's and continued to grow fast until 1960's. Talented, conscious and idealist young directors who entered Turkish cinema in 1960's started to challenge the status quo and created a new cinematic culture.

But, industrial conditions had affected these directors and most of them had to make movies unwillingly. The main problem of Turkish cinema was to make a profit and sustainable business. The cost was paid to the producers by the regional managers. The regional manager's decision was taken seriously, because the producers had to sell their films to these managers at the end of the day. Therefore, producers made an agreement with the regional managers before shooting. And this system resulted in production of repetitive and low quality films that lack in originality in Yesilcam.

Actors and actresses who were supported by the regional managers started to make more films. They raised their wage per film. The producers had to make movies with the popular stars. The famous stars used to work with the same producer and produce films together. This reality led to significant rivalry among the producers. That is why the producers started to make large contracts with the stars to produce look alike movies. This resulted in increased stars wage and decreased quality.

These contracts mutually bounded producers and the stars. If a contracted star did not act well, producer did not have a chance to terminate the contract. And because of these contracts, producers had to carry on producing more films despite the poor acting of the relevant star. Thus the low quality, look alike movies were continued to be produced.

In this cinema industry, some directors and producers tried to challenge the status quo and change the system. Directors who were mentioned in this thesis were the ones who challenged the system and attempted to produce more authentic and quality films.

Intellectual background of Metin Erksan and Halit Refiğ was their most important side on this subject. Ö. Lütfi Akad's had very sophisticated sense of art that showed in his films. Atıf Yılmaz directed many films. He tried to develop his own film language with these experiments. Meanwhile, Yılmaz Güney started his career with being an actor. He

had people's support. He then started to make films to raise people's political awareness. In these circumstances, Köse was created as a director who rejected to make films in this industry. He rejected cultural industry in the first place. It was arguable decision. But, it has been analyzed that the directors who made industrial movies had a dead-end. If a director chose to make industrial films, they inevitably lost their power to resist against the culture industry and they ended up producing low quality films just for money.

Mehmet Köse's life story was also controversial. It could be assumed that a man could not juggle with two jobs in the film industry. But, there were real examples. These effected Mehmet Köse's life story too. The most important example that was discussed in the mockumentary was the example of Alp Zeki Heper. Heper studied in France. He came to Turkey and shot an exceptional Turkish film, *Suluk Gecenin Aşk Hikayeleri* (1966). But, unlike Köse's films, the government censored Heper's film on various occasions. Heper tried to make three more films that were considered to be more industrial but all of them censored. Thus he had to leave the cinema.

Heper, differently from Köse had welcomed by the intellectual community of Turkey. He was rendered to be a talented director. However, the government systematically blocked his work. He did not have a chance to become an independent director in Yeşilçam.

In the mockumentary, it was discussed several times that Mehmet Köse was ahead of his time. It is obvious that it is easier to make, distribute and advertise films due to advanced technology and means of communications nowadays. There are other means of showing the films other than classical methods. But, are these factors enough in order to be able to stand against the culture industry? No, it is not. Yeşilçam had the regional managers who chose the films as they wished. Nowadays, there are chain movie theatres. All of chain movie theatres are placed in the shopping malls. They have approximately eight or ten small movie theatres. So, these chains chose the movies that interest the mass population and have the potential of making a great profit. They even show the same film in three or four movie theatres such as award winning movies or independent films.

It could be concluded that contemporary Turkish cinema industry does not differ from Yeşilçam in terms of the distribution of the movies. It is still difficult to produce profitable independent films. The movie theatres still refuses the films without famous actors and actresses and unfortunately, the audience does not show much interest in this sort of films.

Having considered above, the independent directors who would like to produce authentic films and stand against the culture industry would still struggle in the film industry even today's film industry environment. The audience accustomed to watch artistically low quality films. They do not have a developed taste for intriguing authentic films. Hence, they do not look for them.

The modern-day Turkish cinema has two main advantages compare to the historical Yeşilçam. First of all, the ministry of culture has been giving financial support to the film industry. Secondly, the film festivals have been taking place all over the country.

However, even these two significant advantages do not make directors independent or help them able to stand against the culture industry.

This is another type of culture industry. In this context, it is impossible to make a good quality independent film if a director still has to be concerned about the cost and salability, it would be to sell the end product.

In the Turkish cinema industry, if a director has an objective to win a prize in festivals and he creates his film in this direction; or if he expects a support from ministry of culture and if that's why he wrote a film which is ideologically similar to government's ideology, it couldn't be said that, it's a independent, non-commercial work of art.

In this thesis, it could be asserted that directors' mind should be free of utility and financial concerns in order to produce original and independent films that would be inevitably against the culture industry. Otherwise, inexorably the production of the films that lacks of originality and character but focuses on the maximum profit will continue to prevail in the film industry.

Finally, it could be concluded that finding an adequate funding for the films remains to be the biggest challenge in the film industry. Having the advantage of wide spread film festivals and/or support from the ministry of culture in the board do not help in

significant terms in producing artistic work. This is why mainstream films remain popular in Turkey. In addition, the pressure of winning an award also leads to the production of look alike films. It could be suggested that the solution of this problem could be increasing the number of the film festivals and try to change their award system.

The juries should be more professional and independent. The small film companies and independent filmmakers should be supported. The financial support from the ministry of culture should be equally and fairly distributed. Furthermore, the government should implement some regulations into movie theatres. Because, when the government gives a financial support to a film company, it undermines the difficulty of finding a movie theatre to show the film and make this an obligation. This put enormous pressure on the shoulder's of small companies.

Moreover, the tax should be reduced in order to decrease the ticket prices. Alternatively, the government could take less tax from the tickets of award winner Turkish films in order to achieve a fair competition.

Finally, it is a well-known fact that the most authentic and artistic films do criticize the policy of the governments. However, this fact should not prevent the governments to support these films. By doing this, the Turkish cinema would have more chance to produce more independent, elaborate and non-commercial films. And perhaps one day, Turkey could have a director in Mehmet Köse's calibre.

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