



Research Article

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The Use of Digital Effects on Storytelling in Turkish Cinema¹


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ABSTRACT

Digitalization and the use of digital effects have an important place in the world and also in Türkiye in many different disciplines. The transition from analog system to digital has affected all mass media. The use of digital technology in cinema also occupies an important place. American cinema was a pioneer when many movies switched from analogue to digital and started to use digital visual effects. The use of visual effects in Turkish Cinema, especially in action and drama genres, is remarkable. Although the words special effects, visual effects and CGI are used interchangeably, they have different characteristics. In these studies, whether the use of digital visual effects supports storytelling or not was investigated by discourse analysis method. The most watched movies in Turkish Cinema between 2004-2017 were analyzed. With this method, it was also tried to determine how often popular movies use effects and which types of effects they use more. While effects supported the story in some movies, they caused negative impact on others. One of the important reasons for this reaction is that the effect is not included in the movie in a natural way. Possible economic difficulties in accessing technology can also lead to falling behind. The use of digital effects can support the movie when it is considered as following and adapting to the current technology. However, when the story and digital effects technology are considered together, exaggerated use of digital effects can cause the story to lag behind. In addition to the combination of story and effects, it is possible to say that the frequency of use of digital visual effects increases in films with drama and action elements. The use of digital visual effects in horror and sci-fi genres is inevitable; however, when we look at the most watched films in Turkish cinema, it is noticeable that the horror genre is not included and sci-fi elements are only included in Cem Yılmaz's productions. In the analyzed films, the scenes and areas where effects are used the most are determined as shooting scenes, destruction events and explosions, difficult or impossible actions of the characters, and the creation of the appropriate atmosphere for the story.

Keywords: Turkish Cinema, digitalization, digital visual effects, special effects, reality.

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Türk Sineması Hikâye Anlatımında Dijital Efekt Kullanımı³

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ÖZ

Dijitalleşme ve dijital efekt kullanımı tüm dünyada olduğu gibi ülkemiz içerisinde de pek çok farklı disiplinde önemli bir yer kaplamaktadır. Analog sistemden dijitalle geçiş tüm kitle iletişim araçlarını etkilemiştir. Sinemada da dijital teknolojinin kullanımı önemli bir yer tutmaktadır. Pek çok film analogdan dijitalle geçerken ve dijital görsel efekt kullanmaya başlarken Amerikan sineması öncü olmuştur. Türk Sinemasında da özellikle aksiyon ve dram türlerinde görsel efekt kullanımı göze çarpmaktadır. Özel efekt, görsel efekt ve CGI sözcükleri birbirlerinin yerine kullanılsa da farklı özellikleri bulunmaktadır. Bu çalışmada dijital görsel efekt kullanımının öykü anlatımını destekleyip desteklemediği, söylem analizi yöntemiyle araştırılmıştır. 2004-2017 yılları arasında Türk Sineması'nda en çok izlenen filmler analize tabi tutulmuştur. Bu yöntemle popüler filmlerin efektlere başvurma sıklığı ve hangilerini daha çok kullandıkları da tespit edilmeye çalışılmıştır. Efektler bazı filmlerde öyküyü desteklerken, bazı filmlerde olumsuz etkiye sebep olmuştur. Efektin doğal bir şekilde filmde yer almaması bu reaksiyonun önemli nedenlerindedir. Teknolojiye ulaşmadaki muhtemel ekonomik zorluk da geride kalınmasına sebep olabilmektedir. Dijital efekt kullanımı güncel teknolojinin takip edilmesi ve uyum sağlanması olarak düşünüldüğünde filme katkı sunabilmektedir. Ancak öykü ve dijital efekt teknolojisi birlikte düşünüldüğünde abartılı kullanımın öykünün geride kalması vb. durumlar ön plana çıkabilmektedir. Hikâye ve efekt birlikteliğine ek olarak dijital görsel efektlerin kullanım sıklıklarının dram ve aksiyon unsurlarının birlikte yer aldığı filmlerde arttığını söylemek mümkündür. Dijital görsel efekt kullanımının korku ve bilimkurgu türü yapımlarda kullanılması kaçınılmazdır; ancak türk sinemasında en çok izlenen filmlere bakıldığında korku türünün yer almadığı, bilimkurgu unsurlarına da sadece Cem Yılmaz'ın yapımlarında yer verildiği göze çarpmaktadır. İncelenen filmlerde genel olarak efektlerin en çok kullanıldığı sahne ve alanların; silahlı çatışma sahneleri, yıkım olayları ve patlamalar, karakterlerin gerçekleştirmeleri zor ya da imkânsız eylemler, öyküye uygun mekânın yaratılması olarak belirlenmiştir.

Anahtar Kelimeler: Türk Sineması, dijitalleşme, dijital görsel efektler, özel efektler, gerçeklik.

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INTRODUCTION

Movies are both artistic and commercial creations. From time to time, filmmakers have produced movies with different concerns. Image clarity and digital image usage are affected by the amount allocated to the movie. Images in the movies are both content transmitters and meaningful units. Visible thing not always resemble the real-world object. Sometimes the director wants to reflect the objective reality as itself. Sometimes they want to make some effective changes. These changes are explored within the subject of form in cinema industry. With all these changes, the object of the movie gains a new powerful meaning (Büker, 2012, s.49).

Until the addition of computer technology, cinema went through important phases such as the movement of the camera, editing, and the addition of sound and colour. All technical requirements and the creative process show that cinema is a team work. This feature distinguishes it from many other disciplines of art.

It is becoming easier to make movies with digital technologies and movies can also be prepared in places created in digital platforms. Some of the Turkish directors are not deeply involved in the use of digital technology. However, especially in some movies and some genres, successful usage of digital effects is notable. In this study the most watched Turkish movies were tried to be analyzed in the centre of digital effects. The research was based on the “boxoffice” data. As detail information, Word of Mouth (WOM) is important in determining box office data and the decisive factors are movie genres and the presence or absence of major actors in the cast (Liu, 2006, s.85).

There are various factors that affect the viewing rate of a movie. Among these, WOM plays an important role and complements other factors. Before watching the movie the audience usually has a high expectation. However, after the movie is released and watched by the audience a critical attitude is formed (Liu, 2006, s.86). Based on this, it can be said that WOM decides which movies will be at the top of the Box Office list.

This study also benefited from the data available on the box office website. Movies that released between 2004 and 2017 were used for discourse analysis. The Bandit (1996) was also considered important in the digitalization process. However, analyses’ starts with G.O.R.A. because of its success according to use of digital effects. Thus, the importance of the combination of computer technology and movie has been tried to be comprehended in Turkish Cinema.

Cinema as a mass communication tool has tried to attract the audience to its own reality from its very first formation. Visual effects are used to make the story more believable. It is being considered that the emotions of the audiences are more easily influenced by effects. Excitement can also be kept at a high level. It is also easier to create in-depth connections with the characters through effects. In addition some features of the characters can be highlighted. A historical event can also be reconstructed. The places are remodeled by sticking to the past. It is possible to say that if the movie itself is an illusion, it must be said that the use of effects is beyond illusion.



While researching the contribution of digital effects on storytelling fourteen movies have been discussed. Most of the productions were comedy, only G.O.R.A. combines both comedy and science fiction elements. Other movies that analysed were; Recep İvedik, Valley of the Wolves: Iraq, Five Minarets in New York, Conquest 1453, The Mountain 2, My Father and My Son, The White Angel, Recep İvedik 2, Eyyvah Eyvah 2, Düğün Dernek, Recep İvedik 4, Düğün Dernek 2, Recep İvedik 5. The study will be organized by identifying all the scenes with effects one by one and then analyzing the story as a complete whole with the effects.

From the point of view of important theorists, some dramatic phrases on this subject draw attention: According to Zygmunt Bauman (2018a, pp. 106-107), the promise of the consumption society to satisfy people's desires surpasses the promises of any other society. The continued seductiveness of the consumption society also depends on desires not being fully satisfied. It is the unsatisfied desires, the arousal of more desires and the belief that there will always be something better that ensures the continuity of formations that feed on consumption. Whether or not the productions to be released are products of an industry that is part of the consumption society will undoubtedly affect the value and evaluation of future productions. It is in this context that the value and meaningfulness of the movies and the effects used can be analyzed.

Bauman also says that; in the modern world, where God has taken a vacation, it is up to humans to create the order. He describes the modern world as full of opportunities and breathtaking and emphasizes that uncertainty and imprecision prevail in this world (Bauman, 2018b, pp. 94, 103-104). In order for possibilities to be infinite, reality must never exist in a definite and solid form. There is no way for the individual to try all options, and the problem for the individual in modern society is not a lack of options but an abundance of options. In heavy modernity (2018b, 172, pp. 181-182) size and hardware are important, while in light modernity, uncertainty, speed and convenience can be observed. The situation and attitudes can be evaluated similarly for the movie industry. In the view of Baudrillard (2011, pp. 77-78), cinema plays an important role in the modernization of history. However, it is difficult to say anything positive about both reality and cinema. Even if these two lose their authenticity and move towards each other, they will not be reunited. Movies are tools for the elimination of history. This path that cinema has taken is linked to capitalism and the way out is to fight it as much as possible without being influenced by it (2011, p. 208). Baudrillard also states that (2011, p. 75) the perfection of some movies is also worrying. Viewers are being faced with perfect replicas of reality. In this case, the problem is determined as the insensitivity of the viewer, not the quality of the movie.

METHODOLOGY

In Turkey, most watched fourteen movies by year were analysed and tried to understand which types of effects were applied to the most watched Turkish Movies. The frequency of use of effects was also observed. The main question is whether the effects contribute to the story of the movies. Critical discourse analysis was used in this study. This study will analyze the creation of reality in movies in the context of effects and storytelling.

Thinking of discourse analysis together with the social sciences narrows the broad framework of its meaning. Discourse analysis is a research method frequently used in social sciences. This research method is also used more in communication studies which are in the field of social





sciences. The use of discourse analysis varies by field, but all are critical. Fairclough, on the other hand, investigated it in two different ways: Critical and non-critical. While the first phase of discourse analysis was in the 1940s, the second phase was in the 1970s and the third phase in the 1980s (As cited in Taylan, 2011, p. 67). Compared to content analysis, it is a qualitative and subjective method. According to Van Dijk, the discourse to be analyzed does not have to be written or spoken, and according to Barthes, the main purpose of this action is to determine the nature of the discourse. In the context of these it was tried to understand whether the effects create a language that supports the storytelling.

THE TERM VISUAL EFFECT, SPECIAL EFFECT AND CGI

Many people today do not fully understand the distinction between visual effects and special effects. The situation was not only complicated for the audiences. In the literature, special effects and visual effects can be considered as one. While the Academy Awards were being distributed, the definition of "special effects" was first used.

Then the use of "special visual effect" was preferred. Finally, it was decided on the "visual effects". One of the important reasons for this confusion is CGI (Computer Generated Imagery) technology, which has identified with digitalization. Also the use of multiple effects in a single movie scene also caused confusion. With digitalisation, the use of the term of visual effects alone has also become widespread.

Special effects that were known mostly far from digital technologies have been used more in the past. The development of digital technologies has led to visual effects becoming more prominent. Special effects are things that are created by the physical power of human beings. Visual effects, on the other hand, are identified with computers. And the progress of this kind is parallel to the development of computer software (Berk&Aslan, 2018, s.282).

There is an important difference between visual effects and special effects. While special effects are applied during shooting, visual effects are applied after shooting the movie. Special effects are also practical ones that are widely used. Visual effects are more recent terms. When watching a movie, it is difficult to guess whether an effect is a visual effect or a special effect.

There are special effects that are often used; some explosions, natural atmospheric phenomena, fires are very common types of special effects. The special effects classification includes sound effects, physical effects, makeup, matte painting, miniatures, animatronics and optical illusions. (As cited in Berk & Aslan, 2018, s.270).

It does not seem possible to ignore the advantages of using computer technology in today's cinema industry. One of the important points to consider is whether the effects contribute to the storytelling and integrate the audience with the movie. CGI technology is used during digital effects production. CGI technology is often used in the post-production stages of movies. The most frequently used digital effects; blue - green screen, 3D animation, rotoscope, digital matte painting, digital compositing, front and rear projection techniques.

The blue screen/box separation process, which was first used in the 1930s, is shown as the first





and important step of today's blue / green screen technology. A category of optical effects can later be considered under digital effects. Blue - green box technology is one of the examples of this definition (Yurdigül&Zinderen, 2013, pp.53-54). After filming in front of a green screen, the actors are placed on a virtual background. This technique is important because it is needed in almost every movie. It is used especially in scenes that are dangerous and challenging for the actors.

3D animation design needs some special graphics programmes. Animation technology is a development directly related to computers and virtual formations. It is used not only in the cinema industry but also in many different fields (Avramescu, 2015). Animation through 3D programmes can be easily incorporated into complex scenes.

The rotoscoping technique is one of the types of digital effects that were added to the CGI category subsequently. According to Rickett; in the past, rotoscoping often used for filming cartoons in which real movies were transferred to two dimensions (As cited in Yurdigül & Zinderen, 2013, p. 65).

Digital matte painting technique can be used to create a landscape or action. This technique makes it easy to shoot difficult or costly scenes. Digital matte painting has left the traditional matte painting method behind by being designed in both 2D and 3D ways. The black matte painting was also replaced by blue and green backgrounds.

Digital Compositing is an important step in visual effects and is frequently used in both cinema and advertising. The task of the digital design specialist/digital compositor is to bring the scenes together in a realistic way, no matter how they were created before.

Front projection special effects technique, the scene stands in front of the action. It was used long before the interaction of computer and cinema and its use has gradually decreased with the newly emerging software.

In the rear projection effects technique, the foreground is combined with either an existing background or a computer-generated image. This type of effect can be processed in a simple or more complex way. Like other effects, the rear projection creates an illusion that resembles a blue green screen (As cited in Berk & Aslan, 2018, p. 270).

THE USE OF EFFECTS IN CINEMA HISTORY

Before the use of effects and their digital versions, most movies were documentary as a requirement of the times. George Méliès' camera jammed and when he restarted it, the appearance of different images is an important point in the history of effects. A coincidence that would be the source of many movies to come.

An important step for the use of effects in cinema is seen as the movie "A Trip to the Moon" by Georges Méliès. This movie is also the first example of the science fiction movie genre. The first reverse motion in movie is Lumiere Brothers' "Demolition of a Wall" and it is also treated as a special effect.





Two big reasons why these movies are considered important the oldness of the year of shooting and the new technology used. In the movie “Execution of Queen Mary”, the scene where the queen's head is to be cut off is considered to be the first special effect. It is possible to say that the use of puppets was the first special effect. Instead of the queen, the puppet's head was cut off with a guillotine. Special effects are very common applications used during the shooting of difficult and costly scenes that are impossible to shoot during the production of the movie.

Westworld (1973) is also considered a revolution in movie history. After a while, the use of digital effects in cinema began to become increasingly common. The movie Jurassic Park (1993) also gives information about the level computer-generated images have come.

Stephen Prince notes that beyond the digital visual effects, digitalisation in cinema is found as a concern in many written works. According to him it is an opportunity to increase perceived reality for the audience. Contrary to Stephen Prince's discourse, some directors who have proven themselves with their work have also expressed their negative opinions about computer-generated images. One of them is Martin Scorsese, who uses effects extensively in most of his movies (Bode, 2018). It can be mentioned here that computer technology is needed, but at the same time it comes with the suspicion of being tricked and can create insecurity for the audiences. Drawing on Bazin's understanding of reality, Prince (2012, p. 94) questions the importance of whether a long scene is a real shot or a digitally created image. In his view, it depends on the context of the scene and spatial continuity can be achieved in different ways.

THE USE OF EFFECTS IN TURKISH CINEMA

In the world cinema special effects history various movies such as Lost World (1925), Metropolis (1927), The Thief of Baghdad (1940), Ben-Hur (1959) stand out. In these years, American and European cinema also began to emphasize the fantasy and science fiction genre and its elements (Dayı&Kanburoğlu, 2020).

When Turkish cinema is analysed over the years, it is seen that many technical problems are encountered. While young directors trying to find a place for themselves in the cinema industry making short movies by spending little money, producers who do not have financial problems make full use of technological possibilities for realistic effects etc. Although a certain budget is required to use digital technology, it is understood that digital methods are still more advantageous than traditional methods.

The economic crisis continued throughout the country as of the beginning of the 21st century, and for this reason, the audience gave priority to other activities than going to the cinema. In addition, it is reported that in these years, audiences preferred to watch Hollywood productions in movie theaters more than Turkish movies (Pösteki, 2012, p.61).

It is possible to say that majority of the audiences in Türkiye have a strong interest in comedies and even absurd comedies. Even people who are not really into movies are interested when it's a comedy. The demand for comedies and more dramatic movies may keep productions that require intensive technical equipment in the background. It is also possible to say that this is a developing country problem.





Economic priorities and the delay in accessing the latest technological equipment may affect growth, but they are not an obstacle to its achievement. The remarkable progress and visible use of effects in Turkish cinema seen at the end of the 20th century. At this point, the movie *Eşkiya* (1996) has an important position for Turkish cinema; however, when it comes to the use of effects, the movie *G.O.R.A.* (2004) has taken its place in the history of effects in Turkish cinema as the first successful example of its kind. The movie was directed by Ömer Faruk Sorak, produced by Necati Akpınar and written by Cem Yılmaz (Yurdigül&Zinderen, 2013, p. 67).

ANALYSIS OF TURKISH DRAMA MOVIES IN THE CONTEXT OF EFFECTS

As the drama genre reflects the real life, the major character is often faced with a difficult situation (kameraarkasi.org). “My Father and My Son” (2005) and “White Angel” (2007) are examples of the drama genre between 2004-2017. In these movies it is seen that computer generated images are used to support the story. The movie “My Father and My Son” is about a left-wing journalist who has a bad relationship with his father and returns home with his son after the military coup and the death of his wife, and what happens there. In one of the rare scenes that effects are used little boy Deniz (Ege Tanman) who is son of Sadık (Fikret Kuşkan) sees dreams that increase the impressiveness of the events. The fantastic atmosphere of his dreams brings more action and these scenes helps understanding the power of togetherness effects and cinema. However, there are also some scenes that look like 3D animation but not in real, like the monster during Deniz’s dream about his grandfather. In another dream there is an “explosion effect” called Computer Generated Imagery (CGI). Although explosions are analysed under the category of special effects, today almost all of them are computerized. The dream sequences in the movie are supported by special effects such as make-up and costumes.

Dreams are also used to support the exciting nature of Deniz character. It is known that children may have wild imagination and their own fantasy world until adulthood. In this movie, effects are supportive to emphasize Deniz’s personality. They also help the audiences to become a part of Deniz’s own world. To summarize, in the movie *My Father and My Son*, the audience was not presented with a variety of effects, but the desired dramatic effect was achieved through the storytelling and the performances of the actors.

In the movie “White Angel”, a tribal leader’s relationship with other elderly people in the nursing home where he came after escaping from the hospital and experiences from different cultures are described. In one of the movie’s most memorable scenes, one of the major characters “Melek” (Yıldız Kenter) was about to die and after her death, her soul left her body as a proof of her mystical beliefs. In drama movies computer technologies have a great role to make the unreal scenes possible.

Melek’s belief in angels and in parallel with that usually dresses white and mostly judged by people because of her mystical personality. When she was about to die, left the world in accordance with her own faith. The abondenment is shown to the audience with the technology of digital effects. The audience can empathize with Melek character through masking effect. Masking technique can be used for human duplication. The effect used in this scene and the moment of death is melodramatic.



İlhan is another major character in the movie and he had lost his ability to speak many years ago. Building destruction made İlhan remember his past and his trauma went away. So he started to talk again. Building destruction can be examined in the category of physical effects. According to Joseph Viscosil; models are made to look good, however miniature models are made to look good and blow up as desired. These are called destruction models (As cited in Rickitt, 2006, p. 102). In this scene of the movie, the destruction effect is used to recreate a past memory of the character.

BOTH TURKISH DRAMA AND ACTION MOVIES

Today's action movies feature several digital effects and are particularly influenced by American productions. "Valley of the Wolves: Iraq" (2006), "5 Minarets in New York" (2010), "Conquest 1453" (2012) and "The Mountain 2" (2016) movies combine both drama and action elements.

Valley of the Wolves: Iraq, it is seen that real events are being fictionalised in the movie. It was much discussed in the year that it was filmed and a large budget was used for the shooting. The movie begins with the major character Polat heading to Iraq to fulfil the wish of a soldier who committed suicide for his honour.

"Valley of the Wolves: Iraq" attracts attention with its "Muzzle Flash Effect." It is aimed to give the audience the exciting atmosphere of the movie. It is seen that in the movie "Explosion Effect" and "Gunfire Effect" frequently used as types of CGI. Main themes of the story are; deep state issue, mafia, law etc. Those terms are emphasized through effects.

The movie "5 Minarets in New York" clearly expresses a critical stance against Islamophobia, which is also widely covered in the media. A criminal named Deccal, who is a community leader, is captured in the United States and two officers set out to take him in. In the movie, the place is strengthened by the crowd duplication effect, the storyline is supported by fire and explosion scenes, and the exciting atmosphere desired in action movies is created.

"Explosion Effect" was used during the movies "Five Minarets in New York", "Conquest 1453" and "Mountain 2". Audiences can be integrated with the emotions of the major characters due to realistic construction of the effects. In the ceremony of the policemen seen at the beginning of the first half of the movie "5 Minarets in New York", the environment was shown crowded with the "crowd duplication" (CGI) method. Also in the first scene of the movie, the car suddenly caught fire and it can be examined under the category of "explosion effect." Collision of cars can also be examined under the category of "physical effects."

Especially the transfer of lived and historical events to the movie screen is a difficult task. The director has to handle a very long period by keeping it short. During this time, it is determined what is important and what will not be included in the movie. Conquest 1453 is also a movie in this category. It is full of digital effects from the beginning to the end. The effects that are used are also recognised during the viewing. For any video game, this may be less of a problem, but when watching a movie, the audience wants to experience events as close to reality as possible, without the feeling of being tricked. If the audience can take part in the movie with their whole self, they find the movie valuable. In this respect, there are some challenging battle scenes in



Conquest 1453. If the digital visual effects, especially in the battle scenes, are not realistic enough, they may distract the audience from the movie's story. This can also lead to disregarding the story of the movie and judging it only in terms of the effects used. In other words, effects are expected to be naturally placed in the movie in order to support the story. When the opposite happens, there are doubts about the integrity of the movie.

"Conquest 1453" shooting was completed using effects from the beginning to the end. Some scenes were shot with "set extension" technique. Many scenes are created entirely by using computer technology. In all of these movies with drama and action elements together also use "explosion effect" to make the scenes more realistic. "Gunfire effect" is another CGI technique that helps to make fire animation for increasing reality. The hawk that appears at the beginning of the movie is also a clear example of 3D animation. By using "Green Screen" technology characters can be placed anywhere and the desired impression can also be created.

The second movie in the series (Mountain 2) is about the rescue of a journalist named Ceyda Balaban by a special team called "Storm Caller". The soldiers are against "ISIS". The movie successfully handles both military and war elements.

Destruction and explosion operations are expensive and they need computer support. In the movie of "Mountain 2" local destructions are shown by using "cloud of smoke" effect. Visual effects used for making explosion and fire scenes create excitement and realism, especially in the action movies like "Mountain 2". Due to the nature of the movies, scenes of destruction, shootings and fires increase when action elements are added to dramas.

TURKISH COMEDIES IN THE CONTEXT OF EFFECTS

The comedy genre has a special place in Turkish cinema. On the other hand, the scenes that will be presented to the audience as comedy have changed over the years. One of the most watched comedy productions are "Düğün Dernek" series. The movie is about a group of people that are living in the eastern Turkish village. This group must prepare a wedding within ten days. In the first movie Çetin, one of the major characters, had a dream that shown to the audiences by "green screen" technology. In addition, in the part where Fikret's life briefly explained, images with transitions were used to show his marriages through years. Scenes shot in different places are shown as one place. Sound effects were used more than digital visual effects and in the second movie of the series which is about the circumcision party rush "color grading" technique was used as a digital effect. It is known that sound effects are also considered as a sub-type of special effects.

In the movie "Eyyvah Eyvah 2" (2011) which is about a clarinetist coming from a village in Thrace and his effort to reach a nurse woman, "color correction" technique had been applied. It should be noted that visual effects were not used much to support the story in Eyyvah Eyvah 2. It is aimed to provide a suitable atmosphere by using "movie-look effect" with the color editing applied in some scenes.

G.O.R.A. (2004) is a production that stands out in many ways. The same actor plays both good and bad main characters (Arif & Logar) in the movie G.O.R.A. The perception of Arif as a hero



was made possible by effect technology.

Movies like “Star Wars, The Fifth Element and The Matrix” are referenced the movie. The use of “Bullet Time” effect makes the audiences remember some American productions. Several cameras are used for the bullet time effect becoming popularised by the Matrix movie. “Aircraft” inspired by the movie “Star Wars” and were modeled with the help of “Maya” 3D computer program. Graphic Programme Photoshop was also used for some color arrangements. “Digital Compositing” is another technique for combining the multiple scenes. “Composite Double Shot” was used to make the same actor appeared as two different characters in a single scene.

Recep İvedik movie series are seen as popular culture products. Academic studies reviewed this movie often emphasize the popular culture aspect of the movies. The first (2008), second (2009), fourth (2014) and fifth (2017) movies of the “Recep İvedik” series are the most watched ones according to “boxoffice” website data. Especially in the fifth movie of the series it is very clear that effects are used to highlight Recep’s physical strength.

The movies in the series are all unconnected to each other. In the first movie of the series, the scene where Recep walks on the highway was shot first from the back and then from the front side, and the images are brought together to show that there are two of the same characters in a single scene. Towards the end of the movie a horseman is seen moving through Sibel’s mother very fast. It is impossible for the horse to pass without hitting the woman at that speed. It is possible to say that there is a special effects trick here. It is hard to detect the effects in the first movie so there is a need to pay more attention. There are no big action scenes that require the use of visual effects.

In the second movie Recep and his cousin, a successful businessman Hakan celebrates the success of the company by playing golf. It is not hard to understand that the place where they were playing golf is fictionalised by using “Green Screen” technology. As mentioned above this technology brings different places together and creates more convincing scenes and used in almost all movies.

In the fourth movie, Recep is competing in the “Deserted Island” and in a scene, crabs are walking on him. It can be recognised on closer inspection that crabs were not created with the help of CGI. In some scenes real living things can be used and the images are sometimes rearranged to make the movie more realistic. By applying “Color Arrangement” it is also possible to create “Movie Look Effect”. In the same movie, one of the humorous scenes, Recep sees a woman, competing in his team, as a very delicious looking chicken meal. At that time he was unconscious because of the poisonous food he ate. “Digital Compositing” had been used to bring different images together. Compositing is the process of taking at least two images at different places and/or times and combining them in-camera or on a printer. It is now made by computers (Rickitt, 2006, p. 308). In the beginning of the fifth movie, animation of the major character Recep İvedik, attracts attention at first time. Recep İvedik animation was also seen from the beginning of the fourth movie. It is possible to say that the effects had been improved as the series continued. “Matchmove” technique is used to make the animation move in harmony with the real Recep İvedik character in the movie. Animated figure has the same body language of the main character. Especially in the fifth movie, digital visual effects are used to emphasize the



physical strength of the actor while he is competing in the Olympics.

To sum up, when examined the use of visual effects in the first movie of the Recep İvedik series it is hard to attract attention to visual effects, in the second movie, the magazine covers created by computers are shown to the audience to prove transformation of Recep into a famous and successful businessman. In the fourth movie,

many comedy elements are supported by digital visual effects, and in the fifth movie, Recep can compete like a real Olympic competitor with the advantages of the use of effects. In this absurd comedy series, effects are increasingly used to reinforce and emphasize the main character's physical properties and characteristics. It is also possible to say that effects are sometimes used to support the spatial elements of the story (Orkan, 2019).

CONCLUSION

Nowadays, technological improvements can decide what things are real and what things are not. It can also decide what things are more realistic too. The world surrounded by technology looks at reality from a different perspective. Reality, virtual reality, surreal, hyperreality, x-reality terms have also begun to appear in the literature. The definition of reality in the dictionary is now seems like an incomplete term.

In order to create reality in the mind, it is important to acquire new information that is compatible with previously stored information. As a result of this, a believable new reality emerges. Today, computers play an important role for the creation process of reality.

Social structure can easily change through technological improvements. It is important to understand the essence of technology to comprehend the new reality. There are some important sources that reveal the real and the unreal are no longer alike. Jean Baudrillard's Simulation Theory is one of them and it defends that the real and the unreal is becoming increasingly blurred. Hyper real is both tempting and dangerous for today's world. It is difficult to say that hyperreality is reality itself. With this formation, which is beyond reality, the audience is ensured to be sure of both what they see and what they hear. It can also give the audience a better understanding and a more perfect experience (As cited in Budianto, Setiawan and others, 2022, p. 185).

According to Zygmunt Bauman reality as itself is fluid. He's used this term to explain "modern society" and "surveillance society". Liquid modernity comes with its liquid fears. Freedom can easily destroy the term "trust". According to Bauman's theory new technologies can destroy the sense of trust because of their liquidity.

The first works in photography, which is one of the pioneers of cinema, tries to reflect the reality as it is. Photography cameras are tools that not have the ability to give movement to the image. Cinematography made the movement possible for both living things and objects.

From this point of view, it can be said that the discussions about the term of truth have changed their dimensions under the influence of mass media.





Cinema occupies an important place among the tools that reshape reality. Almost all of the movies are shot digitally all over the world. Digitalisation is particularly prominent in the post-production stage. Today, both production and distribution are completed digitally (Seçmen, 2020, p. 25). When the word digital is combined with effects, new techniques created with various software on the computer come to mind. It is known that effects occupy an important place both in reflecting real life and in showing fictional reality.

Effects are used in all movie genres today. Most common visual effect is “green screen” and “blue box”. This application, in which the background is changed as desired, is used in almost all movie genres today.

The movie genres in which many kinds of effects are used together are horror and fantasy / science fiction. It is also known that there are also productions belonging to the horror movies in Turkish Cinema industry. The senses of the audience can be activated easily by playing on both with the content of sound and the image.

It is possible to say that visual effects are used in all of the Turkish movies examined. It is seen that today's technology has been adapted to Turkish Cinema in the methods used to support the artistic purposes and the story, but the reality threshold has not been sufficiently exceeded. The fact that only the effect or only the story is effective can prevent the movie from being unique and creative. In a movie that focuses on effects, the superficiality of the story can cast a shadow over reality, and an immersive story without realistic digital visual effects can give the feeling of being left behind the technology society.

Teun A. van Dijk states that discourse can be analyzed in different dimensions. One of the most crucial and necessary aspects of discourse is rhetoric (Bal, 2016, pp. 350-351). How rhetoric is organized affects the success of discourse. In this study, the discourse is analyzed in terms of the frequency of the use of effects, realism and the meaning of the movie within the storytelling. When storytelling and digital effects are considered together, the effects used in the movies; G.O.R.A., The Mountain 2, The White Angel, Recep İvedik 4 and 5 have a positive impact. In these movies, effects are used in the necessary parts of the story without exaggeration, sometimes to support the characters and places, without disturbing the credibility of the story. It is also possible to say that Conquest 1453 and Valley of the Wolves: Iraq are the samples of an exaggerated use of effects cause storytelling lagging behind the digital visual effects.

In the positive evaluation of the effects, their meaningful contribution to the storytelling plays an important role. In the movie "The Valley of the Wolves: Iraq" most of the scenes and in "Conquest 1453" almost all of the scenes were shot by using effects. And the audience was confronted with a show of effects especially in historical production “Conquest 1453” beyond getting information about the detailed history conquest of Istanbul. Baudrillard describes this situation as the replacement of reality by a simulated universe and states that this is a negative outcome of modernity (Adanır, 2008). Therefore, it is possible to say that the impact of the use of effects can also vary depending on the movie genre.

Eyyvah Eyyvah 2, Düğün Dernek 1, 2, Recep İvedik 1, 2, Five Minarets in New York, My Father and My Son can be considered as independent productions from digital effects. Today, color correction and color grading are used in almost all movies and these techniques contribute to





the cinematic atmosphere rather than transform it.

An overview of the present and the near future, as long as the consumption society continues its influence and the economic imbalance between countries persists, productions will sell out quickly after a short period of popularity. Therefore, a significant part of the products will be created within this context. The movie industry and its related elements can also be part of this process. Cinema is seen as an effective tool in directing the mental processes and behaviors of the audience. Therefore, it would be correct to say that the effects used in the movie are important complementary elements. In the debate of mentally liberating or controlling the audience, effects take place because of the reality created in perception. Effects, especially digital ones, will continue to be used, not only because they make spectacular storytelling, but also, as Rickitt points out, they can be very economical and practical (Rickitt, 2006, p.299). This study can be extended by analysing the digital effects of “Müslüm” (2018), “Miracle in Cell No 7” (2019), “Etilerin Savası” (2020), “Bergen” (2022) which are the most watched movies by year according to “boxoffice” viewing data.

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