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Handbook of Research on Consumption, Media, and Popular Culture in the Global Age

Ozlen Ozgen
Atilim University, Turkey

A volume in the Advances in Media, Entertainment, and the Arts (AMEA) Book Series

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Foreword

The concept of popular culture has been discussed since the early 1950s. The concept of mass culture, which developed within the approach of mass society, evolved over time in the liberal paradigm and became a popular culture concept on the agenda of intellectuals. Debates started at this point, and different perspectives on popular culture began to emerge. The popular culture, related to ideology, has become a new and quite exciting area of debate for intellectuals. Some intellectuals, especially liberals have argued that popular culture is a cultural area created by the people themselves. On the other hand, leftist intellectuals argue that popular culture is produced by the dominant powers and imposed on the people. These different approaches clearly reveal the ideological aspect of popular culture. If popular culture is an ideological concept, then what is culture? How can we define the concept of culture? According to the famous philosopher Raymond Williams (*Culture and Society*, New York, 1958), culture is primarily a whole way of life. Based on this view, Williams suggests three broad definitions for culture. Firstly culture can be refer to a general process of intellectual, aesthetics and spiritual development. Philosophical, artistic, scientific development can be taken place in this perspective. The second meaning of the term "Culture" can be refer to a particular way of life; the lifestyle of a group, the way of life in a period, the lifestyle of a people etc. For example the lifestyle in the Ottoman period, the lifestyle of Turkish people, the lifestyle of Turkish intellectuals, the traditional way of life in Turkish rural areas etc. The third meaning of culture refers to all human practices in the society. Then culture is a whole way of life. As living together, people develop spontaneously many practices. All of the practices people developed in the society they lived in are shaped their culture. In time, this culture becomes a common culture of society by spreading and taking place in society. And it can also be called a popular culture of society. This can be regarded as the innocent or pure side of popular culture.

The discussion have began with the manipulative and ideological touches on this innocent and pure cultural area. The emerging of techniques and implements that can be used in cultural production within the technological developments further strengthened the ideological and manipulative touches towards this culture. The development of techniques and tools that allowed for cultural production also provided the basis for the emerging and expanding of the culture industry environment.

The increasing pace of life with industrialization, urbanization and modernization, on the one hand, reduced the interaction of people with each other in the society they live in, but it also rapidly reduced their cultural production and sharing. This means that culture and cultural production are controlled not by the people themselves, but by some of the upper powers or dominant class. Thus, culture becomes an ideological manipulation instrument from a sharing and interaction area that the people produce within their own life practices. This culture, produced and imposed by dominant class who control the

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cultural industry area, is called popular culture. This culture is known as an ideological area. Because of this ideological aspect, the concept of popular culture is discussed in different ways in many different approaches. Therefore, some intellectuals argue that popular culture is the people's own culture. The left-wing intellectuals argue that popular culture is produced in the area of cultural industry and is imposed on the public. It is possible at this point to link popular culture with capitalism. The capitalist system characterizes everything, including culture, by its commercial context. The popular culture produced in the culture industry area, which co-developed with capitalism, has a commercial character.

At this point, it would not be wrong to establish a connection between popular culture and consumer society in today's world. Such linkages also require focusing on other areas that characterize popular culture as commercial commodity. In this context, it would not be wrong to look at the relationship between popular culture and advertising. Thus, in the commercial world of capitalism, consumption and therefore sales are as important as production. At this point, advertising is seriously involved. In fact, nowadays, it is inevitable that in every section of our lives, advertised messages will leak. In the streets we walk, on the clothes we wear, in the music we listen, in the films we watch, even in the air we breathe, in the water we drink, everywhere, but everywhere it is impossible to escape from advertising. Popular culture has become one of the most productive areas and medium of advertising today. Many forms of popular culture - cinemas, television series, cartoons, magazines, entertainment venues, etc. - have become important production areas of advertising. And almost all of these genres exist in popular culture.

In this book, popular culture is analyzed in many different dimensions. Each article in this book focuses on a different aspect of popular culture. The article that deals with popular culture in relation to capitalism draws our attention to urbanization and industrialization as the constitutive elements of popular culture. We see mass production, mass culture and mass society among the constructive dynamics of popular culture in an article examining the relationship between popular culture and consumer society. The article examining the relationship between popular culture, communication and ethics is questioning the ethical understanding of the construction of reality in popular cultural narratives. In this article, the relationship between popular culture, communication and ethics is discussed with the help of Umberto Eco's texts. Another article examines how popular culture leads people to excessive consumption. The article examines how the big brothers (capitalism) seduce people and direct them to consume what they do not really need. The book also discusses the relationship between popular culture and globalization. How popular culture is transmitted to the whole world, especially through television series. An important issue in this book is the placement of popular culture in society through cartoons. Popular culture influences people from childhood to adulthood through cartoons. The relationship between popular culture and everyday life is also discussed in the book. It is observed that popular culture is articulated in everyday life by processing in many ways. As a case study, state theater is being studied. Accordingly, it is examined how popular culture is disseminated through state theater. The reflection of popular culture in photography is also examined in this book. The popular cultural elements in the photographs of the Lavazza Cafe calendar are analyzed. One of the interesting subject in this book is the relationship between popular culture and iconography. From the past to the present, the art of iconography has been an important artistic medium for cultural production, reproduction and reflection. Therefore, in this book which examines the popular culture in depth, this topic has not been forgotten. In the book, we see that the popular culture phenomenon is examined in detail from the examples of Turkish cinema. In addition, it is seen that the relationship between popular culture and language is discussed. It is worth

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noting that popular culture is associated with multicultural debate. The relationship between popular culture and postmodernism is also discussed. Social media has become an important medium of popular culture today for production and distribution. Therefore, popular cultural reflections of social media are also discussed in detail in the book. Popular culture and digitalization are also discussed in the book. Especially the role of mobile phones for the production and strengthening of popular culture. Briefly, this study, which focus on the popular culture in various aspects, is an important resource for popular culture researchers and also for all readers interested in popular culture.

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Preface

Last few decades have depicted the significance of the power of the media, the consumption and popular culture separately. On the other hand, today, consumption, the culture of consumption, and consumer behavior have been significantly associated with popular culture. The consequence of this association is the popularization effect of certain consumption patterns. The reasons behind this effect have been both the transformation of the form of production and cultural transformation. The market conditions altered into a supply mechanism that creates its demand, from the mechanism in which the demand creates its supply. This changeover is reflected not only on economic relations but also on sociological webs, cultural interactions, identities, and globalization; and further configured by the diversification of the channels of mass media. Such that, the media continued to be the pioneer of the distribution of the consumption patterns and popular culture in various grounds.

This book contributes to the communication and cultural studies through a historical and an interdisciplinary approach in the context of consumption, media and popular culture in the global age. The idea of this book came out of obligatory academic inquiry to uncover the intersection of consumption, media and popular culture and to highlight the historical roots that make up these intersections. Thereby, the editor called for a wide range of topics, from consumerism to the communication ethics, from media intellectuals as a part of popular culture to the influencers of new media, from changes in advertising industry to the products of popular culture as well as from religious discourse to TV programs.

Modern life creates a perception of a standard time while separating the individual's working time and leisure time. As our perceptions of space and time transformed with modernity, so do the patterns of production as well as the products along with the market conditions. Globalization led the flexible production a common norm. Furthermore, the leisure time turned into a commodity to sell as the activities are diversified. How one consumes leisure time would reflect one's identity, lifestyle and values. Thereby, consumption patterns would refer to the social stratums at the same time.

Mass media unveils many opportunities for the distribution of the ideological aspect of the life-styles, identities, outfits and how an individual would consume its leisure time. Media diversity enables customizing specific messages to various targeted audiences. The range in the variety has reached a peak in the global age with the advancement of digital technologies. Thereby the one-way transition of the power relations through ideological apparatus has left its place to a manifoldness; a manifoldness which is backed up by the new market conditions and international companies. Since the consumption constitutes an inevitable part of the introduction of popular life-styles, the full range of presentation of the consumption patterns relates to the characters of individuals in the global age. These consumption patterns and the popular culture of a particular period are shaped mutually.

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Broadly, popular culture can be defined as the sovereign culture of a particular era. The power of the sovereign culture determines the consumption patterns, what is used, consumed and embraced by the individuals by that given period, and even designates the popular spaces. These spaces and times become the areas of consumer culture, thereby is closely related to the popular culture.

Moving from unexpectedly colorful chapter proposals which the call received, the editor deemed to organize this book as follows:

In Chapter 1, Emel Arik reflects on the relationship between popular culture, the recently dominant culture, and media intellectuals. According to Arik, recent intellectuals, whom we cannot think apart from the media, play a significant role in the reproduction of popular culture. Taking media intellectuals as primary focal points affecting the system in terms of both consumption culture, daily life and popular politics, the author underlines the crucial role of media intellectuals in reproducing popular culture.

In Chapter 2, Unay Tamgac Tezcan, looks at the effects of the internet revolution and the rise of inequality on the consumption and the resulting economic consequences. The study starts with a discussion on peer effects and conspicuous consumption, it looks at the motives of interpersonal comparisons, how comparisons are made and how culture affects peer effects. Following a discussion on the recent changes in the popular culture, the author discusses the question of how these have redefined peer effects and the resulting consequences in light of some country studies.

In Chapter 3, Ozlen Ozgen and Emir Turkoglu focus on popular culture and communication ethics informed by Umberto Eco's novel titled *Numero Zero*. Eco's novel deals with how patrons, using power of media with the aim of making profits by assuming transformative power of newspapers, have twisted the truth in the news. Umberto Eco interprets how lie and twisted reality is presented in this fictional book being close to today's perception of journalism, questions trust towards the media. In line with *Numero Zero* written by Eco, the authors discuss communication ethics and analyze relative truth and media effect of popular culture in the postmodern age.

Chapter 4, Ikbal Maulana, presents how technological development, especially the emergence of the Internet and social media, has empowered consumers vis-a-vis suppliers, because they can let their responses to suppliers know to each other. Although the suppliers may be able to cognitively manipulate their consumers, they are also faced with severe pressures to satisfy more demanding consumers as well as to compete against each other.

In Chapter 5 Nimet Ersin presents to what extent popular culture has affected TV program genres both in terms of making existing programs entertaining and emerging new entertaining program genres. Following the discussions regarding popular culture, Ersin generally discusses the increase in entertainment in television programs and then analyzes the increase in entertainment in television programs in Turkey in the process of globalization.

Elif Esiyok in Chapter 6 is focused on cartoons, a product of popular culture which are also effective in determining consumption habits. The sample of the study consists of a series created by Disney "Mickey Mouse's Clubhouse", and through purposeful sampling "Valentine's Day" chapter is chosen. Using semiotics analysis method, Esiyok finds that the importance of Valentin's Day is emphasized through the use of feelings.

In Chapter 7, Aizhan Rymbayeva interrogates how TV soaps influence on the attitudes of Kazakhstani women towards the represented Turkish way of life. This study used qualitative in-depth interviews to collect data during August of 2018. The implications are discussed in relation to social learning theory and uses and gratifications theory.

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Chapter 8, by Duygu Dersan Orhan, draws on the new forms of Arabism which is produced by transnational Arab media, mainly satellite channels. In the study, the distinction between the old form of Arabism which is considered to be a spent force and the new forms of Arabism produced through transnational Arab media are presented. The perspectives of the scholars claiming that communication channels fueled a new form of Arabism is analyzed.

Chapter 9, by Basak Akar, analyzes how the modern daily life in Turkey is imagined and transmitted to the audience by the products of the popular culture in the 1950s through the repertory of the State theater. The study depicts that the repertory of the State Theater reflects the tendencies of the popular culture of the 1950s. Akar argues that the period represents the transition to the democracy in Turkish political life with the challenge of the imagination of "the modern" in the early Republican era.

In Chapter 10, Zaliha Inci Karabacak conducts an analysis of Lavazza calendar photos, that were published between 1993-2012, in the context of popular culture. In her analysis, Karabacak took into consideration non-verbal communication means (appearance, manner, activity, props and settings) enumerated by Dyer. Her findings show that non-verbal means of communication have changed in terms of popular culture according to the years in Lavazza's calendar photographs.

In Chapter 11, Pinar Aslan examines the concept of iconology with a focus on how it evolved into today's iconicity within the framework of cultural studies, media studies, and women's studies. Taking Erwin Panofsky's study of iconology and implementing it into popular culture, Aslan's study is a process of reading contemporary icons as works of art.

In Chapter 12, James I. Novak examines the popular culture of 3D printing. With 3D digital files rapidly distributed through online platforms, Novak argues that a new trend for 'viral objects' is emerging, alongside the '3D selfie,' as digital bits spread via the Internet are given physical form through 3D printing in ever increasing quantities.

In Chapter 13, Ozlen Ozgen and Kamile Elmasoglu explore the changes in consumer culture and advertising industry within the frame of globalisation and capitalism through a French film ''99 Francs'', released in 2007. The study is focused on the effect of globalisation on consumer and advertising industry; and analyses the film using Barthes' semiological approach. The study concludes that the advertisement industry has an effective long-term role on providing a circulation of mass consumers.

Chapter 14, by Eda Arisoy, explores multiculturalism in cinema in the context of popular culture by questioning where exactly Ferzan Ozpetek stands. According to Arisoy, the concept "popular" is prone to change but "culture" needs to be protected extensively rather than change. Arisoy asserts that meeting in common can create imbalances in terms of these two concepts; therefore, to stay in the middle of conserving and degeneration is the main questioning of balance.

Berceste Ozdemir, in Chapter 15, reflects on the concept of postmodernism in cinema by focusing on Onur Unlu narratives. The films are analyzed according to post-modern narrative strategies with post-modern genre film criticism. Arguments, which are used by Onur Unlu in the plot of his two films are discussed together with narrative strategies.

Chapter 16, by Eda Turanci, examines the relationship between influencers and consumption. Her research reveals that most of the shares/posts had the name of a brand or product, tagged brand, or used related hashtags to direct followers to consumption. The findings also show us that despite the use of a large number of brand names, a very small number of these posts have the emphasis of sponsorship, advertising or cooperation.

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Chapter 17, Danella May Campbell investigates the hashtag battle, #BlackLivesMatter vs #AllLivesMatter and considers its ability to promote cyber race; a concept solidified within the boundaries of a black/white racial paradigm. This chapter assesses the implications of constructing racial boundaries within the online space, its impact on identity politics and the viability for cyberspace to exist as a post-racial epoch in the global age.

Chapter 18, focusing on the diffusion of mobile telephony, Janet Aver Adikpo established that mobile telephones serve as a conduit for popular culture. While considering the shortfalls and scholarship, Adikpo concluded that mobile technologies have contributed to the popularity of mobile phones, same way the consumption needs of people have, if not more.

Sule Tuzlukaya, in Chapter 19, attempts to clarify the issues relating to the representation of dark side of organizations in popular culture, which have remained overlooked in research. In order to depict how dark side of organizations has been constructed and represented in society, Tuzlukaya examines movies as an important form of popular culture.

In Chapter 20, Marta Massi, Chiara Piancatelli, and Sonia Pancheri explore how brands are the new territory where high culture and low culture co-exist and collaborate, creating new possibilities of cross-fertilization and hybridization between the two. Through the analysis of successful examples coming from different industries, the authors highlight how brands have blurred the distinction between low culture and high culture.

Chapter 21, by Pelin Ozgen, considers the problems that are caused by consumerism and the new lifestyles in the global age, and then discusses the role of marketing in creating this new culture and its function in decreasing the problems. Ozgen, further investigates the sustainability practices in world's leading companies, which are also listed in the Guardian's "best sustainability practices in business" in detail through using secondary data.

Floribert Patrick C. Endong and Eugenie Grace Essoh, in Chapter 22, study Christian advertising discourse through using semiotics and a content analysis. Analysing a corpus of over 500 advertising copies generated by 50 different charismatic churches, the authors critically examine the various ways in which the concept of (socio-political) power is used in advertising messages designed by Nigerian Christian organizations. The study also notes that how this concept of power is used outside the spiritual realm, in a bid to promise various forms of political and economic prosperity to gullible Nigerian masses.

The intended audience for this book is mainly composed of the scholars, researchers, graduate students, and experts. However, we believe that this book will be also interesting for the practitioners in the market who deal with consumer behavior, media and popular culture. Furthermore, the readers who do not have a background on the topics of this edition, may still find useful and entertaining data since every single chapter touches every-day life one way or another.

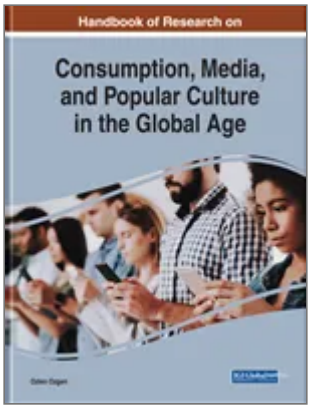
Together, the chapters contained in this book offer various perspectives on questions about a wide range of issues on consumption, media and popular culture in both historical and contemporary contexts. The chapters address the intersections of consumption, media and popular culture with various important political, social, economic and ethical issues. Our claim with this book is to stimulate readers to think about those interrelated topics as well as to ask further important and intriguing questions.

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As an editor, I owe a great debt of gratitude to my dear fellow academics who wrote chapters for this book. This book hopefully will present new perspectives for researchers, students and academics interested in the field. I would also like to express my gratitude to the academics of the editorial advisory board who provided valuable support in the constitution of the book. I would like to thank Jordan Tepper, the Development Coordinator at IGI Global Publishing House who answered my questions in every detail about publishing the book and did not refrain to help despite her hectic schedule. I am grateful to my colleagues Dr. Elif Eşiyok, Dr. Eda Turanci and Dr. Gonca Noyan who have been a source of my motivation and have supported me during the development of the book. I am particularly thankful for their valuable insights and suggestions. Finally, I would like to thank the IGI Global Publishing House for creating this opportunity to publish this edited book.



Handbook of Research on Consumption, Media, and Popular Culture in the Global Age

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The mass production and diversification of media have accelerated the development of popular culture. This has started a new trend in consumerism of desiring new consumption objects and devaluing those consumption objects once acquired, thus creating a constant demand for new items. Pop culture now canalizes consumerism both with advertising and the marketing of consumerist lifestyles, which are disseminated in the mass media.

The **Handbook of Research on Consumption, Media, and Popular Culture in the Global Age** discusses interdisciplinary perspectives on media influence and consumer impacts in a globalizing world due to modern communication technology. Featuring research on topics such as consumer culture, communication ethics, and social media, this book is ideally designed for managers, marketers, researchers, academicians, and students.

Table of Contents

Full text search term(s) Reset

Front Materials

PDF (/gateway/chapter/full-text-pdf/227452) HTML (/gateway/chapter/full-text-html/227452) Title Page

PDF (/gateway/chapter/full-text-pdf/227453) HTML (/gateway/chapter/full-text-html/227453) Copyright Page

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PDF (/gateway/chapter/full-text-pdf/227460) HTML (/gateway/chapter/full-text-html/227460) Preface

PDF (/gateway/chapter/full-text-pdf/227461) HTML (/gateway/chapter/full-text-html/227461) Acknowledgment

Chapters

PDF (/gateway/chapter/full-text-pdf/227462) HTML (/gateway/chapter/full-text-html/227462)

Chapter 1

Popular Culture and Media Intellectuals: Relationship Between Popular Culture and Capitalism – The Characteristics of the Media Intellectuals (/gateway/chapter/227462) (pages 1-10)

Emel Arık (Akdeniz Üniversitesi, Turkey)

This chapter aims at investigating the relationship between popular culture, the recently dominant culture, and media intellectuals. Popular culture can be defined as daily practices preferred widely by the people. In fact, the term...

PDF (/gateway/chapter/full-text-pdf/227463) HTML (/gateway/chapter/full-text-html/227463)

Chapter 2

Popular Culture and Peer Effects in Consumption: Survey of Economic Consequences (/gateway/chapter/227463) (pages 11-35)

Unay Tamgac Tezcan (TOBB University of Economics and Technology, Turkey)

People are not living in isolation and they are largely affected by the people around themselves. People's consumption decisions are also influenced by the decisions and actions of their peers, what is called “consumption peer...

PDF (/gateway/chapter/full-text-pdf/227464) HTML (/gateway/chapter/full-text-html/227464)

Chapter 3

Popular Culture and Communication Ethics: An Assessment on Umberto Eco's Numero Zero (/gateway/chapter/227464) (pages 36-56)

Ozlen Ozgen (Atilim University, Turkey), Emir Turkoglu (Ankara Haci Bayram Veli University, Turkey)

Ethics that is possible to be considered as an element which would contribute to media in terms of quality signifies the core values in sense of journalism, and hence, it can represent the bond established with reality and truth. It...

PDF (/gateway/chapter/full-text-pdf/227465) HTML (/gateway/chapter/full-text-html/227465)

Chapter 4

Big Brothers Are Seducing You: Consumerism, Surveillance, and the Agency of Consumers (/gateway/chapter/227465) (pages 57-75)

Ikbal Maulana (Indonesian Institute of Sciences (LIPI), Indonesia)

Internet technologies have empowered consumers, giving them access to any information, allowing them to compare products against one another before they decide to buy. And when the product disappoints them, they can easily spread...

PDF (/gateway/chapter/full-text-pdf/227466)
HTML (/gateway/chapter/full-text-html/227466)

Chapter 5

The Effect of Popular Culture on TV Program Genres Within Globalization Process (/gateway/chapter/227466) (pages 76-93)

Nimet Ersin (Yeni Yüzyıl University, Turkey)

In the process of globalization, popular culture has spread all around the world far more easily via television. Following 1980s, commercial televisions increasing together with the dominance of liberal economy have operated in...

PDF (/gateway/chapter/full-text-pdf/227467)
HTML (/gateway/chapter/full-text-html/227467)

Chapter 6

How Do Cartoon Movies Construct Children's Consumption Habits for “Special Days”? (/gateway/chapter/227467) (pages 94-104)

Elif Esiyok (Atilim University, Turkey)

Cartoons, which are widely watched in childhood, are not only a means of entertainment but also a means of spreading certain ideologies, cultures, or habits. Cartoons, a product of popular culture, are also effective in determining...

PDF (/gateway/chapter/full-text-pdf/227468)
HTML (/gateway/chapter/full-text-html/227468)

Chapter 7

TV Soaps Influence on the Attitudes of Kazakhstani Women Towards the Represented Turkish Way of Life (/gateway/chapter/227468) (pages 105-122)

Aizhan Rymbayeva (KIMEP University, Kazakhstan)

Open market relations opened the opportunity for media representatives to deliver their products worldwide. Thanks to this tendency, TV products became more than entertainment. They are used as a persuasive medium abroad. Turkish TV...

PDF (/gateway/chapter/full-text-pdf/227469)
HTML (/gateway/chapter/full-text-html/227469)

Chapter 8

The Redefinition of Arabism Through Satellite Channels (/gateway/chapter/227469) (pages 123-136)

Duygu Dersan Orhan (Atılım University, Turkey)

This chapter draws on the new forms of Arabism that are produced by transnational Arab media, mainly satellite channels. It will be discussed whether nationalism is a transitory or a permanent phenomenon. The argument advanced here...

PDF (/gateway/chapter/full-text-pdf/227470)
HTML (/gateway/chapter/full-text-html/227470)

Chapter 9

“The Modern Daily Life” in Turkey in the 1950s in Popular Play Scripts of the State Theater (/gateway/chapter/227470) (pages 137-161)

Başak Akar (Ankara University, Turkey)

The aim of this chapter is to examine how modern daily life is imagined and transmitted to the audience by the products of the popular culture in the 1950s through the repertory of the state theater and how this reflects the...

PDF (/gateway/chapter/full-text-pdf/227471)
HTML (/gateway/chapter/full-text-html/227471)

Chapter 10

The Reflection of Popular Culture on Calendar Photos (/gateway/chapter/227471) (pages 162-173)

Zaliha İnci Karabacak (TOBB University of Economics and Technology, Turkey)

In the consumer society, brands communicate with consumers by subjects and practices of popular culture. Photography is used as an effective medium in this process. This study that was made within the framework of consumer society...

PDF (/gateway/chapter/full-text-pdf/227472)
HTML (/gateway/chapter/full-text-html/227472)

Chapter 11

Popular Culture and Iconology: Reading Today's Icons as Works of Art (/gateway/chapter/227472) (pages 174-187)

Pınar Aslan (Bursa Technical University, Turkey)

This chapter intends to take a look at the concept of iconology with a focus on how it evolved into today's iconicity within the framework of cultural studies, media studies, and women's studies. The relation of icons to...

PDF (/gateway/chapter/full-text-pdf/227473) HTML (/gateway/chapter/full-text-html/227473)

Chapter 12

The Popular Culture of 3D Printing: When the Digital Gets Physical (/gateway/chapter/227473) (pages 188-211)

James I. Novak (Deakin University, Australia), Paul Bardini (Griffith University, Australia)

As 3D printing technology achieves mainstream adoption, people are forming new relationships with products as they shift from passive consumers to “prosumers” capable of both producing and consuming objects on demand. This is fueled...

PDF (/gateway/chapter/full-text-pdf/227474) HTML (/gateway/chapter/full-text-html/227474)

Chapter 13

A Film Analysis Related to Globalization and Capitalist Consumer Culture and Its Reflections on Advertising Industry (/gateway/chapter/227474) (pages 212-229)

Ozlen Ozgen (Atilim University, Turkey), Kamile Elmasoglu (Ankara Haci Bayram Veli University, Turkey)

In this chapter, the changes in consumer culture and advertising industry are analyzed within the frame of globalization and capitalism through a French film 99 Francs, released in 2007. In the first section of this study the...

PDF (/gateway/chapter/full-text-pdf/227475) HTML (/gateway/chapter/full-text-html/227475)

Chapter 14

Multiculturalism in Cinema in the Context of Popular Culture: Where Exactly Ferzan Özpetek Stands? (/gateway/chapter/227475) (pages 230-245)

Eda Arisoy (Atilim University, Turkey)

The presentation of what the viewer wants and expects has turned cinema into a mass consumer industry, spreading into a universal space. Cinema is not merely to please the masses, but has been transformed into a multicultural...

PDF (/gateway/chapter/full-text-pdf/227476) HTML (/gateway/chapter/full-text-html/227476)

Chapter 15

The Colorful Leak of Postmodernism in the Turkish Cinema Onur Ünlü Narratives: The Reflection of the Concept of Postmodernism in Cinema (/gateway/chapter/227476) (pages 246-265)

Berceste Gülçin Özdemir (İstanbul University, Turkey)

Postmodernism is interpreted with an opposed thought about modernism which affects all of the art fields. Cinema art is affected from the discourse created by postmodernism. As a result of the changes of narrative strategies in film...

PDF (/gateway/chapter/full-text-pdf/227477) HTML (/gateway/chapter/full-text-html/227477)

Chapter 16

Consumption in the Digital Age: A Research on Social Media Influencers (/gateway/chapter/227477) (pages 266-286)

Eda Turanci (Ankara Haci Bayram Veli University, Turkey)

In today's world, the digital environment has an influence on consumers' lives, in terms of attitudes, preferences, habits, likes and dislikes, and purchasing practices. It is also observed that throughout history, a variety...

PDF (/gateway/chapter/full-text-pdf/227478) HTML (/gateway/chapter/full-text-html/227478)

Chapter 17

Black Lives Matter vs. All Lives Matter in the Generation of “Hashtivism”: Constructing the Paradigms of Cyber-Race (/gateway/chapter/227478) (pages 287-310)

Danella May Campbell (Manchester Metropolitan University, UK)

This chapter investigates the hashtag battle #BlackLivesMatter vs. #AllLivesMatter and considers its ability to promote cyber race. It assesses the implications of constructing racial boundaries within the online space, its impact on...

PDF (/gateway/chapter/full-text-pdf/227479) HTML (/gateway/chapter/full-text-html/227479)

Chapter 18

The Diffusion of Mobile Telephony in Popular Culture (/gateway/chapter/227479) (pages 311-327)

Janet Aver Adikpo (Eastern Mediterranean University, Cyprus)

For a long time, popular culture has assumed a central place in the debate on media content and consumption. Popular culture invades the lives of people and influences the attitudes and consumption patterns. With the changing...

PDF (/gateway/chapter/full-text-pdf/227480) HTML (/gateway/chapter/full-text-html/227480)

Chapter 19

Popular Culture Discourse and Representation of the Organizations' Dark Side (/gateway/chapter/227480) (pages 328-338)

Sule Erdem Tuzlukaya (Atilim University, Turkey)

This chapter attempts to investigate how mainstream popular cinema creates and represents the dark side of organizational life. By integrating popular culture and organizational studies, it deconstructs the dark side of organizations...

PDF (/gateway/chapter/full-text-pdf/227481) HTML (/gateway/chapter/full-text-html/227481)

Chapter 20

Art and Brand Contamination: How Brands Have Blurred the Distinction Between Low Culture and High Culture (/gateway/chapter/227481) (pages 339-354)

Marta Massi (Università Cattolica del Sacro Cuore, Italy), Chiara Piancatelli (SDA Bocconi School of Management, Italy), Sonia Pancheri (IULM University, Italy)

Albeit often perceived as two worlds apart, low culture and high culture are increasingly converging to collaborate in mutually advantageous ways. Brands—including the name, term, sign, symbol, or combination of them that identify...

PDF (/gateway/chapter/full-text-pdf/227482) HTML (/gateway/chapter/full-text-html/227482)

Chapter 21

Self-Laundering for Marketing: Maintaining Sustainability (/gateway/chapter/227482) (pages 355-370)

Pelin Ozgen (Atilim University, Turkey)

In today's world, consumption brings contentment. Consumers are glad, thinking themselves as being wealthier and more prominent by buying and consuming more, whereas companies are delighted with the increased profitability...

PDF (/gateway/chapter/full-text-pdf/227483) HTML (/gateway/chapter/full-text-html/227483)

Chapter 22

The Concept of Power in the Nigerian Religious Discourse: A Study of Advertising Copies by Pentecostal and Charismatic Churches (/gateway/chapter/227483) (pages 371-396)

Floribert Patrick C. Endong (University of Calabar, Nigeria), Eugenie Grace Essoh (University of Calabar, Nigeria)

Nigeria-based Christian bodies have over the years politically acclimatized, secularizing and commoditizing their activities and discourse. This is reflected in their communications which most often tap into controversial sources...

Back Materials

PDF (/gateway/chapter/full-text-pdf/227484) HTML (/gateway/chapter/full-text-html/227484)

Compilation of References

PDF (/gateway/chapter/full-text-pdf/227485) HTML (/gateway/chapter/full-text-html/227485)

About the Contributors

PDF (/gateway/chapter/full-text-pdf/227486)

Index

View All Books (/gateway/search/?ctid=1)

Research Tools
Database Search (/gateway/) | Help (/gateway/help/) | User Guide (/gateway/user-guide/) | Advisory Board (/gateway/advisory-board/)

User Resources
Librarians (/gateway/librarians/) | Researchers (/gateway/researchers/) | Authors (/gateway/authors/)

Librarian Tools
COUNTER Reports (/gateway/librarian-tools/counter-reports/) | Persistent URLs (/gateway/librarian-tools/persistent-urls/) | MARC Records (/gateway/librarian-tools/marc-records/) | Institution Holdings (/gateway/librarian-tools/institution-holdings/) | Institution Settings (/gateway/librarian-tools/institution-settings/)

Librarian Resources
Training (/gateway/librarian-corner/training/) | Title Lists (/gateway/librarian-corner/title-lists/) | Licensing and Consortium Information (/gateway/librarian-corner/licensing-and-consortium-information/) | Promotions (/gateway/librarian-corner/promotions/) | Online Symposium Series (/gateway/librarian-corner/online-symposium-series/) | LibGuides (/gateway/librarian-corner/libguides/)

Policies
Terms and Conditions (/gateway/terms-and-conditions/)

(http://www.facebook.com/pages/IGI-Global/138206739534176?ref=sgm) (http://twitter.com/igiglobal) (https://www.linkedin.com/company/igiglobal)



(http://www.world-forgotten-children.org)

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Chapter 15
The Colorful Leak of Postmodernism in the Turkish Cinema Onur Ünlü Narratives:
The Reflection of the Concept of Postmodernism in Cinema

Berceste Gülçin Özdemir
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ABSTRACT

Postmodernism is interpreted with an opposed thought about modernism which affects all of the art fields. Cinema art is affected from the discourse created by postmodernism. As a result of the changes of narrative strategies in film narratives by postmodernism, existing conventions in classical narration cinema have been differentiated. In this chapter, Onur Ünlü's, who has given artworks in New Era Turkish Cinema, Güneşin Oğlu and Celal Tan ve Ailesinin Aşırı Acıklı Hikayesi films are analyzed according to postmodern narrative strategies with postmodern genre film criticism. Arguments, which are used by Onur Ünlü in the plot of his two films, are discussed together with narrative strategies. How the postmodern narrative strategies such as intertextuality, collage, parody, pastiche, self-reflexivity are used in both of the films are analyzed with plot, characters, time, and space. In collaboration with basic elements of narrative, narrative strategy is mentioned with regard to New Era Turkish Cinema's progressing.

INTRODUCTION

Postmodernism is interpreted with an opposed thought about modernism which affects all of the art fields. Cinema art is affected from the discourse created by postmodernism. As a result of the changes of narrative strategies in film narratives by post-modernism, existing conventions in classical narration cinema have been differentiated. Remembering of watching film with an dramatic ways, narrative strategies of plots to provide the spectator to think about them using out of camera angels in the classical narrative cinema, representations of characters out of conventional stereotypes using of intertextuality

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remain at bay film and spectator and providing alternative watching experience in watching experience. In this study, Onur Ünlü's, who has given artworks in New Era Turkish Cinema, *Güneşin Oğlu* (2008) and *Celal Tan ve Ailesinin Aşırı Acıklı Hikayesi* (2011) films are analyzed according to post-modern narrative strategies with post-modern genre film criticism. Arguments, which are used by Onur Ünlü in the plot of his two films are discussed together with narrative strategies. The contributions of narrative strategies used in films to New Era Turkish Cinema and the experiences of spectators are discussed. How the post-modern narrative strategies such as intertextuality, collage, parody, pastiche, self-reflexivity are used in both of the films are analyzed with plot, characters, time and space. In collaboration with basic elements of narrative and narrative strategy is mentioned with regard to New Era Turkish Cinema's progressing. The appearance of the experience of spectators', giving the meaning of the interrogable facts emergent from post-modern narrative strategies by the spectators', and the contribution of post-modern narratives to traditional cinema conventions were also presented in discussion and conclusion.

BACKGROUND

The narrative strategies of postmodern cinema produced in such a way as to create contrasts to modernist films offer multiple perspectives to the spectator's film-watching experiences. In the study, firstly, information about the concept of postmodernism will be given. The semantic transformations that the concept has undergone in the historical process are also ambiguous in terms of clearly defining the concept. In this context, discussions will be made about the concepts that make sense of the postmodern cinema in the relationship of postmodernism with cinema. The fact that spectators experience movie watching that is different from the classical narrative cinema with the strategies used in the postmodern cinema narratives produces questions also with regard to the relationship of postmodernist narrative strategies with spectators. The study examined the movies *Güneşin Oğlu* (2008) and *Celal Tan ve Ailesinin Aşırı Acıklı Hikayesi* (2011) of Onur Ünlü, who is one of the directors of the new Turkish Cinema, based on the main elements of the narrative with the narrative strategies that have been used in the postmodern cinema narratives, and also the characters, space, and the subjects regarding time and narrative. Within this direction, the narrative strategies in the Turkish cinema after 1990 and the changes that these narrative strategies create on the spectator's experience will be discussed.

THE REFLECTION OF THE CONCEPT OF POSTMODERNISM IN CINEMA

The concept of postmodernism is cited by Gordon Marshall in the field of sociology by the description of Zygmunt Bauman as follows: "Variety, contingency, and ambiguity are a continuous and irreducible pluralism of cultures, communal traditions, ideologies 'lifestyles' or 'language games'" (Marshall, 2005: 593). In his book *The Condition of Postmodernity* (1990), David Harvey asks questions with the concept of postmodernism and provides that the reader internalizes the content:

Does postmodernism represent a radical break with modernism, or is it simply a revolt within modernism against a certain form of high modernism? Is postmodernism a style or should we view it strictly as a periodizing concept? Does it have a revolutionary potential by virtue of its opposition to all forms of meta-narratives and its close attention to other worlds and other voices that have for too long

been silenced? Or is it simply the commercialization and domestication of modernism and a reduction of the latter's already tarnished aspirations to a "laissez-faire" anything goes market eclective politics? (Harvey, 2006: 57).

According to Mike Featherstone, there is ambiguity in the definition of postmodernism but it hosts a structure that consists of "a conceptual confusion such as the loss of a sense of historical past, schizoid culture, excremental culture, the replacement of reality by images and cognitive complexities like unchained signifiers" (Featherstone, 2013: 36). The concept of postmodernism is also used as a current of thought in the field of art, with interpretations that are used in a way that will contradict modernism. Andreas Huyssen notes that postmodernism was first used in the literary field by the literary critics Leslie Fiedler and Ihab Hassan in the 1960s and states that in the mid-1970s, the concept gained validity in the fields of architecture, dance, theater, painting, film and music (Huyssen, 1984: 11). In its relationship with cinema, the concept of postmodernism is a concept that plays a role in breaking the codes of classical narrative cinema, allowing interdisciplinary reading. In his article *The Culture of Modernism* (1985), Ihab Hassan presents the differences between modernism and postmodernism in a schema, showing what concepts in classical narrative cinema can evolve into postmodern narratives. Contradictions such as purpose-play, hierarchy-anarchy, distance-participation, centering-dispersal, genre/boundary-text/intertext, interpretation/reading-against interpretation/misreading, narrative-anti-narrative, master code-idiolect, type-mutant, paranoia-schizophrenia, God the Father-The Holy Ghost, metaphysics-irony and determinacy-indeterminacy are schematically illustrated by Hassab in the antagonism of modernism-postmodernism (Hassab, 1985: 123-124). In his work *Palimpsests* (1982), Gerard Genette tries to show the connection of parody with genres like transvestites, pastiche, transpositions, and so on. In this genre that consists of texttop and lower text, the lower text refers to the original text in which the parody is the subject, and the texttop refers to the changes to which the lower text is exposed. The existence of the texttop is stated to be possible when the reader comprehends that he/she reads a parody and agrees with this genre (Cebeci, 2016: 78). According to Linda Hutcheon, while the parody emphasizes the difference from the basic text, the pastiche has been the one that stems from similarity. She also states that pastiche should be thought of as a style imitation rather than an imitation of a particular text (Cebeci, 2016: 79). Hutcheon said "parody is not limited to the style of the relationship between the two texts referred to in the parody. From the point of view of the reader, the parody necessitates to find out another text that is linked to the parody, the intent of the author and the effect he/she is aiming to awaken on the reader. At the same time, parody necessitates the ability to interpret the text to which the parody is linked" (Cebeci, 2016: 80). Norman Denzin states that Carl Reiner's film *Dead Men Do not Wear Plaid* (1982) is a parody and he notes that the film is making fun of film noir by stealing from its traditions while respecting and sympathizing it. The film *Dead Men Do not Wear Plaid* is presented as a comedy film by repeating the images belonging to the noir movie and the narrative codes (Denzin, 1995: 82). In this context, there is no new production in parody and pastiche, but there is the imitation of the old one; while the parody prompts the reader to think more, pastiche is based on imitation and meets the reader or the audience. Pauline Marie Rosenau, on the other hand, notes that pastiche is the composition that is created by putting ideas or views together ideas in a disorganized, random way and by merging the old and new like patchwork (Rosenau, 1998: 16). In this regard, it is thought that the compositions that are created by merging the old and new can reveal debates in cinema. Citing from John Orr, Hayward notes that pastiche cinema is open to readings that contradict and may be potentially dangerous and may have a schizoid aspect (Hayward, 2012: 366). Regarding making such an inference grounding on schizophrenia, it becomes important to read the feeling that pastiche arouses in spectators or the feeling that it creates

in the perception of the spectators. According to Lacan, schizophrenia is defined as "break of the chain of markers, that is to say, a break in the interconnected syntagmatic chain of markers that constitute an expression or meaning. When the relationship between the markers is ended and when the rings of the marker chain is broken, we are confronted with schizophrenia as a bundle of discrete and unrelated markers". It is the expression that Jameson describes as the marker here, and Jameson indicates that the meaning or content of expression will grow out of the relationships between expressions. Relating the schizophrenic soul to the linguistic disorder, Jameson associates the unbundling of the past, present, and future tenses in the sentence to the unbundling of the past, present, and future tenses in our own biographical and spiritual experience (Jameson, 1994: 86). Steve Best and Douglas Kellner, on the other hand, defined schizophrenia as:

From the point of view of schizophrenia patients, words come into the body as the live, corporal fragments of nonsense and leave the body as sound waves without articulation. In a parallel style, schizophrenia patients experience the body as a coincidental confusion of fragmentary parts, as well as a solidified, indivisible volume that Deleuz borrowed from Antonin Artaud and called body without organs (Best & Kellner, 2016: 127).

With the use of pastiche in cinema as well as the company of other narration techniques to film narrative and parallel to the interpretations of theorists about the schizophrenic soul, the possibility of multiple readings that the narratives created in the perception of the spectators will increase. Prefabrication, intertextuality, bricolage, and self-reflexivity are among the narrative strategies that confront the spectators in postmodern film narratives. The concepts of prefabrication, intertextuality, and bricolage are concepts that move and overlap between the concepts of pastiche and parody. Prefabrication consists of fully pre-produced images for a film (Hayward, 2012: 363). As a concept coinciding with prefabrication, intertextuality refers to the relationship between two or more texts. Bricolage, which is called creation from existing material, is described as bringing different styles, texts and genres together (Hayward, 2012: 364-365). While reflexivity is defined as a person's ability to self-attribute, the concept of self-reflexivity is also based on the concept of reflexivity (Edgar & Sedgwick, 2007: 311). Self-reflexivity points to self-attribution in cinema. According to Gilles Deleuze, the concept of self-reflexivity is also used as the concept of metacinema; Deleuze describes metacinema as cinema about the cinema itself (Deleuze, 2014: 86). Harvey sees the postmodern style as a text that can be compared to another text that has its own idiolect and rhetoric (Harvey, 2006: 57). Harvey indicates that the authors who are creative in writing texts create by looking at the texts they have encountered before and intertextuality has its own life. Harvey states that it is difficult to dominate a text and argues that "the uncontrolled joint touching of meanings are beyond our control". Harvey also claims that the incentive of disruptiveness contains the acknowledgment of this state and also contains looking for someone else in a text or creating a text in someone else. Harvey predicates the reason of Derrida seeing collage-assembly as the primary form of postmodern discourse on these foundations. The producer of culture has created the raw materials (pieces) and by doing so, has enabled the consumers to combine these pieces as they wish (Harvey, 2006: 67). Having described the collage-assembly technique as a simultaneous effect by superimposing the effects from different times and places, Harvey criticized the modernists who have used this technique by saying that they also approve the conditions to which they react (Harvey, 2006: 35). Contrary to Hayward, Harvey mentions that while postmodernism is often against mysterious art and avant-garde, it takes its chance on the media and in open areas (Harvey, 2006: 77). While listing

the features of postmodernism in the context of arts in *Consumer Culture and Postmodernism* (1991), Mike Featherstone specified the collapse of the border between art and daily life, the collapse of the hierarchical differentiation between high culture and mass culture, the stylistic hybrid that supports the blending of eclecticism and codes, the greetings of superficial lack of depth of the parody, pastiche, irony, acting and culture, the losing favor of the originality of art producer and the assumption that art can only consist of iteration (Featherstone, 2013: 30). The features of the postmodern cinema allow multiple readings and recommend that the spectator performs a complicated watching experience within this patchwork mechanism. However, the mood experienced in this confusion can bring along a set of schizoid illusions. As Steve O'Connor said, the postmodern cinema found its expression after many writers extended and approved Jameson's analysis as characterizing pastiche or multiple styles in various forms (Connor, 1997: 199). In the films of Ünlü examined in the article, narration techniques such as pastiche, parody, self-reflexivity, and intertextuality regarding the postmodern cinema's narrative strategies were presented to the reading of the spectator. However, in addition to the multiple readings provided by postmodernism, the narrative techniques used by the postmodern cinema and its eclectic point of view that it creates in the film-watching experience of the spectator also allowed the discussion of high culture and popular culture concepts. While the concepts of high culture and popular culture and the form of the relationship between these concepts were discussed in the 20th century, interpreters of this age described 20th century as non-stylistic according to Featherstone. While Simmel used the term non-stylistic, Malraux described this culture as a museum without walls, and it was indicated that the collapse of the pastiche, the retro and symbolic hierarchies and the recording and iteration of cultures were actualized by postmodernism (Featherstone, 2013: 60).

The new period of the Turkish cinema has been a concept that began to be discussed in the mid-1990s. This period, which started with the film *Tabutta Rövaşata* (Derviş Zaim, 1996), characterizes a period that is still debated today. As the new period of the Turkish cinema, which gained momentum in the mid-1990s, was influenced by the political life of the period, the topics of the stories became more politicized than in the past years and opened the way to more questioning stories. Directors such as Zeki Demirkubuz, Yeşim Ustaoğlu, Nuri Bilge Ceylan, Yavuz Turgul, Reha Erdem, and Serdar Akar are mentioned as the directors of this era who released important films. In the new era of the Turkish cinema, a different narrative language began to be used and it is known as a period in which educated directors also emerged. The directors who released films in this period began to use different narrative strategies from the mainstream narrative structure in terms of cinematography. The films in which the modern narrative structure was presented were appreciated with awards in national and international film festivals. The focus of the stories became more individualized, the characters became more diversified, the straight line of the plot became inclined, camera angles were presented as angles used by contemporary narrative conventions, bypasses were used in mounting, non-diegetic sounds were utilized in sound design, and uncertainties at the beginning of films were represented by different strategies at the end of films. Developments in all these narrative strategies overlap with the narrative strategies used in postmodern cinema from time to time. Also in postmodern cinema, the directors deconstruct the conventions of the mainstream cinema. The film narrative turns into a narrative that has to be questioned for the spectator. The making sense of the indicators presented by the director becomes important as well. Postmodern cinema includes both high cultural elements and benefits from popular cultural elements. For this reason, postmodern cinema allows multiple film-reading analyses. This is sometimes criticized by film theorists. Postmodern cinema, which can melt popular culture and high culture elements in the same film narrative, increases the curiosity of the spectator and at the same time exposes the spectator

to the questioning narrative language of the contemporary narrative structure. The narrative language of postmodern cinema sways between mainstream cinema and contemporary cinema and has a positive effect on the narrative strategies of Turkish cinema. Many narrative strategies that are used in film narratives such as prefabrication, intertextuality, bricolage pastiche, parody, intertextuality, and self-reflexivity make it possible for the spectator to make sense of the story from a different perspective. These narrative strategies related to postmodern cinema are strategies that reveal how Turkish cinema will be fed from different cultural elements. In this context, Turkish Cinema takes its place as a cinema which is discussed and spoken in international world cinema platforms. Both films of Ünlü which are examined in the study provide concrete examples of how postmodern cinema will be represented. For this reason, the postmodern narrative strategies in the films have been told and explained together with the events.

The Examination of Onur Ünlü Films by Postmodern Type Film Criticism Within the Frame of Postmodern Cinema Narrative Strategies

The plotlines of the two films are explained together and therefore how the postmodern narrative strategies are presented is tried to be explained in a concrete way.

THE MOVIE "SON OF THE SUN"

The film tells the lucky character retired teacher Mr. Fikri, who was one of the 17 people born during the solar eclipse in the 1950s and who was considered the son of the sun, and his questioning of the concepts of miracle and reality.

The Examination of Film by Postmodern Type Film Criticism Within the Frame of Postmodern Cinema Narrative Strategies

As an irony with the bourgeois appearance of the character Alper and his artistic style, his phone rings with the Turkish 10th Year Anthem melody, he learns that he will be taken to a construction and goes to the place with a taxi that he does not know where it comes from. Şule is waiting for Alper in the red dress like the femme-fatale female characters in the film noir movies. The site of construction is not finished yet and it is a big, gloomy and dark structure. The blind in one eye character Kurban Murat is in a suit, he is a hired killer who kills people for money, he has suddenly beamed to Şule and Alper and starts talking to Şule about how the murder should be, but Alper listens in surprise because he is not informed about the subject. While the appearance of Kurban Murat, Alper's bourgeois suit, beard, the dollars he sometimes takes out of his pocket, the femme-fatale dress and manners of Şule, and the gloomy and dark place where they meet reminds us of the places and characters in detective movies and film noir movies, the film refers to these genres with the murkiness and the abandoned state of the place that is given by high-angle shot and the idea of how the murder spoken will be handled. When Alper goes up on the construction terrace to rebel against what is happening, he shouts with an absurd poem and the camera displays Alper with a subjective camera movement. While the music used and the lyrics of the poem provides the audience with the use of absurdity in the film narrative, with the effect of the plotline that increases causal motivation, the film narrative succeeds in keeping the sense of wonder

of the spectators. After this sequence, a fast pass takes the spectators to the scene in which the waiter Burak, who lives in the same neighborhood as Fikri, is unconscious under a car.

While all these events take place, Burak rushes to his house and wants to talk to his roommate Serkan about the anomaly of events. *The Torso* (1973), *Marilyn Monroe*, and *the Godfather* (1972) posters are seen on the wall of Burak's house. *The Torso* is an Italian film and is about sex murders. Marilyn Monroe is a femme-fatale woman of her time whom men regard as the object of desire as a sexy star. The film *the Godfather* is a cult film that is shown among the best films of the century telling the story of an Italian mafia family. With the posters on the wall, the director refers to the murder-related films, mafia films and femme-fatale women who are objects of desire by using intertextuality. The owner of the café threatens Burak with a gun as Burak comes from his home with a gun and does not act like a waiter. In the film, many characters have weapons in hand, and the use of the weapon is used in the film in an exaggerative way. The use of the weapon in an exaggerated way and the fact that everybody can kill whomever they want instantly can also be described as a pastiche made for these genres, together with the reference made to the detective and film noir genres.

In the film narration, it is not possible for the spectator to easily reach catharsis because the complicated chain of events continues. The professor says that the 17 souls who were born on the day of the solar eclipse are free and have left their bodies, stating that the two persons who are immortal are the character Fikri and the professor himself. He also indicates that they are immortal like Turkey's "Sun of Art Zeki Müren" and Zeki Müren's image is shown among the sequences using the collage-assembly technique.

Fikri draws the attention to the excessiveness of the concepts used in the film narrative by saying "I was saying to myself 'what is missing in this story? It is the f…ing ancient Egyptians", and with this strategy, the director makes fun of his own film through the characters. Thus the spectator does not forget that he watches a film and sees the self-reflective narrative strategy in the film narrative. The dialogues also encourage the spectator to think by using concepts like arrogance, separation of the soul from the body, lie, self, etc. While Fikri is beamed to learn about events, he talks about the value of the truth and also about miracle from the taxi addressing the spectator, and by using the effect of alienation, the character is provided to establish a dialogue with the spectator, thus praising the truth while making the spectator think about how the end of the film will be.

Kurban Murat, who left the process of killing Cahide half finished, is called to the place where he will commit the murder and after Şule and Alper leaves the place, he says "take a plane trip to Southern Turkey" with the money he takes out of his pocket. The idea and expression of going to the South are also a cue that is heard in Hollywood narratives. In some of the dialogues that the director uses, he discursively permits intertextuality. After this scene, Kurban Murat turns to the spectators again and uses some expressions that aim the spectators to question the truth. He also asks questions and says "but the important thing is not how we perceive but what we perceive". In a sense, this sentence refers to what the spectator perceives and how he/she perceives it in his/her watching process. While Kurban Murat speaks, he starts to walk towards his house and he soliloquizes regarding death, murder, the murdered, fear of death and self. The spectator begins to understand who the character Hamiyet is towards the end of the film and reaches catharsis. Fikri, who is in the body of Kurban Murat, disguises himself as Hamiyet and tells the spectators "so there was nobody named Hamiyet; Hamiyet was the armor of the hired killer Kurban Murat who went mad due to the fear of being killed. Here is the secret of the paradox of Hamiyet that has ruined my life" and finishes his sentence by looking at the mirror. The character looking in the mirror reminds once more that the spectator is watching a movie. Fikri, who disguised himself as Hamiyet, sees Alper and Şule coming by taxi, kills Alper and himself, so Fikri becomes the remaining

character. They sit on a bench by the sea and the film ends with their dialogue. In their dialogue, Şule tells Alper "you are being silly!" and Alper says, "but the silliness of the work done is directly proportional to the number of spectators". By saying this, he expresses an implication that the content of the movies with highest-grossing is ridiculous. Thus, using the self-reflective narrative strategy, the director has conveyed again the critical interpretation of the relationship between the number of spectators and the nonsense of the content of the films to the spectators via the character. The camera that shoots the two characters from different angles is a moving camera, and in the spectator's gaze of the characters, the movement of the camera reminds the spectator that he/she is watching a movie. Fikri, who learns that Şule is pregnant, decides to kill himself because he does not want to be a mother and makes a statement on the astonishment of Şule: "The thing is, I came to the end of the road, I am going; since I cannot be the old me again, at least I want to be the one that I want and that is you" he says and shoots himself. After the shooting scene while the song Kara Sevda is playing, Şule goes away, and this scene, similar to the end of old Turkish Yeşilçam films, presents an example of intertextuality by referring to Yeşilçam films. While in detective movies, ill-hearted, sexy, femme-fatale characters are being punished, Şule is the survivor and not a person who is killed. In this context, this also shows that the film has broken the codes of the discourses of the classical narrative structure. Fikri and the professor are the ones who did not die as the immortal "Sons of the Sun", and while the dialogues are given at the end of the film, both characters accepted to experience each other's lives. When the professor watches a place with mummies with a hand camera at hand, the camera focuses on the hand camera and the spectator remembers that he/she is watching a movie by seeing a camera inside the camera. The images are said by the professor to belong to the souls entered into the mummies and he also says that he is not sure whether he should share it with the public or not.

While the film allows spectators to think about concepts such as oscillation, death, fear of death, reality, and simulacra, the dialogues increase the concentration of questioning until the film ends. The definition of oscillation in Turkish in the field of physics is made by the Turkish Language Association (TDK) as the "the regular movement of an object at a steady speed with certain positions" (http://www.tdk.gov.tr/index.php?option=com_bts&view=bts&kategori1=veritbn&kelimesec=271901). While the inclined progression of the characters that oscillate in time and the plotline, and the film narrative with a structure that makes the spectators question to support the causal motivation of the spectator constantly and also make the spectator think about the reality of the concepts in the narrative. Jean Baudrillard sees the death of the individual in the removal of the distinction between reality and representation (Hayward, 2012: 367). The presentation of Hamiyet as actually Kurban Murat to the spectator and Kurban Murat's words about death, reality, fear, and self at the end of the film create questioning about the disappearance of reality and representation. The alienation effect that the director often uses in the film and Kurban Murat providing questioning for the spectators by asking philosophical questions to them enable different readings about the reality and the simulacra order in which the character is experienced. The fact that Hamiyet, a character that is in the focal point of the plotline, emerges as Kurban Murat at the end of the film and the presentation of Kurban Murat as the immortal character create irony with the name of the character and it makes the spectators think why the person who died in this simulacra is chosen to be mortal. In this context, a character substituting another character, which is read as simulacra, but the fact that the character has communed in a single person and the notion of "the appearance that is desired to be seen as a reality", as Baudrillard says, show parallelism with the montage of presentation of a single character until the end of the movie as if there are two different characters (Baudrillard, 2011: 6). While Norman Denzin describes the emergence of the postmodern simulacra, he says that it happens when the

reality is produced with copies, representations and media-based devices, and he calls it the simulation. According to Denzin, simulation is not something that uncovers the truth because he states that simulation is something that shows that there is no such thing as reality (Denzin, 1995: 198). In this regard, Ünlü questioned real and reality regarding the existence of characters and life, and they weighed on the spectators' minds and made them ask questions. These all have made the spectators rethink Baudrillard's simulation theory that he theorized.

In the interviews that the director of the film gave about the film, he mentioned the genre of the film as a fantastic fun and games; the film is observed to refer also to detective films, film noir films, and fantastic films. While the film's name refers to the LP album of Zeki Müren that was released in the 1970s, the storyline enables an interpretation with regard to the name of the film as a name given to the king in ancient civilizations because the two characters that are immortal in the film are called sons of the sun and this reveals the fact that they have a special feature. The director has used the pastiche with the plotline similar to the one that can be seen in the detective and film noir genres, with the character stereotypes that can be found in these genres and with the references made with the objects such as weapons commonly used in these genres. The director also used pastiche with the gloomy places that can be seen in film noir movies, the stereotype of the hired killer, the stereotype of the femme-fatale character and with cues that can be seen in Turkish Yeşilçam or Hollywood films. The music genres used in the film are completely different from each other, and the usage of music is different from the classical narrative structure so the spectator sees the example of pastiche in the use of music in the narrative.

THE MOVIE "THE EXTREMELY TRAGIC STORY OF CELAL TAN AND HIS FAMILY"

The film focuses on the plotline in which the professor of constitutional law Celal Tan kills his young wife as a result of jealousy, Celal Tan's family witnesses the murder and some other incidents take place. Events that develop after the murder enable the spectator to question concepts such as rights, justice, law, etc.

The Examination of Film by Postmodern Type Film Criticism Within the Frame of Postmodern Cinema Narrative Strategies

When Celal Tan comes home, his young wife, Özge, welcomes him. However, Celal Tan, without allowing Özge to speak, commits violence to her and kills her, while the family witnesses the situation behind the frosted glass in the living room. In order to hide the incident, Celal Tan goes out quickly and goes to the Constitutional Lawyers Association Club to find his friend Turan who is waiting for death. He confesses the murder and asks Turan to take the blame for the murder. In the meantime, the rector comes to the club and sees two friends talking. A dialogue takes place between Celal Tan and the rector; Celal Tan's son aims to sell a massage chair to the school and the rector confirms that this will happen. The questions asked about what the seats are and the answers given are a criticism of the power mechanism. Turan agrees that he will take the blame for the murder but he has a condition, he wants Celal Tan to help him with the after-life questions that will be asked of him in the other world. The family, displayed with a 180-degree reversed image, waits in fear in a car, not knowing what to do. This scene contains a transition with a reverse angle and the screen slowly becomes straight. The 180-degree reverse display

of the screen reveals the concrete presentation of a disrupted family. When Celal Tan returns home, he shouts "Özge, Özge!" he feels sorry as if nothing happened and complains. Then Celal Tan looks at himself in the mirror, faces himself then the family comes home at that moment and reacts as if they are seeing the event for the first time. Özge's brother blind Ergün and the doorman learn the event that night. The arrival of the ambulance and the police in the building is presented to the spectators from a high angle as if they are watching the incident from another building, so the spectator becomes the third eye looking at the narrative from outside. The camera movements and angles used at the beginning of film signal that the spectators will watch the film with different cinematographic techniques that are different from the classical narrative structure. The daughter of the family Jülide is shown crying on the television screen and the camera moves backward to show the studio environment, the camera and the cameraman on the television channel. While the spectator is aware of the fact that the film character is in front of the cameras, he/she is also informed about the presence of another camera that shoots the camera that he/she sees on the movie screen; in this regard the spectator does not forget that he/she is watching a movie.

The policeman who comes to take the family's testimony also makes philosophical speeches about death and the pastiche of policemen characters that are observed in detective movies is presented. Another policeman who stands quietly beside the other policeman and whom we cannot hear until the end of the film follows only the dialogues on the radio in his hand. After the police are gone, Özge's elder brother Ergün asks the youngest person in the house Ege what color the policemen were wearing and accordingly comments on how the case will proceed. Kamuran, the son of Celal Tan, enters Özge's room one night and tries to find a clue as to whether Özge has cheated on his father, but he comes across a document from a person named Okan, but he encounters Özge's ghost. With surprise, he says "What are you?" and Özge says, "What do you think I am?" While the spectator is prompted to question about the existence of ghosts, the questions of the blind character Ergün make the spectators think about concepts such as the reality and the truth.

Okan is the name of the soprano lover of Jülide who studies in the conservatory. The character Okan sings Italian arias by shouting and his talking style emulates the artist characters in Italian films. With the character Okan, Ünlü makes a pastiche of the soprano and artist characters. Jülide says that she is pregnant and the father of the baby is Okan. Okan tells Jülide "I'm saying go! Get out of my house!" Okan's cues are also referring to the charismatic and handsome actors of old Turkish Yeşilçam films, therefore the film makes a pastiche of the characters of Yeşilçam as well.

As the family begins to question everything after this murder, Celal Tan gets worried and nervous. At a moment when Celal Tan is about to cross the street, the traffic light begins to talk to him gives him advice. The traffic light tells him that he should not trust Turan and Turan can use his doorman as a false witness, and Celal Tan answers the traffic light and thinks about what it says. This dialog, which can be seen in fantastic films, is not a strategy that directors use too much in Turkish cinema. Does Celal Tan speak at that point with his own inner voice, or did voice from the invisible world come into existence in the traffic light? The spectators are made to encounter with metaphysical issues. In addition, a non-diegetic sound is given to the traffic light and thus the film plays with the conventions of classical narrative cinema in terms of cinematography. Kamuran also believes in the reality of the ghost he sees, shares this situation with Jülide, and says that Okan cheats on him with Özge. Jülide, surprised, is thrilled to get the revenge on Okan. However, Kamuran, again confronted with the ghost of Özge, learns that Okan is another Okan; he learns this from Özge but asks her to learn which Okan he is. Celal Tan, on the other hand, goes to the police and testifies in accordance with the traffic lights.

As opposed to the denouncement of Celal Tan who told the police that Turan is a murderer, the police says that Turan denounced Celal Tan as the killer. Jülide goes to the school to get revenge and stabs Okan. During the transition to the next scene, the "DIY – Do it Yourself Sculpture Exhibition" poster hanging on the schoolyard is shown to the spectator. The director presents the criticism of a world, where everyone can easily kill each other, via discourse. Jülide visits the policeman Hakkı at night not to be punished, seduces him and starts to make love with him. The policeman stereotype who watches everything silently listens to what happens from the outside. When the police go to the house of the Tan family for another statement, Ergün, as a character who internalizes life more than the other characters who can see, yells at Celal as "you filthy killer!" and says that he is the killer. He says "but everybody here saw the murder. They saw it." And this reminds the cult movie of Antonioni *Blow Up* (1971). This reference to a different film, which is made by the discourses in the film, presents an example of intertextuality. The television is on at every moment when everyone is together, and when the police arrive, the news of the death on the television is heard. The death news of the man whom Kamuran's paternal grandmother loves is heard by everyone in the living room, and everyone turns to the television screen with a surprise. The presentation on television has critically handled the presentation of the newscasts, and by doing so, the director uses the pastiche in this scene in the film about the presentation of television news. The grandmother attempts to commit suicide after she hears the news but does not die; she is hospitalized and the family members who are with her are confronted with the autopsied body of Özge, who is then being released from the morgue. Celal Tan views religion critically and goes to a mosque at night after seeing Özge. Just like the spotlight in the theater stage illuminates the character, Celal Tan looks at the mosque under the spotlight. Celal Tan tells Özge, who came to him with her autopsied body, "didn't you die?" Özge replies "you don't know what death is." This dialogue about death presents an example of intertextuality as a stereotypical dialogue that spectators can see in horror movies. Celal Tan strangles Özge again under the spotlight. The identity of a character is hidden in the film narrative and that creates the question of "who is that character?" This is one of the elements that provide the causal motivation of the spectator in the classical narrative cinema and it also provides that the identity of the character Okan becomes evident in the film. When the film approaches the end, Kamuran gives the spectator the sign that the narrative of the film has begun to dissolve. The musician, who occasionally gets on stage at the Constitutional Lawyers Association Club, finds Okan and tries to find out who is the other side of the forbidden love by asking him if he has an affair with Özge. Okan accepts this love, the rector comes in at that moment and states that Kamuran's seat business has been concluded; 400 seats have been sold to the school. The reference to the concept of the seat and the number of seats have been repeated at the end of the film as well.

While the film is about to end, the news about the murder is heard from the television in the living room and the news announces that the murder suspect doorman Ibrahim is caught and the killer of Okan is the character blind Ergün. In the meantime, Celal Tan sits on the massage chair and smiles at the camera that shoots him at a high angle; he sits comfortably and makes a meaningful smile. The fact that a law professor is a murderer and that he is also awarded by the Constitutional Lawyers Association Club exemplifies the parody the director made through the character. The facts that a person who gives lectures about justice and rights does not accept the crime by performing one of the most serious unlawful acts, denies his crime and covers the event present a serious irony to the spectators. Criticism of an order, in which innocent people are sent to jail and the real killers live freely, is thus presented to the audience.

The director not only presented the example of a different narrative structure with the story of the film and dramatic structure but also showed alternative narrative strategies in the cinematic language

with shooting angles and camera movements. While characters are shown in a close shot in many scenes from the beginning until the end of the film, black boxes and blurs are used on the right and left sides of the screen frame. The fact that the camera is shows the characters and shoots from different angles allows the spectator to look at the same scene from many angles. The use of the mirror item made it possible for the characters to look at themselves, while reminding the spectators that they were watching a movie, allowing them to keep their distance from the film.

FUTURE RESEARH DIRECTIONS

Both films of Onur Ünlü examined in this study present the spectators the differences between high culture and popular culture while bringing some criticism to the popular cultural indicators. Changes, transformations, and developments in popular culture also play important roles in determining both the content and the forms of film moments. In postmodern culture, individuals who have been exposed to the batch of codes of popular culture are beginning to lose the essence and meaning of their daily lives, which creates gaps in their interpretation of life. The links between the postmodern film narratives, the popular culture, and high culture must be re-examined and these contexts should be opened up to a discussion.

Simon Frith says that the concept of popular culture has begun to be debated with academic approaches in the 1930s and 1940s with the critique of mass culture. Firth also expresses that Marxist critiques of the production of the contemporary popular culture and of the cycle of the commodity were written (Firth, 1991: 103). According to John Storey, thoughts about popular culture are shaped by postmodernism debates. Postmodern culture, on the other hand, has become a concept that began to decline from the 1960s between high culture and popular culture. According to Storey, the popular culture taken more seriously and its seriousness within itself are among the reasons for this decline (Storey, 2014: 10-11). Storey refers to Michel de Certeau and states that the definition of the popular culture is "the art of using". According to Storey, this description explains that popular culture products are used by consumers, they are utilized and offer products that can become a habit in terms of consumers' wishes. Popular culture is expressed as non-culturally productive, un-signed, unread and un-symbolized. Storey explains that popular culture, mass culture, and the mass consumption produced for mass culture have a concept and this culture, in a sense, causes brain numbness and passivity (Storey, 2014: 4). Popular culture, according to Storey, is a culture open to ideological manipulation, influenced by the culture industry (Storey, 2014: 12). According to Chandra Mukerji and Michael Schudson, popular culture includes people's beliefs, practices, and objects of which the roots are found in local traditions, the mass beliefs, practices, and objects that are produced in political and commercial centers. In addition to the elite cultural forms popularized in the popular culture, there are also popular forms that have risen to the level of museum tradition (Mukerji & Schudson, 1986: 48). According to John Fiske, too, the popular culture is a culture that is prone to be extreme and of which the brushstrokes are thick. According to Fiske, the extreme paves the way for accusing in "fair, melodramatic, obvious, superficial, sensational and similar" ways. Likewise, it also causes overflow in the act of making sense (Fiske, 2012: 142). Also, while narrative strategies used by Ünlü in his films remind the spectators of the extremism of the popular culture, they also bring about overflows in the act of making sense. On the other hand, with the discourses he includes in the dialogues, Ünlü shows that this culture is criticized. The character, who says that the absurdity of the work is directly proportional to the number of spectators, discourses about the popular culture products. Fiske emphasizes that popular texts are overly trivialized and boring and

they point out an immature admiration (Fiske, 2012: 142). Likewise, the sentence of the character in the narrative reminds Fiske's thoughts again. The fact that popular texts are obliged to present certain meanings and certain delights can also lead to the obligation to include aggressive, vulgar and resistance items (Fiske, 2012: 156-157). Ünlü's films also satirize these obligations that popular texts contain and allow the spectators to pay attention to the line between popular culture and high culture. According to William Warner, intellectuals do not respect the popular culture, but on the other hand, they are open to experiences to confuse them about art. This resistance of them to the popular culture also stems from the difficulty of managing the popular (Warner, 1990: 732). The extremism of the indicators regarding the popular culture that Ünlü also presents in his films is, in fact, a criticism of the popular culture and it makes the spectators rethink the discourses of this culture. Having presented the popular cultural indicators in two films in an exaggerated way, Ünlü also shows how these cultural products are standardized and repeated continuously. James B. Gilbert states that the characters presented in the comedies, dramas, series, and detective dramas are stereotyped and that this has become a necessity. Gilbert, however, adds that film genres that contain popular culture narratives have been trying to make some changes in their sense-making over the last thirty years (Gilbert, 1983: 141). If multiple readings can be developed in the studies containing subjects like postmodernism, popular culture, high culture, and the determination of the narrative strategy in films then more sense-making regarding the position of culture in community life and artistic life can be possible.

CONCLUSION

The two films of Onur Ünlü which were analyzed reveal that the narrative strategies of postmodern cinema have been applied to films. While narrative strategies such as prefabrication, intertextuality, bricolage, pastiche and parody, intertextuality, and self-reflexivity are narrative strategies to which Turkish film spectators are unaccustomed, Ünlü makes the spectators internalize this narrative language by iterating these strategies in the two films. While postmodern cinema makes Turkish cinema successful in the international context, it is effective in the new era Turkish cinema gaining different narrative languages. Postmodern cinema, which makes people think with its high cultural elements, makes people question today's postmodern society and popular culture with its popular cultural products, also indicates that the new era Turkish Cinema can offer multiple film readings. In this context, Ünlü is a director who contributes to the development of postmodern cinema in the Turkish Cinema and enriches his narrative language in every film he releases.

The interpretation of the two films of Onur Ünlü in terms of the viewpoint of the spectators brings the avant-garde spectator formulation to mind that Laura Mulvey mentions. In her avant-garde spectator formulation, Mulvey mentions that pleasure-oriented peeper spectators watch female characters in a voyeuristic manner on the movie screen and argues that avant-garde spectatorship is different from this spectatorship. The difference of the avant-garde spectator is that he/she watches the film in a different way and emerges as a questioning spectator. Mulvey mentions that the theme of the narrative film reveals new types of spectatorship in the stopping or delaying of normal cinematic time, and this type of spectatorship finds its level with the features of Ünlü films, which uncover the type of spectators that Mulvey mentions (Mulvey, 2012: 224). In addition to stopping the cinematic time, the director also made the narrative line of the film *Son of the Sun* inclined in terms of the story by proceeding with the oscillation issue in the film and provided that the spectator is able to see an example of the new type of

spectators in Turkish cinema in their experience, as Mulvey mentioned. While Norman Denzin mentions the film *Blue Velvet* (1986) with postmodern features, he indicates that the film is multi-layered and the spectator experiences contradictions in his/her relationships about what he/she sees. In parallel with the ideas of Denzin, who expresses that the concepts of the traditional spectating is made difficult for both male and female spectators and that the spectator feels a contradictory spectating experience with the repetition of these concepts, the spectators who watch the films of Ünlü experience the same spectating experience (Denzin, 1995: 76). In addition to the stories used in the narrative, the presence of the characters presented in relation to the story in the film *Son of the Sun* can cause the spectator to find himself/herself in simulacra. Baudrillard said, "It is not simulacra that hides the truth. Because the truth tells us that there is no truth. Simulacra is the truth itself. '' (Baudrillard, 2011: 12). Baudrillard's thoughts, which allowed people to think about the conceptual questions oscillated between reality and the truth, provided the opportunity for the spectators to question the stories that Ünlü covers in his film narratives and the issue about the representation of the characters regarding their existence based on these thoughts. Hence, the spectators of Ünlü films will have a spectating experience in parallel with the questioning avant-garde spectator formulation. In this context, while the postmodern narrative strategies used by Ünlü play with the codes of the classical narrative cinema, they also remind the spectators that they are watching a movie, as well as prompt the spectators to involuntarily think and question via the stories and montage of the films. Ünlü uses concepts such as oscillation in time, death, fear of death, soul and substance, the truth, reality, rights, justice, and law in his films, and allows the spectators to think while laughing with these concepts and also the concepts of philosophy and metaphysics.

In terms of the Turkish cinema after 1990, Ünlü's concepts, stories and narrative strategies used in his films have deconstructed the classical narrative structure and show both the spectators and the Turkish cinema that different narrative strategies can also be produced. Ünlü, who includes pastiche in the films with his lines and characters that are reminiscent of old Turkish Yeşilçam movies, shows that different cinematic languages can be used while showing that a different cinema language has been developed in the Turkish Cinema that is different from Yeşilçam. While Harvey mentions that postmodern fictitious characters are often confused about the world they live in, the inner worlds of the characters that Ünlü used in two films remind the worlds of these postmodern fictitious characters (Harvey, 2006: 56). The characters in Ünlü's films are acting as postmodern fictitious characters who are confused about the world they belong to both in terms of the stories of the movies and with the conflicts in their own inner world. References are also made to the objects used by characters, the stories of the films, concepts, and genres. While pastiche of extreme violence is observed in the film *Son of the Sun*, in the film *The Extremely Tragic Story of Celal Tan and His Family,* the concepts of rights and justice are parodied and presented through characters and events, and by doing so, differences are brought about in the spectating experience of the spectators. Through the shooting techniques used in art cinema, Ünlü makes the spectators question about how a spectator watches a movie genre, and he also presents how sees other cinemas. The spectator, who watches a soprano character that he/she can see in a foreign art film, suddenly sees the character as a charismatic actor of Yeşilçam, he/she remembers what he has watched so far with the pastiche technique used by the director, and thus, examples of pastiche are presented in various forms in the film narrative. In this context, there are also people who think that the use of pastiche in cinema may be dangerous. Hayward criticizes mainstream postmodern directors and mentions that they have a despising attitude about culture. Thinking that the distinction between high and popular culture should be removed, Hayward indicates that the result should be meaningful. However, Hayward states that

pastiche cinema devotes itself to contradictory readings. In this context, Hayward, who cites John Orr's thoughts, also points out that pastiche cinema may be potentially dangerous and may have a schizoid aspect (Hayward, 2012: 366). Tania Modleski comments on postmodernism by using the concept of 'fake decency' that Lionel Trilling used in his essay "*The Fate of Pleasure*" (1963). While Trilling states that pleasure is associated with bourgeois habits and modes of behavior for the modernist and speaks of the necessity of demolishing it, Modleski notes that postmodernism is deemed as valuable as it declares war against 'fake decency' (Modleski, 1998: 200). With reference to the idea that while criticizing bourgeois habits, behaviors and moral principles with the term 'fake decency', Modleski adopts the idea of the attack of high art against pleasure, in the two films of Ünlü, an attitude towards 'fake decency' is observed. Details such as poet Alper Canan's addiction for luxury, Fikri's ideal Cihangir house, soprano Okan's bourgeois wannabe manners in the film *The Extremely Tragic Story of Celal Tan and His Family* and the satirical usage of some discourses also reveal that the films have oppositional discourses. In this regard, the concepts of high culture/popular culture discussed in postmodern films are undermined by Ünlü films and both cultures are criticized.

The examination of the films of the post-1990 Turkish Cinema, which is called New Period Turkish Cinema, in terms of its relationship with Yeşilçam reveals the fact that the two films of Ünlü refer to the classical narrative cinema in lower texts by using genres such as film noir, detective and science fiction and by using pastiche with certain elements that belong to Yeşilçam, insert also philosophical concepts into the narrative of the film and so allow the spectators to think while laughing and conceptually enable dangerous open readings. In this context, dangerous readings, as Orr suggests, have a schizoid aspect. Schizoid situations arise not only with film stories but also with the inner conflicts that the characters in the narrative experience. Characters and stories within the narrative that is open to philosophical thought present a different spectating experience to the spectators of the Turkish cinema. The spectators of the Turkish cinema, who are unaccustomed to dark comedy, fantastic narratives and the films with a different cinematic language that makes them laugh and think have started to make sense of the language of the postmodern cinema. Jameson, who has established a relationship between linguistic disorder and schizophrenic spirit, associated the lack of unification of the past, present, and future times in the sentence with the inability to unify the past, present, and future times in our own biographical and spiritual experiences, and this state can emerge during the spectating experience of the spectators of Ünlü's *Son of the Sun* movie. On the other hand, to what extent will these films, in which the past and present are intertwined and lost their meanings, the materials of the old are re-used like patches again not revealing a new production, and the existing is shaped and presented with different techniques to the spectators, make the spectators think deeply? This is another issue that needs to be considered. However, based on the ideas of the critics who agree with Derrida, Nathan Jun states that spectators are free to attribute more than one meaning to a film and argues that one cannot claim that the meanings that the spectators attribute are the true or real meaning (Jun, 2016: 15). The sentence "the silliness of the work done is directly proportional to the number of spectators" is a criticism of the spectator's spectating experience and with its feature of self-reflexivity, it pushes the spectator to re-question the cinema in his/her watching experience. While Foucault opposes critical theory and cultural studies, he notes that the relationship between film and the spectator is neither completely passive nor completely active. Commenting on Foucault, Jun indicates, "A spectator can attribute a meaning on a film but it is the film that makes the audience a spectator" (Jun, 2016: 27) and underlines that in fact, the position of the spectator is involuntarily set in an established order. With the narrative strategies he used in his

films and the plotlines in his films that make the spectators think, Ünlü showed as a director that making people think and questioning can also be done in the postmodern films, and he provided cinematographic gains to the New Period Turkish Cinema.

Postmodern cinema uses the structure of contemporary narrative cinema while attracting the attention of the spectators who can understand the elements of high culture and presents questioning film narratives to the spectators who have internalized the popular culture elements. In this context, the intellectual spectators who are familiar with the elements of high culture and the mainstream cinema spectators who are familiar with the elements of the popular culture can watch the same film narrative under the same roof. This situation reveals the rethinking of the categorizations in which spectators are categorized with different titles. That is why the most important feature of the postmodern cinema is that it is not included in certain and clear definitions. The questioning cinematographic approaches in the narrative language of this cinema also show how broad perspective presentation can be made in the art of cinema. Both films present the examples of prefabrication, intertextuality, bricolage, pastiche, parody, intertextuality, and self-reflexivity, they enable the involuntary questioning of the film from the perspective of the spectators who are used to the elements of popular culture and reveal the thinking of the filmmaking philosophy.

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KEY TERMS AND DEFINITIONS

Intertextuality: The explanation of the relationships between two or more texts with references.

Parody: Text written by ensuring that historical and sociological realities reach a sense of humor in the reader or spectator.

Pastiche: While parody creates irony, pastiche does not create irony and presents the imitation of previous genres.

Popular Culture: It is a culture that offers products to the consumption culture and helps consumers to consume these products frequently.

Postmodernism: It is a concept that reveals its ideas and theories in a way that works contrary to modernist approaches and thoughts.

Reflexivity: Cinema gives reference to itself in films and thus presents the narrative to the spectators.

Simulacra: It means re-designing the modeling of the existing systems in reality.

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