

Turkish Labor Relations and Turkish Cinema

Türk Çalışma İlişkileri ve Türk Sineması

 Hasan YÜKSEL¹

Makale Geliş Tarihi / Received : 17.01.2023

Makale Kabul Tarihi / Accepted : 30.06.2023

Araştırma Makalesi

Research Article

Öz

Sinemanın sosyal, politik ve ekonomik gerçeklikleri ‘yerel’ ve ‘küresel’ düzlemde ele almanın en mükemmel yolu olduğu dikkate alındığında bu makale, 1945-1983 yılları arasında çekimi yapılan üç politik ve sosyal gerçekçi Türk filmi özelinde Türk endüstri ilişkileri ile Türk sineması arasındaki ilişkiyi ortaya koymaktadır. Bahse konu filmlerden Şehirdeki Yabancı (1962), Karanlıkta Uyananlar (1965) ve Diyet (1974) adlı yapıtlar kitlelere özellikle işçi sınıfına verdiği mesajlar yönüyle eleştirel yönleri ön plana çıkan filmler arasında yer almaktadır. Film analizleri yapılırken, gösterge bilimsel analiz yöntemi ve söylem analizi olmak üzere iki temel yöntem kullanılmıştır. Çalışmanın tamamı boyunca Türkiye’de işgücü piyasalarının sinema üzerindeki politik ve gerçekçi yönleri tartışılmıştır. Ayrıca o yıllar itibarıyla Keynesyen ekonomik politikalar ve devlet müdahalesi ile şekillenen Türkiye işgücü piyasasının durumu açıklığa kavuşturulmuştur.

Anahtar Sözcükler: Emek, Çalışma İlişkileri, Sendikacılık, Grev, Sinema

Abstract

In view of the fact that cinematography is a gorgeous way to revitalize social, political, and cultural realities from a ‘local’ and a ‘global’ perspective, this article sets out to portray the associations of Turkish labor relations and Turkish cinema on the basis of three political as well as social realist Turkish films produced from 1945 through 1983. These films named after Şehirdeki Yabancı (Stranger in the City, 1962), Karanlıkta Uyananlar (Those Awakening in the Dark, 1965), and Diyet (Blood Money, 1974) are quite critical in regards to their messages to the masses in particular to working class. While making the analysis of the film, two methods such as semiotic analysis and discourse analysis were utilized. Throughout the paper, Turkish labor markets’ indelible mark on cinema in terms of their political and realist content was uncovered. Besides, the situations of Turkish labor markets shaped by Keynesian economic policy and state intervention in those addressed years were highlighted.

Keywords: Labor, Labor Relations, Unionism, Strike, Cinema

Introduction

The whole segments of arts like cinematography, theatre, literature, and or poetry go hand in hand with social, economic, and political affairs. Therefore, movies and the other literary genres are sorts of powerful frameworks for their representations of ‘social problems’ or real life issues like unemployment, poverty, urbanization, human trafficking, immigration, wage distribution, and etc. Despite some ups and downs depending upon the political climate and the economic variations of the era, it can be stressed that movies are deeply affected by social and ideological conditions accordingly, which is quite inevitable and of course acceptable (Baker, 2014: 209; Ray, 2010). In fact, films have been regarded as the “social construction of the reality” since nineteenth century on which scholars got the idea that movies were strong apparatuses to be used to give political and social messages to the recipients; that is to say, to big masses (Couldry, 2004: 115-132) in view of the fact that as Marx stated all cultural masterpieces involve the ideology of their masters and the term in which they were addressed (Mazierska, 2014: 33-44).

¹Associate Professor, Çankırı Karatekin University, Faculty of Economics and Administrative Sciences, Department of Labour Economics and Industrial Relations, Uluşazı Kampüsü 18100 Çankırı, hasanyuksel37@gmail.com
E-ISSN: 2651-4036 / © 2017-2023 Journal of Management and Labour. This is an open access article.

Önerilen Atıf Biçimi / Recommended Citation: Yüksel, H. (2023). Turkish Labor Relations and Turkish Cinema. *Yönetim ve Çalışma Dergisi*. 7 (1), 15-35.

Entman (1993: 52) also was on the idea that movies are socially driven units, and they can be utilized for various purposes such as “promoting a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described”. As witnessed from the statements, it may be argued that films are soft power tools to convince, direct or let’s say manipulate ‘great masses’, which is the common wish for Westerners, those defending the ideology of liberal West and Easterners, who support the authoritative regimes (Hennebelle and Blomquist, 1980: 21).

The main social problem in the paper is “trade unionism” and “its impacts on Turkish labor markets”. A great many labor movies were shot between 1945-1980, all of which are both political/ideological, and social. To illustrate, Maden (Mine, 1978), Bereketli Topraklar Üstünde (On the Fruitful Land, 1980), Endişe (Worry, 1974), Bitmeyen Yol (Unfinished Road, 1967), Kızgın Delikanlı (Angry Boy, 1964), Şehirdeki Yabancı (Stranger in the City, 1962), Demiryol (Railway, 1980), Karanlıkta Uyananlar (Those Awakening in the Dark, 1965), Yiğit Yaralı Olur (Brave Man Becomes Injured, 1966), Toprağın Kanı (Blood of Land, 1966), Ayrılan Yollar (Separated Ways, 1962), Diyet (Blood Money, 1974), Güneşli Bataklık (Sunny Marsh, 1977), and Kanal (Gulley, 1979). As Turkish labor markets were characterized by “social democrat/socialist ideology” politically and “Keynesian” viewpoints economically in a dominant way in those years, these movies reflected those financial and partisan dogmas as well. This statement verifies the actuality that movies are the mirrors of social and political concerns of the day (for social realism see Rieser, 1957: 237-248; Brett, 1983: 15-19; Flores, 2013: 62-75; Ugresic, 2003: 93-94; Ivashkin, 2014: 430-448; Smith, 2018: 219-223) and they are the nationalist projects of political figures (Ben-Ghiat, 2001: 38).

In this paper, the correlation between Turkish labor markets between 1945-1980 and their impacts on the cinema within the context of political cinema and social realism was analyzed. The first section is about literature review concerning political cinema, social realism as well as status of Turkish labor markets and its depictions on the movie settings. As for the second part, it tackles with the methodology of the research and qualitative findings obtained from three films selected well beforehand. These films focus directly on labor relations including unionism and the conflict between impoverished minority (labor) and prosperous majority (capital owners). I discussed Şehirdeki Yabancı (Stranger in the City, 1962), Karanlıkta Uyananlar (Those Awakening in the Dark, 1965), and Diyet (Blood Money, 1974). Like similar exploratory studies (e.g. Ben-Ghiat, 2001: 36-51; Ross, 2001: 81-105; Godfried, 2014: 84-119; Grieveson, 2012: 25-51; Moitra, 2009: 329-346; Milner, 2014: 181-196; Hatzfeld and Wittmeier, 2013: 76-94; O’Shaughnessy, 2012: 155-171; Ezzedeen, 2015: 239-264), it was aimed to create an awareness to Turkish labor and its cinematic view especially in those attributed years. So as to make it more systematically, I innovated four criteria, of course in relation to labor relations, assigned as “General Overview and Social Problem” (i) “Reflections of Employee and Employers” (ii), “Syndicalism, Collective Bargaining” (iii), and “Strike and Lock Out” (iv).

Theory and Background

Films and Social(ist) Realism

Social realism actually derives from ‘socialist realism’, yet in Turkish literature, the former one is predominantly preferred and the reason is not clear. Despite the fact that there is not an exact definition of socialist realism (Ivashkin, 2014: 430), and its history dates back to nineteenth century, it can be debated that it is mostly associated and promulgated with Soviet/Stalinist and socialism/communist regimes in origin. As stated well in advance, it is a concept most commonly used in Soviet land or hinterland in the Cold War countries like Russia, Poland, East Germany, and so forth to praise the political achievement of socialism (Tompkins, 2013: 15). More than that, Taylor (1983: 439) renames the term as “Soviet Socialist Realism” due to its

direct association with Union of Soviet Socialist Republics. Despite hard to define, it is generally clarified as a movement “*whatever officialdom wanted it to mean.*” (Morrison, 2009: 331). According to Morrison (2009) again, it was first codified in 1932 and dignified in 1934 (Morrison, 2009: 331). The term refers to “*demands from the artist, the truthful, historically concrete depiction of reality in its revolutionary development*” (Ugresic, 2003: 93), “*the creative method of Soviet literature*”, “*the transformation of life in keeping with the ideal of genuine humanity*” (Dmitriev, 1983: 96), “*ideal life in socialist states-anchored in communism, class consciousness, and loyalty to the party and the people*” (Smith, 2018: 219), “*the type of literature advocated [...] a leading role in the two struggles, class and production, that along with scientific struggle serve as the source of all knowledge in the Marxist-Leninist view of life*” (Montani, 1992: 62), “[...]intentionally designed tool of falsification” (Petrov, 2011: 874), and “*the harmonious relationships between worker and means of production, between masses and leader that appear within its images.*” (Dickerman, 2000: 139). Ivashkin (2014: 430, 431) emphasized that socialist realism possesses four main features called “*narodnost*” (i), “*partiinnost*” (ii), “*dostupnost*” (iii), and “*opora na klassiku*” (iv) specified in Russian language. Narodnost means nationalism in arts, partiinnost directly involves the ideology of Communist party whilst dostupnost refers to the fact that the work is to appeal everyone and it is to be understandable for all. When it comes to opora na klassiku, it means that the whole artistic or literary masterpieces are to be based upon classics (Ivashkin, 2014: 430, 431). Likewise the study of Ivashkin (2014), the term has several paradigms for Smith (2018: 219) such as “*klassovost*” (a), “*partinost*” (b), and “*norodnost*” (c). All these principles are expected to be adopted by all Soviet artists, which are enforced by socialist ideology. Klassovost is the awareness of social class, partinost addresses the loyalty to the regime and politburo, and norodnost means that all intellectuals, artists, writers, and cinematographers share the common values of the society as well as the country (Smith, 2018: 219). Some of the scholars have the idea that socialist realism is the method that makes ‘apolitical’ artists political, which is the unique way to fight against bourgeois ideology (Schoots, 2000: 96). For the others, it is an absolute manoeuvre by state to control or redesign all the artists in the country so as to promote the regimes propaganda and socialist ideals (Pisch, 2016: 88). Last but not the least; it is a sort of legitimization of socialism through cultural and literary forms (Gronow & Zhuravlev, 2015: 39). In the aftermath of Lenin’s came to power, cinema was converted into a perfect instrument for the propaganda of socialist indoctrination (Leong, 1984: 157). And in line with the ideology of socialist realism, films as genres for creative industries are sorts of means used to promote social(ist) reality, to assess, interpret and evaluate social events or to recommend some of the values prevalent in all the spheres of life (Entman, 1993: 52). Accordingly, social realism, the derivative of socialist realism, lays a great emphasis upon the fact that all sorts of arts including cinematography are the mirrors of communal realities or events in daily life (e.g. social class, unemployment, poverty, disadvantaged groups, trade unionism, industrialization, and etc.) embedded with political images (Karataş, 2013: 1157; Ötgün, 2008: 173). Therefore, it can be assured that scrutinizing film portrayals is a good way of getting accessibility to real life problems and labor market issues, which is the ultimate objective of this study.

Political Context in Türkiye (1945-1980) and Political Cinema

Before glancing at political cinema, it is pivotal to have a look at the political climate in Türkiye between 1945-1980 in brief on account of the fact that the policies developed and implemented by political parties at that time contoured the vision of cinema. In Türkiye, those years were, in general, run by politically social democrat, democrat or conservative governments through which the economic policies were redesigned. Till 1946s, one party government called as Republican Party, founded by Atatürk, the first leader and the president of the Republic of Türkiye, was dominant in the political life of the country. On the other hand, multi-party system was enacted with Democrat Party via its leader Adnan Menderes, and its accession to power in

1950s' general election, referred as "Green Uprising" or "ruralizing elections" by Tachau and Good (1973) which means that great masses living in rural settings of Türkiye partook and voted in the elections and they contributed to the victory of Menderes. Democrat Party was actually a right wing and democrat political figure (Tachau & Good, 1973: 551-552; Ergüder, 1990: 673; Ozbudun, 1981: 228; Karpat, 1961: 436). When it came to 1965, Süleyman Demirel with his Justice Party and in a way, the successor to Democrat Party of Menderes won electoral victory. 1965 elections made Demirel one of the prominent political figures in Turkish political system (Sherwood, 1967: 54). As for 1970s, along with Demirel's Justice Party, Bulent Ecevit, who became the new leader of Republican Party following Inonu in 1972 and Necmettin Erbakan left their stamps on the Turkish political system, which would be transferred to Ozal in 1983 elections (Sayari, 1978: 39-57). These political fluctuations or let's say ups and downs having commenced in 1945 going from "nationalism" or "authoritarianism" in the formative years of Republican Period to "social democrat or conservative values" in 1960, 1970, and 1980 modified the cinema and the topics grappled with. And so, political cinema, as its equivalents in the world, came to fore.

Policy is used in movies as tools to manipulate masses or to enforce ideological viewpoints due to the fact that they are soft power equipments. Political cinema is the kind of the cinema in which political uprising, political figures or political events of the era are adapted to the cinema, which derives from the idea that cinema either on purpose or by mistake accepts or rebels against a noteworthy or exceptional view of the world. This is unconditional acceptance at times or insurrection in other cases (Mazierska, 2014: 35). Therefore, political cinema is "varying degrees of political awareness" (Gallagher, 1976: 68), "overt political intervention" (Minett, 2014: 108), "moralization of social questions" (Koutsourakis, 2015: 26), "political alignment, recuperative, fascist" (Williams, 2013: 50), "authentic form of indigenous culture" (Uyangoda, 1989: 37), "gives voice to the masses [...] missing onscreen" (Yau, 2007: 118), and "struggle against all that restricts the fruitful growth of individuals in every field of human endeavor" (Hennebelle and Blomquist, 1980: 23). In the three films selected for the analysis in the paper, it can be assured that all are political since they reflect policy oriented topics in particular unionism, working conditions, job loss, labor relations, and so forth. These Turkish movies, in addition, prone to be more political when social democrats or democrat governments come to power, which is the case for Ecevit's Republican Party mainly. Süleyman Demirel, the leader of Justice Party, and his arguments in the political sphere were also criticized in the movie industry as well. This can be elucidated only with political parties' perception and tolerance of democracy, which is not the case for nationalist/authoritarian or pure socialists/communist governments, which enforce censorship or propaganda.

Turkish Labor Markets between 1945-1983

Turkish labor markets and their characteristic peculiarities between 1945-1983 are to be clarified within two terms: 1945-1963 (i) and 1963-1983 (ii) in view of the fact that the first stage of this phenomena is actually "the beginning of golden age of labor relations and urbanization of capital" because of economic and political shifts and when it comes to the second sphere, it is the referral of "the second phase of industrial relations and urbanization of labor" in Türkiye, which is the continuation of the initial process (Yüksel, 2020: 165-169). The urbanized "capital" first and "labor" second rendered legal regulations obligatory in labor markets, and so series of statutes were legislated including labor trade union laws. Social security amendments were also plus. So, 1945 is the onset as multiparty system and Keynesian economic policies were activated which accelerated the positive status of Turkish labor in labor markets; nevertheless, 1983 is the end when market economy was triggered through neoliberal hurricanes, which was a disaster for proletariat (Wannöffel, 2011: 548; Kocak, 2008: 77-93). These fluctuations were also limned in the movies.

a. 1945-1963 (The Beginning of Golden Age of Labor Relations and Urbanization of Capital)

First and foremost, in line with the global economic policies, 1945-1963 was the era when Keynesian economic initiatives were activated in Türkiye; of course, following Great Depression (Black Thursday) in 1929 and perpetuated hereafter, and state intervention for the solutions of social problems came to fore. Besides, legal regulations concerning unionism sparkled in the aftermath of the elimination of one party government hegemony and Democrat Party came to power in 1950's general elections. With Democrat Party's accession to power, democracy breezes blew all around Türkiye and in each corner of labor markets. In this period, initial regulations were carried out concerning trade unionism and First Trade Union Law in 1947 (No: 5018) was passed and the establishment of trade unions in private sector was legalized, yet strikes were prohibited. Furthermore, the foundation of the Confederation of Turkish Trade Unions in 1952 (TURK-IS) and the inauguration of Turkish Confederation of Employer Associations in 1962 (TISK) presented Turkish labor markets a 'confederative' design. Last but not the least, acknowledgement of 1961 Constitution (Article 47), which is defined as the most democratic constitution in Turkish history, gave the first strike right to the private sector employees (Wannöffel, 2011: 548; Kocak, 2008: 77-83). What's more, social security rights of Turkish labor are the other issue to be debated in this period. The initial social security amendments were the enacting of Job Accident, Occupational Illness, and Maternity Law (No:4772) in 1945, legal regulation of Employee Insurance Institution Law (No: 4792), Ministry of Labor Law (No:4763) in the same year and the constitutional guarantee of 'social security' in 1961 Constitution (Article 48) (Şenocak, 2009: 427; Gökbayrak, 2010: 144, 145). All these things pave the way that this period is quite fruitful in terms of legal arrangements of labor markets.

b. 1963-1983 (The Second Phase of Golden Age of Labor Relations and Urbanization of Labor)

In this period, Keynesian economic policies are on the front stemming mainly from social democrat ideology and rural immigrations to urban settings, that is to say, urbanization of labor in parallel to the urbanization of capital are of great significance. The state oriented rather than private sector dynamism and these political and economic notions brought about making more arrangements in favor of employees. From this perspective, it can be quarreled that this timeline is the second phase of golden age of labor relations in Turkish labor history. Authorization of Second Trade Union and Collective Bargaining Law in 1963 (No: 274/275) and the Second Labor Law of Republican period (No: 931) are the other pluses of the era. Structurally, the Second Trade Union Law and Labor Law itself are strikingly different from their former equivalents. As an example, the Second Trade Union Law is separated into two discrete laws named after 'Trade Union Law' (No: 274) and 'Collective Bargaining, Strike, and Lockout Law' (No: 275). What's more, second Labor Law (No:931) remains in force in a very short of time when compared to the others. Apart from individual and collective labor laws, there are some other developments like the establishment of Confederation of Progressive Trade Unions of Türkiye in 1967 (DİSK), Confederation of Nationalist Trade Unions in 1970 (MİSK), and also Confederation of HAK-İŞ Trade Unions in 1976 (HAK-İŞ) (Millen, 1969: 31-35). In addition to that on the basis of social security and social services, which can be interpreted as the protective shield of workers, Law of Social Security Institution (No:506) in 1965, Law of Social Security Organization for Artisans and the Self-Employed (No: 1479) in 1971, Law of Social Services and Children Protection Institution (No: 2828) in 1983, Law of Social Insurance Institution for Agricultural Workers (No: 2925) in 1983, Law of Social Security Organization for Artisans and the Self-Employed in Agriculture (No: 2926) in 1983, Law of Social Aid and Solidarity Promotion (No: 3294) in 1983 were also enacted (Demirbilek, 2005 & Yüksel, 2016: 266-270). These licit resettlements in this epoch overtly unveil that labor is the ultimate topic

of government authorities and the drawbacks of labor markets like deunionization, strikes and lockouts, low wage, and so forth that endanger work peace are the preliminary issues to be deliberated and resolved.

Strikes, in those years attributed, are quite prevalent and they are reflected on the movies too. According to the statistics of Turkish Ministry of Labor and Social Security (1963-1971), n=353 (62,1%) strikes in total took place in various sectors ranging from ‘food’ to ‘metal’. Depending upon the sectors, these numbers are distributed n=200 (35,21%) in ‘food’, n=42 (7,39%) in ‘general works’, n=34 (5,96%) in “construction materials”, n=30 (5,28%) in ‘weaving’, n=26 (4,57%) in ‘energy’, and n=21 (3,69%) in ‘metal’ (Çalışma ve Sosyal Güvenlik Bakanlığı, Çalışma Hayatı İstatistikleri, 1998: 67). When it comes to the data between 1972-1980, strikes are distributed 638 (66,38%) in ‘manufacturing’, n=150 (15,60%) in ‘services’, n=77 (8,03%) in ‘trade’, n=66 (6,86%) in ‘mine’, and n=30 (3,12%) in ‘agriculture’ and totally, they are n=961 (100%) (Çalışma ve Sosyal Güvenlik Bakanlığı, Çalışma Hayatı İstatistikleri, 1998: 68). 246.341 (n) workers employed in ‘manufacturing’, 46,101 (n) workers of ‘service sector’, and 10,150 (n) employees in ‘trade’ participated in the strikes happening between 1965-1980 (DİE, Türkiye İstatistik Yıllığı, 1973: 178, 179).

Turkish working class in the film industry, in coordination with universal perspective, is regarded as “disadvantaged groups”. They are disadvantaged owing to capital owners as employers are powerful because of their financial assets. Furthermore, employees are not ‘purpose’, in the stark contrast, they are ‘apparatuses’ to be exploited and they are the means used by employers to enhance capital accumulation. That’s why; their negative working conditions, adaptation process to urban settings, low wage status, poverty thresholds, absence of social security rights, unionism, and insecure work come to screen in a repeated way, which will be witnessed in the case of this paper.

Research Methodology

Research Design

While analyzing the movies selected well in advance, this qualitative and exploratory article used two divergent methods: discourse analysis (i) and semiotics (ii) with the aim of unearthing the depictions of Turkish labor relations in Yesilcam movies. At first, discourse analysis is “*a system of communicative practices that are integrally related to wider social and cultural practices, and that help to construct specific frameworks of thinking*” (Macdonald, 2003) and it focuses on the analysis of words, phrases, sentences, and visual imageries and the socially constructed world produced by them (Wodak and Krzyzanovwky, 2008). Concerning discourse analysis, Mithun (2018) assures that “*all discourse analysis work shares a focus on extended bodies of speech in its communicative context. [...] Grammar provides speaker with tools for packaging information. And how information is packaged depends on the larger discourse context, the flow of thought through time, the communicative and social goals of the speaker, the presumed knowledge state of the audience, and more.*” (Mithun, 2018: 12). Considering the other side of the coin, semiotics defined as the science of signs (Nöth, 1995: 12), it is the key that conveys the messages to the recipients through visual materials rather than written documents (Bezemer, 2008: 106). To the idea of Kress (2003), the world just narrated is unlike to its optical projection (Hull & Mark, 2005: 229). Because discourse analysis and semiotics enable readers to read between and behind the lines; and they, likewise, contributed to how film portrayals might be colligated with labor relations studies and support novel researchers to perpetuate within the framework of the research.

Film Selection Parameters

Different sorts of film selection parameters were applied to the research by taking into account the political and the economic aspect of the era on account of the fact that it is to be in

coordination with theoretical background of the study. It was witnessed that these movies are the representatives of social realism and political cinema. As a matter of fact, film parameters consisted of specifications of labor relations and labor study in terms of “social problem”, “unionism”, “syndicalism”, “employee and employers clash”, “collective bargaining”, “strike”, and “lockout” procedures. That’s why; I included films portraying the parameters of industrial relations on the basis of policy and economy.

Film Search and Final Listing

To locate the films fitting the criteria stated above, without any time and period restrain and through internet, Google engine, Internet Movie Database (IMDb), and Sinematurk search at first, most popular labor films that depict working class in Türkiye were detected. Actually, this is a long list and a fantastic asset for Turkish cultural and cinematographic heritage.²

This movie selection process yielded a list of 36 films, but depending upon the period examined, only three of them such as Şehirdeki Yabancı (Stranger in the City, 1962), Karanlıkta Uyananlar (Those Awakening in the Dark, 1965), and Diyet (Blood Money, 1974) were selected and their film scripts were examined on the basis of discourse and semiotics. The reason behind why these movies are on the core of the research is the fact that they are purely in correspondence with the labor relations problems and unionistic struggles in those addressed years in Türkiye.

Results

Case 1. Şehirdeki Yabancı (Stranger in the City, 1962): *Collectivism In; Individualism Out*

The director of the movie is Halit Refig that is one of the pioneers of Turkish social realism. It was filmed in 1962. It is also the first Turkish film participating in International Moscow Film Festival in 1963. The core actors of the movie are Nilufer Ayan (as Gönül), Göksel Arsoy (as Aydın), Talat Gözbak (as Mustafa Bakırcı), Reha Yurdakul (as Selami Agaçlıgil), Ali Şen (as Şeref Duman), Erol Taş (as Nazif Usta), Abdullah Ataç (as Rahmi Bey), (URL 2, 2019). Aydın, who studied engineering in England, returned to his hometown, Zonguldak, so as to contribute to his city’s economic development. However, the circumstances are not identical as in England. The reason is that working conditions are settled in a positive way because of capital accumulation and unionism over there, but that is not the case for Türkiye. To put in another way, Türkiye is just at the beginning of the way concerning industrialization as well as unionized identity. This strikingly discrete financial and political environment was highlighted in the conversation between Selami and Aydın just as they were going to their homes. Selami asks Aydın “*Oh Aydın, tell me about have you learned anything in England other than coal? (Stranger in the City, 1962)*” and Aydın says “*Yeah, I’ve learned. The people living together can be happy again together and I’ve learned how they should work and how they should act with solidarity? (Stranger in the City, 1962)*” Selami says that “*Aydın, I do not understand what you’re saying, but I have got the feeling that you’re saying something good. (Stranger in*

² It can be named after Maden (Mine, 1978), Bereketli Topraklar Üstünde (On the Fruitful Land, 1980), Endişe (Worry, 1974), Bitmeyen Yol (Unfinished Road, 1967), Kızgın Delikanlı (Angry Boy, 1964), Şehirdeki Yabancı (Stranger in the City, 1962), Demiryol (Railway, 1980), Karanlıkta Uyananlar (Those Awakening in the Dark, 1965), Yiğit Yaralı Olur (Brave Man Becomes Injured, 1966), Toprağın Kanı (Blood of Land, 1966), Ayrılan Yollar (Separated Ways, 1962), Güneşli Bataklık (Sunny Marsh, 1977), and Kanal (Gulley, 1979), Zerre (Drop, 2012), Çark (Wheel, 1987), 100 Bin Kişiydiler (They were A Hundred Thousand), Ayşecik (Ayşecik, 1960), Gecelerin Ötesinde (Beyond the Nights, 1960), Mahalleye Gelen Gelin (Bride Coming to Neighbourhood, 1961), Kırık Çanaklar (Broken Bowls, 1961), Otobüs Yolcuları (Bus Passengers, 1961), Bitmeyen Yol (Unfinished Way, 1965), Yaşam Kavgası (Fight for Life, 1978), Endişe (Worry, 1974), Düşman (Enemy, 1979), İnsan Avcısı (Human Hunter, 1975), Babanın Oğlu (Father’s Son, 1975), Gelin-Düğün-Diyet (Bride, 1973; Wedding, 1973; Blood Money, 1974), İki Kızgın Adam (Two Angry Men, 1976), Talihli Amele (Lucky Employee, 1980), Bir Yudum Sevgi (A Drink of Love, 1984), Bir Günün Hikâyesi (A Day’s Story, 1980), Fahriye Abla (Elder Sister Fahriye, 1984), and Ekmek (Bread, 1996) (Hepkon and Aydın, 2010: 79-103).

the City, 1962)” The last utterance of Selami stresses the idea that “*solidarity*”, “*unionism*”, and “*happiness*” are unfamiliar terms for labor market terminology in Türkiye since it is centered upon a harsh working class conflict. Aydın works hard to illuminate the employees concerning their social rights and he tries to alter the working manner in Zonguldak mine. His ultimate goal is to prevent job accidents over there. Nevertheless, some political and economic interest groups inhibit him just for the sake of money and power. At the end of the movie, employees working in mine discern the true objective of Aydın and they gain victory over capital owners and political jobbers. That’s why; the motto of the movie is to be “*Game is over for individualism; Long live collectivism.*”

General Overview and Social Problem: The film portrays the adversarial working conditions in a remarkable and giant mining zone called as Zonguldak, which is located in the northwest part of Türkiye and how the capital owners and policy makers use religion for their own political and economic interests and purposes in spite of the fact that they are not religious. Religion is just an apparatus for them to deceive masses and there is a strong gap between their statements and actions. That’s to say, religion is used to avert workers’ collectivism. The movie’s message is quite clear: These swindlers adoring money and strength five times a day rather than the omnipotent God can be eliminated from the system only through ‘organized’ and ‘unionized’ employees. All these things also pave the way that the principal social problem in the movie is ‘deunionism’ and ‘abuse of religion’. As the name suggests, Aydın, who means an intellectual and well educated man in Turkish language, is the symbol of diligence concerning collectivism and contemporary social rights of mining workers. He lights a fire on the hearts of employees against capital owners, policy makers, and religion abusers and he manages to direct them to collectivist actions while tackling with workplace oriented predicaments.

Reflection of Employees/Employers: The focus of the movie is the employees working in the mine and the first scene is Zonguldak, mine city of Türkiye. The coalminers earn their livings under very tough conditions. All their social and economic rights coming from the constitution are disregarded by their employers and their only concern is to dilate their asset through illegal ways and abuse of religion. From the beginning through the end, this abuse and neglect is strongly witnessed. They are apparently manipulating religion and the press for their own political and financial benefits. Rahmi’s explanations in the aftermath of job accident in mine like “*Be patient. [...] It’s a destiny. Destiny of God. What can we do? (Stranger in the City, 1962)*” and Seref Toraman’s elucidations while accumulating money for mosque construction like “*It is a good deed. One day, a man is approaching to Khalifa Osman and asks him that Oh Osman. I committed a major sin. What should I do? And he says carry stone to the mosque! (Stranger in the City, 1962)*” are the indicators of this manoeuvre.

Indeed, all these struggles of employers are aimed at obstructing their collectivist movements. They want to narcotize employees and their desire is not to wake them up. Instead of contemplating on the humanitarian needs of employees, employers, as referenced well in advance, are solely sensitive about their economic and political benefits and nothing else. Mustafa Bakirci, Selami, Rahmi, and Seref Toraman are the pioneers of these profit driven personalities. For their own advantages, they even committed crime as the job accident in the mine is not an accident; it is a crime stemming from their greediness. Their only concern is money, profit, and an affluent life, which is totally absolute in the following proclamations:

Aydın: Mustafa Bakirci is continually following me so as to make me quit wooden pole issue!

Selami: Give it up, you cannot deal with those people.

Aydın: How did Mustafa Bakirci have this business?

Selami: It's a matter of political party. Bakirci spent a great deal of money during party's foundation. Seref Toraman is the most active person of the party in this region.

Aydın: I cannot understand. Are the utilities of a political party far beyond human's life?

Selami: Forget about it! [...] If you want to be comfortable here, do not poke your nose into someone's business and do not tackle with others' problems. [...] See you (Stranger in the City, 1962).

Considering the other side of the coin, the majority of the employees are again illiterate, they attach credence to every hearsay and their vulnerability to religion is unremittingly misused by employers. This is something like a vicious circle or, let's say, it is a chess board. Employees are the pawns and employers are players. Employers always win but employees are deceived and they are losers. How their illiteracy is manipulated by employers is shown in the following dialogue:

Aydın: Ok, guys! We worked a lot, didn't we? This week, we produced 17% more.

Master Nazif: Stop. Stop. Look here. Listen to me. What an ungrateful people you are! Aren't you ashamed of your behaviour to Mr. Aydın in this way? He searched our rights. He got into thousands of muddles because of us. Come on.

An employee: Not because of us, but because of a woman.

Master Nazif: Shut up your mouth. You believe in these rumors, aren't you? You idiots. These are just falsifications of those who became uncomfortable when Mr. Aydın came here. Don't you understand?

An employee: All right, master Nazif, but they're saying that Mr. Aydın came from abroad in an atheistic manner. Secretly, he becomes infidel and he obfuscates this reality. Is it OK?

Master Nazif: Wake up, wake up. What kind of intrigues are they machinating? Don't you see? (Stranger in the City, 1962).

Syndicalism, Collective Bargaining: There is not a direct scene concerning syndicalism and collective bargaining. The film is just an awakening for proletariat concerning their social rights. That's why; the emphasis is on collectivism rather than exact unionism. However, unionism is backed up between the lines and behind the scenes. To illustrate, at the end of the movie, workers come together under the leadership of Master Nazif and they save Aydın and Gonul from being murdered by the men of capital owners. This march and demonstration is a great message for unionized society. That is, no matter how prosperous, intrigue, tricky employers are, employees have the capability to cope with all these obstacles but the matter is to possess class consciousness. Thus, the class consciousness renders everything upside down and positive for proletariat.

Strike and Lockout: As in the case of syndicalism and collective bargaining, there is not a straightforward content on the basis of strike and lockout. Nevertheless, there is no hesitation to say that the employees' reaction to employers at the end of the movie is an insurrection to them, which signals and smells like strike.

Case 2. Karanlıkta Uyananlar (Those Awakening in the Dark, 1965): *Nothing is Impossible Even Unionism and Strike*

Again one of the most striking socially realist film, Karanlıkta Uyananlar was shot in 1965 and the director of the movie is Ertem Gorec. Mainly, the leading actors are Fikret Hakan (as Turgut), Beklan Algan (as Ekrem), Tulin Elgin (as Nevin), Kenan Pars (as Fahri), Ayla Algan

(as Fatma), and Mumtaz Ener (as Nuri) (URL 3, 2019). Turgut, the son of employer called as Seref, and Ekrem who is the son of employee are close friends from childhood. In spite of the fact that Turgut is the son of a wealthy man, he does not get along well with his father. Unlike his daddy, Turgut always backs up employees and their social rights and he does not accede the labor management policy of his father. He references to Ekrem that *“Hey guys, I am saying that you cannot find a mercy on my father (Film Script, 1965).”* and *“It serves our employees’ rights. They haven’t conducted a strike for six months (Those Awakening in the Dark, 1965).”* illustrate the idea that he is actually a pro-labor man. On the other hand, Seref is a classic employer and he tries so hard to obviate unionism in his plant. He uses every sort of tricks for this objective and he even hires few employees in the union for spying. Additionally, he threatens those unionized by saying *“I do not give a darn to your union. My factory is not convenient for those who assists disorder and who wants to earn money without working. Those who have strong displeasure can go away. That’s it (Those Awakening in the Dark, 1965).”* As a matter of fact, those working in Seref’s factory work only for poverty wages, yet the employer does not care about it. One day, Seref has heart attack and he dies all of a sudden and later on, Turgut becomes the employer. Turgut desires to care about the employees’ right; however, Fahri, the manager of the firm, and chemist Sedat and the other businessmen from employer trade unions have blocked Turgut’s initiatives by postulating the costs. There is no hesitation to say that all these men deceived Turgut and at the end of the movie, they disposed the factory from him. Also, the employees become unionized and they put barrier against capitalist business owners by means of their flashy slogans: *“We stand against those, who wishes to rob and to enslave this country (Those Awakening in the Dark, 1965).”*

Figure 1. The Strike in Yetimoglu Factory



Source: Those Awakening in the Dark (Retrieved March 04, 2019).

General Overview and Social Problem: The social issue laid an emphasis all through the film is employees’ unbearable working conditions and their struggles for unionism. The labor is standard and the employee is classical. Their conflict derives from their class. For the former one, the social right including job security, insurance, equal and adequate wage, and humane living is a priority while for the latter, the crucial thing is the profit maximization and cost minimization. Employees regard the work as their destination to earn money, yet still employers think that it is a way to enhance their capital, which is the case for this film as well. This is a pure movie adapted to the cinema from a real unionist perspective, taking its strength from constitution and the legal laws. But business owner castigates those, who are unionized by putting forward the argument that they are ‘troublemaker’ or he establishes a yellow union, which is controlled and directed by himself or he convinces someone to make an espionage on behalf of himself by allocating money. All these efforts brought about positive consequences for employers to some extent, still in the long run, employees reached their goal concerning

both unionism and strike. The number of unionized employees enhanced day by day and they organized a strike against employer or let's say an exploiter (See Figure 1).

Reflection of Employees/Employers: In the movie, of course, the victimized side is labor while capital owners are glorified in terms of their financial assets and their way of life. Employees live in harsh conditions, their homes are antiqued and they do not have any luxury including the cars if they are regarded as a luxury. Most of the labors are unemployed and they are actually penniless. They even do not meet their basic needs. Those who are employed, on the other hand, are deunionized. As for employers, it can be referenced that all of them are affluent and they live in pavilions next to the Bosphorus and they have brand new cars.

There are two types of employer profile on the basis of their way of production. First and foremost, one portrays those, who support 'import substitution industrialization' whereas the others are the fans of 'export oriented industrialization.' The supporters of 'import substitution model' are on the idea that the wealthy of nations depend upon home production. They move from a nationalistic perspective. Mr. Seref, the father of Turgut, is the devotee of this kind of production. He has been trying to establish an international company of dye by saying that "Today, 200 employees work, tomorrow, this number will reach 2000 and 10000." "We'll be the biggest company of Middle East. We'll export and bring foreign currency. One day, we'll also set up chemical industry (Those Awakening in the Dark, 1965)." However, Mr. Celal, Hasim, and the others are reinforcing the opposite. In particular, Mr. Celal is their pioneers and he does not believe in Türkiye's national and industrial capacity and infrastructure, which can be witnessed from his utterances: "It is not a business. Hasan from Sivas and Mehmet, the native of Cemisgezdek, will learn chemistry and we'll establish a dye industry. Isn't it enough to mix the dye imported and wrap them up? (Those Awakening in the Dark, 1965)". At the end of the movie, game is over for national employers like Mr. Seref and Turgut. Seref dies because of heart attack, he does not succeed his dream and Turgut does not run the company and he loses it. The new owners of Yetimoğlu Company are those, who does not fortify national concerns.

Syndicalism, Collective Bargaining: Syndicalism is the particular topic in the movie from the beginning to the end. Nuri and Ekrem are the precursors of this movement. They endeavor a great deal of energy to persuade those employed in the factory to be the member of the union, the name of which is "Boya-Is". But it is too challenging as business owner Seref dismisses some of the employees like Ramazan Bakir, Suleyman Dayıoğlu, and Remzi Tez because of their membership to the union and under the excuse of they are troublemakers. The labor and trade union laws are not valid in the plant, so this is a kind of jungle. This reality, that is to say fear, is a sort of barrier for their membership, which is very discernible in the following dialogue:

[...]

Aunt Hanife: I want nothing. I wish to die and to save from the world. We're penniless. Shall we beg? Say to us what shall we do?

A Man: Uncle Suleyman was dismissed.

Fatma: Stand up Aunt Hanife. Stand up mother. Stand up!

Another Man: Of course, a solution will be found out, Hanife sister. There is a union.

Aunt Hanife: God damn it your union. The reason for this calamity stems from your union (Those Awakening in the Dark, 1965)!

As stated well in advance, Nuri and Ekrem put a great effort to unionize the workers by arguing that the only weapon that the employees possess to tackle with the problems in the factory like

wage inequality, poverty, and negative working conditions is the trade union itself. Ekrem utters “Trade union is you, I, and He. We’re all trade union. If there weren’t our labor, could this dye be produced? If we didn’t get our right due to our labor, who would give us this? I am a technician man and I do not have any kids. Mustafa, aren’t you in poverty with your four kids? You earn 60 Turkish liras weekly. How do you support yourself with your patient mother, wife, and two children? What about you, Riza, [...], Sakir, Hristo, and Yasar? What is the reason for your fear? The law gives you a legal right. Rather than shaking in your boots, hold on for dear life and you’ll see that no one can threat you with your labor and humanity (Those Awakening in the Dark, 1965)?”

When it comes to collective bargaining, there is just one prominent scene and it is the scene that Mr. Seref signs an agreement just before he dies. In a way, he consents the demands of employees to some extent owing to the business he is going to make with the government. Of course, he rejects some of them by clarifying that “Give me the collective contract. Just 10% wage increase. 1 salary premium. We say half of it. 10 Turkish Liras for child allowance. Let’s accept. Forget about battle for a while and even they do not have any financial facility to fight with me but the factory is making a big business. They can sabotage this process. Let’s hope for the best (Those Awakening in the Dark, 1965)?” These statements give the idea that it’s a matter of carrot and stick. Mr. Seref sometimes uses carrot to deceive the employees and other times he intimidates them. However, this agreement cannot be activated due to Mr. Seref’s immediate death. So, this is suspended.

Figure 2. Strike as a Carnival in the Movie



Source: Those Awakening in the Dark (Retrieved March 05, 2019).

Strike and Lockout: There is not a lockout by employer but a massive strike is available in the movie. It is quite astonishing that the strike is celebrated by every walks of life as if it were a real festival or let's say a carnival. Even the artisans support the strike logistically. For example, the butcher donates meat and the grocers give some stores. The people living in the same neighborhood bring meal and food from their homes to saturate the strikers. Maybe, it is something like a wedding ceremony, the people are enthusiastic and they thank God to witness these days.

Case 3. Diyet (Blood Money, 1974): *The Pre-requisite of Unionism*

The director of the movie is Omer Lutfi Akad, who is also social realist and it was adapted to the cinema in 1974. The main actors are Hakan Balamir (as Hasan), Hülya Kocyigit (as Hacer), Erol Tas (as Bilal Usta), Erol GunAydın (as Mevlut), Gunay Guner (as Mustafa), and Yasar Sener (as Muhsin), and Guner Sumer (as Salim), Atif Kaplan (as the father of Salim) (URL 4, 2019). Mustafa, who is a worker in a factory based in Istanbul and that belongs to Mr. Salim, has job accident because of a primitive machine in the factory where he is employed and he becomes disabled. This is the first scene. Mustafa does not have insurance or social security rights, and he is not unionized so he becomes a genuine victim. He is both unemployed and impaired. Notwithstanding the perseverance of unionized employees, Mr. Salim is far reluctant to shift this obsolescent appliance by contemplating on its costs. Mevlut states Mr. Salim that “*This is not a machine sir, this is murderer.*” and “*if this machine does not change, it will eat plenty of workers (Blood Money, 1974).*” Another women employee reveals that “[...] *Who operates that ‘monster’ from internal workers (Blood Money, 1974)?*” But these efforts do not work to alter finance oriented employers’ behavior and he employed another ‘uneducated’, ‘inexperienced’, ‘deunionized’, and ‘newly migrated’ agrarian worker. His name is Hasan. From Hasan’s utterances and his close relationships with foreman Bilal, it can be easily comprehended that he moved to Istanbul from Adana, Cukurova, one of the biggest rural area in Türkiye. Hasan is against unionism and he supposes that working conditions are adjacent to those in the farm land, which is not the case of course. Hacer, who gets married to Hasan, persists in their membership to the union, yet Hasan always rejects. At the end of the film, Hasan, regrettably, pays the cost of his rejections by losing his arm while working in the plant.

General Overview and Social Problem: Unionism challenge of a group of manufacturers working in Istanbul is narrated in the movie. Thence, the ultimate social handicap is ‘trade unionism’. Unionism is presented as the key concept of solution to employees’ problems in labor markets. Considering the circumstances of 1970s in Türkiye when working class relocated to urban areas or let’s say when employees were urbanized, it can be argued that the movie is the snapshot of realities. Unfortunately, those masses resettling to industrialized cities are actually illiterate and unskilled. Their unqualified and uneducated properties allowed them to be profited by employers and so they were obliged to work without any reclamation. In this context and as coordination with the evolution in the world, the solitary chance of employees is to be unionized and organized. From beginning to the end, unionist hassles of employees and deunionist backing of business owners are illuminated. In addition, the results of deunionism is unveiled overtly through several characters like Mustafa at its origination, a worker who becomes disabled as a result of job accident and Hasan, another worker, who loses his arm again because of the same reason in the plant. Both the beginning and the end of the movie give the message that unionism is not indispensable for employees but it is a must.

Reflection of Employees/Employers: Employees are depicted as disadvantaged and they are marginalized as well. They live in scarcity and they are paid poverty wage. Due to their poor living conditions, they are physically, psychologically, and financially weak. Many of them did not get rid of their agrarian routines. Hasan, who is one of the starring characters along with Hacer, and his statements while addressing foreman Bilal can be given as an instance:

Foreman Bilal: Wear these boiler suits so as not to dirty your clothes. Or are you thinking to wear these in Eid-Al Fitr or Eid al Adha?

Hasan: My sergeant! Where will I change?

Foreman Bilal: What the hell are you saying with the word sergeant?³ This is factory; not a farm. From now on, you will address me with 'Master' [...] (Blood Money, 1974).

On the other hand, a fortunate minority who are trying to be unionized but unfortunately segregated by capital owner are aware of factory and its working style. Mainly, Mevlut and Muhsin are the pioneers of these figures. They are characters, who pull the trigger and they strive hard to convince Hacer, Hasan's wife, to be unionized. Hacer utters that *"I beg your pardon but all we know is that we cannot oppose to those, who gives us bread and butter (Blood Money, 1974)."* Mevlut says to Hacer that *"Your understanding is obsolete and it is peculiar to village. This is city and this is factory. This is Istanbul. The system here is precisely different (Blood Money, 1974)."*

As for the picturesque of employer, it can be demonstrated that Mr. Salim and his father manage everything in the plant and they overlook all the demands of employees. Mr. Salim and his father are the representations of prosperous minority; however, the employees are penniless minority. Their unique concern is finance, money, and profit. For example, Mr. Salim says to Mevlut that *"What do you say? The new version of this machine is 450.000 TL except for custom. This is small business. Providing that we take all these burdens ourselves, we will go bankruptcy and you will be unemployed. 450.000 TL. If I put it in front of you, you cannot count it (Blood Money, 1974)."* As in the other employers, they make everything to prevent employees from unionism since it is against their benefits. The following statements certify this claim:

[...]

Mr. Salim: They can convince the others on the issue of 'overtime'. It is better to reach an agreement with them.

Father of Mr. Salim: Let me know that with whom you are coming to a resolution?

Mr. Salim: Daddy, do not interfere with the problem, please.

Father of Mr. Salim: Don't interfere? Does it make any sense to sign an agreement with employees working in your factory?

Mr. Salim: Daddy, there are new legal regulations; you do not know anything about them.

Father of Mr. Salim: You, Mr. know it all. When we moved to this city, you are just a small and a snotty baby. I created this plant from zero point. It does not sound good to make an agreement with these rednecks?

Mr. Salim: They are not rednecks, daddy! Those were used in the past. Currently, they are called as worker! Not worker but labor!

Father of Mr. Salim: Shut up. What about the orders?

Mr. Salim: They are going to give us.

Father of Mr. Salim. They are not. We are going to take it. [...] The factory will grow up. It will double. This type of opportunity is not always available. If you get it, you'll hit the nail on the head (Blood Money, 1974).

³ The word 'sergeant' here is used to appeal to those, who control the cropland workers while they are working. It is something that sergeants are their heads.

Syndicalism, Collective Bargaining: The core issue discussed in the movie from the beginning through the end is syndicalism. In particular, Mevlut and Muhsin are the pioneers, who direct and assist the employees for unionism with their theoretical and practical actions. In a way, they are both throat and voice of union. To put in another way, syndicalism is boosted in each corner of the movie and between the lines, the message is quite clear: Unionism is not a preference, it is an obligation against negative working conditions, poverty wage, and labor exploitation, which can be perceived from Hacer's noticeable declaration at the end of the movie when she attempts to crumble the machine with a luddites⁴ motive that cuts Hasan's arm (See Figure 3). She says with a hammer in her hand, "You, machine, do not have any fault; but we have (*Blood Money, 1974*).” As for collective bargaining, there is a scene where Muhsin urges Mr. Salim to collective agreement. He utters "We have fifteen minutes break left to work. And we are proliferated as much as we can. Please, be ready for collective agreement. This is our list. Here you are (*Film Script, 1974*).”

Figure 3. The Attempt of Hacer to break up the Machine



Source: URL 1 (Retrieved February 21, 2019).

Strike and Lockout: All over the course of the movie, there are not direct evidences concerning strikes and lockouts. As laid an emphasis well in advance, the main focus is 'class conflict' and 'unionism'. But Mevlut's allegation while talking with Hasan, the disabled worker, like "[...]This is overtly a job accident. Uh, that machine. Look! On condition that you had not been so stubborn and we had organized and had said that we would not work if you did not shift the machine. Uh, this is referred as 'strike' in statutory context (*Blood Money, 1974*).” signals that after unionism in the plant, the next step is strike.

⁴ Luddism is used to refer to “working class attacks on labor saving machinery”. Predominantly, its participants were employees, who were on the idea that innovative manufacturers were endangering their lives owing to the fact that capital owners utilized sophisticated machines drastically so that they can enhance productivity especially from 1811 through 1813 when economic crisis came to existence. So, Luddism is a rigid reaction to novelty and firms that activate and naturalize it (Navickas, 2005: 281; for further information, see Donnelly, 1986: 217-221; Byrne, 2013: 120-128; Patterson, 1948: 170-188; Zlotnick, 1991: 282-295; Randall, 1986: 1-17; Wasserstrom, 1987: 675-707; Pionke, 2004: 81-102).

Discussion and Conclusion

Grounded on the theories of political cinema and social realism, the aim of this research is to unearth the correlation between Turkish labor relations from 1945 through 1980 and their impacts on the cinema for Yesilcam movies within four parameters developed like ‘General Overview and Social Problem’, ‘Reflection of Employees and Employers’, ‘Syndicalism and Collective Bargaining’, and ‘Strike and Lockout’. The interpretation of these films within the ‘social context’ framework (Turner, 2006) enabled a fantastic facility to investigate policy, social conditions, and their correlation with industrial relations by popular way of entertainments (Ezzedeem, 2015: 250).

Additionally, films have been regarded as the “social construction of the reality” since nineteenth century on which scholars got the idea that movies were strong apparatuses to be used to give political and social messages to the recipients; that is to say, to big masses (Couldry, 2004: 115-132; Kenez, Short, & Jowett, 1992; Mazierska, 2014: 33-44). Regardless of the economic or political doctrines that they adapted, cinema has perfect instrumentality to influence, to control, to manipulate, and to impact large number of people including smaller kids as well as adults in all countries. This is prominent in socialist states like Russia, China, Cuba, and the others and for those that are capitalists such as USA, England, the EU, and so on and so forth. Maybe, this is a new challenging area for Westerners and Easterners. By means of cinema oriented initiatives, these two sides strive hard to consolidate their residents, within the context of their political and economic priorities. This also enhances the polarization between these parties. Some scholars are in view of the fact that cinema is utilized even for the apparatuses of intelligence services (Stempel, R.W.P & Stempel, 2002: 115-124; Kinder, 2005). In addition, there are a great number of studies that cinema can be benefited in terms of educational settings and classroom environments (Darbyshire & Baker, 2012: 28-33; Arroio, 2010: 131-143; Efthimiou & Llewellyn, 2007: 1-16; Decoster & Vansielegem, 2014: 792-804; Cole & Bradley, 2016; Mulryan & Mackler, 2015: 1-19). Indeed, it is of great significance to lay an emphasis upon the fact that cinema is a multi-faceted tool.

All these things stated well in advance can be interpreted in a way that cinema is more than just scenes, figures, visual as well as audial representations; it is full of political, cultural, social, and economic messages pertained to the masses. It can be claimed that every single movie or a literary genre has a specific purpose, which is also the case for labor oriented movies. In these movies, the main components of labor or employment relations such as the conflict between employees and employers, collective bargaining procedurals, strikes, lockouts, unregistered employment, long hours of work, labor mobility (geographical and hierarchical), low levels of wages, union and closed shops are evident. That’s why, in my personal understanding, cinema is a perfect ‘lab’ in regards to its labor relations content, which can be benefited by labor scholars on the basis of both research and teaching. In particular, it is a must rather than a necessity in a period on which multidisciplinary studies come to fore. In this paper, the movies selected as the cases are Şehirdeki Yabancı (Stranger in the City, 1962), Karanlıkta Uyananlar (Those Awakening in the Dark, 1965), and Diyet (Blood Money, 1974), and in order to analyze their association with labor relations through discourse analysis and semiotics, four themes were developed by author like “General Overview and Social Problem” (i) “Reflections of Employee and Employers” (ii), “Syndicalism, Collective Bargaining” (iii), and “Strike and Lock Out” (iv), all of which are argued within the framework of labor relations.

In compatible with the academic papers of Milner (2014: 181), Moitra (2009: 329), Ben-Ghiat (2001), Ross (2001), Godfried (2014), Burton (1996) and Kepley (1996), who associated cinematography with labor oriented motifs, the results of discourse and semiotics in the films selected revealed that movies are closely impacted by the economic and the political circumstances of the era, where Keynesian economic doctrines and government intervention

are on the forefront and it was confirmed that all the movies are socially realist. What's more; socialistic figures, manifestos, unionism, the struggles between labor and laborer were unveiled in the research. As a result of this qualitative study that benefited from the methods of semiotics and discourse analysis, it was found out that the content of all the movies selected as the cases overlap with the social, economic, and political framework of the era. Ideological, unionistic, and labor oriented approaches are heavily concentrated in all these movies. Therefore, there is no hesitation to say that these movies are the direct reflections and representations of Turkish labor relations in post Republican period and in particular between 1945 and 1980, the problematic areas in Turkish labor markets, the employees' unionistic struggles whilst the de-unionistic philosophy of capital owners, their ceaseless attempts to establish dependent company unions collaborating with themselves, the clashes between labor and capital, the manner how industrial relations operate amongst its leading actors including labor, capital, and the state itself (golden triangle) in Türkiye. Another message is that each agent of industrial relations act within the context of their benefits or utilities; which is fair wage, good working conditions, and unionism for labor; profit maximization and cost minimization for employer; sustainability, taxes as well as work peace for the state or for policy makers. Interestingly, in several movies like *Blood Money* (1974), it is also implied that the capital owners have such a close relationships with the state and with the corrupted politicians that they can operationalize and radicalize their hegemony over the labor. Under these conditions and for labor, there is no way out other than unionism.

Strengths, Limitations and Research Directions

This study includes a great many strengths. To the best of my knowledge, it is the first study that scrutinizes the Turkish working class from 1945 to 1980 within the context of three films selected in a qualitative way and its usage of two methods as indicated well in advance like discourse and semiotics. The films studied are deciphered one by one and their social, economic, and political gist are canvassed under the essence of labor relations phenomena by paying an attention to the common features of the era: first 1945-1963, second 1963-1983.

On the other hand, the limitations are to be revealed to implement a holistic approach. The first one is that just three movies were selected randomly for qualitative analysis, which overlaps with some of the studies in the literature (e.g. Ben-Ghiat, 2001; Ross, 2001; Godfried, 2014) and so there are some concerns about the generalizable facets of the survey. Secondly, deriving from its qualitative nature and as the sole author of the research, these judgments made on the basis of discourse and the content of the cases, mirror my personal comprehensions. However, the research is fairly original in regards to its reflections of the realities. I hope that this study broadens the vision of Turkish scholars studying labor relations and labor economics or social policy solely and encourages them to study in a multidisciplinary manner.

I recommend a research agenda for future researchers that new statistical programs used for the analysis of qualitative texts like Maxqda and Nvivo fit very well to focus on the correlation between labor relations and their impacts on the cinema. Or some experimental and longitudinal designs can be adopted to analyze political cinema, social realism, economic framework, and the continued existence of labor relations disputes. Or maybe, students' perceptual capability of labor relations issues can be tested through scales developed following their exposure to these labor grounded films since media and cinema can be assisting tools for learning these issues in a proficient manner (e.g. Engert and Spencer, 2009: 83-103; Sunderland, Rothermel, Lusk, 2009: 543-547; Carroll, 1985: 79-103; Szczelkun, 2000: 94-98; Génereux and Thompson, 2008: 21-25; Kappes and Schmidt, 2002: 68-78; Richardson and Smith, 1947: 15-19; Wanger, 1941: 378-383; Pusey et al., 2014: 40-51, Davignon, 2013: 615-628).

Hakem Değerlendirmesi: İki bağımsız hakem tarafından değerlendirilmiştir.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Mali Destek: Yazar bu çalışma için mali destek almamıştır.

Peer Review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author did not received financial support for this study.

References

- Arroio, A. (2010). Context based learning: A role for cinema in science education. *Science Education International*, 21(3), 131-143.
- Baker, C. N. (2014). An Intersectional Analysis of Sex Trafficking Films. *Meridians: feminism, race, transnationalism*, 12(1), 208-226.
- Ben-Ghiat, R. (2001). The Italian Cinema and the Italian Working Class. *International Labor and Working-Class History*, (59), 36-51.
- Bezemer, J (2008). "Writing in Multimodal Texts, A Social Semiotic Account of Designs For Learning", *Written Communication*, 25(2), 66-19.
- Brett, D. (1983). On the Possibility of Social Realism. *Circa*, (13), 15-19.
- Burton, A. (1996). The Emergence of an Alternative Film Culture: Film and the British Consumer Co-Operative Movement before 1920. *Film History*, 8(4), 446-457.
- Byrne, R. (2013). A Nod to Ned Ludd. *The Baffler*, (23), 120-128.
- Çalışma ve Sosyal Güvenlik Bakanlığı, *Çalışma Hayatı İstatistikleri*, No: 23, Ankara, 1998.
- Carroll, N. (1985). The Power of Movies. *Daedalus*, 114(4), 79-103.
- Cole, D. R., & Bradley, J. P. (2016). *A Pedagogy of Cinema: A Pedagogy of Cinema*. Springer. Blood Money, 1974.
- Couldry, N. (2004), "Theorising Media as Practice", *Social Semiotics*, Vol. 14 No. 2, 115-132.
- Darbyshire, D., & Baker, P. (2012). A systematic review and thematic analysis of cinema in medical education. *Medical Humanities*, 38(1), 28-33.
- Davignon, P. (2013). The Effects of R-Rated Movies on Adolescent and Young Adult Religiosity: Media as Self-Socialization. *Review of Religious Research*, 55(4), 615-628.
- Decoster, P. J., & Vansielegem, N. (2014). Cinema education as an exercise in 'Thinking Through Not-Thinking'. *Educational Philosophy and Theory*, 46(7), 792-804.
- Demirbilek, S. (2005). *Sosyal Güvenlik Sosyolojisi*, 1. Baskı, Legal Kitabevi, İstanbul.
- Dickerman, L. (2000). Camera Obscura: Socialist Realism in the Shadow of Photography. *October*, 93, 139-153.
- DİE (1973), *Türkiye İstatistik Yıllığı*, Ankara.
- Dmitriev, V. (1983). Socialist Realism Yesterday, Today, Tomorrow. *The Crane Bag*, 7(1), 96-100.
- Donnelly, F. (1986). Luddites Past and Present. *Labour / Le Travail*, 18, 217-221.
- Efthimiou, C. J., & Llewellyn, R. A. (2007). Cinema, Fermi problems and general education. *Physics education*, 42(3), 1-16.
- Engert, S., & Spencer, A. (2009). International Relations at the Movies: Teaching and Learning about International Politics through Film. *Perspectives*, 17(1), 83-103.
- Entman, R.M. (1993), "Framing: toward clarification of a fractured paradigm", *Journal of Communication*, Vol. 43 No. 4, 51-58.
- Ergüder, Ü. (1990). Coalition Governments and Political Stability: Turkey and Italy. *Il Politico*, 55(4 (156), 673-689.

- Ewa Mazierska. (2014). Introduction: Marking Political Cinema. *Framework: The Journal of Cinema and Media*, 55(1), 33-44.
- Ezzedeen, S. R. (2015). Portrayals of Career Women in Hollywood Films: Implications for the Glass Ceiling's Persistence. *Gender in Management: An International Journal*, 30(3), 239-264.
- Flores, P. (2013). Social Realism: The Turns of a Term in the Philippines. *Afterall: A Journal of Art, Context and Enquiry*, (34), 62-75.
- Gallagher, M. (1976). Film Report: Political Cinema. *Studies: An Irish Quarterly Review*, 65(257), 68-72.
- Généreux, A., & Thompson, W. (2008). Lights, Camera, Reflection! Digital Movies: A Tool for Reflective Learning. *Journal of College Science Teaching*, 37(6), 21-25.
- Godfried, N. (2014). Labor-Sponsored Film and Working-Class History: The Inheritance (1964). *Film History*, 26(4), 84-119.
- Gökbayrak, Ş. (2010). Türkiye'de Sosyal Güvenliğin Dönüşümü. *Çalışma ve Toplum*, 25(2), 141-162.
- Grieverson, L. (2012). The Work of Film in the Age of Fordist Mechanization. *Cinema Journal*, 51(3), 25-51.
- Gronow, J., & Zhuravlev, S. (2015). The Formative Years of the Soviet Fashion Industry: from the Russian Revolution to the end of Stalin's Rule. In *Fashion Meets Socialism: Fashion industry in the Soviet Union after the Second World War*, 20, Finnish Literature Society, 38-56.
- Hatzfeld, N., & Wittmeier, M. (2013). Filmed images of women factory workers: Work, gender and dignity, variations on a classic trilogy (1962-2011). *Clio (English Edition)*, (38), 76-94.
- Hennebelle, G., & Blomquist, T. (1980). The Adventures of Political Cinema. *Cinéaste*, 10(2), 20-24.
- Hepkon, Z. and Aydın O. Ş. (2010). Türk Sinemasının Görünmeyen Öznesi: İşçiler, Galatasaray Üniversitesi İletişim Dergisi, (12), 79-103.
- Hull, G. A. And Mark E. N. (2005). "Locating The Semiotic Power of Multimodality", *Written Communication*, 22, 224-261.
- Ivashkin, A. (2014). Who's Afraid of Socialist Realism? *The Slavonic and East European Review*, 92(3), 430-448.
- Kappes, S., & Schmidt, S. (2002). Effectiveness of Using Quicktime Movies In An Introductory Food Science and Human Nutrition Course As Affected By Learning Styles. *NACTA Journal*, 46(1), 68-78.
- Karataş, Ö. F. (2013). Hilmi Yavuz'un Doğu Şiirleri'ne Toplumcu Gerçekçi Bir Yaklaşım. *Turkish Studies (Elektronik)*, 8(13), 1157-1173.
- Karpat, K. (1961). The Turkish Elections of 1957. *The Western Political Quarterly*, 14(2), 436-459.
- Kenez, P., Short, K., & Jowett, G. (1992). *Cinema and Soviet society, 1917-1953*. CUP Archive.
- Kepley, V. (1996). The First "Perestroika": Soviet Cinema under the First Five-Year Plan. *Cinema Journal*, 35(4), 31-53.
- Kinder, M. (2005). A Cinema of Intelligent Agents: Conceiving Ada and Teknolust. In *The Art and Films of Lynn Herschman Leeson* (pp. 168-181). University of California Press.
- Kocak, H. (2008). 50'leri İşçi Sınıfı Oluşumunun Kritik Bir Uğrağı Olarak Yeniden Okumak. *Çalışma ve Toplum*, 18, 69-85.
- Koutsourakis, A. (2015). The Crisis of the Individual as a Precept of Political Cinema: "Kuhle Wampe" (1932) and "Monsieur Verdoux" (1947). *Film Criticism*, 39(3), 26-47.
- Leong, A. (1984). Socialist Realism: Cinema and the Arts. *Studies in Comparative Communism*, 17(3/4), 157-161.
- Macdonald, M. (2003). *Exploring Media Discourse*. London, England: Arnold.
- Millen, B. H. (1969). Factions of the Turkish Labor Movement Differ over Political Role. *Monthly Labor Review*, 31-35.
- Milner, L. (2014). Labour Culture on Screen and Online: Union Films as Mobilisation Strategies. *Labour History*, (107), 181-196.
- Minett, M. (2014). Millhouse: The Problems and Opportunities of Political Cinema. *Film History*, 26(1), 108-135.
- Mithun, M. (2018). Discourse and Grammar. in D. Tannen, H. E. Hamilton, & D. Schiffrin (Eds.), *The Handbook of Discourse Analysis*, (2nd ed.). London, England: Bloomsbury Publishing, 11-41.

- Moitra, S. (2009). "Reality Is There, but It's Manipulated": West German Trade Unions and Film after 1945. in Hediger V. & Vonderau P. (Eds.), *Films that Work: Industrial Film and the Productivity of Media*. Amsterdam: Amsterdam University Press, 329-346.
- Moitra, S. (2009). "Reality Is There, but It's Manipulated": West German Trade Unions and Film after 1945. In Hediger V. & Vonderau P. (Eds.), *Films that Work: Industrial Film and the Productivity of Media*. Amsterdam: Amsterdam University Press, 329-346.
- Montani, A. (1992). Zhao Shuli and Socialist Realism. *Journal of South Asian Literature*, 27(2), 41-65.
- Morrison, S. (2009). *People's Artist*, New York.
- Mulryan, S., & Mackler, S. (2015). The existential significance of cinema in educational administration. *Journal of Aesthetic Education*, 49(2), 1-19.
- Navickas, K. (2005). The Search for 'General Ludd': The Mythology of Luddism. *Social History*, 30(3), 281-295.
- Nöth, W. (1995). *Handbook of Semiotics*, USA: Indiana University of Press.
- O'Shaughnessy, M. (2012). French Film and Work: The Work Done by Work-Centered Films. *Framework: The Journal of Cinema and Media*, 53(1), 155-171.
- Ötgün, C. (2008). Sanat yapıtına yaklařım biçimleri. *Sanat ve tasarım dergisi*, 1(2), 159-178.
- Özbudun, E. (1981). The Turkish Party System: Institutionalization, Polarization, and Fragmentation. *Middle Eastern Studies*, 17(2), 228-240.
- Patterson, A. (1948). Luddism, Hampden Clubs, and Trade Unions in Leicestershire, 1816-17. *The English Historical Review*, 63(247), 170-188.
- Petrov. P. (2011). The Industry of Truing: Socialist Realism, Reality, Realization. *Slavic Review*, 70(4), 873-892.
- Pisch, A. (2016). The rise of the Stalin personality cult. In *The personality cult of Stalin in Soviet posters, 1929–1953: Archetypes, inventions and fabrications*, ANU Press, 87–190.
- Pionke, A. (2004). Reframing the Luddites: Materialist and Idealist Models of Self in Charlotte Brontë's Shirley. *Victorian Review*, 30(2), 81-102.
- Pusey, A., Marrs, T., Capers, B., Dedman, J., Banner, A., Gardiner, M., Rawles, L., Meyer, P. (2014). 12 Movies with Pivotal Lessons Featuring Lawyers. *ABA Journal*, 100(8), 40-51.
- Randall, A. (1986). The Philosophy of Luddism: The Case of the West of England Woolen Workers, ca. 1790-1809. *Technology and Culture*, 27(1), 1-17.
- Ray, Monica D. (2010). *Red Leaves Falling*. Mindoro, Philippines: Stairway Foundation.
- Richardson, A., & Smith, G. (1947). Movies vs. Reading. *The Clearing House*, 22(1), 15-19.
- Rieser, M. (1957). The Aesthetic Theory of Social Realism. *The Journal of Aesthetics and Art Criticism*, 16(2), 237-248.
- Ross, S. (2001). American Workers, American Movies: Historiography and Methodology. *International Labor and Working-Class History*, (59), 81-105.
- Sayari, S. (1978). The Turkish Party System in Transition. *Government and Opposition*, 13(1), 39-57.
- Stempel, J. D., Jr, R. W. P., & Stempel, T. (2002). Intelligence and the Cinema. *International Journal of Intelligence and CounterIntelligence*, 15(1), 115-124.
- Şenocak, H. (2009). Sosyal Güvenlik Sistemini Oluřturan Bileřenlerin Tarihi Süreç Iřığında Deđerlendirilmesi. *Sosyal Siyaset Konferansları Dergisi*, (56), 409-468
- Schoots, H. (2000). Socialist Realism (1933). In *Living Dangerously: A Biography of Joris Ivens* Amsterdam University Press, 84–96.
- Sherwood, W. (1967). The Rise of the Justice Party in Turkey. *World Politics*, 20(1), 54-65.
- Smith, C. (2018). Industrial Landscapes of Socialist Realism. In Franceschini I. & Loubere N. (Eds.), *Gilded Age*. Australia: ANU Press, 219-223.
- Stranger in the City, 1962.

- Sunderland, S., Rothermel, J., & Lusk, A. (2009). Making Movies Active: Lessons from Simulations. *PS: Political Science and Politics*, 42(3), 543-547.
- Szczelkun, S. (2000). The Value of Home Movies. *Oral History*, 28(2), 94-98.
- Tachau, F., & Good, M. (1973). The Anatomy of Political and Social Change: Turkish Parties, Parliaments, and Elections. *Comparative Politics*, 5(4), 551-573.
- Taylor, R. (1983). A "Cinema for the Millions": Soviet Socialist Realism and the Problem of Film Comedy. *Journal of Contemporary History*, 18(3), 439-461.
- Those Awakening in the Dark, 1965.
- Tompkins, D. (2013). The Rise and Decline of Socialist Realism in Music. In *Composing the Party Line: Music and Politics in Early Cold War Poland and East Germany*. West Lafayette, Indiana: Purdue University Press, 15-94.
- Turner, G. (2006), *Film as Social Practice*, Routledge, New York, NY.
- Ugresic, D. (2003). Long Live Socialist Realism! *The Baffler*, (16), 93-94.
- URL 1, www.googleimages.com (Retrieved February 21, 2019).
- URL 2, 2019, (<http://www.sinematurk.com/film/6090-sehirdeki-yabanci/> (Accessed February 25, 2019)).
- URL 3, 2019 <http://www.sinematurk.com/film/4457-karanlikta-uyananlar/>(Accessed March 10, 2019).
- URL 4, 2019 <http://www.sinematurk.com/film/3002-diyet/> (Accessed February 21, 2019).
- Uyangoda, J. (1989). Cinema in Cultural and Political Debates in Sri Lanka. *Framework: The Journal of Cinema and Media*, (37), 37-43.
- Wanger, W. (1941). The Role of Movies in Morale. *American Journal of Sociology*, 47(3), 378-383.
- Wannöffel, M. (2011). Trade unions in Turkey: Past, Present and Future Developments. *SEER: Journal for Labour and Social Affairs in Eastern Europe*, 545-569.
- Wasserstrom, J. (1987). "Civilization" and Its Discontents: The Boxers and Luddites as Heroes and Villains. *Theory and Society*, 16(5), 675-707.
- Williams, E. (2013). The Fog of Class War: Elio Petri's *The Working Class Goes to Heaven*, Four Decades On. *Film Quarterly*, 66(4), 50-59.
- Wodak, R. and Krzyzanovwky, M. (Eds) (2008), *Qualitative Discourse Analysis in the Social Sciences*, Palgrave Macmillan, Basingstoke.
- Yau, K. (2007). Looking Back at Ann Hui's Cinema of the Political. *Modern Chinese Literature and Culture*, 19(2), 117-150.
- Yüksel H. (2016). *Sosyal Güvenlik Hukuku Primli & Primsiz Rejim*, Ekin Yayınevi, Bursa.
- Yüksel, H. (2020). The Urbanization of Labor and Its Struggle for Unionism in Turkish Cinema. *CINEJ Cinema Journal*, 8(2), 150-194.
- Zlotnick, S. (1991). Luddism, Medievalism and Women's History in "Shirley": Charlotte Brontë's Revisionist Tactics. *NOVEL: A Forum on Fiction*, 24(3), 282-295.