

TITLE SEQUENCE DESIGNS IN FANTASTIC TURKISH CINEMA
BETWEEN 1950-1985

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To Aslı Narin...

ABSTRACT

There were 333 fantastic movies in Turkish cinema between 1950-1985. Because of the social, cultural, and economic changes during the 70s (urbanization, western-centric modernization, and Turkey's cultural relationship between the US and Europe), fantastic movie production has been increased dramatically (177 fantastic movies were produced between 1970-80). Still, after the coup in 1980, with civil unrest and economic instabilities, a few fantastic movies were produced after 1982. This research examines how title sequences can be analyzed in fantastic Turkish movies between 1950-1985 and understand the visual characteristics of these title sequences and how these can be categorized visually. This study aims to research title sequence designs in fantastic Turkish cinema between 1950-1985 and focuses on a historical showcase of how aspects of national and cultural diversity must be accounted for in studying design and visual culture. These fantastic movie title sequence designs are unique and significant examples of early Turkish motion graphics designs. They have an important role in Turkish design history because of low budget-fast production, technology-based processes, and their visual languages, characteristics, and concepts.

ÖZET

1950-1985 yılları arasında Türk sinemasında 333 fantastik film üretilmiştir. 70'li yıllardaki sosyal, kültürel ve ekonomik değişimler (şehirleşme, batı merkezli modernleşme ve Türkiye'nin ABD ve Avrupa arasındaki kültürel ilişkisi) nedeniyle fantastik film üretimi önemli ölçüde artmıştır (177 fantastik film 1970-80 yılları arasında yapılmıştır). Yine de, 1980 darbesinden sonra, sivil huzursuzluk ve ekonomik istikrarsızlıklarla, 1982'den sonra birkaç fantastik film yapıldı. Bu araştırma, 1950-1985 yılları arasındaki fantastik Türk filmlerinde başlık dizilerinin nasıl analiz edilebileceğini, bu dizilerin görsel özelliklerini anladığını ve görsel olarak nasıl kategorize edilebileceğini incelemektedir. Bu çalışma, 1950-1985 yılları arasındaki fantastik Türk sinemasında başlık sekans tasarımlarını araştırmayı amaçlamaktadır ve tasarım ve görsel kültür çalışmalarında ulusal ve kültürel çeşitliliğin nasıl ele alınması gerektiğine dair tarihsel bir vitrine odaklanmaktadır. Bu fantastik film başlığı tasarımları, erken dönem Türk hareketli grafik tasarımlarının eşsiz ve önemli örnekleridir. Düşük bütçeli hızlı üretimleri, teknoloji tabanlı süreçleri, görsel dilleri, özellikleri ve konseptleri nedeniyle Türk tasarım tarihinde önemli bir yere sahiptirler.

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CHAPTER 1

INTRODUCTION

1.1. Introduction

This research examines and analyses Turkish film title sequences in fantastic Turkish cinema between 1950-1985. Title Sequences present the film title, production crew, cast members, and actors/actresses by applying conceptual texts, images, and sound/music (Betancourt, 2019). Many films begin with these 1-3 minute title sequences, representing the film's genre, story, and tone with the key visual elements and sound (Betancourt, 2019a, p. 1). Title sequences are sometimes part of the visual story and narrative of the film. Title sequences – with edited excerpts, colors, typography, composition, sound, and music provide compact references to the film itself. They began to be used in Turkish cinema after the 1950s (Noyan and Ödekan, 2009, p. 3).

Fantastic films have a fantasy, supernatural elements, creatures, and imaginary fantastic places in their stories. These films can also have horror, science fiction, western elements, and figures/heroes from history with supernatural powers (I will frame the fantastic Turkish genre in the Scope section). Fantastic Turkish film production started in the late 1950s, and during the 1960s and 1970s, fantastic Turkish films were viral. After the military coup of 1980, fantastic film production decreased as its popularity vanished. However, fantastic action and sci-fi films are produced between 1982 and 1985 (Arslan, 2010, p. 109). Fantastic Turkish films were not only part of a creative culture in Turkey – their storytelling, props design, and title sequences were the early and creative examples of kinetic text and image relationships. This research argues that fantastic Turkish film title sequences, based on kinetic images and texts, have significant roles in motion graphics design history in Turkey.

There has been no study discussing and analyzing these title sequences in either the field of Turkish film or design research. In order to fill this gap in Turkish film and design research, this study focuses on analyzing fantastic Turkish film title sequence, design, visual content, function, and the relations to the genre and the film narrative between 1950-1985.

1.2. Motivation

As a Turkish citizen, fantastic Turkish films have always fascinated me. I remember only one shop selling and renting these films in Istanbul. The shop was called Atılgan, and it was located in the Beyoğlu district (Downtown Istanbul), where it was run by a fantastic cinema enthusiast, researcher, and author named Metin Demirhan. After 37 years of living in my hometown, I moved to the United States to pursue my professional career at the university. This major life transition helped me look at my culture from a different perspective. As a designer, I decided to research one of my childhood fantasies in detail. These fantastic films of this period are adaptations of US-Europe productions, and this relationship has always impressed me.

Another motivation for this research is that there is no detailed and dedicated research on fantastic Turkish film title sequences in the academic literature. The majority of title sequence research in Turkey is on drama/melodrama films in the *Yeşilçam* period between the 1960s and the 1970s and 1990s and 2000s (Noyan, 2009; Noyan & Ödekan, 2009; Gül, 2016; Değim, 2016). There are also only film studies on fantastic Turkish cinema as a whole, rather than focusing on their title sequences. (Özkaracalar, 2016, Erdoğan, 2003, Özçınar, 2010, Değim, 2016, Scognamillo and Demirhan, 2005). Fantastic Turkish films were unique and hybrid adaptations. They adapted and localized their stories from the US and Italian superheroes, graphic novels, and films. Their localization of set, production, props, and title sequence designs also reflect the cultural transformation during their period in Turkey during

the second half of the twentieth century. Therefore, this specific and focused genre title sequence research can add another layer to the history of Turkish film and design studies.

There was no homogenous production process because both big-budget production companies and small and independent companies produced these fantastic films. Also, all the fantastic films' title sequences are different and unique in containing fantastic elements rather than melodrama and other Turkish film genre title sequences. As a designer, I claim that title sequences are unique and significant examples of early Turkish kinetic text-image-based productions, motion graphics designs, and animations. They have important roles in Turkish design history because of their visual languages, characteristics, concepts, low budget, fast production times, and low-tech processing. In this research, I will focus on how these title sequences were created, crafted, and produced and their relations to the film.

1.3. Aim

This qualitative study examines the visual elements and principles of fantastic Turkish film title sequences, investigates and examines visual characteristics, and analyzes their visual elements and their relationship with the film narrative between 1950-1985. Furthermore, my purpose is to identify if there is a repeating pattern within the dynamics of their creation. My first task will be to analyze their visual elements and characteristics. This study is important in shedding light on the Turkish film industry (*Yeşilçam*) and demonstrating how cultural diversity and variety enrich the study of design beyond emphasizing formal considerations, technological developments, and commercial networks. In this research, I first categorize fantastic Turkish film title sequences according to their visual characteristics. After grouping the visual characteristics of the title sequences, I specified the main five visual styles for fantastic Turkish title sequences, and these styles are;

- 1) Titles on Moving Images
- 2) Titles on Animations
- 3) Titles on the Still Images and Photographs
- 4) Titles on Graphic Image and Illustrations
- 5) Titles on Color Background

This visual categorization method of the title sequences helps in understanding their design choices and functionalities. Titles on story-based animated and illustrated images create more interesting, attractive, visually appealing, and informative genre references (*Turist Ömer Yamyamlar Arasında* (dir. Hulki Saner, 1970), *Çelik Bilek* (dir. Çetin Inanç, 1967), *Tarkan-Gümüş Eyer* (dir. Mehmet Aslan, 1970)). However, title sequences on the color background present only the information without any genre references (*Tarzan İstanbul'da*, dir. Orhan Atadeniz, 1952, and *Altın Tabacalı Ajan*, dir. Çetin Inanç, 1970). I also aim to focus on the relationship between the text and the live-action scenes (car-horse-motorcycle chasing and fight-running). I also concentrate on the film narrative and the transition between the title sequence and the film. In addition to that, the title sequences on the moving images play a significant role in the introduction to the film and in enabling a smoother transition (*Çifte Tabancalı Damat*, dir. Nuri O. Ergün, 1967 and, *Casus Kıran*, dir. Yılmaz Atadeniz, 1968).

Second, this visual categorization also highlights the roles of technical equipment, budget, design/art knowledge, and production details during the film and title sequence production. More elaborated animations, lettering, and illustrations are examples of using new equipment and knowledge during that era. Visual categorization also links Turkish adaptations to their US or Italian graphic novels, superheroes, and films. The technical quality of the title sequence is also related to the set, prop, and production design qualities of the film as a whole. For this reason, title sequences directly affect overall film production.

Third, I also examine the relationship between the films and the title sequence design, how title sequences are embedded in the films, and how they relate to the film's self-reflectivity. I will also describe the relationship between the various fantastic film genres and the visual styles of title sequences. In this research, title sequences of Turkish films between 1950 and 1985 will be discussed in terms of design history in Turkey and also in relation to film narrative and design as a visual form. Specifically, my analysis will explain how these concepts are blended. I will investigate the relationship between the title sequences and the films in terms of narrative. This research selects title sequences according to their visual styles and narratives and analyses both significant and representative examples of these title sequences in each visual and narrative style. There are two types of title sequences narrative. The first type is the part of the film story. These narrative elements are sequential with the film narrative. The other type has elements outside the narrative film story. Their narrative is part of the film narrative. For example, *Süper Adam İstanbul'da* (dir. Yavuz Yalınkılıç, 1972) title sequence is part of the film narrative. In this title sequence, an introductory scene -a murder-, is part of the film story. However, *Turist Ömer Yamyamlar Arasında* (dir. Hulki Saner, 1970) title sequence has an animated-stop motion sequence outside the film story. I devote much attention to the diverse styles of title sequences in fantastic Turkish films. I ground my analysis on introductory scenes, animations, and moving images in their visual styles.

1.4. Research Questions

This study focuses on two main research questions and answer these questions in the conclusion section. These questions aim to analyze Turkish fantastic title sequences and understand the significance of these products.

Research Question 1: What are the roles and functions of the title sequences in fantastic Turkish cinema in terms of their visual forms, aesthetics, and relation to the film narrative within the context of the visual categorization?

Research Question 2: What are the roles and importance of fantastic Turkish film title sequences in Turkish motion graphics design history?

1.5. Scope

Giovanni Scognamillo and Metin Demirhan have defined fantastic Turkish cinema and the genres in their fantastic Turkish Cinema anthology in 1999 (and its extended version in 2005). The book focuses on the fantastic Turkish genre and its categories. I will base and extend this book to define and frame fantastic Turkish cinema between 1950-1985. They created a typology of all these genres (western, science fiction, fairy tales, history, and superheroes) under fantastic cinema and included over 250 Turkish films with fantastic or surreal stories and elements. Especially during the 1960s and 1970s, fantastic film productions were very popular (Scognamillo, Demirhan, 2005, p. 3). During the 1960s, 111 fantastic-themed films were produced. Another 180 were produced in and during the 1970s. In my research, I have extended Scognamillo's and Demirhan's research and noted 333 fantastic films in Turkish cinema between 1950-1985. Before defining and framing title sequences, I have divided fantastic Turkish films into six genres;

1) Fairy Tales/Children (i.e., *Yumurcağın Tatlı Rüyaları*, dir. Turkey İnanoğlu, 1971, and *Ayşecik ve Sihirli Cüceler, Rüya Ülkelerinde*, dir. Tunç Başaran, 1972).

2) Fantastic Superheroes (*Süper Adam*, dir. Cavit Yörükoğlu, 1971, and *Kiling Ölüm Saçıyor*, dir. Birsen Kaya, 1971).

3) Fantastic Turkish/Ottoman Historical Myths (*Kara Murat*, *Malkoçoğlu*, *Tarkan*, and *Battal Gazi* film series),

4) Fantastic Science Fiction (*Yılmayan Şeytan*, dir. Yılmaz Atadeniz, 1972, and *Turist Ömer Uzak Yolunda*, dir. Hulki Saner, 1972).

5) Fantastic Western/Anatolian Westerns, (*Kovboy Ali*, dir. Yılmaz Atadeniz, 1966, and *Zorro Kamçılı Süvari*, dir. Yılmaz Atadeniz, 1969).

6) Fantastic Action (*Çöl*, dir. Çetin İnanç, 1983, and *Son Savaşçı*, dir. Çetin İnanç, 1982).

All of the films in each genre have fantastic stories and elements that are parts of the fantastic cinema genre in Turkey. I only use these genres to select sample films under the visual title sequence categorization. Although these fantastic genres are important to examining films, this genre categorization doesn't apply to the title sequence visual styles. There is no pattern between fantastic genres, title sequence styles, and narrative, but this fantastic genre categorization is significant to understanding and determining the study's frame. I will use these six genres to select title sequences from diverse films.

Fantastic Turkish film is based on imaginary stories which are remote from reality. Turkish fantasy films have fantastic-imaginary stories, and many various genres contain similar fantastic-imaginary features. Because of their excessive use of supernatural, metaphysical, odd, and extravagant elements, these genres are significant parts of the fantastic Turkish cinema. These stories are even mixing, adapting, collaging, stories with other genres. I listed these genres as genres of fantastic Turkish cinema. This research focuses on fantastic Turkish film title sequences as kinetic images and text elements and it is limited to visual studies. Any audio elements (sound, voice, sound effects, and music) have been excluded from this research. I will first define and categorize the title sequences according to their visual characteristics.

While researching the process and final product under each visual category, I will use a selection of major films from all of the genres (fantastic superheroes, fairy tales/kids, fantastic science fiction, fantastic action, fantastic historical myths, fantastic western/Anatolian western). I use them to create a diverse sample for inclusive analysis. I will select the films that best five title sequences to reflect each of the genres. The films will be examined based on fantastic historical myths (e.g., *Battal Gazi Series*, *Kılıç Aslan*, and *Kara Murat serial films*), fantastic superheroes (e.g., *Süpermen Dönüyor*, dir. Kunt Tulgar, 1979, *Yarasa Adam Betmen*, dir. Günay Kosova, 1973, and *3 Dev Adam*, dir. T. Fikret Uçak, 1973), fairy tales (e.g., *Ayşecik ve Sihirli Cüceler Rüyalarda Ülkesinde*, dir. Tunç Başaran, 1971, and *Sinderella Kül Kedisi*, dir. Süreyya Duru, 1971), fantastic westerns/Anatolian westerns (e.g., *Zorro*, dir. Yılmaz Atadeniz, 1969, *Kaptan Swing*, dir. Tunç Başaran, 1971, and *Aç Kurtlar*, dir. Yılmaz Güney, 1969), fantastic science fiction (e.g. *Yılmayan Şeytan*, dir. Yılmaz Atadeniz, 1972, and *Dünyayı Kurtaran Adam*, dir. Çetin İnanç, 1982) and fantastic action (e.g. *Çöl*, dir. Çetin İnanç, 1983, and *Son Savaşçı*, dir. Çetin İnanç, 1982). Especially fantastic and historical action Turkish films in the late 60s, when the films became hugely popular, title sequences were actively developed in parallel with the subjects of the films (e.g., *Kılıç Aslan*, dir. Natuk Baytan, 1975, and *Korkusuz Cengâver*, dir. Duygu Sağıroğlu, 1976).

Because of each fantastic genre's diverse visual title sequence styles, it is impossible to analyze title sequences according to their genre. Therefore, I focus on the visual categorization of the title sequences. Instead of analyzing the title sequences of each of the 333 fantastic Turkish films produced between 1950-1985, I will use title sequence visual categorization and film genres. First, I will use this visual categorization (title on color background, moving images, still images, graphics/illustrations, and animations). Then, I analyze title sequences, representing each visual category's main characteristics. I will select

the films from each genre according to their plot and impact in the genre. Also, I will choose a diverse (at least five) selection of films that reflect the best visual categorizations of title sequences.

1.6. Research Justification

Although there are previous studies about title sequences in the history of Turkish cinema (Noyan, 2009; Noyan & Ödekan, 2009; Gil, 2016), there are gaps in the literature and methodology for title sequences research and history in fantastic Turkish films. This study focuses on the fantastic Turkish film title sequence design. Between 1950 and 1985, at least 333 fantastic Turkish films were released, providing a substantial dataset for analyzing their products and developing a new methodology for further discussions. Title sequences are one of the early examples of mass-produced motion graphics. They significantly affect the type-moving image relationship between Turkish TV and Cinema progress. Title sequences have various visual and contextual directions because of their unique and eclectic fantastic ideas. This research examines how fantastic Turkish film title sequences between 1950-1985 were designed and uses visual analysis methodologies to analyze them. This research understands what the visual characteristics of these title sequences are and how these can be categorized visually. For example, some title sequences, such as *Çeko* (dir. Çetin İnanç, 1970) and *Süper Adam İstanbul'da* (dir. Yavuz Yalınkılıç, 1972) have titles on the live-action scenes from the film. The others, like *3 Dev Adam* (dir. T. Tevfik Uçak, 1973) and *Kafkas Kartalı* (dir. Yılmaz Atadeniz, 1968), have titles on the still mages.

The other reason I chose western-affiliated fantastic films is that they are inspired or Turkified by looking at the examples in the west, thereby showing the cultural effects of the westernization process in Turkey. They are also an example of how Turkish filmmakers navigated Turkifying their adaptations. Turkification is the assimilation and cultural

adaptations of individuals into Turkish values. Savaş Aslan uses Turkification to describe Turkish adaptations of American and European cinema (Aslan, 2011). He claims these adaptations are Turkified films (Aslan, 2011). While the adaptation process, their stories were localized, and Turkish cultural and social elements were added. This modification was called “Turkified” “through a series of” local and cultural “modifications or omissions of characters, dialogues, and storylines” of the American and European fantastic stories (Aslan, 2011). Looking at and analyzing these title sequences can be a source for design production forms. Studying them can give an idea of how things work in the creative and entertainment industries, the actors, the network, and the design and production process during this era in Turkey. I believe that fantastic Turkish film title sequences have a unique role in Turkish motion graphics (especially kinetic type and image design), so this research aims to establish fantastic Turkish film title sequences in Turkish motion graphics history. I will also be categorizing these title sequences, which will be both a visual and functional analysis of the title sequences made and produced between 1950 and 1985.

1.7. Chapter Outline

This research investigates fantastic Turkish film title sequences between 1950-1985 using visual categorizations and visual analysis methodologies. fantastic Turkish genre title sequences analysis and research is the main gap in the literature, so I outline the research to examine in detail and show how these title sequences have significant products in Turkish cinema and design history.

In Chapter 2, I will first state previous title sequence analysis methodologies and related visual methodologies for developing my analysis methodology. I will provide related literature and theories to adjust my aim. Second, I will structure my research framework by

combining and improving previous analysis methodologies. I will establish a step-based visual analysis methodology to analyze fantastic Turkish film title sequences.

In Chapter 3, I will explain the history of fantastic Turkish cinema and title sequences. In this section, I will focus on the historical background of the cinema and its design. First, I will give how the fantastic Turkish genre has been formed and the major (internal and external) factors of this formation. Then, I will define three main keywords on fantastic Turkish cinema for a better understanding of why this genre is important in Turkish cinema. These keywords, Turkification, *özenti*, and mimicry, will help me to clarify the adaptation and production processes of title sequences and films. In the second part of the chapter, I will describe the history of title sequences. First, I will aim to illustrate how title cards evolved to title sequences in the early years of cinema and when title sequences became “design” products with the example of Saul Bass and other important title sequence designer examples. I will also focus on how narrative and design have been changed after the popularity of streaming channels after the 2010s with examples. My aim is to explain the transformation of the title sequences in history. While explaining the history and evolution of title sequences I will also describe the function and aesthetic values of the title sequences. I also explain the history of Turkish title sequences. I begin with the early years of cinema in Turkey and give significant examples of title sequences until 2021. In the last section of Chapter 2, I will focus on the history of Turkish motion graphics between 1930-1985. This section will help to frame and develop my ideas about how fantastic Turkish film title sequences have significant roles in the development of motion graphics.

In chapter 4, I will describe the five visual categories of the fantastic Turkish film title sequences. I will define the main visual elements, principles, and language of each category, explain the relations with the film narrative and the film genres. The main focus of this descriptive chapter is to understand the visual elements, functions, and effects on film

narrative and genres of the title sequences using these five visual categories. I will also focus on the evaluation of the title sequences within the context of these five visual categories and the visual methodology I suggested in the methodology chapter. In this analyzing process, I will use my methodology to extend my aims and clarify how these title sequences can be evaluated. I will be analyzing major six title sequences in each category, which represent the category, according to the visual analysis methodology I proposed and their relations to film narrative and aesthetic.

In chapter 5, I will discuss the results and will answer why fantastic Turkish film title sequences are significant in Turkish motion graphics history. I will analyze the historical importance of the title sequences with the parallel developments in advertising and graphic design. I focus on the technological and design skills/abilities of commercial artists and editors between 1950-1985.

CHAPTER 2

METHODOLOGY

2.1. Methodology Review

This section will introduce previous title sequence analysis methodologies and related visual analysis methodologies to analyze the title sequences. In the late 19th and early 20th centuries, title cards served as separate visual products and ideas from the film, and their function was only to give information with a simple and clear visual system. After the 50s, Saul Bass, Maurice Binder, Pablo Ferro, Wayne Fitzgerald, and other designers added aesthetics and visual styles. The main goal of title sequences is to create a meaningful and informational introduction to films for the audience so title sequence creators have a functional role that creates a link between the user and the product. This function is fundamental for the title sequence and any other design creators.

Jorge Frascara claims that “A graphic designer is a person who constructs a pattern in order to organize the communication link between the piece of design and the viewer.” (Frascara, 1988, p.28). He emphasizes the importance of human communication in any design product. He also claims that “this emphasis on the receiver, within the concessional scheme of transmitter-receiver opposition, places visual communication design” in a functional and social position that is “opposite to the romantic conception of art as self-expression, thus avoiding one of the distorting conceptions of the procession” (Frascara, 1988, p.29). This fundamental communication principle represents the genre and story of the movie as an introduction to the film story in the 1950s and 60s in the title sequences (Post, 1981, p. 558). Therefore, title sequence designs reflect their functions in movie storytelling and their aesthetic values within the creative culture and industry. In the 1950s, Bass and

other title sequence and poster designers “found ways to symbolically represent each film, respectively, as a concise sign, almost a logo itself” (Stanitzek, 2009, p. 54).

Although title sequence research focuses on traditional formal design analysis and narrative (Betancourt, 2019; Noyan, 2008), fantastic Turkish film title sequences are not structural visual organizations. Their production is based on technical knowledge and types of film studios' equipment available during the specific era. They have a technical and equipment focus and a problem-solving creation process. Therefore, they are technical-based, fast, and low-budget productions. Fantastic Turkish film title sequences solve a communication problem with functional and technical abilities. Johan Redström claims designers perform three challenges: act on the physical world, address human needs and generate the built environment (Redström, page xi). He argues that design should solve complex problems and answer human needs (Redström, page xi). Therefore, fantastic Turkish film title sequence creators addressed the audience's needs and created solutions to communicate them before the film began. Jan Auernhammer and Chris Ford emphasize these topics and argue that design should have ‘crafting,’ ‘meaning-making,’ and ‘problem-solving’ (Auernhammer & Ford, 2022, p. 9).

Fantastic Turkish film title sequence creators used technology and craft to create meaningful title sequences. In *Yeşilçam*, the cinema industry in Turkey, the title sequence creators were mostly editors and/or commercial artists (*Basın Ressamları*) who worked for printing houses designing book cover designs, commercial illustrations, and printing ads, and for *Yeşilçam*. They designed poster illustrations and lettering, and title sequences. For the fantastic genre, these film workers were trying to create title sequences with their technical-oriented views in limited and low-technical equipment and produce them within a low-budget, fast production industry. Therefore analyzing the fantastic Turkish title sequence would focus on the functions, complex problem-solving techniques, and communication

between the audience and the product (how the communication message is given and received). These are unique craft-based and technical examples of the media/design products of the *Yeşilçam*. This project will provide an interdisciplinary understanding of these title sequence designs. I will introduce and discuss two primary title sequence methodologies and analyze the contexts of these approaches.

Although they are simple visual solutions, the visuals have literal and metaphorical meanings in the title sequences. Their technical-based production methods and aesthetic functions show that these products are functional solutions for the audience-based film industry, such as *Yeşilçam*. These title sequences are original in terms of visual language and functional choices. I will use a more comprehensive perspective methodology that I will explain below.

These title sequences have these functional and aesthetic characteristics. The title sequence creators of the fantastic Turkish films focused on the function, context representations crafting, and problem-solving in fantastic Turkish cinema. International Council of Design claims that design focuses “on the interaction between a person — a ‘user’ — and the man-made environment, taking into account aesthetic, functional, contextual, cultural and societal considerations.” on their website (Scribbr, n.d.). These creators optimized the solutions to create the most effective visual communications during the production process. As *Yeşilçam* is an audience-oriented film industry, title sequences are also audience-based products with a proper function and aesthetic. This function creates meaningful images to give information about the film and crew. Also, they have a proper aesthetic that uses various images and types to communicate and reflect films’ genres and/or stories. These title sequences use references to the genre and story. They also help film narratives with animated stories and illustrative or photographic references to the films.

These problem-solving and functional approaches create not only an effective communicating method between the title sequence and the audience but also with film narrative.

I will use these five visual styles to define and differentiate their technical and visual elements. I will also analyze their visual characteristics, the relationship between the films, and how their narrative structures affect the film narrative. There are a few similarities between titles on film posters and sequences in fantastic Turkish cinema. I will not focus on the posters or other visual material. While examining the title sequences, I will focus on these central questions:

- 1) What are the features of the visual elements of the title sequences?
- 2) What is the relationship between the title sequences and films regarding their narratives and genres?
- 3) How do these title sequences communicate with the audience (their message) using functional and problem-solving techniques?

While answering these questions, I will be analyzing the best examples of reflecting five visual style categories in fantastic Turkish cinema and building my theory based on these examples. This research uses a methodology to construct a theoretical model that explains the details of the fantastic Turkish film title sequences with written (books, articles, biographies, and memoirs) and audiovisual resources (documentaries, radio/TV shows, interviews, and critics).

In this methodology section, I'll review contemporary title sequence analyses and visual analyses methodologies, in addition to that, I'll merge these analyses and construct my methodology.

2.1.1. Title Sequence Analysis Methodology Review

There are two contemporary and significant title sequence analysis methodologies. Michael Betancourt develops the first one. Betancourt's (2019) approach suggests a contemporary methodology to analyze modern title sequence design as motion graphics design. I will describe his analysis of the title sequences function and then his title sequence categorization as modes. He focuses on semiotics in the text and image relationship, and he claims only the visual semantic evaluation can help understand the purpose of the title sequences. He uses paratext and peritext analogies to describe title sequences in films. Gérard Genette develops this analogy for the text, literature, and book formats. Genette claims that paratext means the whole text and images in a book, including the book cover and format, and peritext is the text and images that guide the main text in the book, such as; the introduction, cover, notes, etc. (Genette, and Maclean, 1991, p. 410). Betancourt adapts Genette's paratext and peritext concepts to films and title sequences. He argues that title sequences are the parts of the paratexts in the film and title sequences are peritexts for the film paratext. Betancourt also claims that title sequences have two functions: the crediting function, which gives information about the film title, directors, crew, and the narrative function, which creates an interaction with the film narrative cooperation of these two functions creates title sequences. These crediting and narrative functions integrate into the paratextual function of the title sequence; therefore, the narrative of these has a significant role in film narrative. Betancourt agrees (2019b), "The paratext (or peritext) cannot be outside of the borders of narrative and have a narrative role at the same time" (p. 1). Therefore, both narrative or out-of-narrative title sequences highlight the "paratext" function of title sequences. The relation to the film narrative of the title sequence has a crucial role. Ottoman/Turkish myths and Western film title sequences are the major examples of paratext title sequences. Western serial films such as *Maskeli 5'ler* (dir. Yılmaz Atadeniz, 1968) and *Maskeli 5'lerin Dönüşü* (dir. Yılmaz

Atadeniz, 1968) are the examples of this narrative technique. In these western films, titles are written on horse-riding sequences of the main actors. Title sequences are parts (introduction scenes) of the film narrative and help the audiences better understand the film genre and story. Betancourt (2019b) suggests that narrative title sequences are “the titles that exemplify how the multifaceted systems of representational, narrative and symbolic processes begin the construct of 'cinema.’” (p. 4). The usage and functionality of the title sequences in the film are essential in title sequence analysis, and this necessity adds another layer to my methodology (Betancourt, 2019b, p. 8).

Betancourt’s investigation is positioned to consider title sequences in narrative products using typography and images. Although he calls title sequences “...art forms and introductions to the film that follows” (Betancourt, 2019a, p. 21), he also evaluates title sequences separately. He discusses title sequences' visual metaphors, hierarchies, and typographical choices as a design methodology. Betancourt categorizes the title sequences into three semantic approaches (Betancourt, 2019):

1. The Figure-Ground Mode: The primary mode, image, and text are “unrelated elements,” and this mode “depends on this distinction between text and image.” He claims these two visual elements are separate and unconnected and sometimes irrelevant visual forms from each other (Betancourt, 2019a, p. 31).
2. The Calligram Mode: He suggests this mode is the opposite of figure-ground mode. He aims for a “linked relationship between text and images for audience recognition.” He says the word and the image on the screen are the calligrams because of the relationship, and the text becomes a “label” (Betancourt, 2019a, p. 54).

3. The Rebus Mode: He proposes the rebus mode as ambiguous forms and puzzles like visuals. The title sequence designs are “animations” and “storybooks”; their forms are “interesting,” and there is “interplay in the aesthetic enjoyments” in the rebus mode (Betancourt, 2019a, p. 85).

There are examples of Betancourt modes in the fantastic Turkish title sequences. For instance, *Zagor-Kara Korsanın Hazineleeri's* (dir. Nisan Hancer, 1973) title sequence exemplifies Betancourt's figure-ground mode. In this title sequence, the text is on the sea scene. Still, the text and image (sea scene) are unrelated, and the text is located at the center of each moving image without any literal or metaphorical connections. *Vurguncular* (dir. Serif Goren, 1971) has a calligram mode title sequence, especially while presenting the actors. The text and image are related that the name and the actor's photographs are synchronous on the screen. *Minik Cadı's* (dir. Nejat Saydam, 1975) title sequence exemplifies Becancourt's rebus mode. The title sequence has animated cartoon characters with a complex story.

The other approach to title sequence analysis is specifically for Turkish title sequences. Eda Nazlı Noyan outlined the approach in her Ph.D. dissertation at Istanbul Technical University. She analyzes Turkish title sequences primarily as design products. Noyan uses Panofsky's Iconology methodology, but she extends and modifies Panofsky's ideas for Turkish title sequences examples in Turkish cinema history. Panofsky uses his iconology to analyze the form and meaning of an artwork. Panofsky creates three levels for analyzing an artwork. The first level is “Primary or Natural Subject Matter”; In this level, he proposes analyzing the visual elements and characteristics of the artwork (color, lines, shapes, and other images). The second level is “Secondary or Conventional Subject Matter”; In this level, he claims to evaluate compositional arrangements of the artwork (alignments, placements, framing). The third level is “Intrinsic Meaning or Content”; In this level, he

offers to analyze the symbolic meaning of the artwork (Panofsky, 1993, p. 7). Eda Nazlı Noyan expands Panofsky's three levels and adds another level to analyze Turkish title sequences. She uses four steps/stages in her analysis:

1. Pre-Iconic Definition: She defines the design elements, colors, motion, motif, production, text, and images and their relationships and alignments in the title sequences without interpretation as a composition (Noyan, 2008, p. 20).
2. Iconic Analysis: In this step, she analyses the visual relationship between design elements using hierarchy, visual language, style, and figure-ground (Noyan, 2008, p. 20). In addition to that, she focuses on the fundamentals of design principles and elements.
3. Iconic Interpretation: She uses “symbolic definition” to investigate how the visuals are formed in the title sequences. She explores cultural, social, and industrial elements and examines the relationship between the film poster and title sequence (Noyan, 2008, p. 21).
4. Iconological Interpretation: She aims to “reveal meanings that can be read from a visual representation, but that the designer or artist did not create with a specific reason or intention” (Noyan, 2008, p. 21) as the last stage of her title sequence analysis.

Betancourt's and Noyan's systematic approaches suggest broader but also specific methodologies to the title sequence analysis. Their approaches are broad in terms of using visual methodologies, but their contemporary ideas sum up the other visual methodologies

and create new title sequence design analysis methods. Although Noyan's analysis attempts to address how title sequences can be analyzed in general, Noyan's analysis doesn't consider the technical and craft-based title sequences in Turkey during this era to understand the production process. This analysis of Noyan's research is mainly restricted to the limited structural and formal analysis of the Turkish title sequences as design products. The research would be more beneficial for Turkish title sequence design production if Noyan addressed the production process and craft-based final product. Noyan focuses on Turkish title sequences; her examples are from any genre without any limited era. Even though her work presents a historical evolution of the Turkish film title sequences, the generalization and using conventional and structural methodologies make her research limited and deficient in analyzing title sequences in detail. Although Noyan's research is a historical overview of the Turkish title sequences, the low-budget, fast production, and technical difficulties make the historical evolution and improvements difficult to analyze during Turkish cinema history. Also, Betancourt's primary focus is studying the narrative on title sequences. Betancourt's "modes" are based on only semiotic principles. These modes fail to specify the title sequences' graphic design principles and motion design fundamentals. Betancourt's research evaluated only the title sequences' structural forms and visual metaphors. However, this evaluation creates a narrow analysis of title sequences and classifications. This research might be more relevant and more expansive title sequence research if Betancourt embedded design analysis methods in his modes and narrative evaluations of the title sequences. These contemporary structural, narrative-based, and semiotic approaches of Noyan's and Betancourt's title sequence analysis create limitations and weaknesses in analyzing technical and craft-based fantastic Turkish film title sequences. Both theories are contemporary and innovative approaches to motion graphics and title sequence design. However, I argue that fantastic Turkish title sequences can't be discussed and analyzed only as design forms

because of their lack of design process and elaborated final products. These title sequences are the industry's craft-based, technical and functional, and creative problem-solving products. They create clear communication between the title sequence and film and the audience. Therefore, these title sequences should be analyzed with their visual language (image and text) and their relationship to film narrative in a social context. Analyzing this social context will help me to extend my understanding of the function of title sequences instead of only analyzing the crediting function (I will explain my expanded methodology in my Research Framework section).

2.1.2. Visual Analysis Methodology Review

As title sequence analyses are structural and based on semiotic approaches, I discuss four significant contemporary visual research methods: Gillian Rose, Donis A. Dondis, Luc Mannay, and Dawn Pauwels, Gunther Kress, and Theo van Leeuwen. These visual research methods' detailed and broader perspectives will help me analyze the title sequences. These not only focus on analyzing the product but also their technical and social aspects (production material and film narrative in the title sequences). In these visual research approaches, Rose, Dondis, Mannay, Pauwels, Kree, and Leeuwen focus on a wide perspective of visual production, image-itself, and they also suggest images should be analyzed in a social context (Rose, 2016, Mannay & Pauwels, 2020, Kress and Leeuwen, 2021, Dondis, 1973). Gillian Rose offers three modalities to analyze any given visual product. These are Technological, Compositional, and Social modalities (Rose, 2016, p. 17). Technological analysis is based on analyzing the medium and “apparatus.” Compositional is about content and spatial organization based on Western art traditions. Social modalities focus on the “economic, social and political relations and institutions and practices that surround an image and through which it is seen and used.” (Rose, 2016, p. 17). Rose also argues that visual

methodologies have three stages: Production, Image, and Audience. This production stage focuses on how technological materials and equipment affect the final product (Rose, 2016, p. 17). It is impossible to reach all fantastic Turkish film title sequence creators to learn the details of the production. However, the final products give enough information about what material were used for creating text and image to analyze the visual product with the materials. In the second stage, Rose argues for the importance of the composition and the image itself (Rose, 2016, p. 18), This analysis “...helps to make sense of the significance of elements of an individual image if you know that some of them repeatedly recur in other images...” (Rose, 2016, p. 19). Rose says that while analyzing the image, we should also look for visual patterns and repetitions, which can help us understand the image itself. Title sequences have image and text relations and motion sequence and editing decisions. These should be the focus of analysis in this stage. Rose explains the social-audience reactions to the image for the final stage (Rose, 2016, p. 27). It is a contextual analysis based on where the image is represented and presented. The context for the title sequences is the film itself. I primarily analyze the relationship between the title sequence and the film.

Another contemporary visual research method was published in 2020. Luc Pauwels and Dawn Mannay edited *The SAGE Handbook of Visual Research Methods*, and they begin with the following Rose, defining “three distinct aspects” for visual researchers:

1. The Production Context: Who produced the visual, how it is produced, and where (Mannay & Pauwels, 2020, p. 35).
2. The Visual Artefact: Form, content, technology, medium, genre, and style analyses (Mannay & Pauwels, 2020, p. 35).

3. The Utilization Context: How it is used and how context and audience react (Mannay & Pauwels, 2020, p. 35).

In their three aspects, they don't develop their visual research methods on centering the image's designer/author/artist/producer and overemphasizing the author's importance (Mannay & Pauwels, 2020, p. 17). Instead of stressing who creates the image, they extend their theory to these three aspects. Instead of emphasizing one stage in image production and product, they decentralized the priority in visual research. They claim that during the analysis process, "the emphasis can, exclusively or not, be located in one or more of these approaches" (Mannay & Pauwels, 2020, p. 3). They construct their method "to a greater or lesser extent, be suitable for bringing particular features to the fore" (Mannay & Pauwels, 2020). Mannay & Pauwels also emphasize the importance of synthesizing contemporary methods and investigating the "cultural and social conditions" of the image while analyzing the image (Mannay & Pauwels, 2020, p. 5). Pauwels also proposes a table for "research design and procedural aspects/issues"s in the "Integrated Framework for Visual Research" chapter (Pauwels, 2020, p.1). In the first column, Pauwels begins with the important questions: 1) What is the visual artefact? 2) How is the production process, and why is it produced? 3) What are the reactions of the audience/user? 4) How and where is it used? (Pauwels, 2020, p.15). These questions relate to their "three distinct aspects" while researching any visual artefact. Mannay & Pauwels suggest this approach, which is so very general, for any visual research. Pauwels claims this approach is "...a broader understanding of the visual production, processing and dissemination stages of visual research and the related methodological issues and research design concerns." (Pauwels, 2020, p. 29). However, any visual research can modify or manipulate these four questions. These questions and approaches are valid for the research of the fantastic Turkish film title sequences. First, the artefact, the fantastic Turkish film title sequences, should be defined and their visual

characteristics should be categorized and analyzed. The second question is why and how these title sequences were produced. The third and fourth questions should be analyzed in the context of the film and Turkish cinema industry. The relationship between the film narrative and the title sequence has a significant role in the title sequence analysis. Pauwel's questions can help us analyze this relationship and add another dimension to the research approach as the social context of the title sequences. Mannay & Pauwels' suggestions are not to reject classical visual research. They propose a wider and more contemporary approach to visual research, so I think their approach has many research aspects for the fantastic Turkish title sequences research, as I mentioned before. Their interpretation of the visual research is related to various artefacts, such as the research data of this study (in-between art and design works).

The main visual message of the fantastic Turkish film title sequences is to inform the audience about the film title, cast, and crew so they have a functional task. The aesthetic forms of the title sequences follow this function. The forms of these title sequences also represent the connection between the title sequence and film narrative and genre. Therefore, the title sequences should be analyzed with how their visual messages are designed and represented in terms of functionality and aesthetic forms. The visual anatomy follows messages that have various visual characteristics. There are many forms and levels of visual messages in visual communication. Although making meaning has a significant part of the creating process of images that is a problem-solving approach, there should be a balance between making meaning, aesthetic decisions, and form-making. This balance is emphasized in visual literacy theories (Dondis, 1973, p. 111). For instance, Donis. A Dondis defines there are three levels of receiving and visual messages in his visual literacy theory; representation, abstraction, and symbolism (Dondis, 1973, p. 82). Dondis says the representation is the most accurate visual form of the original, such as; a photograph or realist painting. It should have

every visual characteristic (proportions, colors, sizes, movements) of the original to be a representation (Dondis, 1973, p. 15). Dondis says that the abstraction level is a simple version of the representation. He describes abstraction as “the reduction of the multiple visual factors to only essential and most typical features of what is being represented” (Dondis, 1973, p. 21). The symbolism level is the most simple and abstract form of the visual message (Dondis, 1973, p. 82), such as peace, heart symbols, and musical notes. They are so abstract that there is no visual relationship between the message and the image. Of course, the borders and distinctions between these levels are blurred and cannot be clear, as Dondis claims. Still, representation, abstraction, and symbolism have parts of the visual expression and “means to the solution to visual problems” (Dondis, 1973, p. 81). Dondis’s three levels: representation (photography, illustration), abstraction (cartoons, comic books styles), and symbolism (flags and symbols), are used to create visual forms and express the message in fantastic Turkish film title sequences. Therefore, I will use his basic terms to analyze title sequences regarding their forms, functions, and how these levels become aesthetic choices to express the message. Also, I will explain the blurred distinctions between these levels that can create different messages and forms.

Fantastic Turkish film title sequences have two elements; image and text. The text has the main information that the audience receives. The image has secondary information supporting the text's information (such as the actor's title/name with his photograph on the screen). It also creates a narrative-genre relationship between the film and title sequences (cartoonish funny animated title sequences for fantastic comedy films). Therefore, not only the levels of the visual messages are important, but also the text and image relationships and the compositions have significant roles in the title sequences. Images and texts are meaningful messages in the compositions as a whole on the screen. Analyzing the relationship between elements and their composition is as important as analyzing each

element in the title sequences because their combinations (composition) create the main message. Gunther Kress and Theo van Leeuwen suggest “three interrelated systems” to understand and analyze the compositions' meaning (Kress & Leeuwen, 2021, p. 179). They claim these are the “three principles of composition” that can be applied to create meaningful messages (Kress & Leeuwen, 2021, p. 179). These three interrelated systems are “information value,” “framing,” and “salience” (Kress & Leeuwen, 2021, p. 180).

Information value is how elements are placed and create meanings together and how the audience reads the composition (Kress & Leeuwen, 2021, p. 181). Framing is about how each element can be analyzed as a separate part (Kress & Leeuwen, 2021, p. 181). The salience is how the audience understands the composition textually (Kress & Leeuwen, 2021, p. 182).

Kress and Leeuwen discuss how integrating these three principles create meaningful compositions, especially making clear and understandable messages and the hierarchy of the composition (Kress & Leeuwen, 2021, p. 182). The placement of the text and image on the fantastic Turkish film title sequences helps us to understand the “information value”. The compositional decisions (placements of the text and images) create information values on these title sequences. The connections between the text and image build the “framing” principle for clear messages and function on the title sequences. Their disconnections and connections, the overlapping and the integrations and visual rhythms of the text and images during the title sequences improve the function and message of the title sequence. The visual characteristics of the text and image (i.e. size, proportion, color, contrast, tone) on the screen construct the visual hierarchy of the title sequence and that builds the salience of the composition. I will apply Kress and Leeuwen’s interrelated composition principles to analyze fantastic Turkish film title sequences and examine how these “information value”, “framing”, and “salience” can overlap as concepts while analyzing these title sequences. I’ll discuss and

suggest how I will use their approach in the following subchapter (2.2. Research Framework).

2.2. Research Framework

In this section, I will establish my title sequence analysis methodology and identify the steps during the analysis by using title sequence and visual analysis methodologies discussed in the previous subchapter (2.1.1. and 2.1.2). To analyze these title sequences, we need to understand the true nature of fantastic Turkish film title sequences, and we need to define them in terms of technical process, material, and final products within and without the film. These title sequences are meaningful, functional, and craft-based products. Title sequence creators started to solve the problem by adhering to their technical abilities and equipment instead of identifying the problems as designers, so the title sequences became technical solutions (Temeltaş, 2017). Overall, fast and low-cost productions were more important than designing compositions during the title sequence design process. Fantastic Turkish film editors, commercial artists, and sound designers mention how skilled they are in craftsmanship and technical knowledge (Mithat Alam Film Merkezi, 2020). They are fast problem solvers using cheap materials. This doesn't mean they didn't use any design principles and elements, such as image and text alignments, typographic elements, and hierarchies. However, technical abilities and craft-based design production are more important and remain at the forefront during the title sequence production. They learned these technical skills while they were working in movie studios. They learned these technical skills from the products through the making process based on limited materials and tools in the editing desk. Title sequence creation methods need a practical background and hand skills. Hence problem finding and solving are not parts of the design process; they are parts of the final products. The craft they were using has been formed as the problem and the solution,

“bricklaying, cooking, designing,” and “playing” the materials and tools during the making process (Sennet, 2008).

Although these title sequence creators didn’t have any systematic approach, tradition, and repetitive production knowledge like craftsmen, they used their technical knowledge and analog materials to design their products. Therefore, these title sequences are handmade products engaged with the material during their production process. For these reasons, the title sequence production processes I describe can be examples of craft-based design processes.

Because of the repetitions in the film production process, I also want to emphasize that these title sequences were designed for the audience-centered and profit-based *Yeşilçam* cinema market. Noyan interviews Türker İnanoğlu (the founder of Erler Film, SE-SAM, and honorary president of the Turkish Cinematographic Work Owners Professional Association) about title sequence designs in Turkish cinema. He claims that we can understand and evaluate title sequence designs that have been changed with the technological developments in Turkish cinema (Noyan, 2007b, p. 47). Therefore, the technical issues, and difficulties, due to the low-budget and fast production process have significant roles in the title sequence production process. Due to the technical focus process, the title sequences evolved as problem-solving, and craft-based solutions to technological possibilities.

Another essential issue in title sequence production is the lack of prototyping, a critical step in the design process before the final product. The prototyping process is the process whereby prototypes become artifacts and final products. There was no time to produce a prototype or multiple suggestions during title sequence production because of fast and low-budget productions. As a result, the final prototype has copy-paste and collage elements. The prototype is the finished product as a result of this application-based approach.

These title sequences are not so different from the adapted US or Italian versions produced 10 or 20 years before. Adaptation in title sequences was also very popular if we compare fantastic Turkish films with US and Italian originals. Of course, there are crystal clear differences in the final products between Turkish and adapted original versions because of the low-budget, fast production, technical difficulties and visual styles during the adaptations. However, because of the complex adaptation process and lack of resources, it is very hard to track these adaptations in detail. fantastic Turkish title sequences are the parts of the design production and reflect the design knowledge and technology available during this era. This craft-based and technical-focused production knowledge merged with the original film title sequences to create these title sequences. These functional, meaningful and problem-solving positions of the title sequences, craft-based designs, create another approach for analyzing the design in developing countries.

I found 230 title sequences out of 333 fantastic Turkish films produced between 1950-1985. The other 103 title sequences are either missing or are not originals (redesigned for digital media, such as YouTube, Streaming Channels, or VCD/DVD). I will structure my methodology on Rose's, Mannay & Pauwels examples. I will apply the categories of production (technics and material), the image itself (editing, sequence, motion, transition, image, and text), and usage (relations to film narrative). I categorize fantastic Turkish film title sequence designs into five different style groups as form and technical classifications:

1. *Titles on Moving Images:* Title on the live-action scenes or excerpts. These title sequences are based on the scenes or excerpts from the film or they are the introduction of the film. The titles are on car/motorcycle chase scenes in action films, horse-riding scenes in westerns, the fighting scenes in superhero films, and fighting

and horse-riding and/or sword fighting scenes in historical films. One hundred one fantastic film title sequences are titles on live-action. Half of these titles are used for the introductory scenes. The other half of the titles are on the “action” excerpts from the film. For instance; *Zorro-Kara Korsanın Hazineleeri* (dir. Yılmaz Atadeniz, 1969), *Azrailin Beş Atlısı* (dir. T. Fikret Uçak, 1971), *Kara Pençe'nin İntikamı* (dir. Yücel Uçanoğlu, 1973), *Çelik Bilek* (dir. Çetin İnanç, 1967), *Çeko* (dir. Çetin İnanç, 1972), and *Atını Seven Kovboy* (dir. Aram Gülyüz, 1974).

2. *Titles on Still Images and Photographs:* These title sequences have still images on the background or text, and images are composed together in the scenes. These can be photographs from the set, illustrations, photos, textures, collages, and maps. In historical films, titles on the maps or historical patterns are popular. In fairy tales or fantastic comedy films, titles are composed of illustrations or cartoon characters. 33 of the 230 fantastic film title sequences are titles on the images. For instance: *3 Dev Adam* (dir. T. Fikret Uçak, 1973), *Korkusuz Cengaver* (dir. Duygu Sağıroğlu, 1976), *On Korkusuz Adam* (dir. Tunç Başaran, 1964), *Savulun Battal Gazi Geliyor* (dir. Natuk Baytan, 1973), *Vurguncular* (dir. Şerif Gören, 1971), and *Deli Şahin* (dir. Cüneyt Arkın, 1976).
3. *Titles on Animation:* There are a few films in this category, but these animated title sequences are important because of their usage of design elements and principles. Fairy tales and fantastic film directors used colorful and “funny” animations to create an attractive and engaging introduction for the films. These are unique design styles and there are various approaches in these categories. Also, these titles are designed by the first Turkish title sequence commercial artists, or cartoonists. Therefore, these

animated title sequence designs have a significant role in Turkish graphic design history. 6 of the 230 fantastic film title sequences are animations. Some examples; *Turist Ömer Boğa Güreşçisi*, (dir. Hulki Saner, 1971), designed by Metin Şanlı assistant Yunus Akçurin, *Turist Ömer Yamyamlar Arasında* (dir. Hulki Saner, 1970) designed by Metin Şanlı, *Ali Baba ve Kırk Haramiler* (dir. Nuri Ergün, 1971) designed by Metin Şanlı, *Kanunsuz Kahraman - Ringo Kid* (dir. Zafer Davutoğlu, 1967), and *Ayşecik ve Sihirli Cüceler*, (1972), and *Tarkan* (1969).

4. *Titles on Graphic Images and Illustrations:* Text is written on graphics elements or illustrations in this category. There are 30 title sequences in this category. Significant examples of this style are *Pamuk Prenses ve Yedi Cüceler* (dir. Ertem Göreç, 1971), *Sinderella-Saraylar Meleği* (dir. Aram Gülyüz, 1971), *Ortaşark Yanıyor* (dir. Zafer Davutoğlu, 1967), *Minik Cadı* (dir. Nejat Saydam, 1975), and *Abbese Sultan* (dir. Turgut Demirağ, 1968) title sequences.

5. *Titles on Color Background:* These title sequences are typographic solutions. In this category, there are 60 title sequences. The main visual characteristic of this category is the text written on a color or black background. *Tarzan İstanbul'da* (dir. Orhan Atadeniz, 1952), *Altın Tabancalı Ajan* (dir. Çetin İnanç, 1970), *Demir Yumruk-Devler Geliyor* (dir. Tunç Başaran, 1973), *Örümcek* (dir. Taner Oğuz, 1972), *Şeytan Tırnağı-Tom Braks* (dir. Taner Oğuz, 1972), and *Şeytan Köşeyi Döndü* (dir. Şeytan Köşeyi Döndü, 1978) are the major title sequences of this style.

I will address the technical aspect, the image itself, contextual relations within its environment, formal and functional aspects of the title sequences in the film as a whole form,

and narrative (usage of the title sequences in the film). I analyze six of the title sequences, which represent the main characteristics of each category.

I will use these three points and steps to construct my research framework:

1. I will focus on the technical and visual characteristics of the title sequences. I will divide my results section into three parts. First, I will examine the text. The text is the major part of a title sequence. I will analyze their typographical decisions and how these decisions affect the function, crediting, story and narrative. Second, I will examine the image. I research all dry transfer lettering catalogs, such as; Letraset and Mecanorma, during the 60s and 70s. Therefore, I can compare the lettering and their technology. Another technique to identify the lettering is the “What The Font” website. I upload the lettering to identify similar typefaces, lettering, and even contemporary fonts to compare. The image is the second major element of a title sequence. It supports the text and creates meaning and narrative on the screen. I will also investigate the text and image relationships during the image analysis process. I also plan to analyze the technical aspects of these products. This approach is based on technical knowledge and material, craft-based design techniques (Temeltaş, 2017, Sennet, 2008, Le Loarne, 2005, Strauss, 1962, and Pye, 2008). While analyzing, I will also focus on visual language and functionality (identifying the genre and story), evaluating form and content relationships. Therefore, while major studio editing rooms can access new and up-to-date technological materials, minor studios mainly used similar low-budget technical equipment to create title sequences for many years. I will investigate each material and element of the visual, not only the text but also images (“crediting function” and aesthetic choices). I will target form, material/production, and visual image-itself relations in this stage. I will aim to

analyze visual elements to understand the styles, techniques, and decisions made during and after production (Rose, 2016, Mannay & Pauwels, 2020). I will not only analyze their still images but also evaluate their text-image transitions, relationships, and motion visual effects in their time-based visual structure. I also investigate visual relations and connections between the original US or Italian film title sequences and Turkish adaptations to find out if there is attribution or allusion to the original film. This process helps us understand if there is a Turkification process in the fantastic Turkish film title sequences.

2. I will analyze the relationship between the title sequence and the film. I will focus on how title sequences were used; affected the film narrative. Mannay & Pauwels claim that this stage of visual analysis is to understand the “usage” of the image (Mannay & Pauwels, 2020). Also, Rose describes his final stage in social terms (Rose, 2016). He says, “practices that surround an image and through which it is seen and used” (Rose, 2016, p. 17). I will also analyze the narrative of the title sequences and their storytelling techniques. I’ll evaluate the function of these two storytelling techniques in the title sequences and their relation to forms within the film. I also focus on how these title sequences’ visual styles reflect the genre of the films in fantastic Turkish cinema. Because of the production choices, the form of the title sequences follows the function of fantastic Turkish cinema. Rose claims “social practices which structure the viewing of particular images in particular places” (Rose, 2016, p. 26). The image is part of the visual social environment. It is not an isolated phenomenon. The title sequence is also a social vision and part of the film. Therefore, the film is the place and images where title sequences are viewed and should be thought of within the formal and narrative relations (“narrative function” of the title sequences). Although

the text on animation, color background, and graphics/illustration categories are non-narrative examples of title sequences, text on moving images has significant roles in the film story. For instance, there are 101 title sequences in this category. I will analyze them as part of the film paratext and why title sequences are important for the film story and form in fantastic Turkish cinema.

3. After analyzing the title sequences, I will discuss the results using Roes's ideas on social of the image under his "audiencing" concept, Dondis' ideas on expressing and receiving the visual messages, and Kress and Leeuwen's ideas on the compositional principles will be the main analysis methodology with Betancourt's title sequences categorization and theories in my discussion section. As I mentioned before, Dondis's three levels of visual messages (representational, abstraction, and symbolical) could overlap and/or merge without distinction on the title sequences. However, these levels of visual depictions are effective discussion methods. Each of the levels and their combinations has different messages that also change the title sequence's informative function. Dondis claims that "the abstract level of visual message" "can open up new avenues for the visual expression of ideas" (Dondis, 1973, p. 82). Therefore, the visual style and levels of abstraction create different meanings in the title sequence, so I will discuss Dondis' ideas and how these can be applied to the title sequence analysis. I will analyze Rose's "audiencing" stage where the title sequences are screened and audience and title sequence communication (before the film in the film theatres). While discussing the visuals separately, I think the composition should be considered. During the discussion results, I will also use how the composition is used and affects the message and function of the title sequence. I will discuss the

compositions' information value, framing, and salience on the title sequences using Kress and Leeuwen's interrelated systems.



CHAPTER 3

LITERATURE REVIEW

3.1. History of Turkish Fantastic Cinema

3.1.1. Rise of the fantastic Turkish Cinema

Fantastic film genre was a major part of the *Yeşilçam* Cinema in Turkey. A 30-year period (especially between the late 50s to late 80s) was the golden age for Turkish cinema. For instance, in 1972, 309 films were produced – a production record in the film industry history in Turkey (Mutlu, 2010, p. 1). This *Yeşilçam* cinema era is not a coincidence. It was an important component of Turkey's social, cultural, and economic change (Çelik, 2011). This transformation is not only in society but also in the government for modernization. Filiz Çelik (2011) mentions:

Yeşilçam addressed the changes in the family institution as a result of industrialization and domestic migration and the changes in the society and the traces of the modernization experience (the nuclear family, problems of adaptation to the urban environment and values of the crowded families). (p. 31).

These years are mostly called “golden” or “happy” years of Turkish Cinema. Turkish politics were unstable, but the Turkish nuclear family loved *Yeşilçam* films. People always loved the characters to cry, be happy, and be angry with them. Arslan (2010) claims, “Such an image and imagination of happiness, romanticism, innocence, and purity disregards the period's social and political turmoil.” (p. 102). Romantic, drama, and even fantastic, horror, and mythological films helped *Yeşilçam* to produce more films during these years. With the new government supporting urbanization and domestic migration to big cities from rural

areas, *Yeşilçam* became a part of the city's daily routine. Film theaters or TVs became very popular and important symbols of “modernization.” Arslan (2010) mentions,

With the increasing urbanization and modernization of the Second Republic, cinema became one of the main avenues of family entertainment. As an entertainment industry, film's dominance persisted during the 1960s and 1970s, only waning as a result of competition from television in the late 1970s. (p. 101).

These symbols and developments changed the family traditions and added new rituals, such as watching *Yeşilçam* films together. Mutlu (2010) also emphasizes:

Cities witnessed the development of a new urban life characterized by private cars, apartment blocks, and an increasingly heterogeneous population, made up of different social and economic classes. These changes are also reflected in the transformation of the melodrama genre in Turkish cinema from the 1950s to the 1960s (p.19).

Mutlu (2010) also claims, “*Yeşilçam* cinema was a social event that could not be reduced to mere film production or movie-going and film watching” (p.19). With the tremendous interest of the Turkish audience, *Yeşilçam* produced many films. Film production reached the highest numbers in the history of the Turkish Republic. These films became parts of the culture and modernization process. The primary audience, families, were imitating the lifestyles in big cities, such as Istanbul and Ankara, and small rural in Turkey. Mutlu (2010) says:

[w]ith the rapid increase in the number of film companies, domestic films, and cinemas, as well as a larger audience, cinema ceased to be an elitist activity available only in big cities and became popular entertainment, even spreading to small towns in Anatolia by the mid-1950s. *Yeşilçam*, which soon became Turkey's ‘little Hollywood’

with its own genres and star system, enjoyed its heyday between 1965 and 1975, with a yearly production of 200 to 300 films. In 1966, with 229 films, Turkey was fourth (behind Japan, India, and Hong Kong) in world film production (p. 417).

Therefore, it was apparent that the Turkish film industry was one of the pioneers in the daily cultural life of Turkey's modernization and cultural reforms. It helped shape cultural forms.

The most popular genre of *Yeşilçam* was melodrama. The primary function of melodrama films is to make the audience cry. Therefore, this social event was for everyone in the nuclear family. These melodrama scenarios were written for Turkish family members and didn't have complex story patterns. These audiences could have found something exciting and attractive in *Yeşilçam* melodrama films. These films were based on emotional stories. There was almost no room for superheroes and supernatural fantasies. Some adaptations of American, Egyptian, or Italian films were localized and transformed for the audience in Turkey. There were more than 50 active directors during the *Yeşilçam* era. For instance; Ülkü Erakalın, Aram Gülyüz, Yücel Uçanoğlu, Atıf Yılmaz, Ertem Eğilmez, Metin Erksan, Halit Refiğ, Ömer Lütfü Akad, Kartal Tibet, Memduh Ün, Natuk Baytan, Duygu Sağıroğlu, Çetin Yılmaz, and Yılmaz Atadeniz were the famous directors and producers in the era. In addition, some of them, such as; Natuk Baytan, Duygu Sağıroğlu, Çetin Yılmaz, and Yılmaz Atadeniz, directed fantastic films.

In the early years of *Yeşilçam*, producers were looking for stars to start film production, and it was called the star system, in which the films were shaped according to star actors. Then the stars began to play in television productions. This lack of stars in the film industry and lower production volume made producers look for new directors; their styles or storytelling techniques became important. Also, economic and political crises were

significant forces for the fantastic film production. Television producers focused on the audience after the economic crisis and instability in the Turkish economy, and television producers focused on the audience. Erdoğan claims, “Many trash films were produced by well-known filmmakers and producers, who were seeking alternative ways to make money. Addressing a younger generation” (Erdoğan, 2003, p. 165). They found an easy way to create adaptations of western fantasy films and graphic novels. Also, censorship was influential in the film market. (There was an evaluation committee in the government that evaluated each movie to decide if the film could be distributed and screened or not). This production and the profit-based system were called “regional management,” in which local producers had the budget and formed the film production according to a defined region in Turkey. They were placing orders to the directors to shoot the movie. They were defining the genre and the stars, too. Turkey had six distribution regions: Zonguldak, Izmir, Ankara, Istanbul, Samsun, and Adana. National Film Industry is a narrow market with poor economic conditions and aesthetic values (Saydam, 2011, p. 154). These local pawnbrokers and producers were making good money in the movie market; stars or directors became employees for them at low wages. Özgüç and Scognamillo agree that this low-budget and fast film production market could not produce authentic stories, so it had to steal the ideas from the west (American-Italian-French movies), and these would be low-quality adaptations. (Özgüç, 1965, and Saydam, 2011). Scognamillo illustrates how stealing so-called inspiration affected the *Yeşilçam* industry:

Table 1: Adaptations and Original Scenarios in 1965-68-72 in Turkish Cinema.

Year	Total	Original Scenarios	Adaptations
1965	214	14	200
1968	177	20	157
1972	298	11	287

Therefore, these numbers demonstrate that fantastic movies are adaptations. Foreign novels or movies more or less inspired most of the movies produced during the *Yeşilçam*. American serial films, such as; *Flash Gordon*, *Tarzan*, and *Zorro* movie series from the 30s and 40s, have been adapted and remade by fantastic Turkish film directors in the 60s and 70s.

The military coup of 1980 affected the *Yeşilçam* movement and caused film production to decrease dramatically. However, a few fantastic films were produced between the 1980 coup and 1985, and I believe these films are also crucial in fantastic film production. For example *Dünyayı Kurtaran Adam* (dir. Çetin İnanç, 1982), *Altar* (dir. Remzi Jöntürk, 1985), *Ölüm Savaşçısı* (dir. Cüneyt Arkın, 1984), and *3 Süpermenler Olimpiyatlarda* (dir.

Italo Martinenghi, 1984). There are not only graphic novel, western, and fairy tale adaptations but also Turkish historical myths and comic book adaptations.

3.1.2. Changes in Audience and the Development of Fantastic Films

In the late 60s, television was promoted and marketed in Turkey. The first national channel broadcasted, and in the '70s and '80s, television became part of family routines at night. The government also encouraged buying and watching television and used it as a propaganda tool to promote the nuclear family and national identity. While family and television relations were becoming a new trend, the target audience changed in the film market. Instead of family, single adults and teenagers were the new audiences for the *Yeşilçam*. Therefore, the film industry was trying to find new approaches to challenging family context movies. The producers and directors have already been using foreign adaptations and have begun adapting fantastic foreign stories from western countries for the new audience. Producers encouraged and supported the *Yeşilçam* directors who were suffering to find a budget and new stories to make new films. They started to invest not only in TV family movies but also in fantastic films. Hence, these fantastic films were produced for the new *Yeşilçam* market, profit, and a new audience. Directors and producers focused on the profit in the market instead of creating unique stories and cinematography. It was easier than finding a new story.

In the late 60s, Italian and American superhero films became very popular in Turkey. For instance; *Superargo vs. Diabolikus* (*Superargo contro Diabolikus*, dir. Nick Nostro, 1966) was released as *Hayaletin Tuzağı* (*The Trap of The Ghost*) in March 1968 in Beyoğlu, a trendy downtown district in Istanbul (Özkaracalar, 2016, p.238). These fantastic Italian films were screened in Rüya, Lale movie theaters in Beyoğlu, and also rural cities in Turkey. This popularity was unexpected, so many film theaters decided to import and screen these films because of their popularity with Turkish audiences. Özkaracalar (2016) claims,

Even when Turkish movies featured masked and costumed heroes of specifically American origin, chiefly Superman, they were molded very much in tune with the Italian films of the late 1960s, with masked and costumed heroes rather than adaptations of the American comics. (p.238).

This popularity encouraged Turkish directors to produce local superhero films based on Italian and US superheroes. Yılmaz Atadeniz, the son of Orhan Atadeniz, who directed *Tarzan İstanbul'da* (1952), decided to shoot *Killing*, an Italian photo comic series in the 1960s. Also, its translated Turkish version was published in popular Turkish newspapers. Atadeniz's first *Killing* film (*Killing İstanbul'da*, 1968) became very popular. It was screened in many film theaters in İstanbul (4 different theaters included in Beyoğlu and Mecidiyeköy), and it was an unforeseeable success for a B-film. Therefore, not only did Atadeniz decide to produce a serial film, other directors produced various *Killing* films. There are 12-13 Turkish *Killing* films (Figure 3.1), and some are missing. These adaptations were fast production products, so directors were forced to shoot 4-5 films simultaneously and finish postproduction in a couple of days. Özkaracalar (2016) says:

It was the popularity of the movies with Turkish audiences which provided the impetus for Turkish low-budget filmmakers to churn out a succession of masked and costumed hero flicks after the craze for *Killing* had been quickly depleted by the over-production of a large number of *Killing* movies within a very short span (p.238).

Fantastic Turkish films became popular in the 1960s and 1970s, but the first examples of fantastic Turkish films began during the 1950s. It starts with *Kızıl Tuğ-Cengiz Han* (dir. Aydın Arakon, 1952), *Tarzan İstanbul'da* (dir. Orhan Atadeniz, 1952), and the fairy tale *Balıkçı Güzeli-Binikinci Gece* (dir. Baha Gelenbevi, 1953). The script is about a fisherman, a princess, and an evil witch (Scognamillo, Demirhan, 1999, p. 388). Most of the

characters/heroes are local adaptations of western superheroes. These western superheroes, mostly comic books, are added to local elements and transformed into local heroes. Metin Demirhan mentions, “There are a few examples of one-to-one adaptations” (Kaya, 2014). Turks always added their elements and combinations, i.e., For instance: *Demir Yumruk: Devler Geliyor's* (dir. Tunç Başaran, 1970) character combines the Phantom, Batman, and Superman. He was not flying or had superpowers. *3 Dev Adam* has Captain America, Spider-Man, and El Santo (The Avengers)”.

Another example is *Vahşi Kan* (dir. Çetin İnanç, 1983), an adaptation of the First Blood. However, it is not a one-to-one remake as it contains unique elements such as Motor Gang knows Karate, Human Hunters, and Zombies. These films were called collage films. (Kaya, 2014).

Their production did not have a homogeneous structure. Not only do major studios produce these films, but small and independent moviemakers produce these movies.

Although these productions can sometimes be called A movies and had big budgets, these fantastic films created authentic B and Z movie cultures in Turkey, especially in rural areas and small cities, for the first time in Turkish film history. When major studios realized the impact and the popularity of the B and Z fantastic films, they invested in fantastic films and produced many of them during the 70s. Because of these reasons and the unstable economic conditions in the film industry in Turkey during these years, it is challenging to identify and define one-production criteria for fantastic films. Each film created its production concepts, which depend on the directors, budget, producers, actors (stars), and the production region in Turkey. However, fast and low-budget production was widespread in these genres even though major studios produced the film.

The US, Italian, British, and Western films influenced this rip-off remix and remake film culture to create low-budget and fast productions. These low budgets and fast production also affected the audience during these years. Çetin İnanç and Yılmaz Atadeniz mention, “these fantastic (adventure) films were produced for the sake of audiences’ tastes in these years (Kaya, 2014)”. These years, not only major foreign films in the theaters were expensive. They also argue that the government had many censorship laws on those movies, especially the coup government censored many films because they wanted to change the culture (Kaya, 2014). There was a huge demand, especially in rural Turkey. For these reasons, fast production with a low budget was inevitable for the producers and the directors. These motivated the directors to focus on producing the film before the deadlines, not the film's aesthetic quality. The audience seemed very happy with these movies. So, the directors and the producers only focused on the audiences’ responses and experiences while and after watching the fantastic films (Kaya, 2014). Such as; people imitating the martial art styles in the films or using quotes from the films while talking. Ahmet Gürata argues that there are two major genres (melodrama and fantastic; action, western, superhero) for the two different audiences, and these “appealed to two distinct socially and economically constructed audience groups” (Gürata, 2011, p. 135).

3.1.3. Subgenres of the fantastic Turkish Cinema

After researching and meeting with fantastic Turkish film scholars and researchers, I have listed 330 films produced between 1950 and 1985. However, it is impossible to know exactly how many fantastic films were produced because some films were in theaters several times with different titles. Most of the serial films were produced simultaneously. Also, some of the films are missing. There are six main subgenres in the fantastic Turkish cinema.

Ottoman/Turkish Historical Myths, Superheroes, Western/Anatolian Westerns, Fairy Tales, Actions, and Sci/Fi.

The most popular subgenre is historical heroes. In this genre, almost 75-80 films have been produced. The famous is based on Turkish/Ottoman myths, graphic novels, comic books, and historical characters' exaggerations (Figure 3.2). These are book, graphic novels, or comic script adaptations. Although there are films based on the same historical hero or myth, some are produced by different directors and producers. Hence, there are not only serial films but also unique re-makes or different adventures of the same hero. The most famous films are; *Malkoçoğlu* (6 films), *Kara Murat* (7 films), *Karaoğlan* (7 films), *Cengiz Han* (2 films), *Tarkan* (7 films), and *Battal Gazi* (3 films) films. These films are based on history, but they have many fantastical elements. Exaggeration is one of the essences of these films. All of the heroes have supernatural abilities and fighting skills. Also, they sometimes fight against imaginary enemies. These enemies are not only humans or countries but also creatures. For instance, in *Tarkan, Viking Kanı* (1971) film, the hero *Tarkan* (a comic strip by Sezin Burak) fights against a giant (prox. 10mt long) octopus (Figure 3.3) (Figure 3.4).

Another example is *Malkoçoğlu*, who was an Ottoman hero in a serial film (Figure 3.5). His fighting, especially jumping skills, are supernatural, and the actor, Cüneyt Arkın, used a trampoline for the fighting scenes. He was constantly jumping during not only the fighting but also shooting arrows.

The other popular genre is superhero films (prox. 59 superhero films were produced between 1950 and 1985) (Figure 3.6). Italian and American graphic novel series are adapted to Turkish films. The adaptations of Superman, Spider-Man, Conan, Tarzan, Batman, Captain America, Smasher, Phantom, and Killing were produced, and audiences demanded many times for sequel films. However, the directors didn't stick to their stories. They sometimes

added Turkish elements and/or mixed the superheroes to create better action scenes. For instance, one of the early examples of Marvel Avengers is the *3 Dev Adam* (1973). Director T. Fikret Uçak used Spider-Man, Captain America, and Santos in his unauthorized copyright film and created a local and unique story without the original Marvel stories.

The other famous superhero film is *Süpermen Dönüyor* (1979). Director Kunt Kulgar watched the original Superman and decided to shoot a sequel. Still, his low-budget and fast production process couldn't allow him to create high-quality visual effects. For instance, He used a male doll with a custom-made Superman costume (his wife designed the costume for the doll), and he created Superman flying scenes with the doll and İstanbul scenery projection from a plane in the background (Figure 3.7).

The other popular genre is the Western (51 western films were produced between 1950 and 1985). Although these films are adaptations of Italian and American western movies or graphic novels, there are also Turkish/local stories in the western genre (Figure 3.8). Many spaghetti western and the US and Italian comic book adaptations were produced during the 1960s and 1970s. For instance: *Zagor Kara Korsanın Hazineleeri* (dir. Mehmet Aslan, 1970) was based on Zagor's Italian comic book, *Korkusuz Kaptan Swing* (dir. Tunç Başaran, 1971) is based on Captain Swing's American comic book, and *Ret Kid* (dir. Aram Gülyüz, 1970) and *Atını Seven Kovboy* (dir. Aram Gülyüz, 1974) are based on Lucky Luke, a French comic book and cartoon series. *Yumurcak Küçük Kovboy* (dir. Guido Zurli, 1973) is the adaptation of *Return of Sabata*, and *Yedi Belalılar* (dir. Yedi Belalılar 1970) is the local adaptation of the Magnificent Seven. There were also western town sets in Turkey for these films, too.

There is also another western subgenre called Anatolian westerns. Anatolian western films are also Italian and American films and comic book adaptations, but the stories are

localized and mixed with Anatolian folk in the 1960s and 1970s (Figure 3.9). The set is localized, Anatolian villages instead of western towns. The characters are not cowboys; they are Anatolian gangsters wearing cowboy outfits. The significant examples of Anatolian westerns are *Topal* (dir. Orhan Elmas, 1973), *Destan* (dir. Remzi Aydın Jöntürk, 1973), *Kızgın Toprak* (dir. Fevzi Tuna, 1973), *Aç Kurtlar* (dir. Yılmaz Güney, 1969), and *İblis* (dir. Yılmaz Duru, 1972).

The other subgenre is fairy tales and fantasy kids' films (16). These films are the local adaptations of US or Europe-based fairy tales such as *Cinderella*, *Wizard of Oz*, and *Snow White* (Figure 3.10). There are also fantasy kids' films, too. The important examples of these adaptations are; *Sinderella Kül Kedisi* (dir. Süreyya Duru, 1971), *Sinderella Saraylar Meleği* (dir. Aram Gülyüz, 1971), *Ayşecik ve Sihirli Cüceler, Rüyalar Ülkesinde* (dir. Tunç Başaran, 1972), and *Bizimkiler - Hüdaverdi Pirtik* (dir. Lale Oraloğlu, 1972). The adapted stories are localized and converted to Turkish/Anatolian family traditions to attract the Turkish audience.

The fifth subgenre is action. Turkish action cinema has many fantastic elements, part of the fantastic genre (Figure 3.11). For instance: in *Ölüme Son Adım* (dir. Çetin İnanç, 1983), the leading actor, Cüneyt Arkın's costume and gun are the same as Mel Gibson in *Mad Max*, but the story is different from *Mad Max*, and it is a local gangster film. It has not only many local elements but also there are some karate fights. There are also a Rocky adaptation called *Kara Şimşek* (dir. Çetin İnanç, 1985), and Rambo adaptations *Ramo* (dir. Mehmet Alemdar, 1986) and *Vahşi Kan* (dir. Çetin İnanç, 1983). One of the famous fantastic action films is *Ölüm Savaşçısı* (dir. Çetin İnanç and Cüneyt Arkın, 1984). In this film, Turkish police try to solve a murder, and he fights against undead ninjas. It has many karate fights, motorcycle

chases, and mysteries because of the lack of core story structure, the low budget, and the fast production process.

The sixth subgenre is Science Fiction. This subgenre analyzes the film adaptations in various degrees (Figure 3.12). For instance, *Turist Ömer Uzay Yolunda* (dir. Hulki Saner, 1973) is one of the first film adaptations of “The Man Trap” episode of the Star Trek TV series (1966). The characters are identical to the original Star Trek series. In this film, Ömer, the tourist (a popular character from other film series), is accidentally transported to an Enterprise Spaceship. He adds a sense of humor and observations to this “serious” crew and the original story during the film. However, due to the low budget and fast production, the film was produced in the ancient Cappadocia region and Ephesus ruins in Turkey instead of in a film studio (Figure 3.13). Another important film in the fantastic Turkish Sci/Fi subgenre is *Dünyayı Kurtaran Adam* (dir. Çetin İnanç, 1982). Director Çetin İnanç and actor Cüneyt Arkın decided to shoot a Sci/Fi and build spaceships and other props in Kilyos (a coast town). However, all of their sets and spaceships were destroyed by an unforeseen storm before shooting the film. Therefore, İnanç decided to steal the set. He took the original Star Wars film from the Film Theater and cut-pasted scenes to create this sci/fi film. Nevertheless, İnanç not only used Star Wars scenes and stories, but he also mixed many stories and visual concepts from almost 13 films. The main story is based on a religious myth, and he and his crew redesigned the robots from *Battlestar Galactica* and *Forbidden Planet*. They created a new mummy, bigfoot costumes as enemies, and the boss enemy is from the *Flash Gordon* series. The legend of the film continues because of these complex and absurd rip-offs, collages, remakes, and adaptations process.

3.1.4. Three Keywords, Turkification, *Özenti* and Mimicry in the fantastic Turkish Cinema

In this section, I will explain three main concepts, Turkification, *Özenti*, and Mimicry, to define and understand fantastic Turkish cinema. These concepts help us to understand why and how these films were produced. Turkification is a term used for the cultural, ethical, and linguistically transforming process to Turkish culture. Ottoman Empire conceptualized Turkification during the nationalization process at the beginning of the 20th century. They tried to Turkify other cultures and minorities in and outside the empire. Film scholar Savaş Arslan claims that this Turkification process has also been valid for the fantastic Turkish cinema. Although no programs were planned, organized, or instituted for the Turkification of the US and Italian films and comic books, directors and producers used the Turkification process to survive in the Turkish film market. Because the original European and American films were so popular in Turkey, and creative scenario production was not so efficient during the 60s. In addition, the films' fast and low-budget production process for the demanding market didn't allow directors to create original stories. Arslan (Kaya, 2014) argues:

Turkey is always open to western culture. This movie culture is about borrowing and adaptation is Turkification. This is one of the conditions of existence. The West is the other for the Turks. It's reacting to that. Sometimes it takes the debt and steals from the west and does something with it. It has to do it, there is no way out (2014).

He claims Turkification this reaction is the influence of western culture, so the culture was affected by western culture in Turkey (Arslan, 2011). He also mentions, "This understanding of cultural identity, which posits a diasporic situation, focuses on hybridizations, syncretisms, and creolizations that are livable only through a representation..." (Arslan, 2011). Iain Robert Smith also emphasizes this Turkification idea. He conceptualized this Turkification as "cultural hybridization" (Smith, 2008). Hybridization

is part of cultural imperialism. He continues, “I intend this model of transcultural exchange to draw attention to the intricate processes of borrowing and exchange through which cultures adapt and evolve.” (Smith, 2008).

Another similar concept of Turkification and hybridization is made by Meral Özçınar, who mentions that this concept is adaptation and imitation but not one-to-one from western originals. She (Özçınar, 2010) focuses:

By and by, the operation of localization that had been so crucial in the preceding years proved insufficient because the problem lay not only with foreign heroes or so-called cultural imperialism. In almost every branch of the Turkish art world, western views had never truly been adopted. (p.169)

Turkification was not programmed and planned consciously for Turkish cinema. Still, the directors and producers had to reach a broader audience in Turkey, especially in fantastic films. As a business model, directors and producers adapted and Turkified the original foreign scenarios for commercial success.

Savaş Arslan argues that *Yeşilçam* is based on the relationships of four terms; Turkification, Hayal, Melodramatic Modality, and *Özenti* (Arslan, 2011). I believe that Turkification and *Özenti* are the main characters of the fantastic Turkish cinema. *Özenti* is a Turkish term related to affection or the desire to imitate someone/something. *Özenti* is about pretentious, sometimes based on lack of or wrong information. *Özenti* is also used for wannabe people. I think *Özenti* is also valid for the fantastic Turkish cinema, especially the adaptation process and story. So, Ahmet Gürata also argues that “remade films shot in Turkey could perhaps more accurately be considered as spin-offs, imitations of a successful work with a new or different angle, rather than remakes.” (Gürata, p. 134). He also emphasizes the

lack of copyright laws, leading to “Turkish filmmakers could get away with their remake strategy.” (Gürata, p. 134).

Another film scholar Nezih Erdoğan also agrees that these fantastic film adaptations have excessive aesthetic values. They are hybrid productions using ill-designed production elements, set, costume, prop designs, and title sequences (Erdoğan, 2003, p. 167). He says their failure is on their excessive aesthetic values. The cultural and historical tensions between the original were the unintentional resistance between them. Erdoğan mentions the tension between the Hollywood style and Turkish narration traditions in *Yeşilçam* films. Erdoğan pointed out the “Big Other,” and there is “mimicry beyond innocent inspiration (Erdoğan, 2003, p. 166). “Mimicry must continually produce its slippage, excess, and difference” (Bhabha, 1984). This excessive mimicry is not the result of the simple adaptation process. It results from unbalanced power relationships, creating different kinds of resistance. It results from conflict between Turkish national identity and the adaptation process to western modernization. Consequently, this artificial and unnatural resistance occurs in the films. What is striking in this mimicry and tension relations is that *Yeşilçam* was a closed economy, and was not supported by the government, national elites, or foreign capital. It always tried to survive with its resources. The audience, directors, and cast supported this movement. Therefore, it created its methods to resist these economic structures while trying to survive. “Hybridity is not a resistance that overcomes-negates-domination, it is a resistance that survives-negotiates it (Rai, 1994, p. 67).”

3.2. History of Title Sequences

3.2.1. Early Years of Cinema and the Title Cards

Without explaining the history of title sequence design, and its basic principles, understanding the fantastic Turkish movie title sequences would be very difficult. This section will explain the history of title sequences in cinema and TV series with significant examples.

At the beginning of the cinema, there were no credits or titles for the films. The early films of the late 19th Century were without any introduction. At the beginning of the 20th century, films used *intertitles* which were the titles used for the dialogues or information on the screen between the scenes. One of the early usages of intertitles was in the British a-minute film called, *How It Feels to Be Run Over*, directed by Cecil M. Hepworth. At the film's end, it was written, “Oh, mother will be pleased!”. In the movie, the car drawing to a fixed camera, and this title was designed to express the shock on the big screen in the movie theater (Figure 3.14). After these attempts, intertitles became the major elements of the films. These intertitles were also used for copyright warnings at the film's beginning.

There were title cards in the early years of the 1900s. These title cards were used only for the film introduction and title information. Most of them were white on black with decorative borders. “The origin of film titles can be traced back to the silent film era, where credit sequences were presented on title cards containing text.” (Krasner, 2008). In the late 1910s, these title cards evolved into more typographic works with the help of illustrators and artists. It was the first time that titles were related to the film and the genre (Figure 3.15). Although production companies also added their trademarks to the title cards, these didn't have any information about the director or the actors. They were only used for copyright

issues. After the film's stars had recognition, their names were included in the title cards at the beginning of the films. D.W. Griffith was one of the earliest directors who used title cards to write detailed information about the film.

While these title cards were popular and easy and cheap ways of giving information to the audience, there were a few animated pioneer title examples. In the director James Stuart Blackton's animated short movie, *Humorous phases of funny faces* (1906), he animated the movie's title. He used chalk and stop-motion techniques to create this title. Also, Lotte Reinger used an animated title sequence in his movie *The Adventures of Prince Achmed* in 1926. After the 1920s, the titles had been started to design according to the genre and the story. *Metropolis* (1927) and *King Kong* (1933) are the most crucial title design examples (Figure 1.16). These typographic revolutions in the movie titles were followed by lettering effects and mixing letterings in the title after the 1930s. One of the important examples of these effects in the title sequence design is *My Man Godfrey* (dir. Gregory La Cava, 1936). In this film's title sequence, the titles were designed as if advertisement lights were on top of the buildings in the city. Another important example is Alfred Hitchcock's *The Lodger: A Story of the London Fog* (1927). The layout, typography, illustration, and animation were blended in this animated example. In the late 1920s, major directors began hiring professional designers to design their title sequences. In 1929, at the 1st Academy Awards, Joseph W. Farnham, film writer and editor, was awarded the "Best Title Writing" category; an Oscar for title cards would be awarded for the first and the last time. Today, there is only the Primetime Emmy Award for Outstanding Main Title Design- an award for major title sequence designs. However, this award is for the TV and online series title sequences, not feature movies.

Alva Lundin, a Swedish intertitles designer, designed over 400 film titles between 1916 and 1960. She mostly used calligraphy and designed her intertitles in various types of styles. She designed intertitles for the films of Ingmar Bergman, Hasse Ekman, Arne

Mattsson, Mauritz Stiller, and Gustaf Edgren. She designed various types, decorative, script to modern, according to the genre of each film. Her hand-drawing titles can be thought of as if they were designed to give the mood of each film. She used design elements and decorative styles to create attractive and advanced title cards. She combined these two disciplines to create the film's atmosphere for the audience in her title sequences. Her design style and techniques were so innovative that many Swedish directors and producers wanted to work with her. For example, she designed circus-style lettering. She used script lettering for Ingmar Bergman's *Sawdust And Tinsel* (1953) on the various circus illustrations to give the mood of the circus. Another example of her typographic style is that she used sans serif characters for Ingmar Bergman's *Thirst* (1949) to create a modernist concept on a close-up whirlpool scene (Figure 3.17).

3.2.2. Rise of the Designers and B-Z films in the mid1950s: Motion Graphics and Animation in Title Sequences

After the technological developments in the 1950s, graphic designers were involved with poster and title sequence designs. Designer Saul Bass is a pioneer name in the title sequence design history. He started to design title sequences in the 1950s for Hollywood films, especially for Alfred Hitchcock (*Vertigo*, 1958), Otto Preminger (*The Man With The Golden Arm*, 1955), and Stanley Kubrick (*It's A Mad Mad Mad Mad World*, 1963) films. Bass was the first to efficiently use graphic design elements and principles in the title sequence designs. He adopted his poster designs for the motion picture and tried to create design and grid systems in his title sequence designs. He used the grid to align, group, and organize images with the titles as if he was creating a graphic design. After working as a graphic designer in New York while studying Bauhaus aesthetics in night art classes, he moved to California to work in the film industry. Bass's design idea was based on Bauhaus principles that he

intuitively internalized. He used Bauhaus grid systems and compositions using basic geometrical shapes. Bass also designed titles as logos to create a branding style for each movie because he was also the poster designer of the film. In addition, he wanted to create consistency in each design element of the movie, from title sequence design to posters. He tailored modernist and “minimal” Bauhaus aesthetics to his film poster designs and began to design title sequences. He modified his posters and animated them using the same aesthetic and fundamental principles to design title sequences. Another essential feature of his title sequence designs is his timeless design styles. Bass used basic design principles in each design without adding fashionable design movements to make it timeless successful work. Also, he was one of the pioneers of motion graphics design, and he used many analog animation techniques with titles, live-action scenes, and other images and created unique environments. These environments are consistent, and the title sequence designs are still valid today. He used movie logos and animated them to create his title sequences. Lan-Christopher Horak mentions these principles that Bass used “...allowed Bass to communicate efficiently, while still giving audiences the freedom to read images subjectively (Horak, 2014).”

Bauhaus used the Gestalt principles in the design and developed a design idea to change the design concept forever. As a poster and title sequence designer, Saul Bass used these principles to create unique and attractive title sequences. Horak (2014) also claims:

Saul Bass embraced the Bauhaus aesthetic and ethic, focusing his most serious attention on the layout and composition of the image, yet also considering graphic design, typography, animation, stop motion, split-screen, and all the other camera and laboratory technologies that call attention to the painterly construction of the frame. The two-dimensional frame became the canvas on which Bass telegraphed keywords and images that communicated as efficiently as today’s search engines (p. 330).

This aesthetic style and design consistency between the poster and title sequence can be easily seen in *Anatomy of A Murder* (dir. Otto Preminger, 1959) (Figure 3.18). Bass designed both the poster and the title sequence for this film. He designed a simple, geometric human pictogram on the poster to represent a murdered man and wrote the handwritten text on his body. He used the same pictogram and text to animate the title sequence. He disassembled the pictogram, animated each part, and wrote the titles on or next to these parts. Because of this animation technique, design consistency, and using design principles in title sequences, this technique and aesthetic were revolutionary and unique in this period. In addition to that title sequence or motion graphics, designers still use his principles today. After his significant title sequence designs, other designers followed his design legacy. As Bass claims (1960):

I have approached the titles with the objective of making them sufficiently provocative and entertaining to induce the theater inhabitants to sit down and watch, because something is really happening on the screen. It then may become possible to project a symbolic foretaste of what is to come, and to create a receptive atmosphere that will enable the film to begin on a higher level of audience rapport (p. 209).

Pablo Ferro became famous with his NBC Peacock Logo animation in 1957 then he designed the title sequence for *Dr. Strangelove* (dir. Stanley Kubrick, 1964), directed by Stanley Kubrick (Figure 3.19). He designed lettering for this sequence and used it on the plane visuals on the title. He also designed title sequences for many Hollywood and British productions, including *The Thomas Crown Affair* (dir. Michel Legrand, 1968), *Woman of Straw* (dir. Basil Dearden, 1964), and *A Clockwork Orange* (dir. Stanley Kubrick, 1971).

In the 1960s, another important title sequence designer, Maurice Binder, designed the famous gun barrel sequence for the James Bond movie *Dr. No* (dir. Terence Young, 1962).

Binder came up with this idea right before the meeting with the producers, and they decided to execute the idea. Although his idea was to shoot the scene by placing a big lens camera in the real gun (it was impossible), he used a pinhole camera to create the scene (Figure 3.20). His main idea reminds the end sequences of *The Great Robbery* (1903, directed by Edwin S. Porter), a cowboy fires his gun at the camera at the film's end. However, Binder's gun barrel sequence became an iconic scene. It was used in each James Bond title sequence. He also designed some other James Bond movie titles, including *You Only Live Twice* (dir. Lewis Gilbert, 1967), *Diamond Are Forever* (dir. Guy Hamilton, 1971), *Live and Let Die* (dir. Guy Hamilton, 1973), and *The Spy Who Loved Me* (dir. Lewis Gilbert, 1977). He was also well known for dancing women's silhouettes in Bond title sequences. He darkened women's figures and wrote the titles while they were dancing. After Binder, the James Bond franchise hired another talented title sequence designer, Daniel Kleinman for *Golden Eye* (dir. Martin Campbell, 1995), *The World Is Not Enough* (dir. Michael Apted, 1999), *Tomorrow Never Dies* (dir. Roger Spottiswoode, 1997), *Die Another Day* (dir. Lee Tamahori, 2002), *Casino Royale* (dir. Martin Campbell, 2006), *Skyfall* (dir. Sam Mendes, 2012), and *Spectre* (dir. Sam Mendes, 2015).

Not only designers but also famous illustrators and cartoonists designed title sequences during the 60s and 70s. One famous illustrator and cartoonist was Ronald Searle, who designed and illustrated title sequences during the mid-60s. His cartoonish and colorful animated illustrations and titles had a distinctive style in title sequence design. His famous work is *Those Daring Young Men in Their Jaunty Jalopies* (1969), which begins with a spinning scene, and turns into an illustrated wheel (Figure 3.21). He used colorful hand lettering with black outlines and animated illustrations in the following sequences. Another distinctive and famous cartoonish title sequence is *Pink Panther* (1963). The pink panther is the title for the stolen diamond in the film. Blake Edward hired Hawley Pratt and

Friz Freleng (DaPatie-Freleng Enterprises, Inc.) to design a cartoon character representing Pink Panther for the title sequences (Figure 3.22). They created the cartoon character Pink Panther and the Inspector, designed a short cartoon story about the panther and inspector for the title sequences, and animated the story with the titles. Because of the story and animation, the title sequences are longer (3:40) than the usual title sequences. After the film's success, the cartoon characters in the title sequence became so popular that the company decided to create the Pink Panther cartoon series for TV. This story-based cartoon title sequence added the design to a more interesting, attractive, and diegetic concept.

Another approach to the title sequence design is the opening title crawl for *Star Wars: The Empire Strikes Back* (1980, dir. George Lucas). Although the movie doesn't have a title sequence, it has a title crawl to give the story a piece of introduction-background information. The yellow text crawls on the background to an intense perspective vanishing point. Lucas has borrowed this idea from *Flash Gordon Conquers the Universe* (1940, Mike Hodges) film series. After Lucas used the opening crawl in this second movie of the Star Wars series, the franchise has still been using a similar opening title crawl in each movie and TV show (Figure 3.23).

3.2.3. Fantastic and B-Z film Title sequences in the US and Developing Countries between the 50s and 70s

In the late 50s and 70s, B and Z film title sequences also had a significant role in title sequence production in the USA. These B and Z film productions became popular in the late 50s, and they boomed in the 70s in the USA. They were low-budget and fast-production films, such as *Hercules Unchained* (dir. Pietro Francisci, 1959), *Terror Is a Man* (dir. Gerardo de Leon and Eddie Romero, 1959), *Plan 9 from Outer Space* (dir. Ed Wood, 1959), and *Piranha* (dir. Joe Dante, 1978). Their genres were horror, science fiction, and action,

mainly exploitation films. Paul Julian is one of the title sequence creators for the B and Z film industry. He created title sequences for many B films, such as; *Not of This Earth* (dir. Roger Corman, 1957), *Attack of the Crab Monsters* (dir. Roger Corman, 1957), *Dementia 13* (dir. Roger Corman, 1963), *Creature from The Haunted Sea* (dir. Roger Corman, 1961) and he was the background and animation artist for more than 140 B films. Although he worked in low-budget and fast production in the B film industry, he merged his artistic styles with the various lettering styles in his title sequences (Radatz et al., n.d.).

Spaghetti Western title sequences are another significant example of title sequence production during this era. It was a Western film subgenre produced in Italy between the mid-60s and 70s. Iginio Lardani created major title sequences for this subgenre in Italy. He created *A Fistful of Dollars* (dir. Sergio Leone, 1964), *For a Few Dollars More* (dir. Sergio Leone, 1965), and *The Good, The Bad and The Ugly* (dir. Sergio Leone, 1966). He mainly used slab serif and bold sans serif lettering to create a western visual style in his title sequences.

As Superhero adaptation title sequences, there were also superhero film adaptations in the Philippines, Mexico, India, and Brazil during the 60s and 70s. Because of the US cultural and economic influences during and after WW2, Philippine directors were interested in producing American graphic novel superhero films. such as; *Supergirl* (dir Howard Peterson, 1973), *Babaing Kidlat* (Lady Lighting - dir. Tony Cayado, 1964), *James Batman* (dir. Artemio Marquez, 1966), *Dracula Fights Batman* (dir. Leody M. Diaz, 1967), *Fight! Batman, Fight!* (dir. Romeo N. Galang, 1973) and *Alyas Batman at Robin* (dir. Paquito Toledo, 1965). These adaptations were low-budget and fast production, and most of the films were lost or corrupted in the archives. In *James Batman* title sequence, there are titles in the introduction scenes during the title sequence. The white lettering has slab serif and script styles. The titles of each category have the script, and the names have slab serif lettering to

differentiate the information (Figure 3.24). Another example is from Mexico, *La Mujer Murciélago* (dir. René Cardona, 1968), a Batwoman adaptation. The texts are on a sea painting during the title sequence. The Batwoman title sequence has sea paintings as background images. Although it seems ambiguous for a superhero (Batwoman) adaptation film, the paintings become clear after the first scene; After the title sequence, the first scene is when the two fishermen find a dead body on the sea. The lettering has a sans-serif style and doesn't have any stylized concept for a superhero film (Figure 3.25).

The last example is from Brazil, *O Trapalhão no Planalto dos Macacos é* (dir. J.B. Tanko, 1976), which is a Planet of the Apes (dir. Franklin J. Schaffner, 1968) adaptation. In its title sequence, there are dancing people turned apes with late 60s hippie-style pajamas and sunglasses. The text is written on the set photographs as if cut scenes. The lettering is all caps, sans serif, and white which is difficult to read because of the colorful photographs on the background. However, dancing apes and humans represent a clear connection to the film story (Figure 3.26). In India, superhero adaptations became popular after the 80s, but a couple of superhero films were produced in the 60s. One is Return of Mr. Superman (dir. Manmohan Sabir, 1960). The title sequence has white lights on the black background (space representation). The film title is tilted sans serif with a movement effect reflecting the action film. The titles have script styles to differ from the crew and actor names.

3.2.4. Introduction of Digital Technologies in Title Sequences Design in the 1990s

After digital technologies were used for title sequences, more design companies were involved in title sequence designs in the 1990s. One of the significant designers during this era was Kyle Cooper, an active title designer since 1888. He designed the title sequences of *Se7en* (dir. David Fincher, 1995), *Braveheart* (dir. Mel Gibson, 1995), and *The Avengers* (dir. Jeremiah Chechik, 1998). Jean-Luc Godard mentions, "Cooper's titles for *Se7en* transformed

the written word into a performer. Cooper brought a new sensibility into the language of cinema—a taste for subtly deranged typographic details over large-scale special effects” (Krasner, 2008). He founded two major title sequence and motion graphic companies in Hollywood, IF and Prologue, and was the student of the iconic and famous designer Paul Rand. He studied at Yale University, and Basel school aesthetics influenced him. Cooper uses contemporary aesthetics, combines design principles, and mixes analog and digital design tools. For instance, he used analog film strips with digital tools to create title sequences for the title sequence of *Mimic*. He designed more than 100 title sequences. Therefore, he embeds a short motion story in the film as an introduction. Stanitzek (2009) claims, “[t]he title sequence achieves this as a film within a film, in that it introduces, in that it — semi-autonomously— establishes itself as distinct from the main film.” Cooper’s approach is unique in terms of complex storytelling as a motion graphics design and digital techniques inside the film but with a different approach from the film.

In *Se7en*, the serial killer keeps journals, collecting information about his prospective victims. The title sequence is to give his mindset's emotions while working (Figure 3.27). The typographic choices are integrated into these emotions, and this scary handwriting and out-of-focus type reflect the idea of a serial killer’s complex mind. He often designs story-based title sequences (*Se7en*, *Mimic*, and *Dawn of The Dead*), and in his title sequences, he designs title sequences as part of the films. He tries to create expectations for the audience before the film begins. In his title sequences during the late 90s and early 2000s, he tried to reflect the main character’s emotions and behaviors.

Typeface or lettering is another vital element in creating this transition too. Designers select typefaces or design letterings to give the mood of the movie. For instance: Kylee Cooper wrote the titles by hand as if written by a serial killer. He drew the letters on scratchboard and adapted them to the live-action scenes using analog techniques. He wanted

to create the mood of the serial killer in this title sequence design of *Se7en*. This title sequence design is a good example of the “transition” because of its visual language. It helps the audience understand the genre of the movie and gives the serial killer's mood. This narration in the title sequence can be considered part of the film narration. It introduces the film and helps the film narration with its visual terminology.

Se7en is successful evidence of showing the title sequence evolution from the simple hand-drawing title cards to today's complex digital technologies and mixing these analog and digital techniques using design principles. John Krasner mentions the title sequences as “film titles,” and he says, “Film title design evolved as a form of experimental filmmaking within the realm of commercial motion pictures.” (Krasner, 2008). After this digital design evolution in the 1990s, many international companies were founded, and competition in title sequence design has been boosted (Some of the important companies are Imaginary Forces, Prologue, MK12, Mill+, Logan, Elastic, and Framestore).

Title sequences help audiences understand the film's mood, genre, or script. These sequence designs are the guidelines for the audience as introductions. However, some examples show title sequences with different visual language than the film. Jack Post (2015) notes:

“The title sequence enables the spectator to make the transition from the world outside the film to the world inside it, while at the same time functioning as a ‘matrix of all the subsequent narrative representations and sequences’ of the film to come. As such, it is tightly interwoven with the aesthetic and thematic structure of the film.” (p. 567).

This function is essential in the title sequence design, especially for the film's aesthetic and theme. Most contemporary title sequence designs try to create this passage from

life to the film. Therefore, title sequence designers use similar visual language to the film. They try to create a similar audio-visual atmosphere with the film. For instance; for the horror film title sequences, designers write titles on dark colors, low contrast images, and fog effects or blurry backgrounds, for instance; in title sequences of *Scary Stories to Tell in the Dark* (2019, designed by IAMSTATIC) and *American Horror Story* (2011, designed by Kylee Cooper).

3.2.5. New Function of the Title Sequences in the Age of Online Streaming Channels

After the 2010s, more movies began to use the end titles because they wanted the audience to wait after the movie ended in the theatre. Primetime Emmy Award for Outstanding Main Title Design and online streaming channels (such as Netflix, HBO, and Amazon Prime) helped develop and improve TV shows or serial movie title sequences. After the watching habits have been changed because of online streaming channels, these channels upload complete series episodes simultaneously. People started watching series back to back instead of waiting a week on the TV channels to broadcast each episode (binge-watching). Therefore, the same title sequences designers began to design shorter or unique title sequences for each episode.

One of the examples is *Broad City's* (created by Ilana Glazer and Abbi Jacobson, 2014) title sequence, designed by illustrator and designer Mike Perry (Figure 3.28). *Broad City* is a sitcom about two friends in New York. Perry designed a unique 7-second-long *Broad City* title for the Comedy Central channel for each episode. Before Comedy Central started to produce new episodes, *Broad City* was a web series first, so this unique title sequence style concept for each episode also focused on the web and streaming. He used the cell animation technique and drew each frame. After drawing them, he transferred to Photoshop and After Effects to animate each title sequence. Although he used classical cell

animation techniques, this short and unique title sequence for each episode is new and contemporary because of the changing watching habits after the 2010s.

Another unique title sequence design for each episode is the *New Pope* (2016), produced for HBO's online streaming channel. *The New Pope*, a 9-episode-limited series, is the second season of the *Young Pope*. The series is about the new pope and his relations with the Vatican. In this series, director Paolo Sorrentino created a long dancing nuns scene in front of the huge luminous cross in a church with a techno song for the title sequences. However, he used different angles, compositions, editing, frames, and scenes in each episode to create the title sequences with the same song (Figure 3.29). Although the main title sequence concept is the same for each episode (dancing nuns in front of the luminous cross), each title sequence differs from the others. This technique emphasizes consistency in various ways in the series.

3.2.6. History of Turkish Film Title Sequences

This section aims to introduce the title sequences in Turkish cinema. In addition, this section will help me explain the visual and technological developments before 1950 in Turkish cinema and design and add another layer to my analysis. I've mentioned Turkey's economic, social, cultural unstable, and chaotic environments and their effects on Turkish cinema during the 1970s and 1980s in the "History of fantastic Turkish Cinema" section of this Chapter. Therefore, I will focus on the significant and unique examples of title sequences to explain the history of title sequences in Turkey. There is only one research about the history of Turkish title sequences done by Eda Nazlı Noyan and Ayşe Ödekan in 2009. Therefore, I will focus on their research and add contemporary examples to explain the developments in title sequences in Turkey.

In 1948, the Turkish government issued tax relief to film production, and producers wanted to increase film production (Noyan & Ödekan, 2009, p. 8). Noyan and Ödekan give title sequences of *Bir Millet Uyanıyor* (dir. Muhsin Ertuğrul, 1932) as one of the first examples of title sequences production in Turkey. The film is about Turkey's struggle during the independence war in the 1920s. Its title sequence is written in sans serif lettering on a plain black background, but the dots on the "İ" are converted to the stars from the flag of Turkey (Figure 3.30).

Muhsin Ertuğrul was one of the first film directors during the Republic's early years, and he directed 38 films between 1919 and 1953. Other title sequence examples of early Turkish cinema are also Ertuğrul films, *Şehvet Kurbanı* (dir. Muhsin Ertuğrul, 1940) (Figure 3.31), and *Kahveci Güzeli* (dir. Muhsin Ertuğrul, 1941) (Figure 3.32). These title sequences are also based on sans serif lettering, but *Şehvet Kurbanı* has script and serif letterings, too. There are 3-4 different styles, and lettering has been used in the title sequence. Some outline versions of the sans serif letterings are in the title sequence. Also, Noyan and Ödekan emphasize the stylistic Art Deco approach in the title sequence (Noyan & Ödekan, 2009, p. 10). The sans serif lettering is similar to the Art Deco style.

In the 1950s, film production increased, and more than 50 directors were active in Turkey during the 50s. Also, graphic design production has increased. New design and commercial art departments have been founded in the art institutes (i.e., Istanbul Academy of Fine Arts). Because of the modernization process in Turkey, art institutes invited many designers and artists from Europe and the US in the late 50s and 60s (Noyan, 2008). Because of the cinema and design industry developments, graphic design became visible in the public space. These movements also affect film posters and title sequences (Noyan, 2008). *Sihirli Define* and another version of *Bir Millet Uyanıyor* (dir. Ertem Eğilmez, 1966) and "Gece Kuşu" (dir. Hulki Saner, 1960) title sequences have the main characteristics of not only the

aesthetic styles but also developments during the late 1950s and 1960s. In the title sequence of *Sihirli Defne*, the sans serif text is scrolling on a decorative wallpaper (Figure 3.33). The titles are written with script-type lettering and smaller. This smaller script usage on the titles before the names was a popular trend in the title sequences. The title sequence of *Gece Kuşu* has slab serif lettering with longer ascenders and descenders on some letters as a decoration (Figure 3.34). Still, this longer ascenders and descenders idea is not consistent. Only some of the main actors' and crews' titles have these decorations. *Gece Kuşu* also has similar script lettering usage before the names on the titles. *Gece Kuşu* also has the title of a live-action scene. While the titles appear, a boy engraves a heart and initials, and when the last title appears (Director Hulki Saner), a girl holds his hand. This story in the background gives the audience the mood of the romantic/drama (melancholy) film.

Another outstanding title sequence from the 60s is *Bir Millet Uyaniyor* (dir. Ertem Eğinmez, 1966). This war film is another version of *Bir Millet Uyaniyor* (dir. Muhsin Ertuğrul, 1932). This title sequence has a consistent geometric border on actual war footage from the Turkish Independence War. 5-6 letterings were used for the title sequences (Figure 3.35). Although this usage is consistent in each scene, as a whole, the various lettering usage is not logical, and it breaks the cohesive visual style.

The first years of the 1970s were the golden ages of Turkish cinema, and unique and conceptual title sequences were produced during the 70s. *Şöför Memet* (dir. Sırrı Gültekin, 1976), a romantic comedy film, has unique blended title sequences with the story. The film is about a driver, who falls in love with a girl, he dreams of. Car race scenes were used for the title sequences (Figure 3.36). While the driver (Müjdat Gezen) and his co-pilot (Halit Akçatepe) are in the race, the painted title of the film is written on the road, and their names are painted on the car windows. After the appearance of Seden Kızıltuğ's painted name on the road, other actors' and crew members' names were written on a collage-style screen with

traffic signs and their cut-out photos. The title sequence takes almost 4 minutes with the more car race scenes. The images and aesthetic style of this title sequence are unique and attractive and conceptually blended with the story. It creates diegetic narration between the title sequence and the film.

After the coup in 1980, the film industry had a hard time financing and producing films before 1982. In 1982, film production started again, but because of the economic instability in Turkey, the directors had to shoot low-budget films. This low-budget production affected the title sequences' quality due to the increasing demand for TV and video VHS players in Turkey between 1982 and 1995, called the video era. Also, editors and directors began to use video suites to edit the film and create the title sequences. They created the title sequences using video effects, too. Also, instead of creating non-diegetic title sequences, directors focused on diegetic forms in the title sequences. The Title sequences of *Banker Bilo* (dir. Ertem Eğilmez, 1980) (Figure 3.37) and *Bu İkiliye Dikkat* (dir. Şahin Gök, 1985), *Aşk Filmlerinin Unutulmaz Yönetmeni* (dir. Yavuz Turgul, 1990) (Figure 3.38) and *Laleli'de Bir Azize* (Figure 3.39) are the examples of the diegetic title sequences between 1980-2000. In the *Banker Bilo* and *Aşk Filmlerinin Unutulmaz Yönetmeni*, the titles are written in the introductory scenes of the films. In *Bu İkiliye Dikkat* and *Laleli'de Bir Azize* the titles sequence are on/with the location scenes of the films. In *Laleli'de Bir Azize* a colorful “neon” style lettering represents colorful shop signs in the Laleli district at night.

After the 2000s, because governments supported the film industry and the proliferation of digital technologies, many designers and post-production companies were involved in title sequence production. 1000 VOLT Company is one of Turkey's biggest post-production and VFX companies. They also specialized in title sequence designs. Also, Onur Şentürk, Mehmet Kızılay, Ilgı Çandar, Ethem Cem, and Uğur Baltepe are title sequence designers who work for national and international film production companies between 2000-

2021. For instance, Kaan Kaner and Fatih Sinan Şimşek designed the title sequence for *Ali Baba ve Yedi Cüceler* (dir. Cem Yılmaz, 2015) in 2015 (Figure 3.40). They used 2D and 3D motion graphics and animation techniques and dynamic narration for this title sequence.

3.3. History of Turkish Motion Graphics and Animation Between 1930-1985

Title sequences have a significant role in Turkish motion graphics and animation. Besides title sequences, I will introduce a short history of animation in Turkey and focus on how motion graphics design started with logo animations in the 1980s on TV ads.

In Turkey, animation and motion graphics history begins with Cemal Nadi Güler's short animation attempt at *Amcabey Plajda* in the 1930s. Amcabey was Güler's one of the famous characters in his comic strips in the newspapers and magazines (Figure 3.41). Güler was not only a comic strip artist. He was also a calligrapher. He also customized many letters for his cartoons during the 1920s and 1930s. Güler tried to produce his animated film, but he couldn't succeed because of his health issues (BEBKA, 2017, Alıcı, 2019; Ürkmez, 2017).

Because of Walt Disney's successful animated films in Turkey, the Turkish artists and advertising companies were interested in animations. İstanbul Reklam Ajansı, an advertising company, hired some comic strip artists to create simple and short animations for the ads (Alıcı, 2019). Eflatun Nuri Erkoç, a comic strip artist, experimented with animation using simple lines on a tile in 1942. Erkoç called his short animation *Dolmuş ve Şöförü*, known as the first produced animation film in modern Turkey (Alıcı, 2019).

In 1947, two major animation films were produced in Turkey. First, Vedat Ar, an art professor and artist, created a short animation film called *Zeybek Oyunu*, with his students (Orhan Dağ, Adnan Çoker, and Ali Ferruh Durukan). This three-minute-long animation is the first animated film in Turkish cinema (Figure 3.42).

Turgut Demirağ created the other animated film in 1947. Demirağ was a director, who directed many fantastic Turkish films, and decided to create a long-length animated film called *Evvel Zaman İçinde* (Figure 3.43). He worked with 40-45 fine arts students to create this cell animation film. After they finished the film, they posted it to MGM Studios in the US for postproduction. After 8-9 years of correspondence (post-production process, feedback, and corrections), the film sent to MGM was lost in 1959 (Ekşi, 2007, p. 4).

In 1963, Yalçın Çetin, a comic strip artist for newspapers, worked for the director Ertem Göreç on the fantastic *Cicican* film, the adaptation of Bedri Koraman's graphic novel. The story is based on a lover (Cicican) who dies in a car accident and becomes a ghost, which is visible to humans (Figure 3.44). Çetin animated the ghost in the live-action film and "became the first Turkish film to combine animation and live footage" (Ürkmez, 2017, p.85).

In the late 60s, the *Yeşilçam* era also created momentum for the entertainment industry. Tonguç Yaşar, a comic strip artist, created a 3-minute long animation film called *Amentü Gemisi Nasıl Yürüdü?* The film is based on animated calligraphic Arabic letters. The story is from the Quran (Figure 3.45). Zeynep Gemuhluoğlu explains:

"The question "How was the Âmentü ship Steered" bears two meanings: as an inference in the sense of "faith," as well as the relation between the notions of "imagery, logos, and action." The answer is "divine love," regardless of the form of the question: the Âmentü ship is navigated by the love of God" (Gemuhluoğlu, 2015).

Another artist, Mehmet Celal Ülken, created two animations, *Kibritler* and *Böcü*, in 1967. These films were experimental stop-motion animations and screened in Festivals (Ürkmez, 2017).

Turkish political, social, and economic environments were not stable in the 1970s. The government had a censorship institution and controlled the film, advertising, and TV industry. Tan Oral, a comic strip artist, created a 7-minute-long animated film in 1970. It is called *Sansür* (Censorship). Oral used the stop motion collage technique to animate paper-cut illustrations and photographs (Figure 3.46). The story is based on a journalist who faces censorship during news production. Oral animated and transformed the “S” of “*Sansür*” into a swastika in the film's title to represent censorship.

In the late 60s and 70s, many advertising agencies were founded, and comic strip artists worked with these companies or created their agencies to create animated ads for cinema and TV in the late 70s. Ali Ulvi Aksoy, Bedri Koraman, Yalçın Tüzecan, Eflatun Nuri, and Ferruh Doğan were significant artists during the 70s who created many animations for the cinema and TV advertising industries. Kare Ajans, Karikatür Ajans, Radar Reklam, Stüdyo Çizgi, Canlı Karikatür, Ajans Bulu, Sinevizyon, Pasin & Benice Animasyon, and Artnet were some of the important companies that created animated films and ads (BEBKA, 2018). One of the important animations is the *İzocam* ad (a lagging company) created by Orhan Büyükdoğan (Figure 3.47). Büyükdoğan was an artist and advertiser during the 1970s and 1980s. The ad was about a doorman trying to manage a central heating system while landlords complained about him. The ad was so successful that although the ad was the first broadcast in 1975, the ad has been on TV for almost 15-20 years.

In the 1980s, because of the TV spread, TV ad production increased, and advertising agencies started to work for TV channels. Therefore, companies needed logo animations for their TV ads. So, creators started to design logo animations for TV. Creators used video editing/post-production suites for animations in the 1980s. Besides title sequences, these logo animations are early examples of motion graphics in Turkey. They could zoom, animate, cut, rotate, curve, and add various effects to logo animations without traditional cell or stop

motion animations. Vital Squeezoom and Ampex's ADO and DVE units were famous video effect suites. For instance: the *Minti* (chewing gum company) logo animation was an example of these early logo animations in 1981(Figure 3.48). Its video effect (animated with leaving a mark) was one of the effects on these popular devices. Another example is the logo animation of the *ALO* detergent company. In *ALO* animation, the creators used techniques similar to *Minti* but a more advanced version (adding stars and blur) in 1985 (Figure 3.49).

The other significant logo animation is designed for “*Eti*”, a cookie and chocolate company, TV ads. In the *Eti Cin* cookies TV ad, the cookie is packaged after showing the cookie production, and the logo appears on the packaging and the screen with the slogan. In the other two *Eti* cookie TV ads, the *Eti* logo appears after the cookie is bitten. These two logo animations became popular, and *Eti* used this animation for its other products (Figure 3.50).



Figure 3.1. Killing



Figure 3.2. Turkish/Ottoman



Figure 3.3. Tarkan



Figure 3.4. Tarkan Films

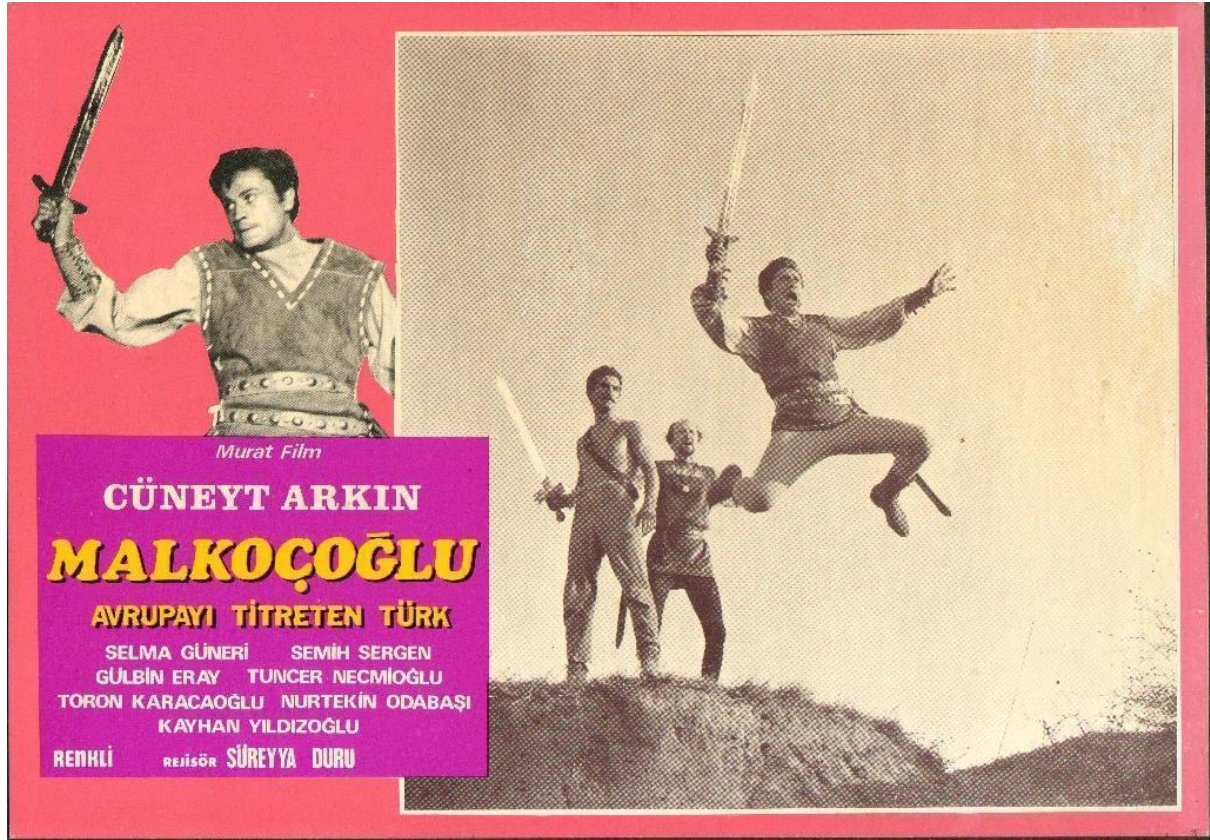


Figure 3.5. Malkoçoğlu



Figure 3.6. Superheroes



Figure 3.7. Süpermen Dönüyor



Figure 3.8. Western



Figure 3.9. Anatolian Western



Figure 3.10. Action



Figure 3.12. Science Fiction

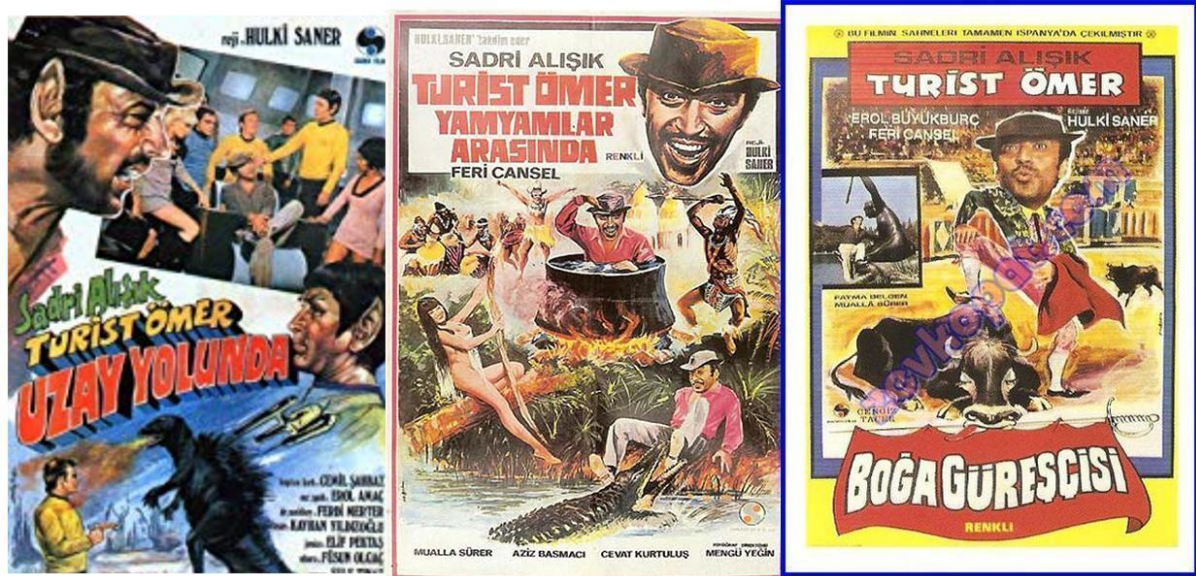


Figure 3.13. Turist Ömer



Figure 3.14. Oh, mother will be pleased!



Figure 3.15. Buster Keaton Title Cards



Figure 3.16. King Kong and Metropolis Title Cards

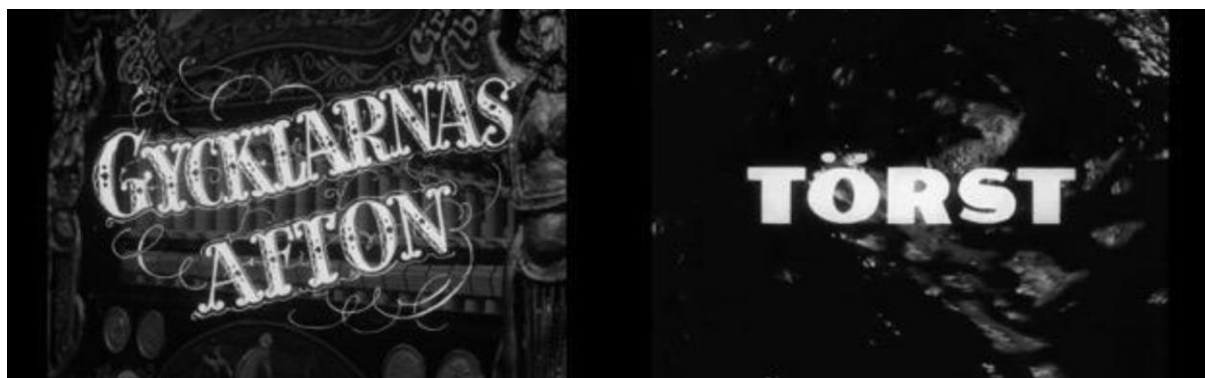


Figure 3.17. Alva Lundin



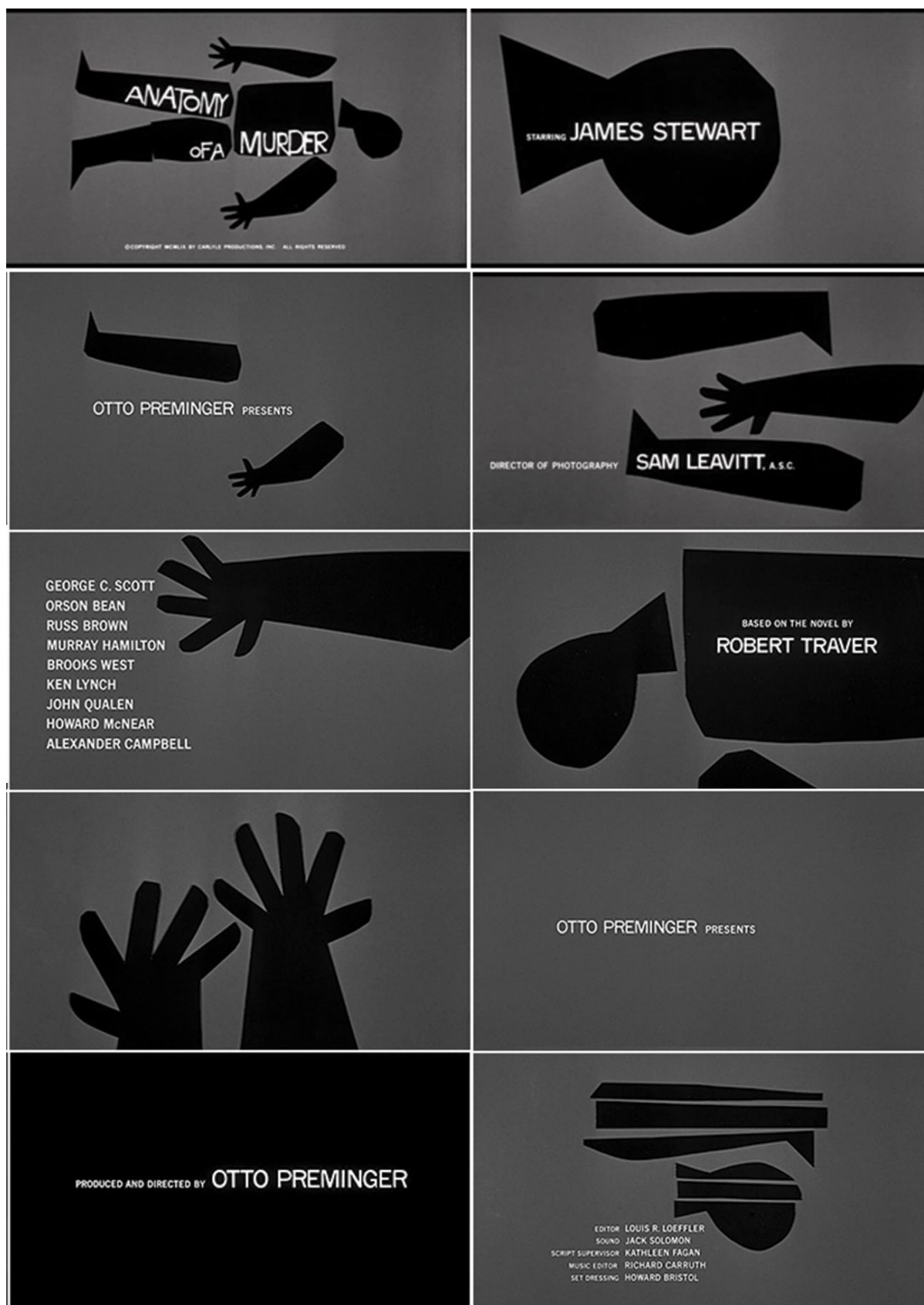


Figure 3.18. Anatomy of A Murder



Figure 3.19. Dr. Strangelove



Figure 3.20. Dr. No



Figure 3.21. Those Daring Young Men in Their Jaunty Jalopies



Figure 3.22. Pink Panther

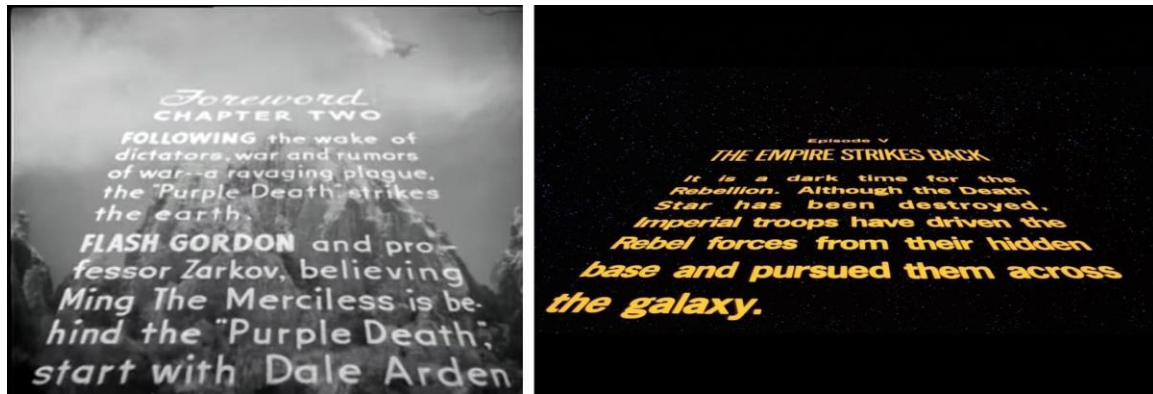


Figure 3.23. Flash Gordon and Star Wars Opening Crawls





Figure 3.24. James Batman



Figure 3.25. La-Mujer-Murciélago



Figure 3.26. O Trapalhão no Planalto dos Macacos



Figure 3.27. Se7en



Figure 3.28. Broad City



Figure 3.29. The New Pope



Figure 3.30. Bir Millet Uyanıyor



Figure 3.30. Şehvet Kurbanı



Figure 3.32. Kahveci Güzeli



Figure 3.33. Sihirli Define



Figure 3.34. Gece Kuşu



Figure 3.35. Bir Millet Uyanıyor



Figure 3.36. Şöför Memet



Figure 3.37. Banker Bilo



Figure 3.38. Aşk Filmlerinin Unutulmaz Yönetmeni

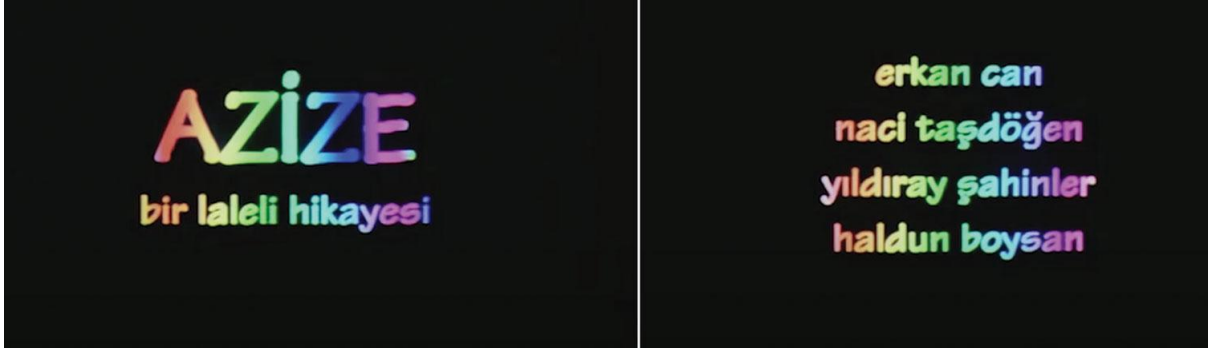


Figure 3.39.Laleli’de Bir Azize





Figure 3.40. Ali Baba ve Yedi Cüceler



Figure 3.41. Amcabey Plajda

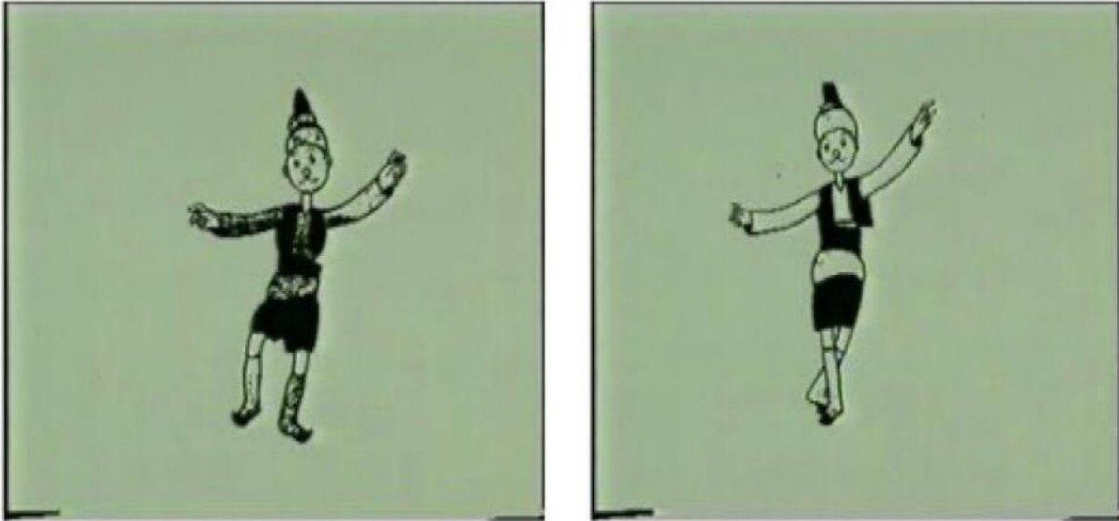


Figure 3.42. Zeybek Oyunu

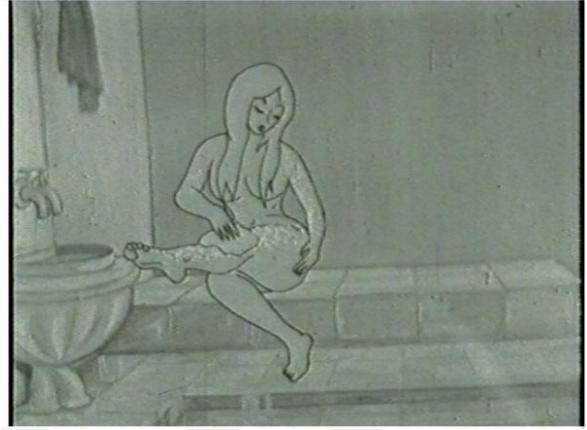


Figure 3.43. Evvel Zaman İçinde



Figure 3.44. Cicican

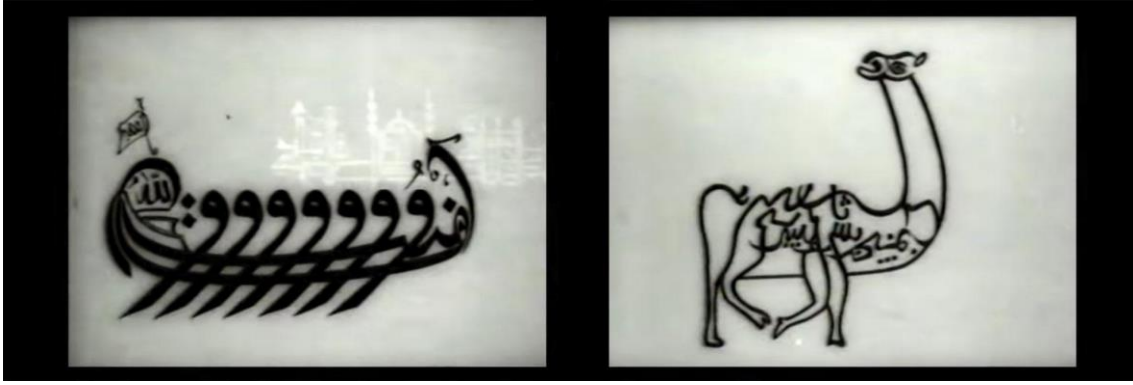


Figure 3.45. Amentü Gemisi Nasıl Yürüdü?



Figure 3.46. Sansür



Figure 3.47. İzocam



Figure 3.48. Minti



Figure 3.49. Alo

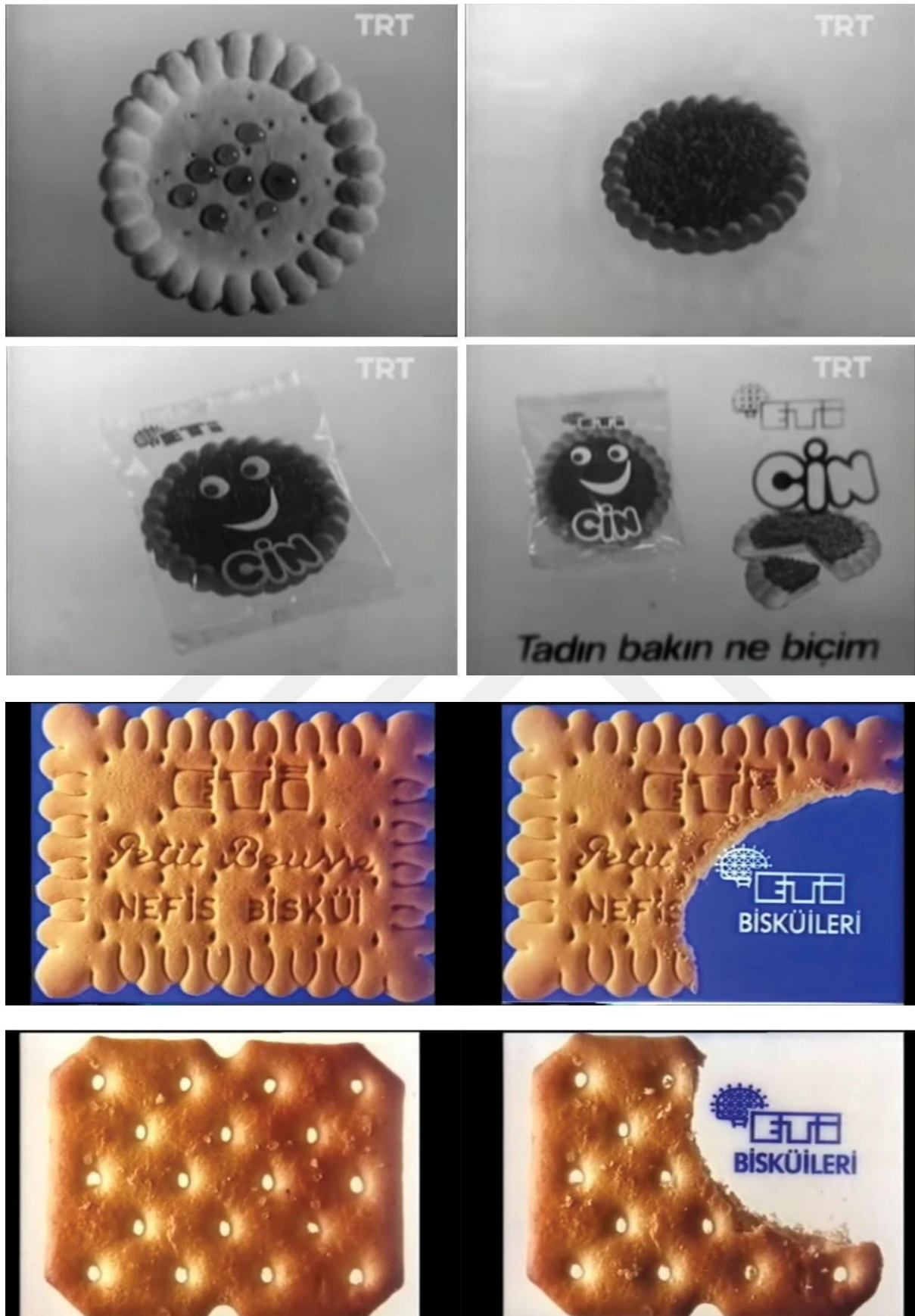


Figure 3.50. Eti Cin

CHAPTER 4

EVALUATIONS AND ANALYSIS

In this chapter, I will discuss the title sequences in five visual style categories in the fantastic Turkish cinema between 1950-1985; Titles on Animation, Titles on Moving Images, Titles on Still Images and Photos, Titles on Graphic Image/Illustrations, Titles on Color Background. I will analyze the title sequences that best represent each category. As I mentioned in Chapter 2, I will focus on analyzing four main visual parts: (1) the text, (2) the image, (3) the image and text, and (4) the narrative that relates to the film narrative and genre of each title sequence. However, there are visual differences between these five categories. Therefore, I will reform my focus in each category. For instance, I will analyze movement in the animation category, but I will not analyze images and text and images in the titles on the color background category. I aim to understand the visual characteristics and their technical approaches and solutions in the text, image, text, and movement sections. For example, I will cover all the Letraset transfer and lettering used in these title sequences and how transparent papers have been used to create transitions between the shots in the title sequences.

4.1. Titles on Animation

Titles are written on the animated characters or other images in this title sequence category. Cartoons or collage/cut-out animated figures are used in these title sequences. Also, the titles are cut-out or handwritten letters to animate traditional (frame-by-frame) animation techniques. In these titles, the rotation, place, or movement of images and titles changes in each frame to create these animated title sequences. In this category, the image and text are bonded because of the nature of the animations. The audience can easily understand the text and animated images and text relationships. Crucial information such as; starring actors and

actresses or directors' titles appears with their cutout photos and cartoon characters. Therefore, these relationships create a better image and text relationship for the audience. This direct dialogue between the visuals and meaning using collages and cut-out text and images improves the film and title sequence relationship. It creates a clear approach to the film narrative in the animation title sequences. Also, other images and backgrounds are related to the film genre or story, so these and similar direct relationships help the audience understand the film story and genre. These animated title sequences, images, and titles become short animated stories to introduce the film and give a plot of the film story and genre. There are six animation title sequences in fantastic Turkish films between 1950-1985; *Tarkan* (dir. Tunç Başaran, 1969), *Turist Ömer Yamyamlar Arasında* (dir. Hulki Saner, 1970) title sequence designed by Metin Şanlı, *Ali Baba ve Kırk Haramiler* (dir. O Nuri Ergün, 1971) title sequence is designed by Metin Şanlı, *Turist Ömer Boğa Güreşçisi*, (dir. Hulki Saner, 1971), Metin Şanlı designs the title sequence with assistant Yunus Akçurin, *Ayşecik ve Sihirli Cüceler Rüyalarda Ülkesinde* (dir. Tunç Başaran, 1972) title sequence is designed by Metin Şanlı with assistant Yunus Akçurin, and *Minik Cadı* (dir. Nejat Saylam, 1975). This chapter will analyze these six animations using my research framework methodology and explain why these animation title sequences have significant roles in Turkish motion graphics and animation history.

4.1.1. Text

Turist Ömer is a serial film based on the funny adventures of Ömer (Sadri Alışık), the tourist. This series has seven films that began with the *Turist Ömer* film in 1964, and the latest one was *Turist Ömer Uzay Yolunda* in 1973. *Turist Ömer Boğa Güreşçisi* was the sixth film, directed by Hulki Saner in 1971 and the title sequence of *Turist Ömer Boğa Güreşçisi*, is designed by Metin Şanlı with Yunus Akçurin. This animation title sequence is created by

using cut-out text and images and traditional frame-by-frame animation techniques. Two *Turist Ömer* films and *Ali Baba Kırk Haramiler* (Figure 4.1.1.) title sequences designed by Metin Şanlı. Even though *Turist Ömer Yamyamlar Arasında* (Figure 4.1.3.) and *Ali Baba ve Kırk Haramiler* were not produced in the same year, their title sequences have a lot of typographical similarities and differences. There are three main similarities in both title sequences. The first one is the “SADRİ ALIŞIK” title. Şanlı used the same lettering similar to Microgramma Bold Extended Letraset on red background borders. Although all letters are uppercases, “i” is lowercase, the raised dot in “i” is more extended, and the x-height is shorter than Microgramma, so the “i” is mismatched with the other letters in the title. The only difference is the size of these title sequences. In *Turist Ömer Yamyamlar Arasında*, the “SADRİ ALIŞIK” title is placed in a small cave, but in *Ali Baba ve Kırk Haramiler*, it is written bigger. The second similarity is the “FERİ CANSEL” title. Şanlı uses the same lettering similar to Franklin Gothic Condensed for “FERİ CANSEL” title in each title sequence, but the colors and background blocks are different. *Turist Ömer Yamyamlar Arasında's* title is red on a yellow background border, but in *Ali Baba ve Kırk Haramiler*, the title is black on a red background border. The third similarity is the “Prodüksiyon Amiri: ŞERİF ABLAK” and “Prodüksiyon Asistanı: KADİR AKGÜN” titles. These titles have the same lettering (similar to Microgramma Bold Extended), kernings, leadings, and organization in both title sequences. *Turist Ömer Yamyamlar Arasında* title has a similar visual form of Microgramma Bold Extended Letraset lettering. *Ali Baba ve Kırk Haramiler* title sequence begins with a hand-written “AÇIL SUSAM AÇIL” on the “secret” cave door. After this is written twice based on the original story, the film title is written on a red cave. The lettering is similar to Jim Dandy (integrating Gothic Shade and Jim Crow letterings). This title has identical characteristics to Jim Dandy, such as angled modern corners, black shadow on the left lower sides, and gradient style. However, the conjunction “VE” is written in different

lettering, similar to Franklin Gothic Condensed. The other titles and names are written in different lettering in the *Ali Baba ve Kırk Haramiler*. Some cast names are identical to Quentin (Such as Erol Taş, Yusuf Sezgin, and Güzin Özipek). The others are in various letterings without any consistent choice. Some are in the same lettering as the film title (Pro. Amiri: BASRİ BÜYÜKCAN) and modern sans serif letterings (kostumler: NİYAZİ ER). The second ambiguity is the Lower and upper cases' usage during the title sequence. For example, two assistance titles and names are written in different styles. Although “ARİF ERKUŞ” (Assistant Director) is written all caps, the “Abtuallah GÜREK” (Camera Assistant) title is a mix of lower and upper cases in the same shot. The third ambiguity is the color choices of the titles. No consistent choice could create easy reliability in the visual hierarchy. Şanlı uses various text colors and color backgrounds simultaneously without making clear decisions. In *Ali Baba ve Kırk Haramiler*, the ambiguities in using lettering with strong storytelling reference the film narrative. Detailed animated illustrations show that Şanlı focuses only on the title sequence's narrative function and visual appearance instead of crediting function and visual unity and decisions. Mixing these letterings with different colors and a chaotic variety of lower and upper case choices indicates that Şanlı experiments with the possibilities of other visual storytelling techniques simultaneously. For instance: Although all title sequences are cell animation, he uses the live drawing technique for the “JENERİK” (Title Sequence) title. A hand draws a man carrying the colored boxes with Şanlı’s and Pekmezoglu’s names on the wheelbarrow.

Although the *Turist Ömer Yamyamlar Arasında* title is written on a background image (jungle), the actor's name, “SADRİ ALIŞIK” has a red background. This title creates emphasis on the actor’s name. Another significant difference is that the other characters are written in various sans serif lettering similar to Franklin Gothic Light, Franklin Gothic Condensed, and Microgramma Bold Extended. There is no consistency or relationship

between lettering usage and titles/names. Geometric red backgrounds on the text are used to increase readability. For instance, the yellow “Prodüksiyon Amiri: ŞERİF ABLAK” and “Prodüksiyon Asistanı: KADİR AKGÜN” texts are written smaller than other text, but the geometric red background on a jungle illustration helps the text stands out and visible. Also, “FERİ CANSEL” red text has a yellow background to emphasize, and the red and white “JENERİK: METİN ŞANLI” text has a solid rectangular orange background to differentiate the text from the green jungle illustrations. Another interesting and different text style is for “KÜÇÜK YILDIZ: ALİ İZGİ.” In this text, “ALİ İZGİ” is aligned with “KÜÇÜK YILDIZ” using kerning. The kerning is not elaborately adjusted, but both texts are carefully aligned only for these texts during the title sequence. Also, these texts are placed in a different grid than the scenes' other titles to create a focus.

Turist Ömer Yamyamlar Arasında title sequence: Microgramma lettering is for “SADRİ ALIŞIK” and Franklin Gothic Condensed is for “FERİ CANSEL”. Although these two letterings are sans serif, another name, “YUSUF SEZGİN” is in another lettering with a similar decorative style to Question Letraset. These three letterings are used without any consistent concept or visual relationship during the title sequence. Metin Şanlı also uses color text backgrounds to differentiate the text from the background as a layer and emphasize the text. For instance, he uses a yellow background for the text block and another background (black) to create a hierarchy of the text. This text is white on a “painted” black background. In this scene, he uses three different letterings in different styles, characteristics, and colors. He also used the exact text for the yellow “Prodüksiyon Amiri: ŞERİF ABLAK” and “Prodüksiyon Asistanı: KADİR AKGÜN.”

Turist Ömer Boğa Güreççisi (Figure 4.1.3) has a complex and similar visual approach with *Turist Ömer Yamyamlar Arasında*. Although the text was created by cutting white cardboard, there are two different lettering styles in the title sequence; cut-out cardboard and

hand-written. There are also four cut-out cardboard lettering. The first one, used in the main title, starring actors, and other actors and leading crew members, has many similar visual characteristics to the Egyptienne Bold Condensed lettering. The forms, serifs, curves, and lettering stroke thicknesses are identical to the Egyptienne Bold Condensed. At the beginning of the title sequence, the texts also have a color background to create differentiation between backgrounds and emphasize the visual hierarchy. These contrasting color backgrounds are cardboards to frame the text in each name, title, or text block. It also increases contrast and visibility, emphasizing the text in each shot. Because of the thin black cardboard, the lower dot is used instead of the cedilla in Ş and Ç for the Film title and starring actor text, but the cedilla is visible in the text for the other titles and names. There are also three hand-written texts in this title sequence as parts of the background images/illustrations; “*Sütyenci*” is used for a shop title. “*Kadınlar Hamamı*” is used as a sign in the background of the animation and also there are for “*Jenerik*”, “*Jenerik Asst.*” titles. The titles of title sequence designer Metin Şanlı and his assistant Yunus Akçurin and also title sequence assistant name “Yunus Akçurin” were hand-written text. The style of these title sequence designer titles and the names have different styles from the titles on the background illustrations. The other cut-out cardboard lettering has similar visual characteristics to Windsor Bold (D). This lettering is used for only “*laboratuar*” titles and names. The third cut-out cardboard sans serif lettering is for “*ASİSTAN REJİSÖR*” title and assistant directors name “OKSAL PEKMEZOĞLU”. The other significant difference in this “*ASİSTAN REJİSÖR*” and “OKSAL PEKMEZOĞLU” do not have any background color frames. It is visible that transparent paper is used to align text blocks during the frame-by-frame animation. There is also inconsistency in using lower, upper case letters or all-caps, all-lowercase titles, and names.

There are two fairy tale film animation title sequences *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde* (1972, dir. Tunc Başaran) (Figure 4.1.2), *Minik Cadı* (1975, Dir: Nejat Saydam) (Figure 4.1.5). Both of them are designed by Erim Gözen. He uses different typographic styles in both title sequences. Although *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde* title sequences have only one lettering, *Minik Cadı* has two letterings. Erim uses comic book lettering that has similar characteristics to the Baloon Extra Bold lettering in *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde* (He also uses a handwritten style lettering for only “Bırsel” during the title sequence). *Minik Cadı* has slab serif and sans serif letterings. The slab serif lettering is used for film titles and names, similar to the Egyptienne lettering. The other is only used for the crew titles identical to Franklin Gothic Condensed.

Erim uses black text on the animation without any background blocks, so it is sometimes hard to read it in darker scenes or images in *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde*. However, the text size, color, and alignments consistently increase readability. Multiple lines (crew or cast) are aligned and skewed. Others are left-aligned. Erim uses various alignment styles in the *Minik Cadı* title sequences. Some of the text and titles are left or right-aligned or even centered. He uses them to fit all of the text on the screen. For instance, Even though four crew member names and titles are left-aligned, one of the titles is centered because this “DEKORLAR” title indicates two names; “BİLAL UYSAL” and “MUSTAFA ACAR.”

Another different approach is the space between letters in the *Minik Cadı* title sequences. This space is inconsistent and creates ambiguity in reading names during the title sequences. For example, “SESLERİ ALAN” title has three crew member names. Erim aligned one name, “BİCAN AVSAR” under the first name of the other member, “TUNCER AYDINOGLU”, and the other name, “İSMAIL KARATAS” under the last name of the same member. Erim uses a different color for each name, but this space makes the readability

harder. He also uses black stroke lines for the letters that improve the contrast between text and background color/image with the contrast colors. The other difference between these two title sequences is the lower and upper case usage. Erim separates crew titles and names with lower and upper cases letters in the *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde*. Still, he uses only all uppercases in the *Minik Cadı* title sequence.

4.1.2. Image

Turist Ömer Boğa Güreşçisi, (1971) and *Turist Ömer Yamyamlar Arasında* (1970) use the same animation technique and style. The images in both title sequences are illustrations, cut cardboard shapes, and colored cardboard backgrounds. However, starring actor Sadri Alışık, actress Fatma Ergen, Feri Cansel, Aziz Basmacı, Mualla Sürer, and director Hulki Şaner, characters are formed by cut-out cardboard illustrations. their black and white headshot photos. Other casts are only cartoonish illustrations to create a visual hierarchy between the main cast and the others. The Sadri Alışık title appears with animals in both animations. Sadri Alışık's character is out of a lion's mouth in the *Turist Ömer Boğa Güreşçisi*. In the *Turist Ömer Yamyamlar Arasında*, his character is hit by an angry bull on the shot with his titles.

Also, Sadri Alışık's photo is changed during both animations. In the *Turist Ömer Yamyamlar Arasında* title sequence, three different photos are used to show his emotions. For instance: When Sadri Alışık tries to give a flower to an "African" woman, the woman bites his finger. In the first part of the shot, Şanlı and Akçurin use Alışık's smiling photo on the character illustration, but when she bites, they use another photo with big eyes added to emphasize the pain. The sound department titles disappear in the *Turist Ömer Boğa Güreşçisi* title sequence when the Alışık character has big ears. There is also strong engagement with the titles and images that demonstrate the dramatization of the title sequences, images, and

titles. For example, the title of the other starring actor Erol Büyükburç (Rodriguez-famous Spanish singer), is on the album cover. The bull speaks sound department titles with speech balloons, and the director title is on the shot when the director figure appears as an authority figure (he gets angry with Ömer) in *Turist Ömer Boğa Güreşçisi*. In the *Turist Ömer Yamyamlar Arasında*, Şanlı and Akçurin also use jungle backgrounds and animals to stress the film story in African jungles.

Şanlı uses the same animation technique and style in the *Ali Baba ve Kırk Haramiler* with *Turist Ömer Boğa Güreşçisi* and *Turist Ömer Yamyamlar Arasında* title sequences. He uses headshot cut-out photos on the main cast character illustrations, Sadri Alışık, Feri Cansel, Yusuf Sezgin, Erol Taş, Hulusi Kentmen, Güzin Özipek, and Kayhan Yıldızoğlu (Their photos appear inside the cave after their names). The main character Sadri Alışık (Ali Baba) and Feri Cansel also have illustrated bodies like both *Turist Ömer* title sequences. As Ali Baba is the main character, Şanlı animated him in different scenes. He rides a donkey on various landscape illustrations. In the background, there are many elements, such as trees, mountains, cliffs, and creeks. Şanlı uses only Alışık's one cut-out photo while he is traveling. *Kırk Haramiler* (Forty Thieves) are illustrated characters riding horses with swords. There is also a layer hierarchy repeated in the title sequence. The characters are animated on top of the background and also titles and names. Even though the primary function of the title sequences is the crediting function, Şanlı emphasizes the characters in the visual hierarchy to give importance to the narrative function of the title sequence. Şanlı also uses conceptual text and image relationships. For instance: For the “Montaj - senkron” (Editing and Synchronization) department titles and names, Ali Baba's character and donkey break into pieces as a collage, and instead of Ali Baba, the donkey rides Ali Baba. The second example of this conceptual text and image relationship is for the “Foto Direktörü: KIRITON ILYADIS (Director of Photography)” titles. In this title, a film projector projects photos from the film.

Erim uses different visual styles and concepts in each title sequence. Also, the animation style is elementary, without detailed body movements. However, the consistent comic book style illustrations, animation, and color theme during the title sequence create understandable and clear storytelling. Ayşecik and her parents try to hide from a tornado in their shelter. The house starts flying because of the strong tornado. The titles are written in the sky or clouds while the house is flying on the scenes. Also, body proportions and other images are correct and simple in the title sequence. *Minik Cadı* title sequence has a different and cartoonish illustration style. The heads are more significant than the bodies and more simplified than the *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde*. This style is very similar to The Pink Panther title sequence (1963, Dir: Blake Edwards), which DePatie-Freleng Enterprises, Inc. designs. Both have similar color backgrounds, and characters are without moving any floor or baseline. Also, the characters are very similar to cartoonish styles and body proportions. Especially *Mulayim* (Hulusi Kentmen) cartoon is very similar to Inspector Clouseau (Peter Sellers) in the Pink Panther title sequence.

4.1.3. Movement

In the *Turist Ömer Boğa Güreşçisi*, the red cardboard is used to make the wipe transition between the shots, titles, and animations. The horizontal movement of the red cardboard block creates a wipe transition between each shot and supports the consistency and continuity of most of the parts of the animation. However, there are some parts in the animation that cuts break this consistency without transition. This red transition block is applied to interpret the scene's depth and layer. The figures, and titles, Sadri Alışık and Bull, disappear between the red block and the background. Red is also used to emphasize the hierarchy. Such as, it is used as a background frame for text in some parts. Also, it has a contrast between the figure and the background. Also, some other transition techniques are created with cardboard in the

background. For instance, the bull moves from left to right on blue cardboard to transition between two shots and throws Ömer in two different shots, which cuts the action between the three shots. Cutting in action transition is also used in other shots when the bull throws the Ömer to another shot. The film is about *Turist Ömer* finding a wallet that belongs to a famous Spanish singer, Rodriguez, and when Ömer returns his wallet to Rodriguez, he offers him a free trip to Spain with him as a favor. They have a fun and action-adventure in Spain. For instance, Ömer gets into trouble with the Spanish mafia and has to pretend he is a matador, and Ömer begins bullfighting in the bullring. The bull starts to chase Ömer, and his funny moments while escaping from the bull are the film's final scene. This 5-minute-long scene in the film is also the main theme of the title sequence. At the beginning of the title sequence, when Ömer gets out from inside the Production company logo with the film title with his sword and capote, the bull begins to chase him in different places and backgrounds during the title sequence. Also, this funny concept is emphasized to reflect the genre of the film. This engagement with the film narrative creates a clear relationship between the film and the title sequence. The interpretation of the bullfighting and Ömer's funny movements in the title sequence connect the title sequence with the film. Overall the title sequence reflects the story and genre of the film. This colorful title sequence is full of chasing shots that represent the story of this fantastic action-adventure film. The function of the title sequence is associated with the genre representation and aesthetic and builds a direct association between the film and the title sequence.

Şanlı also uses the red cardboard to create transitions in the *Turist Ömer Yamyamlar Arasında* title sequence. However, he uses red cardboard to represent the camera iris and creates iris transitions in the title sequence. There is a clear and direct representation in the title sequence of the film story. Alışık turns into a gorilla in the film, and the title sequence also shows Sadri Alışık's character with a gorilla illustration. There is an unusual title

sequence narrative choice in *Yamyamar Arasında*. There is another shot after the director's title. In this shot, the African Hannibals are cooking Mualla Surer. After she disappears into the big boiler, the Hannibals eat her and die. This shot adds another dimension to the narrative function of the title sequence. This shot represents the final scene of the film on his Africa trip. This extension of the title sequence without text interprets the film narrative.

Ali Baba ve Kırk Haramiler film is the Turkish adaptation of Ali Baba and Forty Thieves folk tale. Ali Baba is a woodcutter who finds Forty Thieves' cave. He discovers that these thieves are hiding their stolen gold in this cave. When they find out Ali Baba knows their secret cave, they try to kill him. Also, the cave door opens with the magic phrase "open sesame open." The title sequence has the same narrative as the film. It begins the film plot that Ali Baba discovering the cave. Therefore, there is a significant connection between the film and the title sequence. This association also improves the film narrative and the title sequence becomes a decisive element of the film narrative. Also, the "funny" movements in the title sequence address the comedy elements in the film. A cut-out photo of Sadri Alışık as Ali Baba is another significant choice to create a connection with the film. During the title sequence, Ali Baba's expression is "dumbfounded" to give the feeling of Ali Baba's unexpected adventure during the film. The carefully animated figures, such as horse legs and the right-to-left movements of the figures between scenes and shots, create a coherent visual style.

Ayşecik ve Sihirli Cüceler Rüyalarda Ülkesinde and *Minik Cadı* title sequences have direct references to the films. Although the basic cuts without transitions are used in the *Ayşecik ve Sihirli Cüceler Rüyalarda Ülkesinde* title sequence, it has a unique approach to the film story and scenes. *Ayşecik ve Sihirli Cüceler Rüyalarda Ülkesinde* is the adaptation of The Wonderful Wizard of Oz fairytale (1900, L. Frank Baum and illustrated by W. W. Denslow). The title sequence begins after the introduction scenes and voice-over that explains the story

(her, her parents, and their dog on the farm) during the first 2 minutes and 25 seconds. When the voice-over talks about a tornado and Ayşecik and their parents are trying to hide, her image becomes an illustration, and the title sequence begins. The title sequence has a strong narrative and relationship with the film. When the tornado approaches the house, they get in their shelter to hide from it. After the titles, an animated illustration in which Ayşecik sleeps and dreams, then she turns into a moving image, and the film begins. Erim uses this integration to the film story and to follow the film narrative.

Minik Cadı is the adaptation of the *Bewitched* TV series (1964-1972, Dir: William Asher), but *Minik Cadı* is a child instead of a woman. They have similar magic styles in the stories. The *Bewitched* and *Minik Cadı* title sequences begin with similar concepts. *Minik Cadı* and *Bewitched* are riding a broom, and film titles appear on the scene. In *Bewitched*, the “witch” draws the film title, but “*Minik Cadı*”(Çiçek) pops the balloon when she twitches her nose to create the film title. The nose twitching of these witches to make a spell is the central part of both film stories, and Erim creates many references to this. Erim also shows the relationships between the characters. Such as Orhan (Bulent Kayabas) and Aysel (Meral Zeren) scene in the title sequence. In this scene, Aysel is illustrated as a conservative woman on the left side of the scene. Also, Orhan and the title appear on the right side of the scene. We see each other, and they are not looking at each other, but after Cicek comes into the scene, she creates a spell to make Aysel a beautiful woman. After she turns to this beautiful woman, Orhan turns and runs into her to kiss her. Another story and the “spell” reference is that while Mulayim (Hulusi Kentmen) is watering the flowers, Cicek appears again and makes a spell to turn the flowers into a mermaid. After he sees the mermaid, Mulayim runs into Sirin (Adile Naşit) to show her. However, Sirin (wearing sports clothes) hits Mulayim with a dumbbell and carries him out of the scene. These references create engagement with

the film narrative. Also, the dramatization of funny movement and love is associated with the film story. It gives many clues about the film in a very creative way.

Metin Şanlı uses direct and clear animated representations of the characters and story to make

Ali Baba ve Kırk Haramiler, Turist Ömer Boğa Güreşçisi, and Turist Ömer

Yamyamlar Arasında are the crucial examples of fantastic Turkish film title sequences. These

distinctive visual and narrative styles in Ali Baba ve Kırk Haramiler, Turist Ömer Boğa

Güreşçisi, and Turist Ömer Yamyamlar Arasında make Metin Şanlı a creative and innovative

title sequence designer in the 70s. Also, Erim Gözen adds another perspective to add

narrative function to the crediting function of Minik Cadı and Ayşecik ve Sihirli Cüceler

Rüyalar Ülkesinde title sequences. Erim and Şanlı demonstrate how creative aesthetic styles

create meaningful and narrative title sequences in 70s Turkey. Their visual perspective and

narrative skills build dynamic and decisive title sequence designs in Turkish cinema and

design history. Even though their lettering usages are not consistent and typographical

choices are not clear, Erim and Şanlı creatively use typography. They use a variety of

letterings, not only serif and sans serif but also decorative letterings. These choices also show

that lettering usage is aesthetic and decorative in these five title sequences. Inconsistent

usages of different letterings with different colors and background color blocks create a clear

decoration purpose without coherent function. These title sequences perform as part of the

films with their decorative and aesthetic styles and narrative relationship with the films. The

narrative relationship adds another function to the title sequence. Jack Post claims this

function can be a “mini-narrative” (Post, 2015). Therefore these “mini-narrative” concepts

build associations with the film and title sequences. Erim and Şanlı combine their art/design

with technical skills to provide functional and aesthetic solutions for the title sequences.

These animated title sequences indicate how title sequence designs have essential roles in

Turkey's graphic design and animation history.



Figure 4.1.1. Ali Baba ve Kırk Haramiler



Figure 4.1.2. Ayşecik ve Sihirli Cüceler Rüya Ülkesinde



Figure 4.1.3. Turist Ömer Yamyamlar Arasında



Figure 4.1.4. Turist Ömer Boğa Güreşçisi



Figure 4.1.5. Minik Cadı

4.2. Titles on Moving Images

The title sequences are on scenes or excerpts from the films in this category. One hundred and one fantastic Turkish films have title sequences on moving images. There are also introductory scenes for the films on the titles in this category, such as; *Süper Adam İstanbul'da*. Some of them have cast introductions on the titles, such as; *Bizimkiler*, and *Hüdaverdi Pırtık*.

4.2.1. Text

The texts are hand-written or on cut-out cardboard in this category. For instance: In *Çelik Bilek* (Figure 4.2.2.) and *Süper Adam İstanbul'da* (Figure 4.2.5.), title sequences have hand-written texts, and the texts are painted on the scenes. There are two examples of painted letterings examples in this category. The first one is the *Süper Adam İstanbul'da*. The other is *Çelik Bilek* title sequences. The titles are painted on the floor in the *Süper Adam İstanbul'da* title sequence. However, there are many lettering styles in this title sequence. There are five sans-serif two serif letterings, and also there are italic or bold, medium, and light styles. For instance: the Film title has italic wave style lettering. The title has a curve baseline and two colors; “SÜPER ADAM” is red, “İSTANBUL'DA” is blue. It also has light color strokes to increase readability on the floor in the daylight. Also, “S” and “A” are bigger than other capital letters. Before the film title, “YERLİ FİLM RIDVAN TUAL TAKDİM EDER” is painted blue italic sans serif bold in a different style. There is inconsistency in typography.

Each cast or crew member's names and titles are in different styles. For example, there is no connection between the leading cast members' names. Their lettering styles and colors are distinct as; the “METİN YANKI” title is the only one with a black borderline or the title; “Danslar:.” This title is the only serif lettering, and some handwritten-style script letterings are without consistent relationships during the title sequence. These ambiguities

make the title sequence hard to follow. The titles and names are painted on the *Çelik Bilek* title sequence wood pieces. Each was painted on a separate wood piece. Even though the painted titles on the woods concept are consistent during the title sequence, the text painting style is inconsistent, undetailed, and arbitrary. Also, I believe the title sequence was shot during the day and night, so the text is getting darker, the contrast in the shots is getting higher, and it is tough to see the details after half of the title sequence. It is straightforward to see the brush strokes and style, but the undetailed and arbitrary painted text makes it hard to analyze the details. For instance, the "METE MERT" title has three different "E," two different "M" and "T" styles, each of these has different than the others painted differently, or the text is getting smaller in the "HAZIRLANMIŞTIR" and "STÜYOSUNDA" to fit the text to the frame. A similar idea is for the "PRODÜKSİYON AMİRİ" title to be curved to fit text to the frame. Contrasting the wood (background) and text creates a readable title sequence. Even in some parts, the contrast is so low, especially the details of the shaved wood mixed with text, that it is hard to read the title. Although both title sequences are painted on the background while moving cameras, *Super Adam İstanbul'da* has more readability than the *Çelik Bilek*.

Another important example of text on the moving images is the *Bizimkiler-Hüdaverdi Pırtık* (Figure 4.2.3.). This title sequence has two cut-out texts on the wall and cardboard. The lettering on the main title and crew member names and titles is similar to Compacta Condensed Light, written on the cardboard. The other lettering on cast names is sans-serif, condensed, and identical to Franklin Gothic Extra Condensed. The title sequence begins with a cardboard composition for the production company title, "ORALOĞLU VE KIVANÇ FİLM SUNAR". The names "ORALOĞLU" and "KIVANÇ" and also "SUNAR" (presents) are written bigger than the "VE" (and) and "FİLM" (film) titles. The text is white on blue cardboard, but also there are horizontal orange cardboard rectangles next to each line on the

text. These aligned graphic elements and the differences in the text sizes create a visual hierarchy in the composition to read production company names easily. This concept is repeated in the second cardboard composition, “SEZGIN BURAK’IN ÖLMEZ ŞAHESERİ.” Another orange cardboard is aligned to the “ÖLMEZ ŞAHESERİ” (immortal masterpiece) title. The third cardboard composition is for the film title, in which the composition is different from the others. The composition is vertically divided into two with red and yellow cardboard. “BİZİMKİLER” and “HÜDAVERDİ PIRTIK” are written on each cardboard. “BİZİMKİLER” title is also divided into two lines (“BİZİM” and “KİLER”) to make it bigger and fit on the vertical yellow cardboard. After the cast names are written on a red wall next to each cast, red cardboard compositions are on the screens for the crew titles and names. In these compositions, the texts are aligned with also long rectangular cardboard. For instance, “HÜDAVERDİYİ SESLENDİREN” and “ALTAN KARINDAŞ” texts are aligned with black cardboard as if baselines. There are two more black cardboard lines on the right side of the composition “RENK UZMANI” (Color Correction) and “MENGE YEĞİN”. These texts are next to three colorful cardboard lines. The colorful lines create a relationship between the title for the color correction department and the title sequence. There is also another symbolic relationship in the title sequence for “IŞIK DİREKTÖRÜ” (Lighting Director), “HALİT AYSAN”. This composition has two studio light panel graphics next to the text. Another usage of the rectangular cardboard is the use as background frames for the texts in the Bizimkiler-Hüdaverdi Pırtık title sequence. For example, “PRODÜKTÖR”, “GÜRAL ONUR, “BÜLENT ENGİN,” and “SES MUH.”, “NEVZAT PESEN” texts are written in white on the black background frames.

Examples of the texts on moving images are added to the post-production process in this title sequence category. The significant examples of this category are *Atını Seven Kovboy-Red Kit Daltonlara Karşı*, (Figure 4.2.1.) and *Zagor-Kara Korsanın Hazineleeri*

(Figure 4.2.4.) title sequences. Both of their titles are added in the post-production on the scenes. *Atını Seven Kovboy-Red Kit Daltonlara Karşı* (Designed by Refik Onubil) has only one lettering similar to Playbill on Letraset transfer letters. The names and film titles are written all uppercase, but lowercases are used for crew titles to create a visual hierarchy of the information. The text is transparent light orange written on the scenes. The only different lettering used is “Birsal” during the title sequence. This lettering is the same as the “Birsal” title in the *Pamuk Prenses ve Yedi Cüceler*. Both letterings are the same and different from the other letterings during both title sequences.

Zagor-Kara Korsanın Hazineleeri title sequence has only one lettering, an italic calligraphic style. The cast's last names are all uppercase, and some tails or terminals are longer such as “z” or “A.” There is no consistent usage of more extended parts of the letterings, so it has a decorative style instead of a function. Although the calligraphic/decorative style lettering is constant during the title sequence, the film title is a bold serif lettering so different than this decorative one. The lettering is clear and understandable, but the alignments and use of various sizes without visual relationships and white decorative texts on lighter color backgrounds make this title sequence hard to read. For example, some titles are written on wave scenes and ripples, and these white texts with long decorative ornaments on the white tides are not recognizable.

4.2.2. Image

Both *Süper Adam İstanbul'da* and *Çelik Bilek* title sequences have introduction shots or scenes for the title sequence to create a better relationship between the film narrative and the title sequence. The *Super Adam İstanbul'da* title sequence has 2-minute-long scenes before the title sequence. Before the title sequence, there are two murders in the film story introduction. The woman tries to protect herself in the second one, but she is stabbed with a

knife, and the murderers escape before the police arrive. After the shot where the camera zooms on the knife, which has a unique design approach for a title sequence. While she is lying on the floor, the first title appears on the floor on a sidewalk. “YERLİ FİLM RIDVAN TUAL TAKDİM EDER”. After the first title, there is a close-up shot where she is strolling on the film title (only some parts of the title are in the frame). There is blood on her body, especially under her feet. After she walks, we see a bird-eye shot of the film titled “SÜPER ADAM İSTANBUL’DA” with her bloody footsteps. She strolls with the knife on her back and blood on each cast's name on the floor. After the main cast titles, the camera moves to follow her and other cast members' names on the floor. The title sequence continues with the camera movement on the titles on the floor. Some close-up shots of her feet with blood emphasize her condition. Another effective storytelling technique in this film and title sequence is that the woman is seen lying on the floor covered with blood after walking nearly dead. After this shot, the camera pans to her dead body, knife, and blood on the floor, and the director’s title appears in another shot on the floor. The film is about a superhero who arrives in Turkey to solve crimes. “Süper Adam” means “Superman,” so the main character, a journalist, and a superhero are similar to the original Superman. However, the story is different from any Superman film or graphic novel. Also, the Süper Adam doesn’t have any superpowers. This film has many actions, murder, and fight scenes, so the visual language of the title sequence introduces the film genre before the film. The title sequence takes almost three minutes and is longer than any other title sequence because of its narrative function. This sequence builds a creative engagement with the film narrative and genre. This title sequence is created not only for the crediting but also for the narrative interpretation of the film. This dramatization and dynamic relationship to the film make the “SÜPER ADAM İSTANBUL’DA” title sequence a creative and aesthetic solution for crediting and narrative

functions of the title sequences. Also, this is a significant example of how text and image can be composed together on moving images.

Çelik Bilek film is an adaptation of the Texas comic book series. Still, instead of a western genre, the *Çelik Bilek* story takes place in a small village in Anatolia, Turkey. The story references Texas, known as *Çelik Bilek*, in Turkey. Çetin İnanc says, “The western films were very popular, so I took the Texas story produced *Çelik Bilek* for a profit. He named it “Çelik Bilek” to create a connection to the comic books for the audience in Anatolia. It is a film about a hero”.

The *Çelik Bilek* title sequence begins with a 22-second-long waterfall and river scene, and the camera pans to the leaves on the forest floor. After that, the first painted title, “ATADENİZ FİLM TAKDİM EDER” comes out of the leaves on the wood. When leaves begin to cover the title on the wood again, the title is cut. After the cut, the film title appears closer to the camera in the other shot to emphasize the film title. The film title comes closer as if closing the lens, and the leaves are pulled aside. The first cast member’s name emerges on the frame. Moving leaves on the titles between the shots are often used to create a consistent transition between the shots in the title sequence. There are some close-up shots for the important titles, such as; “EROL GÜNAYDIN”. There are also various cuts between the shots, for instance, the wood rolls before the next shot for the “HÜSEYİN BARADAN” title. Also, two or more titles are on the same shaved wood, so the leaves are pulled aside while the camera pans on the wood to frame other titles. For example, the “SALİH KOLKIRAN” and “VE DOĞAN DOLAY” titles are written on the same wood. After the camera shots “SALİH KOLKIRAN” first, the camera moves to the left while leaves are pulled aside to emerge the “DOĞAN DOLAY” title. A similar shot is used for the “LALE FİLM STÜDYOLARINDA HAZIRLANMIŞTIR” and “SES VE MÜZİK NECİP SARICIOĞLU” titles. The final title for the director, “REJİ ve SENARYO” and “ÇETİN

İNANÇ” are painted on different branches of the cut tree. Overall, the *Çelik Bilek* title sequence is an important example of the visual relationship between the title sequence and the film. This forest, wood, and other natural visual elements connect clearly to the film's locations and story. Also, the arbitrary painted text interprets the action genre of the film and builds a symbolic link between the film narrative.

The *Bizimkiler-Hüdaverdi Pırtık* film is the adaptation of the daily Bizimkiler comic strip on the newspapers created by Sezgin Burak. The main character is Hüdaverdi, a kid, and the story is about his funny and fantastic conversations with his dad and other characters in the neighborhood. This title sequence is the longest in the fantastic Turkish cinema, and it is 4-minute-long of moving images. The title sequence has a creative connection between the characters and the story. Each cast stands and acts out their characters next to the red wall written by their names. Also, before these shots, Sezgin Burak draws each character. For instance, The next shot after Burak draws Hüdaverdi is on the wall for the “ÖNDER TEKİN” title. Tekin acts Hudaverdi and laughs funny, or after Burak draws Pırtık, “ERCAN YAZGAN” stands next to his title on the wall. This title sequence idea is unique and addresses the film characters and genre. The emphasis on Sezgin Burak and Hüdaverdi builds a connection with his famous comic strip. Therefore, The title sequence incorporates both the film story and comic script, and the audience easily visualizes the story before the film begins. Because of these reasons, this meaningful, creative, and narrative title sequence is one of the critical examples of title sequences in fantastic Turkish cinema.

Atını Seven Kovboy-Red Kit Daltonlara Karşı film is an adaptation of the Belgian western comic book series called Lucky Luke, known as Red Kit in Turkey. The story is very similar to Lucky Luke because Luke is a lonely cowboy against the bandit brothers, the Daltons. Although the genre is action western, it also has many funny elements because of the Dalton brothers. The title sequence also supports this story and genre. It begins with the

Red Kit riding his horse in a desert. After presenting the film title and leading actor, “Sadri Alışık” who plays Red Kit, the Daltons’ names and titles are written while walking in the desert. The title sequence also shows Daltons, Red Kit, and some other cowboys, and the text on this scene. The slab-serif condensed western-style lettering, Playbill, and the scenes of the main characters construct a relationship between the film story and the title sequence. Even though the text is big compared to other title sequences, they are transparent. Onubil uses transparency in text first time, and this concept merges the title with the scenes, makes the scenes visible, and improves the storytelling in the title sequences. Thus, this title sequence is a successful example of text on moving images.

Zagor-Kara Korsanın Hazineleeri is the adaptation of Italian Zagor comic books. In this adaptation, Zagor is against the Dark Pirate and tries to find his treasures. It is a western-style of pirate story. Therefore, the titles are written on the sea views in the title sequence. There are also close-ups of waves and cliffs. These sea and wave references connect the film and the title sequence. Also, the title sequence has a unique representation of the film title. The film title is represented next to a skull and bones on a black and white pirate flag. First, the flag is on the beach floor, then someone (probably Zagor) takes it and waves it towards the sea. This film title and the skull and bones on the black pirate flag directly represent the film genre. This scene creates a coherent integration between the text-image and film narrative.



Figure 4.2.1. Atını Seven Kovboy-Red Kid Daltonlara Karşı



Figure 4.2.2. Çelik Bilek

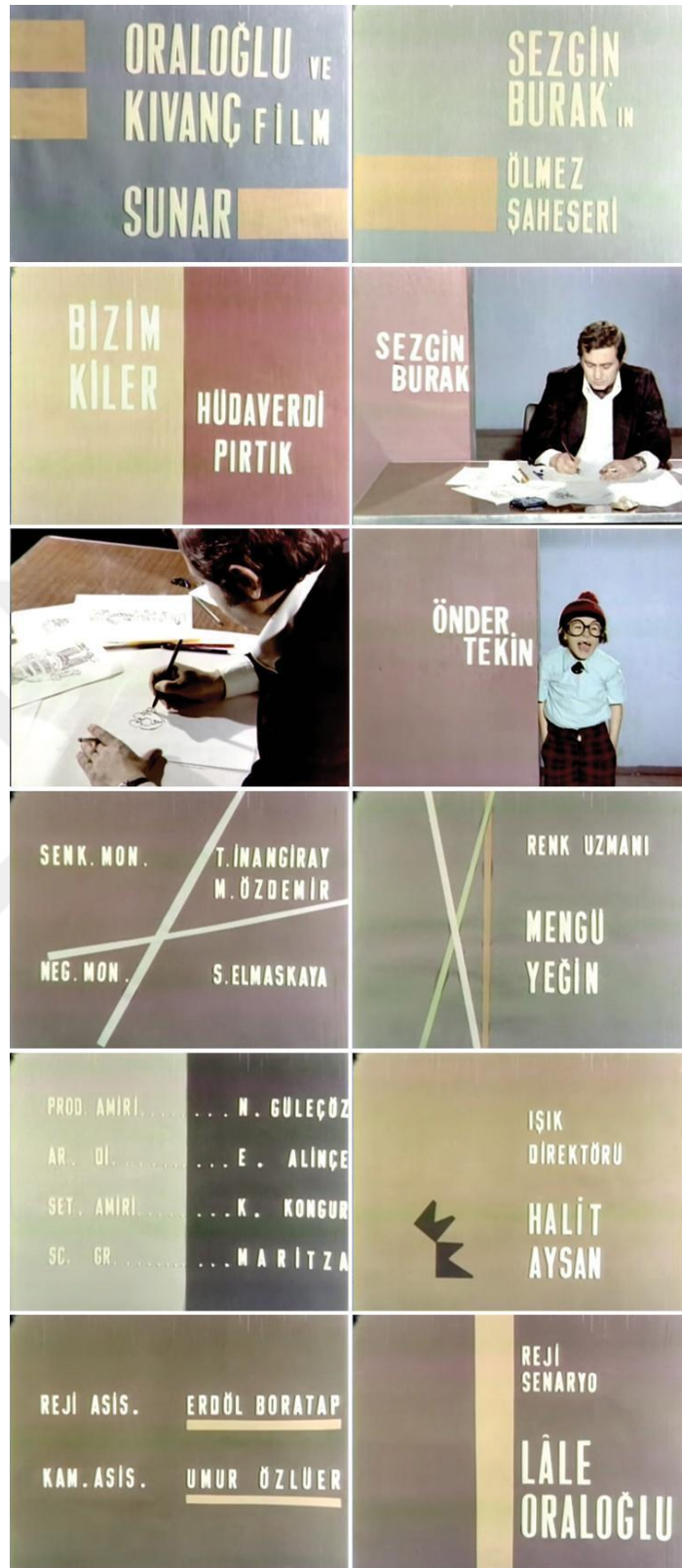


Figure 4.2.3. Bizimkiler Hüdaverdi Pırtık



Figure 4.2.4. Zagor – Kara Korsanın Hazinelei

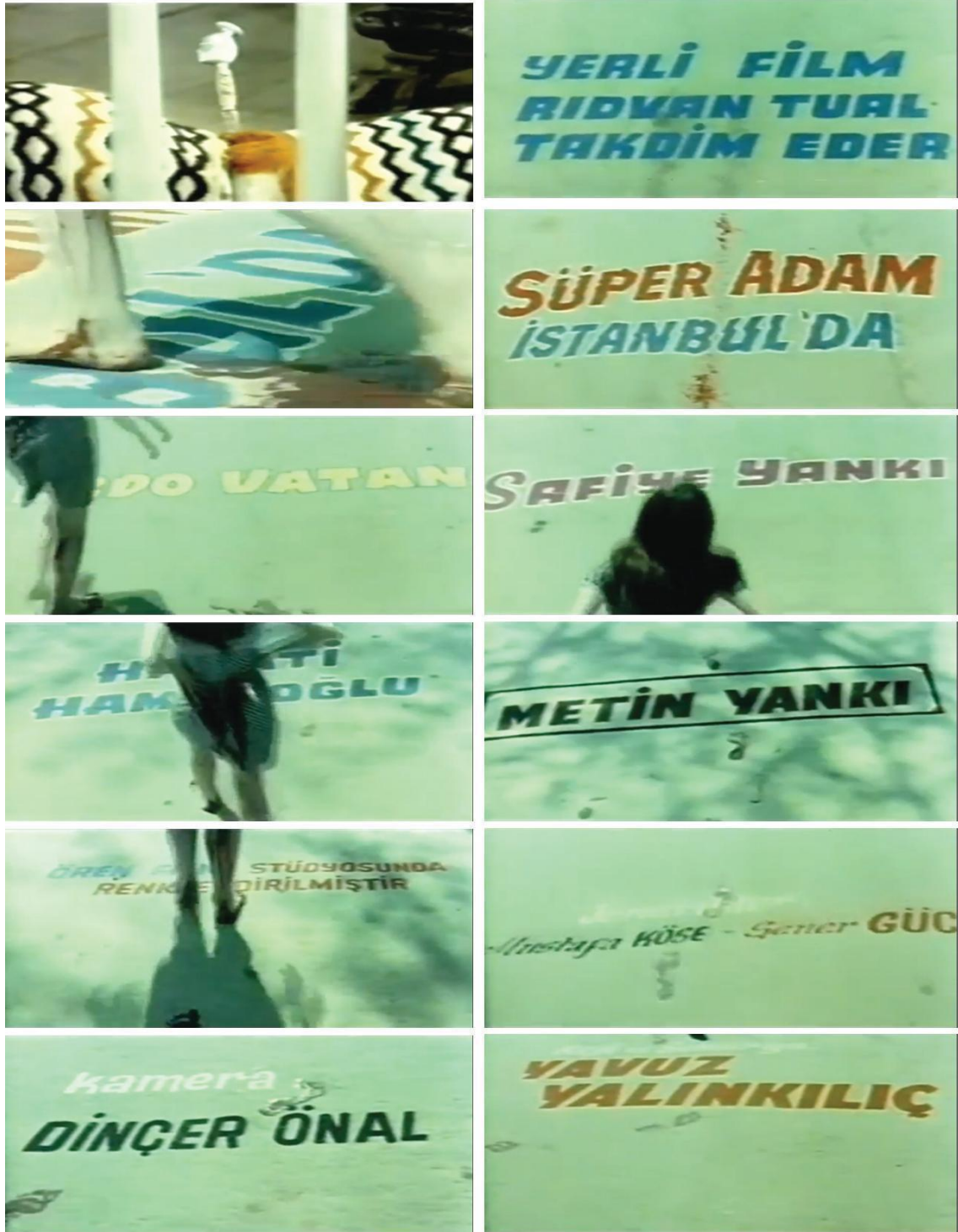


Figure 4.2.5. Süper Adam İstanbul'da

4.3. Titles on Still Images and Photographs

The title sequences have still images and/or photographs from sets in this category, and the compositions have various photographs with the text. These photographs can also be cut-out collages such as *Savulun Battal Gazi Geliyor*, *Deli Şahin*, and *On Korkusuz Adam*. Thirty-three title sequences are in this category in fantastic Turkish film title sequences between 1950-1985. This category analyzes five significant examples: *Deli Şahin*, *Savulun Battal Gazi Geliyor*, *3 Dev Adam*, *Vurguncular*, and *On Korkusuz Adam*. These title sequences have different approaches to the photographs and text relationships as moving images. These examples synthesize the images and texts to create effective crediting and film narrative relations.

4.3.1. Text

Deli Şahin (Figure 4.3.2.), *Savulun Battal Gazi Geliyor* (Figure 4.3.3.), and *3 Dev Adam* (Figure 4.3.6) title sequences have similar technical approaches in this category. They all use cut-out photos from the set with cut-out letterings on each title. In *Savulun Battal Gazi Geliyor*, there are two condensed letterings. The film title “SAVULUN” and “GELİYOR” have bold condensed serif lettering, similar to Plantin Bold Condensed, and “BATTAL GAZİ” is identical to Egyptienne Bold Condensed. After the film title with two letterings, the cast, crew titles, and names are in the same lettering, Plantin Bold Condensed. Although the names are all uppercase, the crew titles are all lowercase to differentiate the information.

In the *Deli Şahin* title sequence, there are several cut-out letterings. The film title “DELİ ŞAHİN” has bold, custom-made geometric sans serif red lettering with a black cut-out shadow. “ŞAHİN” is bigger than “DELİ” on different lines, but they are left-aligned texts. Cast and crew member names have a yellow cut-out sans serif similar to Franklin Gothic. Even though geometric letters (such as; “E,” “A,” “N,” “M”) are identical to Franklin Gothic,

the curved letters, such as; “C,” “S,” “O,” and “U,” are different from Franklin Gothic and is angular and has geometric characteristics. Also, crew titles have script-style letterings, in which The cut-out style of the same letter is different in each usage. For example, there are four different script styles “s” on “Ses mecmusı birincisi”. The other problem is that “mecmuası” (magazine) is written wrong as “mecmusi”. The other interesting typographical choice is for two “Reji asis.” (Assistant Director) titles. Instead of writing “Reji asis.” twice, only ditto marks are used for the second one under the first one.

Like *Deli Şahin*, the *3 Dev Adam* title sequence also has custom-made cut-out red lettering. The names are in all uppercase and bold, but titles are light and lowercase versions of the same lettering in various colors. The lettering is very geometric and angular; serif usage is inconsistent in the same lettering. Therefore, identifying similar letterings is very difficult.

The other title sequence in similar styles in this category are the *On Korkusuz Adam* (Figure 4.3.1.) and *Vurguncular* (Figure 4.3.4.). The *Vurguncular* title sequence was designed by Stüdyo Çizgi, an animation studio founded by Ali Ülvi Ersoy, and Tonguç Yaşar in the late 60s. There are two cut-outs condensed sans serif letterings in the title sequence. Only the film title lettering (Compacta Medium) is different from the Grotesque 9. Also, in the *On Korkusuz Adam* title sequence, the film and main titles' lettering are sans serif condensed, similar to Universe 59. There is also an italic script lettering similar to Brush Script as supporting titles. However, the usage is inconsistent. First, this script lettering is used for the titles before the names. Then these are used for the names instead of the titles.

4.3.2. Image

Deli Şahin, *Savulun Battal Gazi Geliyor*, and *3 Dev Adam* title sequences have photographs from the set. Although the *3 Dev Adam* title sequence has a black cardboard frame for each photograph, *Deli Şahin* and *Savulun Battal Gazi Geliyor*'s photographs are cut-out or cropped and placed on color backgrounds. The leading actor's cut-out photographs are used in both title sequences for the film title composition. Only the leading actor's "Cüneyt Arkın" (Battal Gazi) photographs are used in *Savulun Battal Gazi Geliyor*, but different cast photographs are used in the *Deli Şahin* title sequence. Cüneyt Arkın, who was a trendy actor, is the main hero in *Savulun Battal Gazi Geliyor* and *Deli Şahin* films. He played in more than 250 actions, fantastic, westerns, historical myths, and science fiction films. Therefore, he is also the main image of both title sequences. In *Deli Şahin* title sequences, there are five cut-out Cüneyt Arkın photographs from the film. However, these photographs are also cut arbitrarily on the blue background. For instance: Arkın's elbows and below his knees are cut in the photograph in which Arkın punches, and Arkın's arms are cut in the photograph in which Arkın is in a fight. The other photographs are also cropped randomly. In the *Savulun Battal Gazi Geliyor* title sequence, Arkın's photographs jump with swords or other weapons. These photographs are cut precisely to show his whole body with his guns. The significance of the *Savulun Battal Gazi Geliyor* title sequence is the unique combination of cut-out photographs and the texts for each title. The text is placed according to Arkın's posture in each composition. Therefore, the text sizes and placements are different in each composition.

Savulun Battal Gazi Geliyor is the film adaptation of the adventures of the seventh-century hero Seyit Battal in fought against Byzantium in Anatolia. There are six *Battal Gazi* films produced between the 60s and 70s. *Savulun Battal Gazi Geliyor* is the second film of the serial. The title sequence also supports this hero figure. His jumped postures with the Ottoman outfits and weapons cut-out photographs are directly related to the film genre. The

film has lots of fight and war scenes, so this photography concept also creates a successful integration into the film narrative. The photographs and the titles are together and visually related in these compositions. For instance: The *Savulun Battal Gazi Geliyor* film title is next to Cüneyt Arkın's photograph in which Arkın jumps with his sword. His leg is integrated into the title to create a text-image relationship. Also, Cüneyt Arkın's legs are embedded in the *Deli Şahin* film title to build a text-image combination as a unique composition.

Deli Şahin is a fantastic action film, is about *Deli Şahin*, who is a drunk bodyguard. He works for a company boss and fights against a large company to protect people. His bully and fighter character are represented in these cut-out photographs in the title sequence. Also, there are other cast member photographs with Cüneyt Arkın. After two Cüneyt Arkın cut-out photographs, Oya Aydoğan's title and name are presented with her photograph on the blue background. After her title, there is a photograph of two casts with their names. The other casts also photograph Cüneyt Arkın in the title sequence. Even though the title sequence has arbitrary cut-out photographs and letters on the texts, it creates a functional value that is crediting and associated with the film. Cüneyt Arkın's fight postures and blood on his clothes are a direct connection to the film story. Because of Cüneyt Arkın's popularity, the excessive usages of Cüneyt Arkın's photographs prepare the audience for the films of the famous actor in both title sequences.

The other title sequence used set photographs is a fantastic superhero film, *3 Dev Adam*. This film is the mash-up adaptation of Spiderman, Captain America, and wrestler El Santo characters. Captain America and El Santo help the Turkish police to find the villain, the crime lord Spiderman. The film begins before the title sequence. First, there is a murder scene in which Spiderman and his crew murder a woman. Second, Turkish police are waiting for Captain America and El Santo to arrive at Istanbul Airport. The scene ends when the camera zooms on them walking, and a photograph in which Captain America, El Santo, and

Spiderman are fighting emerges in the frame. The camera starts to zoom out, and the film title is seen under the photograph, which has a thick black frame on blue cardboard. This zoom-out camera movement for each title, after the details of the set photographs, is consistent. For example: after “Aytekin Akkaya’s (Captain America) photograph from the set, the camera zoom-outs so the “AYTEKİN AKKAYA” title is seen under the photograph. The titles are under each main cast member’s photographs. Other cast members’ titles are also with their group photographs. The crew member titles and names are also with the set photographs of the main actors fighting and jumping, i.e., This repetitive camera zoom-out builds a coherent visual language that makes the title sequence easy to understand. Although the photographs are placed simultaneously, each text is placed differently in each composition. For example, the “NUR SOYLU” title is under the photograph and right-aligned with the photograph, but “ERSUN KAZANCEL’ and “MAHMUT GÜLAY” are centred on top of the photograph on the same composition or “HAYDAR KARAER” is centred under the photograph. Still, the other cast members' names, “ALİ EKDAL” and “NİYAZİ VAN” are written on their right side. Even the photograph is between the tile and the name in some compositions, such as; “Senaryo” and “DOĞAN TANER”. The photograph between these texts and the spaces makes this title challenging to read in a short time. These different placements aim to create variety in the compositions during the title sequence, but it also creates ambiguity, and it is tough to follow the text around the photographs.

Vurguncular is a film about two friends who steal jewellery and are in trouble with the mafia. Its title sequence has many similar visual styles and elements to The Thomas Crown Affair (FUGURE 4.3.5) title sequence, which Pablo Ferro designed in 1968, 3 years before *Vurguncular*. Ali Ulvi Ersoy and Tonguç Yaşar created this title sequence using the same colors, compositions, and visual styles as the *Vurguncular* title sequence. The main visual concepts of both title sequences are that highly contrasted photographs in the various

colorful boxes are placed with the titles on a grid system. Another similarity is that the film titles are after the main actor titles in both title sequences. However, the *Vurguncular* film title is different. The text is animated from very long narrow stems to a standard condensed text. It is clear that Ersoy and Yaşar were inspired by Ferro's design, but their technique and title design styles differ from Ferro's. For instance, After three cast members with their guns in the high-contrast photographs on the screen, Ersoy and Yaşar cut two of them one by one as if the other actor (Yılmaz Güney) at the center shoots them. After their photographs disappear (they become red silhouettes), the red expands to cover the scene, except for Güney's photograph at the center with the gun. Although there are many similarities between *Vurguncular* and *The Thomas Crown Affair*, *Vurguncular* is successfully represented with cut-out photographs in the title sequence as a fantastic action film. The association between the film and the title sequence is understandable because of the photographs' guns, postures, outfits, and other symbolic elements.

On Korkusuz Adam's story is the adaptation of *The Magnificent Seven* (dir. by John Sturges, 1960) western film. *The Magnificent Seven* is also the adaptation of Akira Kurosawa's *Seven Samurai* in 1950. However, *On Korkusuz Adam* has more similarities to Sturges' version than Kurosawa's original story. The story is localized to the Turkish/Greek tension on Cyprus Island in the late 60s instead of presenting a western story. The story is about ten young Turkish men fighting against the Greek gangs on Cyprus Island. There is an introductory scene before the title sequence. The title sequence begins after a man (with a traditional Greek outfit) murders a woman and a child in a bathtub. The film title is written on a newspaper collage next to the "artist film Takdim eder" on the first title. The film title is again with two newspaper front pages on the second one, but the film title is Universe 59 lettering. There are also iris transitions between each title during the title sequence. The third

title is for the leading actor “tamer yiğit” next to his cut-out photograph with a Turkish flag and two more newspaper front pages about the tension and murders in Cyprus.

The fourth title is for the leading actor “yılmaz güney” in which his cut-out photograph is next to his title and a newspaper front page about the same tension. There are also some supporting visuals to emphasize the story such as; there is an illustration about a Greek orthodox vs a Turkish Muslim priest. Also, there are actual dead body photographs used in the newspapers. During this title sequence, many images highlight the significance of the Cyprus tension for the Turks. Some of the newspaper headlines are “Terör altında yaşayan Kıbrıs” (Cyprus is under the terror), “Rumlar ağır silahlarla Erenköy’e hucum etti” (Heavily armed Greeks attacked Erenkoy), or “İSKECE’DE BİR CAMİ BOMBALANDI” (A mosque bombed in Iskece). Even though the title sequence doesn’t have any narrative, it supports the film story with the actual events to create a fantastic heroic tale. Film’s ultra-nationalist story is repeated during the title sequence against the Greeks. This connection, cut-out photographs, and newspaper usage make this title sequence a successful example of the crediting function of the title sequences and film narrative/genre and title sequence relationships. The *Vurguncular*, and *On Korkusuz Adam* title sequences are outstanding examples of photographs and text usages as moving images between the 60s and 70s in Turkey. Their compositional styles demonstrate how title sequences can be practical communication tools and aesthetic solutions in design and media in Turkey.



Figure 4.3.1. On Korkusuz Adam



Figure 4.3.2. Deli Şahin



Figure 4.3.3. Savulun Battal Gazi Geliyor



Figure 4.3.4. Vurguncular



Figure 4.3.5. The Thomas Crown Affair



Figure 4.3.6. 3 Dev Adam

4.4. Titles on Graphic Images and Illustrations

In this category, the titles are written in illustrations. There are 30 title sequences in this category in fantastic Turkish cinema between 1950-1985. These titles are unique examples of using illustrations and text together on moving images. These titles are not only hand-drawn illustrations but graphic images such as cut-out silhouettes or geometric shapes. Significant examples of this style are *Pamuk Prenses ve Yedi Cüceler*, *Sinderella (Külkedisi)-Saraylar Meleği* (1971), *Ortaşark Yanıyor* (1967), *Abbese Sultan* (1968), and *Kanunsuz Kahraman-Ringo Kid* (1967) title sequences.

4.4.1. Text

Sinderella (Külkedisi)-Saraylar Meleği (1971) (Figure 4.4.2) and *Pamuk Prenses ve Yedi Cüceler* (Figure 4.2.3.), are the two Turkish fairy tale adaptations. *Sinderella (Külkedisi)-Saraylar Meleği* (1971) is the adaptation of Cinderella, and *Pamuk Prenses ve Yedi Cüceler* is the adaptation of Snow White and the Seven Dwarfs. Both of the title sequences use custom-made letterings. In the *Sinderella* title sequence, there are two letterings. The main lettering is bold, sans-serif, and red with a black drop shadow, and it doesn't have a straight baseline. However, some uppercases have serifs or ornaments, such as; “A” has a swash, “K” and “R” have longer legs, and serifs with curves. Also, the kerning is inconsistent. There is no kerning between letters in some titles, for instance; “Stepan Özçetinkaya” and “Zeride Gündüzoğlu” are written without space between letters, makes it difficult to read them. The other lettering is a condensed sans serif lettering similar to Franklin Gothic Condensed. This lettering is used for crew titles, such as; “SESLERİ ALAN” and “NEGATİF MONTAJ”.

These two letterings create a clear contrast and increase the reliability of different information, titles and names. There are two letterings in the *Pamuk Prenses ve Yedi Cüceler* title sequence. The primary lettering is calligraphy lettering, has similar to Old English

lettering styles. The other one is similar to the Carousel Letraset lettering. Although the lowercase is almost identical to the Old English Letraset lettering, uppercase is different from Old English. These two letterings are used the same way as the *Sinderella* title sequence. These separate the information; the Carousel style is for the titles, and the calligraphic one is for names. There is another lettering in the *Pamuk Prenses ve Yedi Cüceler* title sequence. This lettering, script, and hand-writing style is only used once for “Bırsel” as the Productor’s Lastname. The *Pamuk Prenses ve Yedi Cüceler* film title is written in three different letterings. “Pamuk Prenses” is calligraphic, “VE” is sans serif modern, “7” is a bold serif, and “Cüceler” is another serif lettering.

The other similar title sequences in this category are the *Ortaşark Yanıyor* (Figure 4.4.1.) and *Abbase Sultan* (Figure 4.4.5.). Both of them use custom-made calligraphic letterings. In *Abbase Sultan* title sequence, the lettering is in various colors and tones (red, blue, pink, purple, and yellow) to increase the visibility of the illustration. The uppercase spines, strokes, swashes, or tails are extended like waves, such as “S” on “Soydan,” “G” on “Güzin” and “E” on “Enes. These decorative extensions and curved calligraphic styles reference the Arabic alphabet. The *Ortaşark Yanıyor* title sequence also has similar calligraphic lettering. It also has a similar approach to Arabic alphabet references such as “S,” “Y,” “k,” and “y” which have similar Arabic style stroke extensions. However, the strokes are not too extended as in the *Abbase Sultan* title sequence. Also, the lettering has a drop shadow. These style choices make the title sequence more readable than the *Abbase Sultan* titles. The title and name separation is created by using drop shadow on the names and smaller titles. The main difference between the *Ortaşark Yanıyor* and *Abbase Sultan* title sequences is *Ortaşark Yanıyor* main film title is in another lettering than the others. This lettering is a brush style sans serif to incorporate the flames on the background.

The other significant example of this title sequence category is *Ringo Kid-Kanunsuz Kahraman* (Figure 4.4.4.). There are three letterings used in this title sequence. The main film title is a slab serif western film style lettering similar to Playbill on Letraset. The second one is similar to the medium and bold Clarendon Letraset. Only “Cüneyt Arkın ” and “MUZAFFER ARSLAN” are written on Clarendon Bold. The other cast names are written in Clarendon Medium. The third one is similar to Franklin Gothic. Franklin Gothic is used for crew members and titles. However, the usage of these three letterings and lower and upper cases are inconsistent. For instance: Although Franklin Gothic is used for “set amiri” (set director) “NEJAT BUVAN” and other set director names, Clarendon Medium is used for “laboratuar” (laboratory), “negatif montaj” and other titles and names. The only association is that Franklin Gothic is used only white on black background, and Clarendon is only black on white background. Therefore, these letterings are related to design choices, and they have only crediting function.

4.4.2. Image

Two fairy tale adaptations, *Sinderella (Külkedisi)-Saraylar Meleşi* (1971) and *Pamuk Prenses ve Yedi Cüceler*, have a clear image and text relationships and many references to film stories. *Sinderella (Külkedisi)-Saraylar Meleşi* (1971) is about *Sinderella* (Cinderella), who lives with her mother-in-law and sisters-in-law. They hate her, and she does the cleaning, cooking, and other housework in their house. One day a miracle happens, she attends a royal party and meets a prince, but she escapes from the party before midnight because of the miracle due. She feels one of her shoes while running, and the prince finds the shoe and decides to find her. After he finds the shoes' owner (Sindrealla), they are married. *Pamuk Prenses ve Yedi Cüceler* is also the same as the Snow White and Seven Dwarfs fairy tale. A queen believes that she is the most beautiful woman in the world, but a magic mirror

claims, Pamuk Prenses (Snow White) is the most beautiful woman, so the queen decides to kill her. She prepares a poisonous apple for Pamuk Prenses to eat. She disguises herself as an older woman and convinces Pamuk Prenses to eat the apple. Pamuk Prenses, who lives with seven dwarfs, eats the apple and dies. A prince, who falls in love with Pamuk Prenses, asks seven dwarfs about her and when her funeral. He decides to kiss her the last time, but after the magic kiss, she wakes, and they are married. Both film stories are the same as fairy tales, so their title sequences also have many references to the film and fairy tale stories.

Sinderella (Kulkedisi)-Saraylar Meleşi and *Pamuk Prenses ve Yedi Cüceler* have elaborated illustrations for each cast and some crew members. For instance: the “Sema Tamer” (Sindrealla) title is next to the Sindrealla illustration where Sindrealla is cleaning the floor. This is a clear and direct reference to the film story. There is a similar reference to the film title on the *Pamuk Prenses ve Yedi Cüceler* title sequence. There are illustrations of *Pamuk Prenses and Yedi Cüceler* with the film title. Also, the placements of these illustrations are close to their names on the title. There is a clear relationship between the illustrations and the film title on the same frame. The main significant difference between *Pamuk Prenses ve Yedi Cüceler* title sequences and the others is that this title sequence is designed and illustrated as a fairy tale book. Each title (cast and crew member names and titles) has on a separate page. The title sequence is a single long shot where someone changes the pages as sequences one by one. This technique is a unique approach to the title sequence. Each page has a title, name, or department with a related or reference illustration. This text and image relationship is similar to *Sinderella (Kulkedisi)-Saraylar Meleşi* (1971). For instance, “Salih Guney” plays the prince role in both films, and his name is written next to his illustration in both title sequences. However, the illustrations have different references in both films. In the *Sinderella (Kulkedisi)-Saraylar Meleşi* (1971) title sequence, he is illustrated as he has *Sinderella*’s shoe for shoe-testing and in *Pamuk Prenses ve Yedi Cüceler*, he is

illustrated as standing next to his horse whom he is riding in the film. Also, other cast names are next to their illustrations or representations. For example: “Suna Selen” is illustrated as both of her characters, the queen and the old woman, next to her title in *Pamuk Prenses ve Yedi Cüceler* title sequence and “Diclehan Baban” and “Pakize Suda” are illustrated as their characters, *Sindrealla*’s sisters-in-law, *Sinderella* is doing their make-ups next to their titles in the *Sinderella (Külkedisi)-Saraylar Meleği* (1971) title sequence. In this scene, *Sinderella*’s outfit is the same as her title, so she can easily identify. The cast and crew member titles and names also illustrate their character or department in *Sinderella (Külkedisi)-Saraylar Meleği* (1971) and *Pamuk Prenses ve Yedi Cüceler* title sequences. For example: “negatif montaj” (negative edit) and “laboratuar” (laboratory) titles and names have illustrations of four people with the film string and reel. Three try to rescue the other in the river using the film string as a rope. They also have medieval outfits that match the story in *Sinderella (Külkedisi)-Saraylar Meleği* (1971). Another example is that “SENARYO” (Writer) title has a notebook, inkwell, and quill illustrations in *Pamuk Prenses ve Yedi Cüceler* title sequence. “SENARYO” (Writer) title has a medieval man looking thoughtful, flying papers around him in the *Sinderella (Külkedisi)-Saraylar Meleği*. However, *Sinderella (Külkedisi)-Saraylar Meleği* (1971) title sequence has more symbolic references than the *Pamuk Prenses ve Yedi Cüceler* title sequence. Almost every title and name has a related illustration in the *Sindrealla* title sequence. These crew illustrations with their medieval outfits also represent their jobs in film production. Other symbolic reference examples are that the “SESLERİ ALAN” (Sound Department) title and name have a medieval musician playing the flute and “IŞIKLAR” and “ŞEF” (Light Department) titles and names have a medieval kid riding a dog with big studio light. These references directly connect to the narrative and genre of *Sinderella (Külkedisi)-Saraylar Meleği* (1971). These visualizations

help the audience understand the film narrative and genre and the crew members and their jobs.

The other significant examples of this title sequence category are *Ortaşark Yanıyor*, and *Abbase Sultan* title sequences. Both have similar visual approaches to the narrative and crediting functions. The story of *Abbase Sultan* is that Abbase Sultan ruled the country in the Abbasid Caliphate, which was the third caliphate to succeed Islam in 566 BC in the Middle East. *Ortaşark Yanıyor* is another film about the Middle East and Istanbul. The story is about an adventure between a Turkish secret agent and a treasure burglars. The story also has inspirations from James Bond films. Both title sequences have detailed illustrations of the middle east. In the *Abbase Sultan* title sequence, the camera pans from left to right on an Abbasid Caliphate illustration. The title sequence is a single shot. A castle, palaces, desert, palm trees, and other landscapes and buildings represent Abbasid Caliphate. While the camera moves on the illustration, the titles appear on the screen. Even though the single shot and camera pan ideas are unique examples in the title sequence design, some of the titles are not readable because of the too decorative calligraphic lettering and detailed and crowded illustrations. Some texts are written with detailed, colorful illustrations, which decreases the text's visibility and readability. For instance, some texts are detailed palace and palm tree illustrations, making the text unreadable.

The *Ortaşark Yanıyor* title sequence has a different illustration for each title in which are dissolved transitions between each title. The film and the title sequence are black and white. Although the illustrations are also detailed as *Abbase Sultan*, they are placed and aligned with the text, so the text is clear and readable. The illustrations are also related to the story (scenes from a city in the middle east). Instead of each illustration filling the frame as in *Abbase Sultan*, the illustrations are only filled the half size of the frames; therefore, the text is

separated from the illustration and visible on the frame. Clearly, the placement of the illustrations and text elaborated together create a successful image and text relationship.

These title sequences are clear examples of sturgeon relationships between the film genre, especially locations (the middle east) and image and text. The Middle East landscape and architectural illustrations with calligraphic text with Arabic ornament references engage with the genre and film narrative. Also, their cohesive text and image style approaches build meaningful connections between the film and the title sequences.

The last example of this title sequence category is the *Ringo Kid-Kanunsuz Kahraman*. This western film is the adaptation of Ringo Kid comic books published by Marvel Comics in the 1950s in the US. The story is about the fight between sheriff Ringo Kid and bank robbers who kill Kid's family. The illustrations and graphic elements have references to the film genre and story. There are photo-traced illustrations of Ringo Kid, the robbers, guns, and horses with the text net. The title sequence also has similarities to the Dr. No - James Bond (designer: Maurice Binder) title sequence. The gun barrel and bullet holes (circles) sequences in the *Ringo Kid-Kanunsuz Kahraman* title sequence are very identical to Dr. No - James Bond title sequence. However, the usage is different, and *Ringo Kid-Kanunsuz Kahraman* has different geometric shapes on the screen to create visible text and image relationships. For instance; The Ringo Kid illustration is on the vertical white rectangular next to the white text on the black background for the “reji asistani” and operator asistani” titles. In addition to that Ringo Kid illustration is in the white target graphic next to white titles for “set amiri” on the black background. The illustrations and graphics are also animated to create a dynamic title sequence. These placements, animation style, image, and text references to the film and western genre make the *Ringo Kid-Kanunsuz Kahraman* title sequence an important example of Turkish western film title sequences.

All these title sequences in this category have detailed visual and text information about the films. These graphics, illustrations, and informative texts create preparation for the film narrative and genre. Although these title sequences are static images, not moving images, they have narrative examples to give the emotions for the film genre and narrative “so that when the film began, viewers would already have an emotional resonance with it” (Haskin, 1996, p. 13). For instance, The *Sindrealla Saraylar Meleşi* title sequence begins with *Sinderella*, who is illustrated as cleaning the floors and braiding her sister-in-law’s hair with her sad facial expressions. These illustrations create an emotional connection between her and the audience before the film begins. Also, *Ringo Kid-Kanunsuz Kahraman* title sequence has guns and stern cowboy illustrations that create explicit action western film feelings and ambiance for the audience. The book-style *Pamuk Prenses ve Yedi Cüceler* title sequence also build a relationship between the fairytale and film. This book-style concept creates a dynamic environment for the audience.



Figure 4.4.1. Ortaşark Yanıyor



Figure 4.4.2. Sinderella Saraylar Meleği



Figure 4.4.3. Pamuk Prenses ve Yedi Cüceler



Figure 4.4.4. Kanunsuz Kahraman - Ringo Kid



Figure 4.4.5. Abbaser Sultan

4.5. Titles on Color Backgrounds

In this category, titles are written on color backgrounds. There are 60 title sequences with the titles on color background out of 333 fantastic Turkish films between 1950-1985. The main visual characteristic of this category is the only text written on a color or black background without any other image. This title sequence style was popular in the early years of fantastic cinema because it was easy, fast, and cheap to produce. However, it was used until the mid-1980s for the same reason, especially for the fast and low-budget fantastic action film productions.

4.5.1. Text

The only element of text in the background category is the typography. These title sequences use text as information, and these texts also create a relationship with film stories using different letterings, transitions, and alignments. Various typography usages and custom-made letterings are very popular in this category. The most popular custom similar letterings are used in *Örümcek* (dir. Taner Oğuz, 1972) (Figure 4.5.1), *Demir Yumruk Devler Geliyor* (dir. Tunç Başaran, 1970) (Figure 4.5.2), *Altın Tabancalı Ajan* (dir. Çetin İnanç, 1970) (Figure 4.5.4), *Tom Braks-Şeytan Tırnağı* (dir. Taner Oğuz, 1972) (Figure 4.5.5), and *Cehenneme Dolmuş Var* (dir. Yılmaz Atadeniz, 1971) title sequences (also, *Kara Cellat*-dir. Yılmaz Atadeniz, 1971- has the same/similar custom-made lettering but it is on “titles on moving images” category). Even though these letterings look the same (they have the same visual features), they are different in many ways. The main characteristics of these letterings are, first, it has a wave style. The forms of each letter are curvy. Second, it is sans serif, but the legs or terminals on some letters are extended to the other letters next to them. Because of these extensions, the other letter is smaller than the others (small capitals are placed on top of these extensions). For instance, “A,” “C,” and “L” have these extensions on *Altın Tabancalı*

Adam film title, so “B,” “I,” and “J” are created as small capitals. Another characteristic of these letterings is their forms (especially; strokes, stems, and extensions) which don’t have the same thicknesses and are inconsistent. For example, there are two “A”s that have extensions. However, the extension thicknesses are not the same in the *Altın Tabancalı Adam* film title. Also, there is an inconsistent usage of these extensions, such as; on *Tom Braks-Şeytan Tırnağı*, only one “E” has an extension in the “İSTEMİ BETİL” title. The other “E” has a different form. Another example is that there are also two different “E”s for the “ZEKİ TÜNEY” title on *Tom Braks-Şeytan Tırnağı*. One of the “E”s has an extension; the other has not. Therefore, some letters look light, bold, condensed, or comprehensive, creating another inconsistency. These wave-style, curvy, and extension styles are unique despite these inconsistencies. These are used in 3 major title sequences and also make them significant visual elements in fantastic Turkish title sequences. There is also similar lettering used for *Vur* title sequences. It also has identical curves and waveforms to others, but it doesn’t have extensions. Therefore, this custom lettering has a different form than the other three. This lettering also doesn’t have inconsistencies in each letter, and it is more unified and formed. There are 2-3 custom-made “A”s, “E”s, or “S”s in the duplicate titles. These letters, nonetheless, have the same forms and styles.

The other popular style in this title sequence category is geometric sans serif letterings. *Korsan Adam-Demir Pençe* (dir. Çetin İnanç, 1969), *Beş Hikaye* (dir. Nuri Akinca, 1962), *Dağlar Bizimdir* (dir. Nejat Saydam, 1964), *Cilalı İbo ve Kırk Haramiler* (dir. Mehmet Dinler, 1964), *Horasanın Üç Atlısı* (dir. Tunç Başaran, 1965) (Figure 4.5.8.), and *Karaoğlan-Bizanslı Zorba* (dir. Suat Yalaz, 1967) title sequences are the main examples of usage geometric sans serif typefaces. *Horasan’ın Üç Atlısı*, *Cilalı İbo ve Kırk Haramiler*, *Korsan Adam*, and *Beş Hikaye* have condensed, *Dağlar Bizimdir* has an extra bold, and *Bizanslı Zorba* has a wide custom-made geometric sans serif lettering. All the letterings have

modernist style influences and clean geometric curves repeated in each letter. For instance; *Cilalı İbo ve Kırk Haramiler* and *Horasan'ın Üç Atlısı* title sequences have very similar style lettering. In these letterings, “R” has a unique and more extended bowl than the other letter bowls. The bar of “R” is aligned with “A,” but “B” or other capital letters don’t have the same bowl length. Another significant different and unique lettering usage example is the *Beş Hikaye* title sequence. Although each name is written in capitals, the initials of each name are more important than the other letters. Also, these big initials are aligned to the letters' vertical center, not the baseline. *Beş Hikaye* (Figure 4.5.3.) also has a similar “A,” but “R” differs from the other two title sequences.

There are also different lettering combinations in the title sequences in this category. The most effective combination is the “ŞEYTAN Tırnağı” title. “Şeytan” and Tırnağı” are written in different letterings. “ŞEYTAN”, all capital, has a script style. However, “Tırnağı” has sans serif lettering. Also, “ŞEYTAN” is placed and aligned on the long cap of “T” on “Tırnağı.” This visual combination creates a unique title for the film, but it is not used and repeated on the film poster. This title sequence is an essential example of how title sequence creators could create formal, functional, and aesthetic titles without images in 70s Turkey. There are other lettering combinations in other title sequences, such as; *Akbulut: Malkoçoğlu ve Karaoğlan'a Karşı*. This long title is written by using different custom-made letterings in different styles. “AKBULUT” has all capital serif lettering but others have serif, sans serif, and “stencil” style letterings even “karşı” is all lowercase letters. “M” and “K” have stencil-style serif lettering. The forms of other letters are also different, so it looks like consistency in titles and forms in each letter isn’t considered carefully. Also, these custom-made lettering combinations don’t have any aesthetic or functional choices in this title. However, stencil-style lettering is used for each initial of the names. The other letters have similar sans serif characters in the title sequences, such as; “Birsen Kaya” and “Erhan Canan.” Also, the cast

and crew titles have similar custom-made serif letterings, different from the names. Even though the lettering used in the film title is inconsistent, the other titles and names have consistent usage of letterings that helps to separate the information quickly and improve the reliability of the title sequences. *Şeytan Köşeyi Döndü* title sequence also has all-uppercase-serif (names) and all-lowers-sans serif (titles) letterings combination. Another unique visual style of *Şeytan Köşeyi Döndü* title sequence is that titles and names are written on curved baselines. This title sequence is on curved paths, which creates a distinctive approach than the other fantastic film title sequences in the same era. One unusual example of lettering usage in this category is that the *Kurşun Memed* (dir. Melih Gülgen, 1971) title sequence has 14 different letterings and combinations. There is a various serif, sans serif, and script letterings in this title sequence; they are used inconsistently. There is curved wave-style lettering used similar to the lettering in *Altın Tabancalı Ajan*, *Demir Yumruk Devler Geliyor*, *Tom Braks-Şeytan Tırnağı*, *Örümcek*, and *Cehenneme Dolmuş Var* title sequences. This messy variety creates confusion in decreases the readability of the title sequence.

Tarzan İstanbul'da (Figure 4.5.7) is the earliest film with a title sequence in this category. It has many significant features to explain in the history of fantastic Turkish film title sequences. *Tarzan İstanbul'da* is a local adaptation of the US Tarzan films. The original film idea is after Tarzan's New York Adventure film, and this “Turkified” Tarzan (*Tarzan İstanbul'da*) has many similarities with the US Tarzan films. Therefore, while analyzing the title sequence, the similarities and differences should be considered. Tarzan comic book was trendy in Turkey in the late 40s and early 50s. Also, there are already serial Tarzan films (a total of 10 have been produced in the US), so Sabahattin Tulgar has decided to produce a Tarzan adaptation. He worked with director Orhan Atadeniz to produce this film in 1952. Because of the low budget and there is no jungle and wild animal habitat in Turkey, they added jungle footage and cut scenes from the US Tarzan films in the editing process to create

the film. Atadeniz and Tulgar were inspired by *Tarzan's New York Adventure* (Richard Thorpe, 1942) (Neon Harbor, 2016). They decided to produce a film that Tarzan is in another big (urban and modern) city. The stories are similar, and they use cut scenes from the US Tarzan films but also, the title sequences of *Tarzan İstanbul'da* and US Tarzan films have similarities, too.

4.5.2. Background

Tarzan İstanbul'da is a black-and-white film, so the title sequence also has white titles on the black background. Letterings in the title sequence were similar to the title card of *Tarzan, and the Mermaids* (dir. Robert Florey, 1948) was used for the title of *Tarzan İstanbul'da*. The lettering is used for the title, and names are made with the effect of being formed of wood. Each part of the lettering looks like a piece of wood in both films. The main difference is that *Tarzan* and the *Mermaids* have only a title card, but *Tarzan İstanbul'da* has a whole title sequence. Therefore, each letter is created for *Tarzan İstanbul'da* titles and names instead of only the letters in the film title. The title and each name are made using only uppercase letters, and there are no lowercase letters in this lettering. However, the letterform is created for *Tarzan İstanbul'da* titles and is a bit different than the *Tarzan* and the *Mermaids*. For instance, the bar on “A” is tilted, and the bowl on “R” is bigger.

Also, during the title sequence, different forms are used for each letter in *Tarzan İstanbul'da*. For example, a couple of “A” is created for multiple usages on the same title shot. The other lettering is an italic script and looks handwritten, also similar to the lettering used on the title card of *Tarzan* and the *Mermaids*. This lettering is used for titles such as; Director, Editing, Starring, Producer, i.e., but there is an inconsistency of lower and upper-case usage. Most of the titles begin with uppercase, such as “*Oynayanlar*” and “*Rejisör*” but some of them are not, such as “*Avrupa sampiyonu*” or “*VE.*” Although this inconsistency

creates ambiguity on the information crediting function of the title sequence, there is understandable and clean regularity in the layout design of each shot. The title and one-name layouts are centered, but the margin is a diagonal skew margin, and each name is placed diagonally aligned in multiple names with titles. It also repeats in each multiple names shot.

4.5.3. Movement

There are two main movements in this category; either they don't have any transition between title shots (such as; *Akbulut-Malkoçoğlu*, and *Şeytan Köşeyi Döndü*), or they have transition shots are fade in/fade out and wipe *Belanın Kırılı* (dir. Yılmaz Atadeniz, 1971), *Kurşun Memed* (dir. Melih gürgen, 1971), *Altın Tabancalı Ajan*, *Dişi Düşman*). There are only three specific text-based title sequences on backgrounds with a visual and conceptual relationship with the film story and genre. The first one is the “Kurşun Memed” title. “Kurşun Memed” is an fantastic Anatolian western film. The story is about Memed, a hitman, and his enemies. He and his enemies carry distinctive guns, so the title also represents these guns. The title is created using morphed letters to create an arm, and it has a gun illustration instead of “Ş” cedilla. There is no reference to the film in the title sequence other than the film title. The other important example is the “*Spider*.” The film title and protagonist Spider logo are similar to Spiderman. It was produced in 1972 after the first live-action Spiderman adaptation as the US Spider-Man TV series between 1968-1970. Although it is the early adaptation of the US-based “Spiderman” graphic novel, the story and the Spiderman character are different from the original book. Instead of super spider powers (spider web, visions, and climbing), he only has a motorcycle to travel. Instead of a red full-body costume, he has only a leather motorcycle jacket, a “spider-man” logo, and a helmet. He also uses guns and other firearms to defeat his enemies instead of the original spiderman without a weapon. This logo on the film title has a significant role in creating a visual relationship between the

title sequence and the film. There is an apparent visual reference to the film. In this title, the “ÖRÜMCEK” title is merged with the spider-man logo as if a logotype.

In this category, two title sequences have both titles on the background and moving images scenes together. *Cehenneme Dolmuş Varö Korsan Adam-Demir Pençe*, and *Kolsuz Kahraman* are used scenes or shots from the films and titles on the black backgrounds in order. After each scene, there is a title without any transition effects. *Cehenneme Dolmuş Var* is a fantastic action film about a fight between drug dealers and police, and it has many car-chasing scenes. The title sequence also has a police car scene too. So, there is a clear association between the title sequence and the film. Also, the film title is written tilted to create movement and action in the title sequence. In *Korsan Adam-Demir Pençe* and *Kolsuz Kahraman* have the same approach. *Korsan Adam-Demir Pençe* is the adaptation of Italian superhero graphic novels (Diabolika and Kilink). There is a ban on playing an “action film” theme song in the title sequence and a woman dancing in a nightclub. There are also nightclub and dancer scenes in the film, but this scene in the title sequence is only an introduction without a relationship with the film story.

For the movement and transition in *Tarzan İstanbul’da*, there is a blank black frame and a consistent, transparent wipe transition between each title shot, from left to right or right to left. This consistency improves the quality and creates a connected fluidity in the title sequences. Apes raise the main character, Tarzan, in the African jungle. He grows up with wild animals without human contact, so this wood-style lettering is associated with the film story. This lettering is a direct interpretation of where Tarzan lives. Thus, this integration between his surroundings (trees) and wood-style lettering helps the audience understand and connect the film story and title sequence. This explicit link is coherent for crediting and narrative functions.

These title sequences are not only cheap, fast, and easy title solutions but also are easy to read and understandable. Therefore, these title sequences have primarily crediting functions. They are successful as they can create readability and clean solutions. In addition to the crediting function, some of them also have narrative functions that help the audience relate the film and the title sequence with lettering styles and custom-designed film titles in the title sequences. Such as; *Tarzan İstanbul'da*, *Örümcek*, *Kurşun Memed*, and *Şeytan Tırnağı*. *Tarzan İstanbul'da* is the earliest unique example of this category. Even though the film industry had many technical difficulties and difficulties importing good quality and contemporary pieces of equipment in Turkey during the early 50s. This title sequence is elaborately designed, and this incorporated and form-based relationship between title sequence and film creates a simple and creative solution to a fantastic film title sequence. Adding scenes from the film between titles is the other approach to improving the title sequences' narrative function. Such as; *Korsan Adam-Demir Pençe* and *Kolsuz Kahraman*. Both have significant connections to film narratives. Also, the unique typographical-baseline film titles of *Cehenneme Dolmuş Var* and *Şeytan Köşeyi Döndü* provide another approach to the title sequences design. These also extend the crediting functions to aesthetic solutions. The other custom letterings (in *Altın Tabancalı Ajan*, *Demir Yumruk Devler Geliyor*, *Örümcek*, *Cehenneme Dolmuş Var*, and *Tom Braks-Şeytan Tırnağı* title sequences) usage is only for decorative and crediting function. These don't have any narrative functions or associations with the films. Hakan Ertep presents a similar approach while analyzing shop signs in Turkey. He claims the lettering used in shop signs in Turkey are “.... The letterings are decorative, exaggerated and incorporated into an artificial design language mainly geared to draw attention” (Ertep, 2011, p. 50). He also claims that “typography is not only an informative tool but also a cultural medium of expression encompassing visual representation” (Ertep, 2011, p. 54). His research can also shows the

importance of “decorative,” “exaggerated,” and “incorporated” lettering used in the title sequences between 1950-1985. There is much room for further research on the relationship between typography and culture in Turkey. However, this constant and continuous decorative lettering usage in various media and platforms (especially in shop signs and title sequences) without any limited era or period shows us that these have significant roles in culture in Turkey.





Figure 4.5.1. Örümcek

DEMİR YUMRUK DEVLER GELİYOR	ENVER ÖZER
FERİ GANSEL	SÜLEYMAN TURAN
ORÇUN ALKAN	<i>İşçi asistanı</i> HASAR SERİNER <i>Kamyonaman</i> NECDET TAŞCIOĞLU
<i>Teknik direktörü</i> TANER OĞUZ	<i>Foto direktörü</i> RAFET SİRİNER
<i>Prodüktör</i> Isık Toraman	<i>Kayı ve Denarjı</i> TUNÇ BAŞARAN

Figure 4.5.2. Demir Yumruk Devler Geliyor



Figure 4.5.3. Beş Hikaye

ALTIN TABANCA AJAN	MURAT SOYDAN
HÜLYA DARCAN	NEVİN NURAY
ALTAN GÜNBAY	ACAR FILM STUDYOSUNDA HAZIRLANMIŞ VE SESLENDİRİLMİŞTİR
<i>Yeni film stüdyosu ile ilk filmi</i> RECİT KARATAŞ ARUT ÖZALP TANAS PETRIDIS ÖSMAN BİLEN	<i>Senaryo</i> TUNCER AYDINOĞLU BİCAN AYSAR İSMAİL KARATAŞ
<i>Teknik direktörü</i> TANER OĞUZ	<i>Foto direktörü</i> RAFET ŞİRİNER
<i>Prodüktör</i> ENVER ÖZER	<i>Reji ve Senaryo</i> ÇETİN M. İNANÇ

Figure 4.5.4. Altın Tabancalı Ajan



Figure 4.5.5. Şeytan Köşeyi Döndü

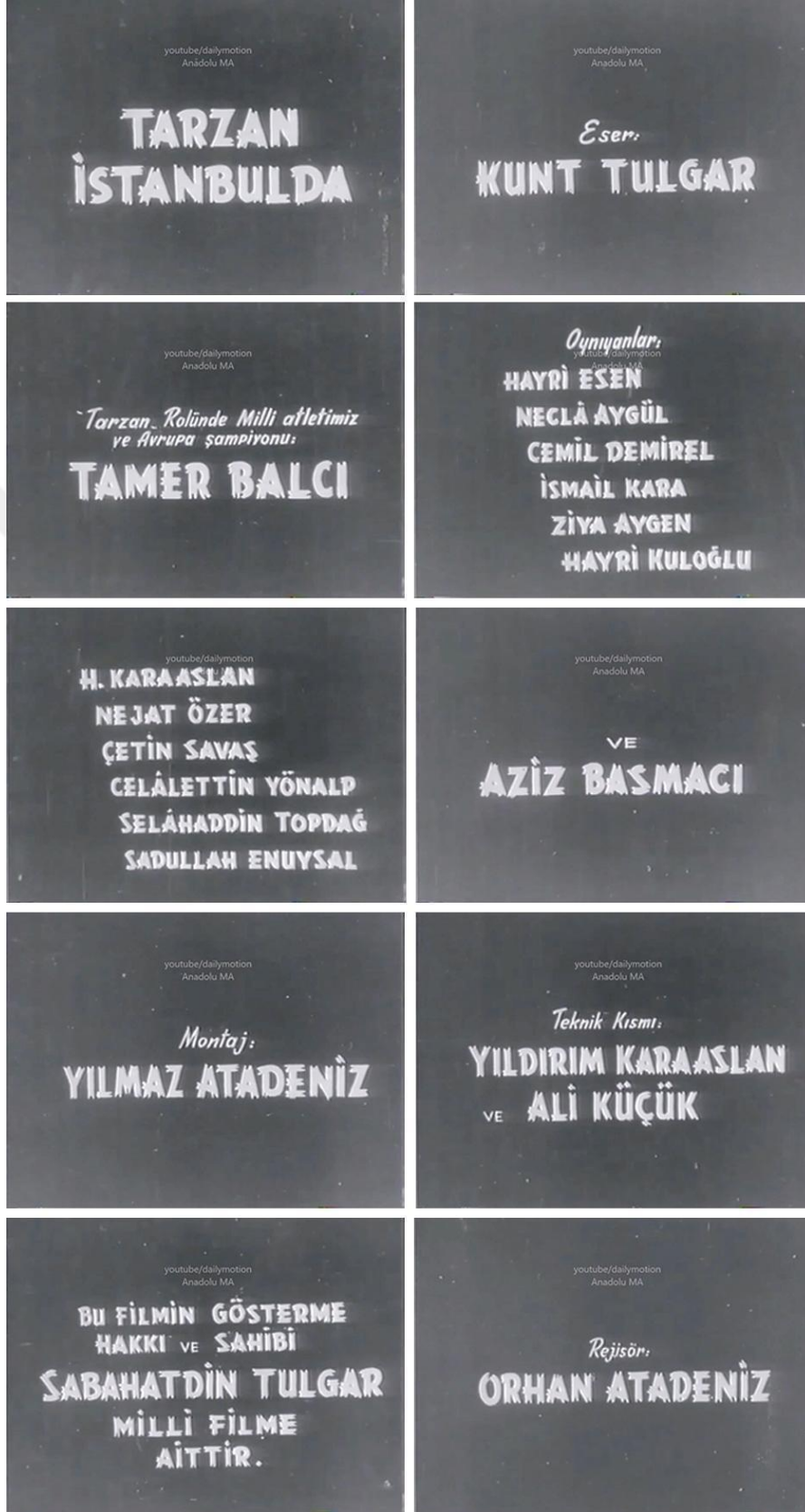


Figure 4.5.6. Tarzan İstanbul'da

ŞEYTAN Tırnağı	İSTEMİ BETİL
<i>Asistan yönetmen</i> TARİK GÜN <i>Kamera asistanı</i> EROL KESLER	<i>Prodüksiyon amiri</i> ŞÜKRÜ KIRIŞCI
<i>Acar film stüdyosu teknik elemanları</i> RECAİ KARATAŞ NEUZAT DİŞLİÇİK ARIF ÖZALP HÜSEYİN DEMİRBAK TANAS PETRIDİS AYI ÇİÇEK OSMAN BİLEN CEMAL DURSUN	<i>Sevlediren</i> TUNCER AYDINOĞLU BİCAN AVŞAR <i>Asistan</i> HASAN BEKTAŞ
HÜSEYİN ZAN	DENİZ ERKANAT
<i>Prodüktör</i> IŞIK TORAMAN	<i>Reji</i> TANER OĞUZ

Figure 4.5.7. Şeytan Tırnağı



Figure 4.5.8. Horasan'ın Üç Atlısı

CHAPTER 5

DISCUSSION

After analyzing the title sequence in fantastic Turkish cinema between 1950-85 in the previous chapter, I will discuss my analysis and results. I will focus my discussion on three visual parts of the title sequences to create a better understanding of the results and to develop my argument; (1) Image, (2) image and text, (3) title sequence, and film narrative relationships. I aim to share my findings and emphasize how these title sequences have significant roles in Turkish design and animation history. As mentioned in the methodology chapter, these title sequences cannot be evaluated as only designed products. Instead, they are unique examples of craft and technical-based motion type and image productions in the film industry in Turkey. Therefore, I use visual and title sequence analysis methodologies to create a broader approach to analyzing their significance in Turkish design and animation history. I will use Donis A. Dondis's ideas on expressing and receiving visual messages, Gunther Kress and Theo van Leeuwen's three interrelated systems in the visual compositions, and Micheal Betancourt's concepts about title sequences as paratext, their functions, and relation to film narrative.

5.1. Images

The image supports the text in the title sequences and creates the primary visual connection to the film. Each image carries a message to the audience with the text and motion in the title sequences. Donis A. Dondis claims three levels of expressing and receiving visual messages (Dondis, 1973, p. 67). The first is the representation, which is "what we see and recognize from environment and experience" (Dondis, 1973, p. 69). The second is the abstraction, which is "the kinesthetic quality of a visual event reduced to the basic elemental visual

components, emphasizing the more direct, emotional, even primitive message-making means” (Dondis, 1973, p. 71). The third is symbolism, which is “the vast world of coded symbol systems that man has created arbitrarily, and attached meaning” (Dondis, 1973, p. 72). He argues that photography is the visual representation that the message is clear, but the abstraction is “the removal of extraneous detail, the emphasis of distinguishing features”. Simple illustrations and cartoons and language and numbers are the examples of the symbolism because of “attached meanings” (Dondis, 1973, p. 72).

The titles on the Still Images and Photography and titles on Moving Images categories in fantastic Turkish film title sequences are examples of the representational level of the visual messages. They use photographs from the set or actor photographs to create a clear association between the film and the starring actors. For example, the title sequences of *Deli Şahin* (Figure 4.3.2) and *Savulun Battal Gazi Geliyor* (Figure 4.3.3) have the set photographs of starring actor Cüneyt Arkın. Also, *Malkoçoğlu Krallara Karşı*, and *3 Dev Adam* (Figure 4.3.5.) title sequences have photographs from the sets with starring actors and other characters to represent the film story. Although *On Korkusuz Adam* (Figure 4.3.1.) title sequence has different approaches than others, the images are recognizable and clear representations. It uses newspaper front page photographs next to the starring actors' photographs. *Atını Seven Koyboy-Red Kid Daltonlara Karşı* (Figure 4.2.1) and *Bizimkiler-Hüdaverdi Pırtık* (Figure 4.2.3.) title sequences are other examples of the representational level. They both have the starring actors acting with costumes next to their names that build coherent relationships between the film actors, their names, the characters, and the film story. These direct representations help the audience understand the starring actors and characters and associate them with the film story. *Vurguncular* (Figure 4.3.4.) and *Kanunsuz Kahraman-Ringo Kid* (Figure 4.4.4.) title sequences use high-contrast photographs of the actors as if detailed illustrations between the representation and abstraction levels. These images contain

highly detailed information about the actors and characters with their costumes and props (guns, hats, boots, suits, i.e.), so it is easy to associate them with the film story and genre. These visual elements in the title sequences create meaningful representations and communicate to the audience directly without any complex allegory or metaphor.

Dondis emphasizes that the process of abstraction eliminates the details and creates a simple presentation of the original image (Dondis, 1973, p. 71). He says the abstraction references the original messages, “form follows the communication needs,” and it is still recognizable (Dondis, 1973, p. 71). Graphic Image and Illustration Animation categories in the fantastic Turkish film title sequences have examples of abstraction. For instance, *Sinderella Saraylar Meleşi* (Figure 4.4.2), *Pamuk Prenses ve Yedi Cüceler* (Figure 4.4.3.), *Minik Cadı* (Figure 4.1.5.), and *Ayşecik ve Sihirli Cüceler* (Figure 4.1.2.) have illustrations that engage with the film characters and film stories. Even though these illustrations are abstracted, the connection between the film characters and illustrations is clear.

The level of abstraction differs in these title sequences. For example, *Ayşecik ve Sihirli Cüceler* uses animated illustrative abstractions with similar human proportions, but *Minik Cadı* has more simplified cartoonish animated illustrations with exaggerated body parts. Dondis adds that any visual message and its content have a significant relationship between its “constituent parts, such as color, tone, texture, dimension, proportion, and their compositional relationships to meaning.” (Dondis, 1973, p. 21). For instance, *Pamuk Prenses ve Yedi Cüceler* has generic fairy tale illustrated book illustrations instead of abstraction of the starring actors, which integrates the film genre such as; *Ayşecik ve Sihirli Cüceler*. *Turist Ömer Yamyamlar Arasında* (Figure 4.1.3.), *Turist Ömer Boğa Güreşçisi* (Figure 4.1.4.), and *Ali Baba ve Kırk Haramiler* (Figure 4.1.1.) title sequences have different abstraction levels that use starring actor head photographs attached to simple cartoonish style

illustrations. Although these body abstractions are so simple, adding photographs to these illustrations builds recognition of each actor and their characters.

The other examples of the abstractions are the *Ortaşark Yanıyor* (Figure 4.4.1.) and *Abbase Sultan* (Figure 4.4.5.) title sequences. They both have city illustrations on the title sequences. Both have similar illustration styles, but *Ortaşark Yanıyor* illustrations are smaller than the *Abbase Sultan* illustrations. Also, they don't have any actors or character illustrations. These title sequences focus on the cityscape of each film set and emphasize the locations instead of the actors. However, they give information about the specific location (both have historical Islamic/Arabic architecture) that helps the audience understand the genre. Although the text is Turkish (Latin alphabet), their calligraphic style references the Arabic alphabet with long and curved lines in both title sequences. The abstraction of the Latin letters as the Arabic alphabet creates another metaphorical reference to the film genres and stories. The relationship between the Arabic style calligraphic text with Arap and Middle East landscapes and cityscapes builds the visual stylistic connections between the text and image.

Dondis says, “the abstract conveys the essential meaning” (Dondis, 1973, p. 80). Regardless of the representation and abstraction levels of the images in these title sequences, their visual recognitions improve the communication between the film story and title sequences. Even generic fairy tales or landscape illustrations without any references to the details of the film story are successful images in terms of the interaction between the visual message and purpose, meaning, and visual appearance (Dondis, 1973, p. 67).

5.2. Image and Text

Each title sequence has two main visual elements; text and image. The meaning of these title sequences is the compositional and meaningful (their messages) relationship between the audience and the film story/genre/narrative. These decisions affect the meaning and message of the title sequence. Therefore, compositional text-image relationships on the title sequences have significant roles while analyzing them. Gunther Kress and Theo van Leeuwen argue that composition has “three interrelated systems”; (1) Information value, which is based on the placement of each element and their relationships with the audience, (2) Framing, which frames the composition as a part of the composition and (3) Saliency, which focuses on what the composition means, and how elements relate each other to create meaningful images (Kress and Leeuwen, 2021 p. 181). Text and image spatial compositional arrangements and alignments change the visual message, meanings, and meaningful/informative relationships. Micheal Betancourt’s semiotic classifications of title sequences (The figure-ground, Calligram, and Rebus modes) build various meaningful relationships between text and image for the visual message in the visual composition. He classifies title sequences as their text and image messages on the screen. He uses the figure-ground mode for the unrelated and unmeaningful text and image relationships, the calligram mode for related and meaningful text and image relationships, and the rebus mode for the complex and metaphorical text and image relationships in the title sequence. These three modes define the meaning of the title sequences. While analyzing text and image relationships, I will use Betancourt, Kress, and Leeuwen's categories and classifications to cover the compositional and meaningful messages of the title sequences. Even though Kress and Leeuwen’s systems are for the visual composition, Betancourt’s title sequence modes add detailed analysis during my discussion.

There are two visual image and text arrangement styles in fantastic Turkish title sequences. First, the text is placed next to images together on the same layer, creating a compositional arrangement. Second, the text is written on the images (moving, photographs or illustrations) as another layer, building depth on the screen. These compositional arrangements create different meanings in the compositions between text, image, and representations between the title sequence and audience. For instance, texts are written on top of the introduction scenes from the film in the *Atını Seven Koboy-Red Kid Daltonlara Karşı* and *Zagor-Kara Korsanın Hazine*leri (Figure 4.2.4.) title sequences. The text creates another layer on the screen and adds “Salience” to the title sequence. These salience arrangements “create a hierarchy of importance among elements, selecting” text “as more important, more worthy of attention than” moving images on the background (Kress and Leeuwen, 2021, p. 210). Therefore, these scenes become background images to support text in the compositional hierarchy and order in the information of meanings.. *Sindrealla Saraylar Meleği*, *Pamuk Prenses ve Yedi Cüceler*, *Deli Şahin*, *Bizimkiler-Hüdaverdi Pırtık*, *3 Dev Adam*, *Vurguncular*, *On Korkusuz Adam*, *Minik Cadı*, *Ali Baba ve Kırk Haramiler*, *Savulun Battal Gazi Geliyor*, *Turist Ömer Boğa Güreşçisi* and *Turist Ömer Yamyamlar Arasında* use the text as part of the same layer with images. Therefore, this helps the audience relate images with the text, and their alignments make them easy to read information during the title sequence. For instance, *Vurguncular*, *On Korkusuz Adam*, and *Savulun Battal Gazi Geliyor* are successful examples of the consistency of the text and image alignments during the title sequences. They use similar framing and compositional alignments with similar image styles during the title sequences. *Vurguncular* title sequence uses rectangular color boxes for the high contrast actor photographs with the text aligned with them. *On Korkusuz Adam* title sequence uses the text, newspaper headlines, and actor cut-out photographs on the same layout during the title sequences. *Savulun Battal Gazi Geliyor* title sequence also uses text with the starring actor’s cut-out jumping

photographs. Although each of the title cards is differently aligned, all the text is aligned with the cut-out photograph on the same background of similar sizes. They are unique and successful examples of Kress and Leeween's "three interrelated systems; composition, framing, and salience" (Kress and Leeuwen, 2021, p. 181). The *Sinderella Saraylar Meleği* and *Pamuk Prenses ve Yedi Cüceler* films are fairy tale adaptations. The texts have illustrations representing the film's story and genre in their title sequences. They are both composed as fairy tale books. The fairy tale references in the images and handwritten letterings create an interpretive level of understanding of the title sequences. This concept help audience to interpret the title sequence as part of the film as a paratext. Their text and image relationships are aligned as if they are fairy tale book pages in each title. Their juxtapositions of the text and image make them recognizable compositions. They are not only successful compositions in framing and composition using text and image on the same layer next to each other but also create meaningful visual messages.

The other approach is that the text is written on top of the images as if it is on another layer. For instance, in *Atını Seven Kovboy-Red Kid Daltonlara Karşı* title sequence, the text labels the starring four actors in the scenes. Betancourt calls it "the calligram mode" in which the text labels the image in the background (Betancourt, 2019a, p. 54). The actors' names appeared one by one in the Daltons scene. However, it is the only place Refik Onubil uses the calligram mode during the title sequence. He uses text in the introduction scene (Red Kid rides his horse while the Daltons hide from him) without a semiotic relationship. Betancourt classifies this as "the figure-ground mode," There is no link between image and text. They remain unrelated (Betancourt, 2019a, p. 31). *Zagor-Kara Korsanın Hazineleeri* title sequence also has a similar figure-ground mode approach. The hand-written script-style text is written on sea shots and wave close-up shots without semiotic or compositional relationships.

However, *Sindrealla Saraylar Meleği*, *Pamuk Prenses ve Yedi Cüceler*, *Deli Sahin*,

Bizimkiler-Hüdaverdi Pırtık, 3 Dev Adam, Vurguncular, On Korkusuz Adam, Minik Cadı, Ali Baba ve Kırk Haramiler, Turist Ömer Boğa Güreşçisi and *Turist Ömer Yamyamlar Arasında* can be classified as the calligram mode. Betancourt argues that “Text-image are doubles for each other, teaching their connection as both a function of relationship-the text...” for the calligram mode (Betancourt, 2019a, p. 53). In these title sequences, the actors’ names and their illustrations, photographs, or shots are synchronized on these title sequences. Also, the proximity between the text and image is another approach to support visual and meaningful relationships for the actors. For instance, In the *Minik Cadı* title sequence, two actors’ animated illustrations are on both sides of the screen, and their names are on top. The characters overlap with the illustration. Therefore, this “proximity and placement of text-image creates a form that reappears as title cards and subtitles in the motion pictures. In a calligram, reading::seeing is a dual articulation of the same idea” (Betancourt, 2019a, p. 53).

The third semiotic classification is the rebus mode in Betancourt’s theory. He uses the rebus mode to define more complex and metaphorical title sequences (Betancourt, 2019a, p. 85). There are a few examples of “the rebus mode” in the fantastic Turkish film title sequences, and these are only short parts of the title sequences. For instance, *Turist Ömer* hits a massive album cover of Erol Büyükburç on *Turist Ömer Boğa Güreşçisi* title sequence. There is a violin on this cover. Erol Büyükburç is the musician and co-starring actor in the film. Metin Şanlı and Yunus Akçurin represent his title and role using an album cover and text instead of his images. Another example in this title sequence is that Şanlı and Akçurin write “folly artist and sound/dubbing studio” titles on a speech balloon by the bull as if talking. The text moves inside the *Turist Ömer*’s big ears. These two connections create a rebus that “implied its meaning by juxtaposing an independent text with a conceptually related image, making the title card into visualized metaphor or analogy” (Betancourt, 2017, p.85).

5.3. Title Sequence and Film Narrative

Another essential principle of title sequences is visual and conceptual relationships to film narrative. This relationship can create a conceptual and narrative translation between the title sequence and the film. Developing this relationship needs visual and conceptual elaboration for the creators in the title sequences. Therefore, it is a complicated title sequence production process. Betancourt argues, “The shift from title sequence into film narrative is a complex transformation, not equally apparent over the history of title design” (Betancourt, 2019a, p.125). Creating a better transition from the title sequence to the film needs a narrative story in the title sequences. Rose, Mannay, and Pauwels claim that the image should be analyzed by interacting with the audience (Rose, 2016, Mannay and Pauwels, 2020). Rose claims that this is the social modality of the image, and Manny and Pauwels suggest that this is the utilization context of the image (Rose, 2016, Mannay and Pauwels, 2020). They both argue the importance of where the image is placed and its relations with the audience in the context. This aspect of the fantastic Turkish film title sequences relates to the film narrative. The audience watched these title sequences in the theater before the films. Therefore, the title sequences are the beginning parts of the event, watching the film in the theater. Especially the narrative title sequences have a strong relationship with the film and provide information about the film's narrative and genre. The narrative-based sequences not only create clear and understandable title sequences but also prepare the audience for the film. However, these title sequences are more complex visual elements and compositions than the other title sequences.

Animation and Moving Images title sequence categories have examples of these narrative relationships. For instance: *Turist Ömer Boğa Güreşçisi*, *Turist Ömer Yamyamlar Arasında*, *Minik Cadı*, *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde*, and *Ali Baba ve Kırk Haramiler* animated title sequences have narratives that related to the film story. *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde*, and *Ali Baba ve Kırk Haramiler* title sequences have a

similar storyline narrative to the films. *Ayşecik ve Sihirli Cüceler Rüyalara Ülkesinde* title sequence describes how Ayşecik's family farmhouse spins in the air because of the severe tornado while Ayşecik is sleeping in the shelter in the house. The film begins when Ayşecik wakes up. This continuity from the title sequence to the film "establishes the role of the title sequences and renders the idea of an "independent title sequence" (Betancourt, 2019a, p.126).

Ayşecik ve Sihirli Cüceler Rüyalara Ülkesinde is an example of Betancourt's "independent title sequence" because of its narrative as a single storyline. *Ali Baba ve Kırk Haramiler* has a strong and clear narrative related to the film story. Metin Şanlı and Oksal Pekmezoğlu narrate the film story using animation in this title sequence. Betancourt categorizes this narrative and complex title sequence as "the rebus mode" that "is defined by how it realizes indirect connections between text-image" that creates conceptual relationships and turns title sequences "into visualized metaphor or analogy." (Betancourt, 201a, p.84). He says, "rebus mode implies a connection between text and image and juxtaposes text and image" (Betancourt, 2017, p.85). The story in the *Ali Baba ve Kırk Haramiler* title sequence reflects the film narrative as if a short and animated version of the film. This concept prepares the audience for the film. Also, *Minik Cadı*'s title sequence dramatized funny movements, and love is associated with the film story. It gives many clues about the film in a very creative way. This dramatization in the title sequences helps the audience to understand the characters before the film begins.

Turist Ömer Boğa Güreşçisi title sequence is another example of the rebus mode. The complex visual animation style and narrative relationship to the film create a unique title sequence style. This funny concept is emphasized to reflect the genre of the film. This engagement with the film narrative creates a clear relationship between the film and the title sequence. The interpretation of the bullfighting and Ömer's funny movements in the title sequence connect the title sequence with the film. Overall, the title sequence reflects the story

and genre of the film. This colorful title sequence is full of chasing shots that represent the story of this fantastic action-adventure film. The function of the title sequence is associated with the genre representation and aesthetic and builds a direct association between the film and the title sequence.

Also, the title sequences in the moving images category have an active relationship with the film genre. For instance, *Süper Adam İstanbul'da* (Figure 4.2.5.) title sequence builds a creative engagement with the film narrative and genre. In this title sequence, the wounded woman walks on the painted titles on the ground with narrative and genre references to the film. Rose explains this relationship as the audiencing of the image in his social modality (Rose, 2016, p. 26). He says, “the social modality of audiencing images concerns the social identities of those doing the watching.” (Rose, 2016, p. 26). His social modality and Mannray and Pauwels’ social contexts are based on how the audience's perception of the images makes the image meaningful. The social context of the title sequence is the film in the theater where we watch the title sequence. Before introducing the films, the title sequences are part of the films, as if they prepare the audience for the film narrative and genre. They should be analyzed within this social context. While watching the *Süper Adam İstanbul'da* title sequence, the audience can interpret the images and build a connection with the film narrative. This title sequence is created not only for the crediting but also for the narrative interpretation of the film. This dramatization and dynamic relationship to the film make the *Süper Adam İstanbul'da* title sequence a creative and aesthetic solution for crediting and narrative functions of the title sequences.

Other examples of the social context in the title sequences are the *Atını Seven Kovboy*, *Red Kit Daltonlara Karşı*, and *Bizimkiler - Hüda-verdi Pırtık* title sequences. In both title sequences, the main characters are introduced in various creative ways. *Red Kit Daltonlara Karşı* focuses on the five main characters, Red Kit and four Daltons. The titles give the

characters' names and the actors together. *Bizimkiler - Hüdaverdi Pırtık* title sequences also have a similar approach. The main characters are emphasized not only by the actors playing them but also by the titles on the wall next to them. These direct relationships increase the audience's understanding of the characters and the film narrative and genre. These title sequences have natural interpretations in the social context. The narrative communication between the film and the title sequences demonstrates the importance of the social context of the title sequences. The examples in the animation and moving images categories highlight the narrative function as necessary as crediting function of the title sequences. Betancourt emphasizes this relationship as "it credits depend equally on their structural connection to the main text, "narrative," and the audience's separation of exposition, "credits." (Betancourt, 2019b, p.31). Their narrative and visual structures create a context within the film for the audience in the theater.

As I discussed in this chapter, the title sequences in the animation, moving images, and graphic/illustration categories have coherent visual styles and a link to the film narrative and genre. Their elaborated images, conceptual text, and image relationships build clear examples of the visual culture in Turkey in the late 60s and 70s. Although it is very hard to track the title sequence creators in the fast, low-budget productions and profit-based fantastic film industry during this era. Refik Onubul, Mustafa Köse, Şener Gücü, Metin Şanlı, Oksal Pekmezoğlu, Erim Gözen, Yunus Akçurin, and Stüdyo Cizgi credited themselves with the title sequences as creators. Their title sequences are essential and distinctive examples of title sequences, animation, and motion graphics in Turkey. Their animation technics (i.e., character animations and transitions between each animation) combine their art/design with technical skills to provide functional and aesthetic solutions for the title sequences. These animated title sequences indicate how title sequence designs have essential roles in Turkey's graphic design and animation history. For example, *Vurguncular* and *On Korkusuz Adam*

title sequences are remarkable examples of photographs and text usage as moving images between the 60s and 70s in Turkey. Their compositional styles demonstrate how title sequences can be effective communication tools and aesthetic solutions in design and media in Turkey. *Abbase Sultan*, *Sinderella Saraylar Meleği*, *Pamuk Prenses ve Yedi Cüceler*, *Ortaşark Yanıyor*, and *Kanunsuz Kahraman Ringo Kid* are distinctive examples of the usage of illustration and text together to create meaningful and aesthetic solutions in Turkish animation and design history. Their color, texts, and compositional choices show their knowledge of aesthetics and composition. This knowledge helped them to create meaningful visual representations. Also, *Süper Adam İstanbul'da* and *Bizimkiler-Hüdaverdi Pırtık* title sequences are examples of how text and image can be composed together on moving images. Their consistent text and image meaningful and compositional relationships make a creative way of crediting and narrative during the title sequence. Because of these reasons, this meaningful, creative, functional, and narrative title sequence is one of the crucial examples of title sequences in fantastic Turkish cinema. Although low-budget and fast production limited the quality of films, title sequences had unique and creative ideas. Directors and producers used them as special effects they couldn't create in the films.

CHAPTER 6

CONCLUSION

6.1 Overview

This chapter will conclude the research by summarizing the significant and main research findings. This summary is related to the research questions and aims. The limitations of the research and suggestions for future research will be explained in this chapter. The research examined title sequences in fantastic Turkish cinema between 1950 and 1985. The main goal of the research was to determine the significance of fantastic Turkish film title sequences in motion graphics and animation history in Turkey. Therefore, this research investigated the visual characteristic of these title sequences and their relationships to the film narratives and genres. The second aim of this research was to understand the technical and artistic abilities of the title sequence creators in the *Yeşilçam* history while analyzing the visual characteristics of the title sequences. In addition, this research was undertaken to categorize title sequences in fantastic Turkish cinema between 1950 and 1985 and evaluate them in each visual category by comparing them.

6.2 Findings and Contributions to Knowledge

After analyzing the title sequences in fantastic Turkish cinema between 1950 and 1985 in five categories, this research has shown that these title sequences have a significant role in Turkey's motion graphics and animation history. Their forms and aesthetic choices make them valuable motion graphics design and animations. *Turist Ömer Yamyamlar Arasında*, *Turist Ömer Boğa Güreşçisi*, *Ali Baba ve Kırk Haramiler*, *Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde*, and *Minik Cadı* title sequences are elaborated animation examples during the

1970s. Each has a unique representation and animation style during the title sequence. Also, their character illustrations show the artistic skills of the title sequence creators in the 70s. The research found that every title sequence in the animation category has a consistent form and aesthetic. Each character is visually related to the other characters in each title sequence. These findings confirmed that their creators, Metin Şanlı, Yunus Akçurin, Oksal Pekmezoğlu, Refik Onubil, and Erim Gözen, had influential and essential roles in the development of the animation industry in Turkey in the 70s. Their animation skills and creative solutions during each 2-minute-animated title sequence show their animation knowledge in the 70s. Even though these title sequences are low-budget, fast, craft-based productions, the title sequences in the animation and graphic image/illustration categories were contemporary examples of animations and creative and aesthetic design solutions. These title sequence creators skillful commercial artists who created various animations, illustrations, motion graphics, and posters for ads, TV shows, and the film industry. Therefore, they influenced the design and animation in Turkey. For instance, Erim Gözen did not only create title sequences; he was an animator and director who created short and long-length animated films. He founded an ad company and created animated ads in the movie theater and TV in the 80s. Oksal Pekmezoğlu worked in various departments of the film industry. He created illustrated film posters, and Pekmezoğlu was an actor, scriptwriter, and director for more than 40 films. He also worked for newspapers to create illustrations. Also, Refik Onubil created title sequences for more than 150 films in the film industry. Therefore, these creators affected the film and ad industries and created unique and creative solutions for them. This research expands our understanding of how title sequences are parts of the improvements in design and animation in Turkey.

Another major finding of this research is that title sequences in fantastic Turkish cinema between 1950 and 1985 are distinctive examples of moving text and image compositions in Turkey, especially between the late 60s and 70s. They have used moving text and images to create meaningful and aesthetic title sequences. For example, *Sindrealla Saraylar Meleği*, *Pamuk Prenses*, *Abbase Sultan*, *Ortaşark Yanıyor* and *Kanunsuz Kahraman* title sequences indicate the composition skills using text and illustrations together. Text and image alignments create understandable design solutions. Also, *Savulun Battal Gazi Geliyor*, *3 Dev Adam*, *Vurguncular*, and *On Korkusuz Adam* title sequences are examples of using photographs with text in a composition. Their compositional choices demonstrate these title sequences' meaningful and compositional text and image relationships. Especially, *On Korkusuz Adam* and *Vurguncular* title sequences mark the meaningful and conceptual relationships between text and image. Their alignments are also repetitive to build clear solutions.

This research also found that the title sequences in the animation, title on moving images, graphic image and illustration, and still images and photos categories have a strong relationship to the film narrative and genre. Each category title sequence has many visual and conceptual references to the film. These references prepare the audience for the film. This relationship demonstrates that these title sequences are significant parts of film production in the audience-based *Yeşilçam* industry. Also, their genre references have shown the relevance of their aesthetic choices to the genre. Therefore, this research expands the understanding of title sequences' narrative and crediting functions. Because of low production abilities in the fantastic Turkish cinema (low-budget and fast production), these animated, cartoonish, and/or motion graphics title sequences enhance the film narrative. These are easy to show fantastic elements and explain the film and genre using stylish lettering and images. Some are created as short animated versions of films to prepare the audience for the film and boost the film

narrative. This research contributes to the analysis of the narrative function of title sequences. This approach will prove useful in expanding our understanding of how title sequences can be analyzed. Therefore, the significance of narrative functions that have been identified assists in understanding the role of the title sequence in the film narrative and its contribution to the film genres.

This research has found that there are also innovative and unique title sequences in fantastic Turkish cinema. These title sequences are examples of the impact of these creative design solutions in cinema and design in Turkey. For instance, the *Süper Adam İstanbul'da* title sequence is the longest and most unique example of the title sequence (a wounded woman walks on the titles painted on the floor). Also, *Bizimkiler Hüdaverdi Pırık*, and *Çelik Bilek* title sequences have unique visual styles. These styles illustrate that there was always room for experimentation in the profit and audience-based *Yeşilçam* cinema industry during the 70s. These experimental approaches show that title sequence creators have built a clear intersection of cinema and design in 70s Turkey.

This research has identified that title sequence production hasn't evolved. There is no coalition between the production year and title sequence quality between 1950 and 1985. Many innovative and creative title sequence examples were produced during the mid-70s (because of the immersive film production during these years in Turkey). However, these innovations disappeared after the mid-70s because of the low-budget and fast production of the films. Especially, increasing the fast and low-budget film productions in the 80s, the title sequences have similar design solutions in the late 50s and 80s. Also, there is no coalition between the original Italian or US production title sequences and Turkish remake versions and no visual references to film posters. These findings indicate that title sequence production was an isolated process with no relation to the poster design and original film. These design

solutions expose the post-production process as separate from the other materials produced in the film industry in *Yeşilçam*.

Another finding is that even though there is no coalition between the Turkish remake and original Italian and American film title sequences, the title sequences creators were inspired by Hollywood title sequences in fantastic Turkish cinema.

The visual and conceptual similarities between *Vurguncular* and *The Thomas Crown Affair*, *Ringo Kid Korkusuz Kahraman* and Dr. No - James Bond, *Minik Cadı*, and *Peter Panther* title sequences are obvious examples of how Turkish filmmakers have been following the visual and aesthetic trends in Hollywood closely. Their visual styles are similar, but the adaptations differ from the original title sequence. They did not adapt the whole title sequence. They only adopted some parts of the visual style and mixed them with their visual styles to create 1,5/2 minutes title sequences. These adaptations make these title sequences examples of Turkification and mimicry on design products in Turkey. They adapt the original concept and visual style to create different title sequences for other genres. They also use excessive mimicry and add local visual elements during the adaptation.

This research has provided a deeper insight into Turkey's cinema and design relationships. Using text and images in a motion picture together as a composition contributes important examples to design and animation history in Turkey. These findings in this research provide a new understanding of design and animation timeline with conceptual and experimental title sequences in fantastic Turkish cinema between 1950 and 1985. This research contributes to recent historiographical debates concerning motion design and animation fields. This new understanding should help to improve predictions of the impact of title sequences in the creative industries in Turkey and their relationship to other disciplines. Even though most fantastic films have fast and low-budget production processes,

their title sequences in graphic images/illustrations and animation categories have unique examples of animation and motion graphics in Turkey.

This visual analysis shows that Letraset transfer letters usage was very popular in title sequence production in the 70s. In the 50s and 60s, the letterings are cut-out cardboard and/or papers in title sequences. In the 70s, the letterings have similar visual characteristics to Letraset letterings in the title sequences. The visual characteristics of the Turkish letters have indicated that cedillas, diaeresis, breve, and raised dots have been manually added during the title sequence production because of the lack of Turkish letters in imported Letraset. After the video effect hardware (post-production suites) has been started to use in the film industry in the 80s, title sequences were created using these video post-production suites. Editors used these suites to create video effects. They could create animated text smoothly on these suites instead of frame-by-frame animations. They created these special effects in the title sequences.

These findings contribute to understanding design and animation production in Turkey between 1950 and 1985. They provide a basis for their visual analysis and compare them with TV advertising, cartoon series, and animations during this period. This research appears to be the first study to analyze title sequences in fantastic Turkish cinema and is the only investigation into animation and design culture in Turkey.

6.3 Limitations of the Study

The main limitation of the research is finding all of the title sequences in fantastic Turkish cinema. Although there are 333 fantastic films in Turkish cinema between 1950 and 1985, I have found 170-180 title sequences of the films. In the late 80s, films were transferred to video cassettes because home video and TV were popularized. During this process, title sequences of some fantastic films haven't been transferred to the video format, and

production companies have created new title sequences for the digital and video formats. Therefore this research was limited by the absence of all of the original title sequences in the fantastic Turkish cinema. Because of the lack of 333 title sequences, this research selected significant examples to represent each visual category and film genre in the fantastic Turkish cinema instead of content analysis.

The lack of information on the title sequence production process also limits the research. Except for a few of the names (written on the title sequences as “title sequence by”), many of the creators are anonymous. During this mass production, low budget, fast production era in Yeşilçam, and the profit and audience-based film production model created these anonymous title sequence creators in the post-production. This research could not reach fantastic film directors (Çetin İnanç and Yılmaz Atadeniz). However, they couldn’t remember who and how title sequences were produced during their post-production because of the low-budget, fast, and mass production processes (both İnanç and Atadeniz have directed more than 170-180 fantastic films between 1950-1985). Therefore, the scope of this research was limited in terms of the visual characteristics, narrative, and crediting functions of the title sequences in fantastic Turkish cinema between 1950 and 1985.

6.4. Recommendations for Future Research

Several questions remain to be answered. Considerably more work will need to be done to determine the title sequence production process in the fantastic Turkish cinema between 1950 and 1985. A further study could assess the production process of the title sequences to compare the production process, technology usage (types of equipment), and final products. Also, more information on the technical post-production equipment during the title sequence production would help us establish greater accuracy. Further investigation into the title sequence production process and technical equipment are strongly recommended. Further

research needs to be examined the links between the title sequence production process and their visual characteristics. These links could also determine the connection between technological and artistic knowledge.

Even though I believe and emphasize that these title sequences have an important impact on the design industry and aesthetics in Turkey, this research focuses on only the visual analysis of title sequences. It is not a historical study. Therefore, the design history in turkey and the historical significance of title sequences in fantastic Turkish cinema should be discussed in detail. These title sequences, as motion graphics designs, have yet to be underestimated and neglected in design history in Turkey. Therefore, future research can focus on their historical significance and include these title sequences in Turkey's historical timeline of design history by comparing other design products in the era.

6.5. Summary

The research findings have many important implications for future practices. This research has shown the significance of the title sequences in Turkish motion graphics design and animation history. This visual analysis revealed that the title sequence design was not only technical but also creative and innovative, especially between the late 60s to late 70s in Turkey. These creative and innovative title sequences of fantastic Turkish cinema are the early major examples of animation and motion graphics design in Turkey. These findings can be used to develop a broader design and animation history research in Turkey. This study has raised important questions about the nature of motion graphics design and animation, that title sequence designs should also be included in historical research. This work contributes to Turkey's existing design and animation history knowledge by providing a visual analysis of title sequences in fantastic Turkish cinema between 1950 and 1985. Especially Metin Şanlı, Yunus Akçurin, Oksal Pekmezoğlu, Refik Onubil, and Erim Gözen's design, animation, and

technical knowledge had essential roles in the design history of Turkey. The visual categorization of the title sequences to recent historiographical debates concerning the formal design analysis and aesthetics in design and animation history in Turkey. The analysis of title sequences in fantastic Turkish cinema undertaken here has extended the knowledge of design and animation examples in Turkey. Therefore, these findings contribute several ways to understanding and analyzing design and animation products in Turkey. This research has enhanced the understanding of these products and added another layer to the historical research.



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