



Aesthetic Pattern Forming of Ideological Messages in Turkish Cinema: Critical Analysis of “the Ottoman Republic” Movie

Tutku Akter
Girne American University, North Cyprus, CYPRUS
E-Mail: tutkuakter@gmail.com

Ibrahim Dalkılıç
Girne American University, North Cyprus, CYPRUS

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Cinema is in close touch with ideology as such in correlating with many conditions in society. As is known, the relation between ideology and cinema has become subject of several studies. In this context, it is possible to assume that Hollywood cinema is not only the attention-grabbing cinema. In the scope of this study, “The Ottoman Republic” movie will be discussed with intent to enlighten the relation between “the representation” and “the ideology” of Osmanlı theme which is one of the frequently referenced subjects in Turkish cinema. A place will be given to the ideological solution through the aesthetic factors that used in the movie.

Keywords: Cinematographic apparatus; Ideology; representation; Turkish cinema; Aesthetics.

INTRODUCTION

By leading of mass communication, the power to form the persuasions, expectations and demands of individuals and communities, existing within the mass, is confronting as a reality of contemporary societies (Güllüoğlu, 2012). Yilmaz (1997) defines this effect that cinema, as a kind of mass communication, created on the individuals as follows; cinema can change the attitudes, behaviors and thoughts of individuals, can form public opinion and create trends. For this reason, cinema is an important mean as far as being the mediator in conveying the dominant class's thoughts, and also helping opponents to express their oppositions.

Bektaş (2000) defines cinema as a means of mass communication which is used to persuade people to certain orientations and change their attitudes and behaviors. Cinema is; As Saygılı mentions, "to use all the elements optically such as, dramatical structure, stage arrangement, play, speech, display frame and order, camera movements, decor, lighting, music, costumes that generate a movie, while doing this" (Saygılı, 2006, p.124).

According to Clarke (2012), a movie allows the its audience to reinterpret both oneself and the world. The movie audience begins a direct journey in this interpreting process and live this feeling regardless the form, subject, ideology or origin source of the movie. However, the main reason for watching these movies that are the products of motion picture art, is to understand the subliminal messages that are hidden in movies, to perceive this new world imagination that they revealed and to entertain of course. An individual watches movie in one hand and tries to understand the thing that creates mystery in the story flow and that draws oneself to the movie on the other hand. On the other hand, the individual tries to create reflections into one's daily life by inspiring from the story. In fact, without even realizing, the individual acquires new values to his&her soul that obtained from the movie.

In the film "Ottoman Republic" which is approached by the scope of this study, semiotic analyzes will be done through the aesthetic codes forming of ideological messages.

Context

Cinema, either produce information as the other mass communication elements. For a more general overview, communication instruments produce news, idea or entertainment. All these elements are tiny pieces of information which have the power to influence the society. According to Dursun (2012), it is possible to say that, throughout the history the mass communication has produced content (message) along with political power - the direct or indirect control of the dominant powers or investors. From this viewpoint, it is possible to say that cinema has also a connection with ideologies as the other mass communications.

As McLellan (2009) states, it is useful to define the ideology before revealing the cinema's connection with ideology. The term "ideology" is used in different forms in different sources. According to Üşür (1997), the ideology, which is questioning where the most main ideas are based and their validity, is a concept that points to all opinions, meanings and symbolic representation related to communal meaning, in the most general condition. The dominant powers on society performs a controlled process through mass communication in order to maintain and spread their ideologies.

As Gök (2007) conveys, it is possible to describe the rise of the cinema as a result of man's reality seeking. Cinema is a reflection of reality as of visually and audibly. The human being always emulates the reality that can perceived by oneself. The human being who succeeded to objectify the actualness of the picture by discovering photograph, then animated them as their eye see in real life, by combining the single frame photograph one after other in a time stream, and created a new language, a new telling with the shoots they actualised. This instrument, which will be effective on masses shortly after its appearance, is cinema.

"Cinema uses all the elements that generate a film as, dramatic structure, play, stage arrangement, speech, image frame and arrangement, camera movements, decor, lighting, sound, music, costume in the most appropriate form" (Saygılı, 2006). According to the definition of Saygılı, cinema, which is a form of communication containing primarily visual in addition the audio features, is the artistic expression of actualness in motion picture screen with the concept of Aristotle's "mimesis" (the representation of nature and human behavior in art based on imitation).

As Pavis (2000) mentioned, The concept of mimesis is also an important concept for the arts such as the theater as it is in the cinema. Because these types of arts are based on fiction, the environments that created both in the theater and the cinema, are created through reflecting the imitation of the environment in which the society is included. In these kind of arts, the stage, singly has the reflection of the life created in an environment, which is formed as dramatically,

and has the ability to demonstrate it. The audience, are in two minds on deciding between accepting and refusing this spiritual or ideological structure that world includes, which is reflected by being created based on imitation. During this process, the individual makes evaluations on the reflection that cinema has conveyed him/her and remains under the influence of the ideology included in the work.

In the statement of Tarkovsky (1992), cinema is not only a branch of art but also an entertainment tool at the same time. Today, the thing that make the cinema magical and attractive, the effort of human being in seeking "the time lost" and filling the spiritual gap that they feel. The moviegoer, tries to meet their deficiencies that arouse from what they watch on the screen and their own life experiences. In a word moviegoer tries to catch "the lost" time in behalf of their name. Through this, he aims to fill the spiritual deficiency that occurs in himself, with unrest and lack of communication in the flow of modern life. According to Tarkovsky, the human being is in need of art of branches while trying to balance this spiritual emptiness inside him. Literature, like cinema, in this context, is capable of removing this condition that is formed in the inner world of the human being.

As Kolker (1999) reported, as Brecht make oneself invisible in style narration with the aesthetic viewpoint, the audience becomes even more stupid with the illusion since he experiences. This process proceeds to the advantage of the dominant classes, and as the audience becomes stupefied, they are imposed more and they are taken advantage more. Although the style becomes more visible, the audience becomes more aware of the ideology and form, perceives it, and the art product takes the characteristics of a means of understanding the structures of the larger dominating class in culture.

According to Diken and Laustsen (2011), cinema reassembles the reality and real life, memories or dreams, real life or dreams in common mental space. In this concept, cinema constitute parallellism to spiritual presence of human being. There is a piece of cinema in the inner world of each individual, and the individual always lives in that feeling. According to Monaco (2001), the motion picture has a purpose. The pure aesthetics that exist only for itself, is not an instrument. The cinema interacts with its surroundings and exists in the world that hosts it. The existing relationship of the cinema with reality makes this situation possible.

Althusser (2000) answers the concept of Ideological State Apparatuses (ISA) in the context of reproduction of the production links. In order to actualize a production action, it needs to renew the means of production constantly. The continuity of the production realized by a social structure also depends on the renewal of the production conditions. If regeneration does not take place, it will be impossible to maintain continuity of production. When a social structuring occurs, the form that society takes is the predominant mode of production. Consequently, the idea of being able to dominant in the production processes is activating the productive forces within society to act in this direction. Therefore, in one hand each social structuring keep producing in order to provide its existence, on the other hand they obliged to reproduce the production conditions that they have.

According to Çoban (2006), Althusser's point of view refers to ideological phenomenon. As community members reproduces the labour-power, they assimilate certain ideological approaches and these ideologies strengthen their dependence to the dominant powers. The existence conditions of ideologies are conditioned on being reproduced. For this reason, political powers need institutions and instruments that can carry their ideology to the concrete life.

As Yaylagul (2006) mentioned, the media, which is in the most valuable cultural industry position in a society with a capitalist structure, belongs to the capitalist class. Since the

ownership of the media is in the power of the capitalist class, the mass communication undertakes ideological and economic functions at the point of ensuring the continuity of capitalist production links. While revealing the most basic functions of the mass communication or the media, the dominant ideologies are transposed to the society upon these pre-specified functions of informing, education and entertaining the society thus ensure them to reach the desired viewpoints. In other words, the society are shaped by the cultural and ideological formations that are infused to them through the media.

In the chapter of *Minima Moralia*, in which Adorno wrote alone in his book *Dialectic of Enlightenment*, focuses on cinema and has been considered an important element of cinema culture industry. According to Adorno (1996), nowadays, cinema has turned into other non-qualitative means other than being commercial, such as radio and television, which are other popular mass media. These instruments came to be an ideological apparatus under the control of the dominant powers. Nowadays, mass communication, such as radio, television and cinema, do not do anything other than propaganda activities of the classes which are the culture monopoly in the society. According to Adorno, Hollywood cinema is one of the most important cultural monopolies created by the culture industry and is used like an ideological device. Adorno mentions that, the cinema no longer needs to position itself as a branch of art. Cinema, like other mass media, is nothing more than commerce. They have become part of the culture industry, using an ideology that will legitimize the worthless things they have uncovered consciously.

Brecht revealed an aesthetic concept that politicized the function of the theater and made definitions related to it. The hypothesis of Brecht bring light to the art and to many subjects from theatre to cinema. The aesthetic theory that Brecht reveals, has focused on the political and ideological dimension of art work, as much as the formal propoposions have revealed, and has put a comprehensive view into it without separating the production phase of the work of art from the consumption phase. In order to generate the aesthetic hypothesis that he revealed, Brecht started of the dramatic narration structure and analyzed on the ideological and political effect that he created on the audience. In the dramatic narration that Brecht stands on, all components serve to the plot line and the applied technique subside into an "invisible" character. In the course of the dramatic narrative, there is a structure that is closed to external factors and interventions, and behaving with an integral and definite balance. While Brecht solving structures in the dramatic narrative, rather focusing only on structural features, he mainly focuses on the elements that are not easily perceived in affecting the audience as politically and ideologically in the dramatic narrative (Parkan, 2004).

Brecht (1987) accepts his approach to theater for the cinema as well. According to Brecht; "Cinema can accept the principles of a non-Aristotle drama art." Brecht's proposition here emphasizes that the cinema has also similar art of drama as the theater, and that the mimesis revealed by Aristotle does not rely on representation based on mimic and on identification spectrum. Brecht pays great attention to a play and the artistic side's of play and he says the story should be rewritten for a play which will be adapted to a moving picture scenerio. (Makal, 2008).

Starting from the end of the 1950s, the 60 's increased the efficiency of structural linguistics and influenced many other disciplines extensively. Philosophy, anthropology and psychoanalysis, which have a very important place in the context of cinema theory, are at the forefront of these disciplines. Lacan, along with the 1960s and 70s, declared a perpective that would be an important base for every noteworthy approach that has been suggested in the development of moving picture theories over the years when cinema is most productive. This situation allowed Lacan, to have a very important place in the field of cinema before he became popular in human

sciences. Many important theorists of the time, such as Chris Metz and Jean Louis Baudry, set out from Lacan's psychoanalytic theory. The Lacanian understanding has brought a way to cinema studies in the sense of the attractiveness of a motion picture can gain a meaning. The innervation related to identification process that Lacan declared, enables the film theorist's to understand why a motion picture has such an effect upon the moviegoer to getting involved in the story of the movie. His approach, at the end of this process, has become a specific approach to Lacanian psychoanalytic cinema studies (McGowan & Kunkle, 2004).

As Mencütekin (2014) stated, Lacan has developed certain ideas based on Freud's approaches and made significant contributions to psychoanalytic theory. One of the most important of these contributions is the "mirror phase". Associated with the mirror phase, Lacan examines "the integrity illusion that a male child at the age of 6 - 18 months has developed with the mirror image he sees on and the identification sense that he developed with his mother". By Lacan's statement, the name of this situation is "imaginary order". In the mirror phase, Lacan points out that the child's illusion of self-perception is a visual event he is experiencing. No doubt, the cinema has a connection with this aforesaid imaginary order.

McGowan (2007), states that the effect of the mirror phase process is misleading. As Rushton & Bettinson (2010) reported, Baudry says that the motion picture screen in cinema creates the same effect as the mirror that mentioned in the mirror phase. According to him, the situation in which the child in front of the mirror is present and the situation in which the viewer across the screen is present show similarities. In Baudry's determination, the viewer is in motionless position as the child and establishes an association in the visual context. From this point, it can be said that the two states are connected with each other. In another theory, Baudry mentions that; cinema screen transfers image to viewer that can be replaced the reality and for this reason the reality is symbolized rather than to be itself. We can say that this approach is closer to Althusser's point of view.

Since the Lumiere brothers adapted the first motion picture into a screenplay, we can say that, there is no doubt that many things are getting changed and developed. It is possible to observe that since the premiere in Paris, that we can describe as the invention of cinema, the cinema has come quite a long way both in terms of technical and content. Within the process, debates have always been going on about the meanings that have been assigned to the cinema from past to today, its functions and the effects on society or the individual. We can say that, within the historical process, many significant theoretician have pioneered to different debates and have brought new perspectives to cinema both in artistic and ideological dimensions.

As Özön (1985) reported, a long time may have passed for a human since 1865, when Lumiere performed his first feature film screening, but the time for the birth and development of an art can be regarded as a very short period. From this point of view, even though the elapsed time is longer than a human life, for the first time, people have had the chance to witness the development and change that they have experienced since the birth of an art. While the beginnings of many other art branches are at the depths of history, the cinema is a phenomenon that has reached the point where today is in over a century.

After the invention of cinema, it can be observed that it has gained importance rapidly all over the world especially in France and USA and in Europe. When we look back on Turkey, we can see that, the development of the cinema did not improve through long ages as in other countries and the expected effectiveness is not experienced. While other countries in pursuit of the countries as France and United States, also setting up their film industry and taking steps that will develop their film industry, In Turkey, quite a long time, there was not any worry to

take a step in order to set up and develop film industry It can be said that the main reasons for this are economic inadequacies, the state's unconcerned approach to the issue and censorship.

METHADODOLOGY

Research Question

The present study focused on the aesthetics codes as mean of re-construction of ideologies in "Osmanlı Cumhuriyeti" movie. Regarding movie particularly picked for its Ottoman theme. Representation of Ottoman culture is one of the popular topics of Turkish cinema and we see different examples in each period with a similar theme. For this the present study constitutively seeks to answer the following questions.

R1_ Whether or not Ottoman culture was idolized during the motion-picture?

R2_ If it was then what sort of aesthetic codes were used to cultivate particular impressions?

Research Design

Semiotic theory which was defined as "a unified approach to every phenomenon of signification and/or communication" by Eco (1976, p. 3) was taken for granted during the present study. Particularly Peirce's Theory and his Triadic Model were used to obtain and interpret the data. Due to this, indices, symbols and icons that were used during the motion- picture were studied.

Case Study

The film, which Gani Müjde was both a screenwriter and director, released in 2008. "*The Ottoman Republic*" can be considered as one of the rare examples of fictional historiography in Turkish cinema. We can say that, Gani Müjde the screenwriter and the director of the movie, did a similar history humor with "*Kahpe Bizans*" movie which released in 2000. It is possible to deduce that the starting point of the movie is the question of "What if Mustafa Kemal was not Atatürk?"

"The Ottoman Republic" movie came to the theaters in 2008. If we are to assess the political situation in Turkey for the related period, AKP government has started to rule in 2002 and for the second time after the general election in 2007, the one-party period in the country's administration with AKP government, continued as ruling power alone.

FINDINGS

The Plot of the "Ottoman Republic"

The film begins in 1988 with the scene in the vast spike fields in Thessaloniki. With blond hair, blue eyes boy sees a bird cage hanging on a high tree at a time while chasing crows through the fields. While taking up the cage and releasing the nightingale inside, the branch that he holds on, is broken and he falls from the tree. The eyes of the child who hits his head are closed.

The film passes from here, to the year of 2008 Istanbul by rapidly travelling in time. Independence War never happened, therefore the Republic of Turkey never established. However, history flow continued and the Ottoman State accepted the American mandate. The Ottoman sultan is now like a puppet in the occupied country.

In the Ottoman Republic where Sultan Osman VII. rule in the throne, the palace, as unconcerned about the community, continue to its sultanate under the Amerikan yoke. As Osman

VII. continues his life in an ineffective way, with an ironic mischance he meets Asude, a student of Fine Arts, who came to the restoration work to the palace. Despite having a wife Osman VII. is very influenced by Asude and an emotional bond is created among them in time. For a while Osman VII. learns that Asude is part of a group that seeks to leak in palace and overthrow the sultan and overthrow the sultan. Although Asude was involved in the restoration of the palace for this purpose, she gave up this mission as the result of the emotional bond that formed between him and Osman VII.. Since Osman VII. did not know this at first, he broke up the relationship with Asude, but the love he had with Asude caused another awakening in him. Many times he faces the events demonstrates that he has a lost sultanate authority, and the things he lived with Asude awakens his Ottoman soul, freedom soul which is deep inside of him. When Osman VII. took action to rescue his country, he was too late for many things. At the end of the story he gains Asude but he will lose his country and will have to leave occupied Istanbul as an overthrown Sultan.

Characters of the Film

"*The Ottoman Republic*" is usually revolves around the sultan Osman VII. The main character if movie, Osman VII. is an Ottoman sultan adapted to the conditions of the year 2008, a result of a long journey.



Picture 1: "*The Ottoman Republic*" Sultan Osman VII.

Throughout history, the Ottoman sultans have paid much attention to their clothing. The sultans were dressed kaftans in precious and luxurious fabrics, and this style of dress was very stylish and remarkable. They have quilted turban which is identified with Ottoman sultans but Osman VII., as out of the line, appear with headgear which is in between fez and quilted turban. (Aysal, 2011).

The film refers for two times about the character analysis of Osman VII. typecasting. Osman VII, in front of the mirror in the palace, remembers once again what she said about him when he met with Asude.



Picture 2: Osman VII. opposite the mirror

What Asude said to Osman VII.; "I think you look very good, you have a few kilos extra but this makes you look charismatic, charming and trustworthy." is kind of a character analysis of Osman VII.

Osman VII., in his inner world, is an ineffective sultan who is surrender to the conditions although he is not very satisfied to live under the yoke of American mandate. In a scene, by saying, "I do not have to be blind because I'm putting up with some things," Asude makes us to see the contradiction she lives. In many scene of the film, we see that sultan moved away from his people, this transparently narrated to the audience, but on the other hand the sultan never be the external power's or American Mandate's paw as the other member's of the palace.

In the movie stream, we can see that Osman VII. character, longs for many things in his inner world. For him, there are more important things than life in the palace or continuity of sultanate. He is longing for love and freedom with his most obvious character. The scene that he react to the occupation of country land in order to be a part of European Union and telling to his birdman, "Free them all; they shouldn't live in a cage like me", is actually refers to a yearning to the freedom.

In the very beginning of the scene, Osman VII.'s "hired clapper" description for the crowded who are cheering for the sultan, is a scene that shows he is aware of the point which sultanate in the Ottoman Republic came to.



Picture 3: Asude

Another movie character, Asude, is a foreseeing "Ottoman" youth who has been involved in the resistance activities for the independence of the country and reading in the Fine Arts faculty. Osman VII. mentions Asude's, who is a part of organized struggle against the American mandate and the palace which surrender to this mandate, "foreseeing" character while coming back together with Asude in the movie.

Asude symbolizes modern Turkish woman with both her lifestyle and clothing style. She has different clothing style other than Osman VII.'s wife and the other Ottoman women we see in the palace. The director sends a clear message to the audience, by showing the contrast in here clearly.

Yadigar, which we can characterize as a side character, reveals his commitment to his sultan at every opportunity. Unlike many Ottoman gentlemen, he does not wear fez. He is one the precious person who stands by with Osman VII. in his difficult times. Thus, the loneliness of Osman VII. is pointed out. This indicator, refers to Ottoman empire's recently unsecured condition. The mustaches of Yadigar (picture 1) also give the viewer the idea that he has a nationalistic character.

Lord Chamberlain İbrahim Pasha, the other side character, symbolizes the group that encouraging the foreign powers in the country during the periods of stagnation and collapse of the Ottoman Empire. It is ironic that young people, who want independence in the opening sequence of the film, are described as "traitors" (Picture 11). The Lord Chamberlain İbrahim Pasha is in the position of the greatest assister to the American mandate in the country and he is in a great effort to overthrow Osman VII. and make his grandson to ascend the throne. The Lord Chamberlain İbrahim Pasha is in the position in the movie that, the group that permit of Ottoman's land occupation and even support this situation for their personal interest, in the process up to the War of Independence.

Aesthetics Codes as mean of re-construction of ideologies

"*The Ottoman Republic*" started in 1888 in Thessaloniki with the scene of a blond haired blue-eyed child chasing the crows in the vast fields of spikes.



Picture 4: Thessaloniki 1888

Here, it is possible to make inferences that crows are symbolizing the enemies who are descend upon the country. The blond haired blue eyed child, who is trying to chase them is symbolizing Mustafa Kemal Atatürk, who emerged from Thessaloniki in history and burned the independence fire in the country and liberated the country from the occupation forces with the War of Independence.

The little boy climbs up to the tree in order to see a bird in a cage hanging on the tree and rescue it (Picture 5)



Picture 5: Prisoner bird in cage

The red kalpak at the head of the kid, refers to Turkishness, the bright sky gives an idea about the future. In the scene in Picture 19, the blond boy who is trying to get the cage on the tree falls off the tree with the break off the branch and closes his eyes. Here, a country under occupation is likened to "a bird in a cage". This kid who symbolizes Mustafa Kemal falls down at times when he is trying to save his country from this bondage and can not fulfill this desire. At this point the movie is making a transition at a time when it will give the answer of "What if Atatürk was not exist?"

Then suddenly we pass through to the year of 2008 İstanbul by rapidly travelling in time. Unfortunately the great savior of Mustafa Kemal left the world when he was a kid, the War of Independence never happened and for this reason the Republic of Turkey never established at all. However, history flow continued and the Ottoman State accepted the American mandate and continued its sultane as the Ottoman Republic under the yoke of the occupation states.



Picture 6: “The Ottoman Republic” opening scene

In the sequence where the movie transiting to the year of 2008, at the moment we see Ottoman soldiers playing a song like mehter anthem in front of the Ottoman palace which is shown behind wide angle, the typographic title of the movie appears. The Turkish flag is referred with the red dominant color that used both in the soldiers and in the title. The moon and star are looking upwards, but the darkness on the country is emphasized by the black passage over it. As Kırık (2009) mentioned, the black color may associated with sorrow, death and pessimism in Turkey and in various communities. In brief, it can have negative effect on people. In this scene, with the black color it is referref to the dark future of the Ottoman Empire.



Picture 7: Flapping flags in the country

In İstanbul the capital city of the Ottoman Republic, the transition scene is used with a wide angle that Bosphorus can be seen at the back (picture 21). Among the two flags floating in the hill, we can see that the American flag swirled higher than the flag of the Ottoman Republic. This transition scene refers to the American occupation and the life of the community under the mandatory rule. We hear the sound of the azan on the scene background. While the Azan symbolized Islam, it can be said that this is in contradiction with the American flag in the reference.



Picture 8: Nobody is sultan at this age!

When Osman VII. went to the mosque for worship it can be said that the scene refers to the islamic loyalty of the palace. At the exit of the mosque, the stolen of the sultan's shoes, the towing away of the sultan's car by the police can be considered as a subliminal refer to degrade of the Ottoman Palace. After losing his car, Osman VII, Yadigar and Dumrul had to took a taxi afterwards (picture 8). In this scene, we see sultan on the front, the assistants behind. In this scene, the song which is played from the radio of the taxi cab is the song of Sibel Can. The lyrics are heard as; "In this age, nobody is the sultan, not the emperor, not the merchant, do not trust self this much, nobody is the king or the sultan!". It can be said that the director refers to the degrade of the sultan in Ottoman Republic in a mise en scene.



Picture 9: Tunalı Hilmi Avenue, 2008

2008, when we were passing through a sequence from Ankara Tunalı Hilmi Avenue, we see the street from a wide angle. Thus, the audience can see many details in the frame. In Tunalı Hilmi Avenue, one of the most known streets of Ankara, an American-flagged military truck is positioned in the middle of the frame and passes through the front of the audience. Observations can be made that, the roads are still land and the street seem to be quite underdeveloped. It can be said that the director refers to remaining behind and underdeveloped situation of the country under the American mandate.



Picture 10: Police, requesting for bribe in dollars

It can be said that, preventing the vehicle of Sultan Osman VII. by the police and bribe request of the police from the sultan, used as a indicator related to the corruption in the Ottoman Republic. The police officer's receiving bribe in dollars and looking the figure on it by lifting it up in picture 10, can be interpreted as reference the country being under the American rule. Sarcastically saying, "long live My Sultan!" after the police officer received the bribe from the sultan, can be regarded as an ironic message about the situation of Osman being degraded.



Picture 11: Osman VII. is in the American headquarters.

Osman VII., who went to the American headquarter right after Asude is taken into custody by American soldiers, along with Yadigar, faced opposition of all American soldiers. It can be said that the director makes a reference to the national values in this sequence. We see the square from the top, on the stage where Osman VII. pushes the American captain. Under American flags in the two corners Osman VII. is taking a fearless step and pushes the captain standing in his way. We send it clearly because of the peak shooting. It can be observed that the ideological message on the stage is, the Turkish nation can fearlessly oppose it even if they are under American occupation.



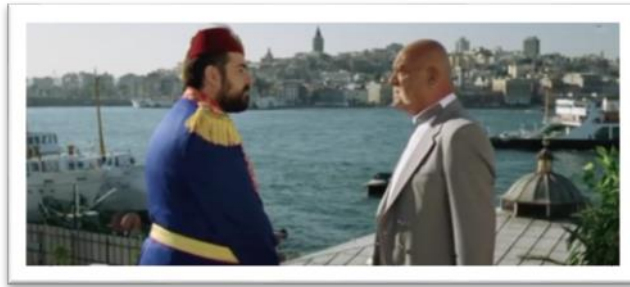
Picture 12: Osman VII. is awakening.

In many scenes related to Osman VII. who is started to resist to The American mandate and external powers, it can be observed that the director has begun to reflect him on the screen with low-angle or higher-angle that look down on the enemy. We can say that, the subliminal reference here, pursues the goal of glorify him.



Picture 13: Checkmate

It is necessary to draw attention to chess pieces used in the sequence that The Head Chamberlain Ibrahim Pasha and American governor play chess. While the American governor played chess pieces resembling the Crusades soldiers, the pieces played by Ibrahim Pasha resembles the Ottoman soldiers. The American governor wins the game by saying "check-mate", in here it can be said that it is referred to the occupation of the country (picture 13).



Picture 14: Independence and İstanbul

Yadigar begs pardon and express himself in order to say something to his Sultan (picture 14). When we look at the frame we see the Galata tower, which we can specify as the icons of the Ottoman, positioned right in the middle of the large Istanbul sculpture and among the two men. By saying "a man of this land prefer death instead of slavery. As long as they have a leader who will lead the way." to his Sultan, Yadigar referred to the need of a leader and a saviour in country as Mustafa Kemal. It can be said that Yadigar, in this sequence, depicted the Ottoman people who were tired of living under the American mandate. It can be said that an entire Istanbul in the back is positioned as if mentioning the leader need.



Picture 15: A nation in a cage

Osman VII. having conversation with birdman and wants him to free all the birds. Says to the birdman who is surprised, "don't make them to live in a cage like me, let them free". In this sequence, we can say that, while emphasizing on the long-awaited independence of Osman VII., for the second time the metaphor was made over the bird in the cage.



Picture 16: Coup attempt and discrowning

In the operation held by the American soldiers, many employees of the palace and Yadigar and Dumrul, the closest of Osman VII., are killed. In this sequence, the director makes a transition to its transmission from the news bulletin on the television. In the news, it is mentioning that the hero American soldiers suppressed the rebellion in the palace up against Osman VII. even it is blooded. The media distorting the facts at the will of dominant powers. This can be deduced that, this sequence refers to enabling the power of dominant ideologies over general community via communication of ISA that Althusser mention in his ISA theory. As Casetti (1997) states, some instruments are not objective as Althusser mentioned in his theory of the state's ideological apparatus. We can deduce that, one of these are the communication instruments.



Picture 17: A country left behind

Osman VII. who dethroned by Americans, leave İstanbul by taking Asude with him. In this sequence, we see move off İstanbul in the background. We can also characterize these angles as a split of Osman VII. from the country. It can be said that the director, besides, shows a tiny ship passing (picture 17-left) near the American aircraft ship both in a tragical and ironic way. While the aircraft ship symbolized the American occupation, the small piece of ship with the Sultan in it, symbolizes the departure of Osman VII. from the port. In the picture on the left, İstanbul, which is left behind among American war ships, is shown among the two. It is possible to deduce the forced departure of the war ships. In the conversatiin between Asude and Osman VII. Osman VII., respond Asude's "Don't be sad, of course one day this occupy will end!" words with "I wish a brave fellow come and say they go as they arrive since they come" words. It can be said that, Osman VII, with his words, refers to Mustafa Kemal's words when occupier states stepped in İstanbul.



Picture 18: Awakening

In the final sequence of the film, the film turns back to first and foremost moment. The blond, blue eyed child, who falls down and closes his eyes when he is about to release the bird in the cage, is reopening his eyes. With this sequence, we can say that Mustafa Kemal's birth is described and freeing the bird in the cage afterwards, is reffered to his leadership in gaining the independence of the country with the War of Independence. In the sequence that shows this effort, we hear the following words from Mustafa Kemal Atatürk's own voice in the background. "The Turkish nation; knowing to defeat the difficulties with national unity and solidarity. How happy is the one who calls himself/herself a Turk".

DISCUSSION AND CONCLUSION

In the film "The Ottoman Republic", it was accepted as if there was not an important turning point in the history and afterwards it was fictionalized as tragicomical by rolling the time forward. It can be interpreted as in the movie Gani Müjde criticized the "lost" state of the Ottoman Empire by the way of black humor. The film depicts the transformation of the Ottoman Empire into the "Ottoman Republic" in the historical flow by accepting the American mandate. It can be said that the film makes a prediction on how this might be happen.

It is assumed that the War of Independence will not take place in a scenerio which Mustafa Kemal did not become Atatürk, the situation to experienced narrated in a story by using of aesthetic codes. In the process leading to the War of Independence, it is symbolized that the occupation of the country by external powers is legitimized and how Ottoman values are placed upon it.

In the film "Ottoman Republic", it can be said that the representation of Ottoman motifs is frequently applied. The mise-en-scene, in which the ideological messages about the corruption and the collapse of the Ottoman Empire are given in the technique of laughter, are found place in the story flow after each other. The action that the comedy or humour, which are the important type of cinema, creates on audience is "laughing". In fact, the laughing action that we can see like ordinary human behavior can sometimes make people think while making them laugh or can perform as an ideological function by preventing them from thinking while laughing. In the film "The Ottoman Republic", it can be said that the Ottoman Empire, one of the greatest empires in history, was made a black humor over what situations would be if it were not a savior like Mustafa Kemal Atatürk.

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