

# Chapter 15

## The Colorful Leak of Postmodernism in the Turkish Cinema Onur Ünlü Narratives: The Reflection of the Concept of Postmodernism in Cinema

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### ABSTRACT

*Postmodernism is interpreted with an opposed thought about modernism which affects all of the art fields. Cinema art is affected from the discourse created by postmodernism. As a result of the changes of narrative strategies in film narratives by postmodernism, existing conventions in classical narration cinema have been differentiated. In this chapter, Onur Ünlü's, who has given artworks in New Era Turkish Cinema, Güneşin Oğlu and Celal Tan ve Ailesinin Aşırı Açıklı Hikayesi films are analyzed according to postmodern narrative strategies with postmodern genre film criticism. Arguments, which are used by Onur Ünlü in the plot of his two films, are discussed together with narrative strategies. How the postmodern narrative strategies such as intertextuality, collage, parody, pastiche, self-reflexivity are used in both of the films are analyzed with plot, characters, time, and space. In collaboration with basic elements of narrative, narrative strategy is mentioned with regard to New Era Turkish Cinema's progressing.*

### INTRODUCTION

Postmodernism is interpreted with an opposed thought about modernism which affects all of the art fields. Cinema art is affected from the discourse created by postmodernism. As a result of the changes of narrative strategies in film narratives by post-modernism, existing conventions in classical narration cinema have been differentiated. Remembering of watching film with an dramatic ways, narrative strategies of plots to provide the spectator to think about them using out of camera angels in the classical narrative cinema, representations of characters out of conventional stereotypes using of intertextuality

DOI: 10.4018/978-1-5225-8491-9.ch015

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remain at bay film and spectator and providing alternative watching experience in watching experience. In this study, Onur Ünlü's, who has given artworks in New Era Turkish Cinema, *Güneşin Oğlu* (2008) and *Celal Tan ve Ailesinin Aşırı Acıklı Hikayesi* (2011) films are analyzed according to post-modern narrative strategies with post-modern genre film criticism. Arguments, which are used by Onur Ünlü in the plot of his two films are discussed together with narrative strategies. The contributions of narrative strategies used in films to New Era Turkish Cinema and the experiences of spectators are discussed. How the post-modern narrative strategies such as intertextuality, collage, parody, pastiche, self-reflexivity are used in both of the films are analyzed with plot, characters, time and space. In collaboration with basic elements of narrative and narrative strategy is mentioned with regard to New Era Turkish Cinema's progressing. The appearance of the experience of spectators', giving the meaning of the interrogable facts emergent from post-modern narrative strategies by the spectators', and the contribution of post-modern narratives to traditional cinema conventions were also presented in discussion and conclusion.

### **BACKGROUND**

The narrative strategies of postmodern cinema produced in such a way as to create contrasts to modernist films offer multiple perspectives to the spectator's film-watching experiences. In the study, firstly, information about the concept of postmodernism will be given. The semantic transformations that the concept has undergone in the historical process are also ambiguous in terms of clearly defining the concept. In this context, discussions will be made about the concepts that make sense of the postmodern cinema in the relationship of postmodernism with cinema. The fact that spectators experience movie watching that is different from the classical narrative cinema with the strategies used in the postmodern cinema narratives produces questions also with regard to the relationship of postmodernist narrative strategies with spectators. The study examined the movies *Güneşin Oğlu* (2008) and *Celal Tan ve Ailesinin Aşırı Acıklı Hikayesi* (2011) of Onur Ünlü, who is one of the directors of the new Turkish Cinema, based on the main elements of the narrative with the narrative strategies that have been used in the postmodern cinema narratives, and also the characters, space, and the subjects regarding time and narrative. Within this direction, the narrative strategies in the Turkish cinema after 1990 and the changes that these narrative strategies create on the spectator's experience will be discussed.

### **THE REFLECTION OF THE CONCEPT OF POSTMODERNISM IN CINEMA**

The concept of postmodernism is cited by Gordon Marshall in the field of sociology by the description of Zygmunt Bauman as follows: "Variety, contingency, and ambiguity are a continuous and irreducible pluralism of cultures, communal traditions, ideologies 'lifestyles' or 'language games'" (Marshall, 2005: 593). In his book *The Condition of Postmodernity* (1990), David Harvey asks questions with the concept of postmodernism and provides that the reader internalizes the content:

Does postmodernism represent a radical break with modernism, or is it simply a revolt within modernism against a certain form of high modernism? Is postmodernism a style or should we view it strictly as a periodizing concept? Does it have a revolutionary potential by virtue of its opposition to all forms of meta-narratives and its close attention to other worlds and other voices that have for too long

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