✻ Visual Arts

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"12T's Approach", "Child Image" and "Father Factor" In 'Ayla' as A Film Based on True Story

Abstract

Cinema, is the reflection of the real life with its new coded and strategically multi dimensioned, multi layered audio-visuals and it provides the experience of real life. Cinema was considered to be a kind of escape from the reality of life into the world of magic. But now, it's interesting to see how it bridges the gap between reality and dreams and we should also question why we are so hungry for such true stories right now. What people seek and find in true stories? The main motivation of the cinema film is to meet the audience through a hero. However well designed this hero could be, it could never replace a real human being. That's why in most cases, the films based on true stories or the fact based films seem to be selling more than the other ones. However, what makes a true story a film? Is it the true story we're after or is it the nostalgia, the lost past that we were yearning so hard for. What does a film based on a true story provide for the film itself and for the audience? Can a "true story" not be totally accurate and yet in a fundamental sense still be considered true? How do we evaluate such things and values?

This paper is an attempt to find out replies for these questions as well as to discuss the "child image" and "father factor" in the film Ayla. With the Oscar nominee film Ayla, in its focus, the paper also tries to analyze the films based on true stories in its general sense and how we cope up with questions of preference of the truth when it comes to "cinema" as an escape. Lastly, using the 12 T's approach the paper tries to analyze the film in its core sense.

Keywords: Ayla, "Father Factor", "Child Image", 12T's Approach, Films Based On True Stories, Films Based on Actual Events, Films based on real life.

5. INTRODUCTION

They say that fact is stranger than fiction - and that's certainly true of most of the famous films based on real life such as 'The Untouchables', 'The Insider', 'Lorenzo's Oil','Psycho', 'All About Eve', 'Seabiscuit', 'Jaws', 'Saving Private Ryan'. Fact based films or films based on a true story make it more interesting on the side of the audience. Putting facts and raw information into a frame, and shaping them as story, not only gives coherence to incomprehensible or random events, but imparts meaning and moral consequence. Hornaday, comments on the fact based films as follows: "Films aren't journalism and they're not history," said "Captain Phillips" director Paul Greengrass while visiting Washington with Hanks. "But cinema can also contain some truths. It can give you an experience, it can give you a clear sense of character, it can give you a sense of the collisions of an event, it can suggest layers and depths and meanings alongside a sort of simple story that drives you on."

1.1. Films Based On A True Story

Movies inspired by actual events lend themselves not just to exciting on-screen stories (often providing their own three-act structures), but attractive off-screen narratives, with the real-life protagonists offering plenty of colorful "earned media" in marketing and awards campaigns. And, perhaps most important when it comes to getting made within a risk-averse movie industry, they are known quantities - literally. "The studios enjoy them

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because the story is familiar to them, they know what the story is." In this case, the films have their own "pre-sold," or built-in, audiences, viewers who flock to them because they offer predictable, well-known plots and characters within artfully constructed contexts. Seen as its own well-established and ritualized genre, the fact-based drama has developed its own economy, a superhero spectacle for history buffs, news junkies and the socially engaged (or at least vaguely aware).

Real-life stories and characters have been reliable movie fodder since the birth of cinema. But too often, the results have been starchy, adoring biopics, ripped-from-the-headlines exploitation flicks or revisionist propaganda. Whether one calls them "poetic narrative nonfiction," "reported films" or fact-based fiction, their movies share a devotion to aesthetic realism, taut, lean pacing and technical and intellectual rigor. In the hands of the new fact-based auteurs, the term "docu-drama" no longer carries the stigma of low production values or suspect intentions. Rather, it's a respectable form enjoying what could arguably be called a new golden age.

History based, memory based or fact based movies give chances to the new generation to understand the past as well they provide chances to the young generation directors to reflect the values in the new paradigm system. As Hornaday puts it the dangers are obvious: Such immediacy militates against ambiguity and the reflection necessary to find enduring meaning, and it's prone to reductive judgments and facile editorialization. So, important stories that aren't amenable to sound, sight and motion - the lingua franca of 21st-century media - may be locked out of the canon of consensus history that movies have so much power to define. These films may be playing into the narcissism of an age when the only things that matter are the things that happen to us. She adds, "You can't spend your life thinking about the problems of the world, but somewhere, insistently, the world's knocking on the window," Greengrass said, explaining the abiding allure of fact-based stories. "In other words, it's not filmmakers choosing to do [these stories]. I think it's that people, in their entertainment choices across a given year, want one or two of these films. Which is why they're made." (Hornaday, Ann, Parkland The Fifth Estate)

To McDermott, it's not a chance that in the last five years, four of the five Oscar winners for Best Picture were films based on true stories, otherwise known as biopics. In fact, every year since 2003 either the Best Actor or Best Actress (and sometimes both) has been awarded to a performer in a film based on a true story. Cinema was a kind of an escape from the reality of life and it's interesting to see how it bridges the gap between realities and why we are so hungry for such stories right now, what it is we find those films uniquely able to offer us. But of late the bigger question has been what it is that studios mean when they describe a film as "based on a true story." (McDermott, 2015:32-34) He asks, what constitutes a legitimate expectation of accuracy in a movie? Can a "true story" not be totally accurate and yet in a fundamental sense still be considered true? How do we evaluate such things?

McDermott states that biopics get made only because artists and studios are so moved by the stories of real people that they are willing to put in the five, six or seven years it will take to share them. But no matter how committed creators might be to accuracy, they always also have a responsibility to their story. Films are not meant to substitute for textbooks. They are first and foremost stories, the product of artistic craft. Include every fact and detail, and you may be "true" in the sense of accurate, but you'll almost certainly be boring. No; when it comes to film, it's always about getting to the deep and fertile core of a person or event, about offering not a history lesson but a moment of encounter, an opportunity to "meet" them. These threads of accuracy and art found themselves most at odds. We do not always need those stories to be entirely accurate. Choosing small bits to represent larger wholes is practically unavoidable. But in another sense, we certainly do need those stories to be true. (McDermott, 2015:32-34)

Talens&Zunzuneegul argue that any etymology of the word history places us before an identical field of conceptual references: Testimony, inquiry, knowledge et cetera, since the Greek Word *histôr*meant the witness. Thus, history would be (1) a testimony about those facts or people one tries to retain in the memory of humanity forever; (2) an inquiry, in order to fix appropriately such facts or people; and (3) a knowledge that stems from the two former actions and seeks to establish unequivocally the chain of causes and effects or where to link the human actions that are worth preserving for the education of future generations. (Talens& Zunzuneegul,1997:2) They also add, however to speak of a testimony, an inquiry and a knowledge presupposes a distinction that is established between the object of knowledge on one hand, and the method use in order to produce that knowledge on the other – that is between what we could define as all the facts that occurred in the past and the narration of those facts. In the first case, there is an explicit reference to the past, although, contrary to what it may seem the reference to the past of history does not come from any clear evidence.

Krzysztof Pomian suggests that we distinguish among several types of history, such as ***Contemporary history***, dealing with the field of the

visible for both authors and readers, or ***history of the near past*** which gives an account of visible events for its authors but not for its readers as well as ***history of the far past*** which is characterized as the realm of the invisible. Pomian, 2011) The three inseparable dimensions of memory intertwine here; in order to single them out we have to carry out an analysis. There is a cognitive dimension since it claims to reproduce faithfully past events, its participants and circumstances – to communicate truthfully about what happened long time ago. There is an emotional dimension because reproduction of the past events refreshes feelings that accompanied these events and in favorable circumstances it may even bring about the state of mind once experienced when these events occurred. And there is an existential dimension because what differs remembered events from these that are being currently perceived or experienced in other ways is the fact that they are related to the subject that remembers them in a specific way: they are perceived as belonging to the subject's personality that was the same when these events were confronted for the first time and is the same now, when the subject is remembering them thus making the subject aware of duration and changes and continuity of his personality. (Talens& Zunzuneegul,1997:5)

In Michel Foucault's words, reconsidering the role of the document could have some problems such as questioning the document or drawing the evident conclusions. Foucault states that history has altered its position in relation to the document: It has taken as its primary task, not the interpretation of the document, nor the attempt to decide whether it is telling the truth or what is its expressive value but to work on it from within and to develop it. (Foucault, 1972) In its new form, history now organizes the document, divides it up, distributes it, orders it, arranges it in levels, establishes series, distinguishes between what is relevant and what is not, discovers elements, defines unites describes relations. From the smallest units, to the text, from the text to the national and international, global level. The Discourse of history is sometimes needed, required and acclaimed. As Danto stated, the changing relationship of the past and present is one way to analyses the concepts of time when interpreting a film about folk culture. The film in question focuses on showing folk traditions that according to the film's authors are 'ancient' and have been 'preserved for centuries'. At the same time, it was unavoidable that the presentation was more or less deliberately pinned to a given timeframe. At the time of filming it was the 'today' that has now become the past and, as part of the past, is more restricted than the usually fuzzy 'today'. The film's creators could not operate outside their time. But it also affects people who interpret this film today, as they are contemplating the film and its time of creation from today's perspective. Since the film inevitably contains different simultaneous levels of reality (from the physical environment to the presentation of attitudes and values), they are selectively included in the interpretation. (Jaago, 2010:367-382)

As Schley pointed out, Lifetime Movie Network programming more than 18 movies for the 2008-2009 television season gave importance to the adaptations of the books based on true stories or bought rights to more theatrical movies enriching them to wider audiences for their primetime schedules. This approach brought a new perspective to the movies proving more audience even for their theatrical runs. This strategy paid about a 12% increase in ratings and of course the increased investment in original productions and complementary promotion. (Schley, 2008: 23-24)

Barbara Kundanis acclaims, the Vankin& Whalen book (Kundanis, 2005:134) When films are "based on a true story" or "inspired by real events," they are given added weight, and the viewer makes connections that may not actually exist. Award-winning journalists Vankin& Whalen briefly analyze 100 films that claim to be rooted in truth, comparing the facts against celluloid fiction. *The French Connection,* for example, was billed as "the true story of the largest heroin bust in American history," but the famous chase scene was made up. Maria Von Trapp as played by Julie Andrews in *The Sound of Music* was sweet and patient, but the authors reveal that the actual Maria had "a terrible temper."

The past is everywhere, all around us lie features with more or less familiar antecedents. Relics, histories, memories suffuse human experience. Most past traces ultimately perish, and all that remain are altered (Lowenthal, 2015:1). But they are collectively enduring. Noticed or ignored, cherished or spurned, the past is omnipresent. 'What is once done can never be undone… Everything remains forever' wrote Vaclav Havel, 'somewhere here'.(Havel, 2008).

The people are more mobile due to several reasons. The changing political and economic situations in a country means a 'core' change that, as in a domino theory, triggering a societal metamorphosis. Impact of globalization is great on society. But most of the changes could be summarized in three dimensions as global trek (migration), the hyper reality (the media) and the virtual reality (the digital revolution). However, none of them are responsible for the great global trek. For Europe this might be a new phenomenon, because for centuries European culture was divided in more than hundred nationalities and they stayed in the same area. The recent migration started after the Second

World War and resulted in big streams of people, money and goods through globalization. It's a 'cultural diaspora'. After the automobile and the mobile phone, cultures are also mobile at least virtually. Migration is not somewhat selective, it's rather obligation due to wars and political reasons. Even if sometimes it cause people to choose in a multicultural society or create kind of 'cultural diaspora' usually these people are forced to migrate from their own countries (Rifkin, 2004). Due to the First World War and Second World War people were forced to live their countries and live in difficult conditions. Yet, even today, even if it's not world war, people are living under even more difficult conditions and nowadays even more people are migrating than the first and Second World War. Since there are more technology based societies and 'hyper reality' created by the media, most people live in media rather than the real society. So, 'hyper reality' helps people to create better societies living in a made up 'hybrid society' (Bauman, 1995). Maybe that's why many people are nostalgic and fascinated by the past through films and books as Marcel Proust stated. (Proust, In Search of Lost Time: Sodom and Gomorrah, Penguin, 2003) since they really yearn for their past and put the things into its right form after all those earthquakes.

1.2. The War In Korea

The Korean War, described by many, including then President Harry S. Truman, as a police action, marked the first time that the United States and the fledgling United Nations organization entered into a partnership to halt the advance of the Cold War into the Far East. (http://www.historynet.com/korean-war-1st-turkish-brigades-baptism-of-fire.htm)

A total of 22 nations agreed to send either troops or medical units. Sixteen countries responded to the U.N. resolution by sending troops to halt the invasion of South Korea by the North Koreans. One of the first of the major participants to send a brigade was Turkey. The first Turkish contingent arrived on October 19, 1950, and in varying strengths remained until midsummer 1954. Initially, Turkey sent the 1st Turkish Brigade, commanded by Brig. Gen. TahsinYazici. The brigade consisted of three battalions commanded by Major ImadettinKuranel, Major MithatUlunu, and Major LutfuBilgon. The Turkish Armed Forces Command (TAFC) was a regimental combat team with three infantry battalions, along with supporting artillery and engineers. It was the only brigade-sized UN unit attached permanently to a U.S. division throughout the Korean War.

Richard Weitz in his article "Turkey: Forgotten Ally in a Forgotten War" (https://www.hudson.org/research/9164-turkey-forgotten-ally-in-a-forgotten-war) states that "much has been made recently of the unique and ascendant role Turkey is playing in international relations. As a member of NATO, a diplomatic power broker in the Middle East and a rising international economic player, Turkey has become a novelty even in an era of unprecedented global cooperation and political interdependence." So, timely, this film in a way remind the allies the importance of the Turkish power for the future upcoming event.

Weitz continues "The Turkish intervention in Korea was unique in its timeliness and urgency. The 5,000-man Turkish brigade arrived in October 1950 as U.S. forces, then acting as part of a United Nations coalition, were struggling to survive a powerful Communist Chinese offensive. The following month, the brigade managed to halt an onslaught of six Chinese divisions around Kunu-ri. After the brigade helped stabilize the front, the Commander of the UN Coalition Forces, General Douglas MacArthur, said, "the Turks are the hero of heroes. There is no impossibility for the Turkish Brigade."

As the war went on, Turkish soldiers continued to bravely aid UN forces, earning recognition from General Walton H. Walker, commander of the U.S. 8th Army, and President Harry Truman, who awarded the Turkish brigade a Presidential Unit Citation. The prestigious award, given to units of the U.S. Armed Forces and allied countries for extraordinary heroism against an armed enemy, recognized the Turkish brigade's efforts to save the U.S. 2nd Division from total annihilation, losing 717 men in the process. Even if it was not a member of NATO up to 1952, Turkey ultimately became the fourth largest military contributor to the UN effort, with a total of 15,000 Turkish troops serving in Korea at various times during the war. Even today, more than one thousand Turkish soldiers serve in the International Security Assistance Force in Afghanistan. The Turkish military is training the Afghan National Security Forces, while Turkish diplomats have been pursuing regional peace initiatives such as the Istanbul Process, aimed at reconciling Pakistan and Afghanistan through confidence-building arrangements and other measures.

1.3. Migrants And Society

Wars cause and force people to leave their hometowns, memories and belongings. But worst of all is losing the identity. Most, the migrant people lose their faith and identity under non-human conditions. Migration and identity are becoming the most important problems of the century.

Regarding the multiple identities, there appeared huge masses left from the world war. For

example, in Europe, in fifteen countries an average of 52 % of the age-group between 15-25 years has a multiple identity. When it comes to Great Britain it's around 40%, for France it's 68%. The Netherlands 59% have a European and a national identity. The coefficient is 0.48% and that means that in 2030 226 million (177 million in 2004) will have a multiple identity (Lutz, 2007).

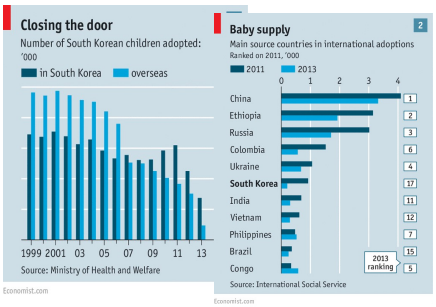
1.4. Children

Number of the South Korean Orphans reach up to 17,000 people (https://medium.com/slow-travel/why-so-many-orphans-c7c8ef7d450c). Each are deprived of opportunities to escape poverty, means to pursue the kind of life other children enjoy, and affectionate interaction with primary caregivers that is common for children with parents.

The trauma is so great that even after so many years people are trying to recover. According to the news of Erin Raftery of USA TODAY **(**July 24, 2015) Korean War babies still searching for G.I. fathers. According to Raftery, Cooke-Sampson, a radiologist at Howard University Hospital, 63, *is* working with a California-based organization called Me& Korea that has launched a new effort looking to help reunite Korean War babies with their American G.I. fathers. Tens of thousands of mixed-race Korean babies were sent to the U.S. for adoption after the war, though it is not clear how many of them had American fathers. Mixed-race babies were ostracized in Korea and faced a range of hardships in their homeland.

According to the Economist article "South Korea's orphans Pity the children" **a**doptions in South Korea have had an unusually troubled history. After the end of the Korean war in 1953, biracial children who were the product of fleeting wartime unions between foreign servicemen and South Korean women in the 1950s were abandoned to drift in South Korea's ravaged cities. The waifs—"dust of the streets" as they were called—were shunned by a Confucian society that prized bloodlines and could not countenance raising another's child. Thousands of foreign homes began to take them in—probably the largest exodus of infants from a single country into adoption (https://www.economist.com/news/asia/21651873-once-among-biggest-sources-infants-international-adoption-south-korea-stemming).

Since then South Korea has sent overseas around 200,000 of its orphaned or abandoned children, three-quarters of them to America. At the peak of the exodus, in the mid-1980s, 24 babies left their birth country every day to be taken into the care of foreigners. Adoption agencies raked in the fees. In 2001 government guidelines let them request $9,000 for an international adoption, compared with just $2,000 for a domestic one. Taboos against adoption remain stubborn. Since the 1950s South Koreans have taken in only 4% of their orphaned children and since the 1950s more than four-fifths of abandoned children, or about 2m, have ended up being raised in state orphanages.



The past is past, but looking at the major recent South Korean investments in Turkey, it might be interesting to see that CJ CGV company with their largest cinema chain in Turkey will be devoting around $680 million starting by April 2016. They will also have an engineering company in action handling the third Bosporusbridge costing around $90 million as well as Eurasia Tunnel having a cost of $1.25 billion.

(https://asia.nikkei.com/var/site_cache/storage/images/node_43/node_51/2017/201705/20170515t/20170515skoreaturkeytable/6664972-1-eng-GB/20170515SKoreaTurkeyTable_middle_320.png).

Major recent South Korean investments in Turkey

COMPANY	PROJECT	TIMING	AMOUNT
CJ CGV	Largest cinema chain in Turkey	Acquired April 2016	$680 million
SK Engineering & Construction, Hyundai Engineering & Construction	Third Bosporus bridge	Completed August 2016	$800 million to $900 million
SK Engineering & Construction	Eurasia Tunnel	Completed December 2016	$1.25 billion
SK Engineering & Construction, Daelim Industrial	Dardanelles bridge, expressway	Contract signed March 2017	10 billion lira
SK Engineering & Construction	Iran electricity project led by Turkish company	Invested March 2017	3.4 billion euros
Hanwha Q Cells	Largest mega-solar facility in Turkey	Order won March 2017	$1.3 billion

Amounts include joint investments, joint orders with Turkish companies

2. The Film Content and Methodology

In history, there were times, when different political situations and strategies were considered. The times when it was assumed that the communist world threatened the world (in fact, capitalism) in the early 1950s ... Of course, there were two blocks in the war that started between the two Koreas. The Soviets and China were in the North, and the West was in South Korea. And in this war, one of the nice human stories is part of a Turkish soldier. Süleyman (Solomon)'s finds a little girl in a tattered circle, beside the corpses, who is frightened with fear, and who is insensitive to a corner with the look of his savior. Süleyman takes the petty officer and takes the little girl to the army. And then the point is then to protect that little girl. Süleyman (Solomon) loves Ayla, whose name he gave, as if his own father. He

keeps the little girl away from the horrors of war. Staying together in the war field for about 15 months inevitable separation time comes and Süleyman goes back to his own country and Ayla stays at school… And years later, they meet again...

In the past, there were two more films telling us the story of the Turkish troops in Korean War. Both directed by Seyfi Havaeri "Turkish Heroes in Korea" (1951) and "Korean Veterans" (1951) were followed by "Turkish Bayonet In Korea" (1951) directed by Vedat Örfi Bengü. Cinema once more gets back to the history, reminding everyone those Korean War days, with a Turkey and South Korea co-production film (http://haber.sol.org.tr/kultur-sanat/ayla-filmi-kore-savasini-nasil-carpitiyor-215702).

Regarding the history, the audience knows that this is not the only war the people took part in. There were many other. The 1878 Ottoman-Russian War, the Balkan War, the Gallipoli War, the War of Independence, the Korean War and Cyprus War. In each of them there are so many stories lived in the battlefield or behind it. There are many Ayla, Mehmet, Hasan, Ali. And all of them are waiting to be written or filmed (http://www.yenicaggazetesi.com.tr/ayla-filmi-ve-koreli-kucuk-kiz-175431h.htm).

As for the methodology this paper is an attempt to find out replies for these questions as well as to discuss the "father factor" in the film Ayla. With the Oscar nominee film Ayla, in its focus, the paper also tries to analyze the films based on true stories and how we cope up with those questions. Using the 12T's approach the paper tries to analyze the film in its core sense.

3. Findings and Interpretations

At macro level and micro level, there could be several different analyses. If we only have a look at the film through the attachment of Ayla to Süleyman it would be a different story, if we consider it as the loss of a man (perhaps his own life), for the sake of humanity it would be a different story. Since Süleyman lost all his hopes and ideals after leaving Ayla behind and forced to get back to his hometown. Here awaits another loss as his beloved Nuran had already been engaged, a bit forcefully to another man. So he devoted his life to obeying the rules, marrying Nimet as his family desired and continued his life as the rules permitted but couldn't get back to Korea or Ayla. Re-reading the codes and actions, the film could also be interpreted at a macro level, Turkish soldiers appointed to join a war in unknown fields, saved many orphans, Ayla was just one of them. These children were provided humanitarian aid and put into the school education. Learning Turkish cultural values, codes, music, etc. these two cultures were provided them so that today, whenever any of the culture gets into trouble or wins a success (such as earthquakes, sports, competitions) they are always helping each other, supporting each other. In order to exemplify the film provides us the 1999 earthquake and other sports events where the representatives or the qualified people of the two countries were portrayed.

Films soundtrack also includes a SertabErener song named Oceans of Noise, Ayla: The Daughter of War (http://organikgazete.com/ayla-filmi-sarkisi-muzigi-sozleridinle/). At this point we may have subreference to the 'AylanBebek' just having a similarity of being a war victim, found by the edge of the see after a trial of immigrants boat for another country.

3.1. Child Image In The Film

Pembecioğlu differentiates the actions happening to the child in her book. (Pembecioğlu, 2002) The actions that could happen regarding the child image could be summarized as the child losing a father, losing a mother, losing family members, being kidnapped, being forced to identity change, having responsibility of the other siblings. Sometimes the child is left to the mother, father, a sibling or to a total stranger. Usually, in Turkish films, this could be a child having a kind of heirdom so that the other people try to be kind to the child as to get the money from him. In most cases this is provided through a murderer, a robber in its negative connotations or a teacher in its positive sense. The images of inherited children, children forced to be looked after, step-sons, adoption, etc. are also closely related to child law. These topics frequently handled in Turkish cinema through the children films of Ayşecik, Ömercik or Sezercik era. These films also give importance to the other child images such as a child who has disappeared, a child who has changed, a child that has been found. Usually some sacrifices are made for the sake of the child. In such situations the child is depicted just as a symbol of a more important topic. Even if the other forcing situations and conditions put the person in a helpless point usually the moral is just to make sacrifices needed for the child to prevent him / her from worse conditions of life. The change of identity is quite common. The child is met usually coincidentally after many years. Usually it is not recognized but the memory is refreshed and the people who are responsible for the loss admits their crime to unite the separated parts. In case of Ayla, it's almost the same images involved in the film. First, the found child turns to be the adopted one. In the meantime too many sacrifices are made for the sake of child. But later on the lost one and found one again. This cycling of the film help us to find different child images at different stages of the film.

3.2. Father Factor

The father factor is another thing to be discussed for the film since it is the conscious understanding, awareness, and appreciation of the critical influence that a father might have. Noting that the father-son or father-daughter relationship is one of the least understood relationships in adult life. Defining five main styles of fathering, Poulter classifies the father types as The Superachiever Father, The Time Bomb Father, The Passive Father, The Absent Father (whether physically or emotionally) and The Compassionate / Mentor Father.

Was that Süleyman wishing to become a father to Ayla or was that Ayla wishing Süleyman to become a father to her, or was that somewhat mutual? It just happens! Whereas due to the post traumatic syndromes Ayla couldn't speak and reflect herself with words, we as the audience observe her behaviours and actions on the way to become Süleyman's daughter. As a humanistic person Süleyman was ready to take care of all the living creatures and this little girl turned him to become an affectionate father. It was accomplished when the little girl explained her feelings through the pictures in the alphabet book. Her feelings were pure yet, they had a very realistic grounding. "No mother" she said, "no brother/sister but I've got a father". So, Süleyman was the chosen to be the father.

As Poulter stated, "Many of the most important relationships are immortal throughout our lives. We are influenced by these relationships in our minds and in our hearts." (Poulter, 2006: 17-18) Yet, "We live in a society where the father is often absent from the sentimental home; the fathers are transferring much of their parenting responsibility to their mothers." (Poulter, 2006:20)

Fathering Ayla, was all the men's duty. Everybody was caring for her. We may say that in that case, the father factor was valid for all men.

When we see the little girl in the film attached to Süleyman in its most naïve form, we know that the human being needs attachment from the very beginning of life. Usually, the attached figure should be the mother. But in her absence, it could be the father or a stranger. Poulter describes four different styles of attachment; discontinuous, remote, insecure and stable. (Poulter, 2006: 22) Regarding the concept of love for example, the film has a rich variety of emotions of love which is one of the three basic ones – the other two are fear and anguish. Love could be the love between a man / women, a son-daughter and parent(s), love of animals, humanity, love of country, etc.

For Ayla, it was somewhat natural to feel attached to Süleyman because he was the one securing her from death and worse conditions. But attachment does not occur under these kind of compulsory conditions. When later on, she experienced the other feelings, such as a love of daughter and a sincere care, a struggle for her, etc. then the attachment occurred. To Poulter, "The first experience of connecting with our Father is the first place in which we begin to create a sense of who we are in front of other people." (Poulter, 2006: 36) He continues "We naturally want to connect with people in our world, to build loyalty and to be involved. Attachment never diminishes throughout the drive and need."

For the girl, there were others in touch, to be attached as Süleyman had his own choices as being committed to his country and duties. Here we may come across with the dilemma of choosing one type of love against to another. As Poulter specified. "Commitment" is a set of things ranging from nothing to trust and consistency." (Poulter, 2006: 42).Poulter acclaims the father factor as a main one here stating that "Consistent dads help us feel safe in the world and allow us to trust others." And this kind of father "Provides sensitivity and concern for joining the world with confidence." (Poulter, 2006:44) We may conclude that it was a mutual attachment, not only Ayla's attachment to her 'father' but also Süleyman's attachment to his 'daughter'.

Regarding the micro and macro level analysis of this "father factor" in the film, we may say that the emotional mutual interaction of the two in the film in its micro case, could cause, millions of fathers taking care of their daughters in real life. It motivates many fathers to bother more of their daughters feeling that they might also have a similar loss and yearn for it later on. It also could be interpreted in different ways in a political and sociological way as to lead to create more sympathy for the refugees (found /saved children) and not to abandon them in life alone.

Süleyman leads a life without her daughter Ayla due to the political, economic reasons. But he always thinks of her, he supports her through his sincere feelings. On the other hand, when we come across with Ayla, after many years of suffering but still standing it is much probably due to the powerful "father factor" she experienced at the early years of her life.

The father factor of Süleyman in the form of a pure commitment to the virtual Ayla of the past, annoys the others in real life. Nuran for example is the first one to quit out of a never started relation. Having nothing to expect apart from the romantic touches and talks, she is a bit forced to get married to some other person due to social pressure. But in fact even if she could resist to it and make her own choice, she lost her faith to Süleyman observing how

he was attached to Ayla. The irony here is that both Ayla and Nuran were orphans and Süleyman's attachment to the little one ended the relationship with Nuran. However, Nimet was another lover of Süleyman keeping a track of his letters to his parents, reading them aloud, following the news, always occupied with his love silently even if she knows that there seems to be no hope. Yet, her wishes come true and they get married with two kids and even marriage did not change the attachment of Süleyman. So, instead of fighting with an unknown enemy, Nimet chooses to collaborate with her husband on his commitment and supports him in all his actions. Helping him in all his way makes Nimet very adorable and dear to Süleyman. Yet, as "The depressive loyalty of a father usually leads to personal depression in the sons or daughters." (Poulter, 2006:50) The daughter depicted in the film portrays just similar actions and she even tries to stand in between the unknown, Ayla of the past and real Ayla of the present asking the reporter / researcher not to disturb them anymore.

One other important thing was that the healing period of Ayla who couldn't speak after the traumatic experiences causing the loss of her family supported by Süleyman so that eventually she could speak both in Turkish and Korean. The father factor increases her abilities to participate life, as Poulter stated the father "characterizes a child's ability to sense, listen and learn." (Poulter, 2006: 50) developing ""Trust, sense of belonging, interest, security and love." (2006:56) because "There are deep emotional, mental and unconscious connections with your father." (2006:58) Of course "There may be fear of abandonment." (2006:68)

To Poulter, "Most men who grew up between the 1930s and 1950s were supposed to gain superiority, be successful, like their father, to come from the Great Depression (1929-39) and the Second World War (1939-1945). This turbulent period taught that the only and best way to raise healthy, hardworking children for a large male group all over the world is through high career and personal hope." (Poulter, 2006:90) "The basic human need for an emotional connection between a father and his children finally ignited a culture revolution for love and affinity after the 1960s." (Poulter, 2006:126)

The problematic situation here is not the relationship of Süleyman and Ayla encountered by chance, it is the situation of the whole society and even the whole world. Because, "... the emotional bond with children has traditionally been left to the mother, which only accounts for 50% of the emotional needs of young children at best." (Poulter, 2006:90) He adds that usually, "People are eager to feel important and emotionally attached to others. To Poulter "At the end of the 1969s and early 1970s, there was a gradual objection to typical male-female roles in the workplace, at home and in the social arena. According to Murray Bowen, between 1945 and 1980, more than 50 percent of all core families had a passive fatherhood style. The period of the baby bombing is an invaluable opportunity for men in their careers, and for women to enter male-dominated occupations (law, medicine, policing, and public services)." (Poulter, 2006:127) "For the little kid, it is more important to feel that love is there and real rather than if it is a small or big portion of love,." (Poulter, 2006:164) That happens especially in today's fatherhood models, pretending to be a bit away from the daily routines. Thus, "the emotional-distant father-child relationship model of the 1950s is still very popular today." (Poulter, 2006: 197)

3.3. Transmedia Stories

Even if the term transmedia is very popular just in nowadays, the links between the different types of media was established in the far past of the history, almost from the very first days of manhood with the pictures of the past on the walls of the caves. Media having no limitations at all, transfers all the information from one side to another just to make sure that people got the information.

Later on, the history witnessed the social events taking place in the real society transferred to the different types of media such as cinema or television films, weekly serials, radio programs, cartoons, etc. Cinema has always been popular in the sense of becoming a mass media tool for the society. At the beginning it was a way of escaping the real world, finding out more about the unknown things. In this context, the cinema was opening the doors of the unknown worlds and exotic life far away and difficult to reach on your own. The directors are expected to deliver these unknown and difficult to reach scenes to the audience to make them happy and knowledgeable.However, in this case, the known events, taking place in real life, the contact with the events through the other media, disproves the theory of escape for the cinema films. Regarding that these true story films are usually the successful ones, having big budgets, great cast and higher box office rates, the study concentrates on how these 'known' dynamics help the films to gain such a success.

3.4. Film Critics

Serkan Baştimar, states his feelings about the film in the following way: "when I heard the Oscar rumors and nominations; I said finally, some people look at our country history and think about telling our story". Ayla, adaptation of a fairly extreme story to a white background, real and emotional doom. It is certain with the budget that the state support is not limited, and it is fully approved with the staff. This

film is just like a term paper where Turkey is working hard for the 90th Oscar awards and combines both national codes and national codes. For example, it's a multinational project, there are plenty of alliances and America in it, even though we have a visa crisis in nowadays. One other things is the history, epic, emotion in it as well as stories of individuals and nations.

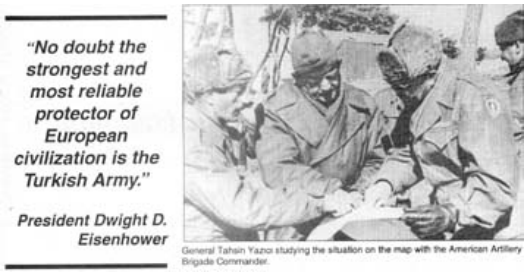
Baştimar is a bit critical regarding the content of the film. However, Ayla, sounds like Private Ryan, a little like Pearl Harbor and a little bit like the mix of Dad and Son of Cagan Irmak. So it's appealing to the general audience. I mean, we have a similar story of Hollywood instead of bringing it from away lands and marketing it to us we serve it here.

Baştimar continues questioning the structure of the film. He asks, what makes a film adapted from a true story successful? Is it true, does it really reflect, or is it a marketing campaign to exaggerate emotional tone with fiction? When we looked at Ayla, the strongest thing that remained in my mind was that my throat repeatedly knotted and cried for it. Most likely, many things that took place between Suleiman Petty Officer and Korean Ayla in the film did not happen in real life; but the living people were perhaps even more emotional. But the reality reflected on the screen is striking and tearful.

The young Kim Seol kid is portraying Ayla's fragile, in need of love and lovable situations quite convincingly. Regarding the costume on average in terms of art management, has preferred to use formulas that have been tried and appreciated or accepted by everyone in image management. So in fact the film has an image management that is compatible with the exaggerated emotional tone. The Ayla film does what it promises despite all the critics. Everyone watching it proved the power of an emotional movie. Even if it's not an Oscar, we hope it's like winning a prize. It's a good love film, a good father-daughter movie. If only it were only 90 minutes! (Baştimar, Serkan, Eleştiri: Ayla Filmi, 21 Ekim 2017, https://www.sinefesto.com/elestiri-ayla-filmi.html).

The film is criticized to be somewhat old fashioned (http://www.sozcu.com.tr/2017/yazarlar/burak-goral/aylanin-dokunakli-hikayesi-2065948/) due to its structure of story. It is also very interesting that the real daughter of the hero is intentionally worsened in the film, the dialogues, attitudes and behaviors are all against her father. Neither she seems to be as beautiful as her mother nor she has a similar naive and humanistic character as her father. She reflects all the traumatic behaviors and reflections of a lost sibling.

Some people commented on The Turkish and South Korean soldiers were given war tactics by the charismatic US commanders. They claim that these scenes were a bit implemented into the real story. Just like as General McArthur states how brave the Turkish army is and how the children are better off with them (http://haber.sol.org.tr/kultur-sanat/ayla-filmi-kore-savasini-nasil-carpitiyor-215702).



3.5. Film Success

Since it's early to talk about the future success, the film could only be assessed through its box office success. Turkey's Oscar nominee, 'Ayla', was the production with the best opening among the 24 films that have been showing since the beginning of the season. The 124 min film was watched by 312 thousand 135 people in the first 3 days. 'Ayla', shown at 512 points, achieved the highest opening volume since the beginning of the season, while the 3-day revenues were realized as 4 million 91 thousand TL (http://www.superhaber.tv/en-iyi-acilisa-sahip-film-ayla-oldu-88791-haber). The film, which won the prize at the 11th Cape Town International Film Festival in South Africa, effected juries and audiences with its emotional tone (http://www.korezin.com/2017/10/28/ayla-filmi-cape-townda-juriyi-gozyaslarina-bogdu/). In the film directed by Can Ulkay; a powerful team took place: Hasan Hacıoğlu, Kim Seol, ÇetinTekindor, Ali Atay, Murat Yildirim, TanerBirsel, AltanErkekli, Meral Çetinkaya, Damla Sönmez, Büşra Develi, Eric Roberts, Lee Kyung-Jin, Sinem Uslu and Erkan Petek (http://www.star.com.tr/kultur-sanat/ayla-filmi-konusu-kore-savasindan-dokunakli--babam-ve-kizim-hikayesi-haber-1269089/).

One of the soldiers on the Turkish brigade of Korean war was the Petty Officer Süleyman Dilbirliği. A Korean girl was saved from death and Süleyman took care of her for 15 months as his own child. When the war was over and he had to return to Turkey, she could not hear any more from her daughter Ayla (https://www.haberler.com/turkiye-nin-oscar-adayi-ayla-filminin-aglatan-9965205-haberi/). Though he did his best those years the communication was scarce and the rules were rigid.

The 'Ayla' movie, which is the candidate for Turkey's 90th Academy Awards, has already been talked about a lot. 'Ayla' is a subject of curiosity that will be taken into consideration in the "Best Foreign

Language Film" candidates in the 2018 Oscar. "Ayla", with the votes of Turkish cinema sector representatives, is one of the most prestigious cinema awards in the world was chosen to represent Turkey in the category of "the best film of foreign language." (http://www.internethaber.com/turkiyenin-oscar-adayi-ayla-filmi-konusu-ne-ozel-detaylar-foto-galerisi-1802979.htm)

Ayla is becoming an important film in Turkish film history (https://www.sinemalar.com/film/243390/ayla). It is interesting that even if we do not fail to follow the most accomplished technology we had to wait for the miracles to happen through the hands of somewhat old fashioned journalism getting its power from the modernized techniques in nowadays.

Whereas Instagram with the title of aylasinemafilmi has 46 posts, 228 followers and 22 Follow-up, #aylafilmi reaches to 5.419 posts. The twitter reflections of #ayla_filmi results hundreds of different topics, ranging from "You do not need to speak the same language to love a person." To "the most poignant film of recent times" (https://socialbearing.com/search/general/ayla%20filmi). Even if the film seems to be so effective, the social media part has not that much action. Most of the audience just write few things and rather retweet the impressions such as: "It's really an Oscar nominee film, Congratulations!", "I think this year it won many awards. It was a great movie", "It was the best movie I've seen lately. The great-hearted hero has infinite respect for that father", "In my theater everyone watching were burst into tears.", "The film of compassion and love", "The best Turkish film in recent times has worked to our senses and soul.", "We were proud of Turkish Soldiers again!", "It's the best Turkish film I've ever seen!", "65 years of untold true story of a moon-starred soldier with a moon-faced girl."

a. Adaptations: The film being an adaptation of a real life story has a unique quality. This brings us both of the stories in the same timeline parallel to each other. The audience could have the chance to follow each flow in its own way, separately in a linear way or in a mixed order in a cyclical way. The film having real heroes in life puts the audience into a position to have a better role model since everything is affordable, reachable, and accessible. Having autobiographic qualities, the films are in this sense, the product for kind of transmedia, changing its form from words to the visions. The press, written versions as well as the real and duplicated, cinematic visions are all surrounding the audience. Having multiple layers of reality with the film, it will be more effective than the other films. Having a bit emotional and touching story, it would also have an impact on the audience. Furthermore, in such a modern world discussing the child rights, immigrants, women rights etc. a man fathering a child in the worst times of war is somewhat really heroic action. The transmedia applications required stories having such multiple layers to be disseminated in different media.

b.Mother Figure: The war society is lacking the mother figure. Süleyman has a father in his hometown and a mother. It's the same for Nimet, living in their house, reading his letters. But neither Nuran nor Ayla have their parents. In fact, courting to Nuran, Süleyman acts like a fathering role for her covering her from the outer world. It is a bit different when it comes to Ayla since she's younger than Nuran. In this case, Süleyman has a doubling role, in the form of being both father and mother. The film, is full of such scenes such as giving milk and milk powder together. Milk is a reference for the mother and milk powder is substituting the mother as well. However, even before meeting with Ayla, Süleyman was a person to care for the others, even if these were the ants, etc.

c.Spectatorship: Süleyman's fatherhood is always taking place in front of the other people and assessed by the others. It was not limited to feeding or caring the little girl but also including the washing or dancing scenes which might be accepted as intimate ones for a girl of that age. Especially, taking place in a social environment, the dancing scene may be interpreted not only as a symbol of socializing but also evolving, maturing, or becoming a real girl to be danced,

Yet, to Süleyman, his fatherhood was not successful at all since they were parted from each other. Even this separation should be in front of all the spectators so that they could comment about it or were annoyed because of that.

d. Time bondage: In real films and the documentary film, the time bondage plays an important role. The event is not only a few hours as to fit into the filmic time. So, some details should be eliminated. Here we eliminate the parted time as we do not know the details about it but we give much more importance to the beginning and end of the story.

e. The Text and The Subtexts: The text evolves into different subtexts regarding the message of the film. The film could be interpreted as a tribute to the Veterans or might be accepted as a sacrifice for humanity. It might also be taken as a sole relationship of a father and daughter. As we get into the deeper levels such as politics, we may put it into the positioning and re-positioning of the country (Turkey) in the past and at present. The USA – Turkey and Korea relationships in the past and at present could also be studied. Or it could even be taken as the return of dignity when army is

considered. The value and the credibility of the soldiers were re-evaluated at present time.

f. Companionship:In the film, the most touching part is the innocent passion and love of Ali for Marilyn Monroe. Collecting posters of her, Ali was so much involved with her visit to the battlefield. The picture shows us in real life, Marilyn Monroe is posing for a picture with a group of Turkish soldiers during the Korean War (https://pbs.twimg.com/media/DGPXeiiWsAEPyZ5.jpg).



The companionship of the situation from the very beginning helps us to understand the relationships and characters in the film. The famous motivation of those times for the troops comes to the battlefield. And in this case Marilyn Monroe could be accepted as a companion as well.

g. Ideology and Child: The Turkish films provide good examples regarding the "child and ideology" relationship in general. In this film specifically in the context of Communism doctrine of those times were taken into consideration. In case of Ayla, she is not only child to survive after a massacre, but also a child to be saved from Communists as those years were marked with the fight the idea.

h. Shaped Identity: In general films portray us characters as children having a certain identity and later on, they have a different identity. The change is usually due to the social, cultural, financial reasons. In this film as well, the child's identity requires to be shaped by the father but her father neglects him so much that the identity is shaped through the others. The name is lost, the records were burned and the traces were lost. After becoming adult, the child this time is shaped by the society she lives in since the society first covering her abolished just like the the cocoon replaced by the butterfly. This kind of a change in life makes the people change their self, their identity, discovering the self, and requiring some re-shaping and re-structuring of the self and the events in the past.

i. Identity, Positioning & Re-Positioning: Having a father caring for her and rescuing her from any problem Ayla were in safe with Süleyman. However, his loss brings her not only tear drops but also a kind of insecurity. She was promised as to be loved more and meet again when she could sing the Ankara anthem. Just like all the others, Ayla learned the song. It was this song that united them as well. After a couple of years, when they cannot find any evidence of her life they asked about her to the classmates. This means, confrontation with the "other". It's just a result of his "being inside" of Korean society that people couldn't adopt her. And this being inside the society also covered her from the "outside" that the other people could not find her see through a different angle. Usually, the people having trauma has a poor memory. This weakness also is accompanied by being a child. That's why, the insiders could not separate themselves as the "I" and the "other", sharing the same destiny they all are blamed by the society as the "other". So, rather than a "right" or "wrong" meaning, what we need to ask is "how much she looks like one of us" or "how much she looks like one of the others". The answer to the question has a lot to do with the "preferred meaning". (Hall, 1996:228)

j. The Image of Ants: The ants seem to have a crucial element of the story reflecting humanity and caring for values. It's ironic that mostly the children have some tendencies to look like their parents, performing similar actions, having them in the core of their livis. However in this film, both the father and daughter provide better examples of caring about the others. These are the ants that both were caring for even before they met.

k. Trust Is As Important As Freedom: One other concept used in the film is the idea of trust. The people never forget the people whom they trust. The meaning of life is embedded in the concept of making sacrifices for the others. The more powerful the friendship and trust is the more hope and joy appears.Süleyman in later years for example experiences the Korean people's success, help and care for Turkey. During the earthquake for example or during sport competitions he's always very proud of the activities of the Koreans and consciously or not it what he expected to get as a reward after what he did for them.

l. ***Film &The Real Life:*** Taking its roots from the real life, the docu-drama concentrates more on the filmic story. However, at the end we are faced with the real heroes of the real story. The audience faces the real heroes whom their stories were told and this is the main difference between the real life story and a fiction film. The idea of a film based on true story, films based on actual events or films based on real life have much to do with attracting the attention of the audience.

4. Conclusion

Media is multiplying and manipulating the messages and making it either too simplified to concentrate on or more complex than it is in real life. As a more complicated form of media, cinema has always been popular in the sense of becoming a mass media tool for the society. At the beginning it was a way of escaping the real world, finding out more about the unknown things. In this context, the cinema was opening the doors of the unknown worlds and exotic life far away and difficult to reach on your own. In this case, the audience is voluntarily experiencing 'the known events' or the 'dull ordinary, vulgar banality of the real life'. This means, the contact with the events through the other media, disproves the theory of escape for the cinema films, at least for some of them. Regarding that these true story films are usually known and common things and no need to make a film of it seem to be failing.

12T′s Approach is a valuable text analyzing way to make the possible guesses about the implementation and function of the narrated material. Most of the messages didactic in many of the films and sitcoms and their structure as organic or structured gathered carefully for a specific purpose as to yield important answers to our questions of what are the characteristics of a scenario.

4.1. **Theme:** As to clarify the structure, in the film Ayla, theme provides us a large scale of themes ranging from the friendship to trust, from commitment to the love of life.

4.2. **Topic:**Under the same theme there might be different topics as many as possible but the topic is flourished as the relationship between the father and the daughter. Father factor is important in the context of not only fathering a child but also as fathering the country and other nations ideologically.

4.3. **Text:** The text is established as the Korean War setting. It not only deliberately classifies all the events and actions on the concept of trust, help, commitment etc but also specifies the time and place of the events. It also puts forward restrictions and choices. So, the text is the scenario of the reality. The text is the filmic story of the fact based narration including traumatized people, war conditions and war economy.

4.4. **Thread:** The text itself is pure and a bit prosaic, plain and uninspired. That's why there are some threads put into the film to connect the things with each other such as the awaiting lovers, ants, national press, international reflections, radio days, Turkish music, milk powder, egg powder, etc.

4.5. **Task:** The film presents lots of tasks, commitments, duties to be fulfilled. However, each of them relies upon certain results or expected consequences. After the performance of each task there appears a new situation to be faced and thus a new choice. These might include the commitments of the soldiers to their armies, codes of culture, codes of identity, codes of military. These may also include the peace building and defense mechanisms.

4.6. **The Transfers & Trends:** The choices make it more complex for the people since through these choices participants perhaps have the chance to change the things in life. The film provides many transfers, such as Süleyman transferred to a father, Nuran transferred to become a person betraying the ex-boyfriend. The friends understand more of their friends passion for MM even if the harsh love for Marilyn Monroe is transferred to a naïve passion, a modest and humble reality. The trends on the other hand are much more tradition basedrather than the individual based ones. For example Nuran'sselection of a piece of music for Süleyman to play specifically for him made her love openly seen by everybody around. Again, Nuran'sforced engagement with a new person or the trends of adopting a child in those times in Korea – in Turkey. The establishment of a school in the war area and keeping the track of the people was almost impossible.

4.7. **Transitions:**The problems had many transitions from personal problems to the problem of the group or problem of the family, etc. The transition of Süleyman in person is a very special one as well as the filmic transitions of place, time and duties. Starting from the change of the importance of the Turkish troops in Korea. Each new concept has a kind of stimuli response relationship. It was so much important that the Turkish troops were taking risks.

4.8. **Thinking and making your mind** up was very important. Nobody forced the others to change their decision or to change themselves as well as the others.

4.9. **Technology:** Usuallythe film itself has not much to do with the technology. The only technology present was the war technology of those times. Photography was emphasized. Later on, we see Süleyman watching television. We also observe how the media is developed throughout a very short time. And by the end of the film, the only possible way left to find Ayla is the use of technology of mobile phones and computers. At the end of the film we also come across with the filming facilities.

4.10. Transmedia: Thefamily has a challenge on how to make use of the daily life. The media is not dwelling on the story of it and even position it as somewhat risky yet the news, news based products, are all expected to save life of the people. Starting with a bunch of photographs, the film concentrates on the transmedia relationship even in the film.

In all these umbrella terms, the film Ayla provides many nice replies for the categories. These

items seem to be developed due to the contradictory situations and in case of reality.

In conclusion it could be said that the film Ayla used the motivations very effectively. As we create societies of hyper reality and hybrid societies as Bauman stated we expect the people feel more nostalgic and fascinated by the past. The films and books help these concepts to be conveyed in a larger sense. The historical stories sell more than the others, because the cyclicl moves of the past is tried to be seen and understood by the new generations. And having a story based on real life Ayla makes it a very effective, colourful, touching story in its global sense.

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