DEVELOPMENT OF ANIMATION IN TURKEY
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ABSTRACT
Many artists in Turkey, as in the world, have interested in Animation and particularly, caricaturists and cartoonists have performed works in this field. But in Turkish animation movie, desired institutionalization are not completed and successful films were not produced apart from several personal works. As the films produced with the contributions of TRT and Ministry of Culture are under standards, their allocations were lifted. The contributors to animation should think about the question that the work of Ateş Behice, a Turkish artist wishing to participate in animation festival, was not accepted with the justification about inexistence of animation tradition in Turkey.

Keywords: Animation, Animated Films, History of Turkish Animation

TÜRKİYÉ'DE ANİMASYONUN GELİŞİMİ

ÖZET
Tüm dünyada olduğu gibi Türkiye'de de canlandırma, sanatçıların ilgisini çekmiş ve özellikle, karikatürcülerle, çizgi romanlar bu alanda çalışmalar yapmışlardır. Ancak, Türk canlandırma sine-masında beklenen kurumsallaşma gerçekleşmemiştir, birkaç bireysel çalışmanın dışında iyi filmler çıkmamıştır. TRT ve Kültür Bakanlığı'nın katkılarıyla gerçekleşen filmler, nitelikler yapımlar olduklarından sonucu ödenekleri kesilmiştir. Yugoslavya'daki bir canlandırma festivaline katılmak isteyen Türk sanatçı Ateş Benice'nin yaptığını, Türkiye'de canlandırma geleneğinin bulunması gerekçesiyle geri çevrildiği, Türk canlandırmaçılığının diştanmesi gereken en önemli sorunlar.

Anahtar Sözcükler: Canlandırma, Çizgi Film, Türk Canlandırma Tarihi

INTRODUCTION

So many people have interested in animation all over the world, having contribution to the development of cinema, which makes the dreams real primarily for children and then for adults. Even not having any considerable contribution to the developments in the world, the first animation examples can be identified in some work of arts performed by Turkish people. Despite the fact that Turkish animation film is without a recognized place in world animation film, very significant examples are present in Turkish animation film against many setbacks.

A. THE DEVELOPMENTS IN TURKEY RELATING IMAGE CONTINUITY

A shade of play, coming from Egypt in 16th Century, developed under the influence of Turkish artists and after having it conformed to Turkish culture, this time had an influence on Egyptian artists and similar plays were started being performed in similer forms. (And 1977: 293-251)

Karagöz and Hacivat are the main figures in Turkish shade of play. (Sevin 1968: 18-30) Karagöz and Hacivat's link with the subject, in shade of play form as theatre branch, is not due to their contribution to the general development of animation film or movie, but the artists like Yalçın Çetin who performed works in Turkish animation film using the various forms of this branch.

In addition, the art of miniature progressed as result of illustration prohibition under Islam and the fact that their various examples were designed with a story having pictures were the proof for the need and even attempt by Turkish artists to display these images like motion. The best example to this are the miniatures made by Nakkas Osman in a book named Surname-i Hümâyun where a parade in the circumcision ceremony in 1582 was depicted. In these miniatures, Sultan Murat The Third standing without any change was placed at left upper corner and at lower sections, the parades of many artisans such as bakers, kebab cookers, boatmen, cloth sellers, florists were shown. (The Historical Research Foundation Istanbul Research Center 1988: 86-100) These pictures creates an impression of movie frames, when looked one after one.

B. THE BIRTH OF ANIMATION IN TURKEY AND THE CONTRIBUTORS

The entry of animation film into Turkey occurred with the films belonging to Disney and its contemporaries, started to be shown in Turkish cinema halls. Turkish artists watching these films, mostly caricaturists, had interest in animation films and started to work on this field. Firstly, cameraman İlhan Arakon expresses any of his childhood memory about an intro-

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duction film relating Fertek Rakis displayed in
Istanbul cinema halls. But not any document or
information relating this subject is detected in
addition to İlhan Arakon’s witness. (Çeviker
1995a)

In 1942, Efluatun Nuri Erkoç prepared a film of
37 frames named Dolmuş ve Şoförü by di-
rectly drawing on film frames with india ink.
(Çeviker 1995b: 104) This work is considered to
be the oldest film frame of Turkish animation
movie.

Vedat Ar studied on ceramics with an interest
in animation film when he was studying on ce-
eramic in Paris and later he provided a course
on animation film and then filmed Zeybek O-
yunu of 3 minutes with his 15 students in
1947. (Onaran 1994: 196) This film is the first
animation film in Turkey.

In 1951, the first long footage film project for
Turkish animation movie, Evvel Zaman İçinde
came to the agenda with efforts of Yüksel Üs-
sal. The film, of which production was under-
taken by Turgut Demirag, the owner of And
Film, was to be an adaptation from Nasrettin
Hoca, Gülderen Sultan and Keloğlan. (Onaran
1994: 196) This work was completed between
1951 and 1957 with an enormous labour and
money and thereafter lost in United States of
America to which they were sent for film de-
veloping purpose. This news had very negative
implications in Turkish animation movie and
impeded the development of other works. Re-
lateive to this subject, a reimbursement case
was instituted and finalized in favour but even this
fact did not lift unfavourable ambiance. (Çevi-
ker 1995a) Out of this film only a part filmed in
black and white as 5 minutes trial is left in-
cluding the images of a dancing woman.

B.2 USE OF ANIMATION FOR
ADVERTISEMENT PURPOSE AND
AGENTS

During and after 1960's, Turkish animation
movie started to work with advertising market.
Many Advertising agents were founded in this
period. The most considerable and permanent
agents are the agents i.e Filmar, Istanbul Rek-
lam, Kare Ajans, Karikatür Ajans, Radar Rek-
lam, Stüdyo Çişgi, Canlı Karikatür, Ajans Bu-
lu, Sinevizon, Pasin Benice Animasyon, Artnet.
They were founded to make money from
advertisement and then to perform animation
film with long and short footage using the the-
se monies.

In 1959, Vedat Ar established Ar Filmat film
company and had the works, mostly culture
and advertisement films, started. They produ-
ced the films firstly on cartoon animation and
later on puppet animation. Yüksel Ünsal, Ayla
Seyhan, Muhtar Erata are the major artists who
produced films for Filmar. (Çeviker 1995b: 107)

In 1959, Süheyl Gürbaşkan established Istan-
bul Reklam Ajansı to produce advertisement
films. İstanbul Reklam, with the cadro comi-
sidered of significant caricaturists i.e. Altan Erbu-
lak, Öğuz Aral, Yağın Çetin and which launch-
ched in primitive condition and then turned to a
pretty well-equipped studio, started to produce
advertisement films for the cinemas all over
the Turkey.

The films are remarkable produced for Pirelli
Lastikleri by Istanbul Reklam which produces
advertisement films of 1 to 3 minutes for the
major corporation and organizations in Turkey.
The film produced by Erim Gön in 1972 for
Pe-Re-Ja Koloniaları was accepted to be
shown in Cannes Film Festival. In 1964, colo-
ured films were firstly produced under the ma-
nagement of Nihat Bali. In this agent, also the
artists i.e. Tunç Izberk, Orhan Büyükdoğan,
Mustafa Eremlaktar (Mistik), Derviş Pasin, Ru-
hi Görünen, Emre Senan worked.

In 1962, Radar Advertising formed an animati-
don studio in line with the demands from cus-
tomers and sent Ayhan Başoğlu, cartoon artist, to
London in order for management. In the mean-
time, an animator named Plat from Zagrep
worked on the studio and produced a film. (Tu-
rur 1989: 10)

In 1960's, Yağın Çetin came back to Turkey
after an education in Germany on animation
film and participated in Radar Reklam staff.
Thanks to Yağın Çetin who used different
technics and educated the other artist work
with, Turkish animation movie progressed sig-
nificantly.

In 1962, an other studio was Karikatür Ajans
which was founded by Bedri Koraman, Ali Ul-
vi Ersoy, Mustafa Eremlaktar (Mistik) ve Ya-
gın Tüzecan and accomplished noticable
works.

Canlı Karikatür Studio was founded by Oğuz
and Tekin Aral kardeşler, Ferhun Doğan with
Gino Kanelli in 1964. The studio, which firstly
worked on advertisement films, produced short
footage films on various subjects after obtain-
ing sponsorship by several corporations. A-
mong these films are Cihan Şampiyonları: Koc-
a Yusuf, Bu Şehr-i Stanbulki, Direkler Arasi,
Ağustos Böceği ile Karınca. (Çeviker 1995b:
After the disintegration of Karikatür Reklam, Ali Ulvi Ersoy, Tonguç Yaşar and Yalçın Çetin founded Stüdyo Çizgi in 1965. In this period, Evliya Çelebi produced by Yalçın Çetin is considered to be one of the principle works in Turkish animation movie. (refer to Appendix / Image 19). Efluatun Nuri, Orhan Enez, Meral Simer, Yıldız Cibiroğlu, Artun Yeres worked in this period under Stüdyo Çizgi.

Sinemizyon is an animation agent founded by a private bank in 1970's. Turkish animators, Yıldız Cibiroğlu and Derviş Pasin in addition to the animators from Italy produced significant advertising and cultural films.

B.3 COMPETITIONS WITH PRIZE AND ORIGINAL WORKS IN ANIMATION

Competitions with Prize leaded to significant works in Turkish animation movie and original films apart from advertisement. These competitions are as follows:

1. TRT Culture and Art Science Prize, Short Footage Film Competition
2. Altın Koza Film Festival (1972)
3. Hisar and BÜSK (Boğaziçi Üniversitesi Ciniema Club) Short Footage Movie Competition (1967-1977)
4. Akşehir Nareddin Hoca Animation Film Competition (1975)
5. Balkan Film Festival National Short Footage Film Competition (1978)
6. Ministry of Culture, Cartoon Animation Competition on Nasrettin Hoca (1978)

Mehmet Celal Ülken who participated in one of above mentioned competitions, Hisar Short Footage Film Competition, in 1967 with the film named Kişibıttir ve Bükü produced the first original Turkish animation films. In 1970, Meral Ülgen participated in again Hisar Short Footage Film Competition with her film named Bir Gün (One Day).

In 1970, Tonguç Yaşar won the grand prize in Altalaya Film Festival with his film named Amentı Gemisi Nasıl Yürütüldü. The theme of Amentı Gemisi Nasıl Yürütüldü film was provided by Sezer Tansuğ, Art Historian and it is a principle work produced from the impressions of Turkish calligraphic art. Amentı Gemisi Nasıl Yürütüldü was selected as the best animation film ever made in Turkey as a result of the evaluation relating 100th year of cinema. (refer to Apendix / Image 20). Following this film, in 1972, Meral Simer worked on the film named Bahar NasılTamam Oldu as trio, of which the

me was provided again by Sezer Tansuğ, but the third one of these films was never produced.

Caricaturist Tan Oral won the prize of being first place with the film named Sansür using collage, an experimental method, in TRT Culture and Art Science Prizes, Short Footage Competition and in 1975, the grand prize in Akşehir Nasrettin Hoca Animation Film Competition. Later on, a book in which the story of this film was featured, was published by Tan Oral. (Oral 1979: 1-5)


As all these developments occur, some various studies were made to fill the gap of education in the field of animation movie in Turkey and these studies are still being made.

Firstly, animation courses were started with Vedat Ar in Güzel Sanatlar Akademisi (Fine Arts Academy) in 1947 and thereafter, in the same institution, of which name was changed as Mimar Sinan Üniversitesi, Güzel Sanatlar Fakültesi (Mimar Sinan University, Faculty of Fine Arts) the lessons on cartoon animation films was provided. Furthermore, the lessons on animation were provided at Ege Üniversitesi Güzel Sanatlar Fakültesi, Samsun Ondukuz Mayıs Üniversitesi, İstanbul Üniversitesi İletişim Fakültesi. But most noticable development in this field is Animation Branch under Anadolu Universitesi, Fine Arts. (Oral 1991: 13)

B.4 ENTRY OF TRT INTO ANIMATION AS A PROCUNDER AND THE INTERESTS OF GOVERNMENTAL BODIES

In the middle of 1970's, TRT (Turkish Radio Television Institution) firstly used some animation examples as generic examples and in between the programs. Again toward the end of 1970s, the animation films produced in Turkey were performed only for TV watchers using video technology, starting from the periods when television broadcasting stole the people getting out for cinema.

Pasin and Benice Studios were founded to produce films within TRT and in this studio, many
films were produced i.e. Tomurcuk, Süper Ciy-
civ, Evliya Celebi, Karinca Ailesi, Ece ile Yü-
ce. Boğaç Han, one of Dede Korkut tales, which was produced in this period is the first long footage (50 min.) Turkish film. Midaş'ın Kulakları, an other long footage Turkish film (50 min.), has not been presented to the public up till now.

The supports given to such kind of programs were lifted by reason of a corruption taken place in 1990 at TRT and Turkish animation movie considerably struck by this event. Animation production studios, "after TRT left this area, lost their substitutive economic power" (Dinçer 1996: 303) and closed.

In an explanation about the films made for broadcasting on TRT, Tunç İzberk said "33 Nase-
rettin Hoca films were sold to the countries i.e.
Sweden, Norway, Denmark, Ireland, Jordan. As TRT received the amounts for these films many times more, not any copy right was paid to us" (Gönülteröglu 1991: 14) and attracted attention to the inappropriate TRT policies applied in this area and therefore stressed that artist had not been supported sufficiently.

In the second half of 1980's, many studios i.e. Çizgi Reklam, Tunç Izberk Stüdyosu, Tele Çizgi, Ajans Bulu, produced informative animation films for various public institutions. The themes such as traffic, protection of forests, damages of cigarette, family were addressed by many studios.

B.5. INCLUSION OF THE VIEW OF TURKISH-ISLAM SYNTHESIS TO ANIMATION

Islamic capital emerging as a new power in this period, made an invested on animation as well. The major companies making investment on this field include Tele, Çizgi founded by Hasip Mengi, Göreme Anımasyon founded by Fatih Öze, Denge Animation founded by Ba-

In the investment on animation, Islamic capital planned to be an alternative to the animation films of Japan and American origine being do-
minant in TVs. In this respect, the films on the subject of Turk-Islam synthesis were produced with the support of Ministry of Culture, but the films produced were with full reflection of i-
 nexperience and lack of knowledge, being not worth to broadcast with respect to their prob-
lens. One of the remarkable films made in this field is Hay of 85 min. produced by Haşim Va-
tandaş adapted from the novel named Hay Bin Yakzan of Ibn-i Tufeyl, an Arabian writer, and long footage examples on the subject of Istanbul's fall by Fatih Sultan Mehmet pulled attention.

B.6 COMMERCIAL TV'S AND ANIMATION

Commercial TV's started to broadcast illegally in Turkey, and this brought a large legal gap. Thereupon, The Act On The Foundation and Broadcasting of Radio and Television No. 3984 (Akgün, İlal ve Öngören 1995) entered into practice on the date of 16.04.1994 and as antici-
pated, the said act excluded a quota about a-
imation films and therefore the commercial televisions founded pursuant to this act did not take care of animation films sufficiently.

As this negligence prevailed in commercial TVs, several serials were produced thanks to the personal efforts of various animation artists. The most noticable of these are Plastip Show by Cihat Hazerdağlı, Bizim City and Si-
zinkiler by Salih Memecan and Insanlar by Pi-
yale Madra. Particularly, the serial by Salih Memecan named Bizim City has been daily broadcasted as parts of 30 seconds on ATV main news bulletin since 1993 and their content carries the quality of political caricature. Two televisions are present in the year of 2000, broadcasting Turkish animation films within cable broadcasting. One of them is Nik-
kodeon and the other one is Maxi TV. The third one is under preparation. But this channels bro-
cast the animation films of foreign origine which implies infavourable implications in terms of Turkish animation films.

B.7 ENTRANCE OF THE APPLICATION OF 3-D COMPUTER ANIMATIONS INTO TURKEY AND ANIMATION AGAIN IN ADVERTISEMENT

3-D computer animation applications made the processes easier particularly in advertisement. Highy successfull advertisement films were ac-
hived with the animation of the products as in real formats by means of modelling and then adding them to real films. Chokella ( Karaali 1999: 52-53) films performed by succesful artist Lamia Karaali and margarine and detergent films ordered by various companies as well as generics and advertisement films comprising of writing motions pulled attention in this peri-
od.

The program named Zirvedeki On was produc-
ced by Kanal D using 3-D animation method where virtual speaker Rüya is utilized and a rea-
ral public name is invited, exhibiting a good e-
example for quick adaptation of new applications in Turkey. However, the return of film made and sent to Film Festival in Zagreb by Ateş Benice in 1980 with the justification that "we do not accept any film from a country without cartoon animation film tradition" (Gönlülleroğlu 1991: 18) is an unpleasant but significant fact of Turkish animation.

Cartoon Animation Film Association (Alsaç 1994: 51) was founded in 1982 to ensure the organization and working together of animation artists, but this association has not been efficient.

CONCLUSION

Many artists in Turkey, as in the world, have interested in Animation and particularly, caricaturists and cartoonists have performed works in this field. But in Turkish animation movie, desired institutionalization are not completed and successful films were not produced apart from several personal works. As the films produced with the contributions of TRT and Ministry of Culture are under standarts, their allocations were lifted. The contributors to animation should think about the question that the work of Ateş Behice, a Turkish artist wishing to participate in animation festival, was not accepted with the justification about inexistence of animation tradition in Turkey.

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