



The Effect of Traditional Turkish Arts into Derviş Zaim Movies

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ABSTRACT

It is not enough to know only the movies in order to tell something and make sense for the cinema. It is profoundly necessary to know the social and cultural structure which is experienced in. Culture is the body of behaviours be inherited from generation to generation, values, and creations showing up as a result of having intellectual, dogmatic and sentimental activities of human. The moviegoer or audiences should also have the same cultural data so that performer could narrate his/ her produces. Derviş Zaim is a director who has performed pioneer qualified works with a new language searching and having his origin based on Turkish culture by benefiting from traditional Turkish arts in his films. The aim of this study is to present how it is used in Derviş Zaim's "Waiting for Heaven (2006)", "The Dot (2008)" and "Shadows and Faces (2010)" films of traditional Turkish arts, miniature, calligraphy and Karagöz shadow play in the search of generating an original movie language of Turkish movie. To do this sort of study, it has been asked that a literature review about firstly miniature, calligraphy and Karagöz shadow play and semiotic analysis have been done by determining scenes consisting of data related to traditional arts in three films chosen as a sample.

Keywords: The Turkish Movie, Derviş Zaim, Traditional Turkish Arts, Culture

INTRODUCTION

Motion Picture is a living thing. It is also a branch of art which proceeds in various ways and tries to find itself continually. The developments seen in the movie itself and the audiences have provided the films being done by different and more deliberately ways.

Art takes the world being lived in and presents it totally new, utterly different by changing it, converting it, and titivating it into other appearances. Every nation interprets the movie art according to the own aesthetic wording and her own social structure by benefiting from her traditional savings. The movie art tries to create its own original movie language from these traditional savings.



In the film, it is possible to pass easily in a while from the present time to the past and from the lived reality to the imaginary reality. You see, Derviş Zaim aims a dialogue for multi-level, the symbols intertwined, with the heroes who are not heroes, with the common moments which lapped strata of the history and over the short stories based on that moment's fondness. In fact, He narrates not short stories, or tells the stories where told story stayed behind the things that film indicates and wants to discuss (Süalp, 2010; 12). From the beginning, Zaim, indeed, has been a director who produces films keeping in step of an opinion or an intellectual matter. At every turn, he has also been a director who ponders about how he can complete his matter with a narrative stratum in addition to plain theatricals of the film. One of the most important features that distinguish Derviş Zaim from the others is that he has intellectual matter. This matter is extrovert rather than an individual introvert muttering. On the other hand, he has headed for the society, the story telling, how he will recount what, and how he can share and discuss his opinion with the audiences (Süalp, 2010; 17).

While Derviş Zaim produces a film, it is seen that he has made benefit of the realities, historical and traditional events, information, the questions being created which will be used as a reference for an intellectual discussion related to the topic. It is also known to be practiced that these are all kept alive throughout the film (Kirel, 2010; 115). The situation of traditional in Zaim's films deserves to be discussed in detail due to improving items belong to the traditional arts are not only one each as visual materials but also in the center of the short story and pulling into the important place of the story editing. He prefers questioning, proposing an item for the agenda, and reminding instead of revering the traditional one imprudently and lauding. Traditional arts in his films are not a fund, but they appear as an important item in the fictional flow (Kirel, 2010; 121). Although Derviş Zaim tries the narrative forms and techniques not resembling each other in his films, it is seen that he has reconstituted deliberately by deciding his each film required narration and cinematography, the features of the world mentioned to the short story and in line with the requirement. According to Zaim, one of the things that cinema should do is to exhibit power relations. The other one is the matter of how much movie reflects the atmosphere of the geography that cinema is included, or not.

Can a new wording be gained to the cinema by using Ottoman culture and aesthetic as base?

This question is also the lightest expression of identity matter between east-west being discussed for two hundred years and traditional – modern as much as it points to a stylistic – aesthetic anxiety between cinema and traditional arts.



There are enough rich material for the ordinary audiences who enjoys both just to watch a film and to examine the subtitle in Derviş Zaim's films. The symbols that the director used in his movies and structural adjustments open for different readings have sometimes raised difficulties for the audiences who are accustomed to the traditional narrative.

The balance between social events and cultural/ artistic codes in "Waiting For Heaven" and "The Dot" which are the first films of his triplet based on the director's traditional arts becomes reversed. Eventhough the subjects such as power problem, historical interpretation matter and crime are discussed, the formal anxiety preponderates (Er, 2011; 59).

It has clearly been seen that he is on a more different position than his contemporaries about being a movie intellectual. Besides, Zaim's aim who has chosen to do ideationally matured and a precise movie isn't just to shoot. I guess, one of the most pleasure sides of shooting for a director is subjected to different interpretation of beauty that he presented to the audiences by fleshing out the story. So, symbols in different interpretations in each mind, images and dialogues reproduce.

METHOD

Semiology researches the indicators in the society and its cultural structures of adding meaning processes. Semiology also studies the film which is an indicating system besides written and verbal language. By way of indicators, the claim that the film produced meaning by expressing itself bases on semiology.

According to Saussure, "simultaneous" indicates the analytic, and "diachronic" indicates the historic. It is checked for the relations which are among its items while a film or a text is being reviewed simultaneously. If diachronic is reviewed, the development style of short story is searched. When the film is analysed simultaneously, contrasts which are arranged as couples hidden in the film are searched (serial structure). If diachronic is analysed, it should be concentrated over the chain of events forming the short story (syntagmatic structure).

When syntagmatic is analysed, the film is seen as tandem events forming the story. If the film is analysed as serial, it is necessary to look for a model of these secret contrasts forming the meaning and hidden in the film. Claude Levi-Strauss puts forward that the syntagmatic analysis of the text gives the clear meaning of the film and if the serial is analysed, gives the unseen meaning of the film.



Paradigmatic relation formed with images in the cinema can be fragmented at any time, it is most often born dead, it can be easily changed, and it can also be converted into something else every time. Here, filmic image has the meaning, at the least, thank for comparison done with the other images taking place at its same point of filmic chain (Metz, 2012; 68). As well as Cinema Semiology encounters a danger such as condensation on syntagmatic more than serial, this circumstance doesn't mean that the film is deprived of paradigmatic relation. Something seen as meaningless in a certain arrangement can have an attractive appearances by virtue of other units of paradigmatic relation (Metz, 2012; 98).

The analysis of a film stylistically means that, indeed, it at first submits what sort of organization, specifies what sort of structure it has, and shortly to do the structural analysis of the film. What the matter is here is that it is a structure formed not only images and sounds (signifier's style) but feelings and thoughts (signified's style) as well (Metz, 2012; 92). Doing research of a real film content means to review the style of the content. Otherwise, general problems related to produced material by getting upon the film itself more than a film have been analysed. So, it can be possible to mention that the content has nothing to do with the material forming itself, for these materials within the content of the film will resemble to the transformed position of the contents (Metz, 2012; 93).

Creative artists have to get on with the scripts as they do in other fields. Instead of attacking directly to the scriptor breaking the rules, especially without applying to something such as pretending ignorance, they can be authentic to the extent that they can do it appropriate for themselves and they can play with it (Metz, 2012; 99). You see, one of these artists is Derviş Zaim, director from Turkish Movie.

MINIATURE ART – The Film – “Waiting For Heaven”

Miniature is the name given to the pictures done in old style very carefully and slenderly with paint and silvering to the old codex. It is an art passing on The Chinese and Turks to Iranians, having passed from there to Europe. The painting was banned in Islam societies. The reason is that human beings reconstructed The God's creations by drawing and depicting was sinful. The miniature craft being out of the frame of this sin on account of idiosyncratic features have largely been in demand and developed in Seljuk and Ottoman societies. Muslims artists who refrain from likening and imitation in miniature have abstracted the front and back plan of the picture and the ones be seen height difference, in the same height, but by portraying over the ones in front, by placing the figures not closing each other, by staying away from the effect of colour, light and



shade. Thus, miniature appeared as an art far away from perspective and imitation in west style three dimensional visual esthetics' face. "Ottomans brought a new approach and a new subject world for the miniature art. Most of the Ottoman miniatures which are generally in the historical books revive their success in the wars, receptions and hunting stages. Ottoman muralist lived in the events he performed and represented the environment he observed. Therefore, he rightly certificated the important events and the persons in their miniatures" (Yetkin & Renda, 1980-24). It is possible to get information about the period by researching the miniature because it carries a paper trail. Muralist has to show all the details as it is looked at the miniature not from far away but closely. In addition, The perspective of the eye in the miniature is continuously variable and multicenter.

Because miniatures are designed to be read as a book, it is mostly formed to provide continuity. While the different events are portrayed in the same residence from the point of continuity each other, background is picturized as if it is autonomous in each miniature. Although he portrayed the court window as round belted in the former picture, he drew the miniature. So, the time and residence in the miniature are reflected volatielely. To create space perception in the miniature, it is consulted to eye illusions. One of the techniques is that the items seperated from with the contours have to be shown as one in the front and the other at the back by being overlapped. One other method is that the figure at the back has to be drawn shorter in addition to nonused in each miniature. So, the feeling of far-near in the picture has been created. Eventhough it is consulted to eye illusions like that, it is not possible to mention that there is a real perspective.

The director using the morphological properties of the art to dramatize interrogates the relation between authenticity / reality and its likeness. The important question that the film underlines is that miniature artists recount the relation about setting by combining with a story mentioned during the Ottoman Empire in 17th century. What sort of products come out if an esthetics supported / fed by our own cultural heritage meets with the movie? In his examples of searching an answer to this question, Derviş Zaim's movie has given clues for conduciving him rethink over his own origins of Turkish Cinema. The contribution provided for visual culture that a society starts out her own past is extremely important as much as it is an original visual language' angle, it is also significant from the point of enrichment the original existence in a world where everything gets into a rut / becomes monotonous in company with the globalization (Özçınar, 2010; 207).



In the film of "Waiting For Heaven", perhaps for the first time in Turkish history of cinema, it has become the most important matter for the director that wording has become prominent, not told in the film; moreover, this wording style is a form peculiar to Turkish people's mind history.

If the film is seen as a work inspired from miniature, it will be wronged. However magical and poetical the marks of inspiration are, it can be said that the effort to constitute the actual / main poet is that the director changes the style of looking at what it is behind the miniature, seeing, perceiving, knowing, epitomising, and sharing into a fresh wording which can belong to the cinema as well (Salp, 2010; 18).

The intellectual basis of the scenario in the story of this film that he discussed in company with the basic dynamics which belong to the West-East painting traditions performs over cultural contradiction and human factors. In the film, "Miniature" which is the style of East' portraying and "Frenk Picture" with the name of West in the film adjoin. Important concepts such as mirror, eikon, representation, imagination, truth, dream, life, death, good and bad, contrasts and conflicts all together generate the universe of the movie... Even if miniatures are occasionally thought they come into prominence in terms of the scene feeling, the movie adopts an aesthetics which doesn't leave out three dimensionality because depth of field is being used. In this respect, "Waiting For Heaven" draws attention as an important film which creates itself in a point East and West combination (Kirel, 2010; 112). Zaim, in this film, interrogates the relation between power, art and individual, and he depicts the different lives between East - West and traditional. In "Waiting For Heaven", the artist's bladerunner relation with the power is brought to the agenda (Kirel, 2010; 116). The power is laminar, complicate, and destructive. It always requires to be awake and stand erect against the power. You should keep being awake and in a struggle owing to fast changing structure and different display. Zaim presents to the audiences a visual story in which the colour and the light become equal, hanged on endlessy deserts of unlimited lands in an entire period. In this story, Prince Danyal war promises to earn a living, the dream and shortly the future. He doesn't have the money, but he has the hope. One day; abundance, profusion, and justice will come true (Salp, 2010; 18-19). There are Ottoman and reign over against.

While "Waiting For Heaven" gives the structure of telling a classical story in a cause and effect relation with its introduction, development, peak and conclusion as an implicit narration, the structure of its multi-layer draws attention. As an adventure and a love



story with its historical feature on the first stage is being narrated, the other stages from the point of style and content is open to the different assessments.

Zaim transforms problematic into dream / reality problematic by replacing the dream instead of appearances; furthermore, he replaces the logic of the dream with the logic of the reality, or he can relocate the logic of reality, with each other, with the logic of the dream.

That Derviş Zaim has associated the *Las Meninas* of Velasquez with miniature is because both miniature and "*Las Meninas*" have been done with the dream logic. And here, the content of the film narrating becomes integrated with the form of the film. There are Prince Danyaland his son, Prince Yakup instead Infante Margaritha in the original picture. Danyal's reign dream has been wanted to be transformed into reality with the miniature; the differences between Velasquez's *Las Meninas* and miniature have been deleted; life just like the miniature, appears to have converted easily from one to other by surrounding the power between dream and reality (Yavuz, 2010; 191) .

Derviş Zaim, in "*Waiting For Heaven*", created structural coherence between character editing and setting-time uncertainty in the movie with formal items of the miniature aesthetics.

In "*Waiting For Heaven*", the director has embarked on a quest of a new movie language Zaim, in this film, tries to create a proper movie language for key issues of the miniature art. The body based on the flexibility of the setting and time, and questioning the relation between the reality and its eikon of the miniature art has ensured to "*Waiting For Heaven*" as well. The editing and the viewfinders of the film have a qualification of nonrigid, slippery, and mutant as miniature artists get in touch with time and setting.

In "*Waiting For Heaven*", one of the factors used maybe the most interesting and onsite, when it is especially thought miniature plane, is the frame. Miniature generally overflows into it by turning from the boundary of the frame, too. For example, the legs of the horses, flags or the window of the house are out of the frame. This means that the story is continuing in an unknown place.

Cinema and map relationship are frequently emphasised in Derviş Zaim films. Zaim subjects to his audiences with the maps in his each film. "*Waiting For Heaven*" is opened with a temporal map looking alike Funnier Nasuh's the maps of scenery and top view mixture, who is 16th century Ottoman miniature artist. Again, the maps play a significant



role in the journeys of the film. Miniature becomes prominent as a map rather than it becomes a pure aestheticspresentments along the film (Arınç, 2011; 85).

Derviş Zaim's opinions about the language he concentrated on are also seen in the dialogues of his scripts. As, in "Waiting For Heaven" Sir Platon said to his vice, Gazal "To bring back, you will go on a new journey. We will do a FrankPicture. We'll sometimes imprint by depicting, and we'll sometimes communicate both styles to each other as well. After that, maybe, I can describe over again. We'll do mistakes. I'll hope to go back to top like you. We'll always wait for improving, always! We'll look for". Sir Platon's these words express that Derviş Zaim is in search of this field and he strives for doing different things.

CALLIGRAPHY - The Film-"The Dot"

Calligraphy can be expressed as potrayed through script and writing of the opinions and feelings, in short occuring in words or spirit. Calligraphy is one of the Islam Fine Arts' Departments. Calligraphy is written and elaborated with the deepest fillingsinfabrics, china, bricks and decorations, in the wood and metal works, in the sepulchral monuments, in the epigraphs, in the architecture, in the written works and inthe korans (Serin, 1982; 19).

The subject, in "Waiting For Heaven", which is the matter of the picture descriptipn, that is, portrayal in Islam, was to be problematized through pentur tradition of the West picture. In the film "The Dot", a journey is narrated from the Islam's aesthetic to Islam's ontology by starting out Calligraphy this time. It is a journey starting with the body of the letter " Nun " in arabic ending with putting "dot"!

By discussing the relationship of the cinema with the traditional arts, Derviş Zaim, who has trouble of reflecting this relation to the cinema as both a style and a content, become professional in the film of "The Dot" at quite daring work. Zaim with the film of "The Dot" aims to establish a film aesthetic by benefiting as stylistic and content from Calligraphy which is one of the traditional arts. The film of "The Dot" which consists of a single plan with a technique used in Calligraphy (a technique written only in one time without holding your hand up) should, above all, be evaluated as a quite hard and brave step.

The second film of trilogy, "The Dot" was in a struggle for synthesising with a dramatic narrating the stylistic items of the Calligraphy with a similar perspective to the film " Waiting For Heaven".



In the film of "The Dot", it is seen that it has been moved with a complementarity feelings aiming compromising style and content. It has been proceeded in a philosophical level that the feelings of human related to goodness and iniquity and the weightiness of conscience are tackled in the film. In "The Dot" in which goodness and iniquity is conceptually discussed, the guiltiness contravenes with a sense of responsibility. Zaim emphasizes the continuity of humanistic contrasts (goodness – iniquity, believing – disbelieving, loyalty – betrayal) in the opening stage, during the period nearly as said maybe fate like Calligraphy reproduced. When he does heart searching in the film, he goes and returns between honesty and counterfeiting in the life where he lived up and down. It is possible to read in a plenty of level that the young calligraphist's words are such as "When I have the Koran for million euro in my bag, I don't have a five cent in my pocket and I'm going blind". Derviş Zaim might want to tell the lived blinding by turning his back on origin richness, his own culture and aesthetic, in his words. The director shoots the calligraphy with his camera through the images. Camera first goes up to the sky, and then it goes down again to the stage every time it passes from one stage to another stage. Camera moves as it is in the movement of the reed as a pencil used like in the Calligraphy. The conformity of style and content is provided with the technique of narrating which progress as if it is uninterrupted purely in "The Dot" (Kirel, 2010; 119). Zaim answers, to the question in which the film is shot as a single plan or separately plans, that the film has been shot as 12 separately plans and later combined as it won't be understood in the editing. 12 separate plans are combined with the sky, and the film is perceived like a single plan.

It is the infinite whiteness of the Tuz Lake that the film makes it possible to be perceived it has been shot in a single plan. The director explains the reasons of this choice as follow: "It was really important to choose a place where the changes in the setting wouldn't be understood. It can be thought that the endless image of the Tuz lake is as a white page and the people on the lake are as writings or dots. Therefore, the setting I chose has been preferred because it helped to be established the relationship between Calligraphy and the cinema" (from Özçınar, 2010; 211).

Zaim also discusses the film aesthetics as an ethical problem as Godard who says "the place of the camera is an ethical choice" and Bazin who says "plan-sekans is a political choice" (<http://www.derindusunce.org>). Thus, it requires necessary that the relation between the subject of the film and the Calligraphy; the relation between setting and time of the film with the technique of the Calligraphy; the film should be shot in a single plan uninterrupted.



Derviş Zaim chooses a language of telling which has the equivalent in the cinema by means of the writing having been finished in a single time without handing up from the paper, with "ihcam" that is, with a single hand movement of Calligraphy whose mystery has never been solved in the fullest sense of the word. He wants to form the impression that the film has been shot in a single plan. That the film has been formed in a single plan puts out the film of the traditional story telling, dramatic editing and stage setting, and it brings the development of the story to second position.

The director, in the film of "Waiting For Heaven" did the lap dissolves with the miniature. The lap dissolves in these films are as they emphasize the relativity of the time. When time sometimes goes fast by, however, it is sometimes thought that time doesn't go fast by. Time is connected to the experiences, the intensity and deepness in the experiences. Derviş Zaim, so as to give a constant and uninterrupted time feeling, with a technique of shooting in a single plan, brings the subject to Ahmed who is this time a young Calligraphy apprentice, again to The Tuz (Salt) Lake, from 13th century to present. So, an uninterrupted continuity is provided in the environment with the Tuz Lake and in time with a single plan shooting. Indeed, the chosen method is rather a hard work. In order to make certain the light is the same in any case, so as to do the passes in the environment and time in the plan without being realized, choosing extremely white flatness of the Tuz lake is a proper preference. Therefore, he achieves connecting between the Calligraphy and the cinema aesthetic on several aspects.

Zaim, who successfully makes real the relation of the cinema with his miniature art in the film of "Waiting For Heaven", puts signature to one of the important productions of Turkish cinema by getting over the hard and important work in the film of "The Dot". "The Dot" which stylistically has an aesthetic very little tested in the world will take its part in the history of the cinema as an important film.

The director seems to imply the mind maps changed and transformed by the alphabet revolution in Turkey in the film "The Dot". Yet, the map is much more apparent in the film of "Shadows and Faces" than Zaim's other films.

KARAGÖZ SHADOW PLAY - The Film - "Shadows and Faces"

Karagöz shadow play is a play which is made real by reflecting the shades to a curtain, by giving the light from the back to the portraits such as humans, animals and objects cut from a leather or the other materials. The curtain where the shadow is played is also called as Küşteri Square. It is composed of 4 sections such as Introduction, Conversation,



Chapter (the section where the shadow, original purpose is performed), and Epilogue / Finish (the section where it is apologized for the mistakes done and given information about the next day's play) .One of the most important features of the play is that Karagöz and Hacivat defend the opposite ideas, but the idea which is true has to be emphasized at the end of the play. The characteristic feature of the Hacivat typecasting is that he is self-seeker, so he defends what serves his purpose, not what the truth is. But, Karagöz defends what the truth is even if it is disadvantages to himself. One other feature of the play is that the player of the Karagöz vocalizes all the faces reflecting on the curtain.

Karagöz Shadow Play, which is extremely open to extemporization and being processed of the current events by its flexible structure, was the means of the most important social satire of its period. There were periods when he criticized the decisions that the people didn't like and when he represented the public opinion. In the final stage of the Ottoman, because Karagöz artists performed the burglary, bribery, etc. of some of the government top officers on the curtain, these satires were found very sharp, the plays were banned, and the government top officers who were reflected to the curtain are connected to heavy penals. After these bans, Karagöz became an ordinary and a coarse comedy (<http://www.frmt.com/tarih/3331741>). Karagöz Shadow Play which lived for awhile in the first quarter of 20th century lost its influence completely with theatre, cinema, later on television entering into the life in time.

The film of "Shadow and Faces" narrates the maturation process that a young girl, who was separated from his father being the player of Karagöz, experienced during the events that started between Turks and Greeks in 1963, Cyprus. Derviş Zaim tells in his story that some opinion separations that two societies eager and diligent indeed about living together carry have been abused. The seeds of hate have especially been planted to the youngs' hearts and grown there. He also narrates it by focusing on the conflict and separation which rose. The film of "Shadow and Faces" is particularly important to be the first film narrating Cyprus conflicts in 1963 as well.

Karagöz Shadow Play is not an "axis" some kind connecting with Zaim's other films, in the film. It includes a fantastic "metaphor" about the relation in which the light and shadow seem as an enemy, and the relation of two societies getting stuck to each other too.

Karagöz Shadow Play, presented to the audiences with the character of Karagöz Salih in the film, functions as "a philosophical diagram" rather than it is a very formal and



stylistic element accompanying to the story throughout the film. As a result of this, it is possible to say that stylistic dominating in Zaim's other films more powerfully intertwines and be balanced to story and other layers in this film. The shades appear at night stages where soft light spreading out from a gas lamp walks around the environments. It leaves its place to the shade reflecting to the curtain of whom Veli is digging the ground to take out the rifles buried in the garden. It is seen that uncanny shades go around the walls of her room during which Ruhsar had the nightmares informing the approaching danger.

The shades in the film are not only the dark tendencies that characters are afraid of confrontation, but also the ghosts of the past are the shades falling onto the present. Beyond these, shades remind an approaching tramway or a destructive feature. The voice of Hacıvat's bodiless asks to Karagöz : "What would people do if they became invisible ?" Karagöz says that: "They would steal, get away with a pouch. They would even slaughter if they wanted". This question of Hacıvat and the answer of Karagöz to him imply not only the visible destructive results are seen by visible perpetrators of the event, but also secluded perpetrators put out discursive interference.

When Karagöz Salih enforces this art that mind and heart means politeness too, the story is opened with the question of "Is it possible both to be unforeseen and to be good?" as well as he emphasizes to "Dominating to its dark side". Doubtlessly throughout the story, it is watched what sort of answers are given to this question in a sense. The character of Cevdet being half crazy in the film narrates a Karagöz Show in a cafe in his childhood. He wants to go to back of the curtain, for he wonders who is making the shades to play. While he is going back of the curtain, wondering who is making the shades to play, he knocks the curtain down. He suddenly come up against with the performer of Karagöz. The performer of Karagöz slaps in his face and says; "Well done son, you'll never believe to the shade. You'll search the truth with your mind ". First, he punishes him, but later he says " well done". The film just narrates this situation. However, all the more amazing is that Cevdet understands the miracle in this praise neither in his childhood nor in his adulthood!

In the film, Karagöz Shadow Play deserves the leading role. It draws the eye of the audiences much more to the shades than performers because the shades get bigger and bigger in each dark stage. The sheets broken white colour often met bring the different metaphors into mind. In the film, there are even function of the curtain shown like sheet : While Veli is taking the guns out of the ground, he draws curtain apart not to let others see. Ruhsar throws the curtains away by saying "You are not doing anything". On the



other hand, these events are shown in the curtain. Here, it can be said that the curtain has a function as both showing the truth and hiding it.

In the film, it is shown that both Turks and Greeks have the similar cultural values. The assistant of Karagöz Salih (not shown in the film) is a Greek woman. The food culture of both sides resembles each other too. Golifa is a kind of nut of Cyprus area. Both sides like it a lot and eat it often too. This local nut is an evil repeller at the same time. Anna throws golifa to the roofs so that she can send away the dark clouds flopping down on both sides and ward off the devils.

Hiristo (Anna's son) and Ruhsar (Salih's daughter), the nationalist children of modern times who are different from Anna and Karagöz Salih, sow discord among people, doubt and distrust everywhere. Whereas Hiristo says "No trust to Turks" to his mother who struggles to get on with Turks, her neighbour, Ruhsar repeats the same echoeylike "No trust to Greeks".

Derviş Zaim's movie often involves the audiences with the maps in its film. In the film of "Shadow and Faces", the map is much more apparent than Zaim's other films. The map in this film, a cave where Karagöz and Hacivat are seen in the curtain, is also a Cyprus map stylistically (Arıncı, 2011; 79-83). In this film, the director uses a different passing technique relevant as trilogy is in the other film. This is a passing technique to other stage by benefiting from the photograph. He astonishes the audiences in a minute by showing that the stage is just a photo. Naturally, this situation can be evaluated by showing that the experiences stayed in the photograph or everything was a history, experiencing.

It is probable to see the cinema, "Shadows and Faces", as the extension of philosophy, a stance in the life, and a stylistic approach at the same time. Sometimes, the content in the works of the director goes ahead the style, sometimes the style goes ahead the content too... This time, both are balanced, and he did supplementary impersonation. The story doesn't limp, it expresses itself very well, under part of the events can't be drawn thick, and the things which are wanted to be told are narrated tactfully and smartly. When the relation human contacted with his/her dark part is discussed, it is a smartly opinion style to associate shadow play to a geography where that much intense iniquity was lived.



CONCLUSION

The director thinks that one of the most important matters of Turkish Movie is genuineness. One of the conditions providing this genuineness is the matter of how they can be transferred into the cinema, discussing in detail the cultural clues that this geography presented.

In Derviş Zaim Movie, The films of "Waiting for Heaven", "The Dot", "Shadow and Faces", called as "traditional arts trilogy" are extremely important works from the point of the combination effort with dramatic telling the traditional forms. These films reverse the stance resident up to now, and they have a different point in Turkish Cinema history because they aimed to develop a cinema language over potencies had in Turkish Cinema. Zaim used the rational period environment which is a basic principle of the dramatic structure in the "Traditional Arts Trilogy". So, Zaim has brought a new and an alternative perspective with practical solution he created in the environment and period in the direction of Ottoman Turkish Arts' Philosophy.

It can be said that Derviş Zaim is a director whose one foot is in his own cultural values and other foot is in universal values.

Derviş Zaim's "The Traditional Arts Trilogy" can be evaluated as trying a different stance where he asks questions during a new aesthetics search and looks for the answers in his own cultural legacy.

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