

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

ABSURDISM IN TURKISH CINEMA

Master's Thesis

ZELİHA İNCİ ASAL

ISTANBUL, 2019

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**SOCIAL SCIENCE INSTITUTE
FILM AND TELEVISION**

ABSURDISM IN TURKISH CINEMA

MASTERS'S THESIS

ZELİHA İNCİ ASAL

Supervisor: ASSIST. PROF. ALİ ÇAĞIL ÖMERBAŞ

İSTANBUL, 2019

T.C.
BAHÇEŞEHİR ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

..... Film and Television YÜKSEK LİSANS PROGRAMI

Tezin Adı: ABSURDİZM IN TÜRKİSH CINEMA

Öğrencinin Adı Soyadı: ZELHA İNCİ ASAL

Tez Savunma Tarihi: 27.05.2019

Bu tezin Yüksek Lisans tezi olarak gerekli şartları yerine getirmiş olduğu Sosyal Bilimler Enstitüsü tarafından onaylanmıştır.

Doç. Dr. Burak KÜNTAY
Enstitü Müdürü

Bu tezin Yüksek Lisans tezi olarak gerekli şartları yerine getirmiş olduğunu onaylarım.

Program Koordinatörü

Doç. Dr. Yeliz Özkaya

Bu Tez tarafımızca okunmuş, nitelik ve içerik açısından bir Yüksek Lisans tezi olarak yeterli görülmüş ve kabul edilmiştir.

	Ünvan/Ad	İmza
Tez Danışmanı	<i>Dr. Öğr. Üyesi Ali Ceylan Önder</i>	<i>[Signature]</i>
Üye	<i>Doç. Dr. Pınar S. Menek</i>	<i>[Signature]</i>
Üye	<i>Prof. Dr. Savaş Arslan</i>	<i>[Signature]</i>

ABSTRACT

ABSURDISM IN TURKISH CINEMA

Zeliha İnci Asal

Film and Television Master's Program

Thesis Supervisor: Assist Prof. Ali Çağıl Ömerbaş

June 2019 90 pages

The absurd is made through emotions, which many philosophers have been interpreted in time both in sampling and explanation. Absurd is generally defined as an utterly or senseless, meaningless, irrational, illogical or untrue condition, contrary to all reason or common sense, laughably foolish. In particular, there are studies on the absurd concept in the work of philosophers such as Heidegger, Kierkegaard, and Sartre. In this direction, the absurd cannot be separated from existence while explaining. Absurdism in philosophy refers to the conflict between the human tendency to seek inherent value and meaning in life and the human inability to find any. It disturbs the rules of logic. The absurd in the literature, which was popular in the period beginning with Camus, absurd has the potential to be considered as a sub-genre, which finds its place in the theater and finally in cinema. Because cinema is a younger and still developing art branch compared to other branches of art, large-scale researches on absurd studies in the field of cinema have not been done sufficiently.

In this thesis, I explain the concept of absurd and absurd elements with the expression of Camus on Turkish cinema, which has a specific language and a variable cultural structure. It is possible to encounter absurd elements frequently in early Turkish cinema. The reason for this, especially in the period between the Early-Yeşilçam and Post-Yeşilçam, as a result of rapid entry into the modernization process in Turkey, faced social, cultural, and technological contradictions. Although firstly absurd elements, though primarily been due to technical and material defects in Turkish cinema, in line with Turkey's modernization process began to be used consciously and these elements turn into the absurd concept in the 2000s. Based on Camus' explanations and the concept of absurd in theater, I will explain the main reasons of the absurd concept in the cinema through Zeki Demirkubuz's movie, *Yazgı* [Fate] and Ömer Kavur's *Anayurt Oteli* [Homeland Hotel].

Keywords: absurd, Turkish cinema, Camus, existentialism, modernism

ÖZET

TÜRK SİNEMASINDA ABSURDİZM

Zeliha İnci Asal

Sinema ve Televizyon Yüksek Lisans Programı

Tez Danışmanı: Dr. Öğr. Üyesi Ali Çağıl Ömerbaş

Haziran, 2019 90 Sayfa

Absürt duygularla ortaya çıktığından, birçok filozof absürdü açıklamak için üzerinde çalışmalar yapmıştır. Absürdün kelime anlamı genel olarak, tamamen veya açık bir şekilde anlamsız, irrasyonel, mantıksız veya gerçek olmayan bir durum olarak tanımlanır, tüm nedenlerin veya sağduyunun aksine, gülünç bir şekilde aptalca olandır. Özellikle, Heidegger, Kierkegaard ve Sartre gibi varoluşçu filozoflar absürt kavramın üzerinde çalışmaları vardır. Bu doğrultuda absürt açıklanırken varoluştan ayrılamaz. Felsefede absürdizm, insanın doğasında var olan değer ve anlamı bulma eğilimi ile insanın bu şeyi bulamaması arasındaki çelişkiyi ifade eder. Camus ile başlayan dönemde popüler olan literatürdeki absürt bir alt tür olma potansiyeli ile tiyatrodaki ve son olarak da sinemada yerini bulmuştur. Sinemanın diğer sanat dallarına göre daha genç ve hala gelişen bir sanat dalı olması sebebiyle, sinema alanındaki absürt kavramlar üzerinde geniş çaplı araştırmalar yeterince yapılmamıştır.

Bu tezde, Camus'un anlatımıyla absürt kavramını, özel bir anlatım diline ve değişken bir kültür yapısına sahip Türk sineması üzerinde açıklıyorum. Türk sinemasının içerisinde absürt unsurlarla sıklıkla karşılaşmak mümkündür. Bunun nedeni, özellikle Erken Yeşilçam ile Yeşilçam Sonrası arasında yaşanan dönemde, Türkiye'nin hızlı modernleşmesi sonucu sosyal, kültürel ve teknolojik çelişkilerle karşı karşıya kalınmıştır. Türk sinemasındaki teknik ve maddi kusurlardan dolayı ilk önce absürt öğeler ortaya çıkmış olsa da Türkiye'nin modernleşme süreci doğrultusunda 2000'li yıllarda bilinçli bir şekilde absürt kavramını kullanılmaya başlanmıştır. Camus'un açıklamalarından ve tiyatrodaki absürt kavramından yola çıkarak oluşturduğum sinemadaki absürdün ortaya çıkmasına neden olan temel etmenlerini Zeki Demirkubuz'un Yazgı ve Ömer Kavur'un Anayurt Oteli filmi üzerinden açıklayacağım.

Anahtar Kelimeler: absürt, Türk sineması, Albert Camus, varoluşçuluk, modernizm

ACKNOWLEDGEMENTS

The story of this study came about when I started to make existential readings in the academic field on the advice of my friend. It was a concept that caught my eye during these readings. When I started to be interested in absurd concepts and read more, I realized that there was a very different dimension other than existentialism, and there was not much work done in the field of cinema.

I am indebted to my supervisor Assist. Prof. Ali Çağıl Ömerbaş for sharing his knowledge and his help. Also, I would like to express my thanks to Assist. Prof. Gönül Eda Özgül for her helps to form my thesis, to Prof. Savaş Arslan for his recommendations and allows me to see the critical point of the study. I am very thankful to Assoc. Prof. Pınar Seden Meral for being in thesis examinee committee.

I want to thank my family for supporting me. I want to express my appreciation to Rudi Miran Babayi for guided me to existentialism and did spare his moral support.

CONTENTS

1. INTRODUCTION.....	1
2. WHAT IS ABSURD?	7
2.1 HISTORY OF ABSURD	9
2.2 RELATION WITH OTHER ARTS.....	11
2.3 BASIC CONCEPT OF ABSURDISM.....	15
2.3.1 The Contradiction of Life	16
2.3.2 The Sense of Dead.....	19
2.3.3 Alienation.....	21
2.3.4 Incompatibility.....	24
3. ABSURD ELEMENTS AND ABSURDITY IN TURKISH CINEMA.....	29
3.1 ABSURD ELEMENTS IN TURKISH CINEMA.....	30
3.1.1 Early-Yeşilçam.....	31
3.1.2 High- Yeşilçam.....	35
3.2 ABSURDITY IN TURKISH CINEMA.....	48
3.2.1 Late-Yeşilçam	49
3.2.2 Post-Yeşilçam.....	56
4. ABSURDISM AND ABSURD CONCEPT IN TURKISH CINEMA.....	65
4.1 YAZGI [FATE]: A CASE STUDY.....	65
4.2 ANAYURT OTELİ [HOMELAND]: A CASE STUDY	73
5. CONCLUSION.....	80
REFERENCES.....	86

1.INTRODUCTION

Absurd is generally defined as an utterly or senseless, meaningless, irrational, illogical or untrue condition, contrary to all reason or common sense, laughably foolish. Absurd is from the Latin Word *Absurdus*. *Absurdus* means *out of tune*. Origin of the word comes from *ab* means *off, away from* and *surdus* means *dull, deaf, mute*. Absurdism in philosophy refers to the conflict between the human tendency to seek inherent value and meaning in life and the human inability to find any. It disturbs the rules of logic. An absurd idea means incompatible ideas that do not match each other. Absurdism appears to be connected with Existentialism. The questions that the existence and meaning of life lead to the formation of the absurd phenomenon. Not without reason, the term *absurd* rarely now makes an appearance in academic discourse, even academic discourse on existentialist philosophy, with which the term is usually associated. In this thesis, when dealing with absurdism, I will talk about the concept of absurd and the use of absurd elements separately.

When we look at the concept of absurd, it is always referred to existence. When I started to study academically, I began to see readings about existentialism; I discovered absurd in the real sense. It was a concept that was close to me and defined my thoughts in the philosophy of existentialism. Absurd not only the irrational things but also in many movies which I have enjoyed watched. It was frequently used with cinema genres. When I started to explore the examples of Western cinema, how it was written the meaning of the absurd, I saw how little the subject had been processed. Even such research has never been done in Turkish cinema. In this study, I tried to define absurd in Turkish cinema. I thought that it would be more accurate to explain in a culture like Turkish cinema in a cinema which is contradictory and absurd at every touch.

Many writers and philosophers, especially Camus, have worked in absurdism and exhibited different approaches. The existentialist Kierkegaard and Sartre also analyzed the concept of the absurd. Camus, who is not existentialist, says basically that human consciousness with the cosmos creates the concept of absurd. For Sartre, The universe is

Absurd, and absurd belong to the nature of human existence. For Kierkegaard, the belief in humanity and the Christian faith of God is one of the inner dynamics of absurd. According to the relationship between Kierkegaard's absurd and belief; absurd is the distance between finite and infinite. Thus the absurd becomes a god in the broadest meaning of this word, and that inability to understand becomes the existence that illuminates everything. (Camus 1955, p.23) This existence means that you believe because it is absurd. In other words, the absurdity is the one that leads to God. Generally, if there is no logical answer to the question of what is the existential purpose of something, it is absurd. There is no way to confirm a meaning created by someone. It is impossible to achieve self-meaning. Everybody creates their sense. Most concepts that are not in line with logic are considered as absurd. Existentialism and Absurdism are both concerned with the futility of human effort and condition, but the way they express and convey their ideas to the audience, and the reader are different.

Despite his popular image, Camus was certainly not existential. He explores the notion of the absurd, which Camus alternatively describes as the human condition and as a widespread sensitivity of our times. The absurd, briefly defined, is the confrontation between ourselves with our demands for rationality and justice and an indifferent universe. (Audi 1999, p.116) His first major philosophical paper, *The Myth of Sisyphus*, 1942, openly criticized the existentialist tradition of existentialism, in particular, the Christian existential tradition of Kierkegaard, Jaspers, and Chestov. According to Camus, starting with his premise that nothing in the world is the meaning or depth, existentialists move forward to find meaning and depth within a leap of illogical faith. For this reason, he criticizes the representatives of the philosophical movement, which he is most closely associated with, as he finds the grounds for hoping to determine what is crushing and to impoverish them. (Foley 2008, p.1)

In this thesis, an analysis of the absurd concept to Camus's way because there are different interpretations of the absurd understanding of Camus. In the first case, absurd is a sense. In the second case, there is a transformation of consciousness, which is born due to this emotional state, and the people who live in the literary works of Camun are absurd people. The concept of time from the other elements of absurdity appears in such

circumstances as the illogicality of time flow or the loss of sense of time in the monotony of man. Alienation, one of the common elements of absurdity, is one of the problems of modern man. The inability to find answers to existential meaning problems reveals a sense of alienation. In this case, people feel lonely among the crowds. In this thesis, I will talk about the four main reasons that reveal the concept of absurd in cinema by using Camus' explanations and absurd of Theater definitions. These are the contradiction of life, the sense of death, alienation, and incompatibility.

Absurdism has been explained in detail in the area of academic such as literature, sociology, and as an art forms theater. I have observed that there is not enough explanation in the area of cinema. Although absurd is a sub-genre theory in cinema, it is often used with comedy, fantasy, and drama as well as genre. While there is work like *Samuel Becketts's* play *Waiting for Godot*, 1952 in the theater, it has no equivalent in cinema. In most of the classic narrative films, we encounter absurd elements. In Turkish cinema, these elements are often the result of creating something new or creating innovation. Turkey passed a very productive process, especially during the modernization era but mostly not go beyond the imitation of the West. This research, I wanted to explain how the absurd is depicted in cinema and how this description is reflected in the modernization process of Turkish cinema in the last 50 years.

In the period when World War II began and continued, fear, anxiety, insecurity, and chaos formed the concept of absurdity. Absurd is also shaped like an art concept. Then, industrialization in the 19th century, along with the phenomenon of immigration from village to city and capitalism, created more alienated, incompatible, and absurd people. Especially in the process of modernization and westernization in Turkey, a wide variety of types of art has taken its cue from the concept of the absurd. Turkey's entry into the race in this fast modernization since the 1950s, especially the philosophy of absurdism cinema, uses mostly unconscious way, when it comes to 2000s reached the absurd notion that the modern depiction of Camus. In the mental plane of this thesis, the concept and the philosophy of the absurd will be analyzed by defining the social, political and economic ideas in Turkish cinema from the 1950s to the present that emerged in connection with the modernization process of the period.

Early- Yeşilçam began a period of adaptation in Turkey. With this period, the cinema took many characters of the West and brought them to Istanbul. Istanbul, the capital of Turkish culture. İstanbul is a city that will become a metropolis in time with its immense immigration and keep up with modernism. Turkey cinema before this period, two different scenes confronts us. One is the films that meet with the audience in the non-Muslim, western and cosmopolitan space of the Sponeck beer hall, and the other one is the Fevziye coffeehouse at the Muslim, where the Western films are screened on a Karagöz screen. After this period, Republican reformers dreamed of a national culture deprived of non-Muslim minorities by imagining the westernization of a secular and modern society with recreational practices. However, Yeşilçam has adopted a widespread cinematic practice, offering traditional and Muslim Istanbul, which was initially closed to traditional entertainment practices, and then providing an alternative way to translate or transform the West. The idea of enlightenment of the masses of the Republican elite and their social projects tried to bring the daily life and cultural practices closer to the Western ideals. Kemalism has brought enlightenment to the most remote regions of Anatolia, where religion is traditional, and the reactionary forces are predominant, with the influence of Republican authorities, teachers, and soldiers. Generally, after all these situations effects this Westernization a Turkification process, and creates many transformations. (Arslan 2011, p.63)

In the 1950s the Turkish cinema has reshaped the aliens who invaded America and the Tarzan the hero who came from the Amazon. In Early- Yeşilçam period these characters and events were immediately transformed into Turkish forms on the way to Istanbul. As a result of this Turkification, many absurd elements have emerged. In the 1960s, High-Yeşilçam period, modernization activities continued in the form of a copy of the West. The films made in this period were devoted to adaptation films and Turkish films. Turkish films, alias the national films are created original character *Turist Ömer* who bring high success in the movies in a part of the 70s has been turned into a serial. Apart from that, it has appeared in the favorite novels of adaptation films of this period. Killing is an Italian photographic comic book and another comic book superhero Shazam from America faces each other in Istanbul. In the 1970s, continued the High-

Yeşilçam period, the modernization process went one step further, and the cinema turned back to Turkish origin, creating *Keloğlan* in 1971, a new popular series in cinema. *Keloğlan* who is a fairytale hero as known not only in Turkey but in many Anatolian countries. He is also a folk hero in the people of Istanbul, where it heavily immigrates, and the urbanization and peasantry are involved. However, there is still the envy of the West. Many western tales such as the *Snow White and the Seven Dwarfs* and *Cinderella* take their place in the cinema, adorned with melodrama modality. Turkey was lived in another military revolution in the 1980s after entered into a new liberal structure, and this affects everyone. Turkey's economic, cultural, and political opening to foreign countries, especially those with Western countries that the cinema enters a new identity creation process. On the one hand, the poor, oppressed working class, the narrative of resistance, that culture which is popular with the winning subclass stories and arabesque music despite all difficulties, on the other hand, has led to the encounter of experimental style films aiming to give a few social messages.

In the Late-Yeşilçam Period, the 1980s, *Aaah Belinda!*, 1986 has created a new kind of narrative to explain the difficulties of modern women to meet with Turkish society. On the other hand, *Arabesk*, 1989, what is with all this arabesque culture has come to grips with the narrative of stereotypical and cinema has become its criticism. The absurdity, which has emerged in all these experiments, has become a new form in Turkish cinema even though it is difficult to define. In the Post- Yeşilçam period, the 1990s are a neo-liberal structure dominant in Turkey. Arabesque culture is done where pop culture begins. The rise of favorite culture elements, television becomes a multi-purpose tool from a vehicle. Television is a structure that passes in front of the cinema. A new generation of cinema has emerged in which the films that Istanbul has created are the feeling of loneliness and alienation. Experiments about the notion of belonging which people are living in Istanbul and not migrating to Istanbul take place in the cinema. *Tersine Dünya*, 1993 tells the struggle of survivors in the back streets of Istanbul, when only physically women, who have lost their identity and become men inside, are already absurd in the world where women are men. *Bay E*, 1995 also tells a story about a society in which television became dominant in Turkey, accompanied by the main character's nightmare is a new experimental attempt by s social messages. In the 2000s,

this new generation of cinema approach developed, and an advanced narrative style began to find its place as an absurd genre in the period of Post-Yeşilçam. The absurd modern concept has already started to appear consciously in films. Although *Yazgi*, 2001 is an adaptation of Camus's novel *The Stranger*, it also contains Turkish culture and Istanbul.

In the last stage of this thesis, the four main factors of the absurd concept that I have determined for cinema through Zeki Demirkubuz's movie, *Yazgi* [Fate] and Ömer Kavur's *Anayurt Oteli* [Homeland Hotel]. The thesis consists of five chapters. In the first part, the main topics and the introduction part of the thesis are briefly mentioned. In the second chapter, I will talk about the definition of absurd, the concept of absurd and the definition of absurdism, and the other, the short history of absurd and its relationship with other branches of art. The thesis consists of five chapters. In the first part, the main topics and the introduction part of the thesis are briefly mentioned. In the second chapter, I will talk about the definition of absurd, the concept of absurd and the definition of absurdism, and the other, the short history of absurd and its relationship with other branches of art. In the literature, in theater and finally in cinema, within the fundamental concept of absurdism, I will explain how the concepts that constitute the absurd are reduced to four main topics. Generally, These topics are the monotony of life, noncommunication, alienation, changes in the concept of time, change or distortion of reality, incompatibility, an anti-hero or anti situation, linear narrative shift flow, dark humor, naturalizing the sense of death, revolt, and aimlessness. However, in this thesis, I will limit them to some of the main topics as the contradiction of life, the sense of death, alienation, and incompatibility.

This absurd elements and concepts are in all the films contained in this research, most of the items or the character is a product of Turkey's modernization efforts. However, by the 2000s, it gained a more conscious use and started to comply with my absurd universal definitions fully. This medium is a new kind of genre in Turkish films. This type reflects both its origins and a unique narrative structure within Turkish cinema.

2. WHAT IS ABSURD?

In this section, I will talk about the word meaning of absurd, the concept of absurd, and the concepts of absurdity and absurdism. Absurdism is a philosophical thought flow that says that humanity's efforts to find meaning in the universe are a vain effort and that this significant effort will fail. In this thesis, we will first consider the word absurd. Absurd is generally defined as an utterly or senseless, meaningless, irrational, illogical or untrue condition, contrary to all reason and common sense, sometimes laughably foolish. Absurd is from the Latin word *Absurdus* means *out of tune*. Origin of the word comes from *ab* means *off, away from* and *surdus* means *dull, deaf, mute*. Out of tune can be interpreted as meaning, incompatible, discordant, dissonant, without sync. Absurdity is the quality of being stupid and unreasonable or silly in a humorous way. Absurd is as word *saçma* in Turkish. However, this is not semantically full. The meaning of absurd in philosophy refers to the discrepancy between finding the value and purpose that exists like a man and not see this value. It means the quality or condition of existing in a meaningless and irrational world. Most of the depictions and translations are also used for the absurd in the *incompatible*. In Turkish, *incompatible [uyumsuz]* means that you can not adapt. In Turkish translation *The Myth of Sisyphus* discourse, Tahsin Yücel defined this as *absurd*, which is often used as the word incompatible, nonsense, empty and meaningless. (Camus 2017a, p.4)

The concept of absurd is the meaning of a different phrase or proposition, contrary to the principles of logic, or inference and comparison. Absurd is also used in explaining social life as a sociological content. In social life, attitudes and movements that are opposed to previously accepted social rules and norms and all this considered as absurd. This absurd concept is used to express the meaninglessness, inconsistency, and purposelessness of life in its philosophies of existence. In the case of existentialism, the two meanings of the absurd can be mentioned. Firstly, the meaninglessness is as a result of human existence, lack of a foundation, or ultimate purpose. The second meaning of the absurd in existentialism transcends the boundaries of the rationality and refers to the

situation that requires a feeling or persuasive power to be understood and accepted. (Cevizci 2009 p.743)

In this sense of absurd, logically impossible, meaning more humanly impossible such a philosophy would be more appropriate to describe Camus's absurd concept. Because the concept of the absurd cannot be taken apart from people, at one point, therefore, the philosophy of existentialism must be mentioned. The universe and man do not cause separate from Absurd, but Absurd emerges with the contradictory nature of two simultaneously existing ideas. Many Existentialists have worked on absurd. In particular, the work of Kierkegaard, Sartre, and Camus focus on different extremes.

Camus describes absurd in his books which are used against everything that cannot be understood in the semantic problem. It is absurd to ask for a mother to choose one of her sons to die, as mentioned in the novel of *L'Homme révolté* [The Rebellious Man], 1951. Because this mother will have no meaning whatsoever to choose, according to the Camus, every detail or thought that represents semantic deprivation can be absurd in practice. (Camus 2017b) In this case, there is always a piece of equipment. There is no real rupture or real supremacy from actual reality. However, when people encounter these situations, a way of thinking will be opened. Accepting what is happening to him/her, or continuing his/her life, is often the way that Camus chose in this kind of situations. Camus is created by incompatible characters who reach absurd consciousness. Although it differs from Camus's concept of absurd, it has been in different philosophers working in common themes.

S. Kierkegaard and M. Heidegger combine the subject of absurd with a spiritual belief. (Macintyre 2001, p.14). Kierkegaard explains with the example of Abraham. God will ask Abraham to kill his son. However, this is an order that contradicts both human tendencies and beliefs. It is pretty unreasonable to wait for a man to kill his son. Abraham's faith in God turns this murder into a sacred act, not a crime. There is a paradox between human knowledge and the seemingly absurd divine intervention. Absurd does not imply logically impossible; it means impossible by social power or unacceptable in any understandable way. (Kierkegaard 2002). There is a similar event, and close to one another, with the same conclusion in a different way Camus's

L'Homme révolté [The Rebel] and *Le Mythe de Sisyphe* [The Myth of Sisyphus] In the development of Kierkegaard's views, Heidegger and Sartre were influential in philosophies. According to Heidegger, the human feels left in a nothingness within the universe. (Muinier 1986, p.75) This feeling of dereliction and extermination is the basis of the concept of absurd. At the same time, it is caused by questioning the existence of human and carried this responsibility. The absurd for Heidegger arises from the problems of human existence in the universe. (Heidegger 1962)

Sartre refers to existence as absurd. Accordingly, it combines two main statements. The first is that there are not enough reasons for some things to exist as they are and not otherwise. The second is that some things are contingent and not essential. There is no sufficient reason for the existence of things or human existence. The deprivation resulting from this situation means non-perfection, which is the equivalent (Macintyre 2001 p.61)

2.1 SHORT HISTORY OF ABSURD

I have mentioned about the absurd concept that comes to mind when the first movement of philosophy is existentialism. The root of absurdism is based on the Danish philosopher Søren Kierkegaard in the 19th century. There is a slightly different view than existentialism, but there are points associated with absurdism. After Albert Camus, he defined boundaries of absurdism with *The Myth of Sisyphus*, 1942. However, in World War II, absurdist views began to spread in occupied France. During the Second World War, the concept of absurdity which philosophical and art form is shaped by the fear, insecurity, and chaos of the people. As a result of industrialization and modernization since the 19th century, the mental crises of alienated people who trapped in crowded cities where they did not allow them to adapt and force to village life. All these capitalist power were the factors that nourished this movement.

The notion of absurd, also mentioned by Tertullian in the Middle Ages, which is also a theological content by Kierkegaard, adopts an ontological identity with Sartre — recently used by Foucault and Lacan with relativist meaning. Tertullian has used the

expression *Credo quia absurdum* [I believe because it is absurd] and this phrase often appears in contemporary polemics about the rationality of religious belief. *The Son of God was crucified; I am not ashamed because men must need to be ashamed of it. Moreover, the Son of God died; it is, by all means, to be believed because it is absurd.* (Tertullian 2004 p.919) Christian scholars have pointed out that Tertullian never said this or meant anything like it. The original phrase was *it is inevitable because it is unfitting; however*, through early modern, Protestant, and Enlightenment rhetoric against Catholicism and religion more broadly, was changed to an absurd phrase. *Unfitting* is an incompatible expression, and it suits concepts of absurd. This concept can be understood and transformed like that as we shall see, the word *credo quia absurdum* is an invention of the Enlightenment and was first put into service to perform certain rhetorical functions. It came into existence through a two-stage process. First, in seventeenth-century of England, version of *I believe because it is impossible*, it became the standard form of Tertullian's maxim. Secondly, it was building on the first, was affected by Voltaire, who grafted on the absurdity condition, giving us the modern version of the paradox: *I believe because it is absurd.* (Harrison 2017). Later in that period, Kierkegaard explained the relation of faith between man and god with absurd. Together with Sartre includes concepts of deprivation and meaninglessness. However, this is not accepted by the new logicians, because what is meaningless is insignificant. This situation is neither wrong nor correct. Therefore, it must be separate the absurd from the meaninglessness. He mentions absurd conceptually in Sartre's *La Nausee* [Nausea], 1938 novel. The discourse of Camus's *The Myth of Sisyphus*, 1942, refers to the concept of absurdity. Camus says the absurd means the world is nothing but an infinite irrelevance. It is defined as absurd because the world is the wrong place. (Camus 2017b, p.44)

The absurd philosophy, which is not only limited to philosophers and logicians, has started to be formed in other arts in time. It was used as a theme by writers such as Tolstoy, Kafka, and Dostoyevsky in their books such as *The death of Ivan Ilyich*, 1886, *The Metamorphosis*, 1915 and *Karamazov Brothers*, 1880. Then followed the philosophers' thoughts like Camus and Satre. They have emerged with insensitive

characters who rebel against the humanitarian aspirations of the world, the demand for order and meaning.

2.2 RELATION WITH OTHER ARTS

According to Camus, art is the best way to revolt. It is the feeling of inconsistency in the process of creation that keeps the man alive. The human need for comprehensibility is colliding with the world that cannot answer this need, that is absurd. The human must live with the awareness of the conflict between this sense and the world. People who have come to this awareness are people who rebel. The rebellious can only be with art. The man who accepts the concept of absurd seeks to cope with it. For the artist, this rebellion is a process of creation, but the artist knows that he/she can stand in the face of being absurd by making art. (Camus 1991, p.253-258) It is the most logical attitude people can take to accept it in the face of absurd situations. Now that there is nothing left to hide absurd, so it does not escape from the absurdity. Absurd people try to realize themselves in various area and shapes. Thus, in a world without hope, they seek happiness. Art is a way of realizing themselves. Therefore, creativity with incompatible and absurd revolt is a process that has entered into each other. (Cevizci 1999, p.688-713)

Artists living in the period of the Second World War, in the chaos of the flora has adopted this philosophy. It has been influential in urban migration and capitalism since the 19th century. Camus plays a vital role in taking the final form of absurd. Franz Kafka can also be considered an absurd artist. There is a concept of absurd that is present in the novel *The Metamorphosis*. Samsa has the only way to escape from his routine, is to become an insect. When the transformation takes place, this is a new reality, and everyone around it adopts absurdity. Other artists who embrace the philosophy of absurd are Nikolay Gogol, Samuel Beckett, and Patrick Suskind. The characters created by these writers in their works are unresponsive to the meaningless random situations of life. Beckett's *Waiting for Godot* is one of the absurd works written for the theater. Describes a meaningless and timeless process while *Waiting for Godot*, who will never come. It is a piece in real life, but it is also completely meaningless.

Yusuf Atılgan's *Anayurt Oteli* and *Aylak Adam* novels in Turkish literature and the poems of Orhan Veli Kanık and Oktay Rifat, which are in a *Garip* [Strange] movement in Turkish poetry, can be evaluated within the concept of absurd.

The absurd concept first appeared in the art of theater after the literature. The following disciplines will be shaped according to the theater. Mainly if we accept that theater is the pioneer art of cinema, the cinema will develop primarily under the influence of theater. The sound and movement patterns in the theater are the same as in the cinema. In both, a link must be established between the events. Events need to be handled strikingly. Both artifacts have an audience factor. While the theater's viewpoint is fixed, it takes advantage of the different perspectives of cinema with camera technology. In the Absurd *incompatible* theater, in contrast to the general theater, all cases are mocked. Entrance, development, and results parts, such as the scene layout is not required. Scenarios are full of riddles, symbols, and absurd elements, and may not have a logical relationship with each other. The only thing that matters is not specifying the reasons for joy and anxiety. (Anna Britannica 1990, p45). I was surprised by the fact that Ana Britannica dictionary was the most intrinsic and straightforward source of meaning absurd theater.

Absurd Theater movement was born in France. The absurd theater has a structure that can be evaluated in two parts. In the first part, it is the part of the play, which is composed of the plays of writers such as Beckett, Ionesco, Adamov, and Genet. The other is the structures of the plays like Ghelderode, Audiberti, Neveux, Pichette, a poetic speech and atmosphere in which the inner action is prioritized (Nutku 1985, p.237) In the 20th century, the concept of absurd *incompatible* theater or anti-theater emerges against the forms and rules of traditional theater. European and American writers, influenced by Albert Camus's *Le Mythe de Sisyphe* [*The Myth of Sisyphus*], changed the theater approach in the late 1950s and early 60s. *Incompatible Absurd Theater* is that leads the discord between the human and the world to the point where both the human and the meaning of the world has been erased. (Anna Britannica 1990 p45-46) Absurd Theater is a concept which is accepted by critics and generally accepted. In *The Theatre of the Absurd*, 1961, a book of Martin Esslin which he

combined the common points of the authors and plays and identified it with the concept of Absurd Theater. A shared sense of sensitivity among the writers Beckett, Ionesco, Adamov, Genet, Pinter included in the class of absurdists by Esslin. It is not dependent on the manifest of any current.

On the other hand, writers and their works with specific common characteristics are included in this movement. Their official world views, and understanding of art, conventional historical, cultural and ideological approaches; create plays which have common thematic and technical aspects. Absurd theater, which places its intellectual base on human-world opposition, is not a movement created by any school-bound writers. They are not conscious and contain specific rules and show any characteristics of a movement. The absurd concept includes unlimited creative freedom in plastic arts. The artist can create a new language on any subject since there are no limitations in the language of expression. The images and symbols used can accommodate different endpoints such as strange, disgusting, or over-loving. The concept of the absurd in the picture, in fact, adopts a narrative language. Creating art is already able to help the artist maintain his absurd consciousness, so certain boundaries cannot be drawn.

In Absurd theater, the thesis and the message to be given are never fully explained. The audience understands and interprets this individually as they wish. As unjust as right, as bad as useful, cruel as oppressed as often as the same extent is ridiculous. The absurd theater does not propose ways of restoring the rebellion. It is not a movement that creates alternatives for human life. It is a movement that does not foresee the action and draws attention to the fact that man is forced to live in adverse conditions. It is not the mind that dominates man, but their primitive motives. With a pessimistic view, the circumstances in which man lives are believed to be tragic and funny. To this end, people try to reflect only the relationship between the mental demands and the illusion of the world. The absurd theater does not propose ways of restoring the rebellion. It is not a movement that creates alternatives for human life.

The heroes are mostly anti-heroes in cases. Characters are guilty, mischievous, ignorant, inactive, and weak. The aim is to make the viewer think, to feel uneasy, to reveal the

inner ugliness of human beings. (Esslin, 2001) These materials, which are valid in Absurd theater, are generally accurate in all other arts and very similar situations are used mainly in cinema. In cinema, the concept of absurdity, absurd elements used in the main character or subjects and narratives can be seen. The absurd elements and themes may appear irrelevant to the course of events and events. Human profiles, which are moving away from their controlled lives in cinema, preferring unexpected in their mechanical life and entering into absurd events due to their passion, are frequently encountered.

First of all, absurd film samples were seen in European independent cinema. Later, Absurd is showed himself in American films in different ways. In movies, unfamiliar fictions, contradictory, disturbing visuals are revealed. It may contain disengaged but interconnected persons and event. For example, David Lynch's film *Mulholland Dr.*, is a production without time and fiction integrity. In this film, where the concept of time and reality is destroyed, not a story to the audience, the following events are transmitted. He uses a lot of illogical elements, together with his imagination and mental images. In Milos Forman's *One Flew Over the Cuckoo's Nest* movie, there is an absurd concept that is told through the characters. The madness is equal to the outside. The subject of alienation is discussed through a theme. Here, while the reality remains constant, the characters themselves are absurd. In Turkish cinema, the concept of absurd has emerged as a result of conscious or unconscious narratives throughout the figures. Examples of work Derviş Zaim's *Tabutta Rövaşata* [Bicycle Kick in Coffin] and Onur Ünlü's *Kelebekler* [Butterflies] Today, it is not only limited to the cinema area but also on television series. Again, *Leyla ve Mecnun* [Leyla and Mecnun] prepared by Onur Unlu and Burak Aksak as the television series is an example. In the next chapter, I will elaborate on how the concept of absurd was taken up in the art of cinema with periodic film examples. Even though these concepts absurd cannot be fully used in Turkish cinema until the present day, it is necessary to talk about the use of absurd elements in Turkish cinema and how it has become a conscious sub-genre to see the absurd development of Turkish cinema.

2.3 BASIC CONCEPT OF ABSURD

The Absurd is observed in some characteristic features that appear in different fields and arts. If we advance the previous cinematic area, we will come up with specific patterns. For the emergence of a sense of absurd, the monotony of life and the questioning of existence will be dominant. Camus indicates that a beginning that seems insignificant leads to very significant results. According to him, this situation leads to significant actions. (Camus 2017a, p.23) While explaining the absurd feeling from the beginning, *The Myth of Sisyphus* expresses the fact that everything starts with confusion and boredom with the if why one of the monotony of life. What is meant here is the awareness of a feeling of absurd feeling. This feeling causes a sense of nothingness in the person. For this person, no more extended objects or people have no meaning. People who struggle for survival within the crowds of urban life are condemned to live under the supervision, and one day they become numb under all of them and reach some freedom. Gabriel Marcel, one of the most important representatives of existentialism, has been the subject of the crises in daily life, but in ways to get rid of Camus's thoughts. Camus explains the relations of absurd sense in everyday life by examining:

In some cases, a question about what the person thinks no can be contrived to answer. Popular creatures know this well. However, if daily life refers to the strange spiritual state in which the heart cannot find the broken ring that will knit it, then it is the first symptom of the incompatibility. (Camus, 2010 p.24)

According to Gabriel Marcel, modern life is transformed into a structure that does not need an entity, and that has pushed the individual into a plan. So life is abstracted. This approach has neutered the relationship between the human and the universe and began to perceive humanity as a raw material that can be used to meet the needs of the world. As a result, human beings are objectified; life becomes meaningless and absurd. Also, Marcel, the end of technical developments, not only the laziness of people but at the same time that he was able to exceed the limits of his conditions and the delusion, stating that you are now dominating the world instead of dominating yourself indicates that the path to being. (Marcel 1949, p. 44-98)

Absurd concept of literature, theater, and cinema art is examined based on a specific set of features and situations have always been transferred. When we look at the literature, when we look at most of the works, especially the issues that are processed by the actions of Camus, discordance, alienation, death contact, monotony and rebellion are presented. When we look at the actions of Theatre, other elements are included in the work in a connected way. These are noncommunication, changes in the concept of time, change or distortion of reality, incompatibility, an anti-hero or anti situation, linear narrative shift flow, dark humor. When we consider cinema as a branch of art with a combination of both literature and theater, these features and much more will apply to it.

Generally, if we list them all, these are the monotony of life, noncommunication, alienation, changes in the concept of time, change or distortion of reality, incompatibility, an anti-hero or anti situation, linear narrative shift flow, dark humor, naturalizing the sense of death, revolt, and aimlessness. However, in this thesis, I will limit them to some four main topic reason, because of these four main headings are the source of other features of the absurd concept.

2.3.1 The Contradiction of Life

Absurd is one of the first factors that human being when did life become monotonous to escape from it. The notion of absurdity arises when the person realizes that he/she is acting like a robot and is driving a mechanical life, trapped in a monotonous way. There are some changes in the perception of time in every human brain. The same time slows down in a conversation where we are very bored and have to listen. In this case, our brain changes the concept of time. Therefore, the idea of time is contradictory in human life. Being aware that time is passing gives fear to people. Plans are made for the future due to fear of aging and the fact that time will flow rapidly. The fact that death from this thought is an end is reached. However, I will underline this situation under another title.

Heidegger says that the concept of time creates anxiety in man. At the very bottom of the fear is our finite nature, the continuous depletion of time, and our task is to reveal

the ontological structure of the mood in the existential temporal constitution. I examine this subject under the concept of death.

The thesis that 'one's state of mind is grounded primarily in having been means that the existentially basic character of moods lies in bringing one back to something. This bringing back does not first produce a having been; but in any state of mind, some mode of having been is made manifest for existential analysis. So if we are to Interpret states of mind temporally, our aim is not one of deducing moods from temporality and dissolving them into pure phenomena of temporalizing. (Heidegger 1962 p.390-391)

The only thing we have to do is to show that, based on temporality, it is not possible to express existentially what they how. Our temporal interpretation will limit itself to the fear and concern that we analyze in a prepared form. In many works, when the concept of time is used as an absurd element, it does not reflect real time. It may be timeless. For example, the idea of time is not very important, as is the case with *Waiting for Godot*, 1952. How long they have waited for a long time is an insignificant detail. The characters do not care about that. There is not also a specified time flow. The subjective time with the objective time is not different. The objective time measurable, subjective time immeasurable.

In some cases, the perception of time can affect the efficiency of the dream. As with *Bay E* [Mr. E], 1995 movie by Sinan Çetin, it might have an experimental time perception. The same timelessness in the same dream is explained in this film. In the same way, the introduction, development, and consequential flow in the classical narrative may be disrupted or not used at all. Absurd states will begin to happen as soon as it goes beyond the classical narrative structure.

Also, the concept of anxiety is not only about time but based on the concept of absurd. Absurd emerges from the source of anxiety. Kierkegaard mentions that he does not have to do with the concept of anxiety, nor does it belong to freedom. Anxiety is complex freedom. Freedom is not free, but wrapped in the sheet, but not with difficulties, with itself. If the anxiety had come to earth with a *liberum arbitrium* [free will], we would talk about it. (Kierkegaard 2003, p.57) Kierkegaard states that anxiety is different from

fear because there is an object that causes fear, whereas anxiety expresses an object without objectivity.

While fear is an object that can be captured because the object is particular, anxiety can never be controlled. Kierkegaard states that anxiety is only present in man and that this is due to a human being a spiritual being. For him, anxiety is a situation of nothingness towards the future and is heard in the face of future human possibilities. Because the options of man also include the condition of not being in the hands of people and the free steps are taken to be the right steps. Kierkegaard also divides the anxiety state into two as subjective and objective. Objective anxiety represents more innocence and even gives Adam an example. It refers to the individual's anxiety in the state of innocence, which means that he is concerned about Adam. In subjective anxiety, anxiety can turn into a crime as one continues to think about it. When anxiety becomes more and more thought, crime will inevitably emerge. It is mentioned that the reflections of the objective sin and the sin of Adam fall to humanity and the earth. (Kierkegaard 2003, p.69-75)

Freud distinguishes the concepts of anxiety, fear, and terror. According to him, anxiety belongs to the situation and is the thing without the object. The fear is the object itself. The fear tells the case unexpectedly. Based on his statements, Freud says that anxiety is a protective mission against a horror. (Freud 1984, p.201). Anxiety distracts people from their occupation and pushes them into loneliness. This feeling of loneliness allows people to decide whether they will be their own. Anxiety enables the person to make a decision and show his//her reality. Heidegger separates man from his relationships and isolates it by raising awareness. After this stage, the person either continues his / her existence or undertakes the responsibility of his / her own. This case shows that man is not in any case but wants to be, for this reason; anxiety is the most specific of all feelings at first glance. Anxiety is the structure of the existing form of existence by thinking about what will happen in the world in which the person is present and dependent. (Blackham 2005, p.9)

2.3.2 The Sense of Death

Camus, who witness the pain suffered by people in death in World War II, reached the idea that life is meaningless in the face of death. According to Camus, the most crucial object that produces absurd is death. Despite all efforts, despite the end of life, it is already absurd to continue to act as if it would never die. Camus told about at last to death and to the attitude we have toward it. He is not to speak of the experience of other deaths. It is a substitute, an illusion, and it never quite convinces us. That melancholy convention cannot be persuasive. The fear comes in reality from the scientific aspect of the event. If time frightens us, this is because it works out the problem and the solution comes afterward.

All the pretty speeches about the soul will have their contrary convincingly proved, at least for a time. From this inert body on which a slap makes no mark, the soul has disappeared. This elementary and definitive aspect of the adventure constitutes the absurd feeling. (Camus 1955, p.11-12) Tolstoy mentions the problem of death in the novel *The Death of Ivan Ilyich*, 1886. The word of death when it is heard, we do not bother too much because we think that death is far from us. However, death can always come to us. In the end, Ivan Ilyich also feels it as the same as all the people will feel. In this novel, Tolstoy makes a summary of what Camus is trying to tell. Ivan came to awakening through his thoughts about death. All his fears are broken. According to Camus, people perceive death as sacred. In this regard, he thinks well; he can not understand how death can be holy; on the contrary, he senses the distance between fear and respects very well. (Camus 2010). The reason why death is a feared feeling is that people want immortality.

Camus says that forgetting death is not right to live as if you did not know you would die. In the novel, *The Stranger*, 1942, Meursault does not live on a melancholy, even in the face of the insensitivity of his mother's death. He emphasizes that there is no difference between dying at the age of 30 and dying at the age of 70. Someone will die, but someone will continue to live. Therefore, there is no point when and how death will

be. When people realize that death is inevitable, people will look for new symbols that will create the image of immortality. (Fromm 2003, p.10)

Another that Camus touched on the theme of death is his novel *Caligula*, 1944. All of Caligula's actions originate in the essence of death. Upon the death of Drusilla, the woman he loves, Caligula rejects death and acts in such a way as to make him mad for reaching immortality. Absurd is a rebellion against reality and the reality mentioned here is the existence of death. What makes this situation absurd is that it continues to strive despite knowing it. (Camus 2017c)

Heidegger is also concerned with the concept of death. Most existentialists have the subject of death. If there is an existence, it is necessary to talk about death. Heidegger says that human existence is for death. He states that death is personal and absurd, that life is not the end of life. To live in the meaning of life, to live in the expectation of death to look at a friend who is with us all the time. Then we are liberated in front of death. (Mounier 1986, p.52) Heidegger distinguishes between not being alive and without living. Because not being alive has more life than without living. While Heidegger expresses his views on life and death, the dead and survivors make a distinction. The dead matter is broken, compared to survivors, and can be expressed as another form of existence. However, they are still nothing but manual tools. Survivors experience most of the loss. However, suffering from the loss of losing his dying who suffers is not allowed. (Heidegger 2014, p.308-309)

According to this philosophy, death becomes a real meaning. In Sartre, death does give sense to life. *Death destroys any meaningful life in the future that will give meaning to the past.* (Mounier 1986, p.62) Camus's understanding of death is closer to what Heidegger was talking about that people have a state of anxiety against nothingness at the core of their awareness of their preaching.

Absurd's philosophy has a direct relationship with anxiety. Absurd ways are used to escape anxiety, also called escape from death. Anxiety begins with absurd. The primary sources of anxiety are found in the properties that create an absurdity. These are

monotony, alienation, constant progression of time, and fear of death. As a result of all these traits, people are worried and uncomfortable. Anxiety is a different emotion than fear. Some objects cause fear. Anxiety cannot be controlled. It is a state of nothingness towards the future. In the uncertainty of the future, it leaves people in anxiety. (Kierkegaard 2003, p.163) Heidegger considers innocence as ignorance. In integrity, man is regarded as a *soul* [Siel] not as a *spirit* [Aand] but as a direct union under his natural condition. Everyone's spirit is to see the dream. This view is also compatible with the Bible. When human is innocent, he accepts the appearance of the difference between good and evil. Anxiety is the status of the dream tin.

2.3.3 Alienation

One of the essential reasons for absurd is the subject of alienation. Alienation means; the transformation of people's labor into a power which rules them as if by natural or supra-human law. The origin of alienation is commodity fetishism the belief that inanimate things have human Powers able to govern the activity of human beings. (Audi 1999 p.571) Karl Marx understood alienation as a state of racial disharmony among individuals, between them and their life activity, or labor, and between individuals and their system of production. Also, the fact that some phenomena and relationships turn into something more than what they are is that their real relationships in life if people's minds become distorted. (Frokov 1997 p.519) Gold became ideal money, or a measure of values, in consequence of all commodities measuring their values by it, and thus contrasting it ideally with their natural shape as useful objects. It became real money, by the general alienation of commodities, by actually changing places with their natural forms as valuable tools, and this become in reality, the embodiment of their values. Because money is the metamorphosed shape of all other commodities, the result of their general alienation, it is alienable itself without restriction or condition. In the bodies of all other commodities is offered material for the realization of her use-value, and this commodity appears, at first sight, something very insignificant and easily understood. Its analysis shows that it is, in reality, a very queer thing, abounding in metaphysical subtleties and theological niceties.(Marx 1996, p.41,67)

According to Marx, this concept expresses that the products produced by humans become opposing forces that control them, and as a result, it represents the process of dehumanization. In the historical process, man could not develop the human essence of social development because they could not acquire and control the knowledge of historical and social laws. It is impossible to manage social development consciously and humanely without the awareness of social laws. (Marx 1996 p.72-74) As a result of this ignorance, it has always revealed foreign, as well as non-human, dehumanize products in the historical process. Therefore, while man continually enriches his material and spiritual world, they have made themselves impoverish them. As a result, man has become self-alienated and non-human. Marx attributed the emergence of alienation to private property and division of labor. In these circumstances, social relations occur spontaneously and are not controlled by people, and the results and products of human activity seem to be alienated from individuals and social groups or forced by a supernatural force. All religion, however, is nothing but the fantastic reflection in men's minds of those external forces which control their daily life, a meditation in which the terrestrial forces assume the form of supernatural powers. (Zhizn, 1965) Marx drew attention to the Alienation of labor; with the help of this concept, he showed the system of capitalist relations and the position of the proletariat. The determination of the alienation of energy that forms the basis of all other forms of alienation, including ideological alienation, has made it possible to understand that distorted, false consciousness is the result of contradictions in real social life. (Frolov 1991)

This concept, frequently used by Marx, is one of the most critical problems of modern man. It is the concept that expresses the feeling of separation or divergence from the environment, work, labor, or self of man. Some contemporary philosophers such as Kierkegaard and Heidegger argue that alienation is a deviation and psycho-social disease. Kierkegaard, one of the prominent figures in the school of existentialism, points out that alienation will be transformed into life as a result of the completion of the consciousness of nothingness. He thinks that human being is cooled by an anti-socialization and mind fragmentation brought by 20th-century modernism. (Biricik, 2016, p.88) Camus has also dealt with alienation in his novel *The Stranger*.

The alienating person feels lonely among the crowds. Being aware of this situation is unbearable for human beings. In the 20th century, the increase in the relationship between man and machine, capitalism and industrialization caused the deterioration of human relations. People have not been able to communicate adequately and spend time together. Uncommunication brings along the feeling of distress, hopelessness, and alienation. The main character of Camus's *Stranger*, Meursault, tries to live in the same modern world. Meursault is excluded due to his behavior and attitude. He becomes alienated against himself and his environment. In Zeki Demirkubuz's *Yazgı* [Faith], 2001, the main character, Musa, such as Meursault even more effortless. In the film *Turist Ömer* [Tourist Omer], 1963 directed by Hulki Saner, the main character is unfamiliar to everyone in his city and is excluded by his energy and his warmth.

People can become alienated against themselves, others, and the world. *The Stranger* also tries to show the meaninglessness of life and Meursault disturbs sensitive social values with her lack of care. He tries to explain his existence. His mother was alive or her death, he acted out of society's expectations. Sleeping at the head of her mother's coffin is an attitude that undermines social expectations. Meursault's sadness is not because his mother died because his plans are broken. This feeling is not selfishness; we can call this indifference. When trying to explain this situation, it is always blocked when he communicates. He does not want to express his feelings. This situation causes it to be pushed out of the general society. The inaccuracies and the realization of this mechanics inevitably break the ties between the world and the person. This situation is the case in the characters of Meursault and Musa, while Turist Ömer undergoes another type of alienation and far more humanistic and intimate than modern human beings. That is the exact opposite of the event.

2.3.4 Incompatibility

Existentialists such as Heidegger, Kierkegaard and Chestov, and phenomenologists such as Husser and Scheler describe the discovery of their intellectual worlds through the development of discordance and inconsistency. (Camus 2017a, p.33) Dostoyevsky is

also among those who discover this emotion and make up their thinking world according to this emotion. Camus, who answers the question of what is incompatible, mentions the answer in two of his works. The first one is *The Stranger*. In this novel, Camus tries to perceive the sense of non-conformity with a certain amount of data, while trying to describe the second work at *The Myth of Sisyphus* by conceptualizing the incompatibility. I can list the prerequisites for the concept of noncompliance — first, the monotony of people living in modern societies. The second questioning is the meaning of life, and the progress of time, the awareness of the future can not be changed. Thirdly, the recognition of loneliness and alienation cause they separated from others. Finally, it is the understanding that death is a necessary and inevitable end, and that death will end with everything. All the issues I have mentioned in the above headings may cause incompatibility. (Gündoğan 2018, p.64)

Camus details these situations before the discovery of the sense of inconsistency. For that reason, monotony is closely related to the boredom after a mechanical life. The pressure of time and the recognition of this oppression are another discovery. Despite the fact of death, the sacrifice of today for the dreams of the future and become a prisoner of time is a great dilemma. Alienation is that man finds the world that is too big and nonhuman to comprehend, other people working as a mechanical device, as absurd as their own.

Finally, Camus explains the pressure created by human mortality and ends his discoveries about the incompatibility. It is precisely because of this experience that human beings are very unfamiliar. Although it is a reality that man will eventually encounter, his/her acceptance is almost impossible from a physical point of view. Camus collects all these discoveries under one roof, calling the inconsistency of the world against human desires. Despite all rational and scientific efforts, the world or the entire universe is excluded from social perceptions or interpretations. However, Camus's incompatibility is only by uploading a single object; that is not by the incomprehensibility of the world, but by referring to the human condition against its obscurity.

It tries to define the incompatible character of Camus with its particular action characteristics. According to Camus, people are practical; however, the way of knowing people is to look at the whole of their behavior or actions and to evaluate the consequences of these behaviors or actions. Emotions cannot be grasped in the mind of man; however, his/her actions reveal some of those emotions. What makes the incompatible character understandable is behavior that reflects his/her emotional life. According to Camus, this method requires defining three properties that will identify the incompatible style. The first one is freedom; secondly is a passion; the third is rebellion. If humanitarian freedom is meaningful in a limited fate, then what is essential is not the best life, but the desire to live the most. (Camus 2019, p.66) Living freely and with passion is nothing but rebellion against the irrational indifference of the world for the incompatible person.

Camus recognized that the perception of rebellion as the depth structure of the absurd reflects the romantic foundation of human life, the nostalgia for innocence and an appeal to the essence of being. These differences between different concepts of the absurd dictate between the concepts of rebellion prevalent in these two works *The Rebel* and *The Myth of Sisyphus*; rebellion has one meaning. (Sagi 2002, p.112)

Revolt is a constant confrontation between man and his obscurity. It is an insistence upon impossible transparency. It challenges the world every second. Just a danger provided man with the unique opportunity of seizing awareness, so metaphysical revolt extends awareness to the whole of experience...That revolt is the certainty of crushing fate without the resignation that ought to accompany it. (Camus 1955 p.36)

The Myth of Sisyphus is rebelled against metaphysical consolation and against all metaphysics, which deprives human beings of conscious transparency. Rebellion is the expression of the absurd person who refuses to jump into the irrational and incomprehensible. This type of rebellion does not generate action in the world, nor does it lead human beings to any activity designed to shape reality. Instead, it reflects the abstention of the absurd individual from any activity that will decrease consciousness. Revolt, therefore, stays within the boundaries of individual expressing the single absurd being. Against in *The Rebel* revolt is the beginning of a new metaphysics a

metaphysical rebellion instead of a revolt against metaphysics, since rebellion is a definite act since an individuals reject the conditions of life that were exposed in the absurd. (Camus 1991, p.53-56). The man who rebels is the one who says *no*. However, this is pure *no*; it also accepts a value because it also says *yes*. Behind each rebellion, there is a stand against injustice. It is not born from its oppression; on the contrary, it may also arise from seeing someone else's abuse. All means that the person is identified with another person.

Metaphysical revolt is the standing of man's condition and the whole universe. According to Camus, rebellion is divided into two as the historical revolt and metaphysic revolt. The historical upheaval is the action of the metaphysical revolution. In the words of Robert de Lupe, historical revolution is a transition from thought to measure; this idea is in the metaphysical revolt itself. Camus's *Caligula* is an example of a monarch voices. Caligula is a murderer who cannot find the meaning of life, instead of being incapable of mortality and finite, to use the power of the entire kingdom to change the phenomenon of death. (Camus 2017c, p.18-22) Camus after three incompatible discoveries suggests that instead of physical or philosophical suicide, the unconscious mind should be carried to the end and the philosophy of revolt will solve the contradictions of the murder that emerged.

If we accepted the Nietzschean criterion, they think *yes* in one way or another. On the other hand, it often happens that those who commit suicide were assured of the meaning of life. (Camus 1955, p.6) These contradictions are constant. It may even be said that they have never been so keen as on this point where, on the contrary, logic seems so desirable. It is commonplace to compare philosophical theories and the behavior of those who profess them. Camus focuses on the narratives of Sade, Nietzsche, and Dostoyevsky, working on metaphysical revolt. For Sade, one of the creators of the metaphysical uprising, everything can be done to feed the sexual impulse. He rejects God. Its purpose is to move as freely as possible. According to Sade, two sources of power in the name of the realization of sexual desires can be mentioned. The first is the power acquired by the person through the environment in which he/she was born, based on the moment of birth; the second is the power that has won by wickedness, which

elevates the oppressed to the position of non-faithful nobles. Those who hold these power supplies, even if they have doubts about their privileges for a moment, are willing to go out of the herd. Because of, the reason for the organization of these nobles is to use their power in line with their sexual desires. (Camus 2017b, p.50)

The other creator of the metaphysical uprising, Dostoyevsky, defines the last point in human life as a murder in a godless world. According to Camus, Ivan is one of the heroes of the novel *Karamazov Brothers*. He embodies the denial of spiritual liberation (Camus 2017b, p.64). According to what is told in the book, God can be held responsible for all the injustices that are happening in the world, and God can be seen as the cause of all actions. If God is responsible for all, the man is innocent. However, if God is absent, it means that man is responsible for all.

Nietzsche is the third name of the metaphysical revolt. He ignores Christianity and Socialism because of the moral suggestions he brings and makes a new proposal.

Nietzsche believes that God is dead in the soul of his contemporaries. Therefore he attacks like his predecessor Stiner, the illusion of God that lingers, under the guise of morality, in the thought of his times. However, until they appear upon the scene, the freethinkers, for example, were content to deny the truth of the history of Christ ("that dull story," in Sade's words) and to maintain by their denials, the tradition of an avenging god. (Camus 199, p.34)

This suggestion is about the fact that man is not accepting that God is not, and he/she submits to his/her destiny. If man succumbs to his/her fate, salvation or freedom can be attained. However, according to Camus, such a situation brings with it high acceptance. It is the submission of man to his/her destiny and says yes to wickedness. Nietzsche offers two answers to our need for the purpose: love of fate and super-human projects via *Urbmensch*. All human life would be given meaning by how it advanced a new generation of human beings. For example; a woman would aspire to give birth to an *Urbmensch*; her relationships with men would be judged by this standard. In the book of Nietzsche, Zarathustra proclaims. *Urbmensch* will make sense of life in the world, and advises his followers to dismiss those who promise to fulfill others from the world. (Nietzsche 2010)

3. ABSURD ELEMENTS AND CONCEPTS IN TURKISH CINEMA

In this section, I will examine the process of Turkish cinema from the beginning of the modernization process to the present time in ten years periods and explore the concepts of absurd with two films from each period. Turkey has followed developments in the history cinema back much more than Europe and America. In the 1950s the concept of the absurd began to spread in Europe, Turkish cinema in the same parallel with Turkey's progressive developments have revealed the film contains many absurd situations and characters forward in this process. In the Early Yeşilçam periods, the absurd is only in the form of elements within the movie. This situation, which arises from the financial imperfection and the difficulties encountered in this period, will only find a conscious use in the new Turkish cinema. After all, these year's absurd elements developed to the absurd concept and absurdism.

The beginning of Turkish cinema dates back to the Ottoman period. In the early 1900s began and continued with the process of Mustafa Kemal Republic of Turkey and theater- film-makers. In 1897, in the Ottoman Empire, the most initial known public screening of *photographic Vivante* [living photography] took place in Salle Sponeck, a beer hall in Pera, Beyoglu. The most cosmopolitan quarter of Istanbul. Before that, in 1896, there were several private screenings of Lumiere films that took place at the Ottoman Palace and other aristocratic sites. In addition to the movies that met the audience in a non-Muslim, cosmopolitan space of the Sponeck beer hall, there was also the Muslim Fevziye coffee, where Western films were shown on the screen where the shadow play called Karagöz was on display. The development of cinema, which gained momentum with the influence of Kemalist thought and the new Turkish Republic, entered a new era with the emergence of theater-based filmmakers and the making of films. However, the movie of this period is in the form of dramatic works rather than cinemas. During the period from the years after the establishment of the Republic until the 1950s, cinema began to gain momentum in terms of production under the influence of the theater, especially under the power of the government's political authority and political parties, filmmakers continued to produce new films. Between the 1950s and

60s, cinema was completely theatrical and entered a new modern era. (Aslan 2011, p.23-27) In this section, I will examine the use of the absurd elements in the films and the transformation of these uses into absurdities over the periodic film examples.

3.1 ABSURD ELEMENTS IN TURKISH CINEMA

In this section, I will examine the absurd elements in Turkish cinema. Early-Yeşilçam covering the period 1950 period, material inadequacy, a lack of technical facilities and had a Turkey that cinema is still developing adaptation was especially popular films in this period. In the late 1960s and 1970s, cinema began to rise and began to produce a large number of films. In this period, new and original content films were produced, and Yeşilçam dominated the cinema sector. In this period, the themes used in the film absurd was able to manifest itself only on the elements arising from both Western films and impossibilities in Turkish cinema at these periods.

3.1.1 Early-Yeşilçam

In the 1950s it was the most active period of the cold war. At a time when the wounds of the Second World War were healed, the fields of art and literature were highly influenced by the struggle for communism and capitalism. First of all, modernist movements in research have also been influenced by cinema. In this period, issues such as migration from the village to the city and urbanization remained behind the subjects such as social reality, oppression, dictation and escapism and could not emerge much. On the one hand, the existential structure is in the Western literature in Absurdism, began to appear in Turkey with Tanpınar's *Saatleri Ayarlama Enstitüsü* and incompatible leaving the emergence of Cansever's *Çağrılmayan Yusuf*. This kind of works expresses alone in the city, alienated, schizoid characters. (Uçar 2015, p.485)

In the 1950s, the period of adaptation films began in Turkish cinema, many works adapted to the literary and cinematic space, and the audience started to be presented. This period immediately after the local film and Turkish film breaks. These adaptation films were not counted as Turkish films at that time. Especially after the 1948 tax cut,

domestic film production started to become more attractive, and the space left with the Egyptian films dominating the market began to be filled with these films. The filmmakers usually make films using trial and error method, and the similarity of the Western movies and literary works and the village films, national history narratives, liberation war films are popular among the famous artists. The belly dances, songs, Ezan, which are fed into network figures, have been indispensable elements. These films included foreign films and novels as the subject and form of American, Egyptian, and German bestseller. According to Nihat Özön's research on films in the 1950s, forty-nine adaptation films of famous novelists, including a total of one hundred forty indigenous films, were shot at the time. Also, Giovanni Scognamillo's research was limited to the number of twenty-two films which were adapted from novel, film, and what kind. Melodrama scenes, rich girl poor boy relationship, fabricator father, cruel stage works.

In the same way, (Ozen 2015, p.489-490) *Dracula* adapted into the novel of *Dracula* and *Bram Stoker* in 1931 in Istanbul. When Tarzan Istanbul'da and looking at films continued with the sequel to 1932 taken *The Tarzan Ape Man* and later also become a popular comic book in Turkey. As a result, an effect that can not be made the original film began to occur in Turkey. The increase in the importance of domestic goods towards the end of the 50s opened the way for Turkish cinema in the 1960s.

The Organization of the Friends of Turkish Film was founded in 1952. The following year it organized the first Turkish film festival, following contest organized in 1948 by the Domestic Filmmakers Association to determine the best Turkish films. Among Turkish film were writers, filmmakers, and journalists such as Burhan Arpad, Lütfi Akad, Aydın Arakon, Orhan M. Arıburnu, and Hıfzı Topuz. (Arslan 2011, p.64) When Nusret Kemal Köymen talked about Turkish films of this period, he mentioned that there was no language to say Turkish film. At that time, Turkish movies, dubbed Turkish or Turkish actors, are filmed in the same way. That is why Köymen says films taken in this period does not go further than this. Lütfü Akad's film *Kaatil* is therefore considered a domestic film. The concept of the local film differs from the idea of Turkish film. The domestic film is used in terms of national cinema. This phrase used as

fabric, flannel or vegetables and fruits, such as using a domestic product in the same way they see the films produced using the same way. (Özen 2015, p.486-487)

In the Earliest day, the Turkish film industry had to rely on private entrepreneurship, and it was not until the 1950s that the film market truly off. After the Second World War, Turkey was awarded after becoming a membership in NATO. This change caused by technical, economic, and political conditions for filmmakers and their effects on film production presents an alternative route to construct a new periodization of cinema in Turkey. The 1950s, called Early Yeşilçam, utilized not only cinema as a Western medium, but also western films themselves through remakes and adaptations. Turkification not only as a translation and transformation practice of nationalization that carries with itself the aggressive elements of nationalism. (Arslan 2011, p.10) Turkification in Yeşilçam is not limited to nonrealistic, post-synchronized filmmaking, accessible cultural synthesis. In the manner, Turkification may be thought of as a process of coexistence between the West and The East with various failure, novelties aggression.

In both films, the adaptations of the famous Western films, however, are unique to Turkish culture. Especially in *Uçan Daireler İstanbul'da*, there are many Turkish items. There are particular examples of absurd elements, such as the onion bread of the Kaşar at the observatory, or the reactions at the club when the skirt of Marilyn Monroe is opened. In *Tarzan İstanbul'da* almost everyone speaks Turkish, and the Turkish identities of the characters are predominant. At the end of the film ends in the Bosphorus. In this period, we can talk about the concept of absurd that comes out of low budget productions and Turkified figures added outside of Western versions. Yeşilçam filmmakers also tried to translate, adapt, remake, localize, and domesticate a medium that is original Western version. In doing this, they produced a different sense of Turkification, rooted in the peculiarities and coincidences of the self-serving film industry (Arslan 2011, p.60) Although the number of national films increased in the following periods, the effect of Turkish film period continued for a while. The modernization effort of Turkish cinema, caring for the West, trying to behave like Western, and the material and cultural deficiencies constitute the basis of the concept of

absurd in Turkish cinema. Turkey has been called the third world countries as a location in the heart of Europe, and if every technological and cultural development has lagged. Absurd elements will be encountered in all films encountered during the early Yeşilçam period. To compete against the reality of a country consumed by the wars for many years, Turkish Cinema, which has stood behind certain concepts to compete with the industrialized West, has always taken its own culture and worked to the next level, but it seems to have failed. It has a very original and unique style of expression. The absurd concept of these elements in both films is seen. This situation, as a comedy of Turkification elements, is, in fact, a kind of cultural conflict, but it cannot be exactly accepted as a definition of absurdism.

Uçan Daireler İstanbul'da, [UFO's in Istanbul], was shot by Orhan Elçin in 1955. This film contains both science fiction and comedy genres. In short, the subject of the film is as follows; Şapşal [Goofy], who is a reporter, Kaşar [Cheese or use in slang as Skank], who is a photographer, and both clumsy journalist, are in the pursuit of news of UFOs. The aliens from Merih who is just a bunch of sexy woman came from outer space to take away the men of the Earth because they did not have the right men on their planet. Merih is the planet of sexy woman aliens. According to the moral principles of the planet Earth, Şapşal and Kaşar, cannot be with all of the women from Merih and say that they can take just one wife. They leave with the elixir of youth which alien women gave. They said they took the potion for Earthmen to bring their ship. However, the real purpose of them, selling the elixir of youth for making money as soon as they go Club, the rich older women and the people who want to get the elixir of youth fall after them. Marilyn Monroe comes to the Club and involve in the film, the women of Merih seize the Club and confiscate the event and give up the Earthmen, go back to their planet.

When we first look at the technical structure of the film, exaggerated decoration and accessories are used in every scene. The camera used by Kaşar is not even real and is made of cardboard. Between the 1920s and 30s, the use of grotesque scenes and decor in Western cinema is concerned. If you take a look at this aspect, it looks like cheap copies of decorations used in *Metropolis*, 1927. While Kaşar and Şapşal are hiding from the scientist under the table, Kaşar removes out the food in his bag. The meals from his

pocket contain onions and bread, which are common in Turkish and Anatolian culture. This was also used frequently in Turkish films as an indicator of the proletariat and poverty. When alien women say that they came here for the Earthman and that they would take them, Kaşar and Şapşal would say that they could only take one wife by the rules of ethics. The robot, which is a science fiction element, has an awful and dysfunctional costume. The alien women who use the telephone tracking feature are turning another science fiction theme into comedy.

In the film *Devil Girl From Mars*, 1954 answered the questions of how and why she came to Earth, what happened on her planet, and other scientific explanations. At the very least, she answered such questions, but Orhan Erçin had sought refuge in the simplicity of comedy film absurdities. *Uçan Daireler İstanbul'da* have also included Marilyn Monroe in Istanbul, which has become world-famous a few years ago. Perhaps even Marilyn Monroe as characterized the first time in a Turkish film. Monroe's character was portrayed by Mirella Monro [that name her nickname], who played a role in a single movie all her life, but one time worked as a belly dancer in the Republic Pavilion. (Kirişçi 2016) Monroe in the movie, come to Turkey at the invitation of the Lonely Hearts Club, settles in Grand Hotel. In the first scene, she gives lectures to the people in the club. They were told to her lowered her skirt when she shrieked at her legs, indicating that this behavior was a shame. Meanwhile, the receptionist molests Marilyn Monroe, and she says It is a shame to molest! This is a shame, not that.

In the 1950s, there was no science fiction in Turkish cinema. However, it is used in some films as an experimental subject in many films. It is a popular film, *Turist Ömer Uzay Yolunda* [Tourist Ömer on the road to the star] which is an adaptation of Star Trek. (Scognamillo 2005, p.37)

Tarzan İstanbul'da [*Tarzan in Istanbul*], was shot by Orhan Atadeniz in 1952. It is fantastic, the adventure movie adaptation of *Tarzan The Ape Man* in 1932. A treasure map comes out of the letter, and after many years Tekin, Kamil, Necla, and Aziz, who set out for treasure hunting in Tanganyika, Africa, met many wild animals in the forest. When Necla and Aziz were swimming in the lake, the crocodiles attacked Tarzan and

saved them. There is a rapprochement between Necla and Tarzan, and they continue their journey with Tarzan.

Meanwhile, Kunto and his two friends also gazed at the treasure and followed them. When the treasure is found, they are attacked by the wild Gabonian tribe. During the attack, Tekin is killed with a spear. Tarzan, Necla, and others escaped, and they get Tarzan at the end of the film and invite him to Istanbul. The movie ends with Tarzan approaching Istanbul from the Bosphorus Strait. Wild animal images were taken from nature documentaries and created according to the scenario.

For this reason, there are usually no animals and people in the same frame. This editing has led to a different cinematographic expression, and the viewers become wild to the film. Many of the scenes were shot in the forest of Belgrad, Istanbul in addition to those used in the original movie. In the western version of the element of adventure into the aspect of the comedy, the unique structure of the film has been added absurd characters. Here is the role of the funniest characters. Turkey to go to find the treasure from the Tanganyika African Republic, establishing a team there for it, and all people of Tanganyika speak Turkish with them. There are many absurd elements such as the Tanganyika Guidance Agency, and it is the Turkish signage. Many other Turkish films from this period appear in the adaptations of the western versions and continue in most of the 60s. At the end of the film, Tarzan is invited to Istanbul. When Tarzan first says that he could not come, Necla gave him an answer specific to Turkish culture, saying, *vallahi [By Gosh!] I take this offense*. All these technical problems and low budgets come together between Turkification elements of modern Western theme, create conflict and some absurd comedy elements, not absurd notions or absurdism.

3.1.2 High-Yeşilçam

After the 1960 coup, Turkey did not go beyond similar action in the face of Western modernization. The pressure of the military coup and the authority had an impact on this issue. As a result of capitalism, increasing prices and product quality and the lack of westernization due to the increase in the crowding of cities in a strange conservative

part of the time led to the emerged. After the 1960 coup, censorship began to appear in many branches of art. While the censorship struggle of Metin Erksan's *Yılanların Öcü* [Revenge of the Snakes] in 1962 made a great sound especially in the cinema, the slogan of el The Army Nation hand in hand 1963 with Halit Refiğ's *Şafak Bekçileri* [Dawn Keepers] in 1963 had a positive effect on the process of censorship by solving the ice between them. In 1965, with the period of President Demirel, censorship continued by increasing its violence. In 1964, the Atıf Yılmaz films such as *Karanlıkta Uyuyanlar* [Sleepers of the Dark], *Toprağın Kanı* [Blood of the Earth], were put into use in the social context of the working class struggle. The emphasis on Turkishness was highlighted. In the period, an immigrant group migrated to work abroad. The society between Westernization and Turkification continues to do what it knows in the cinema while continuing to adapt to many western works and stories. One of the original characters of that period, Tourist Ömer which reflects all these social conditions and reflects the political and political issues gracefully to the public. (Gürdaş 2015, p.1061)

Ömer, who called himself a tourist at the very beginning, tells the public about the socio-political and economic problems of the 1960s. The movie allows him to be more easily adopted and loved by the audience. He is one of the people, but he is not at the same time. Although he is a folk hero, he allies himself with the different language structures and movements he uses. I will describe him as a *flaneur*, and it has emerged along with modernism in its purest sense. Tourist Ömer is an intellectual idle look up and witnesses the city life.

On the contrary, he leaves a permanent question mark on his mind and his knowledge. The critical point here is that Ömer is not the lack of intellectuality, but rather an impression of being left with nothing. The flaneur concept is not wrong, but it is an incomplete notion for Tourist Ömer because he is also ambivalence. However, Ömer points to more significant uncertainty with all its contradictions. In this direction, the conceptual perspective of the research was stated as ambiguity and ambiguity. The most potent example of this uncertainty is that he is universal in the local and local in the universe. (Alptekin 2017, p.36) In the 1960s, Spaghetti Western movie became popular

in Turkey. Its caused a shift towards Italian cinema, and as a result of this, transferred the famous fotonovela Killing of Italy to Turkey.

In the 1950s and 60s, we can connect the world to the fact that the detection systems are broken. The fact that the reaction against the West has changed by two and a half centuries can be seen as a subject of social research. During this period of continuous arguments put forward in the West, It is true that the insulator to Turkey and settled in their superficial forms. However, this should be sought not in the tendency to imitate, but in a structural element of the Muslim-Ottoman-Turkish culture. (Mardin 1995, p.21) In the first radio announcement, the National Unity Committee, which seized the political stalemate when the 1960 Revolution broke out, was a remarkable, last, non-significant example. At this point, there is an element that reminds *Gemeinschaft* world view. We can see it as a suppression of different characteristics, whether it is defined by the above term or by the concept of a closed society. (Mardin 1995, p.185) *Gemeinschaft* is one of the ideas used by Ferdinand Tönnies german sociologist to explain the social paradigms of modernization.

In tune with the argument so far, the theory of Gemeinschaft is based on the idea that in the original or natural state, there is a complete unity of human wills. This sense of unity is maintained even when people become separated. It takes various forms, depending on how far the relationship between differently situated individuals is predetermined and 'given.' The common root of these relationships is the all-embracing character of the sub-conscious, vegetative 'organic' life that stems from birth: human wills, each one housed in a physical body, are related to one another by descent and kinship; they remain united or become so out of necessity. (Tönnies 2001, p.22)

The 1960s are considered to be the golden years of Yeşilçam. This period, which is called as High Yeşilçam or the Golden Age (Arslan, 2011) is one of the essential social impacts of the labor migration project to Europe, except for the strict management of the military intervention period. In 1960, start the limited labor demand from Western Europe to Turkey began with the official labor migration when stopped in 1974, it reached an estimated 1.3 million workers and has become one of the most prominent examples of such migration. In addition to Germany, the Netherlands was the beginning of a new period in the direction of agreements signed with Belgium, Austria, Sweden,

Switzerland, Denmark, and the United Kingdom. (Akgündüz 2013, p.19) Turkish workers in Europe have begun to be there assimilated, also when many returns have brought with him a version of European culture. This migration also accelerated in modernization. The results of assessments made by Turkey, one of the biggest obstacles to development is the lack of skilled human resources. Unskilled or semi-skilled young people who would go to Western Europe for a while would have returned to their homeland by learning a profession, language, and gaining a modern business discipline. The recruitment of these workers would solve the deficiency of skilled workers. The expectations of migration were based on the assumption that those who left would return home. However, they did not foresee a permanent transformation of migration. Migration plans targeting the unemployed people who are unqualified or semi-skilled, especially from Central and Eastern Anatolia in Turkey, were insufficient despite the incentives. However, immigration applicants not primarily come to overwhelmingly poor people in Anatolian. It comes from Turkey's three largest cities [Istanbul, Ankara, and Izmir] are highly developed areas. These people live in a region where the national income is quite high, and education is above the medium at the qualification level. The purpose of this segment is not to return to Turkey. These people who do not have the high income they want are those who wish to benefit from the facilities such as communication tools, films, technology, high quality imported consumer products and education in Western Europe. Most of the returnees have not been able to adapt to it and cannot continue to live as cultural and social life. (Akgündüz 2013, p.194-195). Tourist Ömer is the reflection of this migration. The migratory theme mentioned in Tourist Ömer is not only an expression of migration from the village to the city. Ömer offers many clues about the period when cosmopolitanism, capital, and migration are on the agenda. Ömer, who has visited many countries, especially Arabia, Africa, in the ongoing films, eventually migrates to space.

Turist Ömer is the first film of many series which is very popular in Turkish cinema and continued in the 70s. This first film, directed by Hulki Saner, was directed in 1964. Unfortunately, two of the seven movies taken are missing copies. The main subject of these films, and of course, is the character of Ömer who created the concept of absurd. The absurdities appear again in the comedy genre. Tourist Ömer is a poor man who does

not have a regular job and a house. The film, shot in 1964, not finding any purpose and objective character of Turkey's Ömer reflect the social and economic life that day. The most crucial feature of Ömer, who is to try to help everyone. He appears in the film and helps the traffic police in the middle of the road. He is trying to keep busy traffic flowing. Regardless of the situation in itself, he thinks of others before himself. He warns those who spit on the street and gives social messages. He is a kind of a superhero, who is a sign of goodness throughout his folk, but his heroic motives continue for no reason. Tourist Ömer does not use Istanbul Accent or Anatolian accent, which was used in that period. The language he uses is a different dialect. A little old Turkish language contains some Ottoman words. It is not the dialect of any Anatolian region, as opposed to the modernity of time. In this way, he is neither a citizen nor a peasant. That is, it has not been thoroughly modernized, but it consists of an alienated character within the two sides. Tourist Omer is a foreigner, but also a person of the world wherever he goes along the other series of films. This character is an absurd contradiction created in itself. Greetings everyone in the first film knows everyone, but nobody responds. In the movie of *Turist Ömer Yamyamlar Arasında* [Tourist Omer with cannibals], he even greeted everyone on the street in Africa. Tourist Omer is a foreigner in Istanbul where he is a native, deprived and excluded, but when looking at another series of films he is like a native in Africa where he is a foreigner, he is comfortable in everywhere. Throughout the history of Yeşilçam, Ömer remained an indeterminate source and created one of the first and only examples in the use of absurd characters. The first *flanuer* character of Yeşilçam. Flaneur means it is idle. Walter Benjamin told about this term in his book, *The Arcade Project*. This concept that Walter Benjamin proposes, along with modernism, Tourist Omer, who wanders around the city and observes the city and gives messages to the people, presents a Turkified perspective in the concept of ambivalence [müphem].

In the person of the flaneur, the intelligentsia becomes acquainted with the marketplace. It surrenders itself to the market, thinking merely to look around; but in fact, it is already seeking a buyer. In this intermediate stage, in which it still has patrons but is starting to bend to the demands of the market (in the guise of the feuilleton), it constitutes the Boheme. The uncertainty of its financial position corresponds to the ambiguity of its political functio...No one else in

the nineteenth century had a revolutionary authority comparable to his. (Benjamin 1999, p.21).

The concept of ambivalence [müphem] means cannot be evaluated under a single label. According to Bauman, in its purest sense; the fact that one object or one event can be placed in more than one category cannot be evaluated under a single roof. According to Bauman, Ambivalence is a side-product of the labor of classification, and it calls for yet more classifying effort. Though born of the naming/classifying urge, ambivalence may be fought only with a nomenclature that is again more exact, and classes that are however more precisely defined: that is, with such operations as will set still tighter (counter-factual) demands on the discreteness and transparency of the world and thus give more occasion for ambiguity yet. According to Bauman, ambivalence is a product of classification work and requires further classification efforts. Although born from the naming and classification impulse, indecision can only be tackled with a more definite and more precisely defined classification: that is, for the privilege and transparency of the world with operations that will become even more stringent real demands, and hence more for uncertainty opportunity. (Bauman 1991)

The struggle against ambivalence is, therefore, both self-destructive and self-propelling. It goes on with unabating strength because it creates its problems in the course of resolving them. Its intensity, however, varies over time, depending on the availability of force adequate to the task of controlling the extent volume of ambivalence, and also on the presence or absence of awareness that the reduction of ambivalence is a problem of the discovery and application of proper technology: a managerial problem. Both factors combined to make modern times an era of particularly bitter and relentless war against ambivalence. (Bauman 1991 p3)

In the new era which started with humanity for modernity, many thoughts about the concept of idleness were produced. The idle [Avare] is indifferent to the demands and requirements of modernism, consciously or unconsciously and ignores it. He/she denies the imposition of the teachings of the modern system. Therefore, the inability to adjust to the system he ignored does not create a sense of deprivation for him/her. The idle can be weak, useless, and other people reveals their existence from the very beginning, ignoring all these concepts. Therefore, he/she does not respond to any demand of the mechanism of the desire of capitalism and modernism. The idle is far from the desire to

compete and class jump. (Benjamin 1991) Tourist Omer moves from one point to another point out of the cause result relationship again. It is likened to Raj Kapoor's *Awara* [Avare], 1951. When we look at it, a similar character has been used by loading different cultural themes. Tourist Ömer character's movements are similar to Charlie Chaplin, especially the slap-stick-like elements in place are quite common. Both characters are modern in their critique and contain aspects of modernization roles in similar perspectives. In both films, the characters in the process of modernization are transferred within the comedy elements and, as a result, must deal with absurd situations. The closest film types and characterization that can be enlivened to the Tourist Ömer are *Cilalı İbo* and *Şaban* characters in Turkish cinema, but still, he is a unique character.

Ömer was initially a national character. In these years when the national cinema concept began to emerge, Tourist Ömer is a national character and film, which is the closest to the original. Even at the end of the film, it falls against all the film ending of that period and does not give the audience what is expected. At the end of the film Mine, who is blind, after her surgery, she comes to meet her savior. She goes to another person is considered Tourist Omer. He is a character played by the same actor, Sadri Alışık. They are the same person, but they are not in the film. It is better to wear out his hatred outfit. Ömer does not say anything against it because it does not matter, because it is a different size away from the degree of being average. He has gone for it, but he still smiles. It is a character other than the fiction of the existing film. Afterward, he even turns to look at the camera and talks to the audience. Tourist Omer is a character in both alienated and incompatible with the situation. However, most of the character of Camus is not distanced from life, or in a mechanized monotony. Ömer swims more against the flow, becoming a bulge in the city and other people. Despite all these features, Ömer is not one of Camus's absurd characters, but he is one step closer to the concept of absurd.

Another example of the absurd elements with Turkification, *Kilink İstanbul'da* [Killing in İstanbul] was filmed in İstanbul in 1967 by Yılmaz Atadeniz. This film, which is considered as a fantasy adventure, was shot together at the same time as the film *Kilink Uçan Adam' a Karşı* [Killing against the Flying Man] is a sequel. In the case of these

two films, the world-famous criminal named Klink kills the Turkish Professor Hulusi, who has a formula for creating a death ray by coming to Istanbul. Klink who cannot die by guns and bullets has not entirely handled the formula. Professor Hulusi's son Orhan was a young and educated man who was left alone with his sister and fiancée after the tragic death of his father. Suddenly, Shazam, a magician with a white beard, comes out and gives him superhero powers. With their superpowers, it only occurs when he called Shazam. He will investigate these forces and his father's death: killing, the Italian fotonovela character, fantastic, erotic detective, anti-hero in the originals. However, Kilink in the Turkish version became a little more softened the erotic parts and turned pure evil character. In the fotonovela and the Italian film versions, Kilink who wanders around in a skeleton costume, never seen without a suit. There are many adaptations of Kilink, but here both the Turkification and the characterization of the two characters that should not logically. Shazam and Killing never meet even in his world emerge due to the absurdity of this meeting. However, eventually, they come together in İstanbul. Killing and Shazam are very different and unrelated characters. Shazam is a comic book character that emerged in America in the 1939s and is widespread. It was called Flying Man in Turkish cinema. They have chosen this name to simplify and describe the character. In this film used erotic, femme fatal female icon alike in the Killing fotonovela series. Usually, Blonde European-looking women are around Kilink. Such items have always been taken from the original.

In this period of 70s, Turkish cinema has a system in which the influence of Yeşilçam has been increasing and domestic production dominated by the regional management. In the 1950s, domestic films were produced cheaply, and a large number of people with low budget led to the construction of production companies. As a result of the monitored import substitution protocols, the movie sector has been shaken. For this reason, it was not possible to make enough infrastructure investments. Therefore, the economic crisis in the 1970s, the cost problems caused by the transition to color film, the competition of television and the general chaotic environment in the country closed to the house of the viewer, and the Turkish cinema has entered into a crisis. (Çetin 2014, p.298-304) Due to the shortage of foreign exchange towards the mid-1970s, the raw film produced a black market. The number of copies reduced due to the lack of

fresh film and the reduction of costs. Film shortage also occurs in movie halls. As a result, cheap foreign sex movies in the theaters of an increase, demand in these films occurs. In this case, it causes an erotic film stream to start under the Yeşilçam cinema in Turkish cinema. (Abisel 2005, p122-113)

Around 1970 when color films became widespread, it was rumored that some film production companies brought clothes for their star players from Paris. Inspired by the idea of shooting in color, they bought clothes in solid, bright colors to take advantage of the new technology. All of these films were dubbed at the studios during the postproduction stage, in many cases by professional theater players temporarily working as dubbing artists for foreign films. To save the movie, according to Kunt Tulgar [Yeşilçam director]; filmmakers would cut the standard 35mm film in half, making 17.5 mm filmstrips with which to edit the dubbed sound onto visual footage. Matching reels were then sent to Italy to be published together. Thus, problems of lip synch arose, as well as distortions in the image quality. (Arslan 2011, p.16)

In this period, favorite Western fairy tales transformed with Turkey's modernization process has emerged the elements of the absurd. In this period, the economic crisis and the troublesome process of entering society and cinema continue to create escape routes. In this period, many Western tales are adapted to the cinema. *Külkedisi Cinderella*, *Külkedisi* was re-shot as two different films. They aim to appeal to audiences of all ages, not only with children's films but with romanticism and melodrama. *Pamuk Prenses ve Yedi Cüceler* is a Turkish film under the influence of western culture but appear before the viewer. To achieve this, that must be transformed into melodrama. Even within this tale, familiar images, rich boys-poor girls relationship, and melodramas are added.

With the arrival of the television, the economic crisis and the quality of the films shown in cinemas, the number of spectators and halls rapidly declines. In 1979, the number of halls was reduced to 812. (Scognamillo 2001, p.22) In the 1970s and 1980s, the state broadcasting corporation TRT [Turkey Radio and Television] in Turkey with popular cinema in the early 1990s and after the beginning there was tension between private television channels and cinema. Unlike the television stations of TRT. In the early 1990s, private broadcasting companies have begun to present Yeşilçam films,

recognizing Yeşilçam's death in the best possible way. (Arslan 2011, p.20) In this case, to direct the audience to the screen in the fairy-tale films that try to cling to the audience, melodrama and comedy elements were added to the exhibition. While talking about this period, it should also be mentioned about the melodrama which is being processed within fairy tale films and the emergence of absurd concepts within this kind of melodrama.

Yeşilçam exploits melodrama in articulating the desires aroused not only by class conflict but also by rural/urban and eastern/western oppositions. Immigration from rural areas to big cities is still a social phenomenon with significant economic and cultural consequences. The possibilities of crossing from one class to another and from village to big city provide the ground upon which melodrama plays and activates its machinery of desire. Hence the formulation lower class/rural = East/local culture vs upper class/urban = West/foreign culture. (Erdoğan 1998 p.265)

The Yeşilçam melodrama included to the girl meets boy concept, they unite, they split, they reunite and it continuous. In one particular variation, the boy from the urban upper class and the girl from the lower level have an affair, and then the boy leaves the girl. The girl finds him again but learns that he no longer wants her. She comes back in disguise urban, rich, sophisticated. The boy has failed to recognize her, falls in love again; he thinks she is a different person. This time the girl takes her revenge and leaves him. In the end, her identity is revealed, and the boy learns his lesson — the upper class, which is fixed as the object of desire here.

Pamuk Prensen ve Yedi Cüceler, contain this kind of the equation. Snow White is the disguise as a lower class girl. She meets upper-class boy as Prince. They love each other, but Prince is the not ideal type of melodrama. He accepts the Snow White with her condition. He knows at the end of the story; she is a princess. Snow White is not a typical melodrama character. As in the fairy tale, it is a pure character to the end. The Evil Queen does all the tasks that the Queen gives to him in the best possible way. There is no change in her character despite being exposed and wounded.

Kelođlan and *Pamuk Prenses* have in common. The represents purity and courage in two characters. Both stand despite all the difficulties in the face of high power. Kelođlan is the person who has described the public in the fairy tale and has gathered the intelligence, wisdom, success, determination, luck, and purity of the Turkish people on its own. Depending on the people's longing and desire, he uses his humor to resist power, authority, and triumphs. The Snow White princess keeps her as brave as bad as she can. She uses her pure and clear love, determined working power, positive thoughts to resist force and authority. However, without the help of a Prince, the male symbol, she solves her problems. The theme of the female figure in need of help and lack of physical power is often encountered in Turkish culture as well as in Western tales. Most women in Turkish films need the help and rescue of a man to get rid of their problems. The prince is the vehicle that helps Snow White reach power. For a person of her character, this must be. Sensitive and pure princess character should not be broken and unbroken. Another emotion that affects the Turkish people creates an environment of identification by using symbols that are familiar with the elements of romance and melodrama the supreme power in both cases when the film tells across the Western states and Turkey. Turkey in the face of modern society, such as the purity of our character, Anatolia's cultural life of the peasants, who continue to protect the public and traditions but on the other hand is a country wishing to achieve power.

All of the situations I am talking about emerge absurd concepts. Decorations and costumes away from the reality caused by low production and insufficient facilities. The lack of synchronization of sound and dialogue due to poor dubbing techniques. The alienating scenes are resulting from the effect of effect and editing techniques. The singing of a Disney princess in Turkish, close up view with the Prince with exaggerated love, the expression of her mother's death in extreme sadness during the first 10 minutes of the film. Kelođlan's treatment healed Aykız's deadly disease with tarhana soup and love. Unexpectedly his character to come to the fore and go through all the tests, started as a child, after turn into a hero, go through all the criteria in the realistic and logical solutions in the realm of the tale.

Pamuk Prenses ve Yedi Cüceler [The Snow White and the Seven Dwarfs] were filmed by Ertem Görenç in 1970. The film, which is fantastic and romantic genre, is one of the firsts in this period. Fantasy genre comes from the narrative features of the film. The romantic genre features arise from the love story, which has an exaggerated melodramatic trait between the Snow White and the Prince. This item is placed in the center of the movie. The western version of Snow White was adapted to this film precisely. Turkification elements are not seen often. Even it looks like Disney cartoon version *Snow White and the Seven Dwarfs* in 1937, the Turkish version is very similar to stage designs and costumes. Zeynep Değirmenciöđlu, famous for his films *Ayşecik*, played the Snow White characters. In most of them, the original tale has remained faithful to the flow, but there have been some changes. The story begins with the expression of Snow White and the sudden death of his mother. Like as in the Disney version, she goes to the house singing songs and dancing with animals. In this house belong to dwarfs working in the mines. The name of six of the seven dwarves has been translated to the original, but one name has been changed to Kelođlan. Kelođlan is one of the most absurd characters. Although all the other dwarves name to the characteristics they carry, Kelođlan regularly makes funny things. The Turkish audience is a well-known character who is placed in the subject to add the element of humor. For a while, like a story, Snow White lives with them, cooks, and sews clothes. The evil queen comes in the disguise of an older woman and gives her a poison apple. Snow White sleeps in death. The dwarves make him a coffin of special glass. The prince comes and finds her and rescue with a kiss on her cheek.

Palace servants, soldiers, and folk when wearing Ottoman period costumes, only noble people and the costumes of the main characters were prepared in a similar way to original Disney cartoons. Only while the main characters/nobles remained western with their medieval-like costumes, the peasants and workers remained the Ottoman Empire. Although the palace staff and bridesmaids play harp and dance, their costumes are like Ottoman concubines. In this film used such as the cinematography of melodrama movies, when we see Snow White's relationship with the Prince with the close up scene, close eye plans, and the sudden zooms. The prince and Snow White first meet like the poor maid and the rich boy. The central theme of many films of that period. It

continues as a story of lovers who cannot meet for a while. When the owl was seen in the scene where Snow White stayed the night forest, she screamed with exaggerated screams and thriller like that of horror movies. The exaggerated moods of melodramas are also applied in this film. Keloglan is the only Turkfied character. He wants to Snow White bake *baklava* and *börek*. They are originally Turkish food. There are not many cultural elements used outside of this. They wanted to make a western tale story when they could. In the original story, only the character of the hunter is the executioner, but he is dressed as a hunter. The fact that he is an executioner has been perceived as a more terrible threat. The concept of absurd has emerged because of the parts that appear when trying to create a modern and western version.

Keloğlan [Bold boy], for the first time in 1971, was directed by Süreyya Duru. It is popular with the performance of the highly acclaimed actor Rüştü Asyalı, and many films were shot immediately. Keloglan is a folk hero in Turkish mythology. In this film, comedy features have been increased, and the characteristics of the character based on myths and myths have been preserved. He decided to become *Padişah* [Sultan], tell his mother, but his mother does not believe him. He takes off the road to making his decision. When he arrived a tavern, the expelled harlequin of the Sultan, *Bicirik* [Cutties] who makes people believe that he is still a harlequin of Sultan and what he eats and drinks for free. Keloğlan met this harlequin dwarf different province and became friends. The daughter of the sultan, *Aykız* [Moon girl], is ill and no doctor in the whole country can give her any healing. Sultan announces that if anybody can heal his daughter, he will do whatever they want. Keloğlan and Bicirik hear this announcement and decides that it can improve Aykız. Keloğlan revealed Aykız was poisoned by *Sadrazam* [Sultan's right hand]. Sadrazam does not want Keloğlan wins and intervenes. He convinces Sultan after Keloğlan wants the married with Aykız. Sultan decided to give her daughter passes a series of tests. Keloğlan passed through each trial and revealed Aykız was poisoned with Sadrazam and ended with the happy ending of Keloğlan with Aykız.

The myths of Keloğlan appearing for the first time in the ancient Turkish and Altaic mythology later emerged in the tales of Arab countries, Caucasus, Iran, Central Asia,

and Russia. (Alangu 2016) The story of this character popular with previously filmed in Turkey, but after Rüştü Asyalı performed the role, it becomes a popular series. Keloğlan, who is the main hero of many fairy tales with his various features, got this name because he did not have any hair on his head and he was called with all these tales. He is a poor young man who has no one but his elder and widowed mother. In some tales, the siblings can be two or three. In the fairy tales of her siblings, the youngest is Keloğlan. In some fairy tales, it is often referred to as the mad boy. In this movie, her mom likes him as a crazy boy. Although there is not much function, Keloğlan's father is mentioned in a few tales. His father warns him against *Köse* [beardless], but apart from that, his father does not affect. He is usually a poor but precious, proud peasant boy. *Köse* is one of Keloğlan's main enemies in the stories. However, he does not appear in movies. Other than *Köse*, Keloğlan also has other enemies like a giant, fairy, Sultan, Sadrazam, Kadı [Muslim judge], Jew, and cheapskate. (Alangu, 2016) Keloglan, a significant part of the fairy tales and in this film with positive features. He is easy to build empathy, representing the intelligence and purity of the Turkish and Anatolian people. Although she seems incompetent and powerless, she is a kind man who is intelligent, courageous, self-confident, fearless, challenging, capable, pure, clean, prosperous, benevolent, friendly. His lack of hair on his head makes him not ugly, he is cute, or his ingenuity, skill, and success cover his coming of the poor and his physical shortcomings. (Şimşek 2017) The fact that he is free from hair at many points gives him strength. The lack of hair is not an imperfection but an important feature that adds depth and is not despised because it has no hair. In this film, many topical themes and themes are covered. Aykız's healing with tarhana soup and belly dancers are effective symbols.

3.2 ABSURDITY IN TURKISH CINEMA

In this section, I will explain through the examples that the absurd elements in the developing and modernizing Turkish cinema have developed and show them as many absurdities in the films in a more thematic way. During the late 1970s, the Late Yeşilçam period, the real Yeşilçam ethics in Turkish cinema began to decline, and conscious artworks began to emerge.

3.2.1 Late-Yeşilçam

It was the turning point for Turkish youth, especially after the 1980 military coup. The new generation, which was apolitical between 1980 and 83, had been under strict management at the time until the elections and faced many bans. After many death sentences and detentions, Turkish youth were seen as a threat when they were taken into consideration in the movements of previous generations. Therefore, it is understood that the people who are born after this period are moving away from the political structure. As a product of the media of this period, cinema has been gathered around two main approaches. These two lines, which are separated economically and culturally, have emerged as the consciousness that culture itself has a physical structure and shows itself through media and education within the ideological structures. The poor, oppressed working class, the narrative of resistance, the winning subclass stories began to be challenged despite all the difficulties.

There is an increase in the number of newspapers and journals in this period when news coverage is limited due to censorship. Especially with private life journalism, a sensational news approach is created to show the inner side of people's lives. Many issues previously considered private are normalized on television. On the one hand, the forms of life started to be classified for the first time in Turkey. For example, women who live alone, childless couples, single mother/father, marginals, gays, intelligentsia who love arabesque types are made up. The period of introversion after each period of political and political repression had an opposite effect in this period. Until recently, Private things was in the form of being open to the outside. This situation, which is called the private life industry, was going to show itself as magazine news. However, we cannot explain this concept in the form of production. This situation, which emerged with the promise of liberation, caused the gap in the public sphere to shift into the area of privacy. This situation causes the success of the press and the media. *Aaah Belinda* seems far away from this concept of privacy; the identity of women in advertising is closely related to this situation. (Gürbilek 2016, p.54-55)

The stories of the heroes who fought against the transformation within the comedy cinema of the 80s turned into stories of loss. This period has led to the emergence of arabesque culture, a kind of melodrama, in the cinema. The fact that the effect of the erotic cinema of the 70s on some of the 80s has led to the introduction of eroticism into some films. Immediately after the Arabesque Period, cinema is mostly directed towards comedy films. The movie in which the protagonists showed class resistance in the 70s began to lose their influence in the 80's cinema, and comedy films often appeared on the losers. In particular, the story of winning characters at the last moment, whether like *Banker Bilo*[*Banker Bilo*], 1980 became popular, but an existential and psychological art cinema that began in the late 80s and mid-90s began to form. The lower classes have lost their popularity, and the middle-class intellectuals who have experienced the psychological crises have gained influence. This effect increases in the following years. The cinema undergoes thematic and formal transformations. In both films in this episode, this is one of the films of the transition period (Lüküslü 2017 p,342,362). The 1980 military intervention and the subsequent three years of the military rule put an end to the production of sex film a lasting effect on the film industry. While many theaters closed during this period, some of those that remained began to show Turkish and foreign sex films, often two or three films for the price of one. The sex film industry created a the local film industry under the political limitations, and the television-driven shift in the audience had severely lessened its popularity. (Arslan 2011, p.114)

The identity of the woman in question, especially after the long period of erotic film period of women's Turkish films continued to be inserted into specific patterns. Cinema, which culture, no matter what language the audience aims to pleasure the monitoring. In the realization of this aim, it is possible to talk about three different aspects of cinema. The first one is the look of the camera, the second is the view of the audience, and the third is the point of view of the actors in the movie. (Erdoğan 1992 p.70-77) John Berger says that the audience on the identity and care of the woman is first identified with the camera, and then they look at the people in the film usually women whom they identify with this. (Berger 2006) After 1980, it was necessary to examine the problems of people from a more contemporary point of view. At the beginning of these problems, women's films in the Turkish cinema called women's films are issued for women.

Women in these films, who focus on women's issues, try to locate women and investigate their identity, do not tell stories that are known continuously. Their loneliness, depressions, resistance, jealousy, love, and search for their sexual identity are reflected on the screen. The main target in these films is the woman in the big city. Especially the social status of urban women, intellectuals, well-groomed, and beautiful women in society, namely the search for the identity of modern Turkish women have been tried to be explained. Increasingly, the problems of women, one of the central issues of Turkish Cinema. This problem can only be solved by solving the general cultural and economic issues of the country. The most critical aspect is the production of films that can be called as melodrama. For example, *Kırık Bir Aşk Hikayesi* [The broken love story] directed by Ömer Kavur in 1981 which is in a love story of the heroine of the man he will marry before marriage and the subject that they live in the town. *Adı Vasviye* [Her name is Vasviye], directed by Atıf Yılmaz in 1985, the story of a woman who was questioned whether she existed or not. *Kadının Adı Yok* [Woman have no name] directed by Atıf Yılmaz in 1987, a woman dominated by a male sovereign society and their lives are told. *Karılar Koğuşu* [Woman's Ward] and *Uçurtmayı Vurmasınlar* [Dont Shoot the Kite] in 1989, both details of prison life, human potential, the distinction between a closed world and an outside world, and conflicts with female heroes at the center of their stories. (Kenüçen 2001, p.60)

In this period, the voices of conscience, which can only be represented by a man in the 70s, replaced the characters instead of being rebelled against them rather than adapt and assimilate high society which never is precisely one of them in the arabesque films. While the Turkish cinema does not find to looking for at the male characters in search of fresh blood on the female characters. In this section, one of the film takes the viral trend, changed the features of criticizing in the absurd concept, the other movie modernization of the woman and search for identity in a universe that explains the absurd difficulties. This absurd still is an element, not a notion.

Arabesk [Arabesque] was shot in 1988 and directed by Ertem Eğilmez, released in February 1989. The film scenario belongs to Gani Müjde as an absurd comedy genre.

Arabesk was also the last film by Ertem Eğilmez. Eğilmez was following the images from shootings in his sickbed; he has directed the film crew and completed. He died three months after seeing the final editing version. It is a film that criticizes clichés and inverts the formulas of Turkish film themes of the period. Arabesque content has been criticized, so far has been the form of melodrama and arabesque Turkish films have been used as an original subject.

The occurrence of the plot entirely out of the normal time flow, the events develop very quickly, and the time-skipping element is listed without success in a meaningless way. There is no specific time interval, but it is unclear how long it takes. Since it is a parody of a genre, it is given in a normalized way to make a continuous singing of the songs, and the music video streams. These are normal in everyday life in the world. In this film, we can speak of a created arabesque universe. The scenes in which they dance and sing in Indian costumes are the reference to Egyptian and Indian films that were popular at that time and before. Arabesk becomes popular in the 70s and 80s.

For this reason, the various ways of transformation and transmission between the West and the East do not support or support each other at the intermediate level. The existence of the West is felt through the existence of colonial existence, technology, or Westernization and modernization of the Western elite. This transition state also produces a continuous transfer. It is the translation or transformation of the West. Although the Republican elite had bans and other reservations against Egyptian films, these films were not only fashionable; they also played an essential role in the Arabesque [which seems to be Arabesque or Arabian cultural forms] and prevalent culture. The fact that the immigrants living in the periphery of the city centers, especially after the late 1960s, were culturally welcomed in Istanbul, became the reason why arabesque culture became popular. Arabesk seems to have a double significance about Turkish culture: if it is not exterminated, whatever is repressed by the projects of a national culture returns as a specter and haunts these projects in one or another form. (Arslan 2011, p.64-70)

The presence of arabesque music coincided with the increased visibility of Kurds in supposedly Turkish urban centers, where the clash of ethnic

identities subsumed by the national narrative became apparent. Seen from this perspective, arabesque musicians are portrayed as a crisis in the Republican cultural project through the backdrop provided by the much-disliked influence of Egyptian cinema, Arab music, and culture and Indian cinema; and by the level, present attempts to purify the Turkish language through omitting Persian or Arabic words. Today some Turkish or Kurdish arabesque musicians have become incorporated as cultural classics, much like the earlier Turkish performers who translated and then performed Arabic songs in Egyptian films, and also much like the previous representatives of Ottoman court music. (Arslan 2011, p.70)

Today still popular musical form exists with Western styles, such as classical music and pop or rock. The characters that are continually appearing are not given the cause-effect association. They do not move from one point to another, as the characters are in the classic plot. It is like they are trapped in a continuous cycle rather than development. This situation reminds me of *Waiting for Godot*, to be awaiting Godot but not to come. In typical romantic Turkish films, lovers who do not get together will finally have a final and happy ending. At the end of this film, however, all the taboos are destroyed, and the bad guy wins in the last. There are many characters that have been characterized. For example, the King of the Casinos Ekrem reads the new york times newspaper and dresses like a mafia boss in *The God Father*. He smokes a cigar and talks to like Marlon Brandon's performance.

They have used all the elements of the melodrama and arabesque culture of the period. If the doctor tells Şener that he has three days to live, bloody coughs such as tuberculosis, blindness, delusions of being duped, long song music clips are frequent. The main characters change into new advanced characters with continuous costume changes. From the peasant costume to the modern urban costumes, they immediately change their speeches and movements. This kind of situation is a common effect in Turkish films. For example, the girl from the village quickly turns, and the dictation of the dictation changes come to İstanbul. If she goes the lousy way, she 'will find herself in the brothel. If she is lucky, she sings and marries a rich man. Arabesque is an emerging concept in a time where people live in Turkey and based on socio-economic differences and differences resulting from the rebellion lies. Arabesque films are films of the most popular Arabesque music artists. The sound artists such as Orhan Gencebay, Ferdi Tayfur, İbrahim Tatlıses, and Müslüm Gürses make promotional films such as

album cover and sing songs in the movie. The scenario, which was developed in connection with the lyrics in the meantime, mostly describes a love story.

In the 70s and 80s, the Arabesque cinema, which corresponds to the crises of the inhabitants of the people, began to move away from such films when the Turkish cinema entered the process of recovery in quality and quality towards the end of the 80s. From this point of view, it has been a film of farewell to the Arabesque period.

Aaahh Belinda is the 1986 Turkish film directed by Atif Yılmaz and starring Müjde Ar. This film named fantastic comedy genre and discuss what the happening icon of the modern woman, wife, and mother the only female identity describes the provision in the limited circumstances in Turkey with related absurd concepts is.

Serap draws the image of a modern woman. Actress Serap, while preparing for an advertisement shoot, as well as, working for the theater game *Asiye Nasıl Kurtulur* [*How to Asiye Survive*] which is feminist theater play. She has together with her boyfriend Suat and modern relationship. Belinda brand wants to portray a housewife who works as a clerk in the bank, married to two children in her shampoos. Serap is the opposite of this role as a character. While he is expected to play the domestic woman, he prepares for the character of Asiye in the theater. Asiye is a character in the play when her husband went to prison and trying to find food for her baby and herself, trying to live by selling her body. This kind of life is limited to these only two areas of preference are similar to many women's prototype in Turkey. Serap must also be Naciye, who works in a bank, devoted herself to her husband and children, cared for the daytime work but also sweeps away the house and the child at the same time.

The film starts with normal flow, and then it changes to another reality. There is an absurd event pattern that begins with the sudden change of the event. The reason or purpose is not explicitly given. However, when Serap agrees with Naciye and agrees to be his all that it seems, he seems to be able to go back to his reality only. Serap behind all of these experiences is given a causal relationship. Yeşilçam cinema has lost its influence and a new period of the film is entered in this period of modernization and

identity conflicts of women are wanted to be given. This absurd situation, which arises as a result of these conflicts, refers to many problems of the period, although not in the concern of delivering messages. In a capitalist society, television and advertisements are in the symbol of the created woman. Naciye is different. They want her to be as an erotic, caring mother, wife, and working woman. Because this is on the screen what they want, a consequence of the increasing consumption of society is seen like this. Serap, who is always in the confusion of identity, is still working on his struggle against trying to be inserted into the status of women created in the society. It is not just a woman identity that is confined to Turkish society. They are identities created for women in many communities and cultures. Until the 1980s, women's films were formed in Turkish cinema and consisted of two classes: good women and bad women.

Women are either honorable, mothers of children, a woman of the house, non-sexuality, without their sexual preferences, loving, always forgiving, crushed into tears and women who do not spoil the happiness of the house. Alternatively, vamp women who have nothing but their sexuality, are hostile to evil, happy nests, leading men on wrong paths. (Kayalı 1994 p.26) Cinema has always been the object of female sex since it has the property of presenting the pleasure of watching both audiovisual and a story, and since it is still the center of pleasure women. Lacan also connects people's desire for sight and hearing to sexual drives. For this, he states that the desire to satisfy the deficiency seeks objects to meet him. Even in the Mirror Stage of Lacan, we can talk about sexuality and a symbol of women starting in the mother-child relationship.

Being born as a woman means being born in a private, surrounded place owned by men. Women's social personality is shaped by the fact that they can live in a limited, conditioned condition. This situation led to the division of the woman's self-existence by two. She must watch herself without stopping. She always walks around with his image. Even when you walk in a room or cry at the head of his father's dead body, she surely sees herself. Starting from the early years of her childhood, she was always taught to observe herself. Thus, the woman creates two identities as both observers and observed personalities. She starts seeing two as separate from each other. The existence of a woman will show her attitude towards herself, what can be done, and what can not

be done against her emphasizes. Accordingly, the existence of a woman that it will occur in his actions, his voice, his ideas, his facial expressions, his clothes, his chosen environments, his pleasures, and that a woman will not do anything that does not contribute to his existence. He states that his existence is intertwined with the personality of the woman and that men perceive it as an incense, a smell, a temperature coming out of the body. Besides, she must observe what she is doing and everything she does; how he looks to men is essential in his life and what he perceives as success is the perception of his existence, will be completed with the feeling of being liked by someone else as himself. (Berger 2006, p.45-48) Identity separation or confusion of women within these steels is absurd. Concepts are contradictory, even if they have a logical order. The fact that Serap tries to be both Naciye at the same time and tries to protect the identity of Serap that brings absurd situations. *Aaah Belinda* won many prizes at the time and passed on to the subject of habits dating from the 70s erotic cinema period and conveyed to the new generation women caught between the image of modern Turkish women and European women. These conflicts are starting to create absurd notion but it just not still a concept and philosophy.

3.2.2 Post-Yeşilçam

The 1990s were, in fact, a continuation of the 1980s. In this turn, the roots have become two, based on the 1990s. Firstly, military custody and secondly Turkey has been choose neoliberalism with presidents, Kenan Evren, and Turgut Özal. By the 1990s, it spread to the capitalist countries. The developments that started ten years ago in economic terms reached its peak in the 90s. Turgut Özal, Turkey's foreign designed by opening the process and effects of the end of the Cold War revealed in this period. With the continuous financial crises and the impact of globalization, the people of Turkey have become uncontrollable and lost their trust in the system. (Modernizmin yansımaları 90'lı Yıllarda, 2017, p ıxx) When we look at Turkey 90s, Outsourcing, and neo-liberal economic attitudes, as it affects the integration process, we have also entered the race includes rapid assimilation of European and American countries. Slowly, it began to become a state of absorption within the process of Westernization. America's major capital markets with many brands have come to Turkey, always side facing migrants in

80 cinemas with rapid urbanization, the 90s has now become more focused Istanbul and Istanbul. Within this globalization, cinema creates a new concept of belonging. In this period, the use of individual computers and the influence of the Internet has recently led to significant changes in social relations and the accessibility of society to information. Istanbul is no more than a fund, and it becomes the main issue, like the European capitals, and gives the themes of loneliness in the city.

Supervision of the ongoing crisis in Turkey mainstream media, and moves around the ideology of the ruling military definitions. This move makes the transition to private radio and television broadcasting legal. Thus, in the 90s, despite the polyphonic theme that is highlighted continuously, it is attempted to create a monophonic media. 90s media has two different faces. First, neo-liberal economic policies are shaped by elements such as the industrialization of the press and the rise of commercial broadcasting. This percentage is influenced by the consumption society, new life desires, elitism, kitsch, popular culture. In this period, the television sets the elites of Turkey on the other hand and prepares content on the screens on the lower level, full of fight, grill, and intrigue. People want to do this because it is produced by declaring the contents are stored behind it. In this period, both elitist and populist discourses are adjacent. The face of this state, which is defined as the dark side of the media, presents to the viewers and the audience an increasing form of violence in an informal way. In this period, the media used by the printed and visual media for promotions is useful in the growth of the press. Another factor that is effective in its growth is the contribution of advertising. In the 90s, most of the ads appeared from the same holdings and controlled the market with promotions. (Durna 2017, p.271-278) *Bay E* is, in fact, a critique of the power of the resulting television of these situations. The reflections of increasing violence and eroticism in the media can also be found in *Bay E*. There are similar effects not only in this film but also in *Tersine Dünya*. One of the most critical features of the 1990s is that while women are struggling for public space, they have attracted men to the private sphere. Men also questioned their power began feminism. In a sense, men have entered a process of sonification. It is possible to see this by looking at the columnists of various newspapers since the 1990s. (Kara 2006, p.18)

The 1990s are quite complicated times in the cinema. The beginning of this period is called the collapse years, and the number of films is too low or made in front of the audience films. (Dorsay 2004 p9) At the beginning of this period is defined as the years of crisis [buhran] by Scognamillo. (Scognamillo 1998, p.423) In this period, the outreach policies and the introduction of American films into the market see the whole sector. The expansion of the video causes the audience to move away from the cinema. Private television channels and Hollywood cinema have been captured in Turkey. The film quality gradually decreases throughout the Yeşilçam. In the 1990s, despite the severe conditions and technical difficulties, the cinema, which is in the effort to produce high-quality products, takes its place in the films about the military coup of 12th September and the movie about the increasing women's issues and conflicts. With the collapse of this period, Turkish cinema begins to rise again from the ashes. Yavuz Turgul's film *Eşkiya* film is a success using the techniques of popular Hollywood cinema. Thus, Turkey contributes to the development of the new cinema. In the footsteps of *Arabesk* movie, *Berlin in Berlin*, *Amerikalı* became popular. Increasingly cinema audiences warm up to Turkish cinema in the mid-90s and towards the end. (Sönmez 2017, p.304-305)

Post-Yeşilçam is also called the New Turkish Cinema. In this new period, which started with the film *Eşkiya*, many Turkish movies have taken their place against foreign productions and found their place in the festivals in the West. In this period, the increase in art and auteur film production, national and international films to be made more, the new media in the cinema now more active, has affected positively to the sector. The auteur tradition of Yeşilçam starts with Yılmaz Guney's late social realist films, and it is continued by the as an art film of late Yeşilçam auteurs such as Ali Ozgentürk, Erden Kiral, and Omer Kavur. On the other hand, post-Yeşilçam auteurs such as Fatih Akın, Ferzan Ozpetek, Nuri Bilge Ceylan, and Zeki Demirkubuz are the auteurs of postindustrial, global cinema and art festival area. (Arslan 2011, p.237-239) For instance, Atilla Dorsay says Ceylan and Demirkubuz's films new auteur cinema (Dorsay 2004 p11)

The 1990s was a period in which the discourse of globalization has come forward in Turkey. New Turkish Cinema in Turkey of the 1990s, focuses on the dynamics of globalization gained power dilemma formed around questions of identity belonging within a social context. (Suner 2005, p.89) With this period, in most films, Istanbul is at the center as a metropolis and with its alienated and unresponsive human communities, egoistic individuals, psychological and social problems, back streets, dark forces, illegal lives, feminist movements, gays, eroticism, magazine news, pop culture, and music contains stories of new modern Turkey Cinema. Turkish cinema starts the new era and begins to evolve an absurd concept.

Tersine Dünya [Reverse World] is a comedy film directed by Erin Pertan in 1993 and adapted from Orhan Kemal's novel of the same name. It is the film that passes through the weak and intense migration areas of Istanbul, where all female sexes have male roles and identity. When Hasibe's father died, her mother took a young man to her home, which is one of the pieces that are in the Anatolian culture in Turkey.

There are absurd elements in which women, look like women, dress and behave like women, act only as men and take their roles in society. Men and woman also exchange only their identity. Women have been men. During this transformation, femininity is merely the appearance and physicality. They take men's jobs, status, and powers, but their only remaining feminine appearance. In this case, it is not very prominent. The same is true for men. The social roles and statuses of both sexes have been displaced here. In the 1990s, women's movements, feminis, and women's movements became debatable in all sectors. After this situation, which became a measure of modernity, a women's unit was formed in every democratic mass organization, trade unions, and professional organizations. Women's issues were included in political party programs. Feminist movements began to spread not as an organization, but as a plural movement in which different opinions were gathered. (Kara 2006) All roles of women in society are based on men. Explaining women's problems through men in terms of the period creates the primary absurdity.

Mustache for women is a sign of attraction in men. Other than that, the appearance is not looking. All adult men are mustaches. The fact that mustache becomes an attraction element in men is one of the absurd states. While there are many physical features in women, there are many physical features of men. In this film, women do not seek another attractive physicality in a man. The words used to humiliate people over the female gender are adapted for men. Some term of Turkish, such as run away like a woman turned into run away like a man. The long-haired and short-minded time generally used for a woman in Turkish, but in this film transform to men, as short-haired and short-minded.

The scenario does not have a fixed plot but rather is presented as sections of life. Time transitions and the length of time in the story are not fully specified. There is no information about this reversed world. In general, the universe was limited to the neighborhood where they lived. It does not go out of the world of characters. Instead of telling a story from the main character, a narrative is built through the stories of all styles. It is more like a story than it is on the description of the period in the universe. Most of the characters settled in the city, perhaps the continuation of the second or third generation. Most are wretched, bully types without decent jobs. Characters come and go to jail in most of the story. It is usual for them to live in a limited world and to be limited to that environment. The film does not fit the flow of the classical narrative. It does not end with an actual end. The film says that the disputes and conflicts between women and men will continue, no matter which universe, even roles have changed.

Bay E [Mr. E] directed by Sinan Çetin in 1995, and it is a fantastic comedy genre but try to some experimental style. Ismail and his wife Leyla began to make love in the car and start to cut different scene between their images. It is like changing channels on television. Time and space flow is like a dream. Scenes and events are not connected. There were no transitions between the scenes. Some incidents are irrelevant to each other. Characters appear in unexpected places in unexpected places. Freud says that it cannot be realized that a material that arises within a dream content constitutes a part of our knowledge or experience in the case of alertness. Of course, we can remember that we saw the thing in our dream, but we cannot forget how we lived and lived in real life

and life. Therefore, the thought remains suspicious about the source, and we are incited to believe that dreams are an independent production power. (Freud 1996, p65). Cinema is watching dreams. Films and dreams are comparable, but in dreams, it is hard to compare things and cannot be caught in full, always trying to reach a point and slip away.

The film does invite comparison with dreams. In general, our dream seems more cinematic than our days. A curious, discontinuous way of unfolding characterizes movies and dreams. Dreams are characterized by spatiotemporal discontinuities that are very like cuts in a movie. The dream, like the film, freely leaps from one place or situations, or one position in a home or condition to another. (Curry 1974, p83)

However, in this film, cinematography elements, even in cut and stage transitions in normal movies, are replaced by more creative items like in dreams. At the same time, some people are aware of the dream and can direct dreams. The dream can also transfer some verbal or written expressions in visual elements or change the flow. Bay E drags the dream towards the end it for a long time in the movie and gives it the direction when he wants. There is no historical information about the characters. The main event is that Ismail is a nightmare after a while; Leyla's nightmare started. Even the job Bay E can only be understood by what the other characters say. We also see that they have a daughter, but they are involved. Although the film is a classic narrative stream, our main character has only one purpose. As we follow in his footsteps, our hero evolves, and strength defeats the evil man.

The use of the dream situation in the film content results in the concept of absurd. All events that occur to the character are irrational, and there is no explanation. Throughout the film, however, it has always been added to the subtexts in political and sociological messages. In this sub-texts are about bigotry, westernization, media manipulation, and political criticism, social pressure, such as the addition of issues are added to the illogical elements. While the politician character and the yellow bus reflect the political influence of the period, it is the reference to the power of economics that is achieved by the television during the period in which every structure is watched on television. At the beginning of this text, I mentioned that Bay E is an experimental film. However, I want

to say that this is a trial for innovative in Turkish cinema. This film, which resembles the films of David Finch, has taken an example by Western counterparts. Even film critics criticize the director at the end scene of the film. This scene is not found in other film samples arranged in Turkey. The film created its criticism and built it in the absurd element.

Turkey is continuation 90s in the 2000s. With the introduction of the 21st century, while the problems of the 90s continue, there are two problems on the agenda. It has gained importance with the globalization of first place on earth to Turkey. The second problem was the discussions of the regime that was surrounded by political Islam and Southeastern issues in connection with the outside world. Turkey them into the 21st century as well as issues of human rights, press freedom, a state within nested gangs, terrorist organizations were dealing with other topics such as political message. The influence of political Islam and its effects on the period the multi-party regime is dominant, not in the economic sense of a bumpy period, the rapid increase in population has continued on issues such as the increase of emigration. (Kongar, 2006 p317-319) In this period gradually modernizing Turkey was having a changing art and cinema with the rise of the Internet and social media use. Population growth, economic fluctuations, the growing influence of Turkey in the global economy, and technology revealed several transformations in political life. Primary political divisions in Turkey, democratization and privatization process has created two separate parties as to the Kemalists and Islamists. Several Islamist parties became increasingly visible in the political arena in the 1990s. In the 2000s, he went to power.

The cinema of the 2000s was called the Renaissance when the 90s movie was called a collapse. Dorsay named the period between 1990 and 2004 as the resurrection and the years of the failure and the Renaissance, which were accepted as the return of Turkish cinema. The effects of the period that began with Eşkiya began to show itself in the 2000s. The directors, who grew up in the new era, began to produce more national films than the directors of Yeşilçam. (Dorsay 2004 p4-11) In the ten years after the 90s, the production of films to increase again in the ten years, and even some movie with foreign films in the box office, many Turkish films received awards in international festivals.

Makes good use of the language of cinema, art as the last of the 90 directors who contributed in some cinemas and increasing Turkey's progress in the early 2000s, this current is called the new Turkish cinema. These large budget productions, which were trying to get the Yeşilçam model, became the focus of considerable attention. While Yeşilçam's narrative directs the differences between traditional and modern and East and West in a real way, the reflections of Yeşilçam's films on the screens with contemporary modern and high concepts provide success.

In the period Post-Yeşilçam and new Turkish cinema, with the spread of immigrant, minority and international cinema movements, new media and digital technologies that offer alternative ways of cinema consumption have emerged in these years. Ferzan Özpetek or Fatih Akın, as well as immigrant or post immigrant filmmakers, have been exposed to nationalist rhetoric, which has increased the popularity of immigrant filmmakers during this period and has received many awards. Such international discourses are based on two historical monuments. The first moment when Diasporic cinema first appeared in the 1970s and 1980s, Tevfik Baser's film *Kırk Metrekare Almanya* was about the immigrants. At the second moment, as Sinan Çetin could be seen in *Berlin in Berlin* about Turkish immigrants who traveled to other countries had a place for problems. The dismissal of the geography of Turkey has nothing to do with it; you have to place the throat. These straits, which connect the continents of Asia and Europe, combine the two cultures. (Arslan 2011, p.263-267)

The 20th century is the era in which human beings are most in need of questioning their purpose, values, and beliefs in life. The world has never faced military, political, economic, and social problems affecting the masses as much as in the 21st century. Between the two centuries that we can call the age of violence, the earth has witnessed two world wars, and each of these wars has caused the death, disability, and displacement of millions of people. The people who remain behind are unhappy, insecure, and threatened under the influence of the industrial age. In addition to the war, people who have left their beliefs, customs, and traditions up to this point, come out of their worlds. They begin to make their way into the one-person worlds of industry and technology age. The basis of the new lifestyle is the setting up of people and

establishing relations of interest. This adversely affects the first-order relationships between people and pushes society to loneliness. The technological achievements developed by human have sometimes threatened their existence and led to the emergence of emotions such as stress, anxiety, hopelessness, fear, helplessness, disgust, nausea, which are natural forms of living that are unique to our age. Thus, science, technical, and economic development have progressed rapidly, but since they are not used for their benefit, man has become a tool. However, this irresponsible departure is now with great dangers. Humanity is in danger of extinction. Also, people are extremely unhappy and depressed in their daily lives. (Fromm 2003, p.14) In these periods, when a man feels forgotten, abandoned, and pushed back into the background, existentialism tries to themselves. In this quest for existence, human beings face death.

Every person's encounter with death is personal, and always different reactions have revealed mixed emotions; everyone will personally experience their death, and this will be his last experience. As a human being who freely takes his own decisions, he can decide to die without waiting for the end to come from outside. However, this election causes the person to be horrified because he is the last of his choices because this thought is the destruction and elimination of all projects. Sartre likens death that comes with old age to the end of a melody. (Sartre 2012, p.206) In this case, death is part of the absurdity. Death is neither more nor less absurd than life itself. It is an undeniable fact that Camus often deals with dark subjects. Camus tries to avoid both nihilistic pessimism and over-optimism.

Although Camus wanted to overcome the depression, he had to write on longitudinal bullying, bullshit, and death (Cruickshank 2016, p25). Absurd is very difficult to define because it is a feeling that only appears within us. It can be seen in life, just like death. Absurd, in the turn of every street, every man can hit his face. (Camus 2017a, p.22) In both of the films I examine in this chapter, there are many elements in existentialism, death, and absurd triangle. In particular, both the film *Yazgi* and *Anayurt Oteli* have the typical story of death, which came in the final stage as Turkey's modernization process, they create endpoints are converging to Camus's absurdism.

4. ABSURDISM AND ABSURD CONCEPT IN TURKISH CINEMA

In this section, I will examine the concept of absurd and the reasons for the emergence of absurdism in cinema through Zeki Demirkubuz's *Yazgı* [Fate], and Ömer Kavur's *Anayurt Oteli* [Homeland Hotel]. Particularly in the transition period, *Anayurt Hotel* is adapted from one of the most important modernist novels as Yusuf Atılgan's novel of the same name. Likewise, *Yazgı* will be an example of absurd concepts, which is adapted by Albert Camus's novel *The Stranger* with Turkified concepts.

4.1 YAZGI [FATE]: A CASE STUDY

Yazgı [Fate] is directed by Zeki Demirkubuz in drama genre 2001. It is an adaptation of Camus's novel, *The Stranger*. Musa lives with his elderly mother. Her mother slept in the evening while watching television. When it is time for bed, she wakes her mother up. His mother goes to bed, saying he has a headache. When Musa woke up in the morning, do not see her mother and find any breakfast, check his mother. She did not wake up. He calls to her mother, but her mother does not answer. After that, he prepares breakfast and goes out hastily. Musa work in customs bureau. Your boss gives him much work that day. He tells his colleague Sinem and Yavuz at lunch they cannot have breakfast, and his mother does not wake up. Their friend advised him, go and look at his mother, but Musa says he cannot go because he has much work. He comes home in the late evening because of work. When he goes to his mother's room, she lies motionless in the bed like in the morning. He goes over to his mother and checks her. When she discovers she is dead, she closes the door of her room and goes inside, watching television. He fell asleep.

In that morning, he goes out to work. When Musa's boss sees him coming late, scolds him. Musa says his mother died last night or this morning and he did not know what to do in kind of situations. His boss, Naim, apologizes him and, helps him. Musa is smoking ion the window in the house during the daytime. Necat, who is Musa's neighbor, comes to his hands covered with blood. He wants a clean fabric to wrap his

hand. Then he invites Musa to his home. Naim says he cannot make it to his mother's funeral. He tells Musa after the woman he loved betrayed him and he has beaten her. Afterward, her brother fought with Naim. He said that he loved her, but he could not keep the situation. Naim wants to learn his opinion on this situation. Musa says he feels Naim is right to do. Necati decides to write a letter to her and invite her home. When the woman comes home, Naim plans to dump her, then kick her out in the middle of making love. He asks Musa for help in writing the letter. Musa finishes the letter late, thanks and goes home. When Musa goes to work in the morning, his boss Naim says if he wants he can do a day off, but Musa wants to work. In the evening, his friend Yavuz offers to go to Beyoğlu for a movie. Musa firstly accepts, and when they leave, they call to Sinem, she refused because she had a job. Musa changes her mind on the way, and go home.

When Musa arrives at home, he leaves back as he enters. He walks around the shop for a while and then goes to the movies. He meets Sinem at the door of the cinema. When she asks Yavuz, Musa tells them what happened truly. Sinem also expects his friends but says they will not come. They decided to go together. When Musa goes to the bathroom, Yavuz is also there. However, he cannot see him. While They sit in the cinema saloon, Yavuz is behind them. When the movie begins, Musa brings his hand through the skirt of Sinem. She does not react. After the cinema, they return Musa's home together. They kiss on the bed, Sinem does not want to go. Musa stops. He would not mind. Sinem stays there tonight. When she prepared breakfast for Musa in the morning, They hear Necati and his mistress start to fight. Sinem opens the door and sees Necati beat the woman on the door. Sinem asked Musa what they can do, can they call the cops. Musa says he does not like the police. While Sinem ready to come out, she asks Musa, does he like her. Musa thinks he likes her. At that time, Necati's mistress enters the apartment along with the police. Sinem leaves, and When Musa looks, the police slap Necati. Necati cannot react. They take Necati to the station. Musa comes to Necati while watching television in the evening. Necati asks when the police slap him, waiting for him to react. Musa repeats that he does not like the police. Necati wants him to testify in court.

On another day, when Musa and Yavuz leave, Naim calls Sinem to his office. Naim says he likes Sinem. When Sinem weeps by crying, her boss will not let her go. When Musa comes home, she finds Sinem sitting on the stairs in front of his door. Sinem asks Musa at home does he want to marry her. Musa says it does not matter. Marriage is not a serious business if anyone wants to marry him; he will accept. Sinem asks him for her love, but Musa says he does not love Sinem. Sinem says she wants to marry him. Musa accepts whenever she wants.

The next day, when Musa and Yavuz are working in the office, Sinem is not there, Naim's wife comes and says Naim did not come home last night and start to wait in his office. At lunch, Sinem comes, and she says his father got worse last night and that Naim and his wife in a fight at the office, he sent her from the office. While walking towards the house with Sinem stops Musa. She says he acts like she has not here thought he is blaming her. Musa says that Sinem is very beautiful.

Sinem looks at marriage photos with Musa. Necati comes to congratulate them for their marriage and give them their gifts. Since Necati has fired her girlfriend, the brothers of her follow him consistently, cause of this he takes a weapon he had received to Musa. Musa was very interest in the weapon. One day, Musa goes to a client to take payments, but the customer says he can pay in the evening. Musa calls the office to get a confirmation to Naim, but Naim is not there. Musa goes home. When he opens the door with his key, he finds Sinem asleep in the bed naked. In the meantime, he hears the sound of water someone is taking a shower. He would notice the shoes at the door entrance when he appeared. When Musa goes out and walks down the road, Necati comes after him. Necati offers to play billiards. When playing billiards, Necati's girlfriend's brothers come. Necati does not Musa gets in trouble. Musa says it does not matter. When Musa and Necati go out, the men come after them. They are waiting to see what the men are going to do. The Brother stop ahead and light a cigarette. Necati tries to provoke them. One of the brothers offers a single fight with Necati. Necati agrees. If anything happens, he gives the gun to Musa. When The men attacked Necati with a knife, Musa fired the gun. The brothers run away. The next day when Moses was

in the office, he realized that the owner of the shoes in the house was Naim, but he did not react.

Naim asks Musa for help with his son's computer. Musa goes to Naim's house. When he fixes the computer and goes to the toilet, he hears Naim's wife crying on the phone and arguing with someone. He goes out to the beach after he leaves. In the evening, Musa goes to a cafe where play the billiard with, when he enters, sees the man whom he shot before immediately, goes home. When he enters the house, the police follow him away. Sinema stays behind him. In the interrogation room, the cops have blindfolded Musa. They show some pictures of Naim's wife and children are dead. When a prosecutor interrogates Musa, he says he does not want to hire a lawyer. Musa talks about his relationship with his wife and Naim that he had not much to talk about. Musa gives quite calm and unconcerned answers. Even at this point, the prosecutor likens it to a character in a French novel he read. The lawyer assigned to Musa's case emphasizes the reaction of his mother and the stories of Yavuz and his wife. The media also comes at the expense of his mother's death. The event has grown. Sinem comes to visit, tells the court that he is thinking of going out of town. She apologizes for her interviews about Musa. Musa only asks her to open his collar. He tells Sinem she is beautiful. In court, he gets severely punished for death.

Years have passed, and another prosecutor has summoned him. He says Naim had shot himself and died. Naim had confessed to the crime in his statement before cause that the death penalty had been canceled. Musa says he it does not matter. The prosecutor wants to read Naim's confession. However, Musa does not want to hear. Upon this situation, the prosecutor asks why he never defended himself. He says, they were wrongfully accused to Musa. The prosecutor tries to understand Musa's belief in the god, the queries he sees. Musa start to tell about on that day says that he wants to kill the women and children at Naim's house for a moment. Musa says they look like in this unhappy situation they will not be noticed. After all this, he returns home. Sinem opens the door and meets as anything happen. He wants coffee with milk. There is a small baby next to Sinem. They want to sit down without talking together.

When the story is examined, it carries the influences of Camus' novel *The Stranger*. Especially the most significant characteristic similarities of Musa and Meursault. Both are incompatible characters. The character of Musa has a mechanical stance due to the extreme unresponsive and unconcerned character and deprivation. Musa is incoherent to all things by the nature of events that develop outside his control. He is alienated from society. He is excluded by society because he does not react to the death of his mother. There are some differentiated from the Turkish novel with some Turkishized elements such as being an adult male living with his mother, marrying Sinem, neighborhood culture. Musa accepted all of his fate. It is considered an external power that cannot be controlled by the name of the film. So Musa is unresponsive in every situation he encounters. Usually, He uses that line such as, it does not matter, or all it is the same for me, he uses words that do not choose any preference. Musa remains out of general moral norms throughout the film. With this type of character selection, a character that arouses hatred and sympathy at the same time in the audience. There is even an absurd norm at this point. Most of Musa's existence is by destroying individual and social norms. The sense of nothingness that Musa was in is a reflection of the individual's effort to exist in society. Musa, who lives with his mother at the beginning of the film, seems to be an annoying character.

Along with Musa's mother died, he gets out of the mediocrity. Like a regular film character, Moses does not react to death, appears to be relieved by the death of his mother. He was agitated for not worrying. Despite his indifference, Musa is attracted to Sinem. This interest in Sinem which he is interested in is a sexual passion. The passion of the Musa character is drawn from time to time to look at Sinem's legs, touch her legs, and ask Sinem to open his shirt buttons when he is in prison. The character of Sinem for Musa is within his life with her legs and breasts as a sexual object. He does not care about Sinem's feelings. The fact that Musa did not respond to the deception of his wife by word or action society is engaged. It is unclear whether he was judged because of the murder, being unresponsive to cheat, or not regretting the death of his mother, just as in *The Stranger*. However, indifference is so exaggerated that the limits of an ordinary person have been exceeded. Demirkubuz explained the hopelessness of Musa in the hope of Meursault.

By doing so, Camus makes himself available for ideological readings. Hope is the most significant and most controversial ideology of humanity. How goodness is a simple, impersonal and hypocritical phenomenon that remains in the hands of every trap, and today hope is such a hypocritical concept böyle Hope is also the cause of the most considerable disbelief, and I think this is the best example of enlightenment. (Boz 2014)

Musa's dialogues with both prosecutors are very semantic and absurd. The first prosecutor likened him to the character in a French novel he read, referring to Camus's *The Stranger*. It is almost as if the boundary of the 4th wall in the cinema has been touched. It gives the viewer a critical perspective. Musa has been in prison for four years on the scene between him and the second prosecutor. While Musa showed no reaction, Naim could not stand the torment of conscience and confessed to everything and committed suicide. Although the prosecutor told Musa of his innocence, Moses never reacted again. The prosecutor asks Musa about questions of faith and God. The existence and beliefs of Musa question by the prosecutor, but Musa is indifferent to them. Even as a result of these long dialogues, Musa does not respond, and most of his talk is cold. His hopelessness is so high that he pushes them both by disturbing the prosecutor and the audience.

Camus mentions death in most of his novels. However, death is not depressive and melancholy. Most of the time, we see that the events are usually met by the characters. Sisyphus represents an absurd hero who lives for the rest of his life, condemns death and denounces a trivial task. Camus used death as a result of a condition expressed in works such as *The Stranger* and *The Plague*. Camus emphasizes the idea that the irrationality of life is inevitable, and that the human reaction to absurdity is ultimately shown. In this film, there is a death and absurdity close to Camus's narrative style.

I will explain four basic reasons for absurd in cinema through *Yazgi*. *Yazgi* is an adaptation of Albert Camus's *The Stranger*. An adaptation is defined as putting a text that is not prepared for cinema into a format suitable. (Özon 1981, p732) We need to consider this film as an application, although there are too many points in common, there are many elements that have been modified and Turkified.

Firstly, the cause of the contradiction of life, Musa suffers from the monotonous way. He acts like a robot and lives a mechanical life. However, he is aware of this situation. Moses is not unhappy about living such a life. There is even no reaction to this situation. It is so unresponsive that it alienates it from itself, society and the audience. This awareness does not cause him to be afraid or out of life. He does not care about any of this. It creates the beginning of the whole concept of absurd. One of the essential elements of the film is that Musa was extraordinarily unresponsive and reluctant against everything and gave up life ultimately. Musa is absurd in character. There is no anxiety or any other fear. It makes all the relationships between life and everyone around him feel that there is a difference even in the first scene. Musa is not upset about his mother's death. His attitude, appearance, not crying after death, going to a comedy movie, being with a woman make him a stranger among other people. Throughout the film, Musa stands out with his difference from everyone. He does not behave like them, does not feel obliged to, even says that you are putting all the responsibility of being human to people like us. From the beginning, Musa distinguishes himself from all people and is aware that he is different.

Secondly, His mother's death is proof which Musa is a spectator in life. It is like someone who watches everything and never gets internalized. His mother's death is far from him as if it were an experience of another. That is why people exclude him. In the novel, Meursault's mother has already gone to the Dormitory, and in the film, Moses stays with her mother. Roman Meursault's mother's death begins with a letter about the news. In the film, Musa sits in the room with his mother and goes to bed. When his mother did not get up in the morning, Musa went to his mother's room and called several times, but no answer. Meursault is already far from his mother, both physically and in a relationship. Although Musa is so close, there is no clear communication with his mother. The society expects to look after the aging family members in Turkish traditions while respecting their lives and their deaths and fulfilling some responsibilities. Being unresponsive to the experience of personal death breaks the relationship between the film's main character and the audience for the first time. It creates an anti-hero situation.

Thirdly, Musa's alienation is very different from Meursault. Meursault is someone who takes refuge in saying the same to me in the face of all the events that have happened. That means that choosing lost its meaning, that being not makes no difference because human is destroyed. Thus alienation processes and relationships are revealed there. However, Musa says it does not matter to me. The alienated man is an abstraction, a rupture, and a rupture between man and his activity of life. (Ollman 2008, p.217-218) Meursault knows the meaninglessness of the choosing; someone has already chosen on his behalf. Meursault accepts it, live the choices of another for him; there is no difference between these choices. Musa is not even aware of such a situation. If he is conscious, he will not notice. He has given up life completely aimless. There is a shortage of communication with Moses, especially his mother and his environment. In the film, while he is looking at shop windows and watching television, this state of being always in the audience and being unable to communicate is felt. Even his communication with Sinem does not seem reasonable. This communication remains limited to her legs and breasts and does not go beyond physicality. At the end of the film, Sinem and Musa look at the television screen together. They are looking at the audience. Even here, the screen and monitoring elements are used as absurd elements.

Lastly, Musa is incompatible, for all the situations I have mentioned so far. His alienation, lack of communication, natural death, and aimlessness towards life make him an incompatible anti-hero. Musa is accused of murder, but Meursault reveals a character who despite his guilty position, rebels until the end. Musa, still incompatible but not a rebel. The rebellion was not sufficient for Musa in the film. Musa is at the end of the film proves this determination. It is still incompatible but admits that life runs out of control. He also proves with the last sentence; my soul is still empty. In *The Stranger*, Camus portrays Meursault as a murderer after he has concretely portrayed an incompatible character's attitude to life.

In fact, the purpose of doing something he opposes is to reveal the duplicity of all sovereign moral values and rules. Meursault is not guilty of murder, but guilty of failing to adapt to values that he alienated so much that he would not be upset even at the death

of his mother. The same applies to Musa. The only difference is that Musa is not guilty. Meursault is alien to all sovereign values.

Moreover, no matter what, he is determined not to follow these values and rules. It shows that compliance with the rules is even more important than ignoring the murder. In *Yazgi*, this issue is covered, but how much of the murder is prevented is revealed only during the interrogation and in the scenes where he talks to his lawyer. Although Musa did not commit murder; he was saying that he had committed murder. To make this murder real, Musa's attitude to the death of his mother. This attitude is opposed to the rules.

Moreover, Musa does not lie away from articulating it. The system immediately finds someone guilty of not following their values and rules. The moral value that Camus speaks of the meaninglessness of the rules, hypocrisy, emerges at this point. Instead of murder, this phenomenon has again created an inconsistency from another perspective.

4.2 ANAYURT OTELİ [HOMELAND HOTEL]: A CASE STUDY

Ömer Kavur directed *Anayurt Oteli [Homeland Hotel]* in 1986. It based on the novel by Yusuf Atılgan. There are some minor changes in the film, except events that develop almost the same way as the novel. The years mention in the book, and the film is not clearly defined. It is located in a town in Anatolia. Zebercet, who has been running the old mansion as a hotel for a long time, lives a regular and routine life.

One night a mysterious woman comes to the hotel and asks for a room. Zebercet gives room number 1 but forgets to take her name and record. The woman goes in the morning and tells her that she will come back in a week. She was very impressed by the woman and continued to hold her room after she left. He waits for the woman to come back. He begins to prepare for the arrival of the woman, gets shaved, and gets himself a new suit. Other than that, he does not come out regularly in the hotel. Zebercet does not have a conversation with anyone except the customers and the cleaning lady. He talks to himself like he is in a novel. After the mysterious woman leaves, he talks to himself as

if she were there. There is an old man staying in room 6. He sometimes sits in the lobby and reads the newspaper, sometimes speaking to Zebercet. He always asks if anyone is looking for him.

We see Zebercet's change that begins with the arrival and departure of women in a 22-day ongoing process. One night, the teacher who comes to Zebercet hotel listens to the couple making love. He kicks the cat that comes. He goes to the cleaning lady to have sex with her. The cleaning lady does not wake up all the time, but Zebercet continues to be together. He repeats what the mysterious woman says all night long. He does not clean up her room and keeps everything the same way. When he visits the woman's room, he drops and breaks the glass while trying to kiss the lipstick in the half-drunk tea glass.

He continues to pretend to be there. He moves to room 1. He will not let anyone in the room, telling all people that he is out of place. A woman hugs her red, yellow towel and cries. She will not go back to the hotel. This time, everyone comes to the hotel starts to say no one does not take anyone. It settles ultimately in the numbered room. He goes to the bazaar, drinks, then goes back to the room. The cleaning lady wants to go to the village, Zebercet let her go. He continues to keep no one in the rooms and eventually closes the hotel. When he went to drink, the police entered the tavern and took a man away. He listens to the people at the tables. When he hears a man talking about cockfighting, he follows him from behind and goes for cockfighting. He watches the fight unresponsive. He starts talking to a young man, Ekrem. He sits close to him and leans towards Zebercet. Two men come out together.

Ekrem works in industry and lives with his aunt. When he asks Zebercet for his name, he says he is Ahmet. Zebercet buys chestnuts, Ekrem offers to go to the cinema. They both go to a kung-fu movie together. Zebercet tells him that he stayed alone in the mansion. After the movie, they walk home together. Zebercet is on his way to the hotel, facing Ekrem. When he turns around, he says hesitantly, he will take six steps, and when he looks back, he will call him. However, after taking six steps, it continues to count. When he turned around in the tenth step, Ekrem was gone.

Zebercet returns to the hotel alone. He lies down on the bed in room number 1. He goes to the cleaning lady again at night. He lies next to her. He starts touching her breasts. As soon as he tries to have sex with the woman again, but the woman does not wake up. He tries to wake up, but the cleaning lady is troubled to wake up. Zebercet starts to get angry. He strangles her. When the woman dies, he leaves her bed so that the cat comes to him. He kicks the cat. He goes back to his room. Zebercet, in room 1, wraps the mysterious woman's towel and has sex with it but the cat starts yelling all the time. Zebercet goes to the cleaning lady's room. He tries to catch and kill the cat, and it claws Zebercet's face while the cat jumps and runs away.

The next morning, two men come from the village. The men say Mr. Baytar [Veterinarian] send them for a towel. They describe the mysterious woman and her towel. First Zebercet is surprised, comes from incomprehension. He says he does not know where the towel is. When the men insist and threaten him, Zebercet takes them to Room 6, which is just upstairs of Room 1. The same towel in the mysterious woman's room hangs on the bedside in this room. Zebercet remains frosty. The men decide to punish Zebercet by tying him to bed. However, Zebercet frightens them by saying that they will complain to the police. The men give up and take the towel. Zebercet immediately goes to room 1, and the towel rests on the bed.

Another morning, the police came and showed him a photograph of the man who was staying in room number 6, telling him they were looking for him. Describes when the man came and went, what the man looked like and what he did. When he asked why the man was wanted, he strangled his daughter. When the police left, Zebercet continued to speak as if he was reading a novel to himself. He starts wandering around more and goes drinking. He walks around the bazaar and sees a man taken to the courthouse. He follows them and goes into the man's trial. The man killed the bride on a wedding night. The judge asks the suspect. Zebercet starts giving answers as if the judge was questioning him. He kind of questions himself. When the judge said that the defendant had postponed his case to 28th November, Zebercet accepted the date as a date given to him.

Zebercet is smoking in the cemetery. An older man sits down next to him. They ask him for cigarettes; they start talking. The older man asks Zebercet where he works and he tells him that he works in the registry office. When he asks about his family, he has knows his uncle. When they continue the conversation, he tells him that his uncle fell in love with a mysterious dark-haired woman and hung herself because she could not reach her. They talk about his uncle and his cousin. Then he gets up. He sees a woman who has come to the hotel with other men before sitting on the bench in the cemetery. He wants to go over and talk to him. He rehearses what he has to say, repeats several times and goes to the woman. The woman did not remember him at first and remembers. Zebercet asks her to come to the hotel. She says she cannot come because she is a woman. Another man is told to her because she is disturbing the woman, but she fires her. She tells her that she will come to the hotel in half an hour in Zebercet. Zebercet waits for the woman in the hotel, but she does not come. He stops waiting and gets out.

Zebercet goes to drink again. He listens to other tables. He talks to himself. A man sits down at his table, wants to drink with him, but he gets uncomfortable and gets up. He goes to the cockfight but finds out that there is no fight that day. He goes drunk and wants to buy the chestnut. Zebercet takes chestnuts from the man and asks if he knows him. The chestnut seller cannot remember him. He goes to the movies alone. He starts to feel sick. He comes out of the hall quickly but has trouble standing a vomit. A man comes to help him and put him in a taxi. The taxi takes him to the hotel. At the gate of the hotel, he hears the sound of the delayed Ankara train. He goes to the station because a mysterious woman came to Ankara by train before. He returns to the hotel and vomits again. The doorbell rings continuously. Zebercet could not stand and cut the bell's cable.

Zebercet shakes an empty cradle in a room at the hotel. In the back, there is an old photo of a brunette woman. This woman is like a mysterious woman who came to the same hotel. Zebercet continues to wait until November 28th. Then he decides that this waiting is meaningless. He begins to question his life and waiting. Zebercet puts a table on top of the bed to reach the ceiling of room number 1 and removes the lamp. He goes up to

the top floor and goes to room six just above the room and pierces the floor where the lamp coincides. A rope swings down here and ties the end of the rope to the door. He goes back to room one. Make preparations and change. He goes back to the table and hangs himself.

In this film, the concept of the absurd can be mentioned over the main character, Zebercet. Especially Zebercet sticks in a monotonous life, his lack of communication, his loneliness and his alienation make him an incompatible character. Zebercet has a routine, a character that is limited when it goes out of the hotel. He is always at the hotel except where he regularly goes. He has limited communication with customers outside. He worked in this like that for years. In the same novel by Yusuf Atılgan, his routine works are given in detail, but this situation is not entirely apparent in the film. The book and film do not contain any precise information about the town's location and time. Dialogues are almost identical.

He connects the towel that the woman forgot in her hotel room. The relations that Zebercet establishes both in the hotel and outside do not always go more in-depth. Making love to the hotel maid is like rape because she sleeps a lot. Since the woman's sleep is heavy, she does not know about the relationship. Other than that, there is no physical convergence with anyone. There is only Zebercet's satisfaction. It is a free and dead relationship. The relationship the mysterious woman has with the towel in the room she is staying in is just as dead as the relationship with other people. He is a little schizophrenic. Always talking to himself and the woman who is not there, his answers reveal the schizophrenic situation.

On the one hand, it is an imitation of the reality that it wants to achieve. The fact that the woman takes the cup of tea to her lips shows an obsessive situation. In other words, he is unconcerned in his sexual life and psychologically lonely. Zebercet, who has no expectations from life and does not struggle for again in life, is a character who does not meet his sexual needs in the healthy way.

Firstly, Zebercet is a routine and monotonous character that is limited when it goes out of the hotel. He is always at the hotel except where he regularly goes. The hotel has limited communication with customers outside. He worked in this organization for years. In the same novel by Yusuf Atılgan, his routine works are given in detail, but this situation is not entirely apparent in the film. After falling in love with the mysterious woman begins to go out, more and more routines are disrupted. It is like an obsession. He pretends to talk to the woman to get rid of his loneliness. All this created Zebercet's contradiction of his life.

Secondly, Zebercet's sense of death for him, it is like a part of the family. Especially in the later parts of the film, he learns that one of his family has committed suicide and the fact that his murder did not have a motive begins to normalize death. He never regrets that the cleaning lady killed the woman. He misses the murderer in the courtroom and interrogates himself, and there is no reason for his murder. It just bothers him. Everything is normal for Zebercet, the murderer. The hotel does not care for him. Maybe he thinks he is going to get out of his conviction by committing suicide. He ends his life by hanging himself with his uncle Faruk's death. Maybe that was his salvation. Yusuf Atılgan gave his only open message about the suicide of Zebercet. *What happened? He suddenly remembered something he forgot to do? Alternatively, did he realize that the only real value on earth was to preserve this extraordinary gift of life, to survive, to resist?* (Atılgan 2014 p.108)

Thirdly, All these situations that I mentioned, in the beginning, lead Zebercet into loneliness and alienate him. He wants to relationships and shares loneliness with someone, but he fails. Even he wanted to be with Ekrem, whom he met in cockfighting, wants to take him to the hotel but creates obstacles himself. He asks the woman in the cemetery and the man selling the chestnuts, do he remember him but nobody knows him. He has become invisible in society. Zebercet lives his loneliness more extreme because of communication, his psychological reasons, but his problem is one of the general problems of all people. Even when we look at the hotel theme, which is the main subject of both the novel and the film, we can see loneliness. Hotels share people's loneliness, weirdness, and dereliction. Especially the fact that this hotel is located in a

small town in Anatolia and mostly passing by the train passengers is a point to increase this loneliness. This hotel is a place that is visited by people who do not know each other and who establish daily and temporary relations. Zebercet is actually like a hotel, alone and without communication. Zebercet reminds me of Meursault, the hero of Albert Camus's *The Stranger*. Zebercet is a hero who speaks little, asks questions in one word, and gives one-word answers to questions. Likewise, it has similarities with Musa in *Yazgi* [Fate].

Lastly, Zebercet and the hotel are incompatible together. *Anayurt Oteli*, reveals the pessimistic, lonely, human-consumed human profile over Zeberce. It tries to understand the type of human being consumed and destroyed by a modern society which is corrupt through the relationship between individual and society. Yusuf Atılgan wanted to talk about today's society and people with his novel. Although the years in the book are not given precisely, it is estimated in 1963, according to Zebercet's date of birth and age. The technology used in the film and the general situation can be thought to have passed in this period. Zebercet, who sees himself as neither dead nor alive in the book, hid this feeling in the film. If he does not speak, he always comes between approaching people and staying away from them. When we compare it with Moses in *Fate*, Zebercet is a more realistic person. Zebercet is less incompatible than Moses. There is more rebellion in the world of Zebercet against the mechanized and unresponsive world of Moses. The rebellion element is not found in *Yazgi*, but it has *Anayurt Otel*.

5. CONCLUSION

As a result, the concept of absurd has been researched before, such as sociology, literature, and cinema. However, when the absurd was examined through the cinema, it was observed that several specific events and situations created absurd. Particularly incompatible characters, or irrational phenomena, questioning the existing, frequently used absurd theme through death and time flow are similar to those of theater in particular. Cinema is an art space with more dimensions than theater and absurd emerges in different forms. *At this point in his effort, a man stands face to face with the irrational. He feels within him his longing for happiness and for reason. The absurd is born of this confrontation between the human need and the unreasonable silence of the world. (Foley 2008 p6)* It is one of the best means to tell the absurd, as a means of entertainment that meets the needs of people in cinema and uses life to escape the difficulties that face them.

Turkish cinema has fallen into the phases with varying proportional Absurdism if I watch as obtained as a result of Turkey's social if we follow the proceeds together with sociological and political modernism. Since the 1950s, Turkey entered a rapid modernization process, both social cinema. Notably, during this process of modernization, the cinema industry encountered too many difficulties. They have caused many absurdities to create adaptations and versions of Popular Western films, especially due to technical deficiencies and low budgets. After the Turkification process, especially scenarios and dialogues changed funny and absurd situations. Some of the absurdities can be mentioned such as Keloğlan, who asked to börek to Snow White, the sexy woman aliens to exceeding space for Turkish men, Kilink from Italy and Shazam from America fight in the İstanbul street. Tarzan takes a Bosphorus tour in İstanbul. Thanks to the courage of Turkish cinema producers and directors who brought İstanbul to many Western characters, they were created in a new language. The first examples began to emerge in Turkish cinema, which started to create its language immediately after this period. With the creation of original contents, several changes have begun in the form of absurd. This change, which started with *Turist Ömer* affects

national films. However, this period of changes will be completed in the 1980s. The popularity of an absurd character and films such as *Tourist Ömer* is also a sign that the Turkish cinema audience has begun to change. When we look at *Turist Ömer*, it is not realistic to have a character whose pure heart who continues to help people and do not interfere with all his oppression. However, *Turist Ömer* is a reflection of the Turkish people. Like the same *Kelođlan* character, he also symbolizes the pure clean, lower-class people of Anatolia. However, for *Turist Ömer* does not remain in Anatolia like *Kelođlan*. He has gained a new form in the metropolis. However, two heroes are marginalized by society despite all their goodness. They are incompatible because they are different. When we look at all the films during the period between Early-Yeřilçam and Late-Yeřilçam, I can only talk about the use of absurd elements.

When we come to the 1980s, we can see that the absurd now presents as a way of addressing and reflecting on several problems. When we look at *Arabesk* and *Aaah Belinda* in particular, there are some criticisms of the situation. As a content, it is a reflection of the society, which is oriented towards the primary subjects and tries to explain its problems in the language of cinema. However, these problems conveyed along with the absurd concepts, they brought comedy with them, because of this situations, they are not underline when explaining problems. *Arabesk* is produced arabesque lifestyle, music culture, and the parody of Yeřilçam melodramas in every concept create a funny and absurd notion. *Aaah Belinda* told over the conflict between female identity in modernization effort and identity of women in the society of Turkey, thought growing advertising sector, and expectations are disclosed. This absurd situation faced by transitioning to a parallel universe Serap. However, when the Late-Yeřilçam period was entered, the absurd elements were replaced with absurdities within the scenarios and themes with the development of Turkish cinema.

When we come to the 90s, this experiment continues in the 80s, and we have some experimental efforts. *Bay E* is one of that experiment. It is discussed whether it is successful or not. However, when we look at the film, we come across a theme where dream and absurd elements are intertwined. Absurd concepts in dreams are structures.

For this reason, even this experiment shows the change in Turkish cinema. By the 2000s, we encounter images close to the concept of absurd as Camus mentioned. The absurd journey of Camus starts at the 1950s in Algeria, but it can reach Turkey in the 2000s with *Yazgı*. Post In the Yeşilçam period, absurdities are replaced by a conscious concept of absurd. In the film *Anayurt Oteli*, which was shot towards the end of the 1980s, the effect we see in the novels of Yusuf Atılgan, one of the early modernist and absurdist writers, also represents the transition period.

Although *Yazgı* is adapted from Camus's book *The Stranger* and has standard features, it contains Turkish elements. In this respect, it is an excellent example of the definition of absurd in cinema. The fact that Musa, the main character of the film, is an incompatible character, works as an accountant in a middle-class customs company, lives with his elderly mother, and is financially reasonable. Musa is a lonely, alienated character. He is a carefree, self-centered, daily living person who does not think about the purpose of his actions, in addition to the values of society. All the elements I have mentioned can be explained through the character of Musa, but it is not a distinct rebel departure from Camus's Meursault.

Anayurt Oteli, is adapted from Yusuf Atılgan's book, which deals with the theme of alienation and loneliness, is also reflected in the film. Like in the book, the movie is pretty pessimistic. It deals with non-communicating, disconnected, and corrupt society in the monotonous life and the type of human being consumed by this society. In this life and pessimism, the character Zebercet tries to hold onto a love of hope in his negative life. However, even love cannot bring it out of this monopoly. He shared the same fate as the hotel he found in the same hotel. Unlike *Yazgı*'s character Musa, Zebercet is a less incompatible character, while he reveals a more dominant element of rebellion. He wants to be a part of the people.

The renaissance of Turkish cinema and the production of many art films and the opportunity to watch in the Turkish market have led to an increase in absurd examples. After this period, especially the works of Onur Ünlü and Tolga Karaçelik continued to show absurd contents and effect in recent works. The emergence of the absurd in

Turkish cinema will continue to show its effect by increasing as modernization continues. It is challenging for Turkish cinema to reach Western cinema and its modernization. According to the West will always remain in eastern Turkey is experiencing its modernization process. I think it will be more absurd in Turkish cinema as it progresses slowly. Fifty years ago, the absurd Turkish cinema, which experienced a period of unconsciousness, has reached a conscious level of use.



REFERENCES

Books

- Abisel, N., 2005, Türk Sineması Üzerine Yazılar, Phoneix Yayınevi
- Akgündüz, A., 2013, Modernizmin Yansımaları: 60'lı Yıllarda Türkiye, Efil Yayınevi
- Alangu, T., 2016, Keloğlan Masalları, Yapı Kredi Yayınları
- Alptekin, A., 2017 Turist Ömer Yeşilçam'da Bir Müphem, Yüksek Lisans Tezi, Kadir Has Üniversitesi
- Ana Britannica, 1990, Genel Kültür Ansiklopedisi Cilt 21, Ana Yayıncılık
- Arslan, S., 2011, Cinema in Turkey A New Critical History, Oxford University Press
- Atılgan, Y., 2014, Anayurt Oteli, Can Yayınları
- Audi, R., 1999, The Cambridge Dictionary of Philosophy Second Edition, Cambridge University Press
- Blackham, H.J, 2005, Altı Varoluşçu Düşünür, Tr. Uşşaklı, E., Dost Kitabevi Yayınları
- Bauman, Z. 1991, Modernity and Ambivalence, Blachwell Publishers Ltd.
- Benjamin, W., 1999, The Arcade Project, Tr. Eiland, H., Mclaughlin, K., Harvard University Press
- Berger, J., 2006, Görme Biçimleri, Metis Yayınevi
- Camus, A. 1955, The Myth of Sisyphus and Other Essays, Tr. O'Brien, J., Vintage International
- Camus, 1991, The Rebel: An Essay on Revolt, Tr. Bower, A., Vintage Books
- Camus, A., 2010 Yabancı, Tr. Günyol, V., Can yayınları
- Camus, A., 2016, Mutlu Ölüm, Tr. Dara, R., Can Yayınları
- Camus, A., 2017a Sisifos Söyleni Tr. Yücel, T, Can Yayınları

- Camus, A., 2017b Başkaldıran İnsan Tr. Yücel, T., Can Yayınları
- Camus, A., 2017c, Caligula, Tr. Erkay, A., Can Yayınları
- Camus, A., 2019, Düşüş, Tr. Demirhan, H., Can Yayınları
- Cevizci, A., 1999 Felsefe Sözlüğü, Paradigma Yayınları
- Cruickshank, J., 2016, Albert Camus ve Başkaldırı Edebiyatı, Zepros
- Dorsay, A., 2004 Sinemamızda Çöküş ve Rönesans Yılları: Türk Sinemasında 1990-2004, Remzi Kitabevi
- Durna, T., 2017, Modernizmin Yansımaları: 90'lı Yıllarda Türkiye, Efil Yayınevi
- Erdoğan, N., 1992, Sinema Kitabı, Ağaç Yayınları
- Esslin, M., 2001, The Theater of Absurd, Third Edition, Vintage Books
- Foley, J., 2008, Albert Camus From The Absurd to Revolt, Acumen Publishing Limited
- Freud, S., 1984, Psikanalize Giriş, Üçüncü Basım, Tr. İlal, G., Altın Kitaplar Yayınevi
- Freud, S., 1996, Düşlerin Yorumu I, Tr. Kapkın, E., Payel Yayınevi
- Frokov, I., 1997, Felsefe Sözlüğü, Tr. Çalışlar, A., Cem Yayınevi
- Fromm, E., 2003, Sahip Olmak Ya Da Olmamak, Tr. Arıtan, A., Arıtan Yayınları
- Gündoğan, A., 2018, Albert Camus ve Başkaldırma Felsefesi, Öteki Yayınları
- Gürbilek, N., 2016, Vitrinde Yaşamak, Metis Yayınları
- Gürdaş, B., 2015, 1960'lı Yıllarda Türkiye Pr. Kaynar, M.K., İletişim yayınları
- Heidegger, M., 1962, Being and Time, Tr. Macquarrie, J., Malden: Blackwell Publishing
- Kayalı, K., 1994, Yönetmenler Çerçevesinde Türk Sineması, Ayyıldız Yayınevi
- Kierkegaard, S., 2002, Korku ve Titreme, Tr. İbrahim Kapaklıkaya, Anka Yayınlar

- Kierkegaard, S., 2003, Kaygı Kavramı, Tr. Armaner, T., Türkiye İş Bankası Kültür Yayınları
- Lüküslü, D., 2017, Modernizmin Yansımaları: 80'li Yıllarda Türkiye Efil Yayınevi
- Macintyre, A. 2001 Varoluşçuluk, 1. Baskı, Tr. Hünler, H., Paradigma Yayınları
- Marcel, G., 1949, Being and Having, Tr. Farrer, K., Dacre Press Westminster
- Mardin, Ş., 1995, Türk Modernleşmesi, İletişim Yayınları
- Marx, K., 1996, Capital: A Critique of Political Economy Vol.1, Tr. Moore, S. and Aveling, E., Progress Publishers
- Mounier, E., 1986, Varoluş Felsefelerine Giriş, Tr. Kırkoğlu, S.R., Alan Yayıncılık
- Nietzsche, F, 2010, Böyle Buyurdu Zerdüş, Tr. Ata, K., İlgi Kültür Sanat Yayıncılık
- Nutku, Ö., 1985, Dünya Tiyatrosu Tarihi, Remzi Kitabevi
- Ollman, B., 2008, Yabancılaşma: Marx'ın Kapitalist Toplumdaki İnsan Anlayışı, Tr. Kars, A., Yordam Kitap
- Özen, E., 2015, 1950'li Yıllarda Türkiye Pr. Kaynar, M.K., İletişim yayınları
- Özon, N. 1981 Sinema ve Edebiyat Terimleri Sözlüğü, Türk Dil Kurumu Yayınları
- Sagi, A., 2002, Albert Camus and The Philosophy of The Absurd, Tr. Stein, B., Radopi
- Sartre, J. P., 2012, Bulantı, Tr. Hilay, S., Can Yayınları
- Scognamillo, G., 1998 Türk Sinema Tarihi, Kabalcı Yayınevi
- Scognamillo, G., 2005 Fantastik Türk Sineması, Kabalcı Yayınevi
- Sönmez, S., 2017, Modernizmin Yansımaları: 90'lı Yıllarda Türkiye, Efil Yayınevi
- Suner, A., 2005, Hayalet Ev, Yeni Türk Sinemasında Aidiyet Kimlik ve Bellek, Metis Yayınları
- Tönnies, 2001, Community and Society, Tr. Harris, J., Hollis, M., Cambridge University Press
- Uçar, A., 2015, 1950'li Yıllarda Türkiye Pr. Kaynar, M.K., İletişim yayınları

Periodicals

- Biricik, İ., Albert Camus'un Yabancı Romanında Kimlik ve Yabancılaşma Problemi, Journal of Turkish Language and Literature V.2, Is.3 Summer 2016 85-892016
- Boz, M., 2014 Sinemada Uyarılma: Albert Camus'nün Yabancı Romanıyla Zeki Demirkubuz'un Yazgı Filminin Karşılaştırılması Sekans Sinema Yazıları Seçkisi 10, Nihal Bengisu Karaca, Zeki Demirkubuz ile Röportaj: İdeal İyiliğin Yolu Kötülüğü Anlamaktan Geçiyor, Aksiyon, Kasım, 2001.
- Curry, R., 1974, Films and Dreams, The Journal of Aesthetics and Art Criticism, Vol. 33, No. 1 (Autumn, 1974), pp. 83-89
- Erdoğan, N., 1998, Narratives of Resistance: National Identity and ambivalence in the Turkish melodrama between 1965 and 1975, Screen, Volume 39, Issue 3 Autumn 1998, Pages 259–271
- Harrison, P., 2017, I Believe because it is Absurd: The Enlightenment Invention of Tertullian's Credo, American Society of Church History 86:2 (June 2017) 339-364.
- Heidegger, M., 2014 What is Metaphysics? Tr. Siavash Jamadi Phoneix Publishing.
- Kara, N., 2006, 80 ve 90'larda Türkiye'de Feminist Hareketler, Kadın Çalışmaları Dergisi S.3, 16-39
- Kenüçen, H., 2001, Türk Sinemasında Kadının Sunumu Üzerine, Kurgu Dergisi S.18, 51-64
- Şimşek, E., 2017, Türk Masallarının Milli Tipi: Keloğlan, Arka Kültür Sanat Edebiyat Dergisi S.11, 41-57
- Yiğit, Z., 2012, Onur Ünlü: Ölüm üzerine humor, Modern Zamanlar, Sayı:24, ss.10-11

Other Sources

Absurd word origin <https://www.dictionary.com/browse/absurd> [accessed in 5 May 2019], <https://www.etymonline.com/word/absurd> [accessed in 5 May 2019]

Camus, 1991, *The Rebel: An Essay on Revolt*, Tr. Bower, A., Vintage Books
https://books.google.com.tr/books/about/The_Rebel.html?id=q6L0Ria0P0wC&redir_esc=y [accessed in 5 May 2019]

Kirişçi, M., 2016, *Koca Arayan Uzaylılar İstanbul'da (1955) Film İncelemesi*
<http://www.otekisinema.com/ucan-daireler-istanbulda-1955/> [accessed in 5 May 2019]

Rubens, Saturn Devouring His Son
<http://www.wikizero.biz/index.php?q=aHR0cHM6Ly9lbi53aWtpcGVkaWEub3JnL3dpa2kvU2F0dXJuXyhhSdWJlbnMp> [accessed in 5 May 2019]

Tertullian, 2004, *De Carne Christi-On the Flesh of Christ*, Latin Christianity: Its Founder, Tertullian by Philip Schaff, <http://www.ccel.org/ccel/schaff/anf03.html> [accessed in 5 May 2019]

Turan, H., 2012, *İnsanın Kendini Ciddiye Alması En Büyük Felaket (Onur Ünlü söyleşi)* <https://www.hayalperdesi.net/soylesi/48-insanin-kendisini-ciddiye-almasi-en-buyuk-felaket.aspx> [accessed in 5 May 2019]

Zhizn, N., 1965 'Socialism and Religion', No. 28, December 3, 1905. Signed: N. Lenin. Published according to the text in *Novaya Zhizn*. Source: Lenin Collected Works, Progress Publishers, 1965, Moscow, Volume 10, pages 83-87. Translated: Transcription\Markup: B. Baggins . 16. State, Family, Education, Anti-Dühring, Part III: Socialism'
<https://www.marxists.org/archive/lenin/works/1905/dec/03.htm> [accessed in 5 May 2019]

Films and Series

Aaah Belinda!, 1986, Atıf Yılmaz Batıbeki, Colored, 35mm, 94', Odak Film

Adı Vasviye,1985, Atıf Yılmaz, Colored, 35mm, 83'

Anayurt Oteli, 1986, Ömer Kavur, Colored, 35mm, 110', Alfa Film

Amerikalı, 1993, Şerif Gören, Colored, 35mm,89', Anadolu Film ve Sinemacılık

Arabesk, 1988, Ertem Eğilmez, Colored, 35mm, 93', Arzu Film

Awaara, 1951, Raj Kapoor, Black and White, 193', All India Film Corporation, R.K. Films Ltd.

Banker Bilo, 1980, Ertem Eğilmez, Colored, 88'

Bay E, 1995, Sinan Çetin, Colored,35mm, 101', Plato Film

Berlin in Berlin,1993, Sinan Çetin, Colored, 35mm, 95', Plato Film

Devil Girl From Mars, 1954, David MacDonald, Black and White, 35mm, 77', Danziger Productions Ltd

Eşkiya, 1996, Yavuz Turgul, Colored, 35mm, 123', FilmaCass

Kaatil, 1953, Lütfi Akad, Black and White, 35mm, Kemal Film

Kadının Adı Yok, Atıf Yılmaz, Colored, 35mm, 90', Odak Film

Karanlıkta Uyuyanlar, 1965, Ertem Göreç, Black and White, 35mm,

Karılar Koğuşu, 1990, Halit Refiğ, Colored, 35mm, Erler Film

Kelebekler, 2018, Onur Ünlü, Colored, 117', Karaçelik Film

Keloğlan, 1971, Süreyya Duru, Colored,35mm, 91', Alfan Ticaret

Kırık Bir Aşk Hikayesi,1981, Ömer Kavur, Colored, 35mm, 92', Teni Lale Film

Kırk Metre Kare Almanya, 1986, Tefik Başer, Black and White, 35mm, 76'

Kilink İstanbul'da, 1967, Yılmaz Atadeniz, Black and White, 71', Atadeniz Film

Kilink Uçan Adam'a Karşı, 1967, Yılmaz Atadeniz, Black and White, 35mm,49',
Atadeniz Film

Külkedisi Sindirella, 1971, Süreyya Duru, Colored, 35mm

Külkedisi, 1961, Nejat Saydam, Black and White, 35mm, Emin Film

Leyla ve Mecnun, 2001-2013, Tv series, Onur Ünlü, TRT 1, TRT HD

Metropolis, Fritz Lang, Black and White, Destination Films

Mullholland DR., 2001, David Lynch, Colored, 35mm, 147'

One Flew Over The Cuckoo's Nest, 1975, Milos Formen, Colored, 35mm, 133'

Pamuk Prenses ve Yedi Cüceler, 1970, Ertem Göreç, Colored, 35mm, 77', Hisar Film

Snow White and Seven Dwarf, 1937, Animation, William Cottrell, David Hand, 83'

Şafak Bekçileri,1963, Halit Refiğ, Black and White, 35mm, 102'

Tabutta Rövaşata, 1996, Derviş Zaim, Colored, 35mm, 78'

Tarzan İstanbul'da, 1952, Orhan Atadeniz, Black and White, 35mm, 91', Milli Film

Tarzan Korkusuz Adam,1974, Kunt Tulgar, Black and White, 35mm, 71', Kunt Film

Tarzan The Ape Man, 1932, W.S. van Dyke, Black and White, 35mm, 100'

Tersine Dünya, 1993, Ersin Pertan, Colored, 35mm, 97', Özer Film

The God Father, 1972, Francis Ford Coppola, Colored, 35mm, 175'

Turist Ömer, 1964, Hulki Saner, Black and White, 35mm, 91', Saner Film

Turist Ömer Uzay Yolunda, 1973, Hulki Saner, Colored, 35mm, 96'

Turist Ömer Yamyamlar Arasında, 1970, Hulki Saner, Colored, 35mm, 82'

Toprağın Kanı, 1966, Atıf Yılmaz, Black and White, 35mm, Güneş Film

Uçan Daireler İstanbul'da, 1955, Orhan Erçin, Black and White, 35mm, 66', Birsal Film

Uçurtmayı Vurasınlar, 1989, Tunç Başaran, Colored, 35mm, 86', Magnum Film

Yazgı, 2001, Zeki Demirkubuz, Colored, 35mm, 114', Mavi Film

Yılanların Öcü, 1961, 1985, Metin Erksan, Colored, 35mm, Be-Ya Film

