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NATIONAL CULTURE ELEMENTS EMPHASISED IN TURKISH BUSINESSES FROM THE PERSPECTIVE OF YEŐİLÇAM CINEMA

Abstract

In today's world, where local cultures are disappearing because of globalization, it's clear that the elements of national culture need to be protected and shared with future generations in various ways. Visual elements are among the most effective methods for transferring cultural values from generation to generation. As the generations born after 2000s have a particularly high interest in visuality, visual arts are quite important in terms of transmitting cultural elements to these generations compared to other methods. Being one of the most important conveyors of national culture, the cinema industry plays a significant role in determining which elements of national culture have been highlighted from the past to the present and which elements should be remembered in the future. However, at this point, it is important to consider which elements of national culture have been emphasized through cinema to date and which elements have been completely ignored. Throughout history, Yeşilçam films have dominated a significant period of Turkish cinema, becoming embraced by all segments of society and winning love and interest of large groups of people from different age groups. The scripts tells about the society, include characters from the public and have classic themes with a happy ending. Representations of bosses play important roles in the fictionalization of stories. In this context, this study examines 200 Yeşilçam films shot between 1960 and 1979, at the golden age of Yeşilçam, and

analyzes the findings regarding national cultural elements emphasized in businesses/business managers through content analysis. According to the findings of the study, seven national cultural elements as ceramic art, coffee tradition, baton handicraft tradition, Akhism (Ahilik), silver/gold chasing art, tailor craftsmanship tradition and kinship tradition (sıla-i rahim) are emphasized. The most frequently depicted element of national culture is kinship tradition.

Keywords: Turkish Yeşilçam Cinema, Intangible Cultural Heritage, Elements of National Culture, Business History, Cinema History, Business Management.

YEŞİLÇAM SİNEMASI PERSPEKTİFİNDEN TÜRK İŞLETMELERİNDE VURGULANAN MİLLİ KÜLTÜR ÖĞELERİ

Öz

Küreselleşme nedeniyle yerel kültürlerin yok olduğu günümüz dünyasında, milli kültür öğelerinin korunması ve gelecek nesillerle çeşitli yollarla paylaşılması gerektiği açıktır. Görsel unsurlar, kültürel değerlerin nesilden nesile aktarılmasında en etkili yöntemler arasındadır. 2000’li yıllardan sonraki nesillerin görselliğe özellikle yüksek bir ilgi duyması nedeniyle, görsel sanatlar bu nesillere kültürel unsurları aktarma açısından diğer yöntemlere kıyasla oldukça önemlidir. Milli kültürün en önemli taşıyıcılarından biri olan sinema endüstrisi, geçmişten günümüze milli kültürün hangi öğelerinin öne çıkarıldığını ve gelecekte hangi unsurların hatırlanması gerektiğini belirlemede önemli bir rol oynamaktadır. Ancak bu noktada, bugüne kadar sinema aracılığıyla milli kültürün hangi öğelerinin vurgulandığı ve hangi öğelerin tamamen göz ardı edildiğinin ele alınması önemlidir. Tarih boyunca Yeşilçam filmleri, Türk sinemasının önemli bir dönemine damgasını vurmuş, toplumun tüm kesimleri tarafından benimsenmiş ve farklı yaş gruplarından geniş kitlelerin sevgisini ve ilgisini kazanmıştır. Senaryolar toplumu anlatır, halkın içinden karakterler içerir ve mutlu sonla biten klasik temalara sahiptir. Patronların tasvirleri, hikayelerin kurgulanmasında önemli bir rol oynar. Bu bağlamda, bu çalışma Yeşilçam’ın altın çağı olan 1960 ile 1979 yılları arasında çekilen 200 Yeşilçam filmini içerik analizi yoluyla inceleyerek, işletmelerde/işletme yöneticilerinde vurgulanan milli kültür öğelerini analiz etmektedir. Çalışmanın bulgularına göre, incelenen dönemde senaryolarda betimlenen işletmeler aracılığıyla seramik sanatı, kahve geleneği, baston el sanatları geleneği, Ahilik, gümüş/altın oymacılığı sanatı, terzilik zanaatı geleneği ve akrabalık geleneği (sıla-i rahim) olmak üzere yedi milli kültür unsuru vurgulanmaktadır. Milli kültürün en sık tasvir edilen unsuru ise akrabalık geleneğidir.

Anahtar kelimeler: Türk Yeşilçam Sineması, , Somut Olmayan Kültürel Miras, Milli Kültür Unsurları, İşletme Tarihi, Sinema Tarihi, İşletme Yönetimi.

INTRODUCTION

With the onset of modernisation processes, the cinema industry emphasised the social life of the period, class and economic indicators, as well as psychological and socio-economic factors such as greed, force, materialism, cooperation, competition and alienation. Cinema is a

super influential way to shape and spread collective consciousness. It makes a big difference in forming the collective cultural memory of a society. Cinema creates a collective consciousness in two stages. It starts from a series of data, symbols and signs that are dominant in the society and derive from the economic, social and cultural formation of the society. It is clear that this whole set of data, symbols and signs originates from and reflects the ideology dominant in that society (Akbaş, 2018, p.176).

The term culture, coined by Ziya Gökalp, refers to “the integration of all material and spiritual values produced in the course of historical and social development, as well as the tools used to create and pass them on to future generations, demonstrating the extent of human domination over the physical and social environment” and “all ideas and works of art unique to a community or group of people” (Göktolga & Gündoğmuş, 2015, p. 319). But culture should be analyzed in terms of its elements and how those elements relate to each other (Van de Vijver & Leung 1997, Singelis et al. 1999, Leung 2008, Minkov & Hofstede 2013). In other words, the term culture should be unpacked. A sensible list of elements in that package, though neither nearly exhaustive nor likely satisfactory to all, include values, norms, conventions, shared beliefs, customs, traditions, symbols, rituals, knowledge, ideology, identities, and shared mental models (Gorton et al, 2022). At the same time, elements of national culture that are not transmitted to future generations are disappearing over time, and cultural values are eroding, posing a risk of loss of identity.

In movies shot within the framework of similar plots in Yeşilçam cinema, social concepts such as love, work and friendship are used to give advice to the audiences. In these plots, the importance of capital owners, bosses, and businesses is significant. Regarding this fact, at this study, the businesses, business managers and business practices described in the sample representing the movies produced in the pre-1980 period, which is known as the heyday of Yeşilçam Cinema, are analysed in terms of intangible national cultural indicators compiled with the help of the literature, and various findings have been obtained. Within the scope of the research, it was examined whether Turkish Yeşilçam cinema was conceptualised as an actor in terms of the transmission of intangible national cultural elements, and if so, which national cultural elements were included in the movies and how often these national cultural elements were portrayed. The study is a unique research in that it focuses on the disciplines cultural studies, business history and cinematography disciplines together around these research questions:

- Can cinema be conceptualised as an actor in transmitting elements of national culture?
- Which elements of national culture are involved in the businesses/managers depicted in the movies involved in the sample?
- How often are the elements of national culture in the businesses/managers shown at the movies involved in the sample?

General Characteristics of Yeşilçam Cinema

Yeşilçam cinema is a precious heritage that has been formed over the years, reflecting Turkish culture and values that everyone can find something familiar. It consists of historical illuminating images belonging to a society. The first time Turkish society met with cinema art was 1896 under the domination of the Ottoman Empire (Akser, 2018). From that time, it has gone through many stages in parallel with the changes in community, and the specific

properties of each period have been reflected in the movies shot by the producers according to the period. With the effect of tax reductions at the end of the 1940s, theaters began to spread rapidly to the counties, so some cultural and economic infrastructure of Yeşilçam cinema, which began in the 1950s and ended at the end of 1980s, emerged (Ertaylan, 2013, p. 1855-1856). Various studies on the history of cinema indicate that the biggest problem of Yeşilçam cinema was the lack of capital and it took time to make progress due to the socio-cultural, political and economic structure of the period. At the beginning of the 1950s, there was no talk of Turkish cinema, but of domestic movie making, and it was neither considered a branch of art nor a professional endeavor. After the leap in the 1950s, cinema began to be accepted as a profession, but it was necessary to wait until the 1960s for it to be accepted as an art (Sevim, 2019, p. 48). As in all industries since the 1960s, significant developments have taken place in the cinema industry, and Yeşilçam cinema has experienced its golden age. At this period, details that appealed to the public, described daily life, held a mirror to problems and gave hope to the audience were frequently written in the scripts.

Turkish cinema in the Yeşilçam period established a very close relationship with the audience and was shaped on the common tendencies. The popular movies were adopted more by the audience because they show the daily life, the culture and lives of ordinary people (Sevindi, 2016, p. 64). Another reason for the popularity of elements such as characters, space, plot and timing in these films is that they reflect the sociocultural characteristics of the period and tell stories with a happy ending, even if sometimes they are exaggerated. The stories of the movies are based on dilemmas such as rural-urban, east-west, modern-traditional. It has often been stated that all of the movies, which, although they do not show genre homogeneity, feed heavily on the schematic structure of melodrama, develop certain moral standards regarding good and evil, right and wrong, carefully mark the boundaries of cultural degeneration while at the same time proposing westernization, and in essence building a modern approach that does not reject customs and original Anatolian culture (Akpınar, 2015; Çelik, 2010). Yeşilçam movies, which were mostly shot in the melodrama genre, often dealt with phenomena such as power, money, love, fate, illness, grief, and while the plots were being developed, some common indicators related to work issues specific to the period in which the movie was shot were conveyed to the audience. Turkish cinema has epic characteristics in general; it is based on types and even prototypes. It is narrative. The social and historical identities of the characters are very clear. These are stereotypes, they do not develop and change within the movie; in fact, they do not change much from one movie to another. They exist to fulfill whatever their historical and social functions are in the story (Ayça, 1993). These movies usually feature a father who is a business owner or a main character, and the entire plot unfolds around them. The qualities of the characters are clear, they are either very bad or very good and generally do not change. In addition, the assets of the characters are also explained with strong visual symbols. For example, some of the images expressing wealth are 'owning a ship', 'owning a mansion', 'wearing a gown', 'drinking alcohol', 'owning luxury vehicles'. Owing to these features, measurements to classify elements of national culture compiled from the literature could be done more clearly.

Elements of National Culture

Human activities constitute culture in four main elements: The element of economy; the element of state and law; the element of morality, other spiritual concepts and finally the element of orientation towards science and art (Mumcu, 1990, p. 351). Culture is widely

regarded as the most important part of the identity of a nation. Gökalp (2014), unlike observable civilisation, views culture as a collection of such abstract phenomena as feelings, perceptions, values and convictions like religion, language, morality, literature, folklore, fine arts, philosophy, giving people a feeling of identity. Therefore, while culture can be expressed as a general group of ideas that creates bonds between individuals which regulates social life of generations through time, differs from the notion of national culture at various points. With the concept of national culture, the whole of the efforts and activities made to create the distinctive characteristics of that nation is understood (Yılmazok, 2018).

National culture can be defined as values, assumptions, preferences, beliefs, practices, knowledge, skills, and behaviors that are shared at the level of the national group and are acquired via long-term immersion in the social environment (Hodgson et al., 2013). Definitions of national culture are generally shaped around arguments such as ‘sharing a history’, ‘values’, ‘common memory’, “sharing” and ‘transferring to the present’. The most prominent of these concepts seems transferring the past to the present. Because, if this is not realised, all other arguments will be nonsense. In this case, national culture turns into a historical material that has completed its life and a series of distant memories read from history books (Çevik, 2014, p. 71). National culture elements are formed by the unique accumulations of each society. In the globalising world, it is accepted as a necessity for every nation to protect its own cultural heritage and to ensure the transfer of elements of cultural heritage to next generations.

While folk tales and fairy tales undertook the responsibility of transferring and updating culture in the past (Üzer & Çetin, 2018, p. 2052), today this responsibility is mostly undertaken by the cinema and media sector. Although this situation provides an important convenience in transferring elements of national culture with the development of mass media, it also poses a threat to the possibility of mass culture to become dominant.

Cultural heritage elements that represent the common history of the society and strengthen the bonds of unity are spread over a wide range. These elements are categorised according to their characteristics. One such distinction is between tangible and intangible cultural heritage (Arslan & Arslan, 2024, p.103). There are five components that play role in the conveyance of intangible cultural heritage as oral traditions and narratives together with linguistics, stage and performing arts, social customs, ceremonies and feasts, applications related to nature and universe, handicraft tradition (Karabaşa, 2009).

National culture, which is the common expression of all social and individual experiences, connects individual identities to a greater identity (Çonoğlu, 2014, p. 152). The effect of the cinema sector in providing this connection is quite high. In this regard, determining which of Turkish intangible cultural heritage elements from the previous to the present day are emphasised through the cinema sector, how often they are emphasised and which of them are not emphasised at all, is significant in terms of eliminating the deficiencies in the process of national culture transmission.

METHODOLOGY

When reviewing the literature on Yeşilçam cinema, it is observed that studies are generally conducted as case studies and bibliometric analyses (Çelik, 2010; Ertaylan, 2013; Akpınar, 2015; Sevindi, 2016; Çakır, 2017; Çerkeşli, 2017; Çelik, 2020; Bostan, 2021; Koluvaçık, 2023) focused mostly on the fields of cinematography, communication,

anthropology, sociology, philosophy (Kotaman, 2009; Depeli, 2016; Kaya, 2017; Akbaş, 2018; Yıldırım, 2018; Şavk, 2020; Öztürk, 2020; Diken Yücel, 2022; Becerikli, 2024) and few studies were conducted by researchers working in other disciplines (Tanrıvermiş, 2021; Altun, 2022; Büyücek, 2024; Özker, 2024). Studies generally focus on the historical origins of Yeşilçam cinema, its periodical classification, its qualities, its similarities/differences in comparison with world cinemas, its relationship with various branches of science, or on a specific director/screenwriter/actor or an actress. The relationship between cinema, culture and management disciplines has been studied in a very limited way. In international literature, Clemens and Wolff's (2001) book on how managers can utilize dialogue from cult movies when employing decision-making mechanisms is one of the few prominent studies on the subject.

This study evaluates the businesses and business practices depicted in 200 Yeşilçam movies shot between 1960 and 1979, when the Turkish cinema industry was at its heyday, through content analysis in the context of elements of national culture. In this respect, ten prominent movies for each year in the twenty-year period were analysed within the framework of the research questions determined.

The goal of this research is to find out if Turkish Yeşilçam cinema was used as an actor in terms of the transmission of intangible national culture elements, and if so, which elements of national culture were emphasised in the depictions of enterprises at the movies produced at the highest era of Yeşilçam cinema and how often these national culture elements were portrayed. At that period the budgets increased, very notable actors and actresses emerged, also some classic movies were made. So the research sample was selected by a purposive sampling method. The common characteristics of the 200 films selected for the sample are as follows:

-Their scripts emphasise specific characteristics of businesses or business owners or they revolve around portrayals of business owners.

-They contain obvious details about the research questions in their scripts.

For analyses criterion sampling method was used (Sönmez & Alacapınar, 2011). Criterion sampling is a purposive sampling method used in qualitative research that involves the examination of all cases (individuals, events, items, etc.) that meet a predefined set of criteria or conditions.

While planning the research, document analysis was also used in the study. Nijat Özön's books (1968, 1990, 2010) and various internet sources were utilized. In addition to documentary evidence, visual elements like movies, videos and photographs can also be used in qualitative research (Creswell & Clark, 2007; Yıldırım & Şimşek, 2013, p. 218-219). So, the prominent and high-grossing films of each period were determined, 200 films in total were watched over a period of approximately two years. Visual and auditory data were recorded by the researcher and screenshots were taken.

Data Collection and Analysis

The data collected in this qualitative research study were analyzed using a categorical content analysis method. Categorical analysis is usually performed by dividing a message into segments and then categorizing these segments according to predetermined criteria (Tavşancıl & Aslan, 2001, p. 90). The data obtained in categorical content analysis were first transcribed. The transcribed data were analyzed through open coding. After open encoding, every code was categorized into a specific framework through axis coding. Each category was shaped by

gathering around a certain axis. In the last stage, themes were formed by taking into account the commonalities and similar content of the existing categories.

The codes generated and the assignment of categories to specific themes were based on the 2025 National Inventory of Intangible Cultural Heritage of Turkey, as defined by UNESCO and published on the website of the Ministry of Culture and Tourism of the Republic of Turkey.

In criterion sampling method, the validity of the research can be ensured by identifying the correct criteria. However, as this method does not aim to generalise to the population, the focus is on obtaining in-depth information about the specified sample. Consequently, the risk of bias in this study conducted using criterion sampling constitutes a limitation of the research.

For reliability, the incoming data was referred to two independent experts for their opinions. In the evaluations made regarding the theme and category lists, the cases where there were disagreements were reviewed. The effect of the consensus and disagreement between the researcher and the two experts on the reliability of the research was examined using Miles and Huberman's (1994: 64) formula $[\text{Consensus} / (\text{Consensus} + \text{Disagreement}) \times 100]$. As a result of the examination, the agreement (reliability) between the researcher and the two experts' opinions were found to be 96% and 95%, respectively.

Sample Selection

The sample used in the study is shown below (Table 1).

Table 1.

Movies in the Sample Shot between 1960-1979

Code	The Movie	Year	Producer
M1	Cumbadan Rumbaya	1960	Turgut Demirağ
M2	Üsküdar İskelesi	1960	Suphi Kaner
M3	Cici Katibem	1960	Arşavir Alyanak
M4	Aslan Yavrusu	1960	Hulki Saner
M5	İçimizden Biri	1960	Türker İnanoğlu
M6	Kırık Çanaklar	1960	Memduh Ün
M7	Namus Uğruna	1960	Osman F. Seden
M8	Sığıntı	1960	Hicri Akbaşlı
M9	Şoför Nebahat	1960	Metin Erksan
M10	Yeşil Köşkün Lambası	1960	Nejat Saydam
M11	Avare Mustafa	1961	Memduh Ün
M12	Küçük Hanımefendi	1961	Nejat Saydam
M13	Benim Küçük Meleşim	1961	Nuri Akıncı
M14	Ya Ben Ya O	1961	Aydın Arakon
M15	Cambaz Kızın Aşkı	1961	Türker İnanoğlu
M16	Duvaksız Gelin	1961	Suphi Kaner
M17	Hatırla Sevgilim	1961	Arşavir Alyanak
M18	Kalp Yarası	1961	Türker İnanoğlu
M19	Kızıl Vazo	1961	Atıf Yılmaz
M20	Tatlı Bela	1961	Atıf Yılmaz
M21	Ayşecik Ateş Parçası	1962	Hulki Saner
M22	Ekmekçi Kadın	1962	Osman F. Seden
M23	Boş Çerçeve	1962	Ertem Eğilmez
M24	Kıralık Koca	1962	Türker İnanoğlu
M25	Küçük Hanımın Şoförü	1962	Nejat Saydam
M26	Lekeli Kadın	1962	Ülkü Erakalın
M27	Rıfat Diye Biri	1962	Ertem Göreç

M28	Üç Tekerlekli Bisiklet	1962	Lütfi Ö. Akad
M29	Yılanların Öcü	1962	Metin Erksan
M30	Sokak Kızı	1962	Osman F. Seden
M31	Bekarlık Sultanlığıdır	1963	Türker İnanoğlu, Berker İnanoğlu
M32	Acı Aşk	1963	Hulki Saner
M33	Aşk Hırsızı	1963	Osman F. Seden
M34	Badem Şekeri	1963	Osman F. Seden
M35	Baş Belası	1963	Arşavir Alyanak
M36	Beyaz Güvercin	1963	Nejat Saydam
M37	Kadınlar Hep Aynıdır	1963	Nejat Saydam
M38	Genç Kızlar	1963	Nevzat Pesen
M39	Susuz Yaz	1963	Metin Erksan
M40	Yedi Kocalı Hümmet	1963	Yılmaz Atadeniz
M41	Gurbet Kuşları	1964	Halit Refiğ
M42	Şoför Nebahat ve Kızı	1964	Süreyya Duru
M43	Cımbız Ali	1964	Sırrı Gültekin
M44	Evcilik Oyunu	1964	Halit Refiğ
M45	Köye Giden Gelin	1964	Ülkü Erakalın
M46	Öksüz Kız	1964	Orhan Aksoy
M47	Turist Ömer	1964	Hulki Saner
M48	Yankesici Kız	1964	Türker İnanoğlu
M49	Vurun Kahpeye	1964	Orhan Aksoy
M50	Prangasız Mahkumlar	1964	Orhon M. Arıburnu
M51	Ölüme Kadar	1965	Ülkü Erakalın
M52	Turist Ömer Dümenciler Kralı	1965	Hulki Saner
M53	Altın Şehir	1965	Orhan Elmas
M54	Cici Kızlar	1965	Aram Gülyüz
M55	Bir Gönül Oyunu	1965	Mehmet Aslan
M56	Hıçkırık	1965	Orhan Aksoy
M57	Ava Giden Avlanır	1965	Hulki Saner
M58	Karaoğlan	1965	Suat Yalaz
M59	Seven Kadın Unutmaz	1965	Osman F. Seden
M60	Garip Bir İzdivaç	1965	Nejat Saydam
M61	Ah Güzel İstanbul	1966	Atıf Yılmaz
M62	Bir Millet Uyanıyor	1966	Ertem Eğilmez
M63	Bana Bela Derler	1966	Cevat Okçugil
M64	Çalıkuşu	1966	Osman F. Seden
M65	Kaderin Cilvesi	1966	Türker İnanoğlu
M66	Pembe Kadın	1966	Atıf Yılmaz
M67	Sokak Kızı	1966	Ülkü Erakalın
M68	Zorlu Düşman	1966	Natuk Baytan
M69	Namus Kanla Yazılır	1966	Zafer Davutoğlu
M70	Meleklerin İntikamı	1966	Osman F. Seden
M71	Ağlayan Kadın	1967	Osman F. Seden
M72	Anadolu Kızı	1967	Hüsnü Cantürk
M73	Ayrılık da Beraberiz	1967	Muzaffer Arslan
M74	Hırçın Kadın	1967	Ülkü Erakalın
M75	Kader Bağı	1967	Türker İnanoğlu
M76	Yaprak Dökümü	1967	Memduh Ün
M77	Tapılacak Kadın	1967	Nejat Saydam
M78	Samanyolu	1967	Orhan Aksoy
M79	Kelepçeli Melek	1967	Mehmet Dinler
M80	Kaderim Ağlamak mı?	1967	Semih Evin
M81	Aşka Tövbe	1968	Türker İnanoğlu
M82	Kader	1968	Süreyya Duru

M83	Kezban	1968	Orhan Aksoy
M84	Vesikalı Yarım	1968	Ö. Lütfi Akad
M85	Sabah Yıldızı	1968	Türker İnanoğlu
M86	Kınalı Yapıncak	1968	Orhan Aksoy
M87	Devlerin İntikamı	1968	Feyzi Tuna
M88	Yasemin'in Tatlı Aşkı	1968	Atıf Yılmaz
M89	Aşkım Günahımdır	1968	Ertem Göreç
M90	Sarmaşık Gülleri	1968	Nejat Saydam
M91	Aşk Mabudesi	1969	Nejat Saydam
M92	Yaralı Kalp	1969	Remzi Jöntürk
M93	Fakir Kızın Romanı	1969	Aram Gülyüz
M94	Buruk Acı	1969	Nejat Saydam
M95	Seninle Ölmek İstiyorum	1969	Ö Lütfi Akad
M96	Hayat Kavgası	1969	Mehmet Bozkuş
M97	Kapıcının Kızı	1969	Ülkü Erakalın
M98	Sevgili Babam	1969	Aram Gülyüz
M100	Dağlar Kızı Reyhan	1969	Metin Erksan
M101	Bülbül Yuvası	1970	Nejat Saydam
M102	Seven Ne Yapmaz	1970	Orhan Aksoy
M103	Tatlı Meleşim	1970	Mehmet Dinler
M104	Arım, Balım, Peteğim	1970	Muzaffer Dinler
M105	Buğulu Gözler	1970	Safa Önal
M106	Güller ve Dikenler	1970	Nejat Saydam
M107	Son Hıçkırık	1970	Ertem Eğilmez
M108	Küçük Hanımefendi	1970	Ertem Eğilmez
M109	Yavrum	1970	Orhan Aksoy
M110	Yuvasız Kuşlar	1970	Mehmet Dinler
M111	Bebek Gibi Maşallah	1971	Mehmet Dinler
M112	Ateş Parçası	1971	Atıf Yılmaz
M113	Anneler ve Kızları	1971	Lütfi Ö. Akad
M114	Gelin Çiçeği	1971	Nejat Saydam
M115	Mavi Eşarp	1971	Nejat Saydam
M116	Kezban Paris'te	1971	Orhan Aksoy
M117	Satın Alınan Koca	1971	Duygu Sağıroğlu
M118	Hayat Sevince Güzel	1971	Temel Gürsu
M119	Küçük Sevgilim	1971	Orhan Elmas
M120	Melek mi Şeytan Mı?	1971	Mehmet Dinler
M121	Sahtekâr	1972	Ertem Göreç
M122	Tatlı Dillim	1972	Ertem Eğilmez
M123	Alın Yazısı	1972	Orhan Aksoy
M124	Aşk Fırtınası	1972	Halit Refiğ
M125	Sev Kardeşim	1972	Ertem Eğilmez
M126	Vukuat Var	1972	Nejat Saydam
M127	Sezercik Aslan Parçası	1972	Memduh Ün
M128	Kanlı Para	1972	Natuk Baytan
M129	İlk Aşk	1972	Osman F. Seden
M130	Fatma Bacı	1972	Halit Refiğ
M131	Bir Demet Menekşe	1973	Zeki Ökten
M132	Yalancı Yarım	1973	Ertem Eğilmez
M133	Siyah Gelinlik	1973	Orhan Elmas
M134	Asiye Nasıl Kurtulur?	1973	Nejat Sağlam
M135	Oh Olsun	1973	Ertem Eğilmez
M136	Güllü Geliyor Güllü	1973	Atıf Yılmaz
M137	Gelin	1973	Ö. Lütfi Akad

M138	Öksüzler	1973	Ertem Göreç
M139	Sultan Gelin	1973	Halit Refiğ
M140	Yedi Evlat İki Damat	1973	Halit Refiğ
M141	Almanyalı Yarım	1974	Orhan Aksoy
M142	Salak Milyoner	1974	Kemal Sunal
M143	Tutku	1974	Feyzi Tuna
M144	Bir Yabancı	1974	Orhan Aksoy
M145	Cici Kız	1974	Nejat Saydam
M146	Garip Kuş	1974	Yücel Çakmaklı
M147	Kardeşim	1974	Orhan Elmas
M148	Salako	1974	Atıf Yılmaz
M149	Yaz Bekarı	1974	Osman F. Seden
M150	Köyden İndim Şehire	1974	Ertem Eğilmez
M151	Ah Nerede	1975	Orhan Aksoy
M152	Şaşkın Damat	1975	Zeki Ökten
M153	Baba Bizi Eversene	1975	Oksal Pekmezoğlu
M154	Hanzo	1975	Zeki Ökten
M155	Bizim Aile	1975	Engin Orbey
M156	Delisin	1975	Engin Orbey
M157	Gülşah	1975	Orhan Aksoy
M158	Nöri Gantar Ailesi	1975	Ertem Göreç
M159	Çapkın Hırsız	1975	Memduh Ün
M160	5 Milyoncuk Borç Verir Misin?	1975	Osman F. Seden
M161	Aile Şerefi	1976	Orhan Aksoy
M162	Öyle Olsun	1976	Orhan Aksoy
M163	Her Gönülde Bir Aslan Yatar	1976	Osman F. Seden
M164	Kapıcılar Kralı	1976	Zeki Ökten
M165	Meraklı Köfteci	1976	Engin Orbey
M166	Süt Kardeşler	1976	Ertem Eğilmez
M167	Şoför	1976	Orhan Aksoy
M168	Ne Umduk Ne Bulduk	1976	Zeki Ökten
M169	Kader Bağlayınca	1976	Orhan Aksoy
M170	Baş Belası	1976	Atıf Yılmaz
M171	Gülen Gözler	1977	Ertem Eğilmez
M172	Yuvarın Bekçileri	1977	Osman F. Seden
M173	Çöpçüler Kralı	1977	Zeki Ökten
M174	Küçük Ev	1977	Safa Önal
M175	Sakar Şakir	1977	Natuk Baytan
M176	Bizim Kız	1977	Türker İnanoğlu
M177	İbo İle Güllüşah	1977	Atıf Yılmaz
M178	Sevgili Dayım	1977	Zeki Ökten
M179	Şaban Oğlu Şaban	1977	Ertem Eğilmez
M180	Sivri Akıllılar	1977	Zeki Alasya
M181	Köşeyi Dönen Adam	1978	Atıf Yılmaz
M182	İşte Bizim Hikâyemiz	1978	Orhan Aksoy
M183	Neşeli Günler	1978	Orhan Aksoy
M184	Cafer'in Çilesi	1978	Zeki Alasya
M185	Evlidir Ne Yapsa Yeridir	1978	Şerif Gören
M186	İyi Aile Çocuğu	1978	Osman F. Seden
M187	Kibar Feyzo	1978	Atıf Yılmaz
M188	Yaşam Kavgası	1978	Halit Refiğ
M189	Taşı Toprağı Altın Şehir	1978	Orhan Aksoy
M190	Korkusuz Korkak	1979	Natuk Baytan
M191	Bekçiler Kralı	1979	Osman F. Seden

M192	Canikom	1979	Orhan Aksoy
M193	Almanya Acı Vatan	1979	Şerif Gören
M194	Ne Olacak Şimdi	1979	Atıf Yılmaz
M195	Köşe Kapmaca	1979	Zeki Alasya
M196	Şark Bülbülü	1979	Kartal Tibet
M197	Vay Başımıza Gelenler	1979	Zeki Alasya
M198	Umudumuz Şaban	1979	Kartal Tibet
M199	İsyen	1979	Orhan Aksoy
M200	Aşk Ben Mi Yarattım?	1979	Şerif Gören

FINDINGS

In the Yeşilçam movies shot in the relevant periods, national culture elements were mostly shown in the form of visual elements and sometimes in the form of verbal expression while describing the events experienced by the business managers. In addition, in the parts of some films related to business practices, elements of national culture were introduced and explained, and the plot was developed by considering these situations. At this research, which was carried out with categorical content analysis type, the scenes in 200 Yeşilçam movies in which business practices / managers were included were classified in terms of national culture category. National inventory of intangible cultural heritage 2025 was used while classifying in terms of national culture category.

Table 2.

National Cultural Elements Depicted Through Businesses/Managers/Business Practices in Yeşilçam Movies Shot Between 1960 and 1979

Elements of National Culture	Frequency	Movies
Ceramic Art	89	M6, M11, M13, M19, M20, M24, M35, M39, M40, M47, M49, M52, M55, M59, M63, M67, M70, M78, M81, M82, M89, M90, M95, M107, M110, M116, M120, M127, M148, M150, M153, M158, M165, M170, M175, M177, M186, M189, M190, M192, M196
Baton Handicraft Tradition	72	M9, M14, M22, M27, M34, M38, M41, M46, M51, M56, M62, M64, M79, M100, M104, M116, M119, M123, M126, M130, M132, M142, M145, M148, M152, M154, M156, M157, M166, M179, M191, M200
Coffee Tradition	49	M18, M25, M37, M44, M58, M61, M72, M88, M90, M106, M129, M137, M150, M151, M164, M171, M185, M190, M192
Kinship (Sıla-i Rahim) Tradition	102	M2, M5, M8, M10, M23, M26, M34, M39, M42, M44, M50, M53, M59, M60, M61, M69, M70, M73, M78, M81, M83, M84, M85, M86, M96, M98, M101, M104, M109, M117, M122, M125, M130, M133, M137, M142, M147, M154, M160, M161, M166, M179, M180, M187, M195
Akhism	52	M26, M30, M37, M40, M47, M55, M64, M73, M81, M117, M125, M129, M131, M135, M155, M159, M166, M168, M169, M171, M182, M198
Gold/Silver Chasing Art	41	M1, M9, M16, M27, M33, M40, M47, M51, M65, M67, M79, M82, M92, M99, M103, M112, M117, M127, M132, M153, M168, M194

Tailor Tradition	Craftsmanship	64	M10, M21, M22, M34, M38, M41, M47, M50, M59, M63, M67, M79, M80, M83, M90, M92, M104, M112, M118, M119, M125, M129, M131, M135, M140, M168, M172, M174, M181, M184, M195, M200
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Ceramic Art

Ceramics is a type of art in which various objects are made by shaping and firing materials such as clay and mud. The most common ceramic objects are vases, pottery, sculptures, etc. In the context of art, ceramics is the oldest art form that requires high-tech and is suited to industry. It combines functional creativity and skill. Since the Neolithic Period until today, production of ceramics has been made with tools such as potter's wheel, kiln, various shaping tools. In other words, ceramics and technology have always been intertwined, from the primitive tools of the first ages to the latest innovative machinery and equipment of today (Ünal, 2021, p. 199). In the analyses on the data set, it was observed that ceramic art, one of Turkish National Cultural Elements, was frequently included. It has been determined that there are examples of ceramic art in 89 scenes in 200 movies in the sample which some examples are given below.



Figure 1. A Scene From the Movie ‘Son Hıçkırık’



Figure 2. A Scene From the Movie ‘Kızıl Vazo’



Figure 3. A Scene From the Movie ‘Sarmaşık Gülleri’



Figure 4. A Scene From the Movie ‘Melek Mi Şeytan Mı?’



Figure 5. A Scene From the Movie ‘Nöri Gantar Ailesi’

Akhism

Akhism is a name given to the unions of tradesmen and artisans in Anatolia from the 13th century until the beginning of the 19th century. The word ‘Ahi’ is of Arabic origin and has a meaning as ‘brother’ (Bayram, 2012, p. 83). Akhism can be defined as an institution that regulates the staff training, functioning and control of tradesmen and craftsmen organisations in Anatolian cities, towns and even villages from the first half of the 13th century until the beginning of the 20th century (Çağatay, 1981, p.3) as stated before. The Ahi tradition contains many virtues such as goodness, truthfulness, diligence and benevolence in its essence, and the master-apprentice relationship is very important in Akhism. At The Akhism System the master looks after at his apprentice like his “son” and the apprentice looks after at his master like his “father”. They eat together and pray together like a real family (Toktonaliev, 2020, p.130). It was determined in the analyses that the Ahi Tradition was seen in 52 scenes in the sample. Some examples are given below.



Figure 6. A Scene From the Movie ‘Sev Kardeşim’



Figure 7. A Scene From the Movie ‘Gülen Gözler’



Figure 8. A Scene From the Movie ‘Bizim Aile’



Figure 9. A Scene From the Movie ‘Oh Olsun’

Coffee Tradition

Coffee is one of the most widely consumed beverages in Türkiye. Coffee beans from Ethiopia are filtered and brewed to be served to royalty, which is why they are enjoyed by many people. In addition to its pleasurable effects, coffee is widely used in coffeehouses as an element of Turkish oral culture (Küçükkömürler & Özgen, 2009). Turkish coffee has a unique aroma thanks to its preparation and presentation, which has specific roasting and brewing stages. It plays an important role in Turkish Culture for conversations, festivals, family gatherings, marriage customs and rites, after meal times, celebrations.

The frequency of appearance of visual elements related to Turkish Coffee Tradition in the data set was determined to be 49 scenes in 200 movies. Below are some examples of scenes from these movies.



Figure 10. A Scene From the Movie ‘Ah Nerede’



Figure 11. A Scene From the Movie ‘Kapıcılar Kralı’



Figure 12. A Scene From the Movie ‘Korkusuz Korkak’



Figure 13. A Scene From the Movie ‘Köyden İndim Şehire’



Figure 14. A Scene From the Movie ‘Köşeyi Döner Adam’

Baton Handicraft Tradition

According to the Turkish Language Association Dictionary, the Italian-derived word ‘baton’ is defined as a tool made of wood or metal used for support while walking (TLS, 2005: 208). The use of the ‘asa’, which serves a similar purpose to the baton, is known as a sunnah of the Prophet and has a religious meaning associated with Islam, while the usage of the baton, especially during the Tanzimat period, became a symbol of Westernization along with the socio-cultural transformation (Teke & Erol Çalışkan, 2018, p. 96). The appearance frequency of elements related to baton handicraft tradition at the data set is 72 scenes in 200 movies. Some examples are shown below.



Figures 15-16. Scenes From the Movie 'Kezban Paris'te'



Figure 17. A Scene From the Movie 'Şaşkın Damat'



Figure 18. A Scene From the Movie 'Delisin'



Figure 19. A Scene From the Movie 'Gülşah'



Figure 20. A Scene From the Movie ‘Salako’

Tailor Craftsmanship Tradition

The word tailor is etymologically derived from the Persian word “darzi,” meaning seamstress (Kiraz, 2005, p.101). In the ancient times, people used to make clothes by sewing pieces of leather together with strings. After society became more organized, clothing began to develop and diversify in line with the tools that were invented (Çeliksap, 2015, p.58). Over time, tailoring became an art form in its own right among the Turkish people and played an important role in society.

According to the content analyses, scenes related to the tradition of tailor craftsmanship appear in 64 scenes in 200 movies. Examples of movies containing scenes related to tailoring are shown in the images below.



Figure 21. A Scene From the Movie ‘7 Evlat 2 Damat’



Figure 22. A Scene From the Movie ‘Bir Demet Menekşe’



Figure 23. A Scene From the Movie ‘Ekmekçi Kadın’



Figure 24. A Scene From the Movie ‘Küçük Sevgilim’



Figure 25. A Scene From the Movie ‘Hayat Sevince Güzel’

Kinship (Sıla-i Rahim) Tradition

Kinship (sıla-i rahim) refers to maintaining family ties through blood and marriage, sustaining relationships with relatives, protecting their rights, showing them interest, helping them, visiting them and so on. On the contrary behaviors are defined with the term “kat'-i rahim” (Çağrı, 2009). Some kinship (sıla-i rahim) practices such as treating relatives well, helping them, and meeting their needs are also some of the fundamental Islamic teachings.

The frequency of appearance of visual elements related to Kinship (sıla-i rahim) Tradition at the data set is 102 scenes in 200 movies. Some examples are shown below.



Figure 26. A Scene From the Movie ‘Gelin’



Figure 27. A Scene From the Movie ‘Aile Şerefi’



Figure 28. A Scene From the Movie ‘Kıvalı Yapıncak’



Figure 29. A Scene From the Movie ‘Bülbül Yuvası’



Figure 30. A Scene From the Movie ‘Neşeli Günler’



Figure 31. A Scene From the Movie ‘Kezban’

Gold/Silver Chasing Art

Jewelry making is one of the most established crafts in which mankind has succeeded in combining aesthetics and functionality throughout history. The art of chasing aims to create unique patterns by placing different materials on metal surfaces, while the reliefart technique gives metal depth and a three-dimensional structure. The arts of chasing and relief are techniques that have been used in jewelry making for centuries and are an important part of Turkish Cultural Heritage (Demirel, 2025, p.80). The frequency of elements related to Silver/Gold Chasing Art at the data set is 41 scenes in 200 movies. Some examples are shown below.



Figure 32. A Scene From the Movie ‘Yaralı Kalp’



Figure 33. A Scene From the Movie ‘Satın Alınan Koca’



Figure 34. A Scene From the Movie ‘Yalancı Yarım’



Figure 35. A Scene From the Movie ‘Ateş Parçası’



Figure 36. A Scene From the Movie ‘Tatlı Meleşim’



Figure 37. A Scene From the Movie ‘Baba Bizi Eversene’

DISCUSSION AND CONCLUSION

Yeşilçam cinema is still very popular today. Despite the amateur style in its shooting, it has established a very big love in hearts of the audience for generations (Akser, 2018). In this study, 200 Turkish Yeşilçam movies (10 movies for each year), which were shot between 1960 and 1979, were examined and their findings on national culture elements emphasised through businesses/managers in the period they were shot were analyzed by content analysis.

Based on the research questions, it can be said that Turkish producers have conceptualized cinema as an important actor in transmitting elements of national culture to future generations. It can be argued that the period sampled may represent the most successful era for cinema movies in transmitting elements of national culture. This situation can be explained by the fact that television became available for most Turkish people in the late 1970s due to economic constraints. In 1978, the number of registered TV sets in Türkiye was 2,531,541 (İlslan, 2014). Therefore, the Turkish people often preferred going to the cinema for entertainment at this period.

As a summary of the findings, the most frequently emphasized elements of national culture in the businesses/managers depicted in Yeşilçam movies produced between 1960 and 1979 is the Kinship (sila-i rahim) Tradition. This is followed by Ceramic Art, Baton Handicraft

Tradition, Tailor Craftsmanship Tradition, Akhism, Coffee Tradition, and Gold/Silver Chasing Art. Research findings show the impacts of the social changes in the 1960s and 1970s. So, the study emphasized that especially in the field of cinema, movies that are separated from the public and do not share the problems, troubles or joys of the public will not be adopted and cinema industry is very important for the intergenerational transmission of national culture elements. Traditional oral culture continued to live in Yeşilçam cinema with its language features, subjects, typecasts, dominant values and anonymous features (Çakır, 2017, p.137). Yeşilçam cinema, which conveys Turkish culture, values, the pains, joys and dreams experienced in daily life, will therefore continue to find an audience from generation to generation without losing its appeal for years. It is envisaged that detailed studies can be conducted in the context of more detailed parameters for different periods with a larger sample in the future.

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