AN ESSAY ON ACTOR, ACTRESS IN TURKISH CINEMA, HUMAN AND SECTOR ETHICS IN THE 21st CENTURY

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ABSTRACT

Introduction of cinema to Turkey has gone through a rapider progress than that of printing and cinema has become very popular in Turkey. Cinema has contributed positively to this rapid progress thanks to its nature. It stimulates more than one sense conveying several things at one glance and alternating in between dreams, imagination and life’s realities and therefore it is desired greatly...

When we look at the history of the world cinema, moving images have become very popular and have been adopted deeply even in the West which has an established culture of printing. While the West cinema which was born into an environment that dominates and always develops the world technology propagandizes itself naturally, analyzing with which ‘mind-set’ the people who are interested in this sector approach cinema will help to identify the past accurately, evaluate today correctly and to define the identity and future of Turkish cinema. Story culture still exists in our country the commonsense of which has not been completely and surely defeated by capitalism and imperialism, which acts as a bridge between two continents, where several civilizations were founded and which has a well-established culture and it seems that people of these lands are suited the best to modernize this eternal storytelling and narration in the light of zeitgeist in each and every sense and area and to cherish it with the technology that we have not developed.

The purpose of this article is to analyze the definition of actor, actress mostly addressing female performers, give some examples in history and in today’s world, promote the re-thinking on the reason why cinema is important over the 21st century ‘human’ and to bring the responsibilities of sector and artists up for discussion and to analyze the ethics/responsibilities of the sector in countries such as Turkey where the level of education is low and problematic and where social differences are very evident. The difference between theater and cinema and the acting in cinema and theater were also addressed.

Key words: Actor, Actress, Acting, Artist, 21st century human, Turkish Cinema, Cinema, Theater, the Concept of Cinema, Sector, Work Ethics, Professional Ethics.

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INTRODUCTION

Auguste and Louis Lumiére brothers introduced their invention, that they named as cinematograph, to the public with the demonstration that they held on December, 28 1895 in Granda Café, Capucines Boulevard, Paris. A similar demonstration was made one year after that date with the same movie (Grand Rue de Pera) in Spondeck Pub, on number 246 of Istiklal Street and cinematograph was introduced to Ottoman society (Özuyar, 2013: 15).

Cinema, as a field of art and technology, exists for only one century. Primitive tools of cinema were developed in France, the United States, Germany and Great Britain around the same years in 1890s (Smith, 2003:13). Although ‘invention’ of cinema is attributed to French, German, American and English pioneers, the English and the German have played a relatively small role in rapid popularity of cinema on the world. The most vigorous exporters of this invention were first and foremost the French and the Americans followed them and helped establishment of cinema in China, Japan, Latin America and Russia. Despite the contributions of Italy, Denmark and Russia before the First World War, it was again the French and the American who pioneered this development in art (Smith, 2003:19). Cinema was also used as a tool in education, propaganda and scientific research. Cinema which, at the beginning, comprised the elements including vaudeville, popular melodrama and picture conference gained an artistic distinction rapidly; however, as the other mass media and entertainment tools emerged, its domination was threatened and started to lose its distinctiveness (Smith, 2003:13).

Silent movie technology which was invented in 1860 could not be commonly used until 1880-1890s when film spools were easily manufactured. Cinema has gone through fast development within the first twenty years of its invention. Although it was considered only as an innovation in 1895, it became a continuous industry in 1915 (Smith, 2003:30). Silent movies naturally have a universal language which can be instantly understood once the message appears on screen as it is a part of semiotics.

First years of Turkish cinema could not be definitely established despite all the researches of Nejat Özön (Scognamillo, 1998: 7). One of the reasons of this can be the lack of established printing culture. This culture would also bring along many elements such as archiving and the works such as innovation, foundation of a sector and domination which would include the technological requirements in this area. Türker İnanoğlu, in his book that is entitled as “Turkish Cinema with 5555 Posters” and published by Türvak, states that “This missing part may be the reason why it was so difficult to find the posters of the movies that were shot between 1910 and 1950. Posters were destroyed in time or used for manufacturing paper bag, as a cover for meat safes or as a window or curtain by adhesion after they served their purpose (İcanoğlu, 2004: 9) because this is the pattern of behavior and approach in traditional doctrine.

It is widely known that Enver Pasha saw the Army Film Unit in Germany, got a similar organization established in Ottoman Army when he came back to Turkey and war-related documentaries were shot at that time. The same unit also shot a comedy
that was entitled Hikmet Ağa’ı İzdivacı (1916) (Marriage of the Landlord Hikmet) for the public later on (Onaran, 2012:223).

Therefore, the shooting, by the young Turkish military officer, Fuat Uzkinay (1888-1948) of the destruction of San Stefano Monument on November 14, 1914 Saturday is one of the first film shootings and this has been accepted as the beginning of Turkish cinema (İnanoğlu, 2004:15). Although it is said so, it is debatable. It was first Nurullâh Tilgen who claimed that this was the first Turkish movie and then it was repeated in many other works about Trkish cinema history without investigating the first resources, interrogating and justifying it with concrete evidence.

Although we assume that the destruction of the Russian Monument in San Stefano was shot and then it disappeared for many reasons, this movie is not the first Turkish movie because it is said that there are at least four or five movies that were shot before this one. Nevertheless, only one of these movies survived and still exists today. One of them is only claimed to exist. And there is still not much information about the rest. However; despite all this, it has become definite that movies were shot by Turks in Turkey before 1914 (Evren, 2003:49).

ACTING: ACTRESS, ACTOR, CINEMA, THEATER...

“Acting is like eating carob. It is one of the most demanding jobs on the world. It is not what it seems like. But these days when I eat the carob is worth everything.” (Özdoğan ve Oğuz, 2006:89)

“The important thing is to teach the audience to judge.” B. Brecht (Utku, 1960 :9)

Movie seems to be very similar to stage drama on the surface. Commercial movies that were shot in early years of this century are definitely rooted in stage drama; however, cinema is different from stage drama in several aspects. Cinema has the vivid and distinctive visual potentials of visual arts and has great capacity of narration. The most striking distinction between stage drama and filmed drama is the perspective just like the difference between prose narration and film narration. We watch a play from our own perspective while we watch a movie from the director’s perspective. As a matter of fact, there is greater potential to see more in movies.

It is known that while a movie actor/actress uses his/her face, theater actor/actress acts with his/her voice. It is difficult for a theater audience (by listening, not by watching) to notice everything even when they are very extremely attentive (Monaco, 2001:50). The audience conceives the gestures clearly. On the other hand, movie actor/actress does not need speaking let alone voice (warm regards to dubbing!). Dialogues can be added afterwards; however, the face of the actor should be extraordinarily expressive. It should be expressive especially in close-ups when it is zoomed in thousands of times. When an actor/actress gives a self-confident look, the audience will think that he/she has had a good day (Clark Gable; Ayhan Işık , Humphrey Bogart Look). If we consider that movies can be produced with unprofessional actors/actresses who have not received any training in acting and that it can be even shot with people who are not aware that they are being shot, the differences between acting on stage and acting in a movie become more evident.
Another point which is as important as the difference in the style of acting is the contrast between the dramatic expression on stage and in a move. In Shakespearean period, the characteristic element was the scene rather than the play itself. One play used to be composed of twenty or thirty scenes rather than a couple of actions. This has also changed in the 19th century. Theater started to be played within a framework in this period and while the reality has become an important power, the actions which lasted longer and which were more real-like gained importance. During a play which lasted almost one and a half hour, audience was able to enter into the world of characters as it was more real-time while the scenes which lasted shorter made it more difficult to feel so (Monaco, 2001:51).

The actress of the Western cinema Audrey Hepburn used to say that she could not learn how to act as she wished and that she did not even have a technique when she was asked questions about her acting. On the other hand, her acting was based on hard work, deep concentration and instinct. She did not go to acting school. She did not even rehearse in front of a mirror. She was born with this talent and she used to act in an easy, plain and natural way like breathing (Selçuk, 2002:326).

We may get similar answers when we ask the same questions to an actor/actress in Turkey. The actors tears come from his mind while a sensitive man's burst from his heart. It is the chest of a man that shakes his mind in an uncontrollable way while it is the actor's mind that puts a temporary flame in an actor's chest. An actor cries like a priest who does not have strong faith but who preaches the tortures that Jesus Christ suffered from and cries like a beggar on street or in front of a church, who starts to swear at you when he abandons the hope that you will pity on him (Siyavuşgil, 1943: 17, 18). This is an applicable discourse for stage in theater.

In the first ages; spectacular broadness of Amphitheatre, distance between actors and the audience and the dazzling radiance of the daylight prevented the audience to witness well what was happening on stage. Actors were able to express a passion or feeling, a character or nature strongly but they could not get out of their role until their performance ended. One had to have read the play beforehand (Siyavuşgil, 1946:86). They used to wear high-heeled shoes and invent clothing which made them look bigger than they really were. They used to talk in daily life rhetorically which was all forced and unnatural as if they were speaking through brazen megaphones. But distance softens these exaggerations. It is obvious that the art of gesture was not used at all in these stage performances. The gesture was used only in comedies two thousand years after those times. And even in Moliere, it was used as nothing but a series of loops (Siyavuşgil, 1946: 86, 87); so the disinterest in mimics and gestures remained as a rule until the beginning of the 20th century. The electricity made every detail visible and, on the other hand, cinema proved the infinite power of gesture in expression of thoughts. The public also was enchanted more by action through more evident and meaningful gestures and therefore, in turn, started have greater pleasure in drama (Siyavuşgil, 1946: 86, 87).

It is a fact that outdoor theater buildings which lean on a mountain were first established in Greek cities. Aiskhylos is the first author of the art of drama. Outdoor theaters of those times were established in sizes which allowed the entire community
to watch a play at once. In other words, all the residents of the city used to go to theater when a play was to be put on stage. Theater building was so developed that when a stone was thrown on the stage, six thousand people could hear that simultaneously, which was called skene, even in outdoors. We can experience this acoustic achievement in today's outdoor theaters that have been inherited from the Greek or the Roman (Neyzi, 2004: 98).

While Grotowski researched the details and elegance of the art of performance, he had chosen acting as the personal interest area. According to him, an actor/actress needs to reach the depth of his/her subconscious in order to get the best performance out of himself/herself. In addition to that, it is a must to direct the impulsions to activate the reactions. For individuality to emerge, one needs to get purified of all the habits (Neyzi, 2004: 98).

There is a huge difference between reading and listening to a play. The pleasure that is taken in reading a play is different from the pleasure taken in seeing and listening to it. A play which may be boring when it is read can be listened to attentively on stage. Music, that is the melody of words, affects the audience when they are watching the performance. Theater sculpturing is an art which cherishes painting, dance and music (İzzet, 1935: 12).

What differentiates theater from other forms of art is that in the art of theater, performance and reception take place together and that all the elements serve to perception of audience. This is surely important for other forms of art; a movie director or an author of a novel also takes the audience into consideration when he/she produces his/her work. However, in theater, it is beyond consideration. A play is nothing before it is put on stage. Even if a novel is kept in a drawer or a movie is not watched by an audience, it exists when it is shot (Tönel, 2013:9-10).

All the elements of a theater play that are the language of conversation pattern, decoration, gestures, costume, make-up and intonations of actors/actresses and also many other indicators contribute to bringing the meaning of performance into light. Each element of a performance should be considered as an indicator which explains a scene of an action, an event, a moment, a part of the general interpretation. In theater, many indicators of expression reach the audience simultaneously. Decoration, gestures and mimics of actors/actresses, music, light and the authentic methods of expression communicate with the audience. Therefore; objects which are subject to change in continuous flow of a play need to be addressed all together in order to bring the main meaning of a performance into light (Tönel, 2013:54-55).

As motion-based indicator is easier to be read by the audience, it is also a more direct tool for communication of side text to the audience. Motion-based indicators are included on stage definitely to convey a meaning to audience. These meanings may sometimes serve to support the verbal expression just like the function of paralinguistic elements. In addition to that, they are sometimes used to convey an emotion or a thought independently from the indicator and sometimes even in contrast to the indicator. However, motion-based indicators never occur randomly. Action-
based indicators basically include the bodily behaviors of the actor/actress. These indicators can be collected under the titles of mimic, gesture and spatial movements (Tönel, 2013:46).

In Turkish cinema, melodrama has a prominent place just like comedy. Melodrama movies focus on the female character, are still popular and the narrative patterns of today’s TV series increase in melodrama form. Not only the decoration and mise-en-scene but also acting is exaggerated. The root of exaggerated acting is associated with the French Revolution and bodily movements. Melodrama is basically classified as a genre that is directed to women and that is also based on women. The main interest area of melodramas (except for male melodramas) is women (Akbulut, 2008:11-76,77). In Turkish cinema, melodrama is deeply rooted in verbal cultural products, fairy tales, love stories and it takes its form today in cinema (Akbulut, 2008: 93). It is described how a family is destroyed only because of ambitions of a woman. This narrative structure was reflected on cinema with the movies where Neriman Köksal plays the female villain. However, melodrama became a popular genre in movies when cinema was introduced to Turkey. Even in the early years of cinema in Turkey, melodrama was an indispensable genre (Akbulut, 2008: 95). The New Turkish cinema has been considered as the Turkish cinema after 1990s. As Mitsuhiro Yoshimoto has expressed, “Has melodrama been really lost or has it gone into subconscious?” (Pehlivan, 2011: 176).

Even in its early steps, Turkish cinema preferred pornography not erotic films except for a couple of works. Sexuality is spoken in cinema only with expressions. Otherwise, in our cinema, the movies that are intended to be erotic just remain at being pornographic (Özgüç: 2006: 13). Turkish cinema which has gone several changes within years approached eroticism with interrogative attitude and stood out with the image of a femme fatale woman. On one side Yeşilçam’s doll woman sexuality and eroticism of passion on the other hand (Özgüç, 2006:15). Türkân Şoray who had established an artificial world being labeled as the woman with half-open wet lips and amorous looks in her eyes and the woman of Turkish cinema who had been fallen in love the most have played the suffering woman in light novel adaptations. Big eyes and wet lips stood out in all close-ups. Türkân Şoray is one of the most copied women of Turkish cinema. For example; Zeynep Aksu, Figen Say, Mualla Omay, Deniz Akbulut... She returned to real woman personalities after singer adventures and melodramas (Özgüç, 2006: 52).

Female characters in Turkish cinema: Although Turkish women who have never been given the value she deserved in Ottoman times were allowed to work any field, even as whore if she had the license, was not entitled to be engaged in fields of art like theater and cinema in no way whatsoever. Afife who got on stage on September 9, 1920 under the pseudonym of Jale was arrested by police one week after that. It is said that there are two others who got on stage before Afife Jale; one of whom was Mevdude Refik, the aunt of Güliz Sururi. According to statements of Vasfi Riza Zobu, Ms. Kadiye performed on stage in Nazilli in 1889. Upon revolution; Bedia Muvahhit, Neyyire Neyir and Cahide Sonku who appeared on Turkish cinema in 1933 with the movie One Word One God. She is important in the sense that she paved the way for the female stars that followed her. For example, Türkay Şoray may be the last
example of the worshipped woman myth in Turkish cinema, who is difficult to reach, because of the changing conditions in time. From 1935 to 1953, there has not been a real start in Turkish cinema other than Cahide Sonku and Sezer Sezin.

During the period of village and bourgeoisie melodramas, actresses were almost insignificant and did not have much function. Adventures and historical movies which attracted the attention to actors made this situation even more evident. The following characters: Turkish woman of the rural areas and ghettos were mostly lonely and weak. They knew how to love and forgive their men. And they were equally taken advantage of and excluded from society. That was the role of Muhterem Nur in Turkish cinema (Özgüç, 2006: 37-39-41-43).

Mysterious woman of an erotic introversion; Leyla Sayar: she is the actress who brought a new dimension to her foxy woman personality through erotic endowments. Fatma Girik is a girl from a neighborhood with low development level. As a result of marketing by publications, three actresses who are Fatma Girik, Hülya Koçyiğit and Türkan Şoray became the female objects of desire of the audience. Belgin Doruk was the doll empty inside, Filiz Akın was the romantic girl and Hülya Koçyiğit was the bourgeoisie woman who played the female protagonist, desperate lover of novels which made people cry. The period after 1960s was the period when childish women stood out. Sevil Candan, Bahar Öztan, Esen Püsküllü, Nazan Saatçi, Semiramis Pekkan, Seyyal Taner, Beyza Başar, Gülsün Kamu, Pembe Mutlu were young and petty women who combined their naive parts with their femininity and this was a cinema-specific experience. These actresses generally could not be nothing more than co-stars except for Müjde Ar. When she first started to act in movies, she was one of those childish women but then she got mature, got rid of her childish characteristics, became a star and moved up in the social ladder. Those who got naked: Arzu Okay, Zerrin Egeliler and Müjde Ar, the new name of nakedness: brought a whole new perspective to cinema. Müjde Ar was a hidden symbol of sexuality which subtly abuses art and nakedness in movies with a social message. And Hülya Avşar was the new sexual object of 1990s (Özgüç, 2006: 44-48-51,52).

PRACTICES FOR THINKING AND PROMOTING THINKING ON 21ST CENTURY HUMAN AND CINEMA/TELEVISION DRAMA...

Starting from the invention of cinema, the effects of its physical and expressive characteristics on communities showed that this can be a strong tool of propaganda that can be used to ensure that an idea, discipline, ideology and belief are spread, adopted and popularized by and in public (Özuyar: 37).

In the years that followed the First World War, movie demonstrations were frequently organized in African colonies. The apparent purpose was surely to make people spend delightful time watching the most contemporary entertainment form of that time but the real purpose was to show the African community that the white people were superior to them. The leaders and the religious functionaries of that time were invited to such organizations and they could not even reject to attend as it would be considered as a rebellious act (Carriere 2012:9).
Why is cinema so effective? The perspective and the light. Opening, spreading and reflection of the depth of field. This depth of field is the homogenous medium that enables the reality effect of all cinematographic works. Cinema is not the only system which has such effect but the power of this effect is perceived in a more established, perfect and deep way than that in other representative systems (painting, photography, theater etc.). Vivid, alive, moving depth affects a person significantly (Bonitzer, 1995:9).

The reality that the screen presents is never satisfactory; it may cause one to get dazzled or frightened but it is never satisfactory alone. As soon as the first amazement fades away, people start to look for reasons. However, it is known that something with reasons fails. What fails? The reality of the impression of reality? No, but as the phrase goes, the reality of this reality: something is missing somewhere somehow. Nothing can make it more evident than the movies which claim to show everything, historical and pornographic movies; especially the new ones. They are all seen but it is also the place where the greatest thing is missing, there are a lot of missing things. What is shown is never sufficient. It has never been and it never is. The cinematographic imagery is never left alone by that it does not contain (Bonitzer 1995: 10-11).

For an idea to be marketed, it needs to appeal to not only intelligence and mind but also to emotions (Hughes, 1959:7). The core element of cinema is the link and relationship between images, emotions and characters. And also as the special technique and language of cinema enables it to make great explorations, cinema has affected everything around us and also entered into our lives. While it surrounds us in a way that we cannot even conceive, it has even shaped our personal behaviors (Carriere, 2012: 37).

“The seamless clothing of reality” Andre Bazin (Bonitzer, 1995: 11). In every movie, there is a secret shadow area that is not seen and it might have been intentionally placed in the movie by producers (the 25th frame) (Carriere, 2012: 9). There are many educated people who think that movie cannot be an art as it is a mechanical reproduction of reality. However; when we compare the reality with what is seen on screen, we will see how different these two images are from each other basically. Actually these discrepancies are the elements that provide the movie with its artistic resources and these discrepancies make the cinema an art.

20th. century
Memoirs of an acquaintance who spend his childhood in early 20th century: “At that time, reading novels at home was a tradition in families who were deemed modern or knowledgeable...”. “Time was Turkish style. The sun would set at twelve o’clock. The dinner was eaten before it got dark and people would leave the dinner table. After the meal, my mother or elder sister and rarely my father would sit by the oil lamp and read one of these novels. My grandfather, grandmother, my 4 brothers and sisters and I used to sit in the corner and listen to them” (Selçuk, 2002: 5).

The first understanding and perception stage of humanism spirit emerges with the adoption of the work of art. Among the branches of art, literature is the one which includes the highest number of mental elements (Siyavuşgil, 1943:5). This was said by

The more a person acquires information in his childhood, the less effort he/she makes in adult life. Information should be acquired in any way. All the great artists embraced knowledge with great love. They tried to acquire knowledge in the light of an oil lamp. The sleepless nights and long working hours are indispensable for them. The accumulation of knowledge is inevitable and such knowledge is necessary for everyone who wants to educate himself/herself to convey his/her personal ideas. Without such a cultural basis, one will definitely fall into the trap of small-talk in community although they do fine under primitive conditions (Eisenstein, 1993:71).

21st. century

“Critical self-guiding human thought that is accepted as the basis of humanity develops only in literacy. Human is a product of literacy. Destruction of written culture brings along the rise of violence” (Sanders, 2010:10). The definition of literacy has changed for the 21st century people. 21st century human neither reads nor is engaged with paper and pen. People who do not think were needed in order to create the consumer prototype. And today, as a result of such developments which may not be intentional, though, a community who do not produce, think and who spends the money that they do not own was created and this community is more dependent on seeing than many other centuries. In this sense, 21st century people became manageable through senses more than any other society of the previous centuries. Today’s people are subject to ‘sense attacks’ just like cyber attacks. This discourse belongs to Ruth Benedict: “An eye that sees is not only a physical organ but also a tool of perception that is conditioned by the tradition in which the person has developed.” In this age of ours, it is so much more important than the other ages because of the human profile. As the 21st century human has become accustomed to perceiving by seeing, they started to display childish behaviors. They cannot put up with long sentences, they cannot read classical novels, lost their ability of reasoning, they use bigger fonts, they use short sentences and music, which is very important for kids as child psychiatrists say, gained prominence for the 21st century people. People who cut their relationship with literacy become an open target for being directed by their senses.

In the early 21st century, neuroscientists came together and set forth the definition of new unconscious. With this new definition, it has been understood that a section over the cortex is responsible for our attitudes and behaviors that we think we display consciously. It is neither subconscious nor unconscious as we know it. It is the new unconscious. Briefly, the attitudes and behaviors that we think we display consciously are actually the result of the social environment that we were born into and our experiences in life and we perceive the world through that perspective (Mlodnow, 2013: 21-29, 47-49). That is the reason why everything that is based on cinema and visual transfer, visual communication design, visual communication and human psychology is so important today. Just like the first product placements, music is also included in that. Everything is shaped in this medium and seems to be shaped in the future either.
An Essay on Actor, Actress in Turkish Cinema, Human Ans Sector Ethics in the 21st Century

R. S. Albert says, in an article that he wrote in 1958, in respect of film critics and film criticism, that film critics constitute actually a cultural identity which thinks and reacts on behalf of others as their deputy and that the duty of a critic is to make a general judgment on behalf of others about the general content of works of art and to shape the attitude of community towards such work of art. While a critic does that, he/she can determine the fact whether such works will be affective, cared or eliminated in others’ lives. As a result of such performance, a critic acts as a cultural tool or a gate man (Biryıldız, 2003:7). Film critics and criticisms became even more important in the 21st century.

WORK AND PROFESSIONAL ETHICS

Work ethics is practiced in real life and includes all the moral problems that are encountered in work ethics. These problems may occur between employees, employees and managers, organization and those who interact with the organization or organization and environmental dynamics. Work ethics does not mean being kind and polite in the work place or being against money and wealth. The common perception that there is a common definition of work ethics for the business world should be rejected. Work ethics or the moral problems that are encountered in business life cannot be addressed differently than general moral problems. Work and professional ethics are also integrated with the philosophy of ethics. If breaking one’s word is not an ethically correct behavior in life, work ethics cannot present it as an acceptable behavior either. For work ethics, what needs to be done is to analyze what type of promises can be made or not (Arslan, 2001:8).

The purpose of the work ethics is not only to make philosophical analyses. As economical operations are very important for the community, moral problems are also very prominent. Work ethics are divided into two groups as definite and normative. Normative work ethics analyzes the behaviors that are in compliance with work ethics and works on defining codes of conduct. Normative work ethics seeks an answer for the question what should be done and what should not be done. Normative work ethics is based on assumptions made from moral common sense. Moral common sense is dependent on current moral values. Definitive work ethics is related to the moral problems in business world and uses the methods of attitude and behavioral sciences in this area. The most significant distinction between work ethics and theoretical moral philosophy is that work ethics is related to the standards of judgment in society (Arslan 2001:9).

An example: “Poland Media Ethics Term: Being aware of the importance of media’s role in human life and community, taking into consideration the principle of being useful to public; the reporters, editors, producers and publishers who duly respect the irrevocable rights of humans accept this term and stipulate that they will fulfill their duties per following principles (Avşar; Kaya. 2013:323).”

All the rules that define the standards that have to be abided by all the members of a profession are called professional ethical principles. These principles encompass the main values of an organization or profession and the rules that have to be abided by the members of that profession. Professional ethical principles vary depending on professions and organizations and are not directly related to philosophy of ethics.
Many western companies have list of ethical principles (Arslan, 2011: 77). An organization should have its own ethical principles.

These principles, first and foremost, set forth the implementation standards. It does that either by describing a present implementation or sets forth a new implementation. A professional ethical principle does not have to be in written format. It is generally in written format where writing culture is established (Arslan, 2011: 77).

Communities which do not preserve their moral values do not have chance of survival in future. Elevation and preservation of communities’ moral systems is not an easy process. The main purpose is to create the conditions for development of moral system without causing any social problem. Support and contribution of all the individuals and institutions constituting the community is needed for creating this. Insincerity and disinterest in individuals and institutions is the most significant obstacle which prevents achievement of this objective. Such obstacle can be overcome with conscious training and a principles administration which serves to the entire community. On the other hand; it requires expertise to address the subject of moral values as it is related to strategic objectives such as consistent social and economic structure, understanding of responsible management and increasing the life quality (Özgener, 2004: preamble).

Just like the time before the 19th century, the enlightenment tradition should be improved to ensure that promises of liberty and development are kept for the development and liberty of the entire community (Oskay, 1993:417).

Great people and great leaders share common ethical values. They believe in honesty, being responsible for yourself and others. They show mercy to their friends. They are capable of forgiving themselves and others (Lennick; Kiel, 2005:30).

“It is not the duty of art or artist to educate the society.” The actor Ahmet Söylemez who indicated that it is not the duty of art or artist to educate the society stated that: “We do not have such duty. If you keep us in society for too long, we disrupt that community. You need to exclude us as much as possible. We need to be outside you. We need to save our breath to run ahead of you so that we put mirrors on those routers where you shall pass. You look at those mirrors, our dear teachers and bureaucrats do what needs to be done at points of diagnosis and treatment and a healthy community emerges.” (http://www.memurlar.net/haber/370058/).

CONCLUSION
In the 21st century, cinema has become even more important than it was in previous years. 21st century people gained a new visual and auditory identity as the consumer profile of the 21st century requires and it is managed and driven again through such tools and stipulated to be so in the future.

What needs to be done in our community to which the culture of printing was introduced late, the academic level of which is low and problematic, the reading habit
of which is not well-established because of the age we are in and therefore in a community which does not think much?

The individual discipline of ethics; adopting a secular education policy which ensures that people in a community feel responsible for other people, can empathize and that an honest generation is raised. I think this is also the way how a group of people becomes a community and how a land becomes a homeland.

In developed countries, different institutions, organizations and sectors state their rules of work and professional ethics through their written statements in communities where there is a well-established culture of writing. In the love of Sumerians, this sector can be institutionalized, Statement of Work and Professional Ethics can be arranged and this can be also applicable for television series producers. Otherwise “the Turkish cinema which used and then showed no interest in our actresses whom we used to cherish in the past in 1970s” (Erdoğan, 2015: 39) may cause new victims to arise. Marketing games which use women sexuality in order to increase the popularity of a movie by leaking a desired/undesired picture about the movie to the press or narrative patterns which are filled with dramas and melodramas...I guess melodrama has been used the most on this land. People whom the marketers want to make popular support him/her with melodrama. See: “Atiye will organize concerts to pay the debts of her father” (Vatan Magazin October 7, 2010). The solution to such event is to be equipped with a perspective which does not need such things, to create that culture and to be nourished by that. Such an environment would enable the progressive cinema to arise or progressive cinema arises in such an environment. We need a different mind-set. Can this be called progressive cinema? There is a progressive cinema discourse of Ataol Behramoğlu. This might not be what he means but it is a nice discourse: in a platform where the progressive cinema finds the opportunity to develop freely, pornography and all types of harmful production will lose its market share significantly (Ataol, 1996:24). It is for sure that our national culture needs support overall (Ataol, 1996:90).

“Poland Media Ethics Term: Being aware of the importance of media’s role in human life and community, taking into consideration the principle of being useful to public; the reporters, editors, producers and publishers who duly respect the irrevocable rights of humans accept this term and stipulate that they will fulfill their duties per following principles (Avşar; Kaya. 2013:323).”

Just like the above-mentioned Poland Media Ethics Term, Turkish cinema which is a candidate for becoming a huge industry can be institutionalized and the sector can audit itself strictly through the rules of work and professional ethics it determined. It can create solutions and receive solution suggestions to eliminate the conditions which may make it difficult for it to abide by the rules it sets. The local cinema industry which is on rise has to take serious steps in this sense. In communities like us which have not seen the renaissance reform, have not experienced the enlightenment age and could not realize the industrial revolution, members of the society can build the society further by taking on responsibility for each other. The responsibility of the artist can be positioned within this context. It would be greatly useful for people to think over the
characteristics of the community they were born and raised in over the 21st century human and take on responsibility on behalf of the community.

It is put forth that a world full of fictional characters and situations that the screen presents shape the expectations of the audience from the real life in time. Gerbner sets forth that although television dramas do not directly give moral lessons like in Greek theater, imagery world that is created in such dramas attract the attention of individuals and cause them to turn their attention away from the irregularities and inconsistencies of the real world and therefore people’s ability to face the real world is negatively affected. Gerbner states that the more the television is watched, the more the concept of reality on television is accepted (Çaplı, 2002:126)

Bogart who analyzes the content of cinema movies and television dramas claims that such productions normalize crime and even make those who commit crime look sympathetic.

The crime that is committed in such productions does not yield as heavy and severe results as in the real life; instead, they get away with what they do and continue to lead their life in a better and happy way (Çaplı, 2002:125).

Bogart indicates that social layers which exist in real life are not included in television dramas where the sexuality and violence are seen as the prescription to attract greater audience (Çaplı, 2002:126).

Narration is one of the ways to understand and explain life, relationships, people and love. Therefore; starting from myths and tales, narrations constitute the cores of the cultural life. Narration is the way of saying that “reality is as it is represented here”, “this is what is natural”. Therefore narration is ideological at heart. It is impressive in the sense that finding the similarities between the tensions that are experienced in daily life and the ones that are included in popular narration leads one to get relieved thinking that such problems are natural, ordinary and inevitable instead of questioning why it is so or what the alternatives are (Abisel, 1994: 125-126).

The documentary producer Paul Rotha wrote in 1930s “Cinema is a big equation between art and industry and that cannot be solved”. Cinema is the first and maybe the greatest industrialized art form that is dominant on the cultural life of the twenty first century. It has become a million-dollar industry and the most spectacular and authentic contemporary art form within the process that passed from its modest start in festival areas (Smith, 2003:13).

In movie theaters, we keep our eyes open; at least we think so. But in deep down, we cannot prevent some prohibitions, beliefs or habits inside of us from closing our eyes to some of or the entire play of light moving in front of us (Carriere, 2012: 9). It can be stipulated that once human profile is changed fundamentally, we will not close our eyes (!) to anything.
However; what needs to be done in today's world is to get stronger by help of our roots, produce leaves and flowers. Then we will start to create and become world class, getting rid of being restricted with Turkey. What is this root? The comedies that are played in the palace that is mentioned by the Byzantine Princess Anna Commena, the demonstrations that are made in circumcision feasts and entertainments in the Ottoman Empire time, Karagöz (a famous puppet character in Turkish history), public story teller, theater-in-the-round are all the roots of Turkish entertainment culture. When we examine the pre-history texts, traditions and communities and when we see Anatolia's prayers for rain, abundance ceremonies and village games that have been derived from a range of pagan demonstrations, we can say how rich the Turkish theater tradition is. Ethics: It is the overall standards that are set to differentiate the good and the bad (Adanır, 2003:18).

Turkish cinema sector should take on responsibility; the sector which is restricted to individual morality should scrutinize itself and define its principles and ethical approach and get away from purely commercial considerations and the mind set which abuses the sexual senses over female body. It should define and implement professional and moral values. An actress surely with high level of consciousness, talent and economic power can create great works of art in a free environment in respect of thought and behavior (Adanır, 2003:31). It would make it easier to take on responsibility for the society.

Movie discussion which starts the cinema history of a country and that it is still not definite can be considered as a great defect for researchers but although it has been forty years since the first movie was shot, similar movies are shot and the productions based on the repetition of those that are shot in 60s still continue and this constitutes the basis of the subject that needs to be emphasized. A discussion which is based on language and content which is applicable also for today's world will be more useful than the claims about the movies which start our history of cinema and which are not present at this moment (Tunalı, 2006: 174).

Rise of melodrama took place on the basis where the discipline of taking pleasure in suffering got combined with social and moral discipline. Although fear, anxiety, loss, love and sadness emerge in cultures based on some causal discrepancies, global/instinctive and therefore intellectual transfers of humanity are applicable for each period (Tunalı, 2006: 65). “Audience of that period is defined as family audience. So everyone in the family can watch and understand the movie all together. It does not appeal to only housewives or only classy women. It appeals to average taste. But woman is still in the foreground. Then comes the child. The child forces his/her mother to go to a movie. These are the things that we consider when we are choosing a subject and processing a movie. For example there is a kid and then we film kids, then we film a witty old man and then the elderly. It is like anchoring. Not one fishing line but many others so that maybe one of them catches. I took all into consideration surely...” Bülent Oran. (Tunalı 2006: 207) Could have this approached completely today?

The 7th art, the cinema is 100 years old. What adventure has our Turkish cinema gone through within this period which is a pretty short period of time for a branch of
What we need to do when we look at our cinema is to define an identity. What are we as Turkish cinema? What did we do? (Tuncer, 1996:369)

The sector should stop and think over the citations made above. Identity of Turkish cinema is based on representation and image rather than reality. Individualization and independence of tools of communication is a great hope for liberalization of local narrative potentials in countries like Turkey (Şasa, 2002: 22-23). The necessity of determining principles and fundamentals are equally felt.

In the 21st century, people are managed over their senses and that is what is aimed at. Our eye is a tool of perception in this age. The relationship between visual communication design and human psychology will be the rising value and research area of the 21st century.

Shaw says “whenever theater is in crisis, it has overcome that crisis by the help of realism” (Özün, 1995: 83). The sector which sees and knows the effect of reality and that it reaches many people and therefore it turns into money explores ‘you’, that is, ‘the audience’ through information technology and can detect ‘one-direction interaction-forced subject’ and ‘passive’ (money) resource of ‘sentences, ideas’ in this age when interactive cinema is popular. And it is done by intruding into private life and not paying the copyright but this has also become traditional in life discipline in our country, hasn’t it? Or is it a problem?

The last words are uttered by Enis Batur: “Could saying that cinema has not died as a branch of art in Turkey and that it has not even found the opportunity to live properly anyway be considered the same as provoking the devil (Batur.2007, :28). Is it too merciless? Generally? The main purpose of the article is to provoke thinking anyway.

This article, hereby, is attributed to our actresses who have set their hearts on acting in cinema, who have been forced to do things that they did not want to do and whose weaknesses and frailties been taken advantage of and used as commodity.
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