



Turkish Cinema

Murat Akser

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Introduction

Turkish Cinema studies goes back to 1968 with the publication of Nijat Ozon's filmography. Before that, there has been film criticism by journalists in short-lived film magazines and newspapers. The first theoretical attempt to define Turkish cinema as a culturally distinct cinema came from a film director, Halit Refiğ's *Fight For a National Cinema (Ulusal Sinema Kavgası)*, and works after that came to view Turkish cinema as an umbrella term used to describe the cinema produced by filmmakers living in the Republic of Turkey established in 1923. General overviews of Turkish cinema are rather recent and published mostly in English. There are bibliographic attempts in English and in Turkish. Some of the research focuses on early, pre-republican cinema produced during Ottoman Empire. Because of the change of alphabet from Arabic to Latin in the 1920s, the research on pre-1928 Turkish cinema is done mostly by historians who are able to read the Arabic script. The growth of Turkish film studies is correlated to the increase in film production beginning in the 1950s. That has led to writing on particular genres that are audience favorites, such as melodrama and comedy. Yeşilçam (Green Pine) cinema represents the classical period of Turkish cinema, roughly from the 1960s to the 1980s. This period included production systems, star personas, and adaptations of American films. The same period also saw the national cinema debate among directors and critics who were committed to social realism in the 1960s. The 1970s and 1980s witnessed the creation of film studies departments in state universities. The scholarship produced at the time was based on structural semiotics. This scholarly tradition was later challenged by film scholars who studied abroad in US/UK academic tradition and came back to Turkey to establish film departments in private universities. A new wave of filmmakers since the 1990s has forced film scholars to rename the current production regime as the "new cinema of Turkey." The final position of film scholars in the post-1990 period is that there is a cinema of Turkey rather than Turkish cinema. It is about recovering lost memories, and an expression of ethnic, linguistic, and religious identities that were long been suppressed under the republican regime. This new cinema has its international auteurs favored by film festivals and funding agencies. In a similar vein, some Turkish directors also produce abroad, creating hyphenated identities in diasporic audiences, such as Turkish-German cinema. The current scholarship on Turkish cinemas stresses cultural studies and analysis of identities, such as class, race, and gender.

General Overviews

A number of recent works on Turkish cinema have laid the groundwork for future scholars. Woodhead 1989 is the earliest study to define main issues, such as the first Turkish film, stars, and melodrama. Ilal 1987 basically narrates the official history of Turkish cinema for beginners. Basutçu 1996 is a French book published as part of commemoration of one hundred years of cinema. It is a first attempt at giving the full details of the history of Turkish cinema: it provides context, stars, auteur directors, and a list of the top 100 films, with rich photographs. Erdoğan and Göktürk 2001 provide an overview through a historical review, description of genres, audience figures, coproductions, reception abroad, credits and synopses of select films, and bios of select film directors. Dönmez-Colin 2007 discusses Turkish films that had an impact on world cinema, and Dönmez-Colin 2008 provides a survey of the history of cinema in Turkey, and then goes on to a discussion of the main themes of the post-1990s new cinema. Atakav 2013 is a detailed thematic and compartmentalized selection of films discussed by different scholars.

Atakav, Eylem. *Directory of World Cinema: Turkey*. Bristol, UK: Intellect, 2013.

This is an edited volume of film criticism. It is divided into thematic sections that give a brief introduction to each topic discussed, followed by one page of film critiques. The division is based on film periods, genres, and mode of production. By focusing on both art house and popular trash cinema, this volume does justice to the entire volume of 7,000 films produced in Turkish cinema.

Basutçu, Mehmet. *Le cinéma turc*. Paris: Centre Georges Pompidou, 1996.

This book is a comprehensive attempt to bring together basic information on all the major films, stars, and directors of Turkish cinema for French readers. The sections are mostly divided by chronological perspective. It has beautiful B&W photographs courtesy of Mimar Sinan University's Turkish Film Institute library.

Dönmez-Colin, Gönül, ed. *The Cinema of North Africa and the Middle East*. London: Wallflower, 2007.

This book has contributions from film scholars discussing cinema from Turkey, Iran, and Egypt. Notable entries on Guneş's *Hope*, Akad's *Bride*, Turgul's *The Bandit*, and Ceylan's *Distant*.

Dönmez-Colin, Gönül. *Turkish Cinema: Identity, Distance and Belonging*. London: Reaktion Books, 2008.

One of the seminal books that discuss the post-1990 "new cinema of Turkey" from an "identities" perspective. Before going into detailed discussion of the new cinema, the book details the old, classical Turkish cinema. It has detailed sections of migrant identities, Yılmaz Güneş's cinema, and gender and sexuality.

Erdoğan, Nezi, and Deniz Göktürk. "Turkish Cinema." In *Companion Encyclopedia of Middle Eastern and North African Film*. Edited by Oliver Leaman, 533–537. London: Routledge, 2001.

This entry is part of a larger volume on MENA Cinema. It has a brief historical and theoretical introduction on early and popular Yeşilçam cinema. The section includes figures on audience size and details how a censorship mechanism controlled production aesthetics. Deals with social issues such as migration cinema.

İlal, Ersan. "On Turkish Cinema." In *Film and Politics in the Third World*. Edited by John D. H. Downing, 119–129. New York: Praeger, 1987.

Gives a detailed historical overview citing the connection between political events and periods and developments in Turkish cinema. Relies more on facts, figures, and biographical details on personalities than analysis of concepts.

Woodhead, Christine, ed. *Turkish Cinema: An Introduction*. London: Centre of Near & Middle Eastern Studies, 1989.

A very early collection of four articles on Turkish cinema. The essay on melodrama is strikingly fresh today.

Bibliographies

Onaran 1986 was the first bibliography on Turkish cinema, gathering articles, books, and film criticism and dividing them into

thematic sections. It is complemented by Gündeş 1998, which lists Turkish-language sources on cinema. The earliest attempt to gather a list of films was Özgüç 2014, which gathered the credits for every film ever made in Turkish cinema into a single volume. Dönmez-Colin 2013 is the most recent English-language list of major films and directors. Ellinger and Kayi 2008 lists studies on Turkish cinema in major European languages. Evren 2006 is a meticulous dictionary of all Turkish film directors to date. Özuyar 1999 gathers information on pre-republican film magazines in Arabic script. The work is completed in Evren 1993, which lists post-1923 film magazines in Turkey.

Dönmez-Colin, Gönül. *The Routledge Dictionary of Turkish Cinema*. London: Routledge, 2013.

Extremely meticulous and detailed survey of most art house films, directors, and concepts. The study of some of the film mentioned are quite fresh. A perfect compendium to a national and transnational Turkish cinema.

Ellinger, Ekkehard, and Kerem Kayi. *Turkish Cinema, 1970–2007: A Bibliography and Analysis*. Frankfurt: Peter Lang, 2008.

With over 6,000 entries, this is the most detailed bibliographic reference text, with both Turkish and non-Turkish entries. Comprises two parts, a bibliography and a study on the history of Turkish cinema. It lists articles and books, and contains a thesis on Turkish cinema year by year.

Evren, Burçak. *Başlangıcından günümüze Türkçe sinema dergileri*. Istanbul: Korsan Yayın, 1993.

A unique collection of Ottoman and Turkish film magazines in a single volume. Each entry lists the publication history of a Turkish film magazine, gives details about the publisher, the issues printed, and the impact of the magazine.

Evren, Burçak. *Türk sinema yönetmenleri sözlüğü*. Istanbul: TÜRSAK, 2006.

Lists every Turkish film director to date. Each entry is supported by a biography, fun details, analysis of films, and bibliographic entries that cover the importance of the director.

Gündeş, Simten. *Sinema kaynakçası*. Ankara, Turkey: Derin Yayınları, 1998.

This is a Turkish bibliographic reference that has long-forgotten entries on Turkish films and books on Turkish cinema dating back to the 1930s. Easy access chapter headings divided thematically, by genre, by date, by origin, and by year.

Onaran, Oğuz. *Türkçe sinema yazıları kaynakçası 1960–1984*. Ankara, Turkey: Esda Yayınları, 1986.

The oldest bibliography on Turkish cinema. The organization is archaic yet it includes some of the often missed information on books and magazines from the early history of Turkish cinema.

Özgüç, Ağâh. *Ansiklopedik Türk filmleri sözlüğü 1914–2014*. Istanbul: Horizon International Yayınları, 2014.

This is the template every Turkish cinema scholar uses to date Turkish films. Originally commissioned by a film producers association in Turkey, and later updated by the author, the book lists every film ever made in Turkish, giving a complete credits list for every film mentioned.

Özuyar, Ali. *Sinemanın osmanlıca serüveni*. Ankara, Turkey: Oteki, 1999.

Goes back before the Republican times in its study of film culture and magazines in Turkey. Prepared by a historian who has access to Arabic film magazines on the late 19th and early 20th centuries.

TSA Turk Sinemasi Arastirmalari.

Created by Nezih Erdoğan at Istanbul Sehir University, this database lists every book and article ever written on Turkish cinema. It also serves as a film title and cast and crew database. Extremely useful to researchers. Short of providing full texts of articles.

History of Turkish Cinema

The history of Turkish cinema has been written from different perspectives over the years. The general works all refer back to Özön 1968 (cited under General Works) for a chronology and list of films. Later serious work includes Scognamillo 2003 (under General Works), which decisively divided the history into eras. A contribution on historiography is Arslan 2011 (under General Works), which narrates a history of art perspective of Turkish cinema. Academic and popular studies on Turkish film history can be grouped into three eras: early cinema, classical Yeşilçam (Green Pine) cinema, and new cinema of Turkey. Çeliktemel-Thomen 2009 and Balan 2010 (under Early Cinema) are recent studies on early cinema. The most comprehensive analysis of the Green Pine era is Kirel 2005— cited under Yeşilçam (Green Pine) Popular Cinema—which chronicles the industry, aesthetics, and narrative choices of the period. Suner 2010 (under New Cinema of Turkey) takes a thematic approach to new cinema of Turkey. Akser and Bayrakdar 2014 (under New Cinema of Turkey) is the most varied in terms of approaches.

General Works

General histories on Turkish cinema are diverse. Arslan 2011 manages to both theorize general qualities and provide a chronological narrative. Dorsay 1986, by a former historian, approaches the history of Turkish cinema as a series of modernist progressive moments toward a better cinema. Nijat Özön was the first film critic to write a comprehensive history (Özön 1968), and his approach is copied ever since. Özgüç 1995 is a concise attempt to bring all Turkish film titles into a single English-language volume. Scognamillo 2003 is the most revered account and very easy to read due its populist language and lots of photographs from various films. Teksoy 2008 provides a short introduction to readers interested in a basic understanding of Turkish film history. Similarly, Evren 2006 provides a modernist history of film periods coinciding with political developments in Turkey.

Arslan, Savaş. *Cinema in Turkey: A New Critical History*. New York: Oxford University Press, 2011.

A survey of Turkish cinema taking a history of art perspective. Divided into two main sections. The first chronicles the key events and themes such as four original concepts used to define Turkish cinema: Turkification, hayal (dream), melodramatic modality, and özenti. The second part illustrates these four concepts with sample films.

Dorsay, Atilla. "An Overview of Turkish Cinema from its Origins to the Present Day." In *The Transformation of Turkish Culture: The Atatürk Legacy*. Edited by Günsel Renda and Carl Max Kortepeter, 113–130. Princeton, NJ: Kingston, 1986.

Written by the Roger Ebert of Turkey, this chapter is from a book commemorating the republican ideals. Hence, the underlying narrative is a story of progression, including the emergence of themes of social realism, with a special attention given to Yılmaz Guney as an auteur.

Evren, Burçak. *Türk sineması: Turkish Cinema*. İstanbul: AKSAV Yayınları, 2006.

A historical period approach to Turkish cinema. The sections are divided historically, adhering to political changes in each period. Follows a modernist progressive approach to periodization, from primitive to transition cinema, ultimately reaching a golden age and an eventual decline.

Özgüç, Agah, ed. *80. Yılında Türk sineması 1914–1994/Turkish Cinema at the 80th Anniversary*. Ankara, Turkey: Ministry of Culture, 1995.

This is the English version of Ozguc's bibliographic work on every Turkish film ever made up to that point. It is also geared toward promoting Turkish films for potential buyers in world film markets. Full credits, synopses of films, and producer bios are to be found.

Özön, Nijat. *Türk sineması kronolojisi (1895–1966)*. Ankara, Turkey: Bilgi, 1968.

The first original work that created the historical paradigm for Turkish film studies. It has the full list of Turkish films made to date, a list of important directors according to the authors, and some thematic analysis of the 1950s. Names all the major historical divisions of Turkish cinema, such as the theater directors era, the transition era, and the era of the artisan director.

Scognamillo, Giovanni. *Türk sinema tarihi*. İstanbul: Kabalcı Yayınevi, 2003.

The most trustworthy reference book on Turkish film history. Divides this history into eras, with a listing of popular film genres and colorful photos. A landmark study.

Teksoy, Rekin. *Turkish Cinema*. İstanbul: Oğlak Yayıncılık, 2008.

Basically the translated version of a film critic's book on Turkish cinema. It has the benefit of being concise, giving the right details on Turkish film directors and important films.

Early Cinema

Studies in early Turkish cinema are recent and done mostly by academics with history training; examples include Özen 2008 and Balan 2010, which look at precursors of Turkish cinema in Turkish history. A similar and complementary approach is taken in Çeliktemel-Thomen 2009, which details practices of film attendance during the Ottoman period. Erdoğan 2010 goes into depth in a discussion the cosmopolitan nature of film attendance in İstanbul cinemas at the turn of the 20th century. Bali 2008 presents a collection of foreign diplomatic documents that reveal long forgotten aspects of film attendance in Turkey. Öztürk 2005 discusses the importance of censorship to control content in Turkish cinema. Özuyar 2013 deals with rarely discussed period 1925–1945.

Balan, Canan. "Changing Pleasures of Spectatorship: Early and Silent Cinema in İstanbul." PhD diss., University of St Andrews, 2010.

A study of the early years of Turkish cinema. Explores Turkish modernity and the culture of spectatorship. Very detailed in its depiction of pre-cinema visual devices such as shadow play, public storytelling, dioramas, panoramas, and magic lanterns. Signifies the impact of World War I in changing popular audience taste from foreign to Turkish cinema.

Bali, Rifat. *Turkish Cinema in the Early Republican Years: US Diplomatic Documents on Turkey*. Istanbul: ISIS, 2008.

A collection of American consular reports about the state of cinema in the early years of the Turkish Republic. Presents some important documents on Turkish film history for the first time. Details on films recording Atatürk in the 1930s and the reception of a Turkish film *A Nation Awakens* are interesting.

Çeliktemel-Thomen, Özde. "The Curtain of Dreams: Early Cinema in İstanbul." PhD Diss., Central European University, 2009.

This brief thesis traces the introduction of cinema and early filmgoing practices in the Ottoman era. Findings indicate that the early audiences were Western-influenced and liked films with patriotic and nationalist sentiments.

Erdoğan, Nezi̇h. "The Spectator in the Making: Modernity and Cinema in İstanbul, 1896–1928." In *Oriental Istanbul: Cultural Capital of Europe*. Edited by Deniz Göktürk, Levent Soysal, and Ipek Tureli, 129–143. New York: Routledge, 2010.

Chapter stressing the cosmopolitan origins and international trade connections of cinema. Points out the multilingual audience profile of the day. Cinematic landscape of the era is found to be multiethnic compared to other major European cities of the time.

Mutlu, Dilek Kaya. "The Russian Monument at *Ayastefanos* (San Stefano): Between Defeat and Revenge, Remembering and Forgetting." *Middle Eastern Studies* 43.1 (January 2007): 75–86.

Argues against the fictional existence of the first film made in Turkish cinema. Tries to explain how and why rumors have been turned into fact in historical narratives on Turkish cinema.

Özen, Mustafa. "Visual Representation and Propaganda: Early Films and Postcards in the Ottoman Empire, 1895–1914." *Early Popular Visual Culture* 6.2 (2008): 145–157.

Article on the use of early films and postcards in the Ottoman Empire for political and ideological purposes in the period before the First World War. Illustrates how films focused on important political events and happenings, such as revolutions, coronations, and elections, and how cinema functioned as political propaganda.

Öztürk, Serdar. *Erken cumhuriyet döneminde sinema, siyaset, seyir*. Ankara, Turkey: Elips Kitap, 2005.

Important book on early republic cinema, focusing on the government policy on film and the theater managers' agendas. Shows how they benefited or took advantage of cinema through censorship and restrictions on different grounds.

Özuyar, Ali. *Türk sinema tarihinden fragmanlar*. Ankara, Turkey: Phoenix, 2013.

A collection of 26 essays written by a prominent historian. Looks at half a century of struggle of people who wanted to make films through socio-cultural historical perspective.

Yeşilçam (Green Pine) Popular Cinema

Yeşilçam (Green Pine) cinema is both a mode of production that is cheap and fast and a narrative system that borrows from both Hollywood and Eastern storytelling. It has popular genres, such as the historical film that plays for nationalist sentiment, as

discussed in Sivas-Gulcur 2014. Gurel 2014 presents comedy in Turkish cinema as one of the important narrative modes that appeals to the masses due to its nonpolitical nature, but still has the ability to satirize authority. Kirel 2005 debates that Green Pine cinema relies as much on audience expectations and theater owners' investment as the screenwriters who produced a large number of scripts in a relatively short time. Özgüç 2005, however, manages to list all the major film genres of the period as well as adding some very unusual subgenres. Horror and fantasy are borrowed and negotiated genres from Hollywood. The special case of Turkish Dracula is discussed in Tombs and Scognamillo 1997. The reemergence of successive waves of horror films is illustrated by Özkaracalar 2012. Scognamillo and Demirhan 1999 collects all types of appropriated genre films, borrowing elements from American genres in amazing detail. Yıldırım 2014 does a golden-age study of Yeşilçam from an art history perspective.

Sivas-Gulcur, Ala. "Historical Epic as a Genre in Popular Turkish Cinema." In *Handbook of Research on the Impact of Culture and Society on the Entertainment Industry*. Edited by R. Gulay Ozturk, 264–277. Hershey, PA: IGI Global, 2014.

A survey chapter on the Turkish historical film genre. Examines the historical epic as a film genre in popular Turkish cinema and its place in Turkey's entertainment culture and industry, particularly observing its prototype, *The Conquest of Constantinople* (1951), then evaluating its advanced example, *Conquest 1453* (2012).

Gurel, Perin. "America the Oppressively Funny: Humor and Anti-Americanisms in Modern Turkish Cinema." In *Humor in Middle Eastern Cinema*. Edited by Gayatri Devi and Najat Rhman, 188–213. Detroit: Wayne State University Press, 2014.

Concise introduction to Turkish comedy film, with special attention given to the representation of American characters. More on the caricaturization and politicization of the image of Americans as learned from American media.

Kirel, Serpil. *Yeşilçam öykü sineması*. Istanbul: Babil, 2005.

This is the seminal study of Yeşilçam cinema from a cultural studies perspective. Presents a production and reception dynamics that is infirmed by audience taste, star charm, producer investment, and screenwriters who freely adopted both Eastern and Western films.

Özgüç, Agah. *Türlerle Türk sineması: Dönemler, modalar, tipler*. Istanbul: Dünya Kitapları, 2005.

A gigantic compilation of more than two hundred films distributed into major, minor, and subgenres. Great photos and anecdotes from filmmakers of the classical era. Overly detailed creation of atypical subgenres comes as a bit surprise.

Özkaracalar, Kaya. "Horror Films in Turkish Cinema: To Use or Not to Use Local Cultural Motifs, That Is Not the Question." In *European Nightmares: Horror Cinema in Europe since 1945*. Edited by Patricia Allmer, David Huxley, and Emily Brick, 249–260. New York: Wallflower, 2012.

Inventive article that shows how the horror genre is recontextualized in Turkish cinema, shifting from political imaginary of the West to the imaginary construction of the East. Compares and contrasts how in Turkish horror cinema the Catholic and Orthodox themes of Western horror cinema are replaced by references to Islam.

Scognamillo, Giovanni, and Metin Demirhan. *Fantastik Türk sineması*. Istanbul: Kbalci Yaynevi, 1999.

A illustrates study of all of the adapted Western genres in Turkish cinema. Most interesting to find Turkish spaghetti westerns, Turkish super heroes, and comic book adaptations.

Tombs, Pete, and Giovanni Scognamillo. "Dracula in Istanbul: Turkey." In *Mondo Macabro: Weird and Wonderful Cinema around the World*. Edited by Peter Tombs, 102–115. New York: St. Martin's Griffin, 1997.

Interesting chapter on how Turkish horror cinema was born out of classical American horror cinema of the Universal Studios tradition.

Yıldırım, Tunç. *Une periode emblematicque du cinema turc: Le cinema de Yesilcam 1948–1971*. Istanbul: ISIS, 2014.

Originally the author's doctoral dissertation. Written from a history of art perspective. Deals with issues of industrial development, political pressures, and the satirical mode. Includes intellectually sound debates on defining the golden age of Turkish cinema.

New Cinema of Turkey

A new cinema of Turkey emerged in the 2000s and there are many scholarly works that cover this phenomenon. Akser and Bayrakdar 2014 has the most diverse articles, focusing on a call for a historiography, reinvention of film genres, the overlaps in mainstream and art cinema production. Arslan 2009 is credited with coining the term "cinema of Turkey" to replace the more nationalistic sounding "Turkish cinema" to explain the new stress on multiple identities in filmmaking. Atakav 2011 points at the roots of the new cinema as it gives voice to formerly silent groups: women and ethnic minorities. Similarly, Başçı 2015 gives detailed analyses from a feminist perspective comparing two women director's cinematic approach. Lury 2010 looks at the use of image of the child in Turkish and Iranian cinema to show the ideological positing of the new cinema in Turkey. Suner 2010 looks at themes of silence, memory, and trauma in Turkish cinema. Zaim 2008 points toward the importance of external funding that can put creative restraints of new filmmakers in Turkish cinema. Onaran and Yücel 2011 give a film critics' perspective on the new cinema of Turkey.

Akser, Murat, and Deniz Bayrakdar, eds. *New Cinema, New Media: Reinventing Turkish Cinema*. Newcastle-upon-Tyne, UK: Cambridge Scholars, 2014.

This volume covers approaches concerning the relationship between innovation in cinema and the politics of filmmaking in new cinema practices in Turkey. The contributors focus on historiography, genres, mainstream and art cinema production, and transnational cinema, as well as changing narratives and identities.

Arslan, Savas. "The New Cinema of Turkey." *New Cinemas: Journal of Contemporary Film* 7.1 (2009): 83–97.

This article examines the conflict between the past and present sociocultural and political transformations that led to the creation of a new cinema in Turkey. Infamous for his invention of the concept of "cinema of Turkey" to replace the concept of Turkish cinema as an alternative framework that reflects the multitude of voices and viewpoints in the contemporary cinema of Turkey.

Atakav, Eylem. "'There Are Ghosts in These Houses!': On New Turkish Cinema: Belonging, Identity and Memory." *Inter-Asia Cultural Studies* 12.1 (2011): 139–144.

Article on the major themes of the new cinema of Turkey. Focuses on identities and representation of new voices, such as race, gender, and class. The search for a new identity facing the traumatic past is the paramount idea in the article.

Başçı, Pelin. "Gender and Memory in the Films of Tomris Giritlioğlu and Yeşim Ustaoglu." *New Perspectives on Turkey* 53

(2015): 137–171.

This article offers a critical reading, from the perspective of gender studies, of films produced in the politically charged environment of the 1990s and 2000s by two women directors. Identifies two strategies used by the directors: recording personal stories to counter nationalist metanarratives, and gendering trauma as women characters suffer through patriarchal authority.

Lury, Karen. “Children in an Open World: Mobility as Ontology in New Iranian and Turkish Cinema.” *Feminist Theory* 11.3 (2010): 283–294.

Article looking at Turkish and Iranian films presenting children in motion forming different types of kinship between the natural world and the child. This relationship is described as open instead of an idealized version of the child in cinema.

Onaran, Gözde, and Fırat Yücel, eds. *Cinema Turkey: New Times, New Tendencies*. Istanbul: Altyazi Project Office, 2011.

This is an edited collection of articles by film critics celebrating the new cinema of Turkey. The articles on auteur cinema, popular genres, and arabesk-noir are great sources of cultural analysis of Turkish cinema.

Suner, Asuman. *New Turkish Cinema: Belonging, Identity and Memory*. London and New York: Tauris, 2010.

A book-length investigation into the themes and definitions of the new cinema in Turkey. Looks at how popular cinema and art house cinema share similar theses of nostalgia for an imaginary past, valorization of Istanbul as a gentrified space, the absent voice of women in Turkish cinema, and a close look at the films of Zeki Demirkubuz and Nuri Bilge Ceylan.

Zaim, Dervis. “Your Focus Is Your Truth: Turkish Cinema, ‘Alluvionic’ Filmmakers and International Acceptance.” In *Shifting Landscapes: Film and Media in European Context*. Edited by Miyase Christensen and Neziha Erdoğan, 88–109. Newcastle-upon-Tyne, UK: Cambridge Scholars, 2008.

Illuminating article by a practicing filmmaker of new cinema in Turkey. He boldly claims the importance of external funding, the development of film through coproduction funds of international film festivals, and what kind of Turkish films the Western audiences and distributors want to see. Warns about self-Orientalism and the inappropriate Other.

Aesthetics of Turkish Cinema

The unique aesthetics of Turkish cinema are a result of a combination of factors. Some critics allude to the presence of a melodramatic modality that cuts across all genres and narratives (see Akbulut 2008). Others both valorize and blame borrowing from both Eastern and Western cinematic norms to create an imitation cinema. Gürata 2006 (cited under Adaptation and Reception) and others see adaptation, appropriation, and translation of foreign elements into Turkish cinema as being widely debated as an aesthetic choice. From Refiğ 2009 to Daldal 2003 (both under National Cinema Debate), the idea of the existence of a Turkish national cinema is debated by both film critics and filmmakers, who have tried hard to define it. As discussed by Erdoğan 2002 (under Sound and Music), the use of dubbing to replace the voices of stars and the persistence of expressive acting are also part of the stylistic originality of Turkish cinema. The coming of a new production framework for Turkish cinema is the subject of recent post-2000 studies, including Behlil 2010 and Akser 2014 (both under New Production Framework).

Melodramatic Modality

Melodrama is seen as a genre in Turkish cinema, and also treated as a general mode that cuts across genres. For that reason there are many high-quality studies on the subject. Akbulut 2008 traces back the roots of melodrama in Turkish cinema to Turkish theater, where expressionistic acting and family affairs play key roles in the narrative. Büker 2002 looks at how the image of female characters changes from blonde to brunette depending on the politics of the time and how modernity is reinterpreted. Derman 1996 looks at mother-daughter relationships in Turkish melodrama from psychological angle. Erdoğan 1998 takes a postcolonial perspective, viewing Turkish film melodrama as a place of tension between modern and nomadic ways of life. Kılıçbay and Onaran İncirlioğlu 2003 discuss how melodrama presents upper-class characters as negative and poor characters as having positive traits. Mutlu 2010 looks at the how viewers of melodrama in classical Turkish cinema identify with stars' off screen images based on letters published in popular cinema journals. Sarıkartal 2003 looks at how stars in Turkish cinema used dubbing to present a different image of their personas. Tunalı 2006 looks at melodrama from a larger cultural studies perspective and identifies the presence of conservative narrative patterns that have rarely changed over the years.

Akbulut, Hasan. *Kadına melodram yakışır: Türk melodram sinemasında kadın imgeleri*. Istanbul: Bağlam Yayıncılık, 2008.

A detailed theoretical look at Turkish film melodrama, citing its romance narratives dating back to pre-Yeşilçam theater melodrama. Presents the subgenre, the importance of the female stars, the intertextual narrative of domestic melodrama, and the overt expressionistic performance of actors in Turkish cinema.

Büker, Seçil. "The Film Does Not End with Ecstatic Kiss." In *Fragments of Culture: The Everyday of Modern Turkey*. Edited by Deniz Kandiyoti and Ayşe Saktanber, 147–170. London: Tauris, 2002.

This chapter looks at how the modernist republican sociopolitical structure in Turkey created its blonde Westernized women characters and stars, as opposed to later more liberal times, when a brunette, the dark girl from a village, came to represent the new Turkish cinema. Looks at how the Sultana of Turkish cinema, Turkan Soray, came out as a star over three decades.

Derman, Deniz. "Mother-Daughter Relationship in the Family Melodrama: Teyzem." In *Gender and Media*. Edited by Nevena Daković, Deniz Derman, and Karen Ross, 100–115. Ankara: Med-Campus, 1996.

This is a Freudian approach to Halit Refiğ's psychological thriller *My Aunt*. The authors use the film to cite samples of mother-daughter relationships in Turkish cinema in general.

Erdoğan, Nezi. "Narratives of Resistance: National Identity and Ambivalence in the Turkish melodrama between 1965 and 1975." *Screen* 39.3 (1998): 259–271.

Now classic essay on Turkish cinema from a postcolonial theory perspective. Sees Turkish film melodrama as a place of tension between modern and Asiatic ways of life. Turkish melodrama is seen as an anti-Western practice through use of music, characters, and narratives inspired by Turkish legends, fairy tales, and epopees.

Kılıçbay, Barış, and Emine Onaran İncirlioğlu. "Interrupted Happiness: Class Boundaries and the 'Impossible Love' in Turkish Melodrama." *Ephemeria: Critical Dialogues in Organization* 3.3 (2003): 236–249.

This article looks at Turkish film melodrama from a class perspective. Discusses how melodrama presents the upper classes as negative (immoral, ruthless, decadent), while positive qualities are given to poor characters (innocent, altruistic, humanist).

Mutlu, Dilek Kaya. "Between Tradition and Modernity: Yeşilçam Melodrama, Its Stars, and Their Audiences." *Middle*

***Eastern Studies* 46.3 (2010): 417–431.**

The article presents the images of Yeşilçam stars both as agents of the modernity discourse in films and as embodiments of western lifestyles outside cinema. Proposes that audiences creatively adapt modernity as they view in Turkish melodrama films into their own fashion choices.

Sarıkartal, Çetin. “Voice of Contraction: Melodrama, Star System, and a Turkish Female Star’s Excessive Response to the Patriarchal Order.” *Performance Research* 8.1 (2003): 83–93.

This article is based on interviews with Turkish film stars of the classical period. Looks at how stars in Turkish cinema used dubbing to present a different image of their personas.

Tunalı, Dilek. *Batıdan doğuya, Hollywood’dan Yeşilçam’a melodrama*. Ankara, Turkey: Aşina Kitaplar, 2006.

A book that looks at Yeşilçam melodrama with a considerable degree of detail. Uses the concept of melodrama in relation to cultural anthropology and history, trying to identify the mindset and creative elements behind it. Shows how melodrama displays conservative attitudes and patterns that are unchanged or only slightly changed over time.

Adaptation and Reception

Some film critics call it appropriation; others call borrowing or mimicking. Turkish cinema borrows a lot from both Western and Eastern cinemas—from Hollywood and Bollywood alike. Broughton 2013 gives an intercultural example of how such borrowing occurred between an Italian comic strip and a fantastic Turkish film. Erdoğan 2003 calls such borrowing excessive and sees this new hybrid film as both trash and an important nationalistic icon. Gürata 2006 looks at adaptation as the major source for inspiration in classical Turkish cinema. Kesirli Unur 2015 looks at the exploitation of female image in screwball comedies in Turkish cinema. Smith 2008 discusses how Turkish sci-fi presents an oppositional critique and mimetic reverence resulting in multiple layers of ambivalence.

Broughton, Lee. “Captain Swing the Fearless: A Turkish Film Adaptation of an Italian Western Comic Strip.” In *Impure Cinema: Intermedial and Intercultural Approaches to Film*. Edited by Lúcia Nagib and Anne Jerslev, 102–118. New York: Tauris, 2013.

An intercultural look at how an Italian comic strip was appropriated and adapted into a Turkish film.

Erdoğan, Nezi. “Powerless Signs: Hybridity and the Logic of Excess of Turkish Trash.” In *Mapping the Margins: Identity Politics and the Media*. Edited by Karen Ross and Deniz Derman, 163–176. Cresskill, NJ: Hampton, 2003.

Chapter looking into the ambivalent nature of mimicking of American films in Turkish cinema. Uses the concept of hybridity to understand the mass appeal of the cult Turkish film *The Man Who Saved the World*, whose low production standards are a matter of national pride.

Gürata, Ahmet. “Translating Modernity: Remakes in Turkish Cinema.” In *Asian Cinemas: A Reader and Guide*. Edited by Dimitris Eleftheriotis and Gary Needham, 242–254. Edinburgh: University of Edinburgh Press, 2006.

Looks at adaptation as the major source for inspiration in classical Turkish cinema. Presents the adaptation of foreign films into Turkish cinema as negotiating modernity, with a strong analysis of the role of women, communalism, and urban space as national

cinema identifiers.

Kesirli Unur, Ayşegül. “‘From Screwball to Salon Comedies’: Genre Films and Turkification in Yeşilçam.” *Quarterly Review of Film and Video* 32.6 (2015): 538–549.

Article looking at the exploitation of female image in screwball comedies in Turkish cinema. However, it also shows that Turkish versions of adapted American screwball comedies show cultural variation empowering Turkish women characters.

Smith, Iain Robert. “‘Beam Me Up, Ömer’: Transnational Media Flow and the Cultural Politics of the Turkish *Star Trek* Remake.” *Velvet Light Trap* 61.1 (2008): 3–13.

Article discussing how recent Turkish sci-fi films allude to American film, creating a tension between the two cinemas. Discusses how Turkish sci-fi presents an oppositional critique and mimetic reverence, resulting in multiple layers of ambivalence at the heart of transnational processes of cultural exchange.

National Cinema Debate

After Turkish cinema faced accusations of being imitation and trash, some Turkish film critics and directors developed a sense of national pride in the aesthetics of Turkish cinema and wrote on the subject. Daldal 2003 does a comparative study of cinematic styles between Italian and Turkish cinemas to identify the mimicry and originality. Eleftheriotis 2006 discusses Turkish cinema's uncomfortable and ambivalent positioning as an Asian cinema. Karanfil 2006 debunks nationalist ideology in recent Turkish films, showing how new cinema lashes together ethnic, religious, and local identities. Kayalı 2006 looks at one single auteur to extrapolate on national cinema in Turkey. Looking at Metin Erksan as a director, Kayalı is able to identify class-based themes, and he looks at how rural and small town characters shape realistic and comedy films alike. Özdemir 1999 gives a lot more detail on the social and political climate that paved the way for the discussion of national cinema in the 1960s. Refiğ 2009 is a classic that was first printed in 1971, and some articles in it date back to 1965, making it the quintessential text in the national cinema debate. Robins and Aksoy 2000 deals with the denial and repression of diversity as topics in recent Turkish cinema.

Daldal, Asli. *Art, Politics and Society: Social Realism in Italian and Turkish Cinemas*. Istanbul: ISIS, 2003.

This book is a comparative study of Italian and Turkish neorealist cinemas from the perspective of sociology and political science. Daldal successfully identifies how cinematic styles overlap historical contexts, leading to the creation of social realism in Turkish cinema.

Eleftheriotis, Dimitris. “Turkish National Cinema.” In *Asian Cinemas: A Reader and Guide*. Edited by Dimitris Eleftheriotis and Gary Needham, 220–228. Edinburgh: Edinburgh University Press, 2006.

Discusses Turkish cinema's uncomfortable and ambivalent positioning as an Asian cinema. Tries to define the nationality of Turkish cinema from a sociopolitical angle, and points to the discursive restraint of Turkish cinema as a national cinema, mentioning a Brechtian anti-illusionism as a self-conscious narrative device.

Karanfil, Gökçen. “Becoming Undone: Contesting Nationalisms in Contemporary Turkish Cinema.” *National Identities* 8.1 (March 2006): 61–75.

Article attempting to present the debunking of nationalist ideology in recent Turkish films. Defines the post-1980s political and social

climate in Turkey, describes the Kemalist ideology influence, and how new cinema lashes ethnic, religious, and local identities together.

Kayalı, Kurtuluş. *Yönetmenler çerçevesinde Türk sineması üzerine bir yorum denemesi*. Ankara, Turkey: Deniz Kitabevi, 2006.

Sociological look at the most important directors of Turkish cinema. Able to identify class-based themes, and looks at how rural and small town characters shape realistic and comedy films alike.

Özdemir, İlker. "Ulusal sinema düşüncesinin politik toplumsal, bilimsel, edebi yönleri ve bu düşüncenin Türk sinemasına etkileri." PhD diss., Mimar Sinan Güzel Sanatlar Üniversitesi, 1999.

A detailed study of the emergence of a particular movement in Turkish cinema in the 1970s. The writings and aesthetic choices of two directors, Metin Erksan and Halit Refiğ, are analyzed in detail.

Refiğ, Halit. *Ulusal sinema kavgası*. Istanbul: Dergâh Yayınları, 2009.

A great book by a great filmmaker of the 1960s, written while he was still practicing film criticism. Careful analysis of cinema of the time from a nationalist perspective. Gives voice to the folklore and ancient arts in Turkey as preconditions for the emergence of a unique aesthetic in Turkish cinema.

Robins, Kevin, and Asu Aksoy. "Deep Nation: The National Question and Turkish Cinema Culture." In *Cinema and Nation*. Edited by Mette Hjort and Scott Mackenzie, 191–208. London: Routledge, 2000.

Article dealing with the denial and repression of diversity as topics in recent Turkish cinema. Discusses the meaning of what makes a Turkish national cinema, focuses an answer on the diverse representation of the land and its people.

Sound and Music

Sound and music in Turkish cinema has been debated, particularly as dubbing is very much an industrial practice. In the absence of a location-based live recording and mixing of audio track Erdoğan 2012 notes that it is therefore very difficult to talk about an original soundtrack in Turkish films, and that the reality frame is easily broken between the actor and his or her persona. In a similar vein Erdoğan 2002 discusses the practice of dubbing as a self-conscious alienating effect. Göktürk 2010 goes deeper into the idea of soundscapes presented in new transitional cinema. Hartley 2011 looks at how urban and rural spaces are embedded with music to show both Eastern and Western sociocultural influences to claim a nostalgic past in Turkish cinema. Konuralp 2004 is a careful study of sound and music in Turkish cinema.

Erdoğan, Nezi. "Mute Bodies, Disembodied Voices: Notes on Sound in Turkish Popular Cinema." *Screen* 43.3 (2002): 233–249.

Presents dubbing in Turkish films as a central narrative and aesthetic device. Argues for a shift in recent cinema sound in term of credibility, naturalness, and sincerity that are more qualities of Western cinema than Turkish cinema. Points to men seeing the voice and women hearing the sight as gender-based distinction in the use of dubbing.

Erdoğan, Nezi̇h. "Turkey." In *The International Film Musical*. Edited by Corey Creekmur and Linda Mokdad, 227–238. Edinburgh: Edinburgh University Press, 2012.

A quick glance through the Turkish film musical shows that musicals as atypical. Erdoğan puts forward the appropriation or "Turkification" of Egyptian musicals, and later Hollywood musicals, as the model for the Turkish musical.

Göktürk, Deniz. "Projecting Polyphony: Moving Images, Travelling Sounds." In *Orienting Istanbul: Cultural Capital of Europe*. Edited by Deniz Göktürk, Levent Soysal, and Ipek Tureli, 178–198. New York: Routledge, 2010.

While discussing Fatih Akin's *Crossing the Bridge*, focuses on Turkish cinema as a cultural medium that acts as a bridge culture between Europe and Asia.

Hartley, Paul. "The 'Return to Home': The Musical Construction of a Common Trope in New Turkish Cinema." *CINEJ Cinema Journal* 1 (2011): 76–88.

Article examining scenes from four films from new Turkish cinema. Looks at the dialectical struggle between the competing foci of identity enacted through the juxtaposition of urban and rural spaces, Eastern and Western sociocultural signs, and the reclamation of a lost past.

Konuralp, Sadi. *Film müziđi: Tarihçe ve yazılar*. Istanbul: Ođlak Yayıncılık, 2004.

Collected essays in a book by a brilliant musical historian.

New Production Framework

The new production regime in Turkish cinema relies on new funding possibilities, the emergence of new actors as stars trained in television series, and the rise of the festival auteur directors. Akser 2014 shows how film festivals in Turkey race to get the most media attention, attracting films and directors to their cities. Behlil 2010 looks at the cinema-state relationship from an economic perspective to show how both popular and art house films benefit from state funding. Cetin-Erus and Ulusoy 2013 studies corporate sponsorship of art films in Turkey and how this sponsorship led to the production of quality films due to a policy of noninterference by the sponsor. Erdoğan and Kaya 2002 points to the importance of the Turkish film censor board in determining the production and distribution of Turkish films. Koçer 2015 looks at crowdfunding for a possible revenue source and publicity tool for independent film directors in Turkey. Kalemci and Özen 2011 examines how the organization of film production in Turkey changed over time to be more inclusive of social classes due to globalization. Yılmazok 2010 studies how Eurimages (the European Cinema Support Fund) is aesthetically influencing how Turkish films are made today. Yavuz 2012 provides a statistical analysis of Turkish film production.

Akser, Murat. "Turkish Film Festivals: Political Populism, Rival Programming and Imploding Activities." In *Film Festivals and the Middle East*. Film Festival Yearbook 6. Edited by Dina Iordanova and Stefanie Van de Peer, 141–155. St. Andrews: St. Andrews Film Studies, 2014.

Discusses how two major Turkish film festivals have a turf war over revenue and reputation. Details how local urban management finds political and cultural allies for publicity, and how Turkish filmmakers are involved in political discourses of film festivals.

Behlil, Melis. "Better Late Than Never? The Role of Policy in the Turkish Cinematic Revival." *Film International* 8.6 (2010):

21–29.

Article looking at the cinema-state relationship from an economic perspective. Introduces both how popular and art house Turkish films get funding and distribution through a state funding policy, and how, combined with Eurimages support, this new economics of cinema in Turkey is now institutionalized.

Cetin-Erus, Zeynep, and Nilay Ulusoy. “Early Corporate Sponsorships of Turkish Cinema and a Specific Case: Efes Pilsen Movies.” *Global Media Journal: Mediterranean Edition* 8.1 (2013).

This article looks at how corporate sponsorship of art films in Turkey has produced quality narratives. Points to the fact that the sponsor refrained from interference regarding narrative content in the films, which had a positive effect in the reception of these films.

Erdoğan, Nezih, and Dilek Kaya. “Institutional Intervention in the Distribution and Exhibition of Hollywood Films in Turkey.” *Historical Journal of Film, Radio and Television* 22.1 (2002): 47–59.

Provides a detailed account of how the Turkish film censor board worked. Looks at how both Turkish and American films were censored by Turkish authorities. Interesting finding that the board thought at the time that the viewer could mistake fiction for reality.

Kalemci, R. Arzu, and Şükrü Özen. “Institutional Change in the Turkish Film Industry (1950–2006): The ‘Social Exclusion’ Impact of Globalization.” *TODEI’s Review of Public Administration* 5.1 (March 2011): 69–120.

Article examining how the organization of film production in Turkey changed over time to be more inclusive of social classes due to globalization. Also looks at how and why cinema houses are built in certain geographical locations.

Koçer, Suncem. “Social Business in Online Financing: Crowdfunding Narratives of Independent Documentary Producers in Turkey.” *New Media & Society* 17.2 (2015): 231–248.

Article looking at crowdfunding for activist film media producers in Turkey. Looks at how crowdfunding campaigns generate their own public around the films. Unique example of long-term ethnographic research.

Yavuz, Deniz. *Türkiye sinemasının 22 yılı, 1990–2011: Sayısal verilerle 22 yıllık döneme bakış.* İstanbul: Antrakt Yayınları, 2012.

Well-prepared, detailed study of developments in film production in Turkish cinema. Includes figures from production, distribution, and exhibition. Supported with rich visuals.

Yılmazok, Levent. “Turkish films Co-produced within Europe: the Story after Twenty Years’ Experience in Eurimages.” *Sinecine* 1.2 (2010): 87–108.

Detailed analysis of all Turkish films made with European co-production fund grants. Shows how conflicting demands on the Turkish films to be both national and international in content and aesthetics harms some of the films made with co-production grants.

Documentary

A history of Turkish documentary cinema is yet to be written. Susar 2004 was an early attempt to at least identify the practitioners of documentary filmmaking in Turkey. A recent study, Candan 2014, traces the roots of documentary filmmaking to the beginnings of Turkish cinema. Akbulut 2010 discusses the revival of documentary practice post-2000, with the aim to create activist documentaries that capture the period and reach out for inclusion through alternative means of distribution. Spence and Kotaman Avcı 2013 and Koçer 2015 give examples of recent documentaries with a mission to reach out to their audiences and also inform on currently contested issues of cultural identity.

Akbulut, Hasan. "Bellek olarak belgesel sinema: Son dönem belgesel sinemasına bir bakış." *Sinecine* 1.2 (2010): 119–124.

A concise yet powerful article giving the basic qualities of the new documentary as a way of creating visual memory in contemporary Turkey. The novelty of this type of cinema is shown as stemming from its production (crowdfunded), exhibition (university circles), and distribution method (online).

Candan, Can. "Documentary Cinema in Turkey: A Brief Survey of the Past and the Present." In *The City in Turkish Cinema*. Edited by Hakkı Başgüney and Özge Özdüzen, 113–134. Istanbul: Libra, 2014.

This chapter in an edited volume on cinema and the city in Turkish cinema presents two distinct viewpoints on the use of cinematic space in documentary cinema, which is described as the stepchild of cinema in Turkey, sentenced to invisibility and triviality by its practicing documentarian author Can Candan.

Koçer, Suncem. "Belgesel filmler toplumsal dönüşüme etki edebilir mi? Koalisyon modeli ve *Benim Çocuğum* örneği." *Global Media Journal: Turkish Edition* 5.10 (2015).

This article traces the social and political role of *My Child* (2013, Can Candan), a documentary made through the coalition model proposed by David Whiteman. Shows how the production and exhibition of *My Child* led to the emergence of alternative public spaces at the intersection of new media and participatory documentary filmmaking.

Spence, Louise, and Aslı Kotaman Avcı. "The Talking Witness Documentary: Remembrance and the Politics of Truth." *Rethinking History* 17.3 (2013): 295–311.

Using a recent Kurdish video, *5 No.lu Cezaevi/Prison No. 5* (Çayan Demirel, 2009) this article flows as a case study. It considers the opportunities and limitations of the talking witness form, as well as its appeals.

Susar, A. Filiz. *Türkiye'de Belgesel Sinemacılar*. Istanbul: Es Yayınları, 2004.

This is a detailed ethnographic study of ninety-one Turkish documentary film directors. It looks at how these directors define documentary practices, the difficulties they encounter during production, their methods of exhibition, and their aesthetic and political stances.

Themes in Turkish Cinema

There are recurring themes in Turkish cinema. The representation of women as passive and voiceless characters attracted the attention of feminist film critics in the 1990s (e.g., Abisel 1994, cited under Women in Turkish Cinema). Interestingly, it was a time when new women directors began to make films that showed women as being more liberated. Film criticism followed suit, and

feminist film criticism thrived, as seen Dönmez-Colin 2010 and Atakav 2012 (both under Women in Turkish Cinema). This parallels the existence of a transnational cinema in the new cinema of Turkey. As Bayrakdar 2009 and Karanfil and Şavk 2013 (under Transnational Cinema) show, Turkish directors and their characters could be producing a hybrid/hyphenated art belonging to many cultures and worlds as they told their stories of migration, trauma, and ethnic cleansing, as in Koksall 2016 (under Transnational Cinema). Similarly, Güçhan 1992 and Türeli 2010 (under Cinema and the City) show that urban migration is a big theme across Turkish cinema. Melodrama is most influenced by how migrants react to the new environment in the big city, claims Akbulut 2008 (under Melodramatic Modality). This reaction involves a critique, an opposition to modernity, and attempts to define a new alternative to it. Finally Islamism finds its way into this debate from another perspective. Kaya and Azak 2015 (under Islamist Cinema) goes deep in history to claim the beginnings of Islamic cinema in Turkey. Arslan 2009, Çiçek 2011, and Ciftci Ozturk 2015 (all under Kurdish Cinema) are bold attempts to define a geographically disperse, stateless ethnic Kurdish cinema.

Women in Turkish Cinema

The representation of women in Turkish cinema has been a subject of study since the 1980s, as more films depicting men as emancipated individuals began to be made. Feminist film scholarship in the 1990s and later looked back on early depictions of women as submissive, voiceless, and passive characters. Atakav 2012 describes how, post-1980, the military coup first gave rise to a feminist movement, and then led to the making of feminist films in Turkey. Dönmez-Colin 2010 points to the change in the image of women from silent to empowered. Gokcem 2013 shows how a new generation of women film directors were able to deal with issues of women more openly than male directors. Özgüç 2000 gives details of female sexuality in Turkish cinema, supported with photos and anecdotes. Öztürk 2004 is a hybrid study of biographical details on women directors, along with interviews and analysis of their films. Suner 1998 points out that one of the most celebrated film directors from Turkey, Yılmaz Guney, is indeed a macho director who did not give a voice to women in his films.

Abisel, Nilgün. *Türk sineması üzerine yazılar*. Ankara, Turkey: İmge Kitabevi, 1994.

An early study by a prominent feminist scholar of Turkish film studies. Abisel looks at the family in Turkish cinema and how women are represented to women in Turkish melodrama. A fine book that looks at popular storytelling and the reception of women audiences.

Atakav, Eylem. *Women and Turkish Cinema: Gender Politics, Cultural Identity and Representation*. London: Routledge, 2012.

A comprehensive book on the women characters in Turkish cinema. Points to a paradoxical position of Turkish filmmakers concentrating on depiction of women's problems following the 1980 military coup's depoliticization of Turkish society. Describes how the feminist movement in Turkey was able to flourish resulting in women centered characters in the 1980s Turkish cinema.

Dönmez-Colin, Gönül. "Women in Turkish Cinema: Their Presence and Absence as Images and as Image-Makers." *Third Text* 24.1 (2010): 91–105.

Article introducing the clash of the stereotype of the "fallen woman" and the naive but morally correct wives/mothers/sisters ever-present in Turkish popular cinema. Calls for an active engagement with the industry in the creation of the new cinema of Turkey empowering images of women.

Gokcem, Selen. *Never Satisfied: Dissatisfied Women Hysterical Men in 1980's Turkey*. Saarbrücken, Germany: Lambert Academic, 2013.

Book focusing on Turkish woman directors' films of the late 1980s and early 1990s, and on the feminist movement in Turkey that

enabled woman directors to make woman-themed films. Credits the rise of educated women, individuality, and sexual emancipation in the rise of films by women directors, who producer a new male-oriented melodramatic modality resulting in male hysteria and the sexual emancipation of women in Turkish films.

Özgüç, Ağâh. *Türk sinemasında cinselliğin tarihi*. İstanbul: Parantez, 2000.

This book details every sexual scene in Turkish cinema, with colorful photos. More useful as a bibliographic and archival work.

Öztürk, Semire Ruken. *Sinemanın “Dişil” yüzü: Türkiye’de Kadın Yönetmenler*. İstanbul: Om Yayınevi, 2004.

A complete list of Turkish women film directors to date. Include biographies, interviews, analyses of films, and a general overview of each women director’s aesthetics.

Suner, Asuman. “Speaking the Experience of Political Oppression with a Masculine Voice: Making Feminist Sense of Yılmaz Güney’s *Yol*.” *Social Identities* 4.2 (1998): 283–300.

Illuminating article showing how international art house director Yılmaz Güney failed to represent women characters in the films he made.

Transnational Cinema

Transnational cinema in Turkey is part of globalization and th eeffects of migration for the last fifty years. Over these years, Turkish migrant filmmakers began producing films in Europe that are about in-betweenness and liminality. Bayrakdar 2009 presents new cinema in Turkey as part of European filmmaking tradition. Erdoğan 2009 shows how Fatih Akin, a Turkish-German filmmaker, used his transnational position to rise to stardom in both Germany and Turkey. Karanfil and Şavk 2013 utilizes the concepts of hybridity, geographies of mobility, and coming of age as relevant in discussing Turkish transnational cinema. Koksall 2016 discusses the representation of minorities and traumatic pasts as roots of transnationalism. Suner 2007 compares women directors from Iran and Turkey in their approach to themes of home-seeking, homelessness, and homecoming journeys.

Bayrakdar, Deniz, ed. *Cinema and Politics: Turkish Cinema and the New Europe*. Newcastle-upon-Tyne, UK: Cambridge Scholars, 2009.

A great collection of articles that define Turkish cinema’s new art films as transnational cinema. Tries to define Turkish cinema as part of European film tradition. Great articles on Yılmaz Güney, Zeki Demirkubuz, and Halit Refiğ.

Erdoğan, Nezi. “Star Director as Symptom: Reflections on the Reception of Fatih Akin in the Turkish Media.” *New Cinemas: Journal of Contemporary Film* 7.1 (2009): 27–38.

Article describing the origins and impact of star Turkish-German director Fatih Akin. Details how popular media discourse writes itself into the star director Fatih Akin, thus making him a symptom of its ideological structure.

Karanfil, Gökçen, and Serkan Şavk, eds. *Imagaries out of Place: Cinema, Transnationalism and Turkey*. Newcastle-upon-Tyne, UK: Cambridge Scholars, 2013.

This collected volume of essays is the finest on transnational Turkish cinema. Essays on hybridity, geographies of mobility, and coming of age are thought-provoking. The overall theorization of transnational Turkish cinema as a habitat of meaning is illuminating.

Koksal, Ozlem. *Aesthetics of Displacement: Turkey and its Minorities on Screen*. New York: Bloomsbury Academic, 2016.

A detailed study of post-1990 transnational cinema that focuses on representation of Greek, Armenian, and Kurdish minorities. The chapter on memory, genocide, and *Ararat* is illuminating.

Suner, Asuman. "Cinema without Frontiers: Transnational Women's Filmmaking in Iran and Turkey." In *Transnational Feminism in Film and Media*. Edited by Katarzyna Marciniak, Aniko Imre, and Aine O'Healy, 53–70. New York: Palgrave Macmillan, 2007.

Compares exilic/diasporic women directors from Iran and Turkey. Compares and draws parallels between women directors on their approach of themes of home-seeking, homelessness, and homecoming journeys. An accented cinema reading of transnational women directors from Turkey as problematizing the question of national identity through displacement, de-territorialization, and migration.

Cinema and the City

Depictions of Istanbul in Turkish cinema date back to the beginnings of cinema in Turkey. It is not only about representing the city and people in it, but also about shifting identities through migration from rural to urban areas. Bayrakdar and Akçalı 2010 discusses how gentrification and commodification of Istanbul neighborhoods create new popular blockbusters. Güçhan 1992 was the first in this field to link migration in Turkish cinema to melodrama's presentation of gender. Koksal 2012 provides a useful chronological list of the films taking place in Istanbul. Türeli 2010 looks at the how films taking place in Istanbul show similarities and differences, comparing films made in the 1960s and the 2000s. Yalvac 2001 is a useful guide to understand how singer-star films called *Arabesk* are about migration and cultural reinvention of the folk hero. Başgüney and Özdüzen 2014 presents alternate views on the effects of urban modernization in Turkish cinema.

Başgüney, Hakkı, and Özge Özdüzen, eds. *The City in Turkish Cinema*. Istanbul: Libra, 2014.

A recent collection of articles that look at how the cinema in Turkey could be contemplated in relation to the development and consolidation of urban culture in Turkey. Includes chapters on urban documentaries and on the audiences of the international film festival in Istanbul.

Bayrakdar, Deniz, and Elif Akçalı. "Istanbul Convertible: A Magic Carpet Ride through Genres." In *Orienting Istanbul: Cultural Capital of Europe*. Edited by Deniz Göktürk, Levent Soysal, and Ipek Tureli, 165–177. New York: Routledge, 2010.

The article provides comments on the filmic image of gentrification and commodification of Istanbul. It links neoliberal capitalist branding of Istanbul and how comedy films can inform debates on urban planning and public policy.

Güçhan, Gülseren. *Toplumsal değişme ve Türk sineması: Kente göç eden insanın Türk sinemasında değişen profili*. Ankara, Turkey: İmge Kitabevi, 1992.

This book looks at migration in Turkish cinema from a cultural angle. Tries to identify migration and the presentation of women in

the city.

Koksal, Ozlem. *World Film Locations: Istanbul*. Bristol, UK: Intellect Books, 2012.

This book lists Turkish films that are set in Istanbul. Each entry written by an expert in the field.

Türeli, Ipek. "Istanbul through Migrants' Eyes." In *Orienting Istanbul: Cultural Capital of Europe*. Edited by Deniz Göktürk, Levent Soysal, and Ipek Tureli, 144–164. New York: Routledge, 2010.

Compares the filmic representation of the city in Turkish cinema in films from two different eras. Looks at how early Turkish cinema let external narrative dictate characters, and how new Turkish cinema repeats an aesthetic to reveal boxed-in emotions.

Yalvac, Ahsen. "A Cultural Critique of Turkish Cinema in Relation to 'Arabesk.'" MA diss., Hong Kong University, 2001.

Book detailing how migration from rural areas to big cities created a new film aesthetic in Turkish cinema. Defines arabesque film with working class heroes, singer stars and exploitation of emotions.

Islamist Cinema

Islamist cinema is a trend in Turkish cinema dating back to the 1970s. After a hiatus in the 1990s, the trend continues to grow strong in post-2000 cinema in Turkey. Arslan 2007 goes to the beginnings of Islamist cinema and explains some of its conflicting binaries. De Bruijn 2012 looks at Islamist cinema from a secular perspective, trying to understand what makes a film specifically Islamist. Kaya and Azak 2015 discuss the sociocultural origins of the first example of Islamist cinema in Turkey. Yorulmaz and Blizek 2014 traces a history of representation of Muslim characters in Turkish cinema as they gradually change from negative to positive.

Arslan, Savas. "Projecting a Bridge for Youth: Islamic 'Enlightenment' versus Westernization in Turkish Cinema." In *Youth Culture in Global Cinema*. Edited by Timothy Shary and Alexandra Seibel, 157–172. Austin: University of Texas Press, 2007.

Looks at the unique Islamist film in Turkish cinema made through a cinema collective. Discusses binary opposites such filmmaking proposes: tradition versus modern, East versus West, Islamic music versus western music.

De Bruijn, Petra. "Islam Goes Hollywood. An Exploratory Study on Islam in Turkish Cinema." *CINEJ Cinema Journal* 2.1 (2012): 19–41.

This article demonstrates, by means of two case studies, how differently Islam is depicted in a Turkish film composed by a secular, intellectual director and in a film considered to promote an Islamic way of life.

Kaya, Dilek, and Umut Azak. "Crossroads (1970) and the Origin of Islamic Cinema in Turkey." *Historical Journal of Film, Radio and Television* 35.2 (2015): 257–276.

This article focuses on the quintessential Islamist film in Turkish cinema, *Birleşen Yollar/Crossroads* (Yücel Çakmaklı, 1970). Shows how the film discursively constructs Turkish modernity as an image-based Westernized way of life, and how it promotes the Islamic

way of life as the only means to true happiness.

Yorulmaz, Bilal, and William L. Blizek. "Islam in Turkish Cinema." *Journal of Religion & Film* 18.2 (2014): Article 8.

This essay focuses on how Islam and piety are represented negatively in Turkish cinema. It presents the changing social and cultural climate in Turkey as connected to the transition from negative to positive portrayal of Muslims in Turkish cinema.

Kurdish Cinema

Kurdish cinema refers to a mode of filmmaking about a linguistically diverse population of Kurds across Turkey, Iran, Iraq, and Syria. Kurdish cinema produced in Turkey has been under careful study by emerging scholars of Turkish cinema. The first serious attempt was Arslan 2009, an edited volume that looks at both the idea of Kurdish cinema and goes on to analyze case studies of Kurdish film directors. Çiçek 2011 continues theoretical efforts to define Kurdish cinema, positioning it against Turkish nationalism as a stateless counter-cinema. Ciftci Ozturk 2015 looks at Kurdish cinema from a sociopolitical point of view. Smets 2015 tries to outline conflict as the driving force in defining Kurdish cinema.

Arslan, Müjde. *Kürt sinemasi: Yurtsuzluk, ölüm ve sinir*. Istanbul: Agora Kitaplığı, 2009.

A first in the field, an edited collection on Kurdish cinema in Turkey. Looks at the search for cultural identity by Kurds through filmmaking as defining feature of an emergent Kurdish cinema. There are illuminating chapters on the cinemas of Yılmaz Güney, Yüksel Yavuz, and Kazim Öz.

Çiçek, Özgür. "The Fictive Archive: Kurdish Filmmaking in Turkey." *Alphaville: Journal of Film and Screen Media* 1 (Summer 2011).

This paper aims to define Kurdish cinema theoretically. It evaluates the dynamics of the emergence of a stateless Kurdish cinema, which produces films in spite of the existence of Turkish national cinema and an oppressive Turkish national identity.

Ciftci Ozturk, Ayca. "The Politics of Text and Context: Kurdish Films in Turkey in a Period of Political Transformation." PhD diss., University of London, 2015.

Thesis focusing on Kurdish films that emerged in Turkey in the 1990s. It has a contextual approach in its analysis of Kurdish cinema. Concentrates on the social circulation and reception of these Kurdish films.

Smets, Kevin. "Cinemas of Conflict: A Framework of Cinematic Engagement with Violent Conflict, Illustrated with Kurdish Cinema." *International Journal of Communication* 9 (2015): 2434–2455.

This article looks through Kurdish films from the perspective of conflict. It proposes a framework of analysis that takes the level of involvement of Kurdish filmmakers who tell their stories of conflict as an identity-building mechanism.

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