



Analysis of the Space Usage by Directors in Turkish Cinema between the Period of 1960-1975: "Atif Yılmaz Batıbeki, Lütü Ömer Akad, Metin Erksan, Memduh Ün"

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ABSTRACT

Like in all areas of art, architecture and cinema are in continuous interaction with each other. This interaction between architecture and cinema makes spaces an impressive element for cinema. In this context, people's desire to be able to change the environment in which they are living increases the importance of spaces. Cinema has been continuously changing amid social events through the periods of "Pre-Yeşilçam period" and "film auteur period" since the day it entered in Turkey. The period between 1960 and 1975 is an exceptional era of change and renewal for Turkey and Turkish Cinema. The acceleration of Turkish Cinema in this era has led various artists leading the change and development to arise. In this study, space use in Turkish Cinema, language and narration of spaces and the relationship with the point of view of the directors were investigated. It was intended to read and analyze the melodramatic movies of 1960-1975 by "Atif Yılmaz Batıbeki, Lütü Ömer Akad, Metin Erksan, Memduh Ün" who are considered as the leaders of the era of "film auteur period" in Turkish Cinema. 5 movies from each of these mentioned 4 directors, making a total of 20 movies were analyzed in the sense of "space, technique and narration". Through the information gathered, it was concluded that even though different directors had different approaches on melodramatic movies of 1960-1975 area, these films have similar styles and properties, using urban images frequently and widely using single environment spaces.

Keywords: Use of Spaces in Turkish Cinema, 1960-1975 era in Turkish Cinema, 1960-1975 era in Turkey, Turkish Film Directors

INTRODUCTION

Space defines concepts like material, ratio, space, size, openness etc. Perception of space is dependent on a person's knowledge and wisdom with psychological and physical factors. In this sense, the concepts of space and time are in continuous interaction with



each other in cinema. Focusing on society's lifestyle, culture and perception, cinema uses the space as an important input. Cinema can take the life as it is or it can change it willingly. Space makes it possible to portray the life as it is, realistically on cinema. What the director is stating can either be the means of the goal of it (Tüzün, 2008: 1). Film mentions to cultural references of the society along with its storyline. Cinema has an important role in space development. It shows its own elements in its own perspective, with all its elements through technical development (Ergin, 2007: 2). In this sense, director completes the story on the screen with the space. So, director gets help from the space for the story to be presented to the audience and the narration is based on space preparation. The message is communicated through the space language and narration, in harmony with the subject of the movie.

In this context, all the events that have led to social change in Turkey have been seen on movies and reached today. 1960 is the year of beginning in some sense, the year when seeds for next generations were planted, and freedom earned and to be earned were assessed (Scognamillo, 2003: 163). Thus, this era is an era of increase in urbanization, immigration and population; The most prominent aspect observed in the cinema of that era is that the cinema was based on social events and it was produced as a result of public admiration. Actually, Turkish Cinema started gaining a place with an era called *Yeşilçam* in 1950s. Thus, 1950-1960 era, preparing a basis for 1960s, is an important milestone in Turkish Cinema (Kayalı, 1994: 15). Naturally, 1960-1975 era is defined as a remarkable time specifically in Turkish Cinema since it was influential on lifestyles. Especially melodramatic movies have been produced with the demand of the population and got popularity in Turkish Cinema. The population got used to going to movie theatres in this era and a new understanding of director-centred cinema arises. In this era and later, directors who were influential on foundation of the language of Turkish Cinema were very important. *Atif Yılmaz Batıbeki, Lütfi Ömer Akad, Metin Erksan, Memduh Ün* were directors who worked on Turkish Cinema from 1950s, had great efforts in foundation of Turkish Cinema and influenced today's cinema. With the literature research on this area, it was observed that there were no detailed researches conducted on usage of space by these directors who were influential on the language of Turkish Cinema. In this study; usage of space by directors in 1960-1975 era of Turkish Cinema was investigated. In section one; social, political, cultural and economic status of Turkey in this Era was investigated. In section two, space use of directors and directors of 1960-1975 era was investigated. In section three, 4 directors who have influenced Turkish Cinema were analysed with 5 movies from each of them (making a total of 20 movies). In this context, melodramatic movie directors were analysed over three variables, "*space, technique and narration*", with over criteria, "*style, background, usage of Space,*



season, narration, construction, urban scale, indoor/outdoor, furniture-hardware, colour, type and properties”.

1. TURKEY AND TURKISH CINEMA IN 1960-1975 ERA

1960s was full of political, social, economic events for Turkey and ideological change began in this period. Coups, restriction of political and cultural liberties, political struggles, social separation and corrupted economy caused concerns in society (Kıraç, 2011: 60). Increase in rural-to-urban migration affected urban-village dilemma and caused an increase in slums. However, 1960s was the most modern, advanced and civilized era of Turkish Government thanks to 1961 Constitution. This era was the time of enlightenment under the influence of law (Esen, 2010: 68). A society with more liberties helped Turkish Cinema to have a new angle. Social events became an important subject in cinema because of the political problems of this era. Film producers filmed lives of Turkish people, urban and village stories. When American Cinema dominated the market in 1960s, the number of Turkish Movies increased and these movies were adapted for the society. *Yeşilçam* Cinema of that era mainly focuses on *adaptation to itself*. *Yeşilçam* responds the demand of audience, to see themselves on movies (Guchan, 1992: 82). The interest of the audience was highly effective on the success of the era, the cinema is later formed according to the demands of the audience.

The economic difficulties faced by the industry in 1950s led movies with lower budgets to be filmed. 1960s, when productivity in Turkish Cinema peaked, were also the times when high-quality and precious movies came to the theatres in a regular basis and a national identity was created (Tunç, 2012: 91). An understanding of film and film producers addressing social problems arose and directors who named that era came up. Film producers were not limited to concepts like urban-village, rich-poor, tragedy, emotional but handled society problems altogether. The new style of Turkish Cinema arose with the demands from audience in that way. Starting with directors' understanding of what the audience demands, Cinema becomes an efficient industry from 1950s to the end of 1970s. With the desire of the society, the demand on melodramatic movies increased. Film producers re-filmed the same movies with different actors. The fulfilment of the demand became a big success for the cinema industry. With very limited usage of televisions in this era, the high number of women audience was an important reason why melodramatic movies which could be watched as a whole family were chosen. Even though melodramatic movies mainly addressed women audience in nearly all the examples; the main topic of the movies, were western idea that liberal women were under pressure and discrimination and could exist only within family, house, motherhood and modesty (Tunalı, 2006: 40). Even though melodramatic movies were mainly



demanded by the audience, the unknown directors of the era also tried working on different types of movies. Lifestyles of the society in the era of the *film auteur period* shaped the cinema, thus cinema producers created their own languages and a commercial cinema industry was formed.

2. DIRECTORS IN TURKISH CINEMA 1960-1975 ERA

In the 1950s, the era "Pre-*Yeşilçam period*" ended (Pre-*Yeşilçam* period in which stage actor, Muhsin Ertuğrul, was the most influential figure) and the era "*film auteur period*" began, with the directors improving the narration of cinema. A lot of movies were filmed; setup improved and language of Turkish Cinema emerged. In the popular world of *film auteur periods'* era, even though their names were overshadowed by popular actors, the importance of directors who had their style on the movies and significantly influenced the era was strong and permanent (Esen, 2010: 78). In fact, these directors have created Turkish Cinema. Many directors like Safa Önal, Feyzi Tuna, Metin Erksan, Memduh Ün, Osman Fahir Seden, Atif Yılmaz, Temel Gürsu, Orhan Elmas, Lütfi Ömer Akad, Hulki Saner, Ertem Göreç, Halit Refiğ, Natuk Baytan, Muharrem Gürses, Zeki Ökten, Süreyya Duru, Türker İnanoğlu, Ertem Eğilmez etc.(Scognamillo, 2003: 151-163) made great efforts on 1960-1975 era of Turkish Cinema. The most fundamental speciality of 1960s is the high number for directors who started filming in these years. In these years, the high speed of this rapid environment led many people who had no previous relation to cinema to find themselves in spaces (Dorsay, 2009: 26). Some of these directors had only a single movie while some of them kept directing for long time. Important veterans of these eras are *Atif Yılmaz Batıbeki, Lütfi Ömer Akad, Memduh Ün, Metin Erksan* who enlightened the future of Turkish Cinema and shaped today's art. Therefore, the scope of the study was limited to five movies from each of these four directors (total of 20) and 3 variables of these directors' space use (space, technique, narration).

2.1. Director Spaces

1960-1975 era comprises the most active years of *Yeşilçam* era. Movies, actors, space use are generally very similar, sometimes duplicates of each other. Economic conditions, political problems and social events led the demand-driven cinema industry to be formed, and the basis of Turkish Cinema to be founded. With a lot of social challenges and difficulties, directors had to use the same spaces over and over again because of economic reasons. Real places and urban open spaces were frequently used particularly due to economic constraints. The public places for Turkish Movies were residents, hospitals, jails, courts, stations, entertainment venues, pavilions, taverns, nightclubs, workplaces, offices and factories whereas open spaces were slums, old districts,



Bosporus, historical places and Istanbul sceneries (Akyol, Uzun, 2012; 52). Directors of this era have frequently used these spaces.

2.2. Analysis Methods for Director Spaces

Four directors selected for this study were *Atif Yılmaz Batıbeki*, *Lütfi Ömer Akad*, *Memduh Ün*, *Metin Erksan*, who were pioneers of Turkish Cinema. Thus, the study was limited to five melodramatic movies of each of these four directors (a total of 20). The variables taken into account in these movies were "space, technique and narration". These variables are defined as below. "Space, technique and narration" variables are defined as; "Narration; style, background, usage of Space, season, narration, space/person oriented, Space; construction, urban scale, indoor/outdoor, furniture-hardware, colour, Technique; type, properties" Analysis of 20 movies of these 4 directors was carried out with respect to the headlines below and analyses.

2.2.1. Analysis of Narration

Narration is the arrangement of knowledge in a cause-effect relationship chain in order to tell about an idea or shape it (Branigan, 1992: 3). Style, music, space and filming technique, shaping the movie are all parts of the narration. Narration changes with respect to these factors and it is important for communicating the movie to the audience. Thus, the movies were analysed for style, background, usage of Space, season and space/person orientation in the sense of narration.

- **Style**

It is the unique technique of the director, his methods and how he communicates this with the audience. Directors choose subjects on social, political, economic, cultural events, urban development, migration, rich-poor differences etc. because of the demand of the society. Style in director spaces has been evaluated in social, migration, political, periodical, economic, cultural and documental terms.

- **Background**

A very distinctive property of 1960-1975 era of Turkish Cinema is use of music in all the movies. Music is an important means in communicating the story to the audience. Tragedy, happiness, sorrow and action are communicated through music to the audience.

- **Usage of Space**

Spaces can be natural or artificial. Many movies of this era were filmed in the same mansion. Economic conditions in 1960-1975 era of Turkey led many directors to film under difficult circumstances, resulting in filming in natural setups. Thus, Usage of Space was addressed as natural or artificial.



- **Season**

1960-1975 era of Turkish Cinema movies are generally filmed indoors. There are not many urban images, so seasons are not clear. The season of the film can be understood through the movies produced by the directors focusing on urban images.

- **Space/Person Oriented**

It is defined as filming as person or space oriented by the film directors. When filming with person orientation, generally full size and medium close filming is used. When filming with space orientation, general methods are used. The story is not limited to the actors; space is also communicated to audience.

2.2.2. Space Analysis

Actors are only subsidiaries, but the nature is the leading actor (Bazin, 2000: 104). Space is important in movies and it is the director's job to use it and combine it with the story. Director can film the movies in any space such as slums, mansions, villas, apartments, tea gardens. In this sense, space analysis was conducted on construction, urban scale, indoor/outdoor, furniture-hardware and colour.

- **Construction**

Construction defines the structures frequently used by the director. The main mansion space is used as the major and minor spaces in movies. Directors use spaces in offices, hospitals, prisons, schools, warehouses, pavilions, night clubs, bars, hotels, historical structures, slums, mansions, apartment blocks, summer houses and village houses.

- **Urban Scale**

The city seen in 1960-1975 era of Turkish Cinema movies is generally Istanbul. In the background almost every time there are views from Istanbul. However, there are also movies filmed in Anatolia. Thus, urban scale is discussed as Istanbul, Anatolia and abroad.

- **Indoor**

The most important building of 1960-1975 era of Turkish Cinema is the mansion. A lot of movies were filmed in this mansion and the same mansion was used for various other movies. The hall with the stairs can be seen clearly in a lot of movies. Indoors were discussed as closed space. Open space means the space is not full of furniture and accessories, unlimited space use; closed space means the space is full of furniture and accessories, limited space use.

- **Outdoor**

The most important building of 1960-1975 era of Turkish Cinema is the mansion. Garden, veranda and Bosphorus view could be seen clearly in a lot of movies. Outdoors were discussed as closed space and open space. Open space means that there is



unlimited space use whereas closed space means limited space use. It specifically defines narrow or wide angle use of urban images.

- **Furniture-hardware**

Furniture and hardware are important elements as well as structure, city and indoors. Furniture summarizes how the era developed and its character. Furniture concept is discussed as modern, traditional, village, and palace.

- **Colour**

Colour is an important element in narration. It provides continuity and fluency. Colour use gives information about the era's movement, space character and completes the space narration. Narration was discussed as light, dark, neutral, vivid.

2.3.3 Technical Analysis.

All technical parts in a movie make up important data of the movie and strengthen the story and they provide information about the identity of the movie. In this context, style and properties were discussed as *Technical* analysis.

- **Type**

Type of the movie is the basis fact for the message of the movie. It forms the story and manages it. The type has been discussed as action, detective, fantastic, musical, adventure, mysterious, thriller, tragedy, emotional, horror, war, family, children, historical, political, arabesque, religious, youth, comedy, migration, entertainment and psychological.

- **Properties**

1960-1975 era of Turkish Cinema has used coloured and black-and-white methods. In late 1960s, the switch began and coloured movies increased especially in 1970s. Property was discussed as coloured and black-and-white.

3. ANALYSIS OF SPACE USE OF DIRECTORS

In the 1960s, cinema environment was formed by social demand. Cultural code was reflected on the movies. New directors led a productive environment in the sense of both art and commerce. With the efforts of these directors, new experiences were realized; different setups were prepared with economic constraints. These directors differentiated from the rest of the directors with their styles and techniques. *Atif Yılmaz Batıbeki, Lütfi Ömer Akad, Memduh Ün, Metin Erksan* are important people who represent two eras and two generations of Turkish Cinema with most typical properties, with a lot of similarities in between, with great influence and an involvement of the last 20 years of Turkish Cinema (Scognamillo, 1973: 11-12).

In Cinema, there is a time concept comprising the relationship of the people and the space. The space is also an actor. Directors, consciously or unconsciously, lead their arts in architectural setups and produce their own art (Allmer, 2010: 26). In cinema, space visualizes and symbolizes the narration. It symbolically enriches the fiction even though space doesn't lead it so that a lot of architectural elements are used in various movies effectively. Spaces and furniture used in Turkish Cinema point out social and cultural life of the era, it is a document indicating Turkish modernism. (Akyol; Uzun, 2012: 55a). In this context, melodramatic movies shaped by social demand made 1960-1975 era of Turkish Cinema important. It is remarkable that generally same stories, styles and spaces are used in these 20 melodramatic movies selected. Thus, space use in these movies will be investigated in this section and the information from this section will be analysed in section 3, *Space Use Criteria*. The leading actors and production years of the 20 selected melodramatic movies of four directors of the 1960-1975 era are indicated in the table below.

Table 1. Four Selected Directors and their Movies from 1960-1975 Era

THE LEADING ACTORS AND PRODUCTION YEARS PERTAINING TO FOUR DIRECTORS OF THE 1960-1975 ERA			
ATIF YILMAZ BATİBEKİ	LÜTFİ ÖMER AKAD	MEMDUH ÜN	METİN ERKŞAN
Kızıl Vazo (The Red Vase) 1969 Hülya Koçyiğit-Murat Soydan	Vesikalı Yârim (My Licensed Love) 1968 Türkan Şoray-Izzet Günay	Son Gece (The Last Night) 1967 Kartal Tibet-Fatma Girik	Ölmeyen Aşk (Eternal Love) 1966 Kartal Tibet-Nilüfer Koçyiğit
Kara Gözlüm (My Black Eyed Love) 1970 Türkan Şoray-Kadir İnanır	Seninle Ölmek İstiyorum (I Want to Die with You) 1969 Türkan Şoray-Izzet Günay	Büyük Yemin (The Great Oath) 1969 Cüneyt Arkın- Fatma Girik	Ayrılısak da Beraberiz (Together even apart) 1967 Türkan Şoray-Ediz Hun
Zulüm (Torture) 1972 Türkan Şoray-Kartal Tibet	Mahşere Kadar (Till the End of the World) 1971 Kartal Tibet-Fatma Girik	Üç Arkadaş (Three Friends) 1971 Kadir İnanır-Hülya Koçyiğit	Sevenler Ölmez (Lovers Never Die) 1970 Fatma Girik- Kartal Tibet
Gelinlik Kızlar (Nubile Girls) 1972 Sadri Alışık-Zeynep Değirmencioğlu	Vahşi Çiçek (Wild Flower) 1971 Cüneyt Arkın-Leyla Kenter	Murat ile Nazlı (Murat and Nazlı) 1972 Cüneyt Arkın-Fatma Girik	Feride 1971 Emel Sayın-Engin Çağlar
Kambur (Hunchback) 1973 Fatma Girik-Kadir İnanır	Esir Hayat (Captive Life) 1974 Tarık Akan-Perihan Savaş	Gönülden Yaralılar (The Profoundly Wounded) 1973 Cüneyt Arkın-Fatma Girik	Süreyya 1972 Emel Sayın-Engin Çağlar

3.1. Space Use in Atif Yılmaz's Movies

Graduating from faculty of fine arts painting department, Atif Yılmaz (b.1925/d.2006) filmed a variety of movies including adventure, village-urban, social, tragedy as well as easy-telling, movies that communicated the social life directly. He was significant in the development of authentic narrative language of Turkish Cinema. Atif Yılmaz is experimentalist, adventurous and eclectic. He can be analysed as an artist in Turkish Cinema only by investigating all his work carefully (Scognamillo, 1973: 84). Along many awards, he directed 120 movies, wrote screenplays of 11 movies and stories of 59



movies, participated as a film producer in 30 movies and actor in 1 movie (URL1). 5 movies of Atıf Yılmaz out of 60 in 1960-1975 era were selected for this study. These movies are Kızıl Vazo (The Red Vase) (1969), Kara Gözlüm (My Black Eyed Love) (1970), Zulüm (Torture) (1972), Gelinlik Kızlar (Nubile Girls) (1972), Kambur (Hunchback) (1973). Space use in these movies is as below.

3.1.1. Kızıl Vazo (1969)

A love story between children of two enemy families is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer, spring

Space/Person orientation: Film frames are both space and person-oriented.

Spatial Analysis of the Movie:

Movie starts in a ferry dock and continues in a three floored wooden mansion. This mansion is the most used space of the movie. Entrance is by marble stairs. There is a hall with wooden stairs; there are thick curtains, carpets, wooden furniture and a fireplace in the mansion. Walls and doors are light coloured, furniture is coloured. Other than the mansion and dock, train station, rail car indoors, hotel, nightclub, village house, police station, Istanbul streets and views are subsidiary spaces. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, emotional, thriller

Property: Coloured

3.1.2. Kara Gözlüm (1970)

Love story of a fisher woman and a musician is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Spring

Space/Person orientation: Film frames are both space and person-oriented.

Spatial Analysis of the Movie:

Movie starts with fishing benches and detached houses in the background. Streets and views of Istanbul are intensively communicated. A wooden door is used to enter the main space, the mansion. There are wooden panels, the hall with wooden stairs and wooden



furniture. In the other residence other than the mansion, there are rugs on the walls, cedars, wooden furniture and thick curtains. Club, apartment block, mansion, open spaces are subsidiary spaces in the movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional, Musical, Family, Comedy

Property: Coloured

3.1.3. Zulüm (1972)

Love story of a young couple is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter

Space/Person orientation: Film frames are both space and person-oriented.

Spatial Analysis of the Movie:

Movie starts in Istanbul streets and continues with views from Istanbul. The main space of the movie is a mansion with wooden panel and furniture, thick curtains and a hall with an entrance of a high stairway. The other residence is a summer house with wooden furniture, light coloured walls and thick curtains. Bus stop, wooden house, conservatory, airport, café, police station, casino and office are subsidiary spaces in the movie. Spaces are clearly perceived in this movie.

Technical Analysis

Style: Tragedy, Emotional, Thriller

Property: Coloured

3.1.4. Gelinlik Kizlar (1972)

Life struggle of a father who is separated from his wife is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer

Space/Person orientation: The movie focuses on the actors and space is in the background.

Spatial Analysis of the Movie:

Movie starts in a mansion with two floors, panelled walls, a hall with wooden stairs, dark, thick curtains and wooden dark furniture. Spaces as kitchen, bedrooms, floor stairs, and kid rooms are also used frequently. Courthouse, club, open spaces, market, sports hall,



and Istanbul views are subsidiary spaces in this movie. Spaces are not perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional, Family, Youth, Comedy

Property: Coloured

3.1.5. Kambur (1973)

Love story of a humpbacked girl and a blind musician.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer, spring

Space/Person orientation: Film frames are both space and person-oriented.

Spatial Analysis of the Movie:

The movie starts in a jungle in a dream scene, and continues in a wooden cabin with one room windows covered with wood and fishing net is used to separate the area. See views, narrow streets and open spaces are the leading actor of this movie taking part in a summer district. The detached house, dock, tavern, apartment, fishing village, hospital, cemetery and the hotel are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Thriller, Tragedy, Emotional, Fantasy

Property: Coloured

3.1.6. Summary of Space Use in Atif Yılmaz's Movies

In his films, Atif Yılmaz told stories about different social groups, chose districts and living places according to income status and produced nearly all kinds of movies. The selected tragedy intensive melodramatic movies of Atif Yılmaz mainly took place in a mansion, in a hall with stairs. Urban images of Istanbul are frequently used. There is a main space which the movie mainly takes place. This place is generally the mansion and subsidiary spaces support this space. Open spaces, taverns, offices, police stations, village houses, hotels, clubs, hospitals and tea gardens are generally used as subsidiary spaces. It was understood that Atif Yılmaz used different mansions, different views of Istanbul and different districts.



3.2. Space Use in Lütfi Ömer Akad's Movies

Graduating from Istanbul Commercial College's Accounting Department, Akad (b.1916/d.2011) led the era called *film auteur period*. He filmed all types of movies including melodramatic, urban-village story, children, and women. Akad's understanding of Cinema, use of emotions and language, technique, stage space, communication with actors, choice of subjects were exact opposite of Pre-Yeşilçam period and led the Turkish Cinema to have its own language (Scognamillo, 1973: 31). Along with a few awards, he directed 71 movies, wrote screenplays of 2 movies and stories of 62 movies, participated as a film producer in 1 movie and as an actor in 1 movie (URL2). 5 movies of Lütfi Ömer Akad out of 39 in 1960-1975 era were selected for this study. These films are Vesikalı Yârim (My Licensed Love) (1968), Seninle Ölmek İstiyorum (I Want to Die with You) (1969), Mahşere Kadar (Till the End of the World) (1971), Vahşi Çiçek (Wild Flower) (1971), Esir Hayat (Captive Life) (1974). Space use in these movies is as below.

3.2.1. Vesikalı Yârim (1968)

Love story of a fruit seller and a singer girl is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter

Space/Person orientation: Both space and person oriented.

Spatial Analysis of the Movie:

The movie starts in a fruit seller and continues with views from Istanbul. There are two main spaces, one is a pavilion and the other is an apartment block. Apartment block is a volume where all the rooms go into the same shared space and dividing elements are used to create space. Pavilion is a plain environment with tables and chairs. Historical places of Istanbul, Bosphorus and streets are frequently used. Jail, hospital, tavern, slums are subsidiary spaces used in the movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Emotional, Tragedy, Musical

Property: Black and white

3.2.2. Seninle Ölmek İstiyorum (1969)

Problems of an alcoholic woman with her husband are narrated.

Analysis of Narration

Style: Social

Background: Music



Usage of Space: Natural Space

Season: Summer

Space/Person orientation: Film frames are both space and person-oriented.

Spatial Analysis of the Movie:

The movie starts in a villa and continues in the garden of the villa. In the indoors there is a hall with wooden stairs, thick curtains, wooden coloured bedrooms. Stairs reach the front and back gardens of the villa. The other residence is a two-floored wooden building with curtains and coloured panels. Views of Istanbul are continuously on the background. Office, hospital, funfair, police station, pavilion, fruit seller, slum neighbourhood and market are subsidiary spaces used in the movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional

Property: Coloured

3.2.3. Mahşere Kadar (1971)

Love story of a young couple is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter, spring

Space/Person orientation: Film frames are both space and person-oriented.

Spatial Analysis of the Movie:

Movie starts in a ship, continues in Istanbul streets and the main spaces, two mansions. The first mansion is a two-floored wooden house in the forestland, with a hall with wooden stairs, thick curtains, dark wooden coloured furniture and a fireplace. The other mansion has golden leafed furniture, coloured walls and thick curtains. Office, hospital, club, barracks, wedding saloon, photographer, courthouse, tavern, jail, streets and beach are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional, War, Historical

Property: Coloured

3.2.4. Vahşi Çiçek (1971)

Story of a woman with problems in her marriage is narrated.

Analysis of Narration

Style: Social



Background: Music

Usage of Space: Natural Space

Season: Summer, spring

Space/Person orientation: Film frames are both space and person oriented.

Spatial Analysis of the Movie:

The movie starts in a casino and continues with streets of Istanbul. The first space is an apartment block with wide windows, coloured curtains and wooden furniture. The other space is a mansion with a hall with stairs and wooden furniture. There are many main spaces in the movie. Mansion, apartment block, casino and similar blocks are used nearly to the same extent. Ferry, school, office, orphanage, construction site, apartments, Istanbul views and streets are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional Adventure

Property: Coloured

3.2.5. Esir Hayat (1974)

Love story of a young couple is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer

Space/Person orientation: Film frames are both space and person oriented.

Spatial Analysis of the Movie:

Movie starts in the airport and continues with historical buildings in the streets of the city. There are many main spaces in the movie. The hotel reception with dark coloured furniture and light coloured hotel room appears first while small spaces like office, market and tavern are always on the screen. There is also a summer house with dark coloured furniture and a big veranda outside besides small spaces. Restaurants, apartments, warehouses, barracks, views and districts are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional Adventure

Property: Coloured



3.2.6. Summary of Space Use in Lütfi Akad's Movies

In his films, Lütfi Ömer Akad told stories about different social groups, chose districts and living places according to income status and produced nearly all kinds of movies. The melodramatic movies of Akad's are not limited to a hall with stairs in a mansion, but it includes many urban images of Istanbul. He used the city as a real space instead of a background. There was a main space which the movie mainly took place. This place was generally the mansion and subsidiary spaces supported this space. Mansion, apartment blocks, taverns, offices, police stations, village houses, hotels, clubs, hospitals and tea gardens were generally used subsidiary spaces. Lütfi Ömer Akad mainly filmed his movies in Istanbul in the selected movies. It was understood that as well as using same mansions and districts, he was also using same mansions and districts from time to time.

3.3. Spatial Use in Memduh Ün's Movies

Dropping out of medical school in his fourth year, Memduh Ün (b.1920/2015) was a producer, director and actor. He filmed on all kinds of movies including neighbourhood lives, melodramatic, village movies, adventure, and comedy. Ün had to deal with commercial rules, strengthen the narration within the rules as much as he could and sometimes stepped out of the borders (Scognamillo, 2003: 249). Along many awards, he has directed 74 movies, wrote the stories of 43 movies, participated as a film producer in 123 movies and as an actor in 70 movies (URL3). 5 movies of Memduh Ün's out of 46 in 1960-1975 era were selected for this study. These movies are Son Gece (The Last Night) (1967), Büyük Yemin (The Great Oath) (1969), Üç Arkadaş (Three Friends) (1971), Murat ile Nazlı (Murat and Nazlı) (1972), Gönülden Yaralılar (The Profoundly Wounded) (1973). Space use in these movies is as below.

3.3.1. Son Gece (1967)

Love story of a soldier and an enemy girl is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter

Space/Person orientation: The movie focuses on the actors and space is in the background.

Spatial Analysis of the Movie:

Movie starts in open space and continues in a wooden mansion, which is the main space. The mansion has a stair-centred hall, wooden coloured door and furniture, wide windows, thick curtains, all along mirrors, space limiters, big lustres and wallpapers surrounding all



over the mansion. Warehouse, barns, cemeteries, village square, Istanbul views, hospital and cabin are subsidiary spaces used in the movie. Spaces are not perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional, War, Adventure, History

Property: Black and white

3.3.2. Büyük Yemin (1969)

Love story of a young couple in between a vendetta between their families is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter, summer

Space/Person orientation: The movie focuses on the actors and space is in the background.

Spatial Analysis of the Movie:

Movie starts in a farm, continues in front of a village house. The village house in which the garden is mainly used aids defining the outdoors with woods, cradle and sofa. Indoors, sofa, oven, a wooden door, a rug on the wall and tereks can be seen. In the other village house, rugs on the walls and wooden furniture draw attention. Most of the movie takes part in outdoors. Caves, police station, cemeteries, village café, jail, tavern, village square, market and barn are subsidiary spaces used in the movie. Spaces are not perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Adventure, Emotional Immigration

Property: Coloured

3.3.3. Üç Arkadaş (1971)

Love story between a poor boy and a blind girl is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter, summer

Space/Person orientation: Film frames are both space and person oriented.

Spatial Analysis of the Movie:



The movie starts in a wooden mansion which makes the main space of the movie. The mansion has a two-armed wooden stair, floor beds, damaged furniture and space limiting elements. The other space of the movie is another mansion with golden coated accessories and chairs, white-colour dominated walls, and space limiting elements. Other than the mansion, Istanbul streets and views also take part in the movie. Photographer, cafe, playground, club, hospital and tavern are subsidiary spaces that are used in the movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional

Property: Coloured

3.3.4. Murat ile Nazlı (1972)

Love story between children of two enemy families is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter, spring

Space/Person orientation: Film frames are both space and person oriented.

Spatial Analysis of the Movie:

The movie starts in open space and continues with the farm house. The two-floored wooden farm house has dark coloured walls, dark coloured furniture, wooden stairs and a fireplace. In the other mansion that the film takes place from time to time there are forest and street views, light coloured walls, thick curtains, coloured furniture, stair-centred halls and golden coated accessories. Mansion, village house, mountainside, market, tent city, hospital, police station, cemeteries, Istanbul views are subsidiary spaces that are used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional Adventure

Property: Coloured

3.3.5. Gönülden Yaralılar (1973)

Life of a married couple, whose lives have suddenly changed, is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Winter, spring

Space/Person orientation: Film frames are both space and person oriented.



Spatial Analysis of the Movie:

Movie starts in a factory, and then continues in an apartment block with coloured walls, a small kitchen, wooden furniture, leather seats, wooden ceilings and stairs. In the second space, the mansion, there are light coloured walls, thick curtains, coloured furniture and a stair-centred hall. There is also a detached house space with light-coloured walls, coloured doors, modest furniture and walls with tereks. Factory, school, office, bank, tavern, slums, jail, police station, courthouse, Istanbul views and streets are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Crime, Tragedy, Emotional, Adventure, Family

Property: Coloured

3.3.6. Summary of Space Use in Memduh Ün's Movies

In his films, Memduh Ün told stories about different social groups, chose districts and living places according to income status and produced nearly all kinds of movies. The selected tragedy intensive melodramatic movies of Memduh Ün mainly take place in a mansion, in a hall with stairs and there are limited elements from outdoors. He didn't use only one space like the mansion, he used more than one space and subsidiary spaces continuously support main spaces. Open spaces, views, tavern, office, police station, village house, hotel, club, hospital and cemeteries were generally used subsidiary spaces. Even though all selected movies took part in Istanbul, Memduh Ün also filmed some movies in Anatolia. It was understood that as well as using same mansions and districts, he was also using same mansions and districts from time to time.

3.4. Space Use in Metin Erksan's Movies

Graduating from Istanbul University History of Art Department, Metin Erksan (b.1929/d.2012) filmed all kinds of movies mainly focusing on melodramatic and emotional movies as well as movies focusing on social problems. Even though he was mentioned among Nationalist Film producers in Turkish Cinema, he disagreed with that and stated that he would deny to be evaluated in any specific group, saying "my totem and taboo are my freedom". He disagreed with people asking for government help for cinema industry, saying "stand out of my light" (Esen, 2010: 126). Along many awards, he directed 42 movies, wrote screenplays of 3 movies and stories of 32 movies, participated as a film producer in 3 movies and as an actor in 1 movie (URL4). 5 movies of Metin Erksan's out of 33 in 1960-1975 era were selected for this study. These movies are *Ölmeyen Aşk* (Eternal Love) (1966), *Ayrılsak da Beraberiz* (Together even apart) (1967), *Sevenler Ölmez* (Lovers Never Die) (1970), *Feride* (1971), *Süreyya* (1972). Space use in these movies is as below.



3.4.1. Ölmeyen Aşk (1966)

Story of a young man taking revenge from the women he loved is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer, spring

Space/Person orientation: Film frames are both space and person oriented.

Spatial Analysis of the Movie:

The movie starts in a two-floored wooden mansion and most of the movie takes part in this mansion except open space scenes. The mansion has wide windows, open spaces, a stair-centred hall, and wide paintings on the walls, wooden furniture, a fireplace, a garden and a veranda. Light colours are dominant in the mansion. Village house, village café, casino, cemeteries, market and views are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional

Property: Black and white

3.4.2. Ayrılık da Beraberiz (1967)

Love story of a poor singer and a rich girl is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Spring

Space/Person orientation: The movie focuses on the actors and space is in the background.

Spatial Analysis of the Movie:

The movie starts in the club, continues in a slum house with one bedroom, sofas, wooden tables, a few cabinets and tereks of the walls. In the main space, the mention, there are wooden furniture, a space, a stair-centred hall and light coloured walls with wooden paintings. The movie which has limited scenes indoors mostly takes place outdoors. Club, slum house, funfair, Istanbul views, streets, hairdresser, market, office, cemeteries, jail and mosque are used like the main spaces. There is no need to subsidiary spaces in this movie. Spaces are not perceived clearly in this movie.



Technical Analysis

Style: Tragedy, Emotional

Property: Black and white

3.4.3. Sevenler Ölmez (1970)

Story of a woman who becomes a singer for her lover's health is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Spring

Space/Person orientation: Film frames are both space and person oriented.

Spatial Analysis of the Movie:

The poor house and rich mansion are the main spaces in this movie with lots of scenes of open space. The mansion has panels on the walls, a stair-centred hall, wooden paintings on the walls, thick curtains. The other residence has space limiting elements, tereks on the walls and wooden furniture. Tea garden, villa, slum house, ship, clothing factory, club, hospital, office, slums, apartment block, horse barn, cemeteries are used like the main spaces. There is no need to subsidiary spaces in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional

Property: Coloured

3.4.4. Feride(1971)

Story of a physician and a village girl is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer

Space/Person orientation: The movie focuses on the actors and space is in the background.

Spatial Analysis of the Movie:

The movie starts in a club with a coloured podium and background and continues with the main space, the mansion. The mansion has a stair-centred hall, dining room, golden coated accessories, big lustres, thick curtains, dark wooden and coloured furniture.



Istanbul views, clubs, surgery room, beauty salon, beach and outdoors are subsidiary spaces used in the movie. Spaces are not perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional, Musical

Property: Coloured

3.4.5. Süreyya(1972)

Story of a rich man and a blind girl is narrated.

Analysis of Narration

Style: Social

Background: Music

Usage of Space: Natural Space

Season: Summer

Space/Person orientation: The movie focuses on the actors and space is in the background.

Spatial Analysis of the Movie:

The movie starts in open space and continues with limited street views. The movie has two main spaces; the first one is a white club with coloured walls with wooden panels. The second one is a two-floored mansion with wooden panels on the walls, a stair-centred hall, wooden furniture, big lustres, thick curtains and a fireplace. Istanbul views, open spaces, the cabin, club, airport and slums are subsidiary spaces used in this movie. Spaces are perceived clearly in this movie.

Technical Analysis

Style: Tragedy, Emotional, Musical

Property: Coloured

3.4.6. Summary of Space Use in Metin Erksan's Movies

In his films, Metin Erksan told stories about different social groups, chose districts and living places according to income status and produced nearly all kinds of movies. In his selected tragedy intensive melodramatic movies, Erksan's movies use a stair-centred hall as well as many outdoor spaces. His narration was improved with views. He was not limited to one space like the mansion; he used a variety of spaces. He had more than one main space and he supported the main spaces with subsidiary spaces, for short and long intervals. He generally used views, tavern, slum house, office, club, village house and similar spaces as main spaces, instead of subsidiary spaces. Even though all selected movies took part in Istanbul, Erksan so filmed some movies in Anatolia. It was seen that he was using same mansion and districts for more than once.



3.5. Evaluation of Spaces by Turkish Directors in 1960-1975 Era:

Urban Istanbul and mansions are distinguished when Turkish Melodramatic Cinema of 1960-1975 is mentioned. Mansions dominate Turkish Cinema spaces. In 1960-1975 era of Turkish Cinema, directors indicated the differences between rich-poor and urbanite-villager significantly. Generally, values and norms of the society were reflected. Spaces in the traditional-modern contrast were used to represent cultures (Akyol; Uzun, 2012: 55b). Urbanite and rich were represented through places like mansion and estates whereas villager and poor were represented through wooden houses, slum houses and village houses. Most of the movies were filmed in the residences, giving information about space use, lifestyle and movements of the era in some extent. Generally, main spaces were the mansion and they were supported by subsidiary spaces. Mansions generally had thick curtains, wooden furniture, luxurious furniture, a stair-centred hall. Village and slum houses generally had a sofa, cedar, and tereks of the walls. The most distinct feature of mansions was either the wooden stair-centred hall or the hall-dining room use. Most of the films take place around these stairs. It is a typical feature of Turkish Cinema of the era is that most of these movies were filmed indoors of mansion. Urban images, Istanbul narration, Istanbul streets and views and historical places are frequently used in musical melodramatic movies.

After narration analysis, it was detected that;

- In the sense of style; 20 movies were tragedy-emotional,
- In the sense of background; 20 movies had music,
- In the sense of space used; 20 movies were filmed in natural spaces and environments,
- In the sense of season, 9 movies were filmed in summer; 13 movies were filmed in spring and 7 movies were filmed in winter,
- In the sense of space/person orientation, 20 movies were person-oriented and 15 movies were space-oriented.

After space analysis, it was detected that;

- In the sense of construction, 16 movies took place in school, hospital, office and jail, 20 movies used a secondary structure; 17 movies took part in a mansion; 9 movies took part in apartment blocks and 4 movies took part in slums,
- In the sense of urban scale, 16 movies took part in Istanbul; 6 movies took part in Anatolia and 1 movies take part aboard,
- In the sense of indoors, 15 movies were filmed in open space and 8 movies were filmed in close space,



- In the sense of outdoors, 19 movies were filmed in open space and 1 movies were filmed in close space,
- In the sense of furniture, 17 movies were traditional; 6 movies were village furniture and 5 movies were modern,
- In the sense of colour, 17 movies were neutral; 15 movies were light coloured and 5 movies were dark-coloured.

After technical analysis, it was detected that;

- In the sense of type, 20 movies were musical; 20 movies were tragedy and 20 films were emotional,
- In the sense of properties, 16 movies were coloured and 4 movies were black and white.

CONCLUSION

Four directors of 1960-1975 era of Turkish Cinema who stand out as Cinema producers and later distinguish from the era, and melodramatic movies of these directors were investigated in the sense of space use for three variables, "space, technique and narration". With social difficulties and economical constrains in this era, movie subjects, actors and spaces were generally the same. It is a typical feature of Turkish Cinema of the era is that most of these movies were filmed indoors of mansion. Concepts of poor-rich and urbanite-villager were clearly communicated in these movies and movies filmed indoors were generally focused on single space.

Thus, after examination of space use of the directors,

- Atif Yılmaz generally focused on poor-rich and urbanite-villager concepts and defined spaces according to lifestyles. He generally used a main space (generally the mansion) and included Istanbul narrations frequently. Moreover, he filmed on various mansions and districts.
- Lütfi Ömer Akad generally focused on poor-rich and urbanite-villager concepts and defined spaces according to lifestyles. He generally used a main space (generally the mansion), urban images and Istanbul narrations as well as he filmed on the same or various different mansions and districts.
- Memduh Ün generally focused on poor-rich and urbanite-villager concepts and defined spaces according to lifestyles. Even though his movies generally took part in Istanbul, Memduh Ün also filmed some movies in Anatolia. Ün used urban images to some limited extent and used the same or various different mansions and districts.



- Metin Erksan generally focused on poor-rich and urbanite-villager concepts and defined spaces according to lifestyles. His films were generally supported by urban images. Even though his movies generally took part in Istanbul, Memduh Ün also filmed some movies in Anatolia. He was not limited to a single space and used many main spaces, same mansions and districts over and over again.

In this context, it can be observed that directors from 1960-1975 era have similarities in the sense of space use. Istanbul was always used as urban space and mansions were spaces for different directors. As a result, there are similarities in types, styles and space uses in the movies of the selected directors of 1960-1975 era in the sense of three variables, "space, technique and narration". It was concluded that even though different directors had different approaches on melodramatic movies of 1960-1975 area, these films have similar styles and properties, using urban images frequently and widely using single environment spaces.

ATTACHMENTS

Space in Atıf Yılmaz's Movies

Kızıl Vazo(The Red Vase)-1969



Karagözlüm(My Black Eyed Darling)-1970



Zulüm(Torture)-1972



Gelmlik Kızlar(Nubile Girls)-1972



Kambur(Hunchback)-1973



Space in Lütfi Ömer Akad's Movies

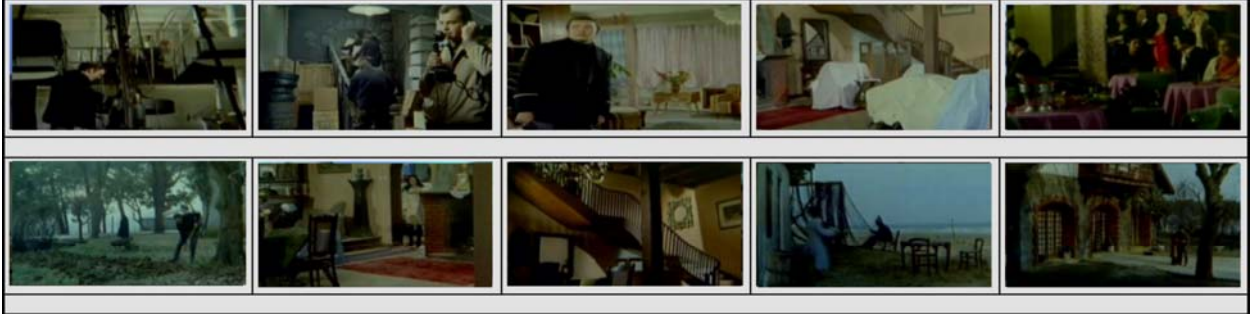
Vesikalı Yarım(My Licensed Love)-1968



Seninle Ölmek İstiyorum(I Want to Die with You)-1969



Mahşere Kadar(Till the End of the World)-1971



Vahşi Çiçek(Wild Flower)-1971



Esir Hayat(Captive Life)-1974

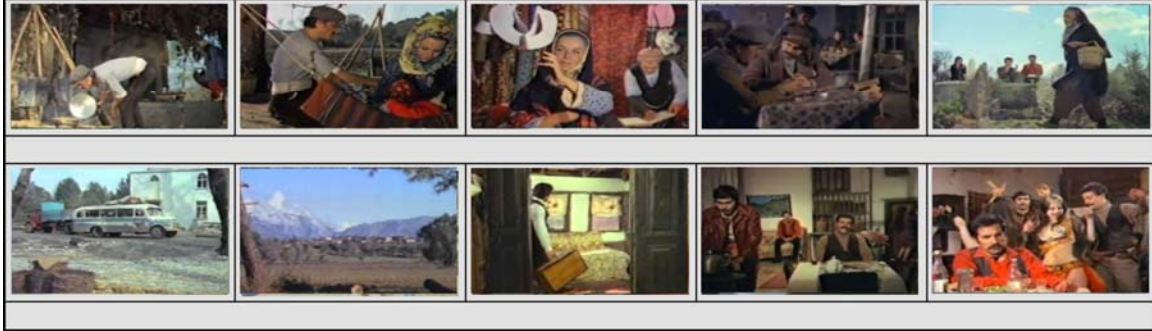


Space in Memduh Ün's Movies

Son Gece(The Last Night)-1967



Büyük Yemin(The Great Oath)-1969



Uç Arkadaş(Three Friends)-1971



Murat ile Nazlı(Murat and Nazlı)-1972



Gönülden Yaralılar(The Profoundly Wounded)-1973



Space in Metin Erksan's Movies

Ölmeyen Aşk(Eternal Love)-1966



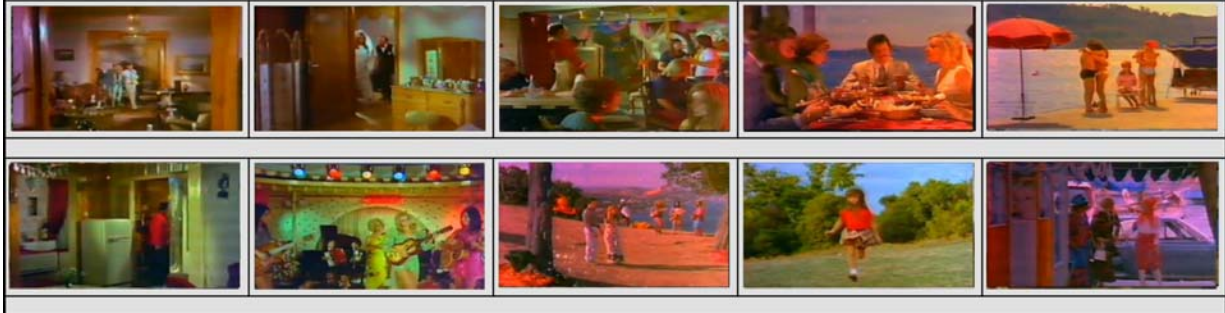
Ayrılsak da Beraberiz(Together even apart)-1967



Sevenler Olmez(Lovers Never Die)-1970



Feride(Feride)-1971



Süreyya(Süreyya)-1972





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URL3.Information about Memduh Ün:

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URL4.Information about the films of Metin Erksan:

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The visuals of the study were gathered from VCDs, DVDs.