

Generational Shifts in Transnational Cinematic Flows

Migration, Belonging and Identity in Turkish-French Film Cultures

From the Archival Footsteps of Alp Zeki Heper to Contemporary Young Turkish-French Film Directors in France



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To my dear daughter Nil...

Canım Kızım Nil'e...

À ma chère fille Nil...

Preface

This book is the outcome of a long intellectual and personal journey that has taken me across archives, film screenings, and conversations in Paris and beyond. Conceived during my postdoctoral research in France in late 2022, it reflects not only my own inquiries into the trajectories of Turkish filmmakers in France but also the invaluable support and insights of many individuals whose generosity and expertise have shaped these pages.

This book was also born in quiet reading rooms where the dust of decades slept on folders, in corridors where faint echoes of film reels seemed to linger, and in long conversations that unfolded in cafés on winter evenings in Paris. It began, quite simply, as a question: What remains of a filmmaker when the lights go down, when the audience leaves, when history remembers only fragments?

In search of an answer, I entered the archives of French cinema—not as a visitor, but as someone walking into a house whose foundations he somehow already knew. There, I encountered the handwritten notes, drawings, and exam papers of Alp Zeki Heper, a filmmaker often portrayed as marginal, misunderstood, or forgotten in Turkish cinema history. Yet in those fragile documents, I found a young artist fiercely engaged with philosophy, form, and the ethics of the image. The archive did not merely preserve Heper; it revealed him.

From those pages, this journey expanded into the living present. I spoke with filmmakers who navigate life and creation between Türkiye and France, between mother tongues and chosen tongues, between the weight of memory and the necessity of reinvention:

Hüseyin Aydın Gürsoy, Onur Yağız, Müret İşıtmez, Deniz İnCEOğlu, and others whose voices shape a new cinematic map. They are not simply “immigrant directors.” They are architects of transnational sensibility, filmmakers who belong to more than one place—and to no place entirely.

Cinema, I came to understand, is a kind of border in itself: at once a line of separation and a meeting ground. In dark screening rooms, where strangers breathe the same story, a new geography becomes possible. One that does not erase difference, but listens to it.

This book is shaped by three intertwined forces: archives, where memory resists disappearance; films, where identity becomes visible and audible; and voices, where belonging is negotiated, sometimes painfully, sometimes playfully.

It is not a definitive history. It is a cartography of encounters—between generations, nations, and imaginaries. Between the cinema that once trained Turkish directors in Paris, and the cinema that their successors now make across Europe and beyond.

My hope is that this work opens a small door;

—into the complexities of being Turkish in France and French in Türkiye,

—into the creative strength hidden within cultural in-betweenness,

—and into a future where cinema is not simply watched, but understood as a space of democratic imagination.

I owe immense gratitude to those who welcomed me into their archives, their offices, their homes, and their memories; and to the institutions whose support made this path possible. Most of all, I am indebted to the filmmakers and scholars whose trust, honesty, and generosity animate these pages. May this book serve not merely as research, but as an invitation to read more closely, to watch more attentively, and to remember that sometimes, a film is not only a story on a screen. It is a passport, a threshold, a return.

I wish to express my deepest gratitude to Professor Timour Muhidine (INALCO) and Professor Nicolas Monceau (Université de Bordeaux), whose scholarly perspectives and encouragement provided both guidance and inspiration. Their work on cultural and political exchanges between France and Turkey created a fertile intellectual ground upon which this research could take root. My sincere thanks also go to Mehmet Basutçu, journalist and critic, whose knowledge of Turkish cinema and careful reflections illuminated the reception of Turkish filmmakers in the French context. Similarly, Deniz İnceoğlu, festival coordinator and scholar, shared with me not only her professional expertise but also her unique observations on how festivals mediate cultural encounters and shape the public perception of cinema.

Equally important were my conversations with filmmakers of the younger generation, whose voices form the living heart of this book. I am indebted to Hüseyin Aydın Gürsoy, Onur Yağız, and Müret İşıtmez, who shared with me their experiences, challenges, and artistic visions. Their willingness to engage in long, open, and reflective discussions gave me an extraordinary window into the realities of making cinema between cultures, languages, and identities.

I would also like to extend my warmest thanks to Dr. Matthias Steinle, my host and advisor during this research stay, and to the Institut de Recherche sur le Cinéma et l'Audiovisuel (IRCAV), Sorbonne Nouvelle University, for welcoming me between November and December 2022 with such generosity. Their institutional support created the environment in which this project could be realized.

Finally, I am profoundly grateful to the French Embassy in Ankara, to Campus France, and to the French government scholarship programs, whose invaluable support made this unique research experience possible. Without their assistance, this book could never have taken its present form.

To all of these institutions and individuals, I owe more than words can adequately express. Their insights, encouragement, and trust transformed what might have remained a solitary research endeavor into a collaborative intellectual journey. It is to them, and to the future of transnational cinema they so vividly embody, that this book is dedicated.

My passion for French cinema and for the transnational cultural stories it tells has been a guiding force throughout my academic and personal journey. I am deeply fascinated by the ways in which cinema travels across borders, carrying with it fragments of memory, identity, and belonging. This book is also a reflection of my enduring commitment to introducing

French cinema more widely in Turkey, and to fostering a richer understanding of the intercultural cinematic journeys that bind our two countries. In pursuing this work, I see myself not only as a researcher but also as a mediator, striving to expand the space in which French and Turkish audiences, scholars, and filmmakers may encounter one another.

Dr. Serhat Yetimova

Paris / Sakarya, 2025

Introduction

This book has its roots in the postdoctoral research I conducted in Paris between November and December 2022. That period was exceptionally productive, not only because of the archival discoveries I was able to make but also because it offered me the opportunity to trace, in concrete and historical detail, the trajectories of Turkish filmmakers in France across several generations. My aim was to map the presence of Turkish directors in French cinema—both those who studied in Paris before returning to Turkey, and those who, in more recent decades, have chosen to remain in France and embed themselves within its cinematic and cultural networks.

In the earliest phase of this history, figures such as Alp Zeki Heper, Attila Tokatlı¹, Ulaş İnaç, Reha Erdem, and Ömer Kavur stood out. Each of them engaged with the French film world at a time when opportunities for transnational collaboration were far less structured than they are today. They came to France to study, to absorb the techniques of French cinema, and to take inspiration from European film culture. Yet, most of them eventually returned to Turkey, where they pursued careers that, in different ways, remained shaped by the French training and intellectual formation they had received.

There are many filmmakers who were educated in France and work within the shared Turkish–French cultural sphere; several examples are listed below. In Turkey, a considerable number of studies (articles, interviews, theses, etc.) exist on these following directors². However, there has been no scholarly work specifically focusing on Turkish directors active in France after the year 2000 (such as Onur Yağız, Müret İşıtmez, Yasemin Akıncı, Hüseyin Aydın Gürsoy, and others). Following the generation of Alp Heper and Attila Tokatlı, we encounter the filmmakers mentioned here. Although these directors—whose short biographies appear below—are highly productive, the vast majority of their creative output has been realized in Turkey. Yılmaz Güney, on the other hand, went to France as a political exile. His 1983 film *Duvar*, produced by Martin Karmitz (mk2), was selected for the “Jury Prize” competition at the Cannes Film Festival in 1984.

For instance, Ömer Kavur, born in Ankara in 1944, grew up in Istanbul. After studying journalism and sociology at the École des Hautes Études en Sciences Sociales in Paris, he pursued film studies at the Conservatoire Indépendant du Cinéma Français. He began a master’s degree in Film History at the Sorbonne but did not complete it. Returning to Turkey in 1971, he began working on documentaries and commercials.

As to Reha Erdem discontinued his history studies at Boğaziçi University to study cinema and moved to Paris in 1983. He graduated from the Cinema Department of Paris VIII University and completed a master’s degree in Plastic Arts. In addition to the short films he made in France, Erdem also directed an original staging of Jean Genet’s *Les Bonnes* (The Maids) at the Istanbul State Theatre in 1991.

¹ Please see for more: A Turkish director in France in the 1950s: Attila Tokatlı (Interview with Assoc. Prof. Dr. Tunç Yıldırım on Cinematic Journey YouTube Channel – in Turkish: <https://www.youtube.com/watch?v=1wQMERCeyk0&t=1s>)

² The biographies of the directors mentioned above were accessed through the following sources: IMDb, İKSV, Kamera Arkası, Metis Yayınları, and Can Yayınları. For a more detailed examination, please refer to the bibliography of the book.

Ulaş İnan İnaç, born on 21 July 1972 in Ankara, went to France after high school to study physics and simultaneously enrolled in the Paris Conservatory. At the end of his fourth year, his interest in the conservatory took precedence, and between 1995–1997, he worked as a contracted artist at the Paris Opera. İnaç, who had been writing stories since childhood, explains that these eventually evolved into screenplays. His screenplay *Picasso Kötüdür* (“Picasso Is Bad”), a satire of contemporary France through the eyes of a Turk, was purchased to be adapted into a film by Deitrum Pro. In 2000, he directed the TV film *Le Couronnement de Poppée*, and later achieved significant success in Turkey with his film *Türev* (2005).

Melik Saraçoğlu was born in Istanbul in 1984. After graduating from Galatasaray High School, he completed undergraduate studies in cinema and literature at Lumière University in Lyon and at the University of Vienna. He directed one medium-length film (*Jajambo*) and two short films (*Bozkır Tepesi* and *Telefon*). His film *Gözümün Nuru* (*Eye Am*, 2013), featuring avant-garde characteristics, attracted considerable attention in Turkey.

Hakkı Kurtuluş was born in Istanbul in 1980. He completed an associate degree in communication and cinema at Galatasaray University, and then continued his education in Lyon, earning degrees in cinema and German studies at Lumière University and the École Normale Supérieure Lettres et Sciences Humaines. He completed his master’s degree at the École Pratique des Hautes Études in Paris and conducted academic research in Tübingen, Berlin, and Weimar. He also pursued a second master’s degree in cinema at Paris 3 Sorbonne-Nouvelle University.

Attila Tokatlı (b. 1934 – d. 21 February 1988), a contemporary of Alp Heper, was the brother of film director Erdoğan Tokatlı. He graduated from Galatasaray High School and studied for a period in the Department of Philosophy at the Faculty of Letters, Istanbul University. In 1956, he went to Paris and pursued studies in philosophy at the Sorbonne University. He graduated from IDHEC, the French national film school. Tokatlı returned to Turkey in 1960. His 1961 film *Denize İnen Sokak* (*The Street Descending to the Sea*) received numerous awards both nationally and internationally. He collaborated as a screenwriter with Atıf Yılmaz and Kemal Tahir. With his 1970 translation of Elsa Triolet’s *Beyaz At* (*The White Horse*), he received the 1971 Turkish Language Association Translation Award. He passed away in Istanbul on 21 February 1988 (Koyuncu, 2019). During my research period in France, I unfortunately could not locate any archival records related to Tokatlı in the national archives.

The extensive interview I conducted in Paris with Mehmet Basutçu provides an in-depth panorama of the artistic approaches and cultural productions of the above-mentioned directors. You may listen to this interview—conducted in Turkish—on the Sinematik Yolculuklar (Cinematic Journals) channel. Mehmet Basutçu was born in Kütahya in 1952. After graduating from Galatasaray High School, he pursued doctoral studies in chemistry and nuclear physics in France and settled there permanently. Alongside a long-standing interest in cinema, he worked professionally in this field for many years. Since 1980, he has written on cinema and theatre in both Turkey and France, practiced journalism, and participated in film festivals. In 1996, he curated the “Turkish Cinema Retrospective” at the Georges Pompidou Cultural Center in Paris and edited the accompanying book *Cinéma Turc*. He also taught

courses on Turkish Cinema at INALCO (Institut National des Langues et Civilisations Orientales) in Paris.



Photo 1. The extensive interview I conducted in Paris with Mehmet Basutçu provides an in-depth panorama of the artistic approaches and cultural productions of the Turkish directors in Türkiye, France and Europe.

By contrast, the younger generation of Turkish-origin filmmakers after 2000s—including Deniz Gamze Ergüven, Melik Saraçoğlu, Onur Yağız, Hüseyin Aydın Gürsoy, Müret İşıtmez etc.—have chosen a different path. Rather than treating France as a place of temporary study, they decided to stay. They sought French financing, collaborated with French producers and technicians, and participated directly in the infrastructure of co-production that sustains European cinema today. Their films are not only Turkish or French but genuinely transnational: born of the cultural, linguistic, and institutional exchanges that define contemporary European cinema. The difference between these two generations—between return and permanence, between temporary passage and long-term integration—forms one of the central contrasts in this book.

From the outset of my stay in Paris, I sought to document these generational shifts through both archival research and direct encounters. I began by creating a timeline of Turkish filmmakers in France, a cartography that allowed me to situate each individual within a larger historical continuum. This work quickly revealed how uneven the archival traces are: while some directors have left behind rich documentation, others appear only fleetingly in filmographies, reviews, or scattered mentions. It became clear to me that the writing of a

transnational film history is as much about absences and silences as it is about visible evidence.

One of my first and most significant discoveries was a dossier on Alp Zeki Heper at the French National Archives. This file contained more than five hundred documents—exam copies, sketches, scenarios, and conceptual drawings from his student years at IDHEC/La Fémis. To encounter such material was to encounter Heper himself, a figure often described in Turkish cinema history as a marginal or “cursed” director, but here revealed in the very process of formation: as a student, an artist, and a restless mind. Digitizing and cataloguing these materials allowed me to see beyond the mythology and to reconstruct the intellectual environment in which his cinema took shape.

My research also led me toward other, more elusive figures. For instance, Attila Tokatlı, who was present in the French film world as one of the authors of the screenplay for *Docteur Laurent*, left behind almost no archival documentation. Likewise, Ulaş İnaç, who lived in France for many years, first as a physics student and later as a conservatory-trained opera singer before turning to screenwriting, seems to have vanished from the archival record despite a highly active Parisian life. These silences are not trivial: they remind us of how fragile cultural memory can be, and how much the history of transnational cinema depends on traces that are partial, scattered, or missing altogether.

Other figures, by contrast, are far more present. The films of Ömer Kavur and Tunç Okan (Bay Okan) generated significant critical attention in France, and I was able to locate and scan more than a hundred press reviews and critical essays at the Bibliothèque Publique d’Information and La Cinémathèque. These documents reveal how Turkish cinema was received in France not only as an artistic practice but also as a cultural phenomenon—framed by critics within discourses of exoticism, political engagement, or auteurist innovation. To reconstruct these critical receptions is to reconstruct the cultural positioning of Turkish cinema in the French imagination.

Finally, my time in Paris was enriched by interviews with directors, scholars, and critics who have all been involved, in different ways, with Franco-Turkish cinematic relations. Among them were Timour Muhidine (INALCO), Nicolas Monceau (Université de Bordeaux), the critic Mehmet Basutçu, the festival coordinator Deniz İnceoğlu, and filmmakers such as Hüseyin Aydın Gürsoy, Onur Yağız, Müret İşıtmez, and Yasemin Akıncı. These conversations, each lasting several hours, were invaluable. They revealed not only the personal experiences of filmmakers negotiating identity and belonging but also the institutional challenges of funding, distribution, and audience reception. Festivals, in particular, emerged as strategic sites of cultural diplomacy, where questions of representation, visibility, and politics are constantly renegotiated.



Photo 2. Scenes about my practical post doctoral research on Alp Heper at the National Archives of France

This introduction, then, is not merely a preface to the book but a record of the intellectual journey I undertook during those weeks in Paris. It brings together archives and interviews, presences and silences, documents and memories. Above all, it frames the central question of this book: how can we understand Turkish cinema in France not as an isolated chapter of national film history but as an ongoing negotiation of borders—cultural, institutional, and psychological?

This book brings together in-depth interviews with a younger generation of directors such as Onur Yağız, Hüseyin Aydın Gürsoy, and Müret İşıtmez, while also incorporating an

analysis of archival documents related to earlier figures that studied cinema or spent formative periods in France, including Alp Zeki Heper. The films of Onur Yağız, Hüseyin Aydın Gürsoy, and Müret İşıtmez will be the subject of a separate academic study. What follows here is conceived primarily as a scientific field investigation—rooted in official documents preserved in archives and enriched by extended conversations with filmmakers—that seeks to reconstruct the historical and cultural contours of Franco-Turkish cinematic relations.



Photo 3. I scanned and recorded the reviews and press releases of films by Turkish directors shown in France in Parisian libraries (La Cinémathèque française, Bibliothèque publique d'information, Bibliothèque du cinéma François Truffaut)

PART 1

A BRIEF HISTORY OF IDENTITY POLITICS IN FRANCE AND THE IDENTITY DEVELOPMENT OF NEW GENERATION TURKISH IMMIGRANTS

Identity Politics in France throughout History and Current Issues

In order to understand the situation of Turks in France, it is necessary to look closely at the developments in immigration, integration and security policies in France in recent years. This general situation is the main developments affecting all immigrants in the country. It would then be more useful to look at the more specific position and development of the Turkish community in France.

France has been battling suburban riots since 2005. In 2005, 2 young people aged 16-17 hid in the electrical transformer while fleeing from the police and died by hitting the wires. In 2005, the electrocutions of Zyed Benna, 17, and Bouna Traore, 15, after they hid from police in a power substation in the Paris suburb of Clichy-sous-Bois sparked three weeks of rioting throughout France. The nationwide riots raged through housing projects in troubled neighborhoods with large minority populations. Although they stemmed from the teens' deaths, they were fueled by deeper problems of discrimination, unemployment and a sense of alienation from French society (Petrequin, 2023).

The social conflict in France has many dimensions. It is possible to list them as follows:

1. The security and strictness of the laws.
2. Suburbs and ghettoization prevent the formation of a common identity.
3. The lack of vision and polarization of French politics, the rise of the extreme right and the loss of representation of the left.
4. Police support of the extreme right, their training and the inadequacies of the system
5. Problems of the French economy's loss of productivity and its inability to include immigrants

The wave of rebellion spread. It took 20 days. Paris, Lyon and Bordeaux burned with the fire of rebellion. A state of emergency was declared for 21 days. After that, after 2005, structural reforms started and more social housing, more human-friendly buildings and living spaces were designed. 60 billion Euros were allocated by the state to increase municipal services, hospital and school facilities. Despite these, a radical break occurred in 2015. On January 7, 2015, the Charlie Hebdo attack took place due to the cartoon crisis. In 2020, due to the cartoon crisis, a teacher named Samuel Paty was beheaded by an 18-year-old student of Chechen origin outside the school in Paris. On top of that, security measures have been increased even more. The police organized protest demonstrations. Although left-wing politician Jean-Luc Mélenchon said to withdraw the law in 2017, the law was not withdrawn. On June 27, 2023, 17-year-old Nahel Merzouk was shot dead by a police officer during traffic control in Nanterre, a suburb of Paris, France.

In the 2000s, Muslims and Romanians were at the centre of the international migrant problem in France. Especially in the formation of xenophobia, the practices of the years when Nicolas Sarkozy was the Minister of Interior in 2005 and the President between 2007-2012 have a very significant importance. During 2005 riots Sarkozy said that the events will be approached with a "zero tolerance" approach and that these places will be cleared of these people (Sezginer, 2006). France's post-2000 immigration policy develops in two axes. The first of these is the selection of immigrants who will be beneficial to the country, and the other is the integration problems of general immigrants. When we look at the new sanctions brought by the immigration law enacted in France in 2011, it focuses on penalties and deportation rules rather than integration (Özer, 2015, p.19-25).

In 2017, a legislative amendment was made and the powers of the French Police were increased and it was given the opportunity to control the social media accounts of citizens with permission to shoot at it. (Jabkhiro and Foroudi, 2023) Researchers Sebastian Roché, Paul le Derff and Simon Varaine, who have produced a statistical analysis linking the increase in the number of deaths to the law, said a similar rise in deaths by shooting didn't occur in neighboring countries. They have also questioned the lack of appropriate training for police officers. "There's a very clear correlation between this change in the law in 2017 and the rise in fatal police shootings," Roché told Le Nouvel Obs media. "On average, there are 25% more shootings, and five times more lethal shootings. Since 2017, there has been a clear shift in police practices towards an increase in police shootings" (Petrequin, 2023).

According to AFP, 97% of French police vote for a right-wing party. French police are racist and aggressive. Security and right-wing ideological bias is dominant in the French police. Police unions had defended the right to fire. The strong Nazi connection in Germany shows that security policies are very common in Europe. The French police also have structural problems. Insufficient budget, insufficient education, few personnel, institutional loneliness is among these. France, for example, is trying to solve problems in a largely security-oriented way. The French state cannot provide adequate and comprehensive education, hospital and rehabilitation services to immigrants living in the suburbs, and in this sense, the French police feel alone in the solution process (Altundağ, 2023, Jacobin, 2022; France24, 2022; Burrows, 2017). For instance, *Polisse* (2011, Maïwenn) is an influential film about such difficulties in the French police. The French police, who have to deal with a world of problems at the same time, experience the feeling of burnout and loneliness at a high level.

In the movie *Damien Veut Changer Le Monde* (2019, Xavier de Choudens) criticizes the racist laws in France. In the movie, the lead actor named Damien is a left-wing Frenchman who has officially agreed to be the father of refugee children, even though it is illegal, in order to help them get a residence permit in France. He criticizes the racist laws in France. But the police finally catches his voluntary but illegal act. While his brother, who is a lawyer, defends his brother Damien in the courtroom, he argues that everyone who receives education is a French citizen. He draws attention to the compatibility of this with the principle of fraternity and argues that immigrants should benefit from the French education system.

According to a report compiled by Al Jazeera (2023), the UN and EU do not only condemn racism by the police. Similar situations exist in workplaces. According to the French

official report *Discriminations et origines : l'urgence d'agir*, in France, real or alleged immigrant background is the second most common criterion for discrimination after sex, and "11% of people have had an immigrant origin or reported that they were exposed to more than one discrimination based on skin color. The report also mentions that "Men who are descendants of immigrants from North or Sub-Saharan Africa [...] have an average monthly salary that is 7% lower than that of men with no migratory ancestry. "It's even worse when it comes to access to housing: "people with an Arabic- or African-sounding names are 27% and 31% less likely respectively to get a first meeting with the landlord," according to the same survey. What we see here is a systemic interweaving of economic exploitation and racism (Muncer, 2023; Red, 2023; Cgt, 2020).

Economic inequalities, which are the result of neoliberalism, come first at the root of the suburban problems. On the other hand, there is the problem of political representation and shrinkage of union activities, ethnic exclusion, and constant search by the police, violence and urban congestion (Yılmaz, 2006, p.48; Astier, 2012; Akpamuk, 2023).

The French Communist Party, which has been on a revisionist line since the 1930s, has indirectly denounced the necessarily violent protest movement in the face of strong state repression, calling for "peaceful" demonstrations. Jean-Luc Mélenchon, leader of the left-wing Populist Party Unyielding France, urged rebellious youth out of anger not to damage schools. These words of the leader of Unyielding France were interpreted as he did not understand at all what was going on in terms of immigrants in the country. As sociologist Pierre Bourdieu once proved in his 1964 book *Les héritiers* (The Heirs), young people from the suburbs in so-called "republican schools" are preparing for a future they will never have. Upward social mobility, access to a permanent job, or even ownership of property is nearly impossible. For this reason, the French education system is conflicted in establishing a social republic. Mélenchon has been criticized for failing to grasp these realities of the suburbs and for praising the French Social Republic. However, it is obvious that Mélenchon, like others, is condemned for being a prisoner of the so-called prosperity period for the French working class between 1945 and 1975. In the face of current events, the "extreme left" - climate activists, feminists, anarchists, Trotskyists, Marxist-Leninists, Maoists, etc. - got stuck in their common comments and attitudes. For this reason, the French political left has difficulty in perceiving the real problems of immigrants in the ghettos (Muncer, 2023).

When we look closely at the suburbs, the features of the houses are also remarkable. Although the block buildings here functioned positively after the Second World War, these large blocks have become the centres of inequalities and isolation as they are outside the city centres. Worker immigrants from the colonies and other countries stay here. The average annual income of the people living here is around 12.000 Euro. That is, they are in the low-income class. 5 million people live in these residences. The number of doctors and teachers is very few in the ghettos. 60% of the people living here live below the poverty line. Theft, drugs, snatching and motor bike use are quite common (Altundağ, 2023).

French immigrant cinema and French cinema, which focuses on immigrants, have been discussing suburban issues for years. *La Haine* (Mathieu Kassovitz, 1995), which is one of the films that effectively show the problems of the suburbs, effectively showed the culture of

being in-between, not accepting the immigrant and French identity, young people who have no hope for a future in work and education, street French, dressing up and rebellion. 17 years after the production of the film and 30 years after the first riots in the suburbs of France, it is striking that the source of the problem has not changed much. Unemployment, discrimination, resentment, the informal economy, the rise of extremism, anger and violence that have taken over Europe are cited as the cause of the uprisings in the suburbs (Euronews, 2011).

Today, we do not see many representatives of political movements and parties in the Ghettos. But in the past, in the 1980s and before, the communist and socialist party had close relations with the suburbs, but this was abandoned. The last state of political representation was recognized by the movement against discrimination and exclusion called “SOS racism” by those living in the suburbs. After that, the left movements started to break away from the ghettos. We see that the bureaucratization process is accelerating in the left movement. The presence of non-governmental organizations is also very limited in the ghettos. However, the youth of the suburbs are constantly pushing the channels of exit in this closed system, which clearly squeezes themselves into a narrow space. It can be seen as a start that the NUPES (Social and Ecological New People's Union) movement, led by Jean-Luc Mélenchon, has recently become more interested in the problems in the suburbs. In addition, it can be considered as a light that some suburban youth with high school graduates are interested in the political field and even appear in local governments. However, it is a fact that a large part of the French poor abandoned to the suburbs support the anti-foreigner French nationalists (Poyraz, 2023).

According to Giddens (2012, pp. 402-403) individuals are the product of circumstances as well as sometimes “social exclusion”. Alternative identities emerge in the ghettos and since the feeling of alienation and disconnection is very high, all individuals are affected by it. For example, “People living in a dilapidated housing estate surrounded by bad schools and few job opportunities are effectively deprived of opportunities that create better conditions for them. However, this is not the case for many people in society (...) For example; Banks may refuse to issue a valid bank account or credit cards to individuals living in a particular zip code area.” These situations are examples where social exclusion affects individuals. These examples are quite common in France.

A climate of violence breeds crime, according to an approach called the Broken Glass effect. When the police are more violent and racist, immigrants living in ghettos are generally affected. If one of your friends is killed, it affects the others. Violence breeds violence. This is a mass psychology. This is how despair spreads. Stories can affect people negatively. The ghetto culture hinders adaptation because its integration with the city is physically hindered. Immigrants mostly live in the suburbs and thus there is social and identity separation. And when the economy and services are inadequate, the problems become more complex. Directed by Malian director Ladj Ly, *Les misérables* (2019) effectively documents the disproportionate violence of the French police.

According to the French left political view, the integration policies of the French state are problematic and inequalities abound. For this reason, a culture of rebellion prevails in the suburbs. Job, health, culture, education, nursery services are insufficient, teachers and doctors

are few in number. Immigrants also carry the psychological burden of colonial history. Conditions are bad in this sense. These young people do not feel French because of ghettoization they do not prefer or dislike their French identity. This is why brutality and looting are common. Although the reason for the anger is not understood, the social inequality of the ghettos is the main reason. The French right-wing political view, on the other hand, is dominated by a security approach. According to those who think about security, immigrants do not follow the rules, they use drugs and resort to violence. They clash with the cops. The real problem is the behavioural disorder and criminal tendencies of these people. However, the French state gives scholarships, opens schools, offers cultural centres and services, but immigrants do not prefer these.

When we look at the historical roots of the conflict, an exclusionary feature of the French national model is noticed. For example, french nationalism, French language, secularism, republicanism, positivist enlightenment, and active citizenship force non-French people to change their identities. The French do not accept alternative immigrant identities. This is why France is having a hard time creating a new social contract. Fundamental extremism, religious orders and madrasas, which have become common among immigrants, adversely affect the social contract. The largest Muslim community, however, is in France. France cannot offer these immigrants a common identity. In order to follow French Islam, Macron imposed a requirement for imams from Turkey to speak French. The aim was to monitor and control the Muslims. French politics is an elitist example in this sense. Statistics show that 4 out of 6 presidents of France are Science Po graduates. The elitist and republican approach is not concerned with the expectations of the immigrant community. So, France and Germany also had stopped the activities of the Ülkü Ocakları which are ones of the nationalist political clubs founded by Turkish nationalists (grey wolves). The government regarded the Ülkü Ocakları as a radical and violent organization of the Turkish minority in France.

The Turkish minority living in France has a very different position, problems and vision than African or Asian immigrants. This issue will be discussed in more detail in the following paragraphs, and the fact that they migrated for purely economic reasons, that the immigrants belonged to the working and peasant classes, that they migrated during a period when feudalism was widespread in Turkey (1960-1980s), that their education level and literacy were significantly low, and that they had conservative Islamic values as a fundamentalist understanding of religion are the characteristics that should be emphasized when defining their sociological character.

A Key to Understanding the Situation of Turks in France: Kastoryano's Concept of Identity Negotiation

This research is based on Riva Kastoryano's "Negotiating Identities" discourse together with the Teun A. van-Dijk's critical-discourse analysis method. Critical discourse analysis allows all institutional structures produced by the society and the state to be based on a political and ideological basis and to be read in this direction. For this reason, this method was preferred, and it tries to understand how the interviewees approach the ideological and political aspects of living in France; France's claim of fraternity, freedom and equality, and the

similarities and differences in the culture of life between France and Türkiye. In the theoretical framework, Kastoryano's "Negotiating Identities" approach was preferred because it still maintains its validity. In Van Dijk's critical discourse analysis method, each of the words, their frequencies, intonations, proverbs and idioms, highlighted persons, institutions and values, events, facts, developments and historical contexts have a special importance. In this research, it will be tried to reach the discourses of the people who were interviewed in depth in a comparative way with Kastoryano's statement of "Negotiating Identities".

Kastoryano sees the presence of immigrants as a factor that causes ambivalent social structures. Kastoryano thinks that it causes tension between "logic and passion, economic interests and national ideologies, democratic morality and traditions" and states that the environment of conflict created by religion, race and ethnic groups leads to the questioning of values such as the nation state, universality and democracy (Kastoryano, 2000, pp.15-16).

Schleisenger defines the French model as a national model formed on the basis of universal, republican and individualist values. For this reason, ethnic, religious and cultural identities constitute an issue of assimilation within the universal republican model and this means a right for France. Schleisenger, who suggests looking at the American model in order to better understand the French model, sees a country that recognizes "cultural, national, religious and even sexual communities" and is "divided into nations" as the "anti" of the French model (Kastoryano, 2000, p.18).

While Horowitz and Noiriél state that the differences created by immigrants have turned the issue of how the nation will maintain its homogeneous identity into a problem, Kastoryano reports that in the context of protection policies, countries such as America, Germany and France engage in common cultural policies, discourse, tactics and bargaining in order to eliminate existing inequalities. According to Kastoryano, today, "contrary to the ideas of republic, unity and equality that nation-states put forward in the context of their founding representations, their general tendency today is towards identity bargaining." Identities that are the subject of bargaining can be material in both domestic and foreign policy in terms of economic and political interests (Kastoryano, 2000, p.21).

Kastoryano states that there are two sources in the formation of identity and that identities have a dynamic character. One of these is the identity that is nourished by the idea of a nation based on a common past, and the other is the source that undergoes transformation by coming into contact with current economic, political and social conditions. Just as minorities differ on the one hand with the language they speak and the culture they have, on the other hand they enter into social interaction with the society they live in and their ties with other minorities. Similarly, nations are in a constant dynamic relationship by interacting with both other nations and the social groups that make up that nation. This situation points to the structure of the nation and its identities, which essentially claim to be homogeneous but cannot remain so. According to Kastoryano, these structural characteristics of identity make it difficult for countries such as America, Germany and France to find formulas that will allow differences to live in harmony (Kastoryano, 2000, p.22).

Based on this theoretical framework, the following hypothesis can be produced. In today's cosmopolitan and digital world of global communication, it is becoming impossible to maintain homogeneous identity and cultural forms. In the contemporary world, citizens live together as citizens, customers and individuals and make a bargain with the nation states they are in. They prefer whichever is profitable and take pragmatic steps towards the goal they want to achieve. This study also attempts to understand whether there is such a bargain.

Within the scope of this research, in-depth interviews were conducted with directors who play active roles and make films in the field of cinema in France. As interviewees are the young generation of film and festival directors Miss Deniz İnceoğlu, Mr. Hüseyin Aydın Gürsoy, Miss. Müret İşıtmez, Mr. Onur Yağız who are living in France on the one hand, they feel French by speaking advanced French, and on the other hand, they maintain strong cultural and identity-related ties with Turkey. Living in both cultures and using both languages effectively positively affects their cultural, economic and political adaptations and production. Identity bargaining is not only a tool used by politicians for their own political future, but also a method used by immigrants to make themselves successful. All interview recordings were made in Paris in November and December 2022. All interview recordings were recorded, edited and broadcasted by the author of this article on the Cinematic Journeys YouTube channel . The numbers in parentheses in the findings section indicate the minutes of the interviews published in Turkish as open access on the Cinematic Journeys (Sinematik Yollculuklar) channel.

When we look at the common characteristics of the interviewees, it is seen that each of them was born in France or came to France at an early age and spent their education there. Each of them speaks both Turkish and French at an advanced level. Each of them has an active education and production life in the post-2000 period. Each interview recording lasted more than an hour on average and includes in-depth interview features beyond the interview. Brief biographies of the interviewees are provided below.

Deniz İnceoğlu is the female coordinator of the Paris Turkish Film Festival. The festival is organized by ACORT (Assemblée Citoyenne des Originaires de Turquie – Turkish Citizens' Assembly). The Turkish Citizens' Assembly (ACORT) is an association that has been working for immigrant rights in France for over 30 years. It carries out its activities openly to all immigrant groups so that minority groups can have equal rights with dominant communities and to combat discrimination against them (Hubert, 2020). Hüseyin Aydın Gürsoy was born in Turkey in 1988. He has been living in France since the age of three. After studying theatre for ten years, he turned to cinema and directing. After directing several short films, he founded the company Quadrangle Productions with his two partners in 2011. He produced his first short film, "The Fourteenth", and shot his second short film, "8 Months" in 2013, in Turkey, in the village where he was born, with the support of the Ministry of Culture. In addition to his master's degree in Computer Science, he is working on his next short film called "Spider Web" with the production company "Origine Films" and is developing his cinema-related projects. *Turning to Dust* (2020) is the director's fourth short film shot under Takami Productions (Accesible Film Festival, 2024 and Kamerarkası 2024). According to information on IMDB (2024), Onur Yagiz was born in 1986 in France. He is a director and

writer, known for *Fatih le Conquérant* (2023), *Toprak* (The Earth, 2017) and *Patika* (2013). As to Müret İşıtmez was born in 1979 in Strasbourg. She is the youngest of a family of six children, originally from Türkiye. She left her hometown at the age of 20 to study cinema in Paris. She graduated from Denis Diderot University (Paris VII) and the Ecole Supérieure de Création Audiovisuelle (ESRA-Paris). She co-founded the film production company “MIML Production” with Maxime Labruyère, also a graduate of ESRA. Together they produced his first documentary film titled *My Mother and Father* (Cinematheque-documentaire, 2024)

The following questions will be answered within the scope of the research:

1. How do the young generation of Turkish-origin film and festival directors living in France interpret living in two cultures and languages, and how does this affect their production?
2. How do these young Turks interpret France's oppressive, nationalist and homogenizing immigration policies of France?
3. How do these young Turks approach the current cultural and political climate in Turkey?
4. What kind of comparisons do the interviewees make between France and Türkiye?

The Historical Change of French Identity and the Transformation of the Perception of Frenchness

The revolution in France at the end of the 18th century was one of the important events in the birth of the idea of nationalism. The main purpose of the revolution was to abolish the privileged political rights of the noble and clergy of the society. The Enlightenment movement was another important issue for French nationalism, in that the individuals forming this unity were political subjects and constituted the intellectual source of the idea of nationalism. The society, which was organized within the intellectual motivation revealed by the Enlightenment movement, saw the privileges gained through theological or blood ties as a problem. The existence of a rational person in social life as an individual should have removed the discrimination based on blood ties in the legal context. This intellectual advice of the Enlightenment movement for the individual formed the basis of the concept of the citizen, which formed the consciousness of the French nation (Kökerer, 2023, p.38). Renan's definition of nation is open to "everyone willing" to learn the language and history of the society, regardless of ethnicity or color (Akkaya, 2004, p.71-73).

The common feature of French and English nationalism, which is considered to have a significant impact on the Western world, is the dominance of the interests of the middle class (ie the majority) that started to exist in the capitalist and mercantile economy that emerged with the collapse of feudalism as a system in which the absolute monarchical structure was nourished. In this case, the king, who represents the central authority, becomes passive in the face of the people who represent the majority. The existence of such a historical starting point is seen in the development of this understanding of nationalism, which is dominant in England, France, Switzerland and Flanders. Concepts such as civil society, citizenship and the public have been shaped around a common understanding of power brought together by a pluralistic management approach. Therefore, in such a structure, the existence of

discriminations regarding minority groups such as sect, ethnic origin, language and sect is also excluded. It is accepted that such distinctions weaken the power of the people against a monarchical power (Emiroğlu and Aydın, 2003, s.591-592).

However, Wenden (1998, pp.41-43) exemplifies the changing character of French nationalism through historical periods. Wenden (1998) states that citizenship in France was given to those who embraced the values of the revolution during the revolutionary years. But the 1793 constitution made it a little more difficult and introduced a measure of official proof. In 1946, it was seen that Algerian Muslims could not vote in the elections, except for a very small educated minority, until the legal change in 1947 in France, which gave women the right to vote and be elected. This is an indication that some nationalities have not been able to attain citizenship status. With the 1980s, it is seen that the old French citizenship tradition was tried to be revived.

First, in the 2000s, there was a return to strict discriminatory policies. For example, during the World Cup in 2014, the peaceful demonstrations of Algerians, who defeated Russia, on French streets were criticized by the far-right leader Marine Le Pen, and it was emphasized that dual citizenship should be abolished. According to the National Institute of Population Studies, 5% of the French population between the ages of 18-50 has dual citizenship (Özer, 2015, p.34-35). As a matter of fact, the documentary *Les Bleus une autre histoire de France* (Directors David Dietz, Sonia Dager, Pascal Blanchard, 2016) shows that French football players with immigrant background are severely criticized by French politicians, even if they are successful.

French nationality is different from the English liberal type. French nationalism is not suitable for Muslims and is very strict. Today, the headscarf ban still continues. Religious symbols are prohibited in public (Özer, 2015, p.23). Muslims perceive this as an interference with their lifestyle and a kind of assimilation. The reasons why immigrants stay in France despite these difficulties are: economic opportunities of France. Immigrants do not want to leave because of their economic prosperity. But today's Western Europe and France's economy is not growing. The Europe of the 1970s no longer exists. Mediterranean type economy dominates in France: monetary aid. Industrial production shifted to the Far East. France produces luxury consumer goods such as perfumes and is fed by tourism revenues. It cannot produce information technologies like America. The main problem of France is that it cannot have a productive economic growth in this sense (Altundağ, 2023).

The Yellow Vests, which started with demonstrations in France on Saturday, November 17, 2018 and consisted of non-immigrant French citizens, were also complaining about the economy. Decreased state aid, tax injustice, more investments in cities, less investment in rural areas and suburbs, economic contraction, unemployment were the main issues they complained about. This shows that the economy is at the forefront of the problems that the French complain about as much as the immigrants (Koyuncu and Gökkuş, 2023; Altundağ, 2023; Arayıcı, 2018).

In the movie called *At War* (*En Guerre*, Stéphane Brizé, 2018) the workers are fired even though the factory they work in makes a profit. They cannot make their voices heard by

those responsible and state officials by acting in solidarity. The film, which includes a critique of the neoliberal economic order, also criticizes the silence of national governments towards multinational companies. A management approach that sees workers as a cost is insensitive to the economic depression that workers and their families are in. The Yellow Vests are a psychological outward reflection of this situation.

An Intergenerational Assessment of Historical and Cultural Changes among Turkish Immigrants and Current Debates

The first immigration agreement between France and Türkiye was made in 1965. In particular, it is aimed to feed the construction and automotive sectors. (Cited from Ali, 2005, Danış and Üstel, 2008, p.4-6) The migration flow was interrupted in 1974 and the flow began to be made more according to certain special needs. The settlements of the first Turkish immigrants were around Paris, Alsace Lorraine and Rhones-Alpes regions. However, due to the contraction in the employment market in 1980, Turks dispersed all over France (Petek Şalom, 1998 as cited in Danış and Üstel, 2008, p.4-6) This contraction in the employment market can be explained by the measures of the globalizing world in terms of foreign investment, cost reduction and increasing the use of technology in the field. According to the data of the Turkish Ministry of Labor, the factors affecting the migration of Turkish immigrants to France are the 1971 memorandum, the 1980 military coup, and the intense conflicts in Eastern and South-eastern Anatolia in the 1990s.

Kaya (2008, pp.38-39) presents the following statistics about the Turks in France. "According to the data obtained in the Euro-Turks study, 30% of French Turks stated that they came to France to work, while approximately 49% of them stated that the main reason for their coming to France was marriage (27%) or family reunification (22%) they have stated. These figures show how different dynamics international migration has and in this sense, it presents a continuity that cannot be prevented."

Kaya (2008, pp.47-49) reached the following conclusions as a result of observations and interviews held in France. Young people experience differences between street and home life. They have to act like a Frenchman on the street and a Turkish at home. Not being able to enter business and education life brings anger. Young people develop anarchist attitudes that do not belong anywhere. Inability to hold on and future anxiety are at high levels. The expression "you can be a terrorist" in the language of these young people is gaining popularity. While Turkey is hated, France is also hated. The young people who make up the anger society are not only Turks but also Arabs, Africans and French. There is a shared anger. There is a disconnection between the family and the street life. The father does not take care of his child because he works day and night. Therefore, he rules the family by pressure. The street is a symbol of freedom. The child oscillates between this oppression and freedom. Both the actual and symbolic existence of violence feeds traumatic behaviors. Even within groups, young people feel lonely and only wish for normalization.

When it comes to 2022, it is seen that the situation has not changed much. Continuing his research in Science Po, Mehmet Yaşar Altundağ (2022) seems to have reached quite interesting results in his research on the younger generation Turks living in France. Young

generation French Turks are different from previous generations. Unlike their parents, they were not born in Turkey; they were born and raised in France. They are going to university. On the other hand, they feel unrepresented in French politics. They think that the isolated Turks do not represent them either. The new generation of French Turks has an intense interest in both French politics and Turkish politics. They do not vote for Jean-Luc Mélenchon, which many Muslims vote for. On the one hand, they deal with the problems of French politics, on the other hand, they personally experience the desire of the French Turks not to integrate in the previous generation. They think that neither the French nor the isolated Turks represent them. They are on the side of the secular state and as a Muslim; they feel the heavy rules on their necks. Against the violence of the Bozkurt; but they think Turks are being treated unfairly. Nationalist sentiments sometimes outweigh. Melanchon's support of the PKK leads them to the Green Party. For the younger generation of French Turks, going to university means growing up with the values, politics and institutions of France, while staying in the suburbs and in a closed Turkish community brings with it social and political isolation. Although they find Turkishness and Islam important and valuable, they think that the increasing visibility of Muslim women with new generations is one of the reasons for the increasing Islamophobia in France. Previously, headscarved women used to stay at home, but now they are on the streets and everywhere. According to them, "Islam in France is being heavily influenced by all over the world. France doesn't know how to react to it." But on the other hand, they also state that they are uncomfortable with France's funding of religious activities by other countries. For example, France went to Morocco to create its own imams in order to break the Turkish influence among the imams.

Turkish immigration to France followed a three-stage phase. The first of these is labour migration in the 1960s; the second is the neoliberal-led labour force specific to special needs that continued in the 1980s, and the skilled-educated migration coinciding with the post-modern era with the post-2000 digital revolution.

During the Cold War period, 1945–1990, people adopted either American capitalism or the socialist worldview. From the 1950s to the 1990s, France took part in moderate republicanism during the De Gaulle era and in the socialist bloc under Mitterrand's political leadership. As stated in *Le promeneur du Champ de Mars* (Robert Guédiguian, 2005), France became a supporter of American policies during Mitterrand's final years and after his death. This political climate caused generations to become politicized as well. While the pre-1990 French policies were socialist and in favour of immigrants, in the 1990s the existence of immigrants turned into an identity bargain which was mentioned by Riva Kastoryano and immigrants were perceived as a security threat and came to the fore as an argument in the rent race of the right parties.

The strict nationalist and secular structure in France causes the general outlook to result in segregation and marginalization. As a matter of fact, *Entre Les Murs* (The Class, Laurent Cantet, 2008) shows the strict nationalist attitudes behind these segregation situations within the education system. In the film, school administration and teachers have potential prejudices about African-origin students and the administration does not treat everyone equally. The

Turkish student in the class is out of the conflict. This is due to the cultural legacy of the historical conflict between French society and African immigrants from colonial backgrounds.

But after the 2010s, Turkey's separation from the EU axis and shifting to the Eurasian and Middle East axis, and its conservative-nationalist and Islamist position triggered an approach against the political populism of Turkey in France. This structural change has also affected the young immigrant generation living in France. As a matter of fact, Samim Akgönül's book *La Turquie « nouvelle » et les Franco-Turcs. Une interdépendance complexe* [The “new” Türkiye and the Franco-Turks. a complex interdependence] draws attention to this interaction and tension between France and Turkey (Yégavian, 2020; Akgönül, 2020b). The French started to show a more intolerant and strict attitude towards the Turks, and the Turks showed a more conservative reflex conjunctural. As a matter of fact, although young generation immigrants know French culture and language well, they also show that they are committed to Turkish and Islamic values. The film *Fatih le Conquérant: Directed* (2023) by Onur Yagiz, whom I interviewed, clearly shows this ambivalent situation.



Photo 4. *La Turquie nouvelle" et les Franco-Turcs"*– by Samim Akgönül (Author). The author's work represents an important field study in this area that I read it in the Library of Bordeaux University.

Akgönül (2020a, pp. 55–60) demonstrates that the Turks he interviewed and their families are directly and strongly influenced by the current religious, political, and cultural climate in Turkey, as well as by prevailing preferences and tendencies. The following excerpts, drawn from Akgönül's extensive, long-term research, illustrate not only the lived experiences of the Turkish community in France but also reveal the effectiveness of Turkey's cultural diplomacy—particularly since the 2010s—in shaping identity and cultural

construction among this diaspora population, Below, you will find these findings presented in their original French form, accompanied by their English translations:

« En effet, depuis la fin des années 1980, un nombre impressionnant des organismes étatiques en rapport direct ou indirect avec les émigrés se ramifient. Ceci étant dit, quelques organisations d’encadrement prévalent depuis les années 1990 et ont supplanté d’autres organisations telles que l’Office du Travail et du Placement (İş ve İşçi Bulma Kurumu). Il s’agit surtout du ministère de l’Éducation nationale pour l’envoi des instituteurs et des enseignants dans le cadre de l’Enseignement de Langue et Culture d’origine (ELCO), et la Direction des Affaires religieuses (Diyanet İşleri Başkanlığı) dépendant directement du Premier ministre (et de la Présidence de la République après la présidentialisation du régime) pour l’envoi des imams et des imams-prédicateurs ainsi que pour la gestion des mosquées turques. Depuis les années 2010, deux autres réseaux se sont ajoutés pour parfaire cet encadrement paternaliste. Il s’agit des établissements de la fondation Yunus Emre, prenant l’exemple des Instituts Confucius de la Chine, et des écoles Imam Hatip dépendant de la fondation Maarif qui essayent de supplanter les anciennes écoles gülenistes. Par ailleurs s’il n’y a pas en Turquie, un ministère des Expatriés comme c’est le cas au Maroc par exemple, un organisme appelé Yurtdışı Türkler ve Akraba Topluluklar Başkanlığı (La Direction des Turcs expatriés et des communautés apparentées) fondé en 2010 est devenu en une décennie, une organisation d’encadrement et de contrôle très dynamique. À travers ces organisations étatiques, mais également à travers un discours nationaliste, les responsables turcs, dans une tradition ultra-paternaliste, ont eu tendance à s’immiscer dans quasiment tous les domaines de la vie des populations émigrées mais aussi de leurs descendants nés et socialisés en Europe. Dans cette politique où on peut déceler un manque de confiance en les ressources propres des individus (à l’intérieur ou à l’extérieur de la Turquie), il faut distinguer deux courants complémentaires mais qui se distinguent selon la nature de la population concernée.

« Premièrement Ankara s’intéresse de près aux minorités turques historiquement présentes dans les pays limitrophes avec des visées généralement politiques. Mais on ne peut négliger la volonté d’encadrement idéologique de ces populations. Surtout depuis les années 1980, un discours de plus en plus appuyé sur la notion de « Turcs de l’extérieur » (les Dış Türkler) englobe ces minorités historiques. Mais en l’occurrence, ce qui nous intéresse est le regard que portent les responsables turcs sur les populations issues des migrations en Occident. Là aussi, et plus encore, nous sommes témoins d’une politique interventionniste suscitée par la peur qu’ont les autorités turques d’une « dérive » idéologique et politique de certains groupes. Ces dérives potentielles concernaient principalement l’intégrisme religieux et le séparatisme politique, dans les années 1990. Avec l’arrivée de l’islam politique au pouvoir en Turquie, les mouvements islamistes turcs en France ont été, bien au contraire, des appareils d’intervention officiels ou officieux au service de l’État. Il est assez frappant de voir que même pour la « troisième génération » née en France, d’au moins un des parents également né en France, la demande d’intervention de l’État turc en matière d’éducation et de religion est toujours assez forte ».

« Mes enfants vont à l’école française où ils n’entendent que des insultes sur l’islam et sur les Turcs. Alors il est normal que je cherche des gens qui leur raconteront des vérités sur

nous. Grâce à Allah, notre patrie nous envoie des imams, des enseignants et il y a même des écoles maintenant. Sinon ils oublieraient qui ils sont » (Entretien n° 19).

« Justement le deuxième niveau d'encadrement concerne la religion sunnite (pour les alévis il n'y a aucune initiative de l'État turc). L'islam est connu pour son aspect totalisant. Ses préceptes, ses obligations, ses recommandations dépassent largement les limites d'un culte ritualisé ou d'une morale éthique pour englober toutes les facettes de la vie individuelle et collective des êtres humains : la façon de travailler, de dormir, de manger, de s'habiller, de commercer, etc. C'est en ce sens que l'encadrement religieux des Turcs européens par l'État turc influence l'ensemble du processus de socialisation de ces derniers vis-à-vis de la population majoritaire. Donc il serait naïf de dire que les imams envoyés par Ankara pour prêcher la parole de Dieu et celle de son prophète ne sont là que pour des raisons culturelles et spirituelles. Leur fonction dépasse très largement le cadre purement confessionnel et a des effets sur la manière de se comporter dans la société majoritaire. Il faut préciser qu'à la volonté d'Ankara d'encadrer la pratique religieuse des Turcs en Europe, à la fois pour des raisons religieuses et nationales, répondent des efforts d'encadrement dans des pays d'accueil obligés de trouver des solutions de compromis aux problèmes posés par la non régulation de l'islam ».

« Les imams envoyés et salariés par l'État turc posent néanmoins un certain nombre de problèmes à la communauté turque et à la société d'accueil. Puisqu'ils ne connaissent généralement pas la langue et la culture du pays d'accueil, une sorte de marginalisation s'opère vis-à-vis des jeunes générations turques et vis-à-vis de la société européenne majoritaire. Pour les anciennes générations des immigrés turcs, ces imams sont des liens indispensables avec l'islam à la turque et par conséquent constituent un lien identitaire nécessaire. Chaque père (et chaque mère) veut inconsciemment ou consciemment que son fils ou sa fille lui ressemble, ressente les mêmes choses que lui à l'égard de la Turquie. Or il est évident que cela est impossible. Ainsi, sans dire que le rôle de ces imams soit catégoriquement nié par les jeunes générations, il faut signaler les activités de certaines franges, marginales il est vrai, de ces jeunes turcs-européens afin de former un islam européen affranchi de l'emprise de la Turquie. Ceci est considéré comme un gage de leur « intégration ».

Below, you will find these findings presented in their original French form, accompanied by their English translations (Akgönül, 2020a, pp. 55–60):

“Indeed, since the late 1980s, an impressive number of state organizations with direct or indirect ties to emigrants have branched out. That said, a few supervisory organizations have prevailed since the 1990s and have supplanted other bodies such as the Office of Labor and Employment (*İş ve İşçi Bulma Kurumu*). Chief among these are the Ministry of National Education, responsible for sending primary school teachers and instructors as part of the Teaching of Language and Culture of Origin (ELCO), and the Directorate of Religious Affairs (*Diyanet İşleri Başkanlığı*), which reports directly to the Prime Minister (and to the Presidency of the Republic after the shift to a presidential system) for the dispatch of imams and preacher-imams, as well as for the management of Turkish mosques. Moreover, although there is no Ministry of Expatriates in Turkey, as is the case in Morocco for example, an

organization called *Yurtdışı Türkler ve Akraba Topluluklar Başkanlığı* (Directorate for Turks Abroad and Related Communities), founded in 2010, has within a decade become a very dynamic body of supervision and control.”

“Through these state organizations, but also through a nationalist discourse, Turkish authorities—within an ultra-paternalistic tradition—have tended to interfere in almost every domain of life of emigrant populations as well as of their descendants born and socialized in Europe. In this policy, where one can detect a lack of trust in the individuals’ own resources (whether inside or outside Turkey), it is necessary to distinguish two currents that are complementary yet diverge according to the characteristics of the population concerned. Firstly, Ankara takes a close interest in the Turkish minorities historically present in neighboring countries, generally with political aims. However, the desire to ideologically supervise these populations cannot be overlooked. Especially since the 1980s, an increasingly insistent discourse built around the notion of “Turks Abroad” (*Dış Türkler*) has come to encompass these historical minorities. But in this case, what concerns us is the view held by Turkish authorities regarding populations originating from migration to the West. Here too, and even more so, we witness an interventionist policy driven by the fear Turkish authorities have of an “ideological” and “political drift” among certain groups. These potential drifts in the 1990s mainly concerned religious fundamentalism and political separatism. With the rise of political Islam to power in Turkey, Turkish Islamist movements in France have, on the contrary, become official or unofficial instruments of intervention serving the state”.

“It is quite striking to see that even for the “third generation” born in France, with at least one parent also born in France, the demand for intervention by the Turkish state in matters of education and religion remains quite strong”.

“My children go to French school where they hear nothing but insults about Islam and about Turks. So it is only natural that I look for people who will tell them the truth about us. Thanks to Allah, our homeland sends us imams, teachers, and now there are even schools. Otherwise, they would forget who they are.” (Interview no. 19)

“Precisely, the second level of supervision concerns Sunni religion (for Alevis, there is no initiative by the Turkish state). Islam is known for its all-encompassing nature. Its precepts, obligations, and recommendations go far beyond the limits of ritualized worship or ethical morality, covering all aspects of human individual and collective life: how to work, sleep, eat, dress, trade, etc. In this sense, the religious supervision of European Turks by the Turkish state influences their entire process of socialization in relation to the majority population. Therefore, it would be naïve to claim that the imams sent by Ankara to preach the word of God and of Its prophet are there solely for religious and spiritual purposes. Their function goes far beyond the purely confessional framework and has effects on how they behave within the majority society. It should be noted that Ankara’s desire to oversee the religious practice of Turks in Europe—motivated by both religious and national reasons—is met with supervisory efforts by host countries, which are compelled to find compromise solutions to the problems arising from the lack of regulation of Islam”.

“The imams sent and salaried by the Turkish state nevertheless pose a certain number of problems for the Turkish community and for the host society. Since they generally do not know the language and culture of the host country, a form of marginalization occurs both in relation to the younger Turkish generations and to the majority European society. For the older generations of Turkish immigrants, these imams are indispensable links to “Turkish-style” Islam and therefore constitute a necessary element of identity. Every father (and every mother) unconsciously or consciously wants his son or daughter to resemble him, to feel the same way he does about Turkey. Yet it is clear that this is impossible. Thus, without claiming that the role of these imams is categorically rejected by the younger generations, it is necessary to point out the activities of certain groups—admittedly marginal—of these young Turk-Europeans who seek to form a European Islam free from Turkey’s influence. This is regarded as a sign of their “integration.”



Photo 5. I examined the above book by Akgönül in the library of Bordeaux University. I must thank Professor Nicolas Monceau, who was helping me work at the library of the University of Bordeaux and with whom I collaborated intellectually on my research.

Analytical Commentary: Akgönül through Kastoryano’s Lens

Akgönül’s findings (2020a) reveal how the Turkish state has built an extensive network of institutions—educational (ELCO teachers), religious (Diyanet imams), and cultural (Yunus Emre Institutes, Maarif schools)—to exert a continuing influence on its diaspora. This institutional presence is not neutral; it represents a systematic attempt to sustain Turkishness abroad and counter perceived ideological “drifts.” Kastoryano’s concept of identity negotiation is instructive here: she argues that migrants are constantly engaged in bargaining between the expectations of the host society and the symbolic claims of the country of origin. The Turkish state’s proactive stance adds a third pole to this negotiation: rather than being passive subjects, emigrants are placed in a triangular field of identity construction involving Turkey, the host society, and their own agency.

Akgönül notes that this policy framework is deeply paternalistic, revealing a lack of trust in migrants’ ability to autonomously shape their identities. In Kastoryano’s framework, this is an attempt by the nation-state to fix identity in a homogenizing narrative of belonging, even across borders. The discourse of *Dış Türkler* (“Turks Abroad”) is emblematic of this symbolic claim: it constructs the diaspora as part of the national body, regardless of their naturalization or socialization in France. This aligns with Kastoryano’s observation that states use diaspora politics to extend sovereignty symbolically, negotiating the nation’s boundaries beyond its physical borders.

One of Akgönül’s most compelling points is that religious supervision is not confined to spiritual matters but shapes the entire socialization process of European Turks. This resonates with Kastoryano’s claim that identity is not static but dynamically reshaped through contact with social structures. Here, religion becomes both a resource and a field of negotiation: for the Turkish state, it is a tool of cohesion; for host countries, a site of regulation and potential conflict; and for migrants, a marker of difference and sometimes resistance. The emergence of a “European Islam,” as mentioned by Akgönül, represents a renegotiation in which younger generations assert autonomy from Ankara’s influence—an example of what Kastoryano calls the redefinition of identities under new socio-political conditions.

The persistence of demands for Turkish state intervention even among the third generation is significant. It suggests that identity negotiation is not a linear path toward assimilation but a process marked by oscillation, tension, and selective appropriation. Third-generation Franco-Turks may adopt French language and civic practices while still seeking symbolic and practical ties to Turkey, particularly in education and religion. This dual orientation exemplifies what Kastoryano describes as the “ambivalence” of immigrant belonging—simultaneously engaging with and resisting the host society’s assimilatory pressures.

Akgönül’s work highlights how Turkey’s cultural diplomacy, especially post-2010, has become an instrument of soft power, reinforcing a transnational sense of Turkishness. Kastoryano’s framework interprets this as a form of state-driven identity bargaining, where emigrants are reminded of their obligations to the homeland while also being expected to succeed in the host country. The result is a form of “dual loyalty” that is not necessarily

conflictual but often politicized, particularly in moments of crisis (e.g., Erdoğan’s speeches encouraging diaspora mobilization).

When read through Kastoryano’s “Negotiating Identities,” Akgönül’s research shows that the Franco-Turkish diaspora is not simply a community caught between two poles but an active participant in a triadic negotiation. Turkey’s institutional presence seeks to anchor identity in a national framework, France insists on secular republican assimilation, and migrants navigate between these pressures, creating hybrid forms of belonging. Far from being passive recipients of state policies, Franco-Turks constantly reinterpret, accept, resist, or transform the meanings attached to “Turkishness” and “Frenchness,” producing a complex, layered identity that reflects both constraint and agency.

Sections from Other Studies on the Turkish Diaspora in France and Generational Relationships

There are various studies on 3rd generation Turkish immigrants in France. For example, it can be said that the third-generation Turks living in France did not assimilate because they did not want to deny their origins, but they adapted very well to French society. According to Sabatier Et Berry’s theory of cultural adaptation, integration orientation is defined by the individual’s desire to preserve the heritage culture and at the same time acquire another culture. When the third-generation Turkish youth living in France were asked whether they lived according to the Turkish culture, all the participants stated that they tried to live according to the Turkish culture. Most of them stated that Turkish culture is a naturally developed way of life for them because they were brought up with this culture in the family environment from the day they were born. Although Turkish youth are under the influence of two cultures, they do not allow French culture to overtake Turkish culture (Akdoğan Öztürk, and Yücelsin Taş, 2018).

In another study, it is seen that the majority of Turkish immigrants do not read books in French. 17 out of 19 young people stated that they did not read a book in French; states that they only read daily newspaper news on social media. These young people, like their ancestors, did not immigrate from another country to France. Since they were born and raised in France and embarked on school and business life in this country, they have not been exposed to any integration process. However, the number of French Turks emphasizing their ethnic identity while describing themselves is very close to the number of those who call themselves dual identity. Here, all participants emphasize their Turkishness in their personal descriptions and highlight their Turkish identity (Candemir, Saraç, Akıncı, 2022). Turks in France show a reflex to protect their ethnic identity, although less than other minorities. This is closely related to the dominant character of French nationalism.

On the other hand, in the 1990s, the 2nd generation of Turks and 3rd generation children of Africans were finishing secondary school under difficult conditions, and many of them went into business before starting their high school education. It was not so easy for young people of foreign origin who faced discrimination to find a job. At that time, the journeys of Turkish immigrants and African immigrants to the future in France would not be the same. The Turks have the empire and state tradition behind them, have a strong national identity and

cultural values, a strong family structure, and being more enterprising and hardworking in business, causing them to leave the suburbs and ghettos they settled in earlier. Today, a significant part of Turks are their own bosses and live in their own houses outside the ghettos (Taşdelen, A.R. 2023). As a matter of fact, the presence of Turkish investments in France between 2002–2014 reached 134 million Euros. This figure is increasing (Çapanoğlu and Servantie, 2015).

Evrin Kuran's (2019, p.5) examines the cultural characteristics of generations in her book titled *Generation Z*, shows that historical and technological conditions affect people's worldviews and behaviours. According to this table, 1927–1945 was the Silent Generation and struggled with war and economic depression. The generation between 1946–64 became known for its anti-war, human rights struggle and communicated with the radio. The 1965–79 period came to the fore with the oil crisis, the neoliberal economic model, and the effects of the 68 generation and cinema. The new wave movement in France likened cinema to a firearm. 1980–1999 was called Generation Y. *September 11* came to the fore with global warming and the internet. The period after 2000 was called the Z generation. The core values of this era were global terrorism, cloud technologies and bitcoin. As can be seen from literature, 3rd generation Turks in France think more rationally, make comparisons, follow the media closely, and compare with Turkey, unlike their families and backgrounds. In this case, it can be said that the new generation young Turks are academic, analytical and professional. This research, unlike previous studies, will examine the political tendencies of young Turkish immigrants, who were born after 2000s, in comparison with their educational experiences.

On the other hand Samim Akgönül (2023), who has conducted research on the new generation of Turks in France, sees the relationship of this generation, which he calls the third generation, with culture and art as problematic:

"A large portion of young people of Turkish origin, born in France, living in France are growing up in conservative environments. The 2017 report of the French Institute of Statistics (INSEE) clearly demonstrates this. In these family and association environments, "art" is always evaluated under the magnifying glass of religion, and any activity related to dance, ballet or sexuality is considered 'non-existent'. Of course, for these young people, 'Turk' is only and only Muslim. Only then can they deserve the title of 'our artists'. Armenians, Jews and Levantines from Turkey, no matter how great artists they are, cannot reach the rank of 'our artists'. Again, the same survey shows that a significant portion of these young people are much less able to make social leaps than other immigrant communities. The class issue is of course reflected in art and culture, and some branches of art, such as opera, theatre or modern dance, are excluded from the perception mechanism. Of course, there is also a generational issue here. Not only among Turks but among all young people, there is a noticeable unfamiliarity with artistic activities that we might call high culture (...) What I mean to say is this. The cultural separation and alienation from each other in Turkey also exists in the diaspora. In fact, sometimes it is even more obvious. And although these young people have difficulty imagining it, we have hundreds of artists in many fields on French soil (Akgönül, 2023)."

The Role of Contemporary Film Education in France in the Development of Democratic Identity

As part of my Short-Term Scientific Mission (STSM, on 15-25 September 2025) conducted in Paris within the framework of COST Action CA22149 (CHANGECODE), the interview I carried out with Assoc. Prof. Dr. Perrine Boutin and Zeynep Adıyaman became

one of the most significant components of my field data for understanding the role of contemporary film education in France in the development of democratic personality. Supported by academic meetings, institutional visits, and in-depth analyses of pedagogical materials, this interview offered valuable insights into how French film pedagogy fosters democratic modes of thinking and critical engagement. During the discussion, Perrine Boutin emphasized that cinema education functions as a space that resists “official readings,” empowering students as active subjects and cultivating critical thinking, aesthetic awareness, and a culture of democratic debate. Zeynep Adıyaman highlighted that, unlike the structured and participatory tradition of film education in France beginning from high school, film interest and education in Turkey largely depend on the individual efforts of teachers. In alignment with the COST Action’s focus on cultural, cognitive, and narrative dimensions of legitimacy, the interview demonstrated that French film pedagogy provides a transdisciplinary, pluralistic, and inclusive learning environment that supports the democratic personality development of young people.

During our interview with Perrine Boutin, she shared various reflections and observations on film education in France. Her insights focus on the philosophy behind this form of education, the challenges it faces, and its future.

According to Perrine Boutin, the aim of film education is to cultivate in students the ability to think critically and deeply. She believes that cinema is a tool that encourages young people to question their habits and to accept a certain degree of destabilization. This pedagogical approach pushes students to move beyond a single or “official” reading of films and instead express their own subjective viewpoints with a flexible and critical attitude. For Boutin, cinema creates a space where different perspectives, stereotypes, and the invisible can be questioned. She stresses in particular the importance of screening provocative films that do not adhere to conformist expectations or so-called “normal” behavioural norms.

Boutin notes that film education in France currently faces several difficulties. When students are exposed to unusual or disturbing films, teachers often encounter complaints from parents. Families may feel uneasy about their children watching works that do not align with their own values.

Another challenge is the way students watch films: viewing on small screens such as smartphones radically transforms the cinematic experience, diminishing its emotional and physical impact. In addition, young audiences’ habitual consumption of very short formats, such as TikTok, makes it increasingly difficult for them to maintain sustained attention during feature films of 90 or 120 minutes.

Despite these difficulties, Boutin emphasizes that there is a strong willingness in France to preserve and further develop film education. Very often, students watch films in actual cinema theatres, experiencing them collectively. This shared experience is essential in teaching them how to experience and express emotions as a group. Film clubs organized in schools and high schools also serve this purpose.

To minimize distraction, strict measures such as banning mobile phone use in secondary schools have been introduced. However, she notes that “*this only increases frustration, so students rush to their phones even more as soon as they leave school.*”

Within national programs such as *Collège au cinéma*, teachers may receive training before watching the films with their students. Moreover, digital or printed pedagogical kits containing in-depth analyses of the films are provided to help teachers prepare. Their use, however, is not mandatory—many teachers simply organize screenings to broaden their students’ horizons and familiarize them with cinema.

Boutin considers cinema one of the best tools for addressing sensitive topics such as social inequalities, discrimination, racism, and sexism. For this reason, she argues that existing educational programs, as well as initiatives like film clubs, should be reinforced and multiplied so that young people develop the habit of discussing and deliberating through films.

During the interview, Boutin also developed detailed reflections on the *didactics of the image* and *mediation*. These concepts refer to how films are used as pedagogical tools and how cinema connects to other learning environments such as the school.

She explains that school and cinema represent two opposing worlds. While school is a normative institution that forms standardized individuals and fosters critical thinking within a predetermined value system, cinema is a medium that “explodes” all these values and opens a space for sensitive, intuitive thought. The bridge between these two worlds is what she calls *mediation*, which operates as a link uniting these contrasting spheres.

Boutin emphasizes that this process of mediation is never neutral. It is shaped by various actors—teachers, institutions, and students. Through this dynamic interaction, the film transcends its status as an artwork and becomes a space for dialogue and deliberation.

The core objectives of this approach are:

- Encouraging students to move beyond a single, “official” reading of films
- Supporting the development of flexible, deep, and critical thinking
- Allowing students to express their own subjectivity, question stereotypes and the invisible, and consider different perspectives

Boutin highlights that this process is profoundly multilayered. While films reflect (or mediate) reality, teachers act as mediators by interpreting films for students. Students, in turn, actively participate in constructing meaning by generating their own interpretations. This dynamic, multi-layered process transforms film education into a space where meaning is negotiated—an idea directly linked to deliberative democracy.

She adds that mediation does not occur only between people (teachers and students); it is also shaped by technical tools. Watching a film in a cinema, on a classroom television, or

on a smartphone deeply affects its reception and meaning. For example, a film watched at school may be perceived as a “lesson,” whereas a screening in a cinema might feel like an “outing” or a social event. Thus, both human and technical dimensions of mediation enrich the learning process.

In the interview, Boutin strongly emphasizes cinema’s power to address social issues and its role in representation. She does not see cinema as merely hedonistic entertainment; rather, she positions it as a deep tool for social dialogue.

Cinema allows individuals to discover social environments and lives they would not normally encounter. Viewers realize that people with different experiences share similar fears and emotions. Boutin describes this as the “magical” dimension of cinema—the possibility of encountering the Other.

Film education encourages students not to consume complex social realities passively but to discuss them actively. Post-screening discussions create democratic spaces where diverse ideas can be expressed and where students learn to listen to one another. Through this process, students experience democracy through deliberation. Cinema is thus not only an art form but also a space of dialogue and negotiated meaning.

When asked whether cinema is primarily a pleasure-driven (hedonistic) activity, Boutin does not fully agree. She argues that spectators do not go to the cinema solely seeking aesthetic perfection (artificial beauty, flawless characters, polished settings) or pleasure-oriented emotions such as violence, fear, or action.

She notes that it is difficult to generalize about spectators going only to see “clean,” “well-made,” action-filled films. Cinema-going practices are varied and cannot be reduced to a single motivation.

Ultimately, Boutin adopts a nuanced position regarding Marvel films. She acknowledges that these big-budget productions often reproduce the same narrative and aesthetic patterns, which may impoverish artistic diversity and reinforce consumer culture. However, she stresses that it would be reductive to condemn them outright—even commercial cinema can contain meaningful or thought-provoking elements. In her view, any film—whether auteur cinema or action—can become a tool for analysis and learning. (Sometimes, she adds, auteur cinema can also fall into repetitive or even commercial cycles.)

Boutin argues that even a genre as explicitly pleasure-focused as pornography can, when approached critically, provide new perspectives and stimulate reflection. Pleasure-oriented content, too, can be a starting point for critical dialogue.

She therefore does not consider cinema to be a merely hedonistic tool of pleasure, but an indispensable platform for social dialogue and critical reflection. For her, cinema’s true power lies in its ability to move, disturb, provoke thought, and introduce individuals to other experiences of life—thus enhancing social awareness.

Boutin also provides practical clarifications about national programs such as *Collège au cinéma* and *Lycéens et apprentis au cinéma*. Teachers participating in these programs can obtain specific training before screening films with their students.

Pedagogical kits—formerly printed, now mostly digital—containing in-depth analyses of the films are made available to teachers. These resources aim to help them become almost “experts” on the film. In the past, students also received postcards related to the films, which they could keep or send, but this practice no longer exists.

Crucially, Boutin notes that teachers are not required to use these resources or analyze films in detail in the classroom. Many simply take their students to screenings to broaden their horizons and give them a collective experience.

According to Boutin, somewhat ironically, the box-office success of mainstream American films like Marvel actually helps sustain diversity in French cinema. In France, a portion of every cinema ticket sold is redirected to the CNC (National Centre for Cinema and Moving Images). The CNC uses these funds to support the production of independent, artistic, and diverse films. Thus, popular films indirectly finance works with limited commercial potential. Moreover, these big-budget films attract spectators to cinemas, helping theatres remain financially viable. Without them, the survival of cinemas would be extremely difficult.

To make film education more democratic, Boutin believes that existing practices should be expanded. She highlights the value of student-run film clubs in schools and universities, which have recently experienced a resurgence. These clubs create democratic spaces for discussion. She advocates increasing the number of post-screening debates, as these conversations allow people who might not otherwise meet to gather and listen to one another.

Boutin stresses the importance of organizing screenings for specific groups so that everyone can express themselves confidently. For instance, events reserved for women or particular communities can help individuals who might hesitate to speak in mixed contexts gain confidence. After practising self-expression in these safe spaces, they can then contribute more comfortably in mixed environments.

Toward the end of the interview, the question was raised as to why Turkish cinema is so underrepresented in pedagogical materials in France. Boutin explains this as follows: films from Turkey that are known in France generally fall within auteur cinema and address adult-oriented themes such as love stories or marital problems—topics that are unlikely to attract children or young audiences. Unlike Iranian cinema (for example, the films of Abbas Kiarostami), Turkish cinema rarely features child characters or narratives through which young spectators can identify. Iranian cinema, having often used the perspective of children to express social critique while navigating censorship, lends itself particularly well to educational contexts. The film *Mustang*, however, is a notable exception, as its youth-centered perspective has allowed it to be included in pedagogical resources.



Photo 6. interview with Perrine Boutin and Zeynep Adıyaman at Natiom Campus of the Sorbonne Nouvelle 3

In the interview I also conducted with Ms. Zeynep Adıyaman, she reflects on the differences between the Turkish and French education systems based on her own experience. Her observations focus particularly on teaching methods, curricular flexibility, the importance placed on critical thinking, and the academic formation of students.

Adıyaman explains that she comes from a “very privileged” background, having attended a French high school (Notre Dame de Sion) beginning in primary school. Her educational journey in this institution differs significantly from what the Turkish education system generally offers:

Her interest in cinema was sparked in high school when certain teachers, on their own initiative, screened films during class. In particular, her geography teacher used cinema as a tool to enrich lessons, stimulate critical thinking, and make learning more enjoyable. Although films were also shown in history and English classes, it was in geography that this practice had the greatest impact.

She emphasizes that these practices were not part of the official curriculum but stemmed entirely from teachers’ personal efforts. In the traditional Turkish education system, teachers usually follow the textbooks and programs provided by the Ministry. However, she notes that in some French high schools in Turkey, there is greater room for flexibility.

Watching and discussing films encouraged interpretative rather than mechanical responses, creating a more democratic classroom environment where students could express themselves freely, encounter new perspectives, and strengthen dialogue.

After studying law for one year at Galatasaray University, Adıyaman moved to France to study cinema. She identifies several major differences. Upon her arrival, she noticed that students coming from French high schools had stronger foundational knowledge of cinema, as the subject is offered as an elective. She also observed that French education places special emphasis on philosophy, argumentation, and critical writing. Coming from a Turkish system based mainly on tests and memorization, she initially struggled to adapt to this new mode of thinking and debate.

French universities combine large lectures in amphitheaters with smaller discussion-based sessions called *travaux dirigés* (TD), which allow students to delve deeper into the material and ask questions. While participation is difficult in large lectures, it becomes much more active in TDs—especially at the master’s level.

Assessment in France is far more diverse than in Turkey. Students may be required to give presentations, research and present an original topic, or produce a creative work based on an artistic piece. This approach encourages not just repetition of knowledge but research, interpretation, and the sharing of personal findings.

Attitudes vary: some professors adopt a more authoritarian posture, while others prefer interactive pedagogy. At the master’s level in particular, student critiques regarding course content and methodology are often taken into account by the administration, leading to revisions. Adıyaman sees this as a democratic and participatory feature of the system.

In summary, she believes that the Turkish system—especially in privileged schools—can offer flexibility thanks to teacher initiative, but that it remains generally rigid, program-centered, and exam-oriented. The French system, by contrast, is more structured and academically demanding, guiding students from the beginning toward critical thinking, argumentation, and a strong philosophical foundation.

Adıyaman also analyzes how film education in France promotes democratic behavior through course structure, evaluation methods, student participation, and pedagogical resources. The dual system of amphitheater lectures and TDs fosters closer dialogue with teachers and helps democratize learning. Although some professors are authoritarian, others adopt interactive approaches that encourage active engagement. In upper-degree levels, students become more responsible and participatory. Classroom debates—sometimes heated—are, for Adıyaman, a natural stage in learning how to converse with opposing views. These discussions generally take place respectfully, reinforcing a democratic atmosphere. Students are offered varied options (presentations, research projects, creative assignments), which stimulate autonomy and creativity and contribute to democratizing learning spaces. She

emphasizes the importance of the fact that student critiques of courses are genuinely taken into account by administrators—evidence of a concrete democratic mechanism.

Adıyaman highlights the democratic and pluralistic approach guiding the creation of pedagogical kits. Film selection criteria include gender balance among directors, inclusion of underrepresented genres such as comedy, and narratives involving minorities or plural identities. The goal is to break away from homogeneous, drama-centered catalogs. These committees bring together students, representatives of the Ministry of Education, film professionals (production, distribution), and filmmakers. Their composition ensures diversity of viewpoints and collegial decision-making. Thus, Adıyaman views French cinema education as fostering democratic behaviors by encouraging active participation, valuing feedback, diversifying evaluations, and promoting plurality in pedagogical resources.

Beyond her personal experiences, Adıyaman points to additional aspects of the French system, including university identities, student profiles, and political culture. Institutions are not homogeneous but possess distinct identities. For example, Panthéon-Sorbonne attracts a particular political profile. Assas (Paris 2) is known as more conservative; Paris 8 is known for its left-wing orientation. These divisions sometimes escalate into physical confrontations, particularly on campuses such as Tolbiac, where different political tendencies coexist. This highlights the highly political and dynamic nature of university life in France. French universities have a strong tradition of collective action. Students even block elevators as part of protests, and institutions like Paris 1 or Paris 8 are regularly closed due to student occupations.

She also mentions the challenges of adaptation. Unlike in Turkey, where secondary education is largely exam-driven, the French system centers on philosophy and critical thought. Despite her Francophone background, she initially struggled to understand academic French and to adapt to a new intellectual framework. The combination of lectures and TDs is, in her view, an effective system for strengthening learning. Professors may be more authoritarian in introductory courses but become more interactive and collaborative in advanced classes.

Finally, she describes the experience of a Turkish student applying in France. Applicants undergo an interview at the French Cultural Center in Istanbul (Campus France) to assess their language level and motivation. In her case, her decision to abandon law for cinema was questioned, but she encountered no major difficulties in the admission procedure.

Perceptions of Culture and Identity of People Living in France and Playing Active Roles in the Field of Cinema

Within the scope of this research, in-depth interviews were conducted with directors who play active roles and make films in the field of cinema in France. As interviewees are the young generation of film and festival directors Deniz İnceoğlu, Hüseyin Aydın Gürsoy, Müret İşıtmez, Onur Yağız who are living in France on the one hand, they feel French by speaking advanced French, and on the other hand, they maintain strong cultural and identity-related ties

with Turkey. Living in both cultures and using both languages effectively positively affects their cultural, economic and political adaptations and production. Identity bargaining is not only a tool used by politicians for their own political future, but also a method used by immigrants to make themselves successful. All interview recordings were made in Paris in November and December 2022. All interview recordings were recorded, edited and broadcasted by the author of this article on the Cinematic Journeys YouTube channel . The numbers in parentheses in the findings section indicate the minutes of the interviews broadcasted in Turkish as open access on the *Cinematic Journeys* (Sinematik Yolculuklar) channel.

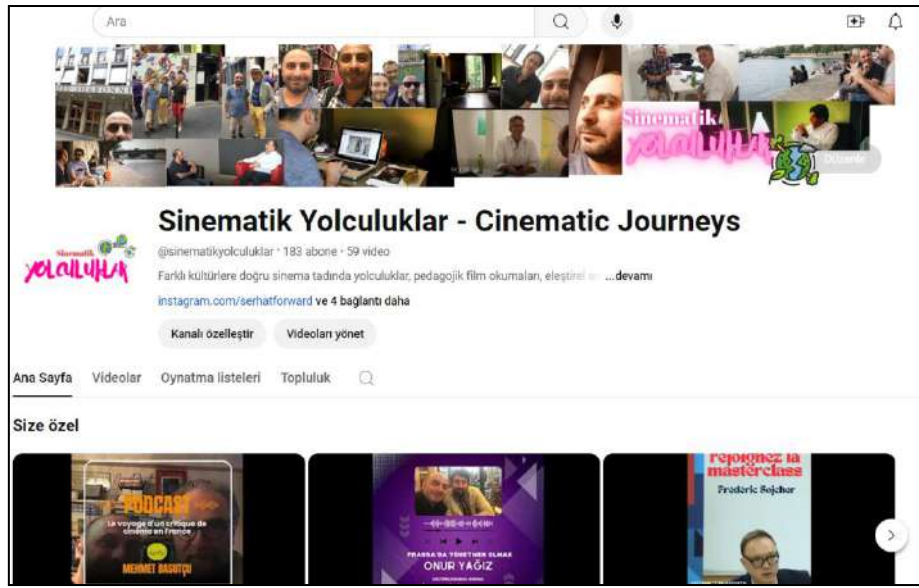


Photo 7. Recording of the interview we conducted in Paris broadcasted in Turkish on the Cinematic Journeys (Sinematik Yolculuklar) YouTube channel (<https://www.youtube.com/channel/UC7z1qMnK9ussWOJ10SmYVpw>)

In the interview with Deniz İnceoğlu (2022), she stated that he managed the mobile film festival between 2017-2019 and later became the manager of the Paris Turkish Films Festival (Festival du Cinéma de Turquie à Paris) organized by ACORT. The common point of all these festivals is that they are rights-based (human rights, women's rights, minority rights or climate crisis, etc.). The mentioned France Turkish Films Festival is not a competition festival but an exhibition festival. 70% of the films shown are from Turkey (shot in the last 2 years): Film selections are democratically chosen by the association members by watching and voting together. As highlighted in the interview, the ACORT association is a human rights association, and in addition to dealing with residence permit issues for immigrants of Turkish origin, it also provides French lessons and information on citizenship rights. The association is a women-oriented association that is far from active politics. İnceoğlu also mentions that they have another organization called *La P'tite Istanbul En Fête*. This organization stands out as a multicultural event where Armenian, Turkish and Kurdish artists sing and exhibit together.



Photo 8. Recording of the interview with Deniz İnceoğlu we conducted in Paris.
You can listen to the full interview in Turkish on the *Cinematic Journeys* YouTube channel.

Turkish Airlines and the Ministry of Culture decided to cut off sponsorships as of 2013. According to İnceoğlu the rights-based nature of the films shown at the festival and the anti-government Gezi Park protests may have been influential in these decisions. İnceoğlu said that the festival screens films that have been subject to financial censorship, as well as films dealing with Kurdish and Armenian issues that have been subject to censorship in Turkey. She also noted that films by the Armenian and Kurdish diaspora in France and films by directors of Turkish origin living in Germany are included in the festival selection. İnceoğlu emphasizes that they also screen films by "French directors of Turkish origin and German directors of Turkish origin" (11:22), that they try to establish intercultural dialogue/bridges by inviting French and other minorities to the screenings (11:52), and that they increase the visibility of the films with question-answer interactions.

According to İnceoğlu, the French National Cinema Institute (CNC) is not very generous in terms of film production support, while Germany has much more diverse funds. CNC is not only secretive towards the Turks but also towards the French (12:53). For this reason, directors in Germany are more productive. İnceoğlu did not make a comparison because she thought that Türkiye had a system that was incomparably different from France.

İnceoğlu does not prefer the word "mosaic" when describing the nature of these activities; she thinks that the definition of "cultural difference" is more accurate (14:30). According to the information she provided, they do not keep track of the audience numbers at

the festival, asking where you are from can be a waste of time in France, and sometimes people introduce themselves as French even if they are from Turkey.

İnceoğlu prefers to use the term “cinemas of Turkey” instead of Turkish cinema. This concept shows that she accepts the existence of different ethnic groups in Turkey. She also states that their aim is to show the films to foreigners rather than to show them to our own search (18:57). She adds that they also want to show films where Turkey is a minor producer. In the meantime, they show films that tell of human rights violations in Turkey (for example, the victims of the Gezi protests in 2013). It is an important criterion that the films they show are not shown on Netflix, they may have been shown on platforms such as Mubi, Arte, Canal Plus (23:00).

İnceoğlu who stated that she studied historiography through television dramas, also has remarkable views on popular Turkish and French TV-dramas (soap operas). According to her, the well-known Turkish drama *Magnificent Century* is not a propaganda drama. This dramas made people pay attention to the common culture-history-perceptions of the audiences (in other words, Hürrem destroyed the male-dominated Ottoman cult). In fact, the *Gümüş* series started this trend of feminism. According to her TV-dramas are tools of soft power. You can show your country as you wish. The French drams, on the other hand, have a rather inadequate drama culture instead of Turkish ones. Recent dramas are about the identity of the “New Turkey”. On the other hand in the drama of *Magnificent Century* domestic and human situations (civilian) are more prominent: “The same cult approach that was applied to Atatürk is also applied to the Sultan. A cult perspective that says he doesn't drink alcohol, doesn't have a sex life, and can never lie (36:00) dominates TV dramas. In these dramas, the sultans change but the same character is always produced. In this sense, there is no difference between *Suleiman the Magnificent* and *Payitaht Abdulhamid* (The Capital: Abdul Hamid). Series like *Diriliş Ertuğrul* (Resurrection: Ertuğrul), *Payitaht Abdulhamid* (etc.) are not about yesterday but about today and support today's political actions.”

İnceoğlu also offered views on the education system in France. According to her, being in France brings with it being multi-disciplined. A one-sided perspective is not accepted in France, and it is necessary to include the perspectives of other disciplines. This is called the French thesis and it tries to bring together perspectives that look at each other as states in French “À la croisée des regards” (39:50).

İnceoğlu, who thinks that conservatism and nationalism are on the rise in the world, cannot see Turkey as a comfort zone in terms of production (47:28) and states that even a character who is not very political cannot survive in films due to different identity preferences.

The second interview was with Müret Işıtmez (2022), a documentary director of Tunceli (a city in eastern Turkey) living in France. Müret made a documentary called *Ma mère et mon père* (My Mother and Father, 2015) and shared her thoughts on immigration along with his own family's immigration story. She stated, “In our culture, it was not accepted to talk about private lives. My father did not appreciate me so that I could do better” and offered a perspective on the culture she came from. It can be said that growing up in France made her

curious about Tunceli. According to her, migration is a multidimensional issue and is not only based on economic reasons, there are many other factors such as family, region, traditions, customs without unemployment, etc. She says, "I also wanted to show the side effects of migration" and adds, "I wanted to tell the story of those left behind more than the migrants".

The relationship between her mother and her father (Müret's grandfather) is particularly striking in the documentary. (Müret also learned this story during filming). Her mother says in the documentary that she misses her father very much, but they have no common story, she does not remember them, and is content with looking at their pictures. However, the relationship her mother had with her father in her own imagination is still very much alive. Her mother married someone new after her father's death, but she did not accept him. Müret's mother continues to experience the pain of her father's absence and not being able to create a common story year later. This detail is one of the most important subjects of the documentary.



Photo 9. Recording of the interview with Müret İşıtmez we conducted in Paris.
You can listen to the full interview in Turkish on the *Cinematic Journeys* YouTube channel.

According to Müret, France is not racist, people from all nations live in this country, she says "I have never had any difficulties" in this sense:

"In the past, those who spoke French were rich, French culture was perceived as a high-level culture, but those who were born and raised in France were not like that (41:58). Those who come from Africa can sometimes be subjected to racism, but this is mostly the case for men, not for women. The Front National (extreme right-wingers) perceived the situation of migrants as being related to economic reasons (job, money, position, etc.) But I think those who migrated may have other reasons. "These people come because they have to. The artist's duty is to remind. I wanted to show and remind this in my documentary. When I look at my own

family, there were wounded and dead, there was poverty. My father was struggling with unemployment in Turkey and he was forced to in the end. My father struggled in his own country before coming to France. My mother's situation is similar. She had experienced the difficulties of being a woman in Turkey. I tried to show the French the sociological reasons for the difficulties my mother had in learning and speaking French. The school was built but my mother was not sent to school. There are many similar factors." (45:00).

The documentary does not include military and political developments in Tunceli. It includes a more humane perspective. "Reducing the documentary to political problems would be a method that would ignore the humanitarian drama. Everyone knows that anyway," says Müret. Her mother talked about historical exile in the documentary, albeit briefly. This was enough for the director. This was not the story of the documentary. But it would not be complete without mentioning exile. The people of Tunceli criticized the director for not paying enough attention to this issue in the documentary. "My documentary is not a tool for judgment. I am not suing Turkey with my documentary" (52:15) says Müret.

Although Müret's thoughts and expressions have nothing to do with active politics, they do contain a certain political stance: "When we came to Tunceli, soldiers welcomed us. It was a little unsettling. I was sad when I saw the soldiers. They were brought there by force and they don't want to be there. (55:40) I didn't want to bring up issues from the past. I preferred peace instead of fighting again" (56:05). She admits that her cinema education in France and gaining a more sociological/humanistic perspective helped him to produce a documentary in this direction.

According to Müret, French people working in private companies work with high quality. Those in public institutions are not like that (for example, the Post Office). French people are also disciplined but not like Germans. They are at a medium level in this regard. They do not only have business life but also have fun and hobbies. They are not late for work. Her father was also a disciplined person at home. Her siblings were raised like that at home and they were also hardworking. Her father was like a soldier, there was a hierarchy in their house. Her father did not talk much. He would speak by giving commands with his eyes. He also had a lot of love. He would also play with his children, hug them, kiss them. Discipline and love go together.



Photo 10. I am grateful for the documentary that Müret Işıtmez gifted me.

According to Müret, French people are a nation that speaks openly, values freedom, they do not hold back their words and adds "I am like that too but I am a little calmer. I love France very much, I do not want to leave here, I cannot see myself anywhere else" (51:30). But I would like to visit countries like Africa. I would like to take my backpack and travel the coastlines of Turkey. Film means audience and money, everyone in the industry pays attention to this. I don't want to be famous, I just want to make art (56:28). I try to protect my freedom (56:57). I don't care about people's appearances (58:20), I don't care about external beauty either, as a woman I don't like to show myself, I like to live a secret life (1:00:12). It's also very difficult for me to talk after the film. I say what I have to say in my film, there's no need to say much. The pressure of fame, close attention, and excessive attention bother me. I like to walk freely on the streets and avenues. I prefer to be anonymous" (1:07:30).

As to Hüseyin Aydın Gürsoy (2022) comes from a family that worked in the textile industry. He came to France when he was 3 years old because he had a leg injury and wanted treatment. His father always wanted to return from France: "Now I chose French citizenship and I feel better in France (3:35)" he says.

When Hüseyin's family came to France, they could not get an official residence permit and were in a state of fugitive status. In this situation, they would work late and not get paid, and there would be fights between them and their boss (16:30). This situation was quite traumatic for Hüseyin. For this reason, his father wanted to return, but his mother did not want to return despite everything that had happened, and neither did his siblings. For this reason,

Hüseyin made a film about the tension within the Turkish community, called *Turning to Dust* (2020). Not having an official residence permit caused them to tolerate every problem. In a way, Turks in France were making a dig at other Turks they employed by paying their salaries late, incompletely, or not at all. (20:42) According to Hüseyin, he does not think that Turks in France are a unity, and complains that there is a lot of jealousy even among themselves.

Hüseyin talks about making his films to make the physical conditions he is in more visible and to confront his psychological reality. The common purpose in his films is that becoming French or marrying a French person may not be so bad or that adopting the values of French society is not something to be afraid of. In the films directed by Hüseyin Aydın Gürsoy, the main characters are people who are interested in art and who closely follow the lives of French artists. They listen to their inner voices and follow their dreams. Although Turkish families approach this situation of their children with fear and anxiety, their children try to exist by doing art and practicing it professionally. What the families see as becoming French, their own children see as a job and a lifestyle. Theatre, cinema and writing are not becoming French but rather becoming human, in a way for Gürsoy.



Photo 11. Recording of the interview with Hüseyin Aydın Gürsoy we conducted in Paris. You can listen to the full interview in Turkish on the *Cinematic Journeys* YouTube channel. Image source: <https://en.unifrance.org/directories/person/400571/huseyin-aydin-gursoy>

Hüseyin who explains his reasons for making films, documents the situations he has experienced. For example, it is an important reason that a French police officer sees a person

he encounters while searching for people in a fight as Turkish even though he has a French ID (25:45). According to him,

“France cannot overcome some things as a society: systematic/bureaucratic/covert racism still continues in France (26:17). For example, being a French citizen is not enough; in the same job application, those with a French name stand out more (26:56). Since France is a colonial country, there is a judgment of “inferior human being” for people in Maghrebi countries. Colonialism continues to live in the subconscious (27:35-27:42). I decided to become a French citizen and use a French name during the Iraq war. I officially preferred the name Rafael Aydın on my ID. This choice made my job easier during the job application process. I also added Hüseyin Aydın Gürsoy as a pseudonym. I use this in my films and Rafael in the business world. I separated the business world from the cinema. I make independent cinema with the money I earn. It bothered me a little bit that they called me a French director in Turkey at the festival. (32:10) For this reason, I also added the Turkish name to my ID as a pseudonym. (Hüseyin Aydın Gürsoy: Psydenom). I preferred this method to get rid of covert racism. Covert racism is very evident in situations such as renting a house or getting a SIM card.”

Hüseyin Aydın Gürsoy made the following observations regarding the adaptation process to France and the differences between the two societies:

“I grew up with the French, primary and secondary school and high school. This situation made my adaptation easier. There were people we met on internet forums. We were able to meet with these people for art (theater and cinema). I didn't have many Turkish friends. My only mutual friend was Onur Yağız, who is also a filmmaker. I distanced myself a bit from the Turkish community in France. Because when you are studying at university, art and philosophy, you start to lose your ability to create a common agenda with the Turks (01:03:00-01:05:05). The Turks don't have a cinema association among themselves, we had established a breakfast club once, but it didn't work very well. I don't think the idea of making a joint film just because they are Turkish is right, what you want to say is more important than anything else. For this reason, I prefer to work with the French more. (5:51-3rd section). The Turks are mostly in the construction, wall painting and ready-made food (döner, pizza, for example) sectors.”

He also stated about a term of "transfuge" that is well known concept or phenomenon called in France (01:08:56) and it is used for those who have risen socially and reached a certain level in society, for those who have surpassed themselves and become professional for example. Changing levels. According to him it is a value in France.

Hüseyin Aydın Gürsoy continues to express about his thoughts on the controversial movie *Mustang*, which has a French perspective,

“I think it is successful in terms of cinematography, it won an award in France, it has impressive cinematography, but it was criticized in Turkey because it has a French perspective, it may have been criticized as someone looking at the subject from an outsider's perspective. When I watch a book or a movie, I look at who is narrating, who wrote it. This is called appropriation culturelle (looking at a culture as a foreigner) in France. I don't find this right. I don't find it right to look at a country and society as a foreigner. For example, Senegal. It was exploited by the French. A Frenchman telling about a Senegalese who was exploited legitimizes the exploitation” (13:00-12:57-Part 2 of the interview).

He doesn't want to break his ties with Turkey and states:

“I try to go every year, his wife is Turkish, I had a son, we named him Teoman in Turkish (19:33-Part 2). The French cinema system pushes you to be original and wants this from you (21:03-Part 2). CNC does not give primary support to those who are not cinema graduates, I always received side support such as image de la diversité (support given to those from minority communities who want to make films) (29:15-Part 2).

The director of the movie *Toprak* (Earth, 2017) , Onur Yağız (2022), says that he is the child in that movie and emphasizes that in his time, children had to work from an early age

and some had to run around as translators like him. Commenting on the immigration situation in France, Onur Yağız states that Turkish is spoken at home and adds:

"We neither belong here nor to Turkey completely. I am just a man who lives here and does his job" (3:34). When I was a child, we lived as if we were going to return, but after we got dual citizenship, we gave up the idea of returning. When an 8-year-old child came here, he could not really live his childhood. The cheap expat stereotype in Turkey annoys me, I hate it, because we work incredibly hard and struggle here" (11:10).



Photo 12 While Interviewing Onur Yağız in Paris 2022

Onur Yağız says that sometimes it is necessary to put a distance between cinema and politics and to look at and evaluate all kinds of movements and film examples in a way that is far from ideology.

"I think sometimes we should look at cinema only as an art. Some directors in Turkey are said to be orientalist. What's strange about being an orientalist? It's very normal for there to be an orientalist cinema in Turkey because that's where we come from (12:46) But there are also some derogatory ones among orientalist films, such as Rabiye Kurnaz Against George W. Bush (Rabiye Kurnaz gegen George W. Bush, 2022). I don't think the people who made this film know the Turks very well (13:06). A director like Nuri Bilge Ceylan came out of this country as a 'production error (!)', normally such a director wouldn't come out of this country, what are you trying to do with the man, enjoy your art (13:25). For example, I am against the ideas of François Ozon in some of his films, but he says what he wants to say very well. I think a good film is like that. (14:32) Semih Kaplanoglu made a very good film called Commitment Hasan (2021). The public adopt that the director is politically close the conservative-nationalist-Islamist party (AKP) so they don't prefer to watch his movies. We shouldn't classify directors according to their political views. There is a harsh criticism of Turkey like in the movie The Wild Pear Tree (Nuri Bilge Ceylan, 2018). (15:50). We don't have to agree, intelligence develops with differences (16:56) As for the film Mustang (2015), I didn't like the movie, that's all. I think that movie looks at the situation of Turkey very superficially. In Turkey, girls and boys don't enter such a river together, if they do, it is clear what will happen to them. In this respect, the director is unaware of Turkey. I wish those female characters were expatriates and were born and raised in France and came to a Turkey they didn't know and experienced these things, it would have been more meaningful/logical in terms of the script, there is an issue called honour case in Turkey"(18:31-19:41).



Photo 13. Recording of the interview with Onur Yağız we conducted in Paris.
You can listen to the full interview in Turkish on the *Cinematic Journeys* YouTube channel.

Onur Yağız also criticizes the Turkish community in France and emphasizes its contradictions:

"The ordinary Fatih character in the movie *Fatih le Conquérant* (2023) is not brave, on the contrary, he is a coward. The Turks here live with contradictions. He thinks he is an Ottoman in a country where bells are ringing. It is very funny to be born and raised in France and think you are an Ottoman. We are Turks or from Turkey, whatever. I am also tired of this ambivalent discussion. There is no such thing as an Ottoman right now. Returning to the Ottomans is not really possible. Since we are a Third World country, we glorify the Ottoman Empire. The fantastic Sultan Fatih in the movie also serves this ideal. The real and ordinary Fatih believes in a sultan he created in his own mind. The Turks in the movie speak French, but their culture is Turkish. For example, the actors wonder where the girls are from (which province or region). Asking this is considered shameful in France, for example. (20:30-24:00) On the other hand, the Sultan Fatih image is an image that evokes a harem (seraglio), and the ordinary Fatih character in the movie dreams of such a fantastic world with a harem" (27:17).

Continuing to share his observations about Turks living in France, Onur Yağız describes the stereotypes and contradictions he encounters with the following expressions:

"Turks here are more conservative than Turks in Turkey. For example, flirting is not welcomed. Yes, these are changing but they still exist. Fatih in the movie is also a man with this mindset. In other words, he is both traditional and untraditional. In our families, there is a fear of marrying a French man or woman. There is a pressure or expectation that you marry a Turk. (24:55-27:00) I think people did not flee for political reasons after the 1980 coup; the main issue was the economy. They came because they were hungry. This situation prevents integration in a way. Even if Turks live in France, their minds are in Turkey and they perceive life as a Turk. Sitting in cafes and then reading Victor Hugo was both a time-consuming and a luxury for them. We do not have a vacation in our minds; the boss gives us permission and we go to Turkey on leave. When we go from France to

our village in Turkey, we give everyone a gift. There is an expectation that we have to bring it. No one realizes that we work 44 hours a week and the difficulties we are in" (30:17-32:20).

Onur Yağız criticizes Turkey and Turks, but on the other hand, he does not hesitate to criticize France and its education system. But on the other hand, he also argues that as he starts to show himself (as he speaks good French and adopts French culture), the system transforms in a way that will benefit him:

"In Turkey, our Turkish and in France, our French were made fun of. In French schools, we were thought to be stupid. I was humiliated a lot at school. In fact, I was smarter than them, and after I realized this, my grades suddenly started to rise (36:10). Emre (who played the character Murat in the film), who was like me at school, was very smart, but they told him that he was also untalented, so he felt stupid. When I offered him a role in the film, he could not believe that he had the ability to memorize (38:10). We overcome the traumas we experience by making films (38:36). What caused us to become like this is both the degrading attitude of the French and the introversion of our own families. The French do not take a step towards us and we cannot get out of here (there are very talented people but they get stuck in the barriers). I criticize both my essence and what I have become. I think people should be criticized. But people generally criticize those they oppose. I think the culture of criticism and humour is something I gained from here. Our people swear and have no tolerance for humour. There are incredible things that the school has taught me here. They taught me that your freedom ends where someone else's freedom begins. You have to believe that you made the first mistake. They say clean in front of your own door first, it is a proverb. Development happens like this. Why are the Jews developing? These people have a culture of self-criticism. They have figured out the importance of art and cinema. Even though they do not have land, cinema increases their culture of unity" (40:50-44:10).

Although he thinks that there can be good and bad examples everywhere, Onur Yağız thinks that there is a chronic system and security problem in Turkey. He thinks that people cannot tolerate criticism and that there is no advanced competitive environment:

"Good and bad situations are experienced in Turkey as well as in France. I would like to give an example. One day, two Imams were appointed to France from Turkey. I met them somewhere. One of them told me to leave these things behind, referring to filming. He saw cinema as the work of the devil. The other one argued that we instill beauty in society through art and said that you earn rewards. In fact, there are good and bad things in Turkey. But I must also say that I lived in Turkey for 4 years and almost died of stress. I lived during the Covid-19 pandemic. I understood many things. I said I do not belong to Turkey. I do not even have the right to tell people that they are doing wrong. Because people cannot tolerate criticism. I understood that day that I do not belong there. Even walking alone on the street is very unsettling. Cars, traffic, etc. (44:19-51:46) Making a film is as difficult here as it is in Turkey. There are very good directors here, there is incredible competition. The conditions are more difficult than in Turkey. Preparations take an average of 2 years. It is difficult to convince the committee. The crew, script, etc. must be very good. Sometimes the committee members criticize so much that if you did it to the Turks, there would be a fight. It suddenly comes to my mind, but I try to keep my cool. First you have to convince the producer, then the funds, then the director of photography, etc. You have to convince everyone. It is hard work" (53:20-56:33).

General Evaluation on Culture and Identity Perceptions of Young Generation Turkish Movie Directors through Kastoryano's Perspective of Identity Negotiations

It was observed that the interviewees spoke both French and Turkish effectively. This situation made them bilingual and therefore able to think like both a Frenchman and a Turk at the same time. This situation also played an active role in increasing their social and emotional intelligence. In this respect, the interviewees were able to compare the socio-political-cultural and economic conditions of both France and Turkey, which facilitated their

adaptation. On the other hand, it also played a role in developing their production capacity in terms of ideas and physical aspects. It can be said that the interviewees' experience of the French education system at an early age was effective in their positive development. On the other hand, seeing and experiencing examples of Turkish culture at home and in the environment provided them with a variety of experiences and improved their awareness.

The characteristics of the French perspective are clearly seen in the interviewees. Their ability to see the contradictions in both societies, their critical and humorous approaches, their secular perspective, their rational, civil and sociological perspective that makes concrete comparisons, is a form of acculturation they received from the French education system. In addition, their conceptual thinking skills and their self-criticism are also remarkable. Although they seem to have an opposing stance in terms of Neo-Ottomanism, they are not overly political either. Although they are aware of the hidden racism in France, the fact that they do not carry the heavy sociological burden of colonialism is a factor in their not being very interested in the discrimination that Africans are subjected to. They mostly experience their immigration status in Turkey.

Although the interviewees mentioned the oppressive and colonialist aspect of France towards immigrants, they stated that they were not subjected to systematic racism like Africans. This situation is consistent with the information in the literature. The fact that Turks did not come from a colonial past and were relatively fewer in number compared to African immigrants prevented them from becoming targets in French society. On the other hand, the fact that Turks were introduced to the French education system at an early age, their own work culture and discipline, and their permanent attitude in France due to the unstable economic conditions of Turkey helped them climb the career ladder more determinedly and permanently.

On the other hand, the interviewees are aware that immigrants in France will be excluded if they do not speak French well, do not have work discipline and do not adopt French national values (equality, fraternity, freedom, secularism, criticism). For this reason, they either have to speak French very well, work in a highly qualified job or in the field of arts, or, as in the case of Hüseyin Aydın Gürsoy, they have to take a French name.

It is possible to see that Kastoryano's theory answers the questions here. The interviewees show that they adopt French and European values together with Turkish culture in order to survive in France. Engaging in the French education system, respecting personal rights and freedoms, and having to show superior work and discipline are mandatory in terms of their integration into the French national system, and they act maturely in this regard. Otherwise, the exclusionary reaction that French nationalism applies to African immigrants who act in a communal manner will also be directed towards them.

On the other hand, the bargaining continues. Namely, these Turkish directors also maintain their ties with their country of origin, Turkey. They are constantly familiar with political developments, cultural and social events in Turkey. They try to bring films from Turkey to France or find the subject of the films they shoot in Turkey or try to make their voices heard by the Turks by sending the films they shoot to festivals in Turkey. This duality

shows that they feed on both sides. Because the way to be original is to tell their own personal stories. The Turks interviewed within the scope of the sample choose their subjects from Turkey and their own experiences, but they seek/find support for their projects by telling this with French aesthetics or in good French. At this point, identity negotiation comes into play and these directors bring both sides together in a balance. Kastoryano stated in his thesis that identities are transitive and dynamic. We understand from these examples that the new generation of Turks living in France live both cultures (French and Turkish) together and instrumentalize them to climb the career ladder.

This instrumentalization situation distances them from a nationalist or conservative discourse and takes them to a more pragmatic and rights-oriented position. Today's young generation (the class we will call Generation Y or Z) puts aside their emotional attachments such as land, identity, language and traditions and acts more professionally. This new generation of Turks demonstrates the characteristics of a generation that can criticize both societies and cultures, stand at an equal distance from both sides and make comparisons. This generation works to produce its own cultural capital and experiences a kind of transfuge against the expectations of its own society; when necessary, it breaks away from its traditional society and seeks a meaningful place for itself in the business, art and culture industry, aiming to embody its spiritual talents. This situation is also an indication that today's individuals and society are moving towards a transnational position.

Apart from these questions, it was observed that the Turks interviewed were able to criticize the values, politics, education and culture of both societies in a multifaceted way and were courageous in this regard. The fact that they were able to look at both societies from the outside was partly due to their close follow-up of films from both countries, especially world cinema. These Turks, who are united in a kind of world citizenship identity, look not only at the problems of Turkey and France but also at the common global problems of world societies. The climate crisis issue is one of these. On the other hand, France's generous funds and institutional recognition of individual rights and freedoms, despite the fact that it is assumed to have a colonial past or a racist appearance, are among the important reasons why Turks do not leave France. In order to further develop this study, the cinematic languages of the interviewed directors should be examined through their films and their contributions to transnational cinema should be understood through close analysis.

This study demonstrates that the cultural, political, and pedagogical conditions surrounding young people of Turkish origin in France transform identity formation into a multidimensional field of negotiation. The interviews reveal how film education, in particular, provides a fertile space where identities are questioned, reinterpreted, and reshaped.

As Perrine Boutin emphasizes, French film education creates a democratic learning environment by resisting singular, “official” readings and encouraging students to express subjective, critical, and plural interpretations. This approach offers young immigrants a cognitive and emotional framework through which they negotiate between French republican values and the cultural heritage they inherit from Turkey.

Zeynep Adıyaman's reflections on the Turkish and French education systems further illuminate how these structural differences directly shape this negotiation process. Whereas the Turkish system remains largely exam-oriented and centralized, the French tradition privileges debate, argumentation, and critical thinking. These educational divergences foster hybrid forms of identity among Franco-Turkish youth, who often feel connected to both cultural spheres while belonging fully to neither.

Taken together, these perspectives confirm that the identity of young people of Turkish origin in France cannot be reduced to assimilation or isolation. Instead, their identity is a dynamic, continuously negotiated construction shaped by political discourse, cultural expectations, pedagogical environments, and personal agency. Film education emerges as a powerful tool that not only reflects but also deepens this ongoing negotiation, offering young citizens a democratic space to encounter difference, question representations, and articulate their own voices.

PART 2

ALP HEPER'S CINEMA PERSONALITY AND IDENTITY OF IDHEC (LA FEMIS) ACCORDING TO ORIGINAL DOCUMENTS IN THE NATIONAL ARCHIVE OF FRANCE

This chapter is dedicated to a unique archival journey that illuminates one of the first Turkish movie directors who was Alp Zeki Heper's cinematic education and creative formation during his years in France in 1960s. As part of this research, I consulted the French National Archives (Archives Nationales), specifically the collection titled "Institut des hautes études cinématographiques (IDHEC). "Dossiers de scolarité des 14e à 41e promotion (1957–1988)." Within this collection, Heper's student file appears under 17th Promotion (1960–1962) in folder 20100338/70, recorded as "HEPER Alp (1960–1968)." This archival series offers significant insights not only into Heper's education but also into the pedagogical climate of IDHEC during the 1960s.



Photo 14. 17th Promotion (1960–1962) in folder 20100338/70, recorded as "HEPER Alp (1960–1968),
Source: French National Archives & Archives Nationales en France



Photo 15. While working on Heper's files in the archive

The structure of this chapter follows the material organization of the archive itself. Each entry begins with a visual reproduction of the original document. If the material contains handwritten text, it is presented first through a transcription, followed by an English translation and an interpretive analysis. When documents are typewritten or printed, the chapter proceeds directly with translation and in-depth commentary. This method preserves the authenticity of the documents while making their historical and artistic implications accessible to contemporary readers.

Importantly, the documents are examined not in chronological order, but in accordance with the folder and file arrangement of the National Archives. This decision respects the institutional logic of the archive and reconstructs Heper's formative years at IDHEC within the rhythm and memory structure of the institution itself.

In the concluding section of this chapter, all documents will be analyzed collectively along three interconnected axes:

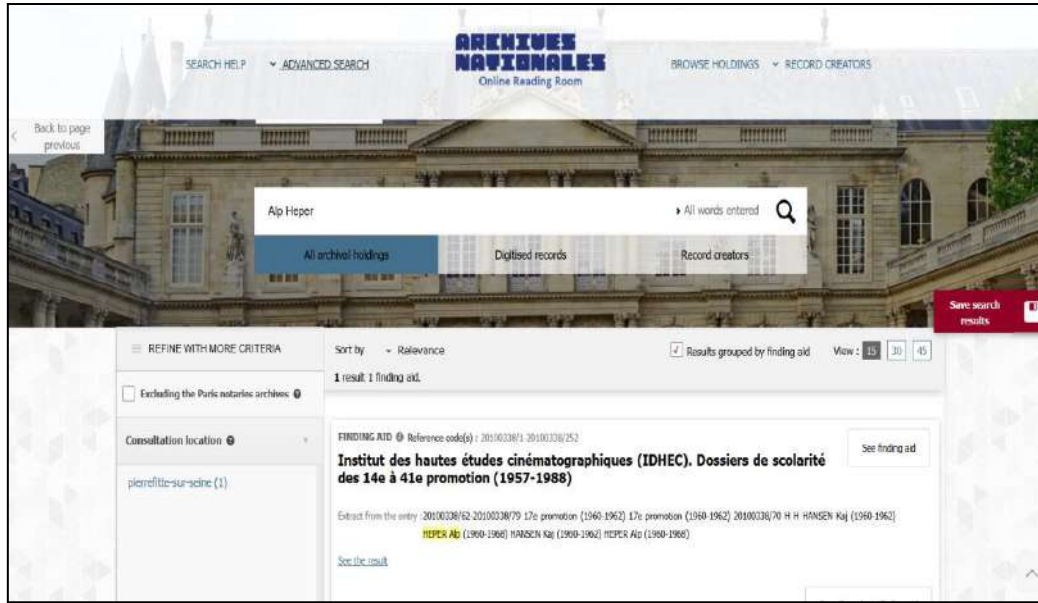
1. The institutional identity and pedagogical philosophy of IDHEC,
2. Heper's artistic explorations and political positioning,
3. Representations of identity and cinematic orientation as reflected in the archival materials.

Through this multi-layered reading, the chapter aims to move beyond the common portrayal of Heper as a “marginal” or “cursed” filmmaker. Instead, it seeks to render visible a disciplined, intellectually rigorous, and deeply reflective artist shaped in part by the cinematic culture of France.

Beyond its archival depth, this chapter holds particular significance because it brings to light a body of documents that has remained largely untouched within French institutional memory. Alp Zeki Heper is often evoked in Turkish cinema history as an elusive, marginal, or even “cursed” figure—someone whose artistic vision exceeded the categories available to his contemporaries. Yet the materials preserved at the French National Archives reveal a different portrait: a young filmmaker rigorously trained within one of Europe’s most influential cinematic institutions, engaged in continuous experimentation, theoretical inquiry, and visual research. By examining these documents in detail, the chapter contributes to a long-overdue reevaluation of Heper’s place within both Turkish and transnational film history.

Moreover, this chapter serves as a rare bridge between archival studies, film pedagogy, and auteur analysis. IDHEC—later La Fémis—has shaped generations of filmmakers, but its impact on foreign students, particularly those from Turkey, has never been systematically explored. Through Heper’s file, one gains direct access to the pedagogical structures, aesthetic expectations, and artistic debates circulating in 1960s France, a period marked by the *Nouvelle Vague*, heightened political consciousness, and radical formal experimentation. These documents offer an unprecedented opportunity to trace how an artist from Turkey navigated, absorbed, and transformed this environment. In doing so, the chapter not only reconstructs an essential chapter of Heper’s trajectory but also illuminates the broader cultural flows that have long connected French and Turkish cinematic practices.

This chapter presents the first systematic archival investigation ever conducted on Alp Zeki Heper, bringing to light documents that had remained untouched for decades in the French National Archives. For the first time, Heper’s creative formation, academic trajectory, and early artistic experiments can be traced directly through primary sources. This unprecedented access allows us to move beyond mythologized narratives and reconstruct Heper’s cinematic identity through the material record of his years at IDHEC—offering a foundational contribution to both Turkish and transnational film history.



**Photo 16. Archive site and code of Alp Heper's folder. Finding aid Reference code(s) : 20100338/1-20100338/252
Institut des hautes études cinématographiques (IDHEC). Dossiers de scolarité des 14e à 41e promotion (1957-1988)
Source: French National Archives & Archives Nationales en France³**

Sections of Alp Heper's Life, Milestones, and Filmography

Born in Istanbul in 1939, Alp Zeki Heper enrolled at IDHEC after completing his education at Galatasaray High School. Two years later, he was named the school's "best student director" (Bayazoğlu, 2004, p. 19).

He began his short film career in Paris, directing *A Woman* (1963) and *Dawn* (1963). In "Dawn," he criticized "the oppression of women and the social treatment of people as property." (Bayazoğlu, 2004, p. 19) *A Woman* won the IDHC award in 1963, while "Dawn" won the award from both the IDHEC and the Austrian Ministry of Culture in the same year (Kara, 2019).

After returning to Turkey, he worked as an assistant director alongside Ö. Lütfü Akad. In 1966, he established his own film production company and began working as a producer-director. His first film, *Love Stories of Pale Nights*, was directed in 1966. In this film, Alp—said to have applied the cinematic language he had learned in France—stepped outside Yeşilçam's star system and worked with amateur actors. Considered an experimental attempt at a poetic and abstract love story, the film was met with great interest by directors and critics of the time (Kara, 2019).

This was the first cinematic attempt outside Yeşilçam, both economically and thematically. Lacking any commercial prospects, the film was made during the post-May 27 era, when social-realist works in 1960s of Türkiye such as *Yılanların Öcü*, *Susuz Yaz*,

³ Official Website of the French National Archive: <https://www.siv.archives-nationales.culture.gouv.fr/siv/rechercheconsultation/recherche/ir/rechercheGeneralisteResultat.action?formCaller=GENERALISTE&searchText=Alp+Heper>

Toprağın Kanı, *Karanlıkta Uyananlar*, *Duvarların Ötesi*, *Otobüs Yolcuları*, and *Kuyu*⁴ were celebrated. It was met with hostility instead of interest. As a result, both official and unofficial censorship stood in its way. Intellectuals offered no support, while censors labeled it obscene, leaving the director in deep disappointment and isolation. Although the film was completed thanks to his father-in-law's financial backing, it failed to pass censorship—and even if it had, it would never have reached distribution. To recover from this defeat, Alp Zeki made a sudden turn and became “a Yeşilçam filmmaker”: he directed three films. In 1967, *Dolmuş Şoförü* starring Fatma Girik and İzzet Günay; in 1968, *Eşkıya Halil* with Cüneyt Arkın, Piraye Uzun (in her debut role), Aliye Rona, Erol Taş, and Hayati Hamzaoğlu; and in 1969, *Kara Battalın Acısı* featuring Fikret Hakan and Fatma Karanfil. A rich girl–poor boy love story, a bandit tale, and a historical drama. Yet all three ended up shelved. Because of the Yeşilçam embargo, he could not find theaters willing to screen his films (Bayazoğlu, 2004, pp. 13–14).

To recover from this defeat, Alp Zeki made a sudden turn and became “a Yeşilçam filmmaker”: he directed three films. In 1967, *Dolmuş Şoförü* starring Fatma Girik and İzzet Günay; in 1968, *Eşkıya Halil* with Cüneyt Arkın, Piraye Uzun (in her debut role), Aliye Rona, Erol Taş, and Hayati Hamzaoğlu; and in 1969, *Kara Battalın Acısı* featuring Fikret Hakan and Fatma Karanfil. A rich girl–poor boy love story, a bandit tale, and a historical drama. Yet all three ended up shelved. Because of the Yeşilçam embargo, he could not find theaters willing to screen his films. (Bayazoğlu, 2004, pp. 13–14)

Alp Heper produced his cinematic work within the cultural atmosphere of the French New Wave of the 1960s. When we examine this period closely, it becomes clear that no single dominant style prevailed; instead, directors developed their cinematic practices outside the studio system, guided by more personal choices. These filmmakers of a manifesto-less period (such as Truffaut, Godard, Rohmer, etc.), while producing films that did not resemble one another, shared a common ground in their desire to create a new kind of cinema, to experiment with hybrid styles, and to pursue an avant-garde spirit. The term “New Wave” was a label assigned by critics and journalists to describe these directors and their films; it was not a movement through which the directors themselves defined their identity (Yıldırım, 2021, p. 92). Heper's cinema, woven with symbols and psychological realities, should likewise be understood within the framework of the New Wave in this sense.

⁴ English title of the mentioned Turkish films: *Revenge of the Snakes*, *Dry Summer*, *Blood of the Soil*, *Those Who Wake Up in the Dark*, *Beyond the Walls*, *The Bus Passengers*, and *The Well*.

Figure 1. Alp Zeki Heper’s Filmography

Heper’s Short Films

Title	Year	Credits	Duration	Genre	Features	Country
<i>Bir Kadın (Le Parfum de la Dame en Noir)</i>	1962	Director: Alp Zeki Heper	5 min	Experimental, Short	16 mm	Turkey
<i>Şafak (L’Aube)</i>	1963	Director: Alp Zeki Heper	7 min	Experimental, Short	35 mm	Turkey

Heper’s Feature Films

Title	Year	Credits	Duration	Genre	Features	Country
<i>Love Stories of a Pale Night (Soluk Gecenin Aşk Hikâyeleri)</i>	1966	Director: Alp Zeki Heper; Screenplay: Alp Zeki Heper; Producer: Alp Zeki Heper; Cinematography: Mengü Yeğin	76 min	Experimental, Drama, Emotional, Psychological	35 mm, B&W	Turkey
<i>The Minibus Driver (Dolmuş Şoförü)</i>	1967	Director: Alp Zeki Heper; Screenplay: Alp Zeki Heper; Producer: Alp Zeki Heper; Cinematography: Mengü Yeğin	N/A	Drama, Emotional	35 mm, B&W	Turkey
<i>Halil the Bandit (Eşkıya Halil, Haydut)</i>	1968	Director: Alp Zeki Heper; Screenplay: Alp Zeki Heper, Aydın Engin; Producer: Alp Zeki Heper; Cinematography: Cengiz Tacer	41 min	Drama, Emotional, Adventure	35 mm, B&W	Turkey
<i>The Pain of Kara Battal (Kara Battalın Acısı)</i>	1969	Director: Alp Zeki Heper; Screenplay: Alp Zeki Heper; Producer: Alp Zeki Heper; Cinematography: Cengiz Batuhan	N/A	Action, Drama, Adventure, Historical	35 mm, B&W	

Alp Zeki Heper’s first film—said to bear the abstract and psychological influences of Buñuel and the Surrealist movement, built around Freud-like sexual anxieties—was rejected by the film control commission on the grounds of obscenity. It became the first film in Turkey to be officially banned by the Council of State for being obscene. In a newspaper interview, Heper remarked: “Love has never been obscene. What is obscene is the attitude toward love.” *Love Stories of Pale Nights* (1966), which was also submitted to the 2nd Antalya Golden Orange Film Festival, was never shown to the public. It was screened only in private showings. Although the film was noted for its aesthetic visual quality, some sources claim that its alienating content failed to attract interest. Unable to reach audiences, it remained an experimental work confined to cinematic archives, private collections, and later the archives of Mimar Sinan University—accessible only with the permission of Sami Şekeroğlu—living on as a “cursed film.” Because Alp Zeki Heper’s films were rejected by distributors or blocked by censorship, they never reached theaters or audiences. After what was described as

“a three-year ordeal and cursed journey in cinema,” Heper was forced to abandon filmmaking (Kara, 2019).

Enis Batur (2007, p.50–51) states that he watched Heper’s film from a rough copy and was deeply impressed, and he describes the symbols the director preferred to use as follows:

“(…) as can also be understood from his statements, Alp Zeki Heper had, from the very beginning, adopted a conception of cinema that is formed through the process of making itself. To narrate, for him, meant passing from one scene to another through a deliberately chosen gateway, preserving within each scene a plastic integrity, and constructing a balanced fluidity through the totality of the scenes. Since I watched *Love Stories of a Pale Night* from an unfinished copy, I do not consider myself entitled to comment on the film’s editing or its sense of rhythm. Nonetheless, I believe it is necessary to pay close attention to the director’s manner of constructing the plastic dimension, including the sequences in which he uses Buñuel or Resnais almost as quotations. Alp Zeki Heper, in his very first film, developed a spatial organization rarely encountered in Turkish cinema. Rooms and beds, attics and bathrooms function as ‘actors’ in themselves, and, guided by Pinter’s statement, ‘If two people live in a room, a power relationship has already begun between them,’ the characters of the film reveal a performative dimension not only in their use of interior spaces but also in the selection of exterior locations. Along the shores of the island and in the garden with a pool, one can read chess-like moves, skillfully designed between rhythmic advances and retreats. The love scene staged in the middle of the road, directly opposite the main gate of the Dolmabahçe watch post, at a time of heavy traffic—established in a double sense (both literal and metaphorical)—forms the climax. In the cinema of Alp Zeki Heper, who died before fully becoming, fetishes would clearly have occupied a vital place. *Love Stories of a Pale Night*, even if examined from this single angle, gives such weight to a ‘world of things’ that it could yield a serious catalogue: statues, a gun, clothes (especially shoes), Chekhov’s book of short stories, a clock, a dressing table, a mirror, a window... This is but a small cross-section from the inventory of obsessions and symbols that constitute a private world capable of making a filmmaker. They come and attach themselves to the human being, to time, and to movement (...)

In a 1974 interview with the newspaper *Yeni Ortam*, Alp Zeki Heper described *Love Stories of a Pale Night* as “a difficult film about memories, in which I tried to confront freedom with repression, violence, and torture.” Defining freedom as a form of mad love, Heper expressed his wish that love could eliminate repression and torture. He criticized the censorship that banned the film on grounds of obscenity, insisting that it was a love story and emphasizing that “love has never been obscene; what is obscene is the attitude toward love” (Heper, 1974, cited in Aktaş, 2021, p.36).

In a 1966 article in *Görüntü*, the journal of the Boğaziçi University Cinema Club, Heper defined cinema as “a matter of love and dream, a longing for a better life, the destruction of reality and its reconstruction.” He explained that while making his first film, he drew on his childhood memories and was particularly intrigued by the mysterious aspects of human relationships. Describing the young man in the film as being “in a frenzy of longing for love, while objects, his surroundings, and his relationships drive him toward losing himself,” Heper emphasized that the film was, for him, an experiment (Heper, 1966, cited in Aktaş, 2021, pp. 36–37).

In an interview where Heper shared his views on the censorship of his films, he stated that “alongside state censorship, he also faced the censorship of those considered intellectuals.” Pointing out that one of the two films banned by censorship and brought before the Council of State was his own, Heper emphasized that “the harshest clause of the censorship regulations is the one that condemns the artist to shoot only scripts approved by

the censors.” Regarding his second film, *Dolmuş Şoförü*, he explained that the stamps placed on each script page made him feel “imprisoned within walls.” Defining cinema as freedom, Heper argued that “even if a director were to film his own script, it would be impossible for him to think about the same subject in the same way after a lapse of time.” He added that “with this clause, the very essence of cinema is forbidden, leaving neither the actor nor the director any individuality” (Heper, 1974, cited in Aktaş, 2021, p. 37).

Heper, who defined cinema as “a phenomenon that is as personal as it is social,” also remarked that “those who bind cinema with the heaviest chains are precisely the ones who cannot see its truly mysterious and poetic side” (Heper, 1966, cited in Aktaş, 2021, p. 37).

In 1968, *Yeni Sinema* magazine published a critique of Heper and other experimental filmmakers of the period, one that strongly echoed a “love it or leave it” mentality: “These directors, who bring Western cinematic types into Turkish cinema, either do not know their own people or are bluffing in order to appear ‘innovative.’ There is no need to make a film in Turkey that is foreign in both essence and form. After all, we live in Turkey.” Unable to reconcile with Yeşilçam, Alp Zeki Heper eventually gave up filmmaking altogether. The final years of his life were marked by illness and psychotic episodes. On January 9, 1984, Heper passed away from skin cancer (Kara, 2019).

Bayazoğlu (2004, p.11), in discussing the director’s private life, notes that because of his father’s work, Alp Zeki lived apart from him and stayed with his mother on Büyükaada in Istanbul, where they led a wealthy and flamboyant life:

“Alp Zeki would come to the island with his mother, Atıf Hanım. His father was never around. They would stay at the Anadolu Club—something not at all easy in those days. If not there, they would always find a way to rent a mansion. Atıf Hanım was always an interfering and authoritative figure in her only son’s life. One witness described her as ‘like an oriental version of *A Streetcar Named Desire*.’ She disliked her husband, a low-level clerk at Kızılay, felt ashamed of him, and even tried to hide his existence. She strained every means to live a life that was not really hers until the day she died. Another witness recalled last seeing her in Elmadağ on a hot August day, walking with difficulty in a fur coat between the Divan and Hilton hotels. She was very old and could barely walk.”

Bayazoğlu (2004, p.20), in reflecting on the last years of Alp Zeki’s life, notes that he was no longer of sound mind:

“In the years when the conflict between the left and right wing reached its peak, he turned his anger against the intellectuals he blamed for his failure in cinema—what he called the coalition of Kemalist/Atatürkist, social democrat, secular, and communist circles—and ended up leaning toward the right wing. He would wander around Beyoğlu with his prayer beads in hand, storm into Yeşilçam cafés, shout at filmmakers gambling there, or, when stirred up, climb onto tables and deliver speeches about cinema. He forced his wife to cover her head with a headscarf. He would go to the mosque at random times. One day, in front of his villa in Yeniköy, he poured gasoline over all his books, photographs, and films and set them on fire. In his delirium, he had joined the ranks of those who claimed to have found salvation. Finally, in 1975, they divorced.”

Analyzing Heper’s two short films (*A Woman* and *The Dawn*), which he made during his student years in France in 1963, Aktaş (2021, pp. 43–45) provides insight into Heper’s cinematic vision while also offering clues about his ideological worldview and identity:

“Heper’s films, marked by the symbolic use of a limited number of objects, employ metaphoric expressions that externalize his inner world, consciousness, and subconscious through symbols. In staging, he

frequently uses doors and windows—often as frames within the cinematic frame itself. By relying on only a few objects and settings, he creates a theater-like atmosphere. The door metaphor, which also appears in his other films, not only represents the passage from one space to another but also signifies the end of one era and the beginning of another, serving as an object symbolizing change. In his films, where the characters remain static and the scenes resemble a sequence of still photographs, this sense of immobility is balanced by the movement of the camera. In his short films, which share thematic similarities, Heper depicts the individual's sense of confinement, lives under pressure, and loneliness through a cinematic language that drifts between dream and reality. In both of his short films, the male figures with a missing arm or confined to a wheelchair emphasize Heper's view of the man as always incomplete or flawed within a relationship. This may also be a reference to his own life, where a dominant mother figure and a more passive father figure played a central role. The portrayal of the woman as unhappy within marriage and confined to the home likewise alludes to Heper's relationship with his mother. It reflects his mother's marital situation and her constant search for a different environment than the social setting in which she was bound. However, it is known that in his own life Heper was disturbed by his mother's attitude and criticized her obsession with luxury and ostentation. The female figures in his films, however, differ from his mother in these respects. The female figures in his films are portrayed as individuals who are suppressed, forced to abandon their desires and aspirations, confined to life within a household, and gazing longingly toward the outside world. The men and women in Heper's films appear as though trapped within the system. While individuals share the same physical space, their sense of confinement leads them to live within their own imagined worlds. Thus, even when together, they are shown to lead lives independent of one another. Heper conveys his search in life, his unfulfilled desires and aspirations, and the pressures of being raised by an authoritarian mother through characters who are trapped within spaces and unable to express themselves. However, his relationship with the female characters in his films differs from his relationship with his mother. While Heper inwardly resented his mother, his deep attachment to her may in fact be reflected in these cinematic portrayals. (...)"

Altekin (2019) has analyzed *Love Stories of a Pale Night* (1966) from a psychoanalytic perspective. His analysis provides a strong argument for understanding the director's identity and ideological stance. Altekin (2019, p.77) notes that the director does not assign any names to the characters, nor does he use expressions that could indicate specific roles such as mother, father, lover, or spouse. Apart from the voice-over and music, dialogue is used very sparingly, and the actors can only be interpreted in relation to the roles they represent.

Altekin (2019, p.82) notes that the terraces in the film can be interpreted as spaces situated between the conscious and the unconscious. In this sense, the male character observes the hidden recesses of the unconscious from the terrace. Referring to *The Interpretation of Dreams*, Sigmund Freud points out that such movements up and down staircases symbolize sexual intercourse. The second terrace likewise functions as a site of desire, fully in harmony with the exterior of the building shown. In the two balcony (terrace) sequences, the duality continues through the women: the mother/prostitute figure dressed in light colors, and the other woman in black, coded as the *femme fatale*. Halil's psychic condition reflects these dualities, as he remains caught between these two (sometimes three) women. The *femme fatale*'s question, "Is Istanbul beautiful?" should not be overlooked either; it can be read as a symbolic call to the city's feminine identity.

Altekin (2019, p.82) notes that when we turn to the shoe motif, the scene unfolds like a Cinderella story. Although told under different names in many cultures, the narrative remains the same: Cinderella, forgetting that the clock has struck midnight, must run away and in doing so leaves behind one of her shoes—the very object that makes her desirable. In the film, however, we see the man sensually removing the woman's shoe. Here, the shoe emerges as an

object of desire and can be read as a phallic symbol. It is at this point that the man's search begins, and later we understand from the woman's maternal roles that the couple represents an incestuous mother–son relationship.

On the other hand, Altekin, (2019, p.83) makes an interesting observation about a scene involving Halil:

“In the scene where we see Halil reading a newspaper, instead of classical music we hear gunshots. The camera takes a close-up of the newspaper; although the headline and most of the text cannot be fully read because it is being held in the hand, we can clearly see the name “Türkeş” in the middle section (referring to Alparslan Türkeş, the military leader of the 1960 coup). The camera then focuses closely on several photographs in the paper—soldiers, civilian women, and children—apparently from Vietnam. In the background, the sounds of guns and war continue. From a psychoanalytic perspective, music in this context is interpreted as a kind of defense mechanism against encroaching paranoia. The unease evoked in the audience through this soundscape also serves as an archival reflection of the political world of the time: Türkeş was entering Turkish politics after the coup, while the Vietnam War was simultaneously ongoing. These low-intensity images of war, set against the rigid libidinal ground of the film, function almost like a documentary element, briefly leaking the characteristics of the era into the narrative (Altekin, 2019, p.83).”

According to Altekin (2019, p.84), in the nightclub scene a third feminine figure emerges: the vamp woman, dressed in black and holding a cigarette. The mother, portrayed simultaneously as a “prostitute-mother,” arrives to take her son away from this environment, now forced to confront a rival. While dancing in the arms of the vamp woman, Halil notices his mother behind him and follows her like a child clinging to his parent. In a brief outdoor sequence, this becomes even clearer, as he literally trails after her like a mischievous boy. His remark to the vamp woman—“if only I didn't have to do two things”—captures the essence of his dilemma; in fact, both son and mother are trapped between two conflicting obligations. When they return home, the sweater his mother gives Halil symbolizes both a protective instinct and a gesture of desire. These two impulses—protection and longing—manifest as outward expressions of conflicting emotions.

According to Altekin (2019, p.85), the moments in which the city itself functions as a cinematic setting are found in the final scenes. Between dream and reality, we see the mother wandering alone outside. The ultimate catharsis of the film takes place in the love scene staged in the middle of the road in front of Dolmabahçe Palace. These sequences, which unfold almost like pure cinema, then shift to different urban locations. For the first time, the audience is confronted with the “real” Istanbul, taken on a journey through its busy avenues and narrow side streets. Amid the chaos of traffic, banks, major brand signs, and bustling crowds, Halil searches for the woman, eventually finding her by the seaside. There, he places his mother behind a gate that resembles a cage, an attempt to suppress his incestuous feelings. The iron bars evoke a prison, as though she is depicted in an inner confinement. By leaving his emotions trapped behind the cage, Halil walks away, drifting aimlessly down a side street. At a street corner, he briefly notices a wounded man crouching in pain against a wall, his hand bleeding. These images, too, recall the aesthetics of the French New Wave. Casting only a fleeting glance at the man, Halil carries on indifferently and disappears from view.

Alp Zeki Heper's Artistic Personality and Political Identity Reflected through Cinema

The cinematic world of Alp Zeki Heper offers much more than artistic experimentation; it provides a mirror to his inner struggles, contradictions, and aspirations. His films, often considered enigmatic and alienating by audiences of his time, reveal a filmmaker whose identity was deeply entangled with the symbols and atmospheres he placed on screen. To understand Heper's personality, one must approach his films not only as cultural products but as confessional texts where psychology, memory, and desire intertwine.

The recurring use of objects and spaces in Heper's work signals a personal language through which he externalized private concerns. Doors, windows, terraces, and cages are not mere cinematic props but metaphors of transition, repression, and confinement. They suggest a mind negotiating between openness and closure, between the desire for freedom and the inevitability of boundaries. The sense of being trapped—whether within rooms, relationships, or social frameworks—can be read as an extension of his own feelings of isolation and dislocation, both in the film industry and in his personal life.

Heper's representation of men and women reflects a conflicted vision of human relationships. Male figures often appear incomplete, constrained, or flawed, while female figures oscillate between roles of nurturer, lover, and authority. This duality reveals a deep ambivalence toward intimacy and dependence. The maternal presence, in particular, emerges as a central force: protective yet oppressive, desirable yet suffocating. This portrayal suggests that Heper used cinema to grapple with unresolved emotions connected to authority, affection, and domination. His female characters, frequently confined within domestic spaces and yearning for freedom, embody a tension between suppressed desire and the dream of escape—a tension that mirrors his own oscillation between rebellion and attachment.

Heper's choice to stage critical moments in urban spaces, especially in Istanbul, underscores his view of the city as more than a backdrop. The crowded streets, seaside vistas, and chaotic intersections become psychological landscapes where inner turmoil is projected outward. By positioning personal dramas within such spaces, Heper blurred the boundaries between private neurosis and public history. The city, with its contrasts of grandeur and decay, emerges as a symbolic extension of his fractured identity—at once familiar and estranging, intimate and alien.

A striking element in his films is the deliberate use of stillness and immobility. Characters often appear frozen, almost like figures in a photograph, while the camera itself provides the only sense of movement. This tension between stasis and motion conveys the paradox of his worldview: a restless imagination trapped within rigid structures. The resulting atmosphere is theatrical, dreamlike, and unsettling, reminding the viewer that for Heper, cinema was not about narrative resolution but about staging the very impossibility of resolution.

Perhaps the most revealing aspect of Heper's personality is his refusal to compromise. His work disregarded conventional storytelling, commercial formulas, and audience expectations. This uncompromising stance highlights a personality shaped by defiance—defiance of social norms, aesthetic conventions, and institutional constraints. Yet, this same defiance also led to his alienation, leaving him on the margins of both the film industry and

intellectual circles. His sense of being misunderstood and rejected appears to have fed back into the very themes of his films, producing a cycle where life and art reflected one another in increasingly painful ways.

Alp Zeki Heper's short but intense cinematic career can be seen as a form of autobiography written in images rather than words. His use of symbols, spatial metaphors, and psychological themes reveals a personality marked by conflict: torn between rebellion and longing, independence and attachment, artistic purity and social rejection. Far from being abstract exercises, his films serve as deeply personal confessions of a man who struggled to reconcile his inner world with the realities around him. What remains today is the image of a filmmaker who transformed his identity into cinema itself—an auteur whose personal battles continue to resonate in the haunting atmospheres of his work.

Transcription and Analysis of Documents Related to Alp Zeki Heper in the French National Archives

The official student records of Alp Zeki Heper provide a rare and detailed glimpse into the formative years of one of Turkish cinema's most enigmatic directors. Born in Istanbul on July 14, 1939, Heper had already completed his secondary education at the prestigious Lycée de Galatasaray in Istanbul and pursued legal studies at Istanbul University before briefly attending the University of Geneva. This intellectual trajectory suggests that Heper's approach to filmmaking was shaped by a solid grounding in law and humanities, which may have influenced the structural rigor and moral questioning evident in his later works.

IDHEC XVII^e PROMOTION — SECTION REALIS. PROD. THEAT.

N° 874

NOM HEPER **Prénom** Alp

Né le 14 juillet 1939 à ISTANBUL Turquie

Nationalité turque **Passeport N°**

Adresse en France: Hôtel du Nord 135 rue La Fayette 75^e 44-
 Adresse à l'étranger: Sisli-Halaskargazi cad. 393-7 ISTANBUL 49

ADRESSE DES PARENTS id

Profession Ingénieur

Situation de famille marié 1 enfant

ENTRÉE SUR TITRE

CONCOURS du 19 — Rang Total Moyenne

Entré à l'IDHEC le 3 novembre 1960 Sorti de l'IDHEC le 30 juin 1962

Etablissement, Université ou Ecole, où l'élève a fait ses 3 dernières années d'études avant son entrée à l'Institut

19 58	École Galatasaray
19 59	Université de Droit Istanbul
19 60	" " Genève

Baccalauréat — 1^{re} partie — 2^e partie — équivalence

Autres Diplômes — licence droit

Etudes Artistiques

Langues Vivantes couramment pratiquées: turc

SITUATION MILITAIRE

ŒUVRES littéraires, Artistiques Mise en scène de 3 pièces et décors

Publications: traductions pour un journal

Distinctions Civiles

OBSERVATIONS

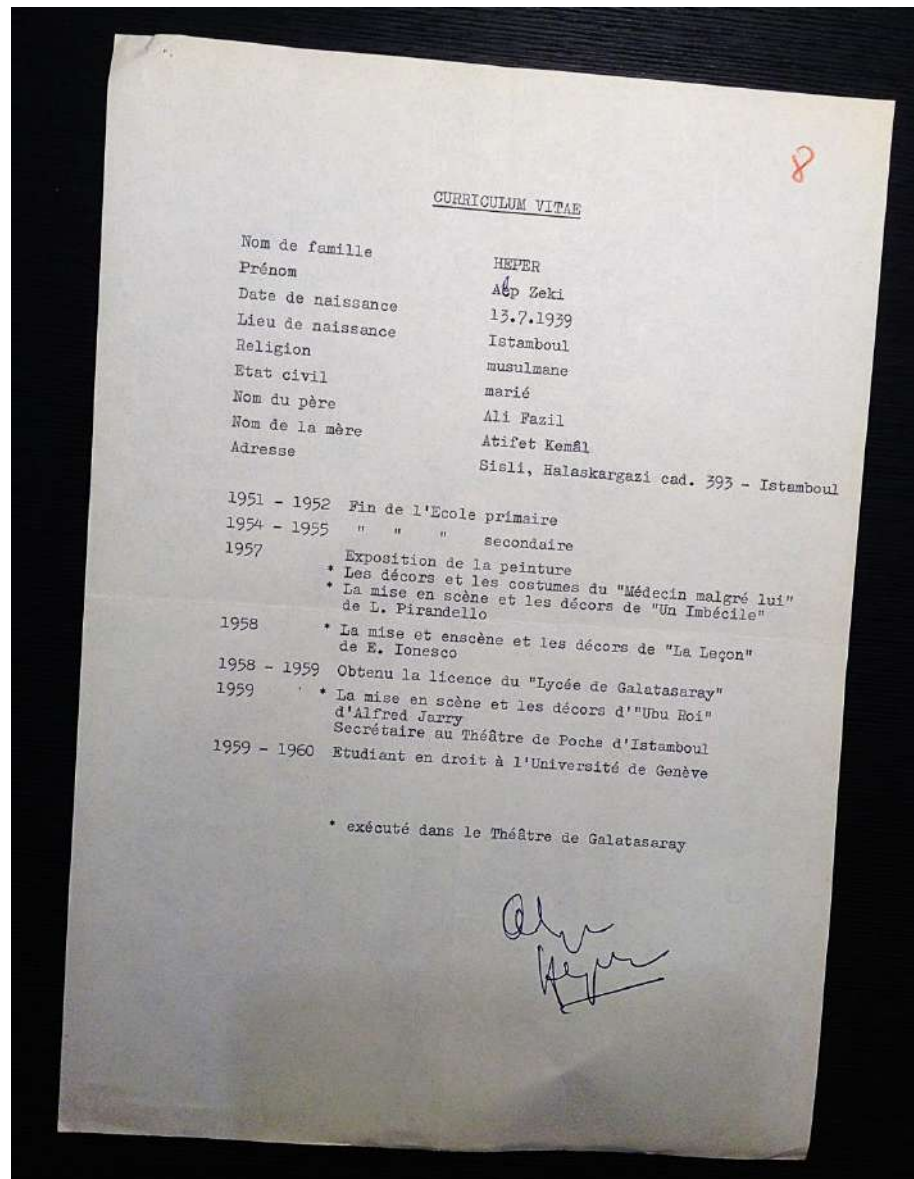
Photo 17. Archival Document on Alp Zeki Heper's IDHEC Student File (1960–1962)
Source: French National Archives & Archives Nationales en France

The document confirms Heper's enrollment at IDHEC (now La Fémis) from November 1960 to June 1962, a period coinciding with the Nouvelle Vague's peak in Paris. His choice of section—direction, production, and stage management—places him in direct contact with the creative and technical currents transforming French and European cinema at the time. His declared artistic activity—staging three plays and designing sets—hints at an early interest in theatricality and visual composition, which would later become key signatures of his cinematic style.

What is equally striking is the intersection of Heper's private and professional life: the file notes that he was married with one child during his studies, a biographical detail that complicates the common narrative of the solitary, bohemian film student. Rather than embodying the carefree myth of the young auteur, Heper appears as a mature, cosmopolitan figure negotiating family obligations while immersing himself in the avant-garde environment of Paris.

Taken together, these elements transform Heper from the “cursed director” of Turkish film historiography into a historically situated individual whose intellectual and artistic formation was deeply transnational. This file thus functions not only as a bureaucratic record

but also as a lens through which to understand the hybrid nature of Heper's identity—as a Turkish intellectual, a Paris-trained filmmaker, and a bridge between two cinematic cultures.



English Translation

Curriculum Vitae

Surname: Heper

First name: Alp Zeki

Date of birth: July 13, 1939

Place of birth: Istanbul

Religion: Muslim

Marital status: Married

Father's name: Ali Fazıl

Mother's name: Atıfet Kemâl

Address: Şişli, Halaskargazi Avenue No. 393 – Istanbul

1951–1952 Completed primary school

1954–1955 Completed secondary school

1957

– **Painting exhibition**

– **Set and costumes for *Le Médecin malgré lui* (*The Doctor in Spite of Himself*)**

– **Direction and sets for *Un Imbécile* (*An Imbecile*) by Luigi Pirandello**

1958

– **Direction and sets for *La Leçon* (*The Lesson*) by Eugène Ionesco**

1958–1959

– **Obtained diploma from *Lycée de Galatasaray***

1959

– **Direction and sets for *Ubu Roi* by Alfred Jarry**

– **Secretary at the *Théâtre de Poche d'Istanbul***

1959–1960

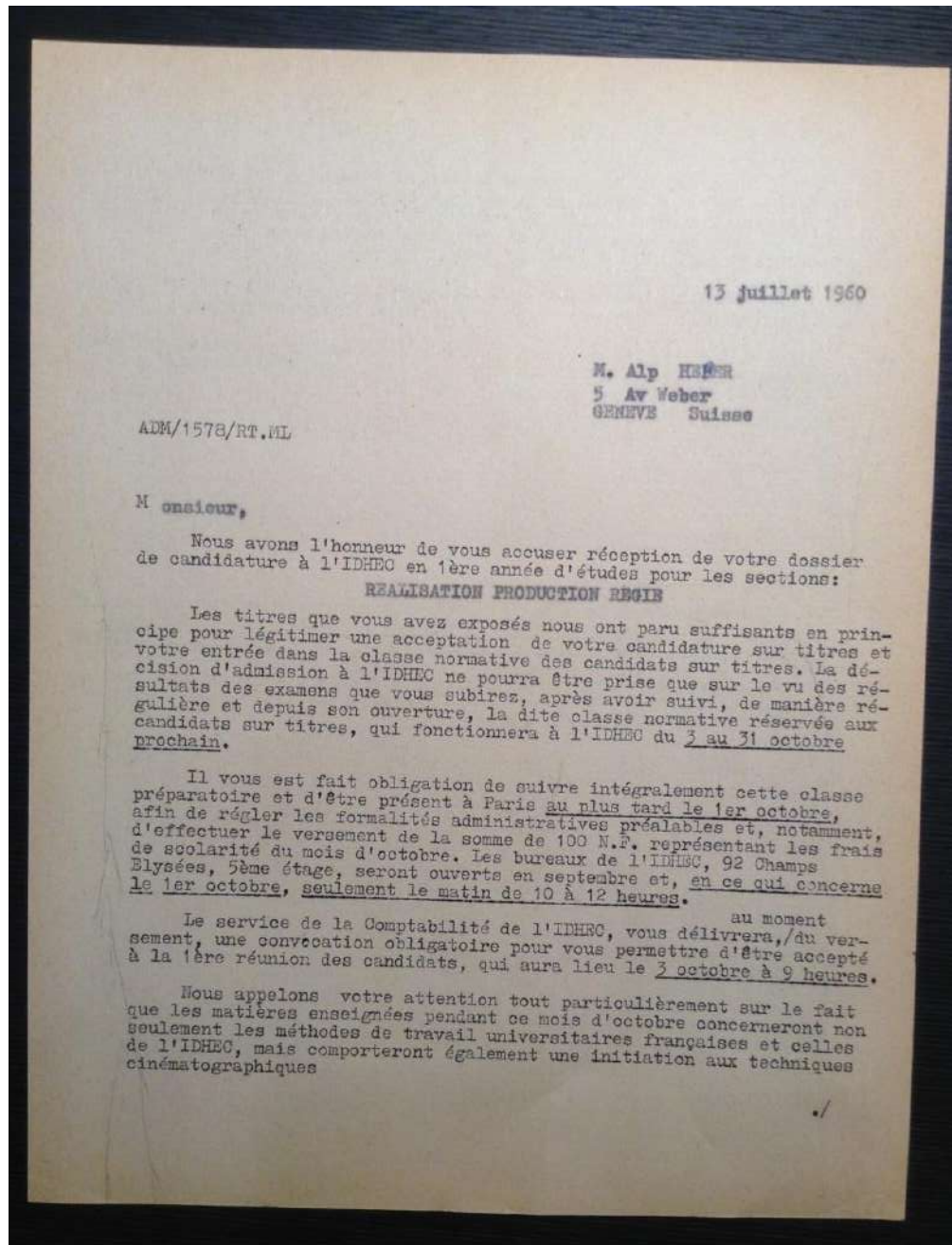
– **Law student at the University of Geneva**

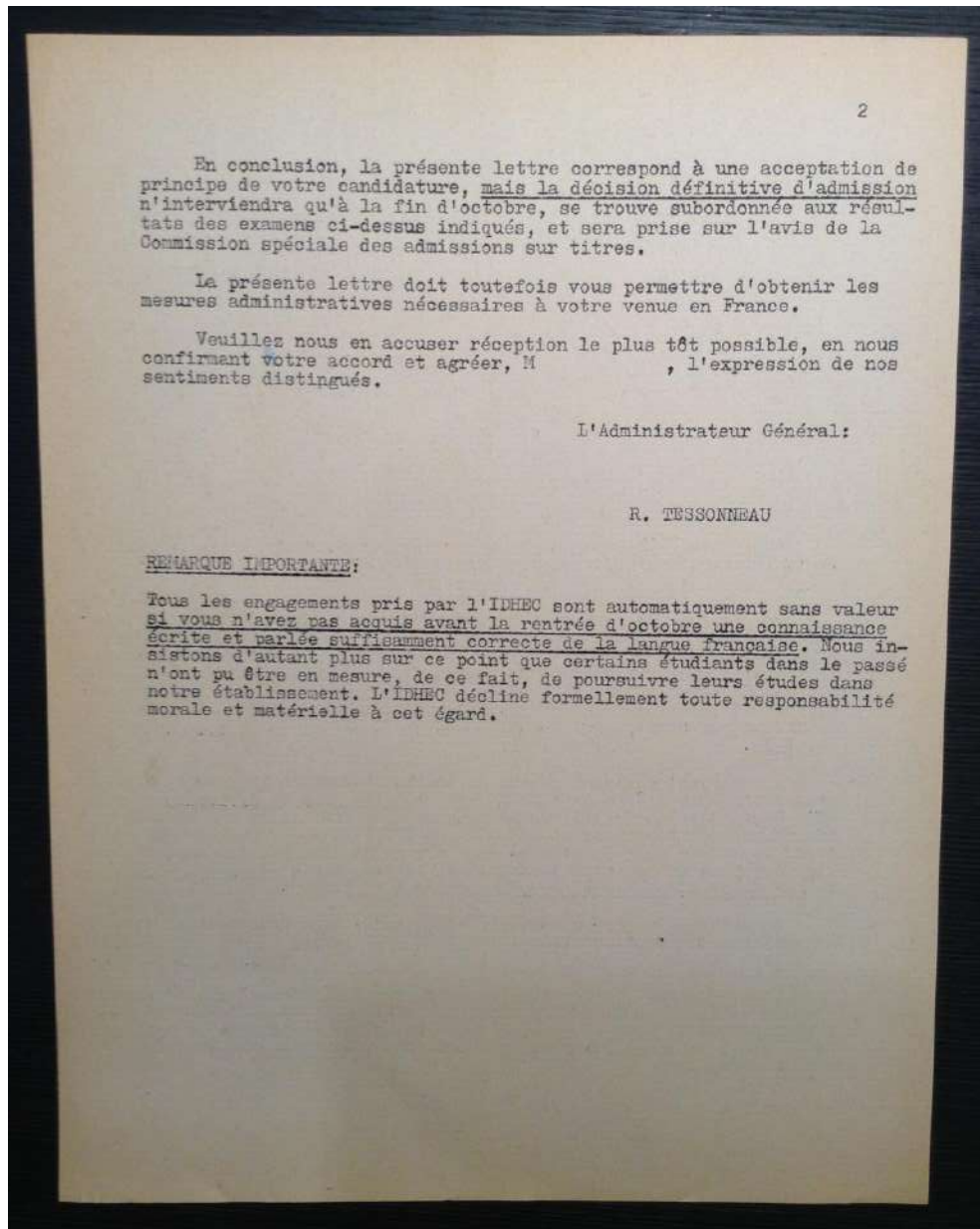
(All plays staged at the Galatasaray Theatre)

[signature] Alp Heper

This typed résumé, included in Alp Zeki Heper's IDHEC admission file, serves as an invaluable self-portrait of the artist in his formative years. Written in French around 1960, it portrays Heper as a multidisciplinary creator already active in theatre and visual arts before entering cinema. The document traces a coherent trajectory from visual arts to performing arts, demonstrating how Heper's early experiences in painting, scenography, and stage direction laid the foundation for his later cinematic sensibility. His collaborations with canonical playwrights such as Pirandello, Ionesco, and Jarry reveal an engagement with absurdist and modernist aesthetics—a thematic lineage that would later permeate his film work. Equally significant is his connection to Galatasaray High School's theatre, a key cultural institution in mid-20th-century Istanbul, which functioned as both a creative and intellectual incubator. His brief tenure as secretary at the *Théâtre de Poche d'Istanbul* and his legal studies in Geneva illustrate a cosmopolitan orientation: an artist negotiating between Turkey's artistic avant-garde and Western academic modernity. This résumé not only formalized Heper's candidacy for IDHEC but also encapsulated the transcultural profile that defined his career. It presents him as a young, globally minded intellectual shaped by Istanbul's hybrid cultural milieu and poised to transition from stage direction to cinematic

authorship—a move that would ultimately make him one of the first Turkish filmmakers trained in postwar France.





English Translation

July 13, 1960

Dear Mr. Alp Heper,

We acknowledge receipt of your application for admission to the first year of studies at IDHEC (Institut des Hautes Études Cinématographiques) in the sections: Directing – Production – Stage Management. The qualifications you have presented appear sufficient, in principle, to justify a provisional acceptance of your application under the “admission by credentials” category. However, the final decision regarding your admission to IDHEC will only be made after you have regularly attended the preparatory class scheduled from October 3 to October 31, and based on the results of the examinations to follow. Attendance at this

preparatory class is mandatory, and you must be present in Paris no later than October 1 to complete the administrative formalities and pay the sum of 100 francs for the October tuition fees. The IDHEC offices (92 Champs-Élysées, 5th floor) will be open during September and, on October 1, only from 10 a.m. to 12 noon. The Accounting Office will provide you with a mandatory convocation upon payment, allowing you to attend the first candidate meeting to be held on October 3 at 9 a.m.

Please note that the subjects taught during this preparatory month will not only introduce you to French academic and IDHEC work methods but also provide an initiation into cinematic techniques. In conclusion, this letter constitutes a provisional acceptance of your application; however, the final decision will be made at the end of October by the special admissions committee, depending on your exam results. This letter, nevertheless, allows you to proceed with the administrative formalities necessary for your arrival in France. Please confirm your acceptance as soon as possible.

R. TESSONNEAU, General Administrator

Important Note: All commitments made by IDHEC automatically become null and void if you have not acquired by October a sufficiently correct written and spoken knowledge of the French language. We emphasize this point, as certain students in the past have been unable to continue their studies for this reason. IDHEC formally declines all moral and material responsibility in this respect.

This letter, dated July 13, 1960, marks the first official correspondence confirming Alp Heper's provisional acceptance into IDHEC, one of Europe's most prestigious film schools. It stands as a pivotal document in his trajectory as a Turkish student entering the French cinematic education system. The tone of the letter is both formal and regulatory, combining encouragement with bureaucratic precision. The "acceptation de principe" reveals that while Heper had satisfied initial eligibility criteria, his final admission was conditional on successful participation in a month-long preparatory course (October 3–31, 1960) and demonstrated proficiency in written and spoken French. This linguistic condition is particularly significant: it reflects both IDHEC's pedagogical demands and the cultural-linguistic barriers non-French students faced within the institution. Beyond mere administration, the letter illustrates the rigid institutional discipline of postwar French film education—an environment in which artistic training was grounded in order, punctuality, and technical mastery. For Heper, this document thus symbolizes both an entry point into a European cinematic tradition and the beginning of a struggle for legitimacy as a foreign filmmaker navigating linguistic and bureaucratic thresholds. In retrospect, the document foreshadows the correspondence that would follow in subsequent years (1961–62), revealing the persistent tension between creative aspiration and institutional conformity that would come to define Alp Zeki Heper's artistic and academic journey.

I.D.H.E.C.
92 Champs Élysées
PARIS VIII^e

CONSTITUTION DU DOSSIER D'ADMISSION SUR CONCOURS OU SUR TITRES

Nom : HEPER
Prénoms : Alp
Age : 21 ans
Nationalité : Turque
Adresse : 5 av Weber Genève
Diplômes : équ. bac

I. – Examen probatoire des des Sections Réalisation, Production-régie & Montage- Script		PIECES DU DOSSIER	
Matières à option :		Pièces à remises	Pièces à remettre
II. Concours (toutes Sections (A remplir suivant la section)		1) Lettre-type de candidature	oui
Matières à option :		2) Autorisation des parents	oui
Connaissances mathématiques et scientifiques (écrit)		3) Ext. de l'acte de naissance	oui
Dessin (écrit)		4) Ext. du casier judiciaire	oui
Musique appliquée (oral)		5) Copie légalisée des diplômes	oui
Langues vivantes (oral)		6) Certificat médical	oui
		7) Lettre Ambassade	oui
		8) Curriculum-vitae	oui
		9) Liste des 8 films	oui
		10) Paiement des droits	oui

Il est rappelé que votre candidature ne peut
être examinée si vous n'avez remis les pièces
visées ci-dessus dans le délai prescrit.

L'Administrateur Général :

R. TESJONNEAU

English Translation

I.D.H.E.C.

92 Champs-Élysées, Paris VIII

Composition of the Admission File — Entrance Examination or Admission by Credentials

Name: Heper

First Name: Alp

Age: 21

Nationality: Turkish

Address: 5 Avenue Weber, Geneva

Diplomas: Equivalent to Baccalaureate

I. Preliminary Examination for the sections Directing, Production-Management & Editing-Script

Optional subjects: —

II. General Examination (All Sections)

(To be completed according to the section)

Optional subjects:

- **Mathematical and scientific knowledge (written)**
- **Drawing (written)**
- **Applied music (oral)**
- **Modern languages (oral)**

Documents Required:

1. Application letter — *yes*
- ~~2. Parental authorization —~~
3. Birth certificate — *yes*
4. Police record — *yes*
5. Certified copy of diplomas — *yes*
6. Medical certificate — *yes*
7. Embassy letter — *yes*
8. Curriculum vitae — *yes*
9. List of 8 films — *yes*
10. Payment of fees — *yes*

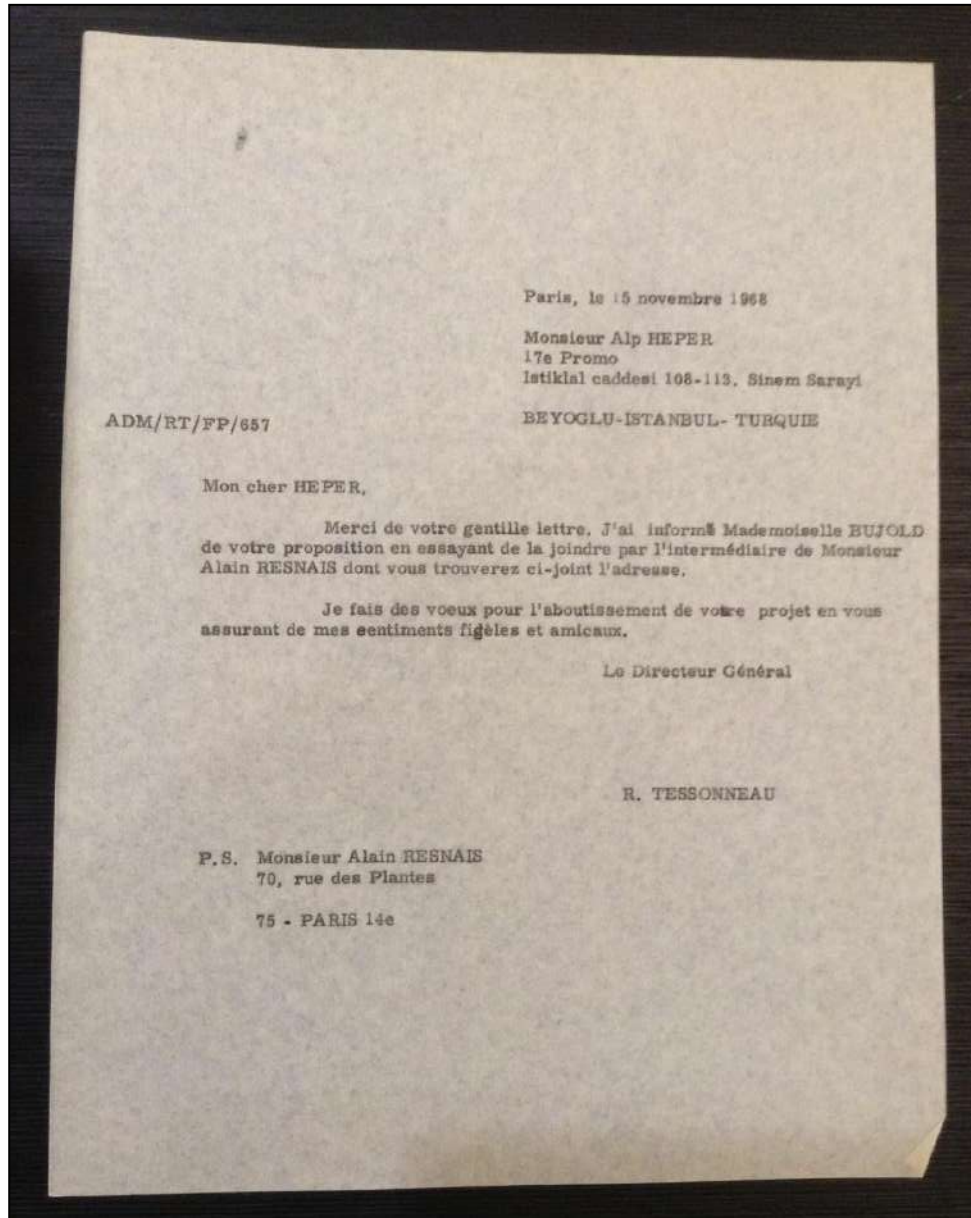
It is reminded that your application cannot be examined unless all the above-mentioned documents are submitted within the prescribed deadline.

General Administrator:

R. TESSONNEAU

This document represents the foundation of Alp Heper's entry into IDHEC, serving as the official checklist for his admission dossier in 1960. It reveals the administrative rigor of IDHEC's selection process and the multifaceted qualifications expected from candidates. The form demonstrates how Heper's candidacy was handled through the "admission sur titres" system—meaning acceptance based on academic or professional credentials rather than competitive examination. However, the inclusion of sections on written, oral, and artistic assessments (mathematics, drawing, music, language) underscores IDHEC's multidisciplinary approach, combining intellectual, technical, and creative evaluation. Each of the ten required documents was marked as "oui," confirming Heper's meticulous completion of all admission components. Particularly notable is the inclusion of an embassy letter, a medical certificate, and a list of eight films, reflecting both bureaucratic thoroughness and the importance of cinematic literacy. From a historical perspective, this document illuminates the bureaucratic pathways through which non-European students like Heper navigated postwar French cultural

institutions. It not only certifies his preparedness but also situates him within the transnational circulation of film students during the 1960s—a moment when IDHEC was becoming a global hub for cinematic modernism. Ultimately, this dossier construction form stands as the first tangible record of Heper's academic identity as a filmmaker in formation, bridging his Turkish background with the institutional world of French cinema.



English Translation

Paris, November 15, 1968

Mr. Alp HEPER, 17th Class, Istiklal Street 108-113, Cinema Sarayı, Beyoğlu – Istanbul – Turkey

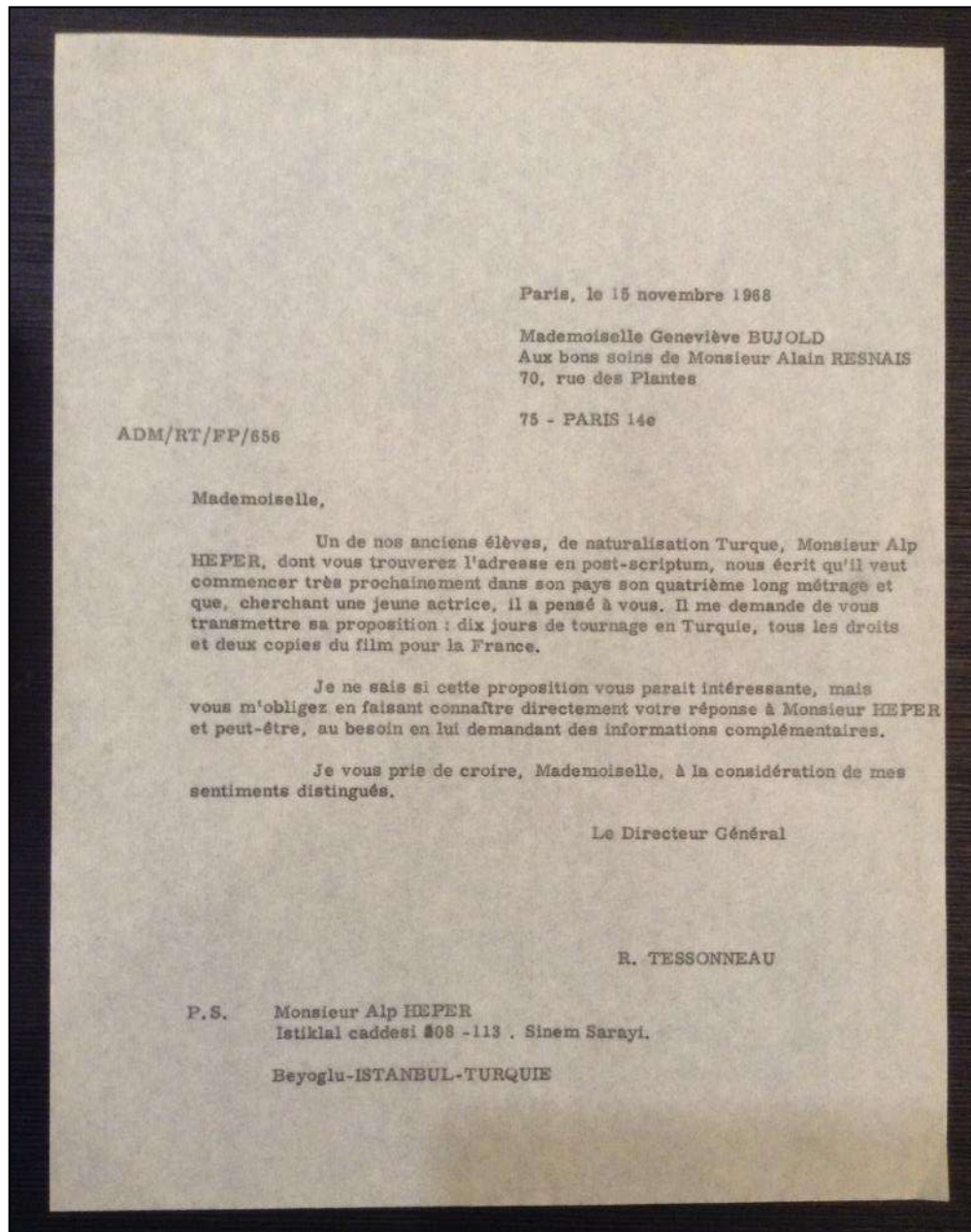
My dear Heper,

Thank you for your kind letter. I have informed Mademoiselle BUJOLD of your proposal and have attempted to contact her through Mr. Alain RESNAIS, whose address is enclosed herewith. I extend my best wishes for the successful completion of your project and assure you of my faithful and friendly regards.

General Director, R. TESSONNEAU

P.S. Mr. Alain RESNAIS, 70, rue des Plantes, 75 – Paris 14th

This letter illustrates Alp Zeki Heper's continued engagement with the French cinematic milieu after his IDHEC years. Dated November 1968, it shows that Heper maintained correspondence with IDHEC's administration and sought to collaborate with figures such as Mademoiselle Bujold, possibly an actress, through the mediation of renowned director Alain Resnais. The mention of Resnais is particularly significant: as one of the key auteurs of the French New Wave, his support or even acknowledgment would have been a major endorsement for a young filmmaker like Heper. The tone of the letter is warm and encouraging, reflecting institutional goodwill towards Heper's creative ambitions. This exchange not only highlights Heper's proactive networking but also situates him within the intellectual and artistic circles of 1960s Paris, a period of intense cinematic experimentation. The document serves as evidence of Heper's attempts to bridge Turkish and French cinema by initiating projects that would resonate across borders.



English Translation

Paris, November 15, 1968

Mademoiselle Geneviève BUJOLD

c/o Mr. Alain RESNAIS, 70, rue des Plantes, 75 – Paris 14th

Madam,

One of our former students, naturalized Turkish, Mr. Alp HEPER, whose address you will find in the postscript, writes to us that he wishes to begin very soon in his country his fourth feature film and, in searching for a young actress, he thought of you. He has asked me to transmit to you his proposal: ten days of filming in

Turkey, with full rights and two copies of the film for France. I do not know if this proposal would be of interest to you, but I would be obliged if you could communicate your response directly to Mr. HEPER and perhaps request additional information from him if necessary. Please accept, Mademoiselle, the assurances of my highest consideration.

**General Director
R. TESSONNEAU**

The November 1968 adds important historical context to this letter. By late 1968, Paris was still reverberating from the events of May 68, a period of social upheaval and cinematic transformation. Heper's plan to shoot his fourth feature film and his attempt to cast Geneviève Bujold—by then a rising international star—suggests that he was positioning himself as an ambitious auteur seeking to bring French cinematic talent into a Turkish production. This document demonstrates Heper's ability to activate the institutional network of IDHEC six years after graduating, showing that he remained connected to the French film milieu. The offer of two film copies for France also underlines his intention for international circulation and festival exhibition. In short, this 1968 letter situates Heper at a key moment when Turkish cinema was beginning to intersect more deliberately with European co-production models, anticipating later transnational collaborations.

HEPER alp
17 e Promo.
İstiklal caddesi 108-113, Sinema Sarayı.
Beyoğlu-İSTANBUL-TURQUİE.

Très Cher Monsieur Remy Tessonneau.

Cher professeur, il y a longtemps que je n'ai pas pu vous écrire. Je vous prie de bien vouloir de me pardonner.
J'ai réalisé en Turquie trois longue métrage en tant que Producteur et réalisateur. Dans 15 jours je commence à mon 4e Film. Malgré que mon premier film a eu des histoires avec la censure mes deux autres films ont fait un succès commerciales et artistique.

TRÈS CHER PROFESSEUR, AU FILM que je veux Commencer dans 15 jour JE CHERCHE UNE JEUNE ACTRICE FRANÇAISE je pense à Mlle GENEVIEVE BUNOLD l'héroïne de "La guerre est Finie". Je propose à Mlle Bunold pour 10 jours de tournage en Turquie tous les droits et deux copies du film pour toute la FRANCE. ~~Il s'agit d'un film de guerre et de la vie en Turquie~~

Cher Monsieur, Pendant que votre très honorable président cherche des moyens pour approcher la Turquie- et La France je pense que votre grand ~~est~~ générosité envers vos élèves va aider pour cette cause aussi.

J'attends très rapidement votre réponse et celle de Mlle Bunold. Veuillez agréer très cher Monsieur mes sentiments les meilleurs.

HEPER ALP
17 e promotion.

P.S. Je pense que nous pouvons faire "La première du film" à Istanbul et à Paris sous votre protection. C'est un histoire d'Amour dans les décor Ottomans entre un jeune Sultan Turc et une Française. Soyez certain du qualité de film que nous allons réaliser. Le jeune premier du film sera Fikret HAKAN dont vous connaissez à cause du "Chehy Ahmet".

English Translation

HEPER Alp
17th Promotion
İstiklal Street 108-113, Sinema Sarayı
Beyoğlu – Istanbul – Turkey

Most Dear Mr. Remy Tessonneau,

Dear Professor, it has been a long time since I have been able to write to you. Please forgive me. I have directed and produced three feature films in Turkey. In fifteen days, I will begin my fourth. Although my first film had problems with censorship, my other two films achieved commercial and artistic success. Dear

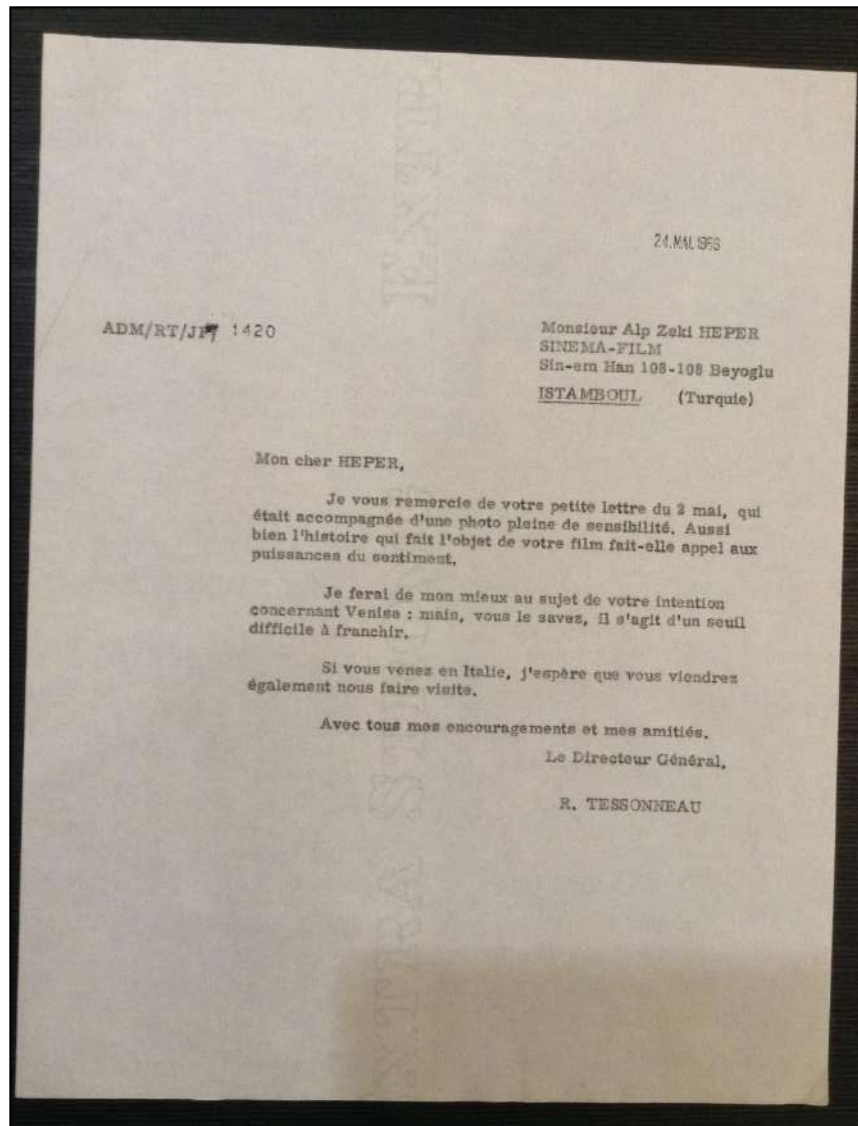
Professor, for the film I am about to start in 15 days, I AM LOOKING FOR A YOUNG FRENCH ACTRESS. I am thinking of Mlle Geneviève Bujold, the heroine of “La Guerre est Finie.” I offer her ten days of shooting in Turkey, with all rights and two prints of the film for France. Dear Sir, while your most honorable president seeks ways to bring Turkey and France closer together, I believe that your great generosity towards your students will also help this cause.

I await your reply and that of Mlle Bujold as soon as possible. Please accept, dear Sir, my best regards.

**HEPER Alp
17th Promotion**

P.S. I think we could hold the premiere of the film in Istanbul and Paris under your protection. It is a love story set against Ottoman backdrops, between a young Turkish sultan and a French woman. You may rest assured of the quality of the film we are going to make. The young male lead will be Fikret Hakan, whom you know from “Chehy Ahmet.”

Heper writes with a mix of humility and boldness, framing his film not just as a personal project but as a cultural bridge between Turkey and France. His emphasis on Geneviève Bujold and the Franco-Turkish love story suggests a symbolic casting choice aimed at appealing to both Turkish and European audiences. The reference to *Chehy Ahmet* and Fikret Hakan’s participation further demonstrates Heper’s strategy of blending domestic star power with international recognition. This letter shows Heper mobilizing IDHEC’s institutional prestige and personal relationships to support a project he clearly viewed as both artistically significant and diplomatically resonant.



English Translation

May 24, 1966

Mr. Alp Zeki Heper
SINEMA-FILM
Sin-em Han 108-108, Beyoğlu
Istanbul – Turkey

My dear Heper,

Thank you for your little letter of May 2, which was accompanied by a photo full of sensitivity. The story at the center of your film also calls upon the powers of deep emotion.

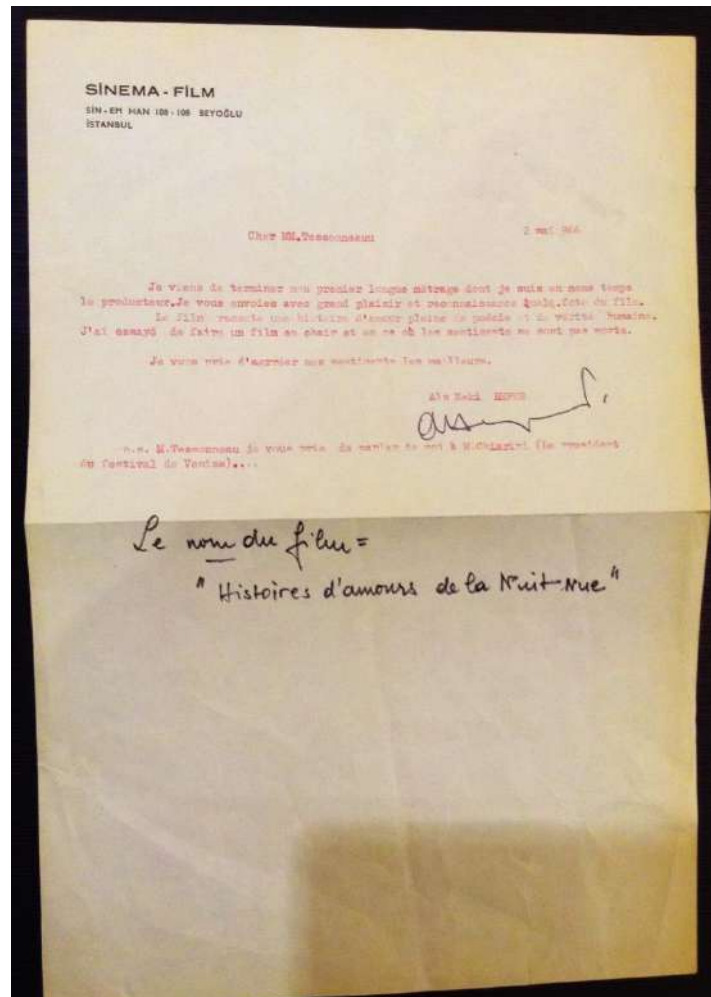
I will do my best regarding your intention concerning Venice; but, as you know, it is a difficult threshold to cross. If you come to Italy, I hope that you will also come to visit us. With all my encouragement and friendship,

**General Director
R. TESSONNEAU**

Placing this letter in 1966 changes its significance: it predates the May 68 period and situates Heper's ambition to submit to the Venice Film Festival relatively early in his career, likely after his first few features. This indicates that already by the mid-1960s Heper was aiming for the highest level of international recognition. The tone of Tessonneau's response is both encouraging and cautiously realistic — acknowledging the artistic value of Heper's project while reminding him of the difficulty of gaining entry to Venice. This exchange demonstrates Heper's persistence in seeking international festival exposure for Turkish cinema, showing that his drive to connect Turkey with the European film circuit began not later in his career, but quite early.



Photo 18. Heper's film calls upon the powers of deep emotion.



English Translation

SINEMA-FILM
Sin-em Han 108-108 Beyoğlu
Istanbul

May 2, 1966

Dear Mr. Tessonneau,

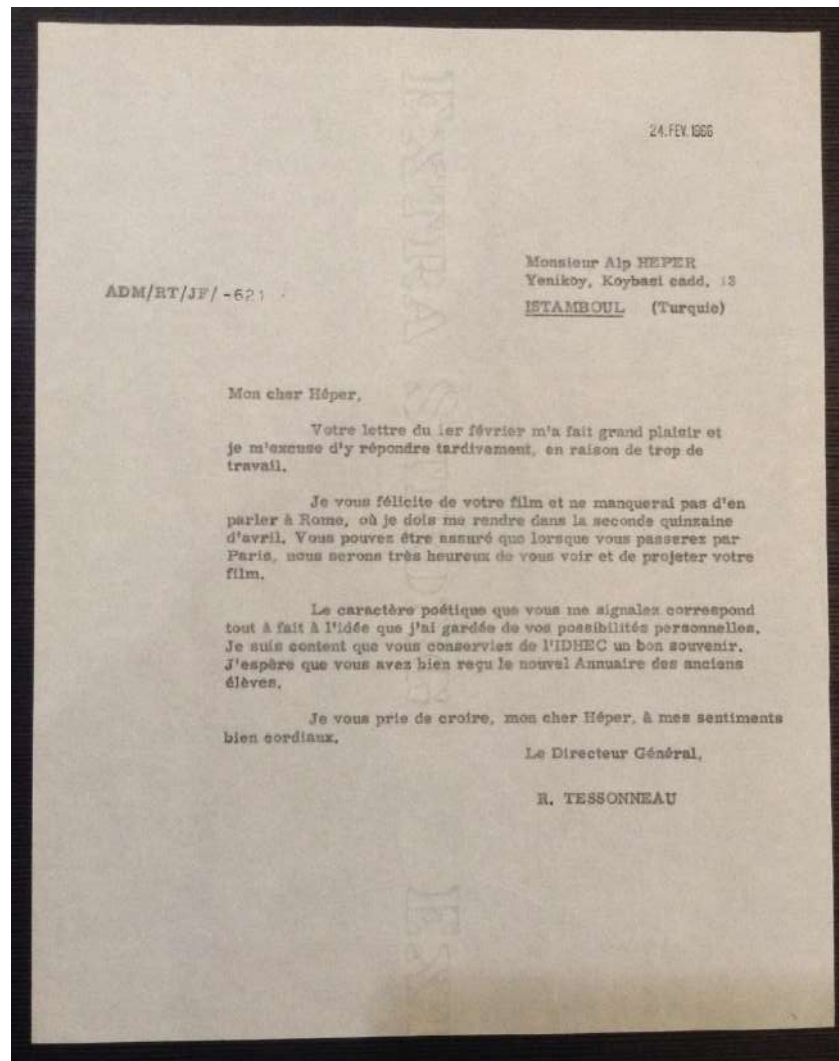
I have just finished my first feature film, of which I am also the producer. It is with great pleasure and gratitude that I am sending you some photos from the film. The film tells a love story full of poetry and human truth. I have tried to make a film of flesh and blood, where feelings are not dead. Please accept my very best regards.

Alp Zeki HEPER
(Signature)

P.S. Mr. Tessonneau, I kindly ask you to speak of me to Mr. Chiarini (the president of the Venice Film Festival).

In handwriting: The name of the film = "Histoires d'amours de la Nuit-Nue" ("Love Stories of the Naked Night")

This letter is a key primary source that documents the completion of Heper's first feature film, *Histoires d'amours de la Nuit-Nue* (translated as *Love Stories of the Naked Night*). Its tone is intimate and full of artistic conviction: Heper emphasizes the film's poetic quality and emotional vitality, presenting it as a deeply human story rather than a mere commercial product. By directly asking Tessonneau to mention him to Luigi Chiarini, the influential director of the Venice Film Festival, Heper demonstrates his early ambition to enter the European festival circuit and position his work in an international arena. This moment captures a turning point in his career — the transition from national recognition to an explicit pursuit of global visibility.



English Translation

February 24, 1966

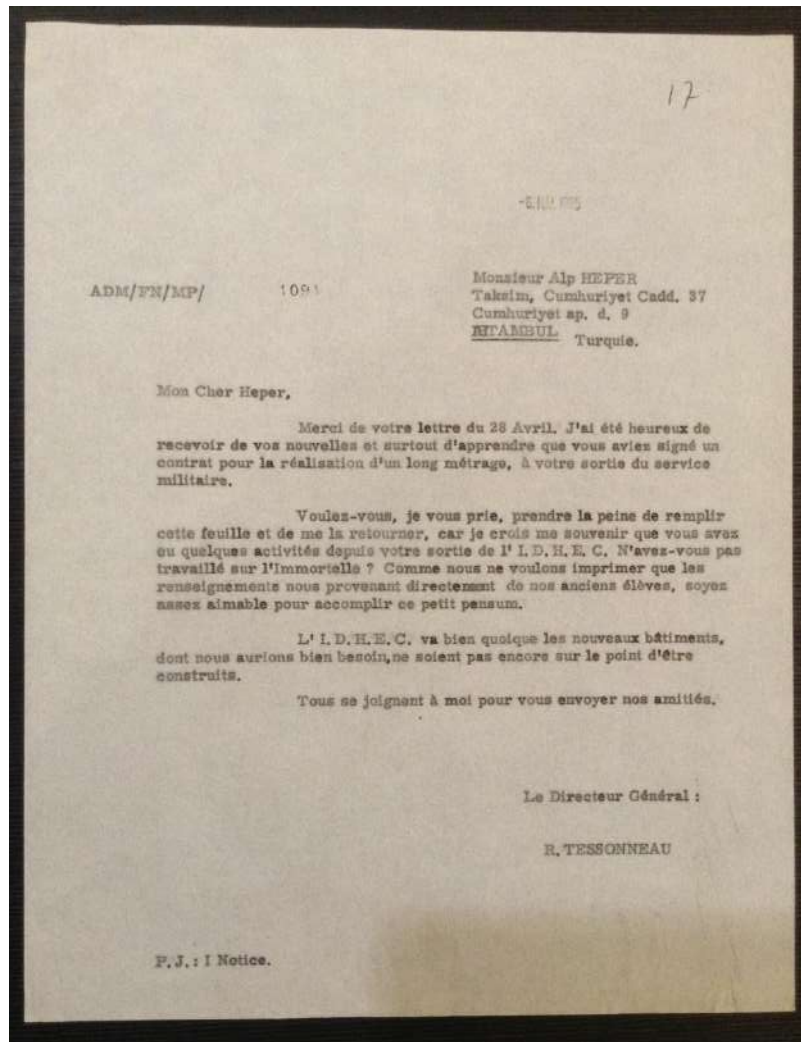
Mr. Alp Heper, Yeniköy, Köybasi Street, 13 Istanbul – Turkey

My dear Heper,

Your letter of February 1 gave me great pleasure, and I apologize for replying late, due to too much work. I congratulate you on your film and will not fail to speak about it in Rome, where I am to go in the second half of April. You may be assured that when you pass through Paris, we will be very happy to see you and to screen your film. The poetic character you mention corresponds perfectly to the idea I have kept of your personal abilities. I am pleased that you retain good memories of IDHEC. I hope you have received the new Alumni Directory.

With my warmest regards, General Director R. TESSONNEAU

This letter shows the early recognition Alp Zeki Heper received from IDHEC’s director following the completion of his first feature film. Tessonneau not only congratulates Heper but also promises to mention his work in Rome, suggesting an effort to give the film international visibility. The reference to the film’s “poetic character” is notable: it confirms that Heper’s cinematic approach was already perceived as personal and artistically distinctive. Tessonneau’s warm tone, mention of Paris screenings, and gesture of sending the alumni directory further indicate an ongoing supportive relationship between Heper and his alma mater. This exchange frames Heper as an IDHEC graduate who remained connected to the European film network, seeking recognition beyond Turkey early in his career.



English Translation

May 6, 1965

Mr. Alp Heper
Taksim, Cumhuriyet Street 37
Cumhuriyet Apartment, Apt. 9
Istanbul – Turkey

My dear Heper,

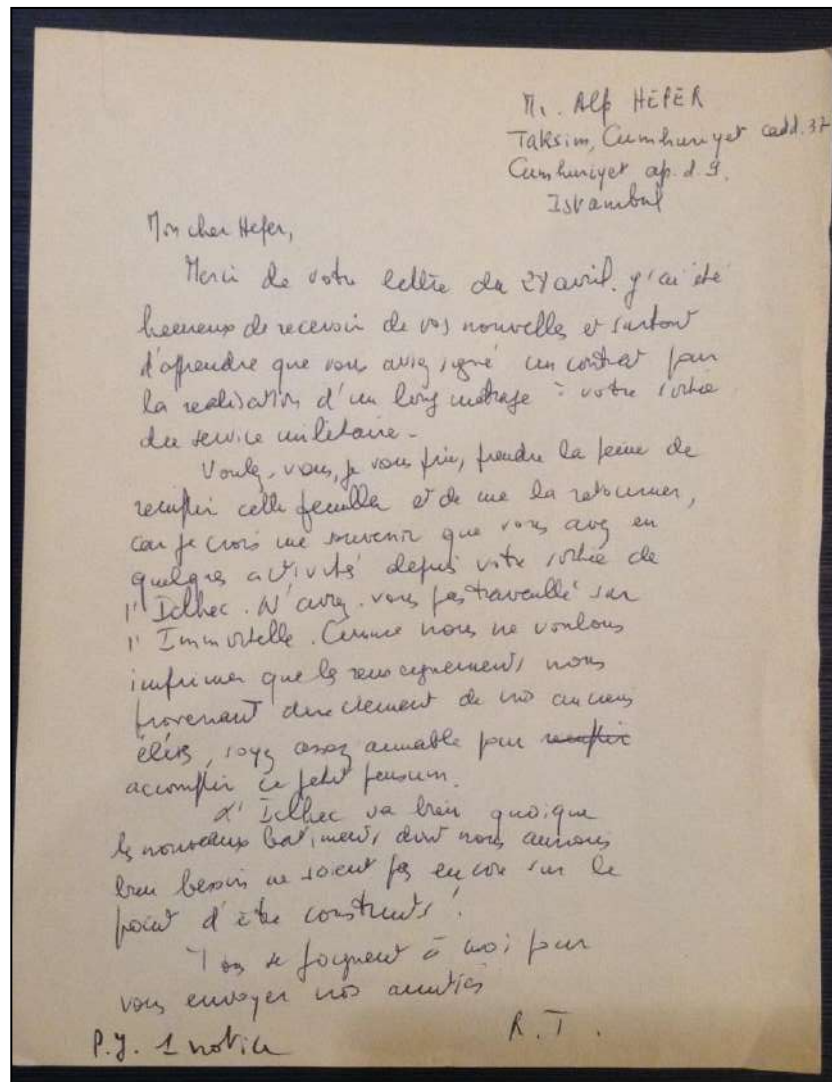
Thank you for your letter of April 28. I was pleased to hear from you and especially to learn that you had signed a contract for the production of a feature film following your military service. Would you please take the time to fill out the attached form and return it to me? I seem to recall that you have been involved in some activities since leaving IDHEC. Did you not work on *L'Immortelle*? Since we

wish to publish only information coming directly from our alumni, we would be grateful if you could kindly complete this small task.

IDHEC is doing well, although the new buildings we so badly need have not yet begun construction. Everyone joins me in sending you our warmest regards.

**General Director
R. TESSONNEAU
Encl.: 1 Form**

This 1965 letter is particularly revealing about Alp Zeki Heper's post-military career stage. It documents that he had just signed a contract for a feature film, marking the formal start of his professional filmmaking career. The mention of *L'Immortelle* (directed by Alain Robbe-Grillet, shot in Istanbul in 1963) suggests Heper may have been involved in this internationally significant production — possibly as assistant or collaborator — which would have provided him with crucial exposure to European art cinema. Tessonneau's request to update IDHEC with alumni information indicates that Heper's activities were being tracked as part of the school's institutional memory, reinforcing his status as an emerging filmmaker of interest to the French film community. The letter also subtly situates Heper within the postwar expansion of film education, noting the upcoming but not yet built new IDHEC facilities.



English Translation

Mr. Alp Heper,

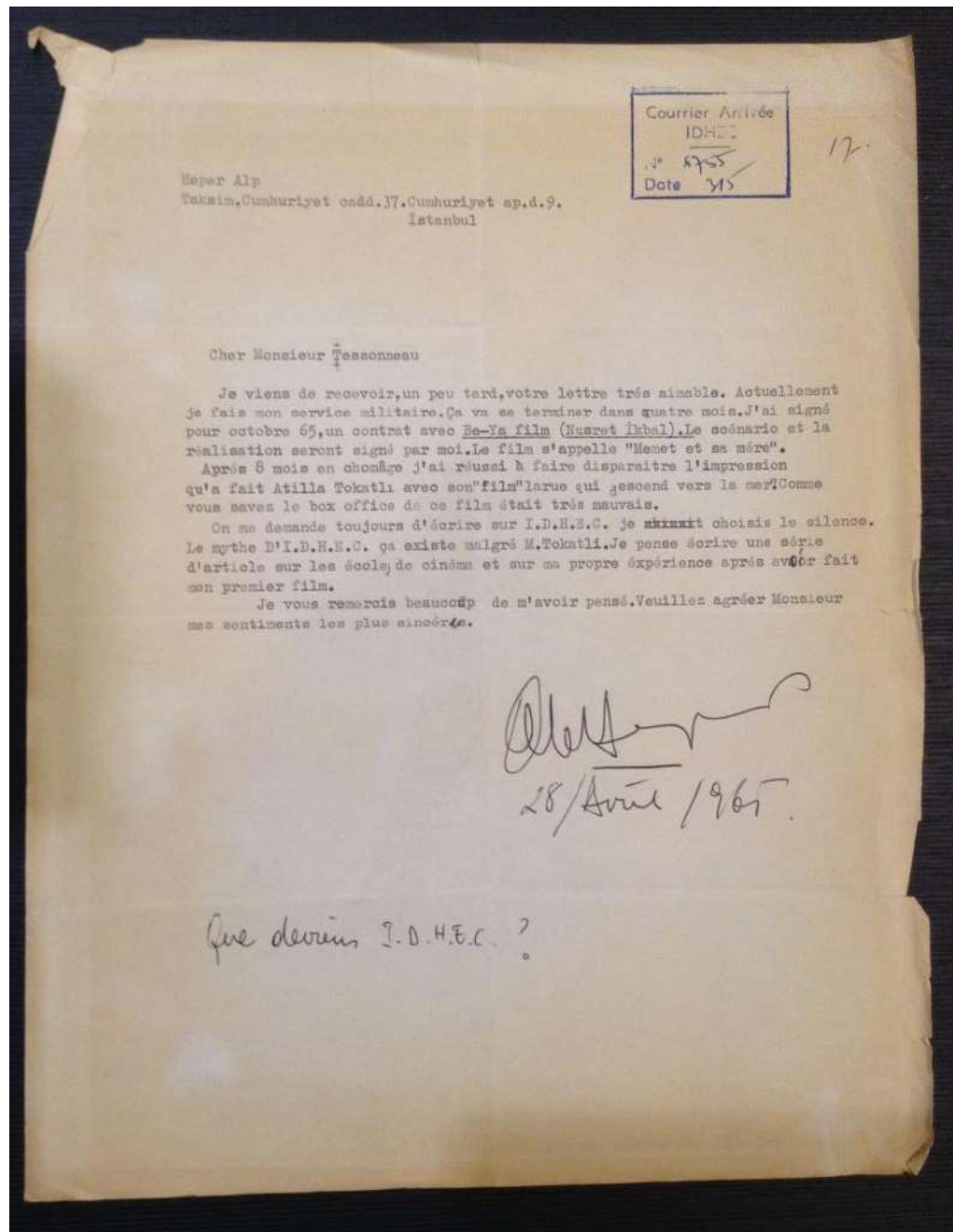
Taksim, Cumhuriyet Street 37, Cumhuriyet Apartment, Apt. 9, Istanbul

My dear Heper,

Thank you for your letter of April 28. I was happy to hear from you and especially to learn that you had signed a contract for the production of a feature film following your military service. Would you please take the time to fill out the attached form and return it to me? I seem to recall that you have been engaged in some activities since leaving IDHEC. Did you not work on *L'Immortelle*? Since we wish to publish only information coming directly from our alumni, we would be grateful if you could kindly complete this small task. IDHEC is doing well, although the new buildings we so badly need are not yet about to be built.

Everyone joins me in sending you our best regards. Encl.: 1 notice- R.T.

This handwritten letter is the original draft of the typewritten version dated 6 July 1965. The content is identical, but the handwriting provides an intimate glimpse into the personal tone of R. Tessonneau’s correspondence with Alp Zeki Heper. The mention of *L’Immortelle* (directed by Alain Robbe-Grillet and filmed in Istanbul in 1963) is again highly significant — it suggests Heper’s early professional ties to French avant-garde cinema. Tessonneau’s letter not only congratulates Heper on his first feature film contract but also reflects IDHEC’s interest in maintaining strong alumni relations and documenting graduates’ artistic progress. The warm, informal handwriting style (“Mon cher Héper”) further underscores the mentor–student bond between Tessonneau and Heper — a relationship that appears to have remained active and supportive long after graduation.



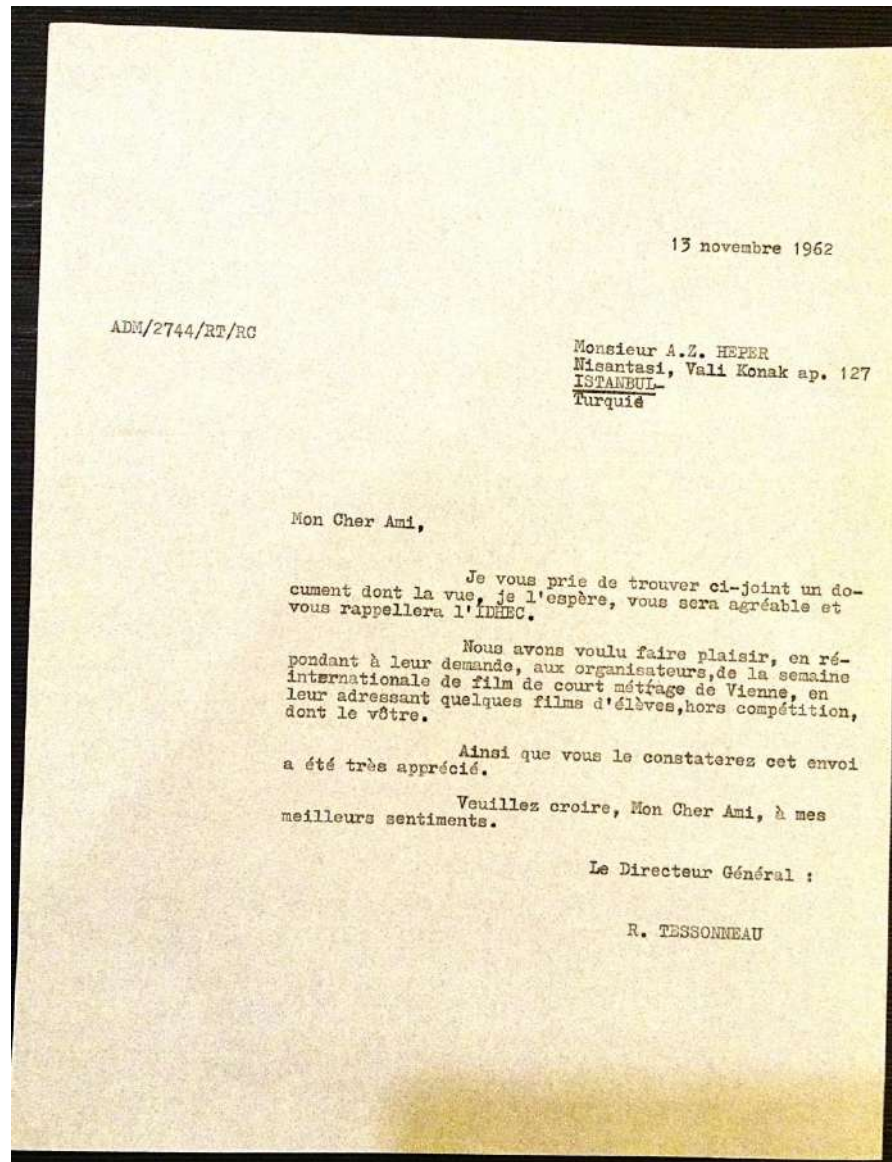
English Translation

Dear Mr. Tessonneau,

I have just received, a little late, your very kind letter. I am currently doing my military service, which will end in four months. I have signed a contract with Be-Ya Film (Nusret İkbâl) for October 1965. The screenplay and direction will be mine. The film is titled Memet and His Mother. After eight months of unemployment, I managed to erase the impression left by Attila Tokath with his film *The Street Descending Toward the Sea!* As you know, that film's box-office performance was very poor. I am still being asked to write about IDHEC, but I have chosen silence. The myth of IDHEC still exists despite Mr. Tokath. I am

thinking of writing a series of articles about film schools and my own experience after having made my first film. Thank you very much for thinking of me. Please accept, Mr. Tessonneau, my most sincere regards.

This text reveals a highly articulate and critical voice from Alp Zeki Heper during his military service in 1965 — a period that bridges his early education at IDHEC and the beginning of his professional career. In this letter, Heper not only announces his contract for *Memet et sa mère* (*Mehmet ve Annesi*) but also positions himself within the intellectual discourse of Turkish cinema. His remark on Attila Tokatlı’s film and the “myth of IDHEC” demonstrates both his awareness of film culture debates and his readiness to contribute as a filmmaker-writer. The tone blends humility and self-assurance: Heper expresses gratitude to Tessonneau while asserting his artistic independence. The letter thus marks a key moment — Heper’s emergence from student to auteur, bridging Turkish and French cinematic spheres.



English Translation

November 13, 1962

Mr. A.Z. Heper

Nişantaşı, Vali Konak Apartment 127, Istanbul, Turkey

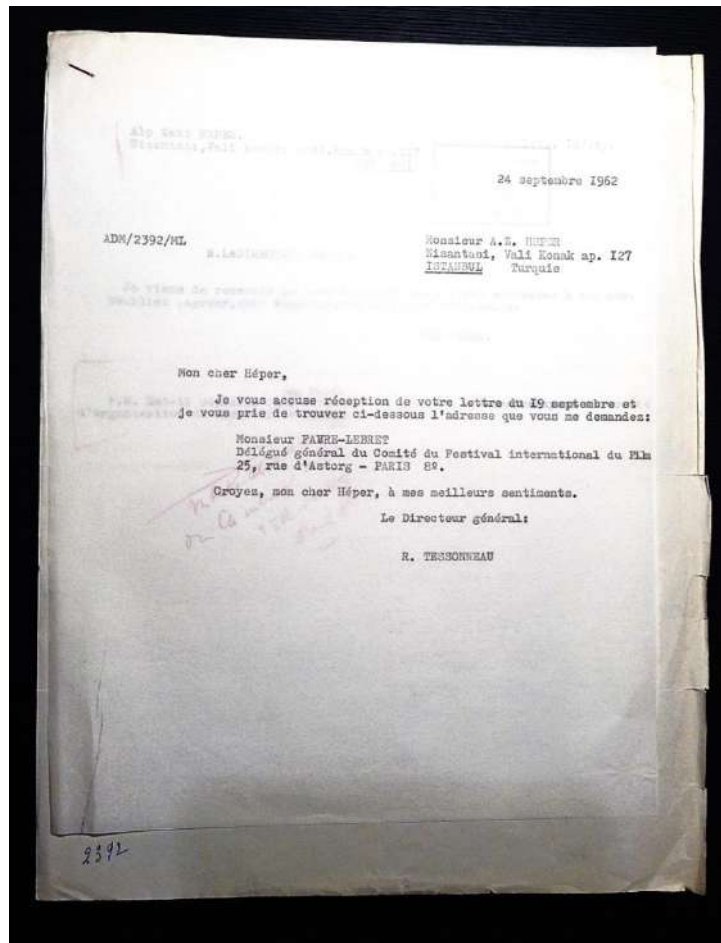
My Dear Friend,

Please find enclosed a document which, I hope, will please you and remind you of IDHEC. In response to the request of the organizers of the Vienna International Short Film Week, we sent them several student films, out of competition — including yours. As you will see, this submission was very well received. With my best regards, my dear friend.

General Director

R. Tessonneau

This 1962 letter marks one of the earliest pieces of correspondence between Alp Zeki Heper and R. Tessonneau following Heper's graduation from IDHEC. It confirms that one of Heper's student films was selected and appreciated at the Vienna International Short Film Week, even though it was shown *hors compétition* (out of competition). The language is both formal and affectionate ("Mon cher ami"), suggesting that Heper had already established a warm rapport with the school's director. The tone implies institutional pride — IDHEC considered Heper's work of sufficient quality to represent the school internationally. This document not only validates Heper's early international visibility but also situates him within the cultural exchanges between French film education and European festival circuits of the early 1960s. It prefigures his later ambition to connect Turkish cinema with European audiences, as seen in his 1965–66 correspondence regarding *Memet et sa mère*.



English Translation

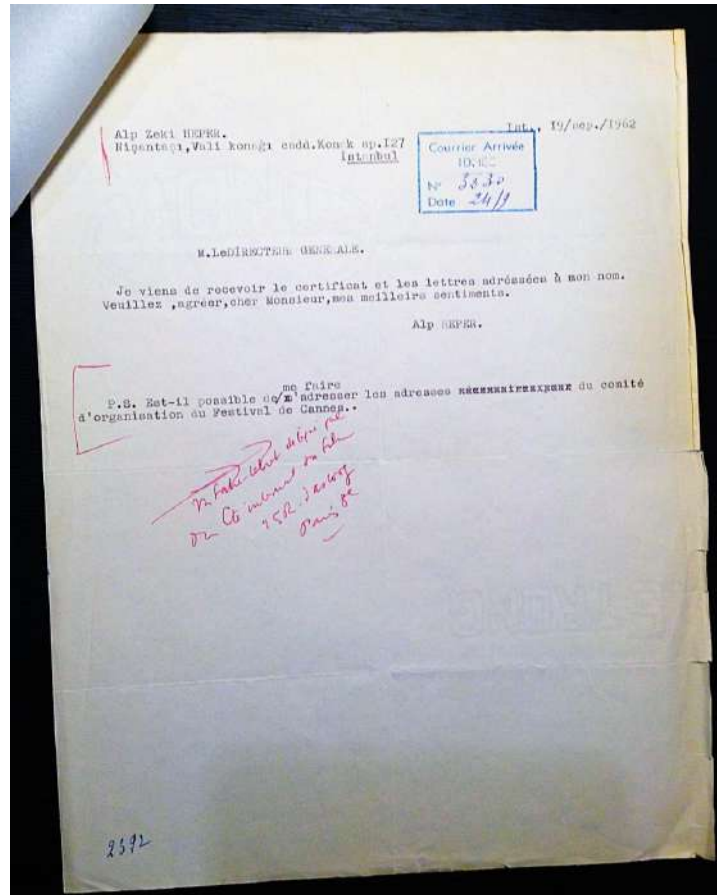
September 24, 1962,

Mr. A.Z. Heper, Nişantaşı, Vali Konak Apartment 127, Istanbul, Turkey

My dear Heper, I acknowledge receipt of your letter dated September 19, and please find below the address you requested: Mr. Faure-Lebret, General Delegate of the Committee of the International Film Festival 25, rue d'Astorg – Paris 8

With my best regards, my dear Heper, General Director, R. Tessonneau

This brief but significant letter, dated September 24, 1962, provides a glimpse into Alp Zeki Heper's early networking efforts within the European film world. The contact provided — Robert Favre-Le Bret, General Delegate of the Cannes International Film Festival — suggests that Heper was already seeking ways to connect his student or early professional work to the international festival circuit. Tessonneau's tone remains courteous and supportive, indicating that Heper maintained an active correspondence with his former director at IDHEC even after returning to Turkey. This exchange is particularly valuable as it situates Heper at a crossroads between Turkish cinema and French institutional film networks, showing his early ambition to bridge the two cultural spaces.



English Translation

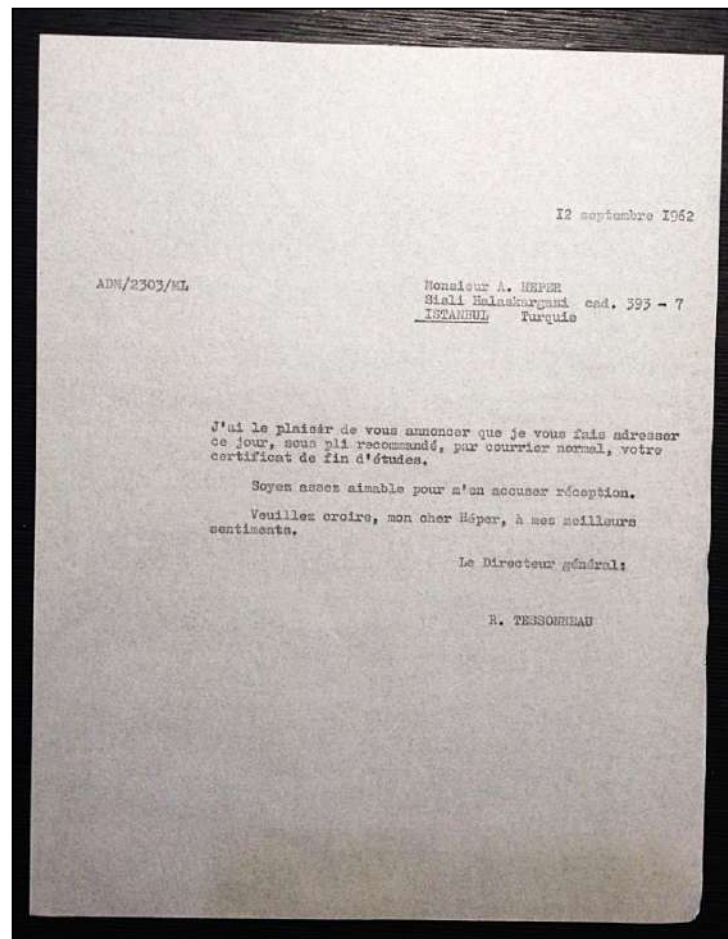
Alp Zeki Heper, Nişantaşı, Vali Konağı Street, Konak Apartment 127, Istanbul, September 19, 1962

Dear General Director, I have just received the certificate and the letters addressed in my name. Please accept, dear Sir, my best regards. Alp Heper

P.S. Would it be possible to send me the addresses of the Cannes Film Festival organizing committee? (Handwritten note in red) Mr. Faure-Lebret, General Delegate of the Committee of the International Film Festival, 25 rue d'Astorg, Paris 8

This letter, dated September 19, 1962, is one of Alp Zeki Heper's earliest professional correspondences following his studies at IDHEC. It shows his polite communication with IDHEC's Director General, R. Tessonneau, and reveals his intention to establish contact with the Cannes Film Festival administration. The red handwritten note, presumably added by Tessonneau, provides Heper with the contact details of Robert Favre-Le Bret, then the influential General Delegate of the Cannes Festival — a key figure in international film culture during the 1950s–60s. This exchange demonstrates Heper's early ambition to connect Turkish cinema with European film institutions, a vision that would later define much of his

artistic and intellectual trajectory. It also reflects the supportive role IDHEC played for its alumni in maintaining access to the French and international cinematic network.



English Translation

September 12, 1962

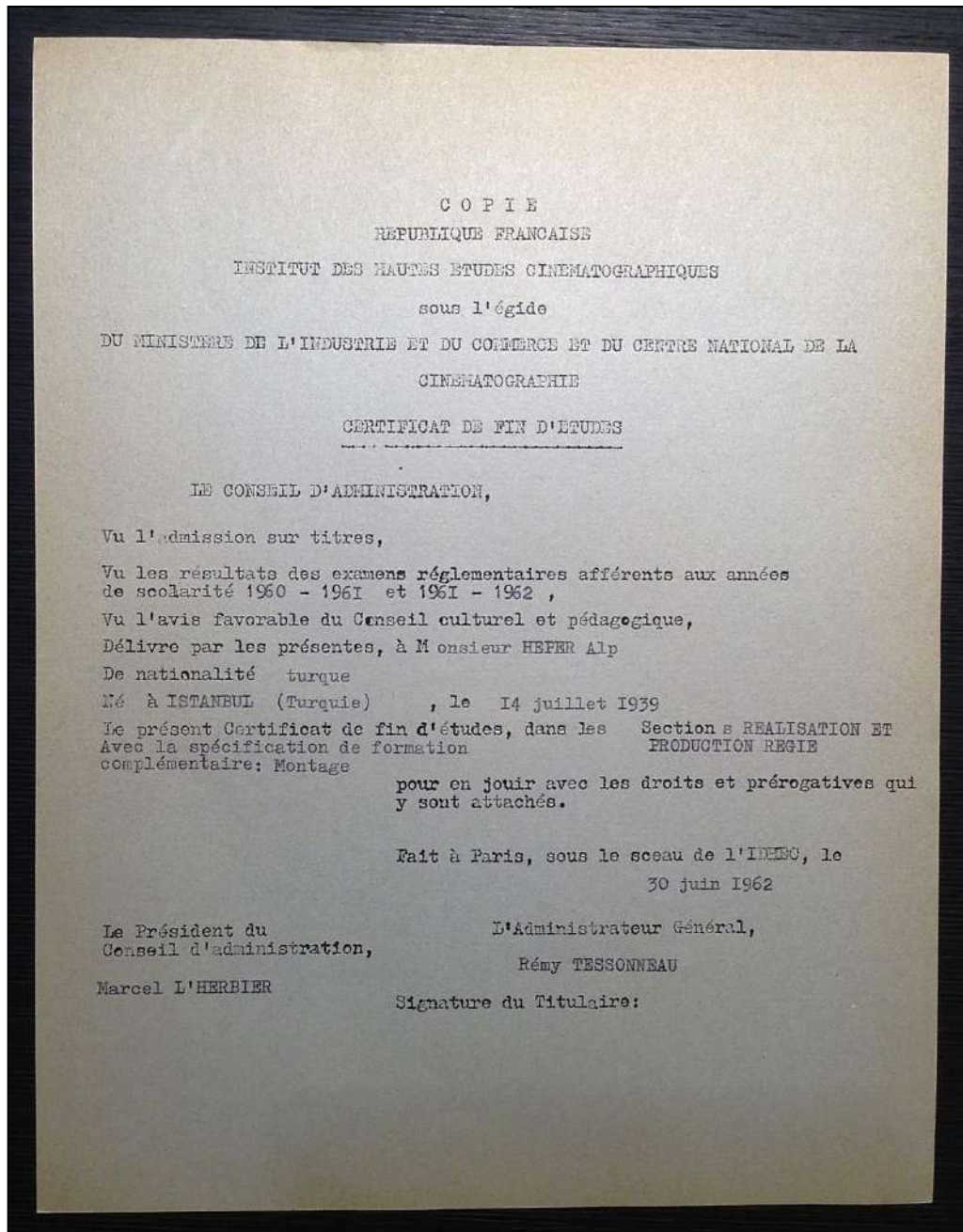
Mr. A. Heper, 393–7 Halaskargazi Street, Şişli, Istanbul, Turkey

I am pleased to inform you that today I am sending you, by normal mail under registered cover, your certificate of completion of studies. Please be so kind as to acknowledge receipt. With my best regards,

The General Director, R. Tessonneau

This letter marks a significant professional milestone in Alp Zeki Heper’s early cinematic career — the official confirmation of his graduation from IDHEC, France’s most prestigious film school of the period (later integrated into La Fémis). The courteous tone of R. Tessonneau, then Director General of IDHEC, reflects the institution’s formal but supportive relationship with its international alumni. The mention of “certificat de fin d’études” indicates that Heper successfully completed the academic and practical components of his training,

likely between 1960 and 1962, in the directing or cinematography department. The concise phrasing and emphasis on postal details (“sous pli recommandé”) also reveal the bureaucratic precision of IDHEC’s administration, aligning with postwar France’s academic formalities. In the broader context of Heper’s archive, this document serves as a symbolic closure of his student years in Paris and the starting point of his professional filmmaking life — soon followed by his first creative works and international correspondence regarding film festivals.



English Translation

French Republic

**Institute of Advanced Cinematographic Studies (IDHEC), Under the aegis of the
Ministry of Industry and Commerce and the National Center of Cinematography**

Certificate of Completion of Studies

The Board of Directors,

Having reviewed the admission documents,

Having examined the official results for the academic years 1960–1961 and 1961–1962,

Having received the favorable opinion of the Cultural and Pedagogical Council,

Hereby grants to Mr. Alp Heper, of Turkish nationality, born in Istanbul (Turkey) on July 14, 1939,

This Certificate of Completion of Studies, in the Directing and Production Management Sections, with an additional specialization in Editing (Montage), granting him all the rights and privileges attached thereto.

Issued in Paris, under the seal of IDHEC, on June 30, 1962.

Chairman of the Board: Marcel L’Herbier

General Administrator: Rémy Tessonneau

This document is one of the most significant records in Alp Zeki Heper’s formative years as a filmmaker. Signed by Marcel L’Herbier, one of French cinema’s pioneers, and Rémy Tessonneau, this certificate marks Heper’s official completion of the IDHEC directing and production program in 1962, with a specialization in editing (montage). The diploma situates Heper within the elite circle of international graduates from IDHEC — the school that trained many key figures of the French New Wave (Nouvelle Vague). The combination of directing, production, and editing suggests that Heper’s education emphasized both the artistic and technical aspects of filmmaking, preparing him for the auteur tradition that would later define his cinematic style. The formal bureaucratic phrasing (“pour en jouir avec les droits et prérogatives qui y sont attachées”) reflects the institutional gravity of IDHEC’s certification, granting Heper not only a qualification but a professional status recognized by the French state. This document, together with Tessonneau’s accompanying letters from September 1962, provides a full archival picture of the end of Heper’s studies in Paris and the beginning of his transnational career bridging Turkish and French cinema.

IX^e CONGRES INTERNATIONAL des ECOLES de CINEMA
et de TELEVISION

Centre des Conférences Internationales

Séance du Vendredi 25 Mai après midi

Vous êtes prié de vouloir bien
laisser à votre place en sor-
tant, après l'avoir remplie, la
fiche de présence ci-dessous

N O M

Prénom

Fonction

Adresse actuelle à PARIS ..

Téléphone à PARIS

Adresse habituelle pendant
l'année

M E R C I

English Translation

9th International Congress of Film and Television Schools

Centre for International Conferences

Session: Friday, 25 May – Afternoon

You are kindly requested to fill in the attendance form below and leave it on your seat when leaving.

Surname

First name

Function / Position

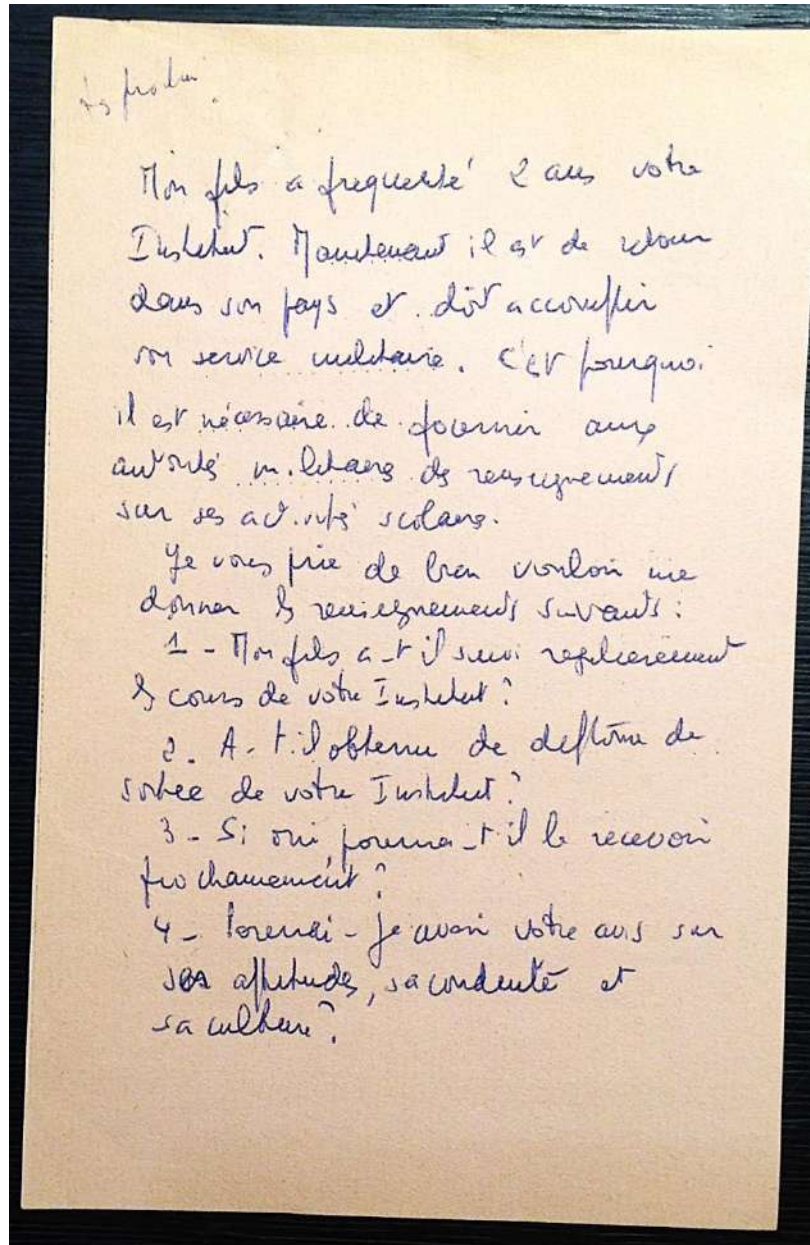
Current address in Paris

Telephone in Paris

Usual address during the year

Thank you

This attendance slip is an original administrative document from the IX^e International Congress of Film and Television Schools, most likely held in Paris in May 1962 or 1963. The congress was a gathering of representatives and students from major film schools — including IDHEC (Institut des Hautes Études Cinématographiques), Centro Sperimentale di Cinematografia (Rome), and others. Such forms were distributed during specific sessions (“Séance du Vendredi 25 Mai après-midi”) to record the names, institutional affiliations, and contact details of participants. In the context of Alp Zeki Heper’s archive, this document indicates his formal participation as an IDHEC student or recent graduate in one of the most prestigious international film education events of the early 1960s — a key platform for exchanging cinematic pedagogies across Europe.



French Transcription

[En-tête manquant, probablement "Le père d'Alp Heper" ou similaire]

Mon fils a fréquenté l'an passé votre Institut.

Maintenant il est de retour dans son pays et doit accomplir son service militaire.

C'est pourquoi il est nécessaire de fournir aux autorités militaires des renseignements sur ses activités scolaires.

Je vous prie de bien vouloir me donner les renseignements suivants :

1. Mon fils a-t-il suivi régulièrement les cours de votre Institut ?
2. A-t-il obtenu le diplôme de sortie de votre Institut ?

- 3. Si oui, pourra-t-il le recevoir prochainement ?**
4. Pourrai-je avoir votre avis sur son aptitude, sa conduite et sa culture ?

English Translation

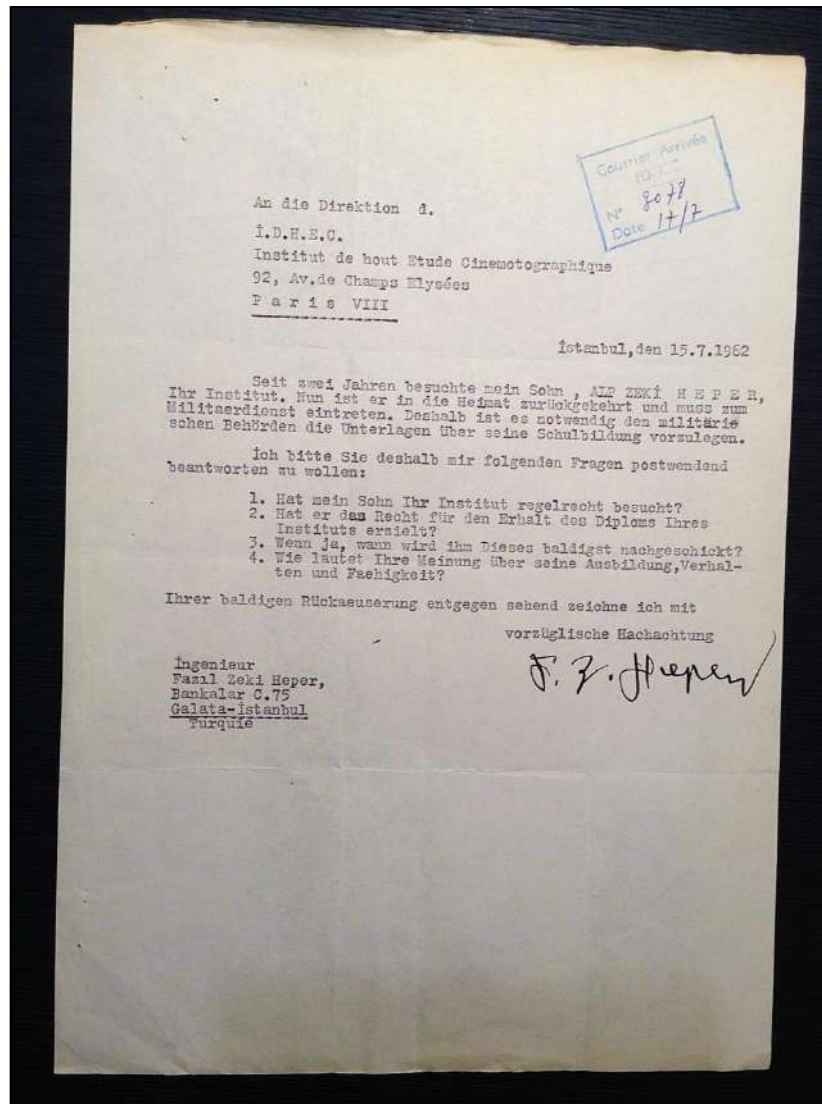
My son attended your Institute last year.

He is now back in his country and must complete his military service.

For this reason, it is necessary to provide the military authorities with information regarding his academic background.

- 1. I kindly ask you to provide me with the following details:**
- 2. Did my son regularly attend the courses of your Institute?**
- 3. Did he obtain the graduation diploma from your Institute?**
- 4. If so, will he be able to receive it soon?**
- 5. Could I have your opinion on his aptitude, conduct, and cultural education?**

This handwritten note, likely written by Alp Zeki Heper's father, is addressed to the administration of IDHEC (Institut des Hautes Études Cinématographiques) in Paris. The letter requests official confirmation of Heper's academic status — specifically whether he had regularly attended classes, obtained his diploma, and could receive it soon. It also seeks a personal assessment of his abilities, conduct, and cultural formation. The tone is formal yet personal, reflecting a parent's concern for administrative and bureaucratic clarity as their son transitions from student life to national duty. The mention of military service situates the letter within the context of Heper's return to Turkey in the early 1960s, following his film studies in France. As an archival document, this note provides valuable insight into the post-graduation phase of Heper's life and the transnational administrative ties between Turkish students and French institutions during that period. It demonstrates both the procedural rigor of IDHEC and the familial involvement typical of correspondence related to military obligations and academic certification in mid-20th-century Turkey.



English Translation

To the Directorate of IDHEC – Institut des Hautes Études Cinématographiques,
92, Avenue des Champs-Élysées, Paris VIII

Istanbul, 15 July 1962

For the past two years, my son Alp Zeki Heper attended your institute. He has now returned to his homeland and must begin his compulsory military service. Therefore, it is necessary to present the relevant documentation of his studies to the military authorities.

I kindly ask you to respond promptly to the following questions:

1. Did my son attend your institute regularly?
2. Has he earned the right to receive a diploma from your institute?
3. If so, when will it be sent to him?
4. What is your opinion of his education, behavior, and abilities?

Awaiting your prompt reply, I remain, with highest respect,

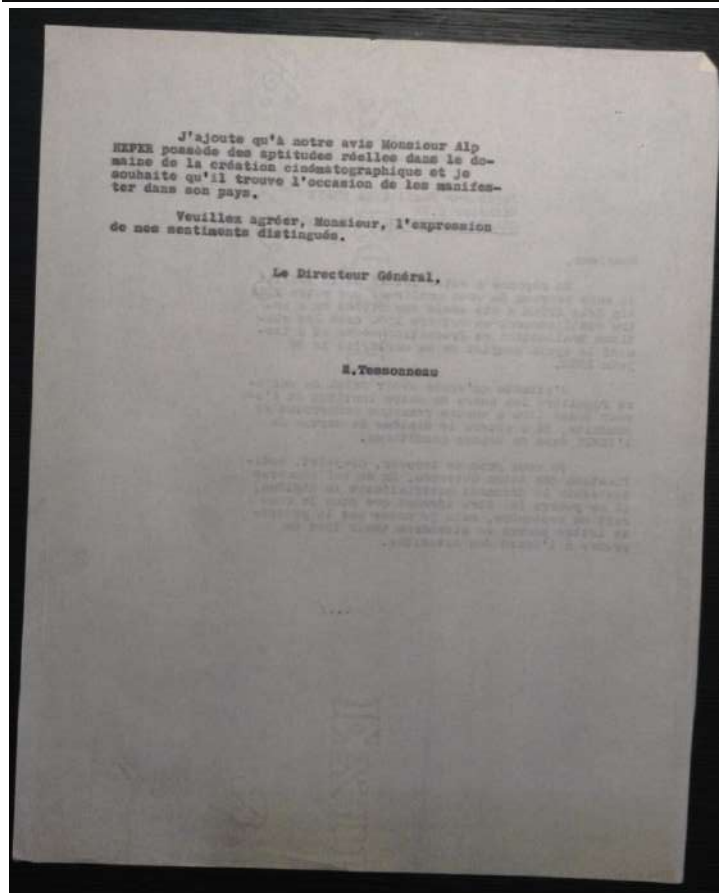
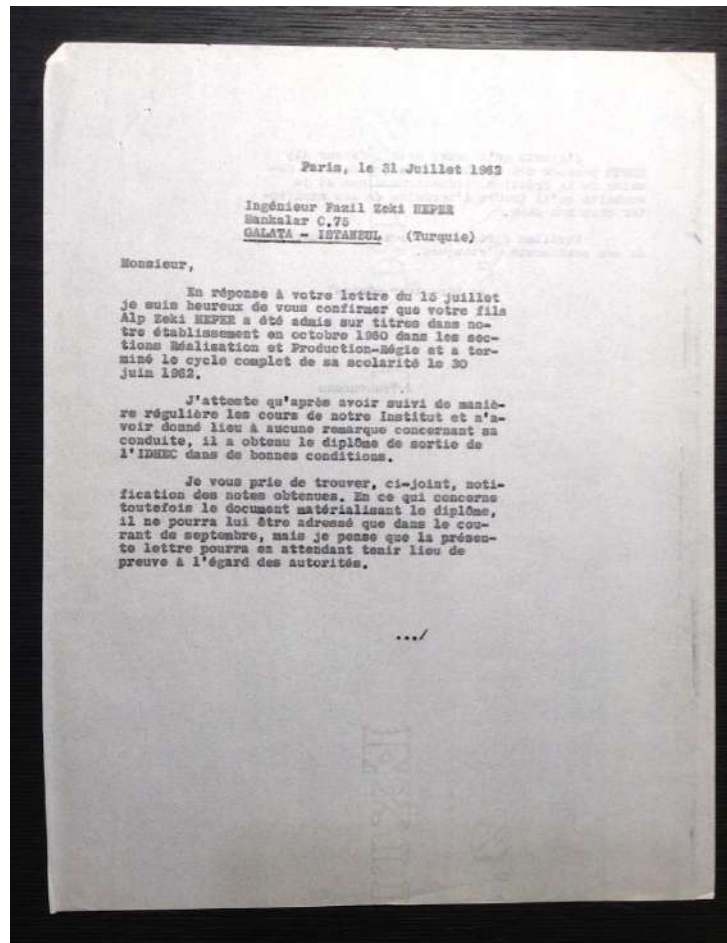
F. Z. Heper

Engineer

Fazıl Zeki Heper

Bankalar C. 75, Galata–Istanbul, Turkey

This letter, dated July 15, 1962, was written by Fazıl Zeki Heper, father of the Turkish filmmaker Alp Zeki Heper, and addressed to the IDHEC (Institut des Hautes Études Cinématographiques) in Paris. The correspondence reveals a formal request for academic verification, essential for military documentation in Turkey. The father's tone is respectful yet assertive, structured according to the bureaucratic conventions of the period. His detailed inquiries—about attendance, diploma eligibility, and the institution's evaluation of his son's conduct—demonstrate a parent's concern for ensuring institutional legitimacy in the eyes of national authorities. This document complements the French handwritten note (likely drafted by the same family) from the same year, showing a bilingual administrative exchange between Turkey and France. It reflects not only the transnational educational path of early Turkish cinema professionals but also the importance of film education credentials in international and bureaucratic contexts during the early 1960s.



English Translation

Paris, 31 July 1962

Engineer Fazıl Zeki Heper, Bankalar C. 75, Galata – Istanbul, Turkey

Sir,

In response to your letter of July 15, I am pleased to confirm that your son Alp Zeki Heper was admitted on academic qualifications to our institution in October 1960, in the Directing and Production Management sections, and completed the full course of study on June 30, 1962.

I certify that, after having regularly attended classes at our Institute and having given no cause for any remark concerning his conduct, he has successfully obtained the IDHEC graduation diploma under good conditions.

Please find enclosed the notification of the grades he obtained. As for the physical diploma document, it can only be sent during the course of September. However, I believe that this letter may temporarily serve as proof for the relevant authorities.

Furthermore, in our opinion, Mr. Alp Heper possesses genuine abilities in the field of cinematic creation, and I sincerely hope that he will find the opportunity to express them in his own country.

Yours sincerely,

The General Director

R. Tessonneau

This two-page letter represents a crucial institutional validation of Alp Zeki Heper's training and talent at the IDHEC (Institut des Hautes Études Cinématographiques). Beyond confirming his academic completion and conduct, Tessonneau's closing remarks elevate the correspondence from bureaucratic documentation to a recognition of artistic potential. By emphasizing Heper's "real abilities in cinematic creation" and expressing the hope that he would manifest them "in his own country," the letter functions as both a certificate and a symbolic transfer of cultural capital. It embodies IDHEC's postwar mission of international influence—training filmmakers who would disseminate French cinematic values abroad. For Turkish film history, this document marks a foundational intersection between national cinema formation and French film pedagogy, positioning Heper as an early bridge between the two.

Heper

25 Juillet 1961

ADM/3637/ML

Monsieur A. DORATII
Affaires Culturelles
Ambassade de Turquie
56, rue de la Victoire - PARIS

Monsieur,

Nous avons l'honneur de vous accuser réception de votre lettre du 22 juillet, réf. N° 592. 1846, concernant MM. DANDRIA et HEPER, élèves de notre Institut.

Nous vous prions de bien vouloir trouver sous ce pli le résultat des examens et des travaux de leur 1ère année d'études, et tous deux sont admis en seconde année.

MM. DANDRIA et HEPER ont donné entière satisfaction tant par leur assiduité que par leur travail et leur comportement.

En outre, nous vous informons que M. DANDRIA a présenté une demande de bourse de la Coopération technique à l'Ambassade de France avec notre avis très favorable.

Veuillez agréer, Monsieur, l'expression de nos sentiments très distingués.

L'Administrateur général:

R. TESSONNEAU

L. D. H. F. C.
 XVII^e Promotion
 1^{ère} année
 NOM DE L'ÉLÈVE : **HEPER**

JUILLET 1961
 SECTIONS : RÉALISATION
 PRODUCTION-RÉGIE

ANNÉE SCOLAIRE 1960-1961

RÉSULTATS DES EXAMENS ET TRAVAUX DE PREMIÈRE ANNÉE

Epreuve	Hist. ci- ma muet	Fiche filmogr.	Esthétique du cinéma	Expression musicale	Scénario film 2 ^e année	Direction d'acteurs
Coef.	2	4	1	1	2 (1)	2
Note s/ 20 x coef.	24	52	9	14	15	36

Epreuve	Régie	Techno- logie du décor	Techniques cinémato- graphiques	Musique appliquée	Techniques du son	Photo- graphie
Coef.	1	1	3	1	1	2
Note s/ 20 x coef.	12	10	36	10	13	11

Epreuve	Assistant- réalisateur	Script	MONTAGE Examen T.P.		Tournage de films 16 m/m
Coef.	4	2	1	2	10
Note s/ 20 x coef.	52	30,6	14	26	131,75

TOTAL DES POINTS (Coef. 40) : **498,35**
 MOYENNE GÉNÉRALE S/ 20 : **12,46**

L'Administrateur général :
 R. TESSONNEAU

(1) Cette note tient compte du travail accompli avec M. PUZELLIER et du juge-
 ment de la Commission des scénarios.

English Translation

Letter 1

July 25, 1961, Mr. A. Doratli, Cultural Affairs, Embassy of Turkey, Paris

We have the honor to acknowledge receipt of your letter dated July 22, ref. No. 592.1846, concerning Messrs. Dandria and Heper, students of our Institute. Enclosed, please find the results of their first-year examinations and coursework. Both have been admitted to the second year. Messrs. Dandria and Heper have given full satisfaction through their diligence, work, and behavior. Moreover, we inform you that Mr. Dandria has submitted a scholarship application to the French

**Embassy's Technical Cooperation Department, with our very favorable opinion.
Yours sincerely, The General Administrator, R. Tessonneau**

This 1961 letter from IDHEC's General Administrator, R. Tessonneau, to the Turkish Embassy's Cultural Attaché A. Doratli demonstrates the close academic monitoring and diplomatic communication between IDHEC and the Turkish authorities. It reflects both the administrative precision of French film education institutions and the importance attached to international students' progress. By highlighting the diligence and exemplary behavior of Alp Zeki Heper and his classmate Bernard Dandria, the letter underscores IDHEC's satisfaction with its foreign students and implies a form of cultural diplomacy, where artistic education becomes a bridge between France and Turkey during the postwar expansion of state-sponsored film education.

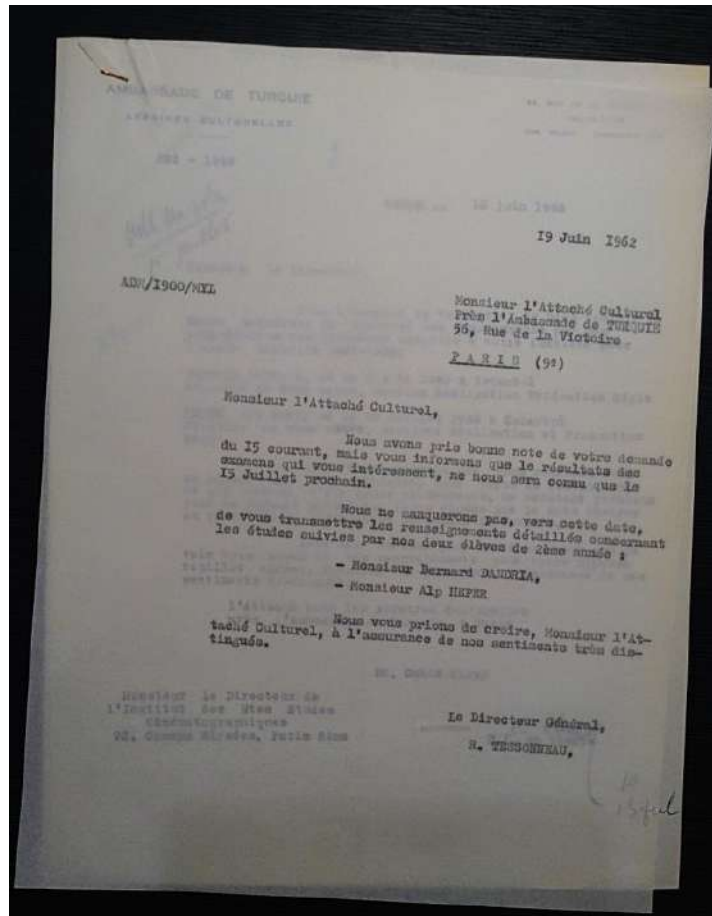
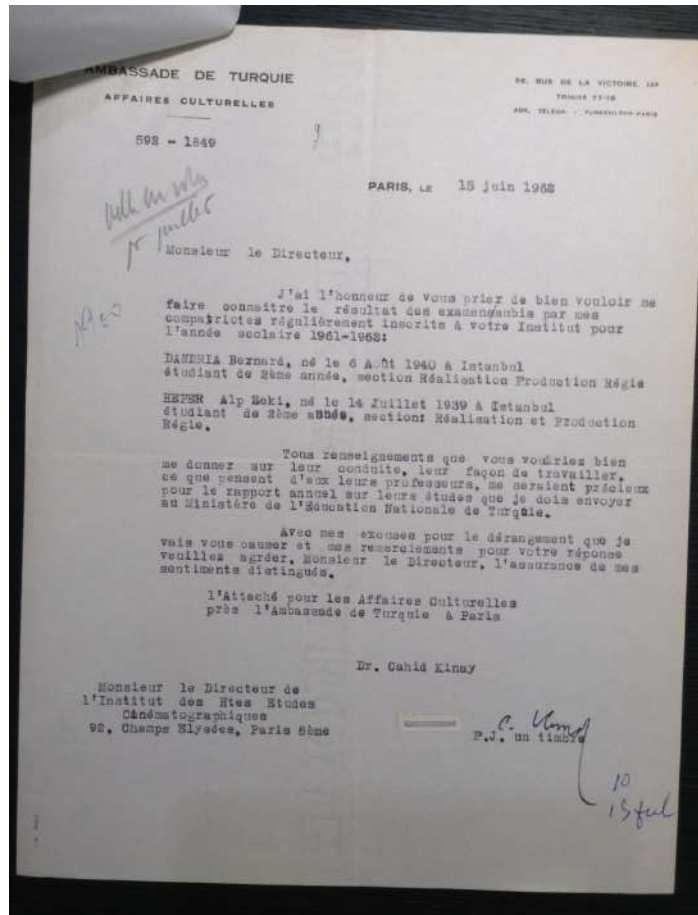
English Translation of the Grade Chart

- **IDHEC – 17th Class – First Year**
- **Student: Alp Heper**
- **Section: Directing / Production–Management**
- **Academic Year: 1960–1961**
- **Results of First-Year Examinations and Coursework**
- **History of Silent Cinema – 24**
- **Filmographic File – 52**
- **Aesthetics of Cinema – 9**
- **Musical Expression – 14**
- **Film Scenario (Second Year Project) – 15**
- **Direction of Actors – 36**
- **Stage Management – 12**
- **Set Design Technology – 10**
- **Cinematographic Techniques – 36**
- **Applied Music – 10**
- **Sound Technique – 13**
- **Photography – 11**
- **Assistant Director – 52**
- **Script Work – 30.6**
- **Editing (Written 14 / Practical 26)**
- **16mm Film Shooting – 131.75**
- **Total Points (Coeff. 40): 496.35**
- **Overall Average: 12.41 / 20**

R. Tessonneau – General Administrator

This 1960–61 report card and accompanying letter mark Alp Zeki Heper's formal progression into the second year at IDHEC, confirming his steady academic and artistic development. The document provides rare quantitative insight into early film education assessment practices in postwar France, where technical proficiency (cinematography, editing,

sound) carried equal weight with aesthetic and theoretical courses. The fact that Heper's results were communicated through diplomatic channels highlights the institutional importance of Turkish students in French cultural diplomacy. His "passable" yet complete performance demonstrates both the rigor of IDHEC's curriculum and Heper's resilience within a foreign pedagogical system that fused artistic creativity with technical discipline.



English Translation

Firs Letter

1. June 15, 1962 – From Dr. Cahit Kinay (Cultural Attaché, Embassy of Turkey in Paris)

Dear Director,

I have the honor to request that you kindly inform me of the exam results of my compatriots who were regularly enrolled at your Institute for the 1961–1962 academic year:

– Bernard Dandria (born August 6, 1940, Istanbul)

– Alp Zeki Heper (born July 14, 1939, Istanbul)

Any information you could provide regarding their conduct, diligence, and what their professors think of them would be valuable for the annual report on their studies that I am required to submit to the Turkish Ministry of National Education.

Please accept my apologies for the inconvenience and my thanks in advance for your response.

Yours sincerely,

Dr. Cahit Kinay

Cultural Attaché, Embassy of Turkey in Paris

Second Letter

2. June 19, 1962 – Reply from Rémy Tessonneau, Director of IDHEC

Dear Cultural Attaché,

We have duly noted your request of the 15th of this month. However, the exam results you are interested in will only be known on July 15.

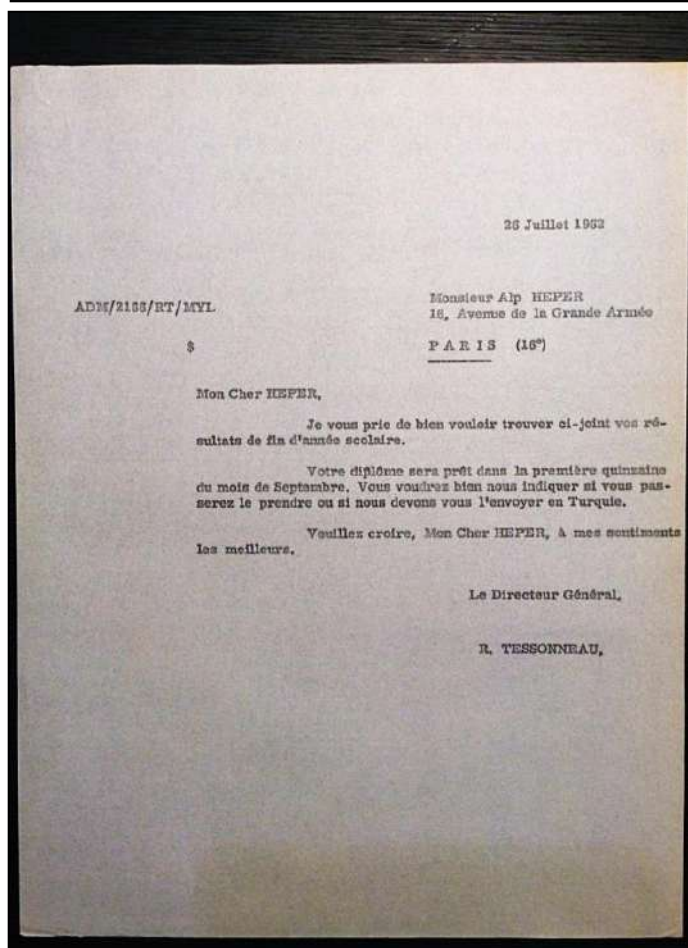
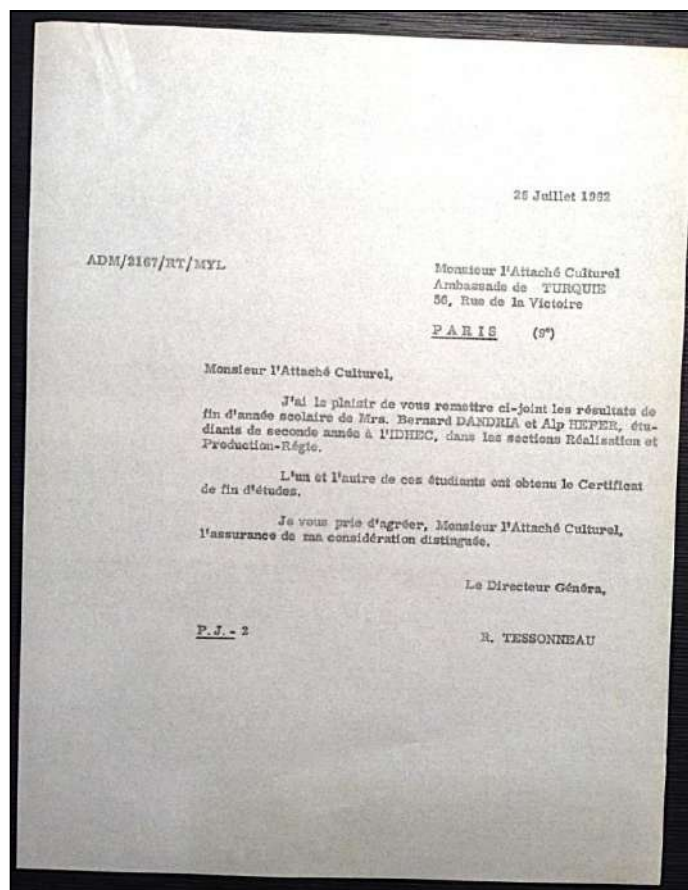
At that time, we will send you detailed information regarding the studies of our two second-year students, Mr. Bernard Dandria and Mr. Alp Heper. Yours faithfully,

Rémy Tessonneau

Director General, IDHEC

This early 1962 correspondence between the Turkish Embassy in Paris and IDHEC (Institut des Hautes Études Cinématographiques) reveals the official and educational

mechanisms that regulated Turkish students' studies abroad during the postwar period. Dr. Cahit Kinay's letter illustrates the diplomatic supervision of Turkish scholars studying in France, emphasizing the Ministry of Education's oversight in evaluating student performance through direct institutional reports. Rémy Tessonneau's prompt and formal response exemplifies IDHEC's bureaucratic precision and its international academic relations with foreign embassies. The exchange not only confirms Alp Zeki Heper's active enrollment and status at IDHEC but also contextualizes his education within broader Franco-Turkish cultural diplomacy in the 1960s, where film education served as a vehicle of soft power, bridging artistic training with international cooperation and state-led modernisation policies.



I. D. H. E. C.
XVII^{ème} Promotion
2^{ème} Année

JUILLET 1962
SECTIONS : REALISATION
PRODUCTION-REGIE

NOM DE L'ELEVE : *HEPER Alp*

ANNEE SCOLAIRE 1961-1962
RESULTATS DES EXAMENS ET TRAVAUX DE SECONDE ANNEE

Epreuves	Histoire du cinéma parlant	Techniques cinématographiques	Esthétique du Cinéma	Production	Effets Spéciaux
Coefficients	1	2	1	1	1
Note sur 20 x Coeffic.	14,5	18	11	10	12

Epreuve	Technologie télévision	MONTAGE (3)		Tournages de films en 35 m/m	Mémoire de fin d'études
		Ecrit	T. P.		
Coefficient	1	1	2	20	10
Note sur 20 x Coeffic.	10	12	32	257,7	140

TOTAL DES POINTS (Coeffic. 40) *517,2*
MOYENNE GENERALE S/20 : *12,93*
MENTION : *Passable*
SPECIFICATION DE FORMATION COMPLEMENTAIRE : *Montage*

Le Directeur Général :
R. TESSONNEAU

Remarques - Les mentions sont ainsi déterminées :
- Moyenne générale de 17 et au-dessus : Très bien
de 15 à 17 exclus : Bien
de 13 à 15 exclus : Assez bien
de 12 à 13 exclus : Passable

Les élèves ayant obtenu la note moyenne de 12/20 aux épreuves de Montage recevront - dans le cas où leur moyenne générale atteindra également 12/20 la spécification de formation complémentaire correspondante.

English Translations of 3 letters:

Letter 1 – July 26, 1962 (To the Cultural Attaché, Turkish Embassy in Paris)

Dear Cultural Attaché,

I have the pleasure of enclosing the end-of-year academic results of Mr. Bernard Dandria and Mr. Alp Heper, second-year students at IDHEC, in the Directing and Production-Management sections. Both students have successfully obtained the Certificate of Completion. Yours sincerely, R. Tesonneau

Letter 2 – July 26, 1962 (To Mr. Alp Heper)

Dear Heper,

Please find enclosed your end-of-year examination results.

Your diploma will be ready in the first half of September. Kindly inform us whether you will collect it in person or prefer that we send it to you in Turkey.

With best regards, R. Tesonneau

Document 3 – Results of Second-Year Examinations and Coursework (Academic Year 1961–1962)

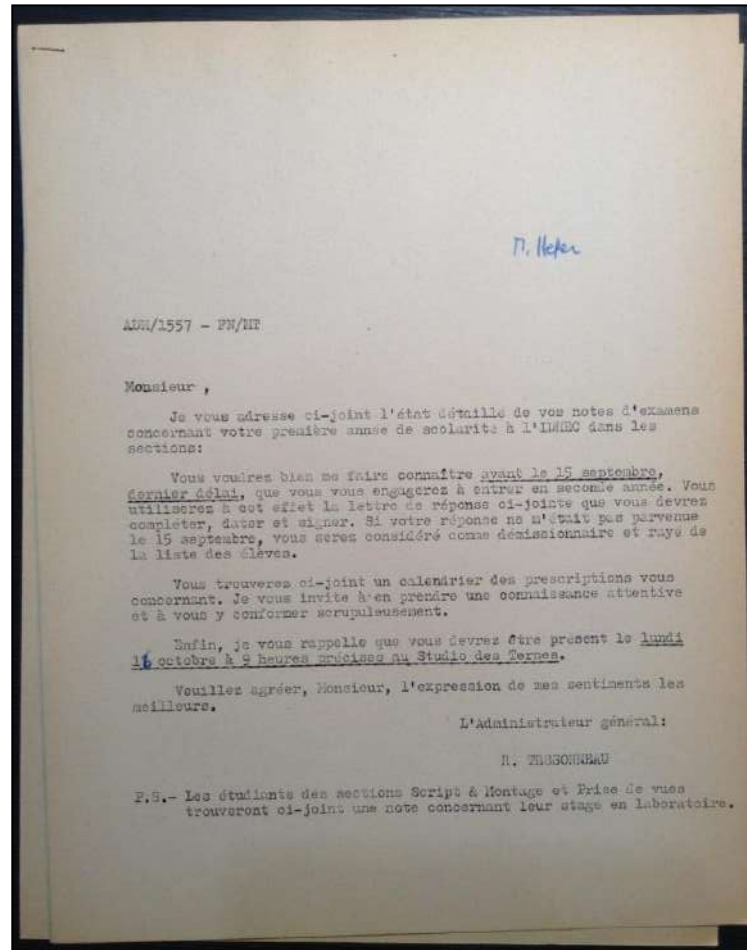
- **History of Sound Cinema – 14.5**
- **Cinematographic Techniques – 18**
- **Aesthetics of Cinema – 11**
- **Production – 10**
- **Special Effects – 12**
- **Television Technology – 10**
- **Editing (Written: 12 / Practical: 32)**
- **35mm Film Shooting – 257.7**
- **Final Thesis (Mémoire de fin d'études) – 140**
- **Total Points: 517.8**
- **Overall Average: 12.93 / 20**
- **Distinction (Mention): Passable (Satisfactory)**
- **Specialization: Editing (Montage)**

R. TESSONNEAU, Director General

Alp Heper achieved an overall average of 12.93/20, corresponding to the mention Passable, with a specialization in Editing (Montage). He completed the second-year courses in Directing and Production-Management.

This set of documents marks the official conclusion of Alp Zeki Heper's studies at IDHEC, evidencing not only his academic performance but also the institutional correspondence between the French film school and the Turkish Embassy in Paris. The results sheet provides rare quantitative insight into Heper's training in directing, production, and editing, showing a solid though modest academic achievement (average 12.93/20). The dual correspondence—one addressed to the Turkish Cultural Attaché and another personally to Heper—demonstrates the formal diplomatic reporting structure used by foreign students at IDHEC during the early 1960s, a period when film education was becoming increasingly internationalized. Tesonneau's tone is both bureaucratic and cordial, reflecting France's postwar emphasis on cultural diplomacy through cinema education. The attached grades reveal that Heper's strength lay in technical filmmaking, particularly cinematographic

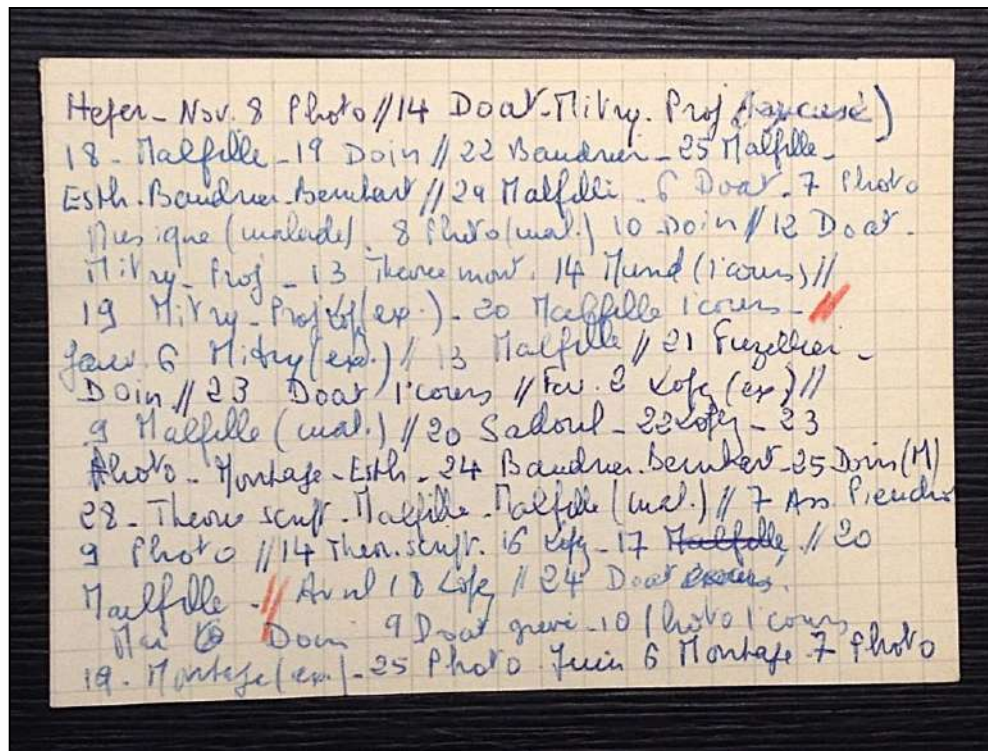
techniques and editing, which would later define his cinematic language. Together, these records illuminate how Heper's educational formation in Paris bridged institutional, diplomatic, and artistic dimensions, situating him within the first generation of Turkish filmmakers trained in the European auteur system.



English Translation

Dear Mr. Heper, I am sending you herewith the detailed record of your examination results for your first academic year at IDHEC. Please inform me before September 15, at the latest, whether you intend to enroll in the second year. To this end, you should use the attached reply form, which must be completed, dated, and signed. If your reply has not reached me by September 15, you will be considered as having withdrawn and will be removed from the student register. Enclosed you will also find a calendar of instructions concerning you. I invite you to read it carefully and to comply with it strictly. Finally, I remind you that you must be present on Monday, October 16 at 9 a.m. sharp at the Studio des Ternes. Yours sincerely, R. Tessonneau, General Administrator. P.S. — Students in the Script, Editing, and Cinematography sections will find attached a note concerning their laboratory internship.

This administrative letter from R. Tessonneau to Alp Zeki Heper offers a glimpse into IDHEC’s rigorous bureaucratic and pedagogical structure in the early 1960s. It reveals a system that demanded punctuality, procedural compliance, and formal commitment from students—a reflection of France’s institutional discipline in arts education. The tone, though polite, underscores an inflexible administrative culture: failure to respond by the given date would lead to automatic dismissal. Such correspondence exemplifies how IDHEC blended artistic training with an almost military sense of order, preparing future filmmakers like Heper not only for creative work but also for the professional and hierarchical realities of European cinema production.



French Transcription

Document – Note manuscrite (Heper’s IDHEC Schedule Notes, 1961–1962)

Transcription (French/Original Handwritten Reconstruction)

Heper – Nov. 8 Photo // 14 Doat-Tilky Prof. (français)

18 Malfille – 19 Doat // 22 Baudrier – 25 Malfille

Esph. Baudrier, Beumlar // 29 Malfille & Doat – 7 Photo

Musique (Mulard) – 8 Fauréland // 10 Doat // 12 Doat

Tilky Prof – 13 Thèse mont. – 14 Mund (cours) //

19 Mitry Prof (exp.) – 20 Malfille (cours) //

Janv. 6 Mitry (exp.) – 13 Malfille – 21 Fuzellier

Doat // 23 Doat (cours) // Fév. 3 Kof (exp.) //

9 Malfille (oral) // 20 Sadoul – 22 Kof – 23

Photo – Montage Esth. – 24 Baudrier, Beumlar – 25 Doat (M)

28 Thèse Scén. Malfille – Malfille (oral) // 7 Ass. Picaud

9 Photo // 14 Thèse Scén. – 16 Kof – 17 Malfille // 20

Malfille // Avril 1 Kof // 24 Doat cours //

Mai 6 Doat – 9 Doat (mont.) – 10 Mitry (cours)

19 Montage (exp.) – 25 Photo – Juin 6 Montage – 7 Photo.

English Translation

Heper – Nov. 8: Photography // Nov. 14: Doat–Tilky (French professor)

Nov. 18: Malfille – Nov. 19: Doat // Nov. 22: Baudrier – Nov. 25: Malfille

Esph. Baudrier, Beumlar // Nov. 29: Malfille & Doat – Dec. 7: Photography

Music (Mulard) – Dec. 8: Fauréland // Dec. 10: Doat // Dec. 12: Doat

Tilky Prof. – Dec. 13: Thesis (editing) – Dec. 14: Mund (course) //

Dec. 19: Mitry Prof. (experiment) – Dec. 20: Malfille (course) //

Jan. 6: Mitry (experiment) – Jan. 13: Malfille – Jan. 21: Fuzellier

Doat // Jan. 23: Doat (course) // Feb. 3: Kof (experiment) //

Feb. 9: Malfille (oral) // Feb. 20: Sadoul – Feb. 22: Kof – Feb. 23:

Photography – Editing Aesthetics – Feb. 24: Baudrier, Beumlar – Feb. 25: Doat (M)

Feb. 28: Screenwriting Thesis – Malfille (oral) // Mar. 7: Ass. Picaud

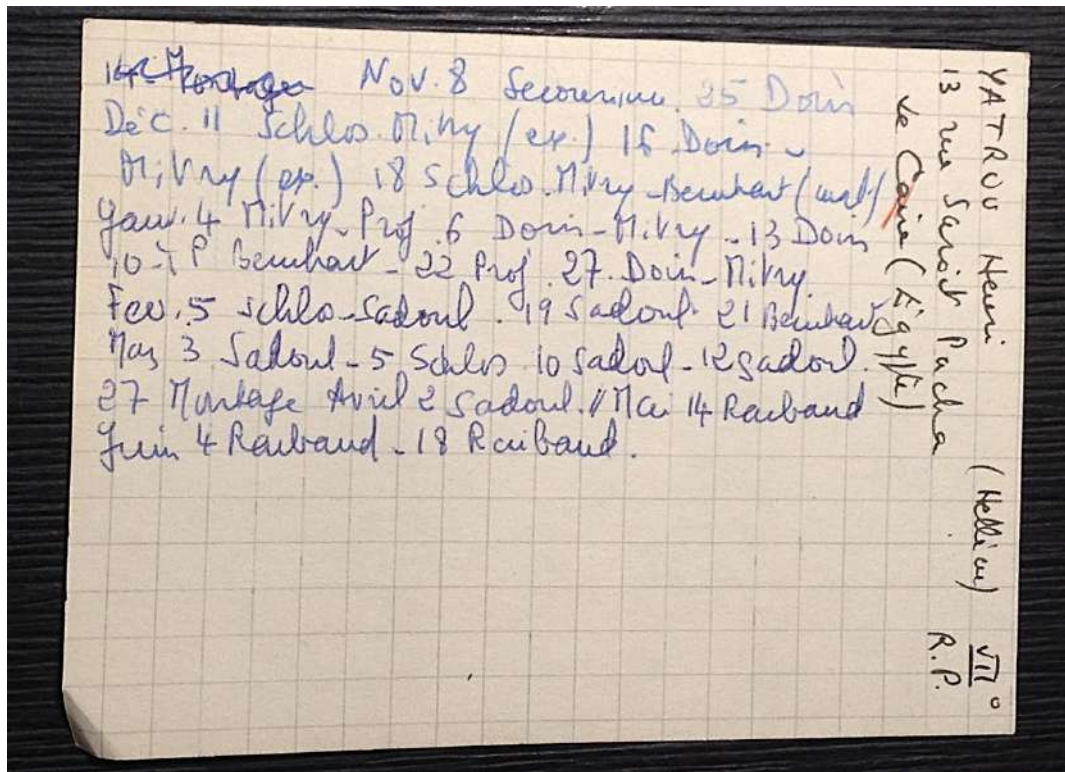
Mar. 9: Photography // Mar. 14: Screenwriting Thesis – Mar. 16: Kof – Mar. 17: Malfille // Mar. 20: Malfille

Apr. 1: Kof // Apr. 24: Doat (class) //

May 6: Doat – May 9: Doat (editing) – May 10: Mitry (class)

May 19: Editing (experiment) – May 25: Photography – June 6: Editing – June 7: Photography.

This handwritten note serves as a personal academic and production log, likely kept by Alp Zeki Heper during his IDHEC years (1961–1962). It lists a series of class meetings, lectures, and film exercises led by major figures of mid-century French cinema such as Jean Mitry, Georges Sadoul, and Fuzellier. The note demonstrates the pedagogical richness of IDHEC’s curriculum, which combined theoretical instruction (film aesthetics, history, and screenwriting) with practical exercises (photography, editing, and directing). The alternation between professors and lab sessions suggests a rigorous, workshop-based model that trained students to oscillate between intellectual reflection and hands-on filmmaking. This schedule reflects the European film school’s early synthesis of art and technique — a structure that profoundly shaped Heper’s later cinematic style, characterized by formal precision and intellectual depth.



French Transcription

Document – Handwritten Schedule Card (Heper, IDHEC, c.1961–1962)

16^e Montage

Nov. 8 Sécurité – 25 Doat

Dec. 11 Schloss – Mitry (exp.) 15 Doat –

17 Mitry (exp.) – 18 Schloss – Mitry – Beumbar (mul.)

Janv. 4 Mitry Prof. – 6 Doat – Mitry – 13 Doat –

10 P. Beumbar – 22 Prof. – 27 Doat – Mitry

Fév. 5 Schloss – Sadoul – 9 Sadoul – 21 Beumbar

Mar 3 Sadoul – 5 Sadoul – 10 Sadoul – 12 Sadoul –

27 Montage Avril 2 Sadoul // Mai 14 Raibaud

Juin 4 Raibaud – 18 Raibaud

YATROU Henri

13 rue Solich Pacha

Le Caire (Égypte)

(Kellawy) R.I.P.

English Translation

16th Editing (Montage)

Nov. 8: Safety – Nov. 25: Doat

Dec. 11: Schloss – Mitry (experiment) – Dec. 15: Doat –

Dec. 17: Mitry (experiment) – Dec. 18: Schloss – Mitry – Beumbar (mus.)

Jan. 4: Mitry Prof. – Jan. 6: Doat – Mitry – Jan. 13: Doat –

Jan. 10: P. Beumbar – Jan. 22: Prof. – Jan. 27: Doat – Mitry

Feb. 5: Schloss – Sadoul – Feb. 9: Sadoul – Feb. 21: Beumbar

May 3: Sadoul – May 5: Sadoul – May 10: Sadoul – May 12: Sadoul

May 27: Editing – Apr. 2: Sadoul // May 14: Raibaud

June 4: Raibaud – June 18: Raibaud

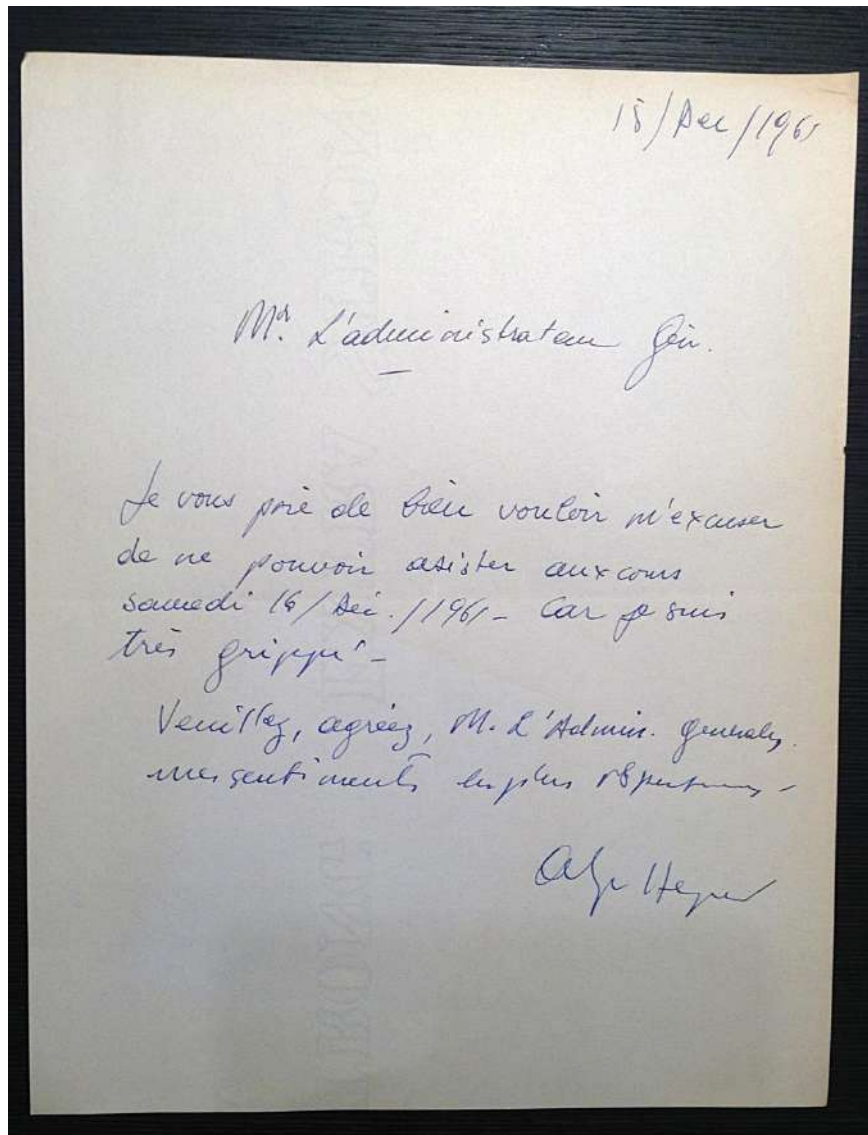
YATROU Henri

13 Rue Solich Pacha

Cairo (Egypt)

(Kellawy) R.I.P.

This second handwritten schedule card expands the picture of Heper’s study environment at IDHEC. It records a precise sequence of lessons, professors, and project deadlines — many of them recurring names central to postwar French film education: Jean Mitry, Georges Sadoul, Schloss, and Raibaud. The inclusion of “experiments,” “editing,” and “montage” entries shows the technical intensity of Heper’s coursework, while the alternating frequency of professors like Sadoul and Mitry reflects the institutional emphasis on both theory and praxis. The note’s final entry mentioning “Henri Yatrou – Cairo” possibly references a classmate or correspondent from Egypt, emphasizing IDHEC’s international milieu and the cross-cultural interactions that framed Heper’s training. Overall, this card illuminates the meticulous organization and dense rhythm of IDHEC’s academic calendar — a microcosm of the European film school model that trained Heper as both artist and craftsman.



15/Dec/1961

M. l'Administrateur Général.

Je vous prie de bien vouloir m'excuser
de ne pouvoir assister aux cours
samedi 16/Dec./1961 – car je suis
très grippé –

Veuillez agréer, M. l'Adminis. Général,
mes sentiments les plus respectueux –

Alp Heper

French Transcription

15 / Dec / 1961

M. l'Administrateur Général,

Je vous prie de bien vouloir m'excuser de ne pouvoir assister aux cours samedi 16 /
déc. / 1961 – car je suis très grippé – Veuillez agréer, M. l'Administrateur Général,
mes sentiments les plus respectueux.

Alp Heper

English Translation

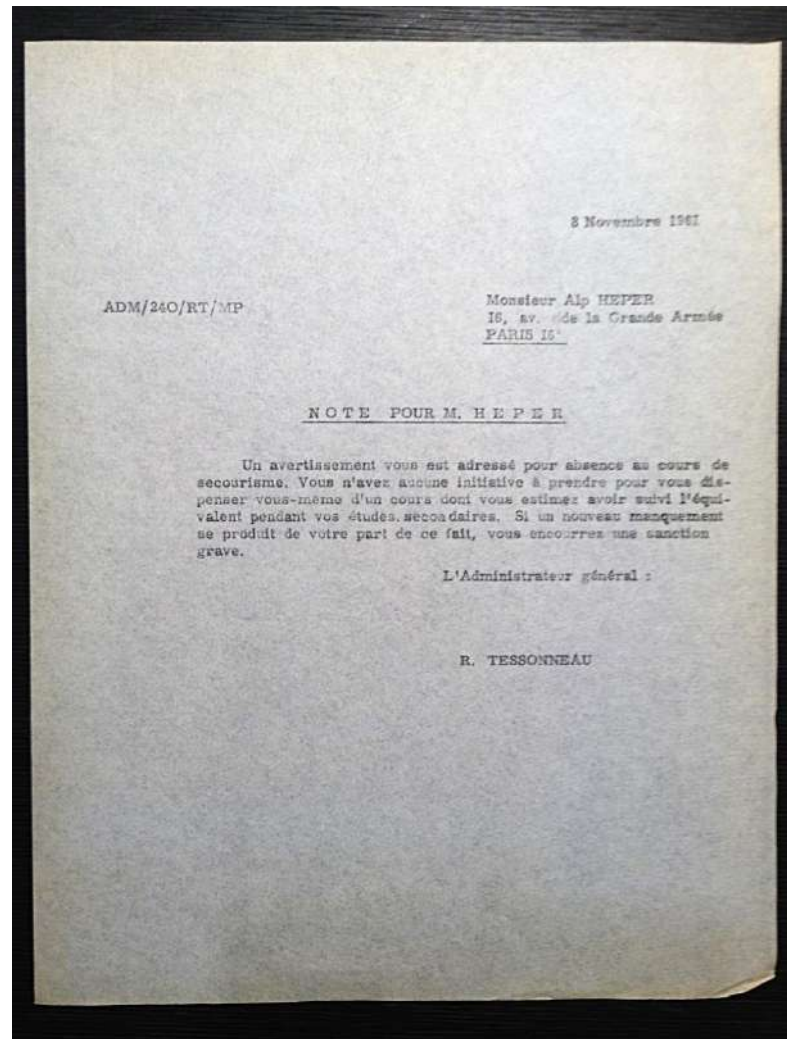
December 15, 1961

Dear General Administrator,

Please accept my apologies for not being able to attend the classes on Saturday,

**December 16, 1961, as I am suffering from a severe case of the flu. Yours
respectfully, Alp Heper**

This brief handwritten note provides a glimpse into the daily academic life and discipline of students at IDHEC (Institut des Hautes Études Cinématographiques) in the early 1960s. Written by Alp Heper, it demonstrates both the formality of correspondence between students and administrators and the expectation of strict attendance within the French higher education system of that period. The courteous tone, conventional phrasing, and formal structure reflect not only the institutional hierarchy but also the professional culture cultivated at IDHEC, where cinema education was treated with the same rigor as other elite academic fields. The letter's modest tone also hints at Heper's conscientiousness and respect toward authority, qualities that characterized the ethos of IDHEC graduates who were trained to combine artistic creativity with institutional discipline.



English Translation

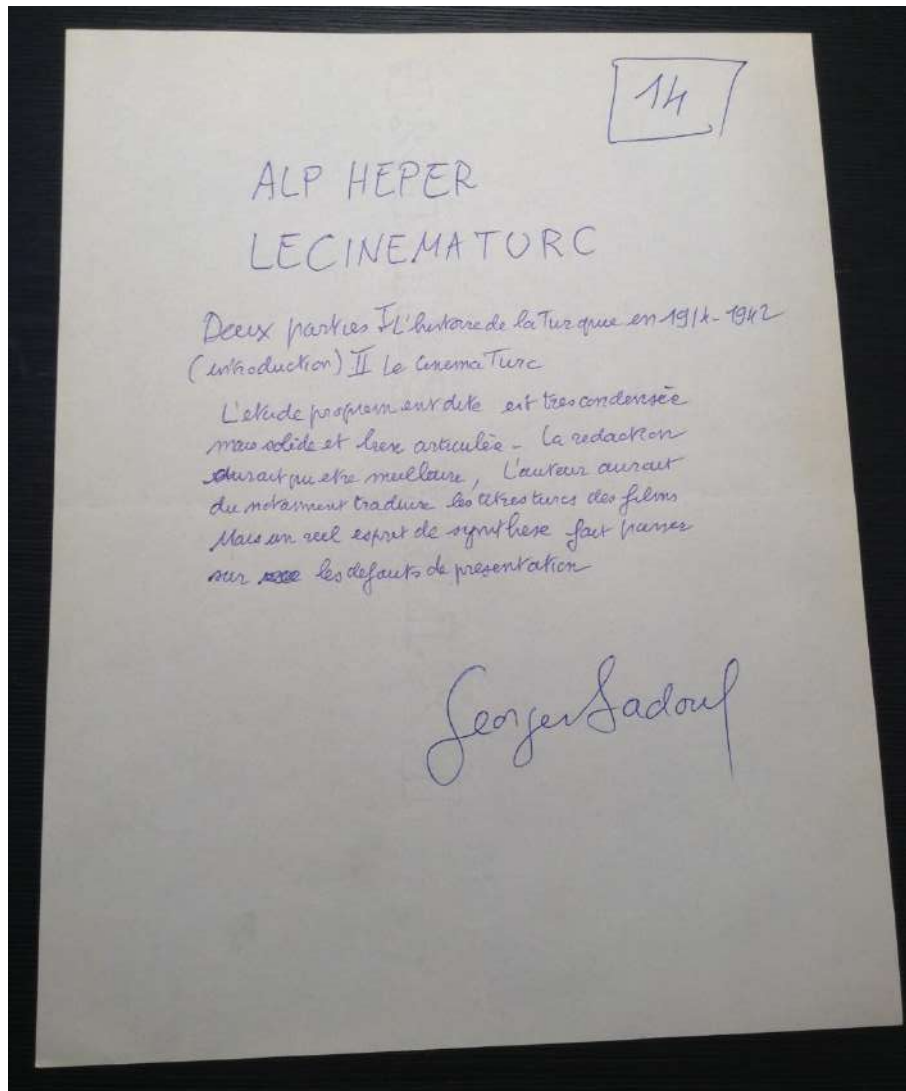
Note for Mr. Heper (November 8, 1961)

A warning is being issued to you for your absence from the first-aid course. You are not entitled to take the initiative to exempt yourself from a class on the grounds that you may have attended an equivalent one during your secondary studies. Should another such incident occur, a serious disciplinary sanction will be imposed.

General Administrator:
R. Tessonnea

This document reflects the strict disciplinary culture of the IDHEC (Institut des Hautes Études Cinématographiques) during the early 1960s, emphasizing institutional authority and procedural adherence. The tone of R. Tessonnea's note is formal yet corrective, highlighting

the institute's expectation of compliance and attendance from its international students, including Alp Heper. The warning situates Heper within a rigid academic environment where self-directed assumptions about curriculum equivalence were not tolerated, thus illustrating the hierarchical and bureaucratic framework of French film education at the time. This minor disciplinary episode also humanizes Heper's student experience, offering insight into the daily realities and administrative pressures faced by foreign students navigating elite European film institutions.



French Transcription

ALP HEPER
LE CINÉMA TURC

Deux parties: I. L'histoire de la Turquie en 1914–1942 (Introduction) II. Le cinéma turc. Le texte proprement en étude est très condensé mais solide et bien articulé. La rédaction aurait pu être meilleure. L'auteur aurait dû notamment traduire les textes turcs des films. Mais un réel esprit de synthèse fait passer sur ces défauts de présentation.

Georges Sadoul

Note: 14

English Translation

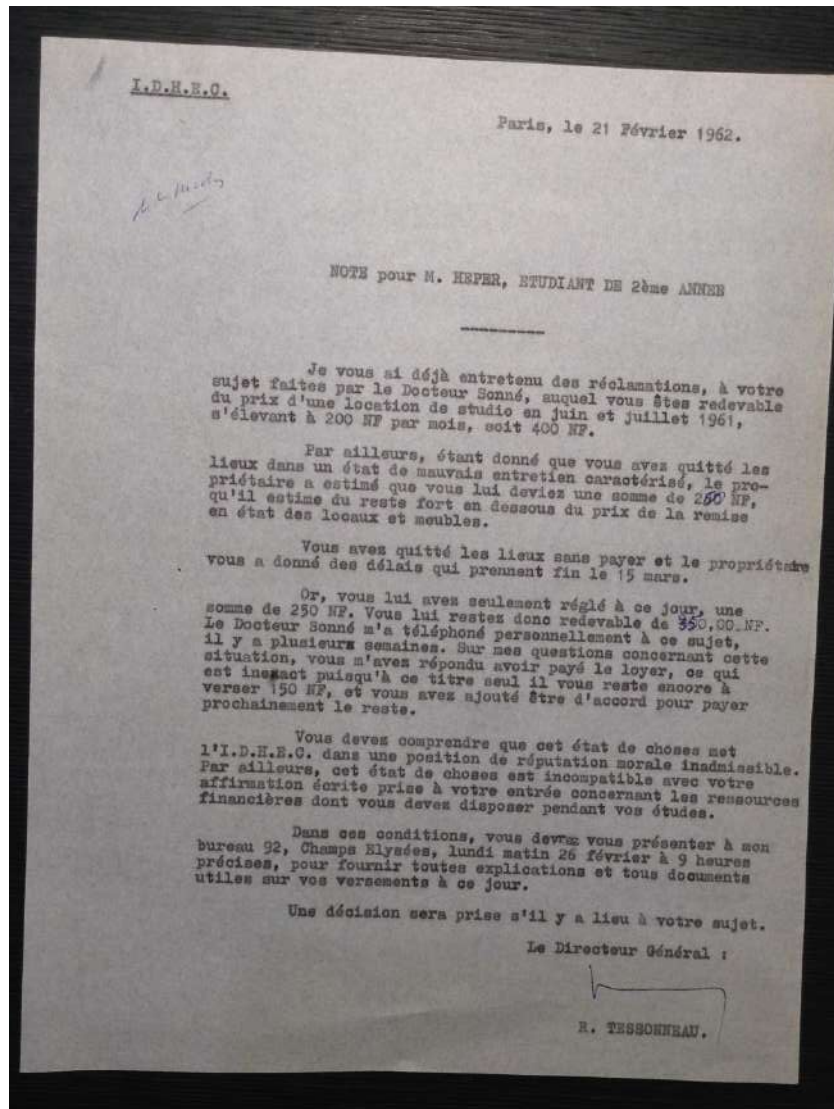
ALP HEPER — THE TURKISH CINEMA

Two parts: I. The History of Turkey between 1914–1942 (Introduction). II. Turkish Cinema. The paper under study is highly condensed yet solid and well-structured. The writing could have been better; the author should particularly have translated the Turkish texts of the films. Nevertheless, a genuine spirit of synthesis compensates for these presentation shortcomings.

Georges Sadoul

Grade: 14/20

This handwritten evaluation by Georges Sadoul, one of the most influential film historians of the 20th century, provides a remarkable glimpse into Alp Heper's academic engagement with Turkish cinema during his years at IDHEC. The assessment highlights both the intellectual rigor and the structural coherence of Heper's work, acknowledging his analytical maturity while gently criticizing the lack of translation for Turkish-language sources. Sadoul's emphasis on Heper's "real spirit of synthesis" reflects recognition of the young filmmaker's capacity to contextualize national cinema within historical frameworks—an early indication of transnational awareness that would define later discussions on Turkish film historiography. The mark of 14/20, considered a solid and respectable grade at the time, confirms Heper's competence as a scholar navigating the intersection of national identity and cinematic modernity within a French academic environment.



English Translation

I.D.H.E.C.

Paris, February 21, 1962

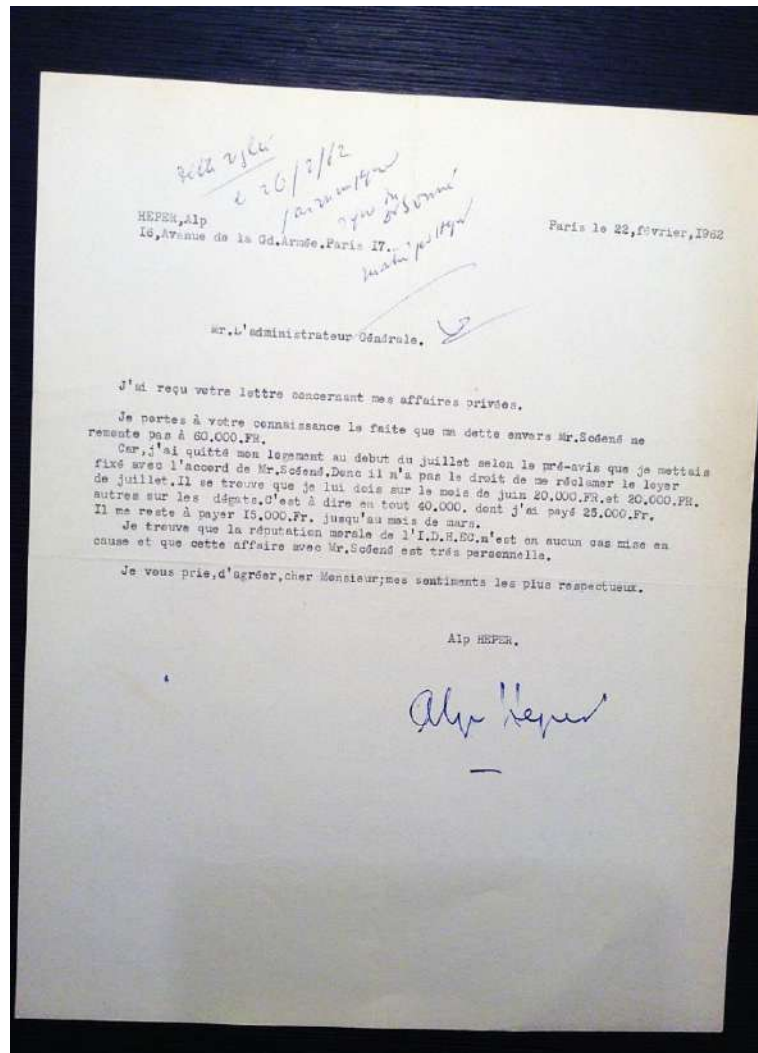
Note for Mr. Heper, Second-Year Student

I have already spoken to you regarding the complaints made by Dr. Sonné, to whom you owe the rent for a studio for June and July 1961, amounting to 200 NF per month, or 400 NF in total. Furthermore, since you vacated the premises in poor condition, the landlord has estimated that you owe him an additional 200 NF, which he considers well below the actual cost of restoring the apartment and its furnishings. You left the premises without payment, and the landlord has given you a grace period that ends on March 15. So far, you have paid only 250 NF, leaving a balance of 350 NF. Dr. Sonné personally called me about this matter several weeks ago. In response to my inquiries, you told me that you had already

paid the rent, which is inaccurate, as you still owe 150 NF and have agreed to pay the remainder shortly. You must understand that this situation places I.D.H.E.C. in a morally unacceptable position. Moreover, this state of affairs is incompatible with the written statement you provided upon admission regarding your financial means to sustain your studies. Therefore, you are required to appear at my office, 92 Champs-Élysées, on Monday morning, February 26, at 9:00 a.m. sharp, to provide all explanations and documents relevant to your payments to date. A decision will be made regarding your case thereafter.

The Director General, R. TESSONNEAU

This official letter from R. Tessonneau, the Director General of IDHEC, dated February 21, 1962, provides a striking institutional counterpart to Alp Zeki Heper's personal correspondence from the same period. The document details a formal reprimand regarding unpaid rent and property damage connected to Heper's student accommodation, situating the issue within the moral and administrative framework of the school. The tone is bureaucratic yet severe, emphasizing the potential harm to IDHEC's "moral reputation" and linking Heper's private financial difficulties to the integrity of the institution. The letter demands a personal appearance before the director and threatens disciplinary consequences, reflecting the hierarchical and paternalistic nature of French educational institutions in the early 1960s. When read alongside Heper's own defensive letters from February 22, 1962, this note reveals a tense exchange between a struggling foreign student and an inflexible administration. It illustrates not only Heper's precarious financial situation in Paris but also his negotiation of authority, discipline, and institutional image. As an archival artifact, it provides a vivid snapshot of the pressures faced by international film students of the era and underscores how personal hardship could quickly become a matter of institutional morality — a recurring tension that resonates with Heper's later cinematic explorations of alienation and authority.



English Translation

HEPER, Alp

16, Avenue de la Grande Armée, Paris 17.

Paris, February 22, 1962

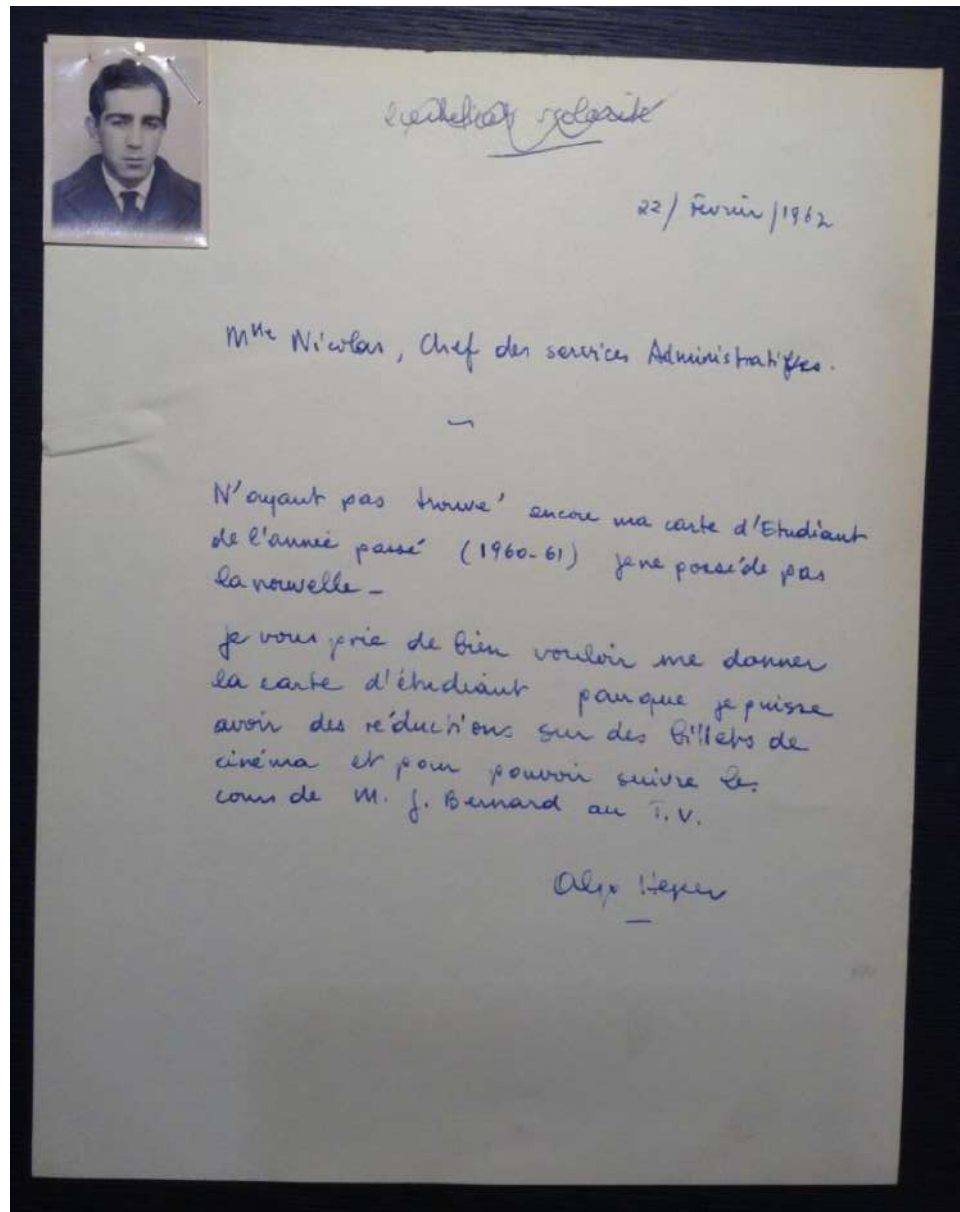
Dear General Administrator

I have received your letter concerning my private affairs. I would like to inform you that my debt to Mr. Scééné does not amount to 60,000 francs. I vacated my apartment at the beginning of July after giving notice to Mr. Scééné, in accordance with the agreement we had. Therefore, he has no right to demand the rent for July. I owe him 20,000 francs for June and another 20,000 francs for damages, that is, a total of 40,000 francs, of which I have already paid 25,000 francs. The remaining 15,000 francs will be paid by March. I believe that this matter in no way affects the

moral reputation of IDHEC and that it is a purely personal issue between Mr. Scééné and myself. Yours sincerely,

Alp Heper

This short letter by Alp Zeki Heper, written in February 1962, illustrates his position as a foreign student navigating both personal and institutional accountability during his years at IDHEC. The text is direct yet polite, structured as a clarification to the school administration concerning a private financial dispute with his landlord, Mr. Scééné. Heper's tone is defensive but dignified: he meticulously outlines the exact figures owed and paid, establishing transparency and responsibility. More importantly, he emphasizes that the matter is strictly private and unrelated to the moral reputation of IDHEC—a statement that reveals his acute awareness of institutional hierarchy and the importance of professional image. The letter also exposes the precarious financial and emotional realities of a young Turkish filmmaker in early-1960s Paris, managing debt and bureaucracy while studying cinema abroad. It reflects both his sense of discipline and his emerging voice as a conscientious artist—one who, even in administrative correspondence, reveals the careful reasoning and integrity that would later characterize his cinematic work.



French Transcription

22 Février 1962 (*en haut: certificat scolaire*)

Mlle Nivolar, Chef des services Administratifs.

N'ayant pas trouvé encore ma carte d'étudiant de l'année passée (1960–61), je n'ai pas reçu la nouvelle. Je vous prie de bien vouloir me donner la carte d'étudiant pour que je puisse avoir des réductions sur des billets de cinéma et pour pouvoir suivre le cours de M. J. Bernard au T.V.

Alp Heper

English Translation

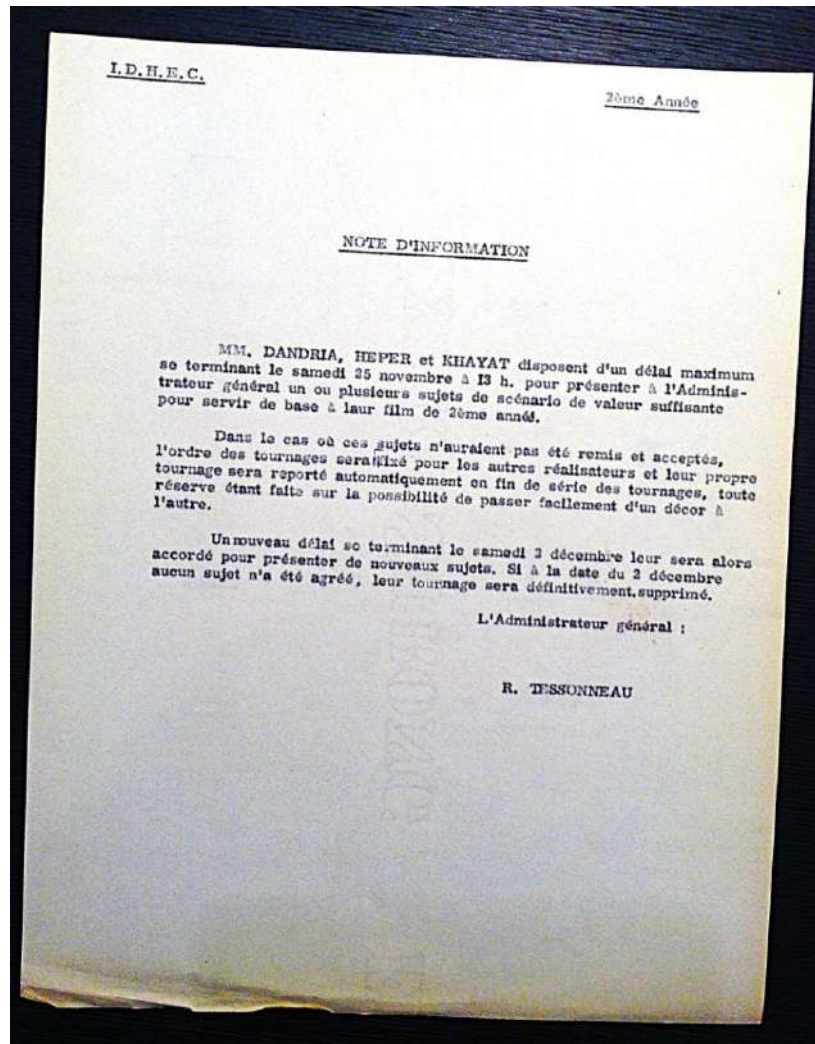
February 22, 1962, (*top of the page: school certificate / student ID*)

Miss Nivolar,

Head of Administrative Services, Having not yet found my student card from last year (1960–61), I have not received the new one. I kindly ask you to issue my student card so that I may benefit from cinema ticket discounts and attend Mr. J. Bernard’s class on television.

Alp Heper

This brief handwritten note by Alp Zeki Heper, dated February 22, 1962, offers a small yet revealing glimpse into his daily life as a student at IDHEC. Written politely to the head of the administrative services, the letter reflects a mundane but significant concern: the renewal of his student card, which he needs for discounted cinema access and to attend televised classes by Professor J. Bernard. Beyond its administrative tone, the letter subtly expresses Heper’s engagement with the cinematic culture of early 1960s Paris—he explicitly mentions the cinema and television as part of his learning environment. The note also humanizes Heper, showing the bureaucratic realities and small struggles that shaped his student experience abroad. His careful handwriting and formal phrasing reveal both discipline and modesty, qualities that resonate with his later artistic rigor. As an archival artifact, the document enriches our understanding of Heper’s formative years at IDHEC, illustrating the intersection of personal routine, institutional order, and the vibrant film culture that surrounded him.



English Translation

I.D.H.E.C.
Second Year

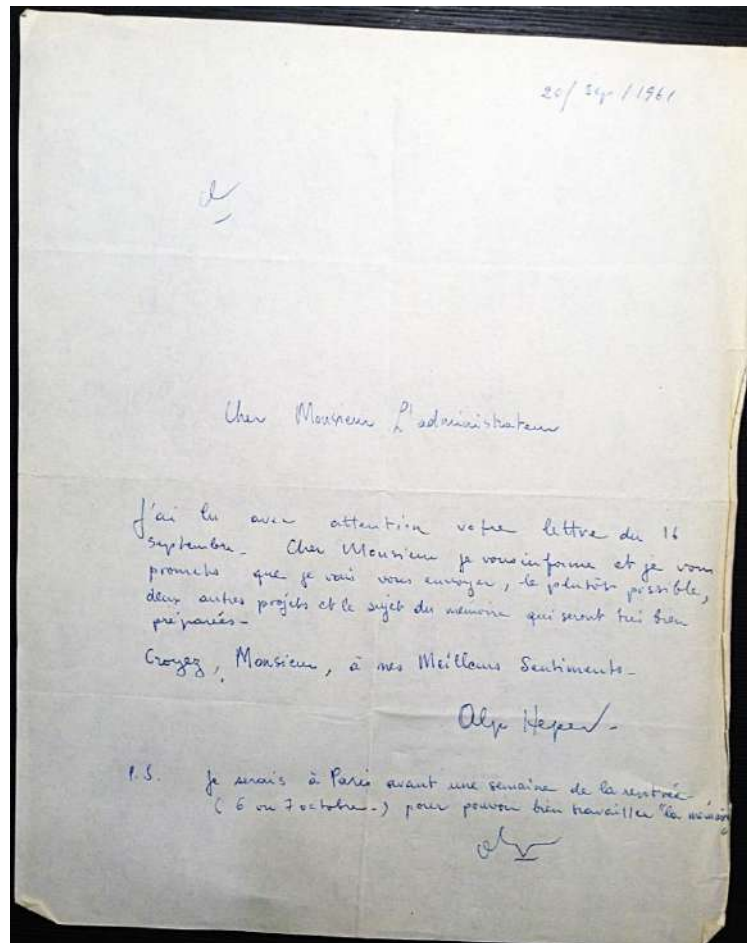
INFORMATION NOTE

Messrs. Dandria, Heper, and Khayat are granted a final deadline ending on Saturday, November 25 at 1:00 p.m. to submit to the General Administrator one or more screenplay subjects of sufficient quality to serve as the basis for their second-year film. In the event that these subjects are not submitted or accepted, the shooting schedule will be finalized for the other directors, and their own shoot will be automatically postponed to the end of the filming series, with no guarantee regarding the possibility of easily moving from one set to another. An additional deadline, ending on Saturday, December 2, will then be granted to submit new subjects. If by December 2 no subject has been approved, their film project will be definitively cancelled.

The General Administrator:

R. TESSONNEAU

This internal memorandum from IDHEC’s administration, dated late 1961 or early 1962, provides a precise glimpse into the school’s hierarchical and production-oriented pedagogy. Addressed to Dandria, Heper, and Khayat, it sets strict deadlines for submitting screenplay proposals for their second-year film projects. The tone is impersonal and procedural, underscoring the bureaucratic rigor of IDHEC’s training model, where punctuality, discipline, and administrative compliance were as essential as creativity. For Alp Zeki Heper, this document situates him within the tightly regulated production environment of postwar French film education—one that demanded both artistic initiative and institutional obedience. The language of the note (“sufficient quality,” “definitively cancelled”) reveals the institutional power structures that governed student creativity. Missing a deadline meant exclusion from the filmmaking cycle altogether, a rule that likely amplified the pressures faced by foreign students like Heper, who were navigating both artistic ambition and administrative constraint. As an archival piece, this note complements the previous correspondence between Heper and IDHEC administrators, showing a broader pattern: Heper’s continuous negotiation between artistic independence and institutional discipline—a tension that would later resonate deeply in his uncompromising, avant-garde cinematic style.



French Transcription

20 / Sep / 1961, Cher Monsieur l'Administrateur,

J'ai lu avec attention votre lettre du 16 septembre. Cher Monsieur, je vous informe et je vous promets que je vais vous envoyer, le plus tôt possible, deux autres projets et le sujet du mémoire qui seront très bien préparés. Croyez, Monsieur, à mes meilleurs sentiments. Alp Heper

P.S. Je serai à Paris avant une semaine de la rentrée (6 ou 7 octobre) pour pouvoir bien travailler le mémoire. A.H.

English Translation

September 20, 1961

Dear Mr. Administrator,

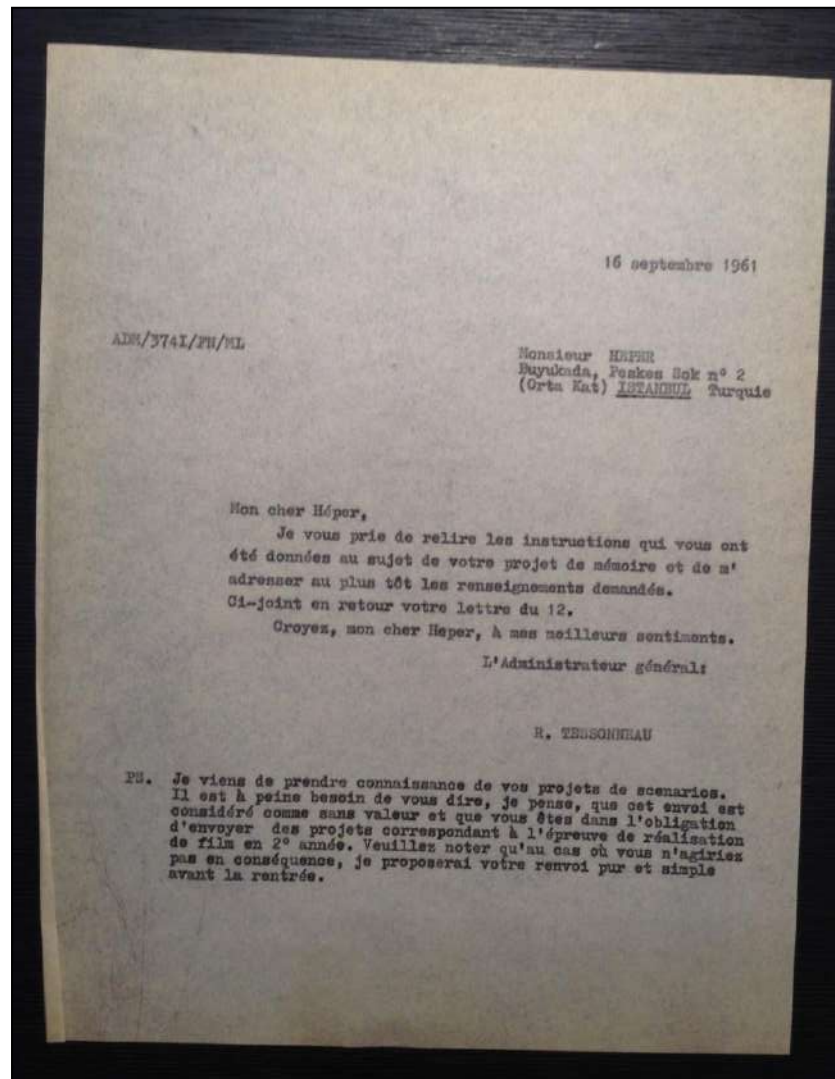
I have carefully read your letter dated September 16. Dear Sir, I wish to inform you—and I promise—that I will send you, as soon as possible, two additional

projects and the subject of my thesis, which will be thoroughly prepared. Yours sincerely, Alp Heper

P.S. I will be in Paris about a week before the beginning of the term (around October 6 or 7) in order to work properly on the thesis.

A.H.

This letter, dated September 20, 1961, is among the earliest pieces of correspondence written by Alp Zeki Heper during his student years at IDHEC. Addressed to the school’s administrator, it reflects both the diligence and humility of a young filmmaker striving to meet academic expectations. The tone is respectful and reassuring: Heper acknowledges receipt of a previous letter from the administration and promises to deliver two new project proposals along with his thesis topic. His closing note, mentioning his return to Paris before the academic term to “work properly on the thesis,” conveys his conscientious attitude and commitment to study. Although brief, the letter captures the structure and hierarchy of communication within IDHEC, as well as the disciplined academic environment that framed student creativity. It also highlights Heper’s effort to maintain credibility and punctuality in a foreign institutional setting, balancing artistic preparation with administrative formality. In retrospect, this early exchange prefigures the persistent correspondence Heper maintained with IDHEC’s administration—letters that collectively trace his evolution from a student negotiating academic procedures to an artist confronting institutional rigidity.



English Translation

ADM/3741/FM/ML

September 16, 1961,

Mr. Heper

Buyukada, Peskes Street No. 2 (Middle Floor)

Istanbul, Turkey

My dear Heper,

I ask you to reread the instructions that were given to you concerning your thesis project and to send me, as soon as possible, the requested information. Enclosed you will find the return of your letter dated the 12th. Yours sincerely,

The General Administrator, R. Tessonneau

P.S. I have just reviewed your screenplay projects. I hardly need to tell you that this submission is considered worthless, and you are required to send projects corresponding to the second-year film production examination. Please note that if you fail to comply, I will recommend your immediate dismissal before the start of the term.

This letter from R. Tessonneau, dated September 16, 1961, is one of the earliest formal correspondences between the IDHEC administration and Alp Zeki Heper. Written in a stern and bureaucratic tone, it expresses dissatisfaction with Heper's submitted screenplay drafts, which the director deems "without value." The letter serves both as a reprimand and a warning: unless Heper provides acceptable projects aligned with the second-year film production standards, he faces potential expulsion before the start of the academic year. The letter's language reveals the institutional rigidity and pedagogical severity characteristic of IDHEC during the 1960s, where creative work was tightly monitored under administrative oversight. The correspondence highlights the tension between Heper's artistic independence and the school's formal criteria of "academic adequacy." Seen alongside Heper's polite and apologetic reply dated September 20, 1961, this exchange portrays a young artist negotiating authority, defending his creative process, and attempting to align his personal vision with institutional expectations. This dynamic — between experimental creativity and disciplinary structure — foreshadows the defiant aesthetic of Heper's later films, which often grappled with questions of constraint, rebellion, and authorship.

NOM: HEPER

PRENOM:

Le

1966

ADRESSE:

SECTIONS D'ETUDES:

Monsieur l'Administrateur Général de
l'IDHEC - 92 Ch.Élysées - PARIS VIII^e

Monsieur l'Administrateur Général,

En réponse à votre lettre du 6/7/1966, j'ai l'honneur de vous faire connaître que je prends, de la manière la plus formelle, les engagements ci-après:

1^o) J'entrerais en seconde année d'études à l'IDHEC, le jour de l'ouverture des cours en novembre 1966, et je serai présent au Studio des Ternes le lundi 16 octobre à 9 h. selon les indications qui m'ont été données.

2^o) Je verserai à la Comptabilité de l'IDHEC, avant le 31 octobre, une somme de 80 N.F., représentant les droits d'examen et d'inscription, C.C.P. PARIS 555-79.

3^o) Je verserai à la Comptabilité de l'IDHEC, avant le 31 octobre, ma cotisation d'assuré social en qualité d'étudiant, selon le taux en vigueur pour la prochaine année scolaire (actuellement 15 N.F.) (2);

4^o) Je verserai à la Comptabilité de l'IDHEC, avant le 31 octobre, le tiers de mes droits de scolarité, soit 400 N.F., un autre tiers devant être versé avant le 1er janvier, et le dernier tiers avant le 1er avril (3);

5^o) Je verserai à la Comptabilité de l'IDHEC, avant le 31 octobre, un dépôt de cinquante N.F. destiné à couvrir, à l'appréciation de l'Administrateur général, les bris, déprédations, dommages de toute sorte (et amendes), qui pourraient survenir en cours d'année aux matériels de l'IDHEC utilisés par mes soins. Dans le cas de vol de matériels après utilisation collective par un groupe d'élèves, dont l'auteur n'aurait pas été découvert, je me déclare averti qu'un prélèvement sera fait sur les dépôts effectués par les élèves du groupe de travail dont il s'agit. Je m'engage à reconstituer immédiatement cette somme dès qu'elle sera réduite à 20 N.F. par prélèvements réglementaires.

(1) Les élèves français, admis par concours, dont les ressources familiales sont notoirement précaires, ou qui sont pupilles de la Nation, peuvent présenter à l'Administrateur général, avec preuves à l'appui, avant le 30 septembre, une demande de dégrèvement partiel ou total de ces droits. Les renseignements fournis par eux seront regardés comme confidentiels. S'ils ont une telle intention, ils doivent compléter le présent paragraphe comme suit: "pour le cas où ma demande d'exonération ne recevrait pas une suite favorable".

(2) Les boursiers doivent payer dans tous les cas avant le 31 octobre leur cotisation de Sécurité sociale qui leur sera remboursée s'il y a lieu.

(3) Paragraphe à rayer pour les élèves français.- Les élèves astreints au versement des frais de scolarité peuvent en effectuer le paiement en une seule fois.

6e) Je me déclare averti que le non versement, en temps voulu, de l'une ou l'autre des sommes prévues aux paragraphes 2,3,4 et 5 ci-dessus, me mettrait dans la situation d'être exclu des cours et travaux pratiques de l'IDHEC dès la rentrée;

7e) J'observerai une assiduité intégrale aux cours et aux travaux pratiques de l'IDHEC, me déclarant formellement averti que mon manque d'assiduité me mettrait dans la situation d'être radié automatiquement et de ce seul fait du nombre des élèves de l'IDHEC, par décision de l'Administrateur général; en conséquence, je n'entreprendrai ou ne poursuivrai, parallèlement à ma scolarité à l'IDHEC, aucune étude ou activité ayant pour effet de réduire mon assiduité aux cours ou aux travaux pratiques;

8e) J'observerai intégralement les dispositions présentes et futures des divers règlements et prescriptions de l'IDHEC, notamment celles du règlement de discipline scolaire.

Par ailleurs, je vous adresse, dûment rempli, l'état de renseignements administratifs ci-après:

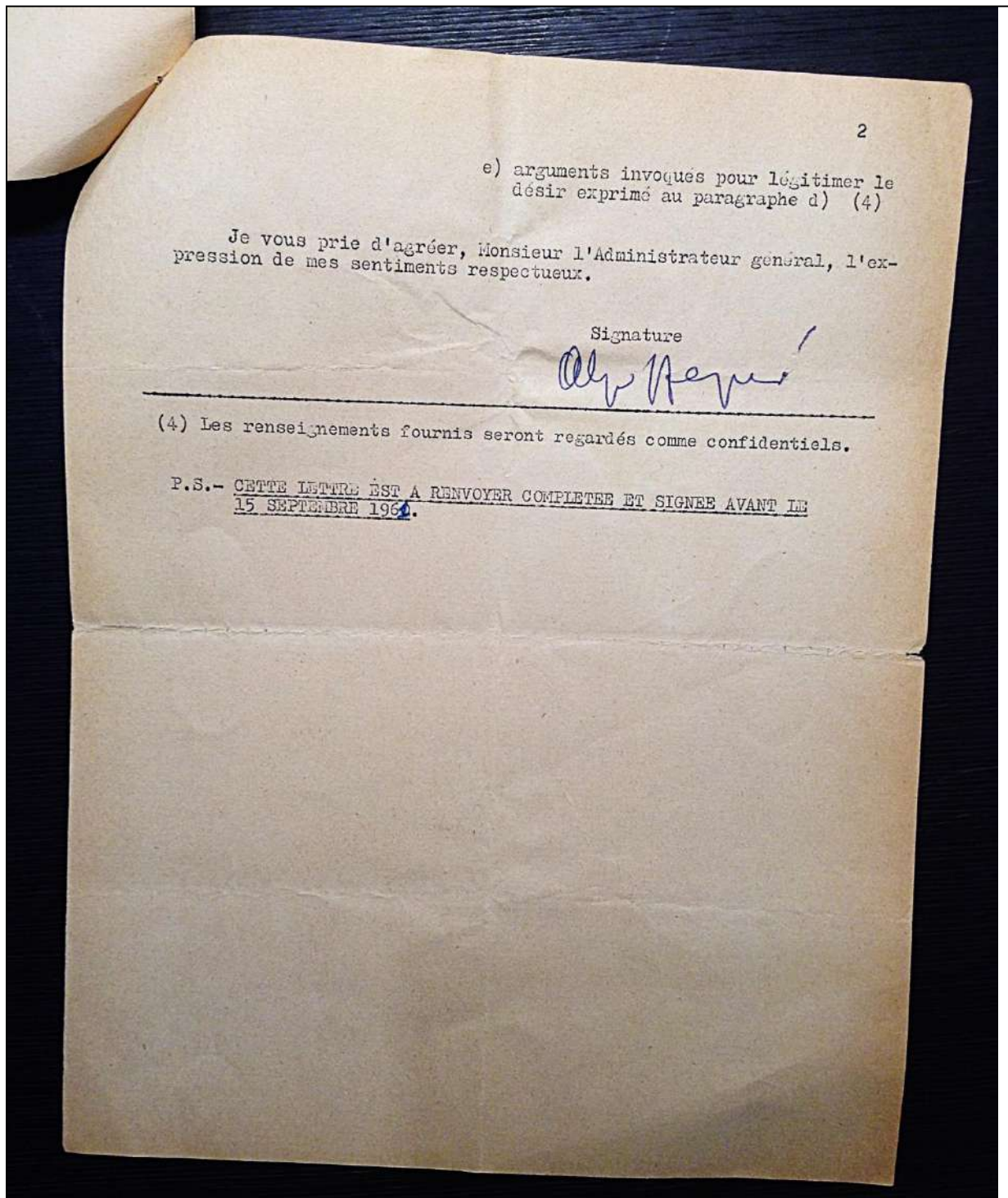
Situation de famille:

- Nombre de frères ou sœurs:	(rayer
- Célibataire	la
- Marié ; date de mariage:	men-
	tion
	inutile)

Bourse d'études (3) :

- organisme ayant attribué une bourse en ma faveur pour l'année scolaire 1960-1961:
- organisme ayant été saisi d'une bourse en ma faveur pour l'année scolaire 1961-1962:
- montant annuel de la bourse obtenue ou demandée:
- montant annuel minimum de la bourse que je désirerais me voir attribuer pour l'année scolaire 1961-1962, sur démarche de l'Administrateur général de l'IDHEC, dans le cas où la possibilité s'en présenterait:

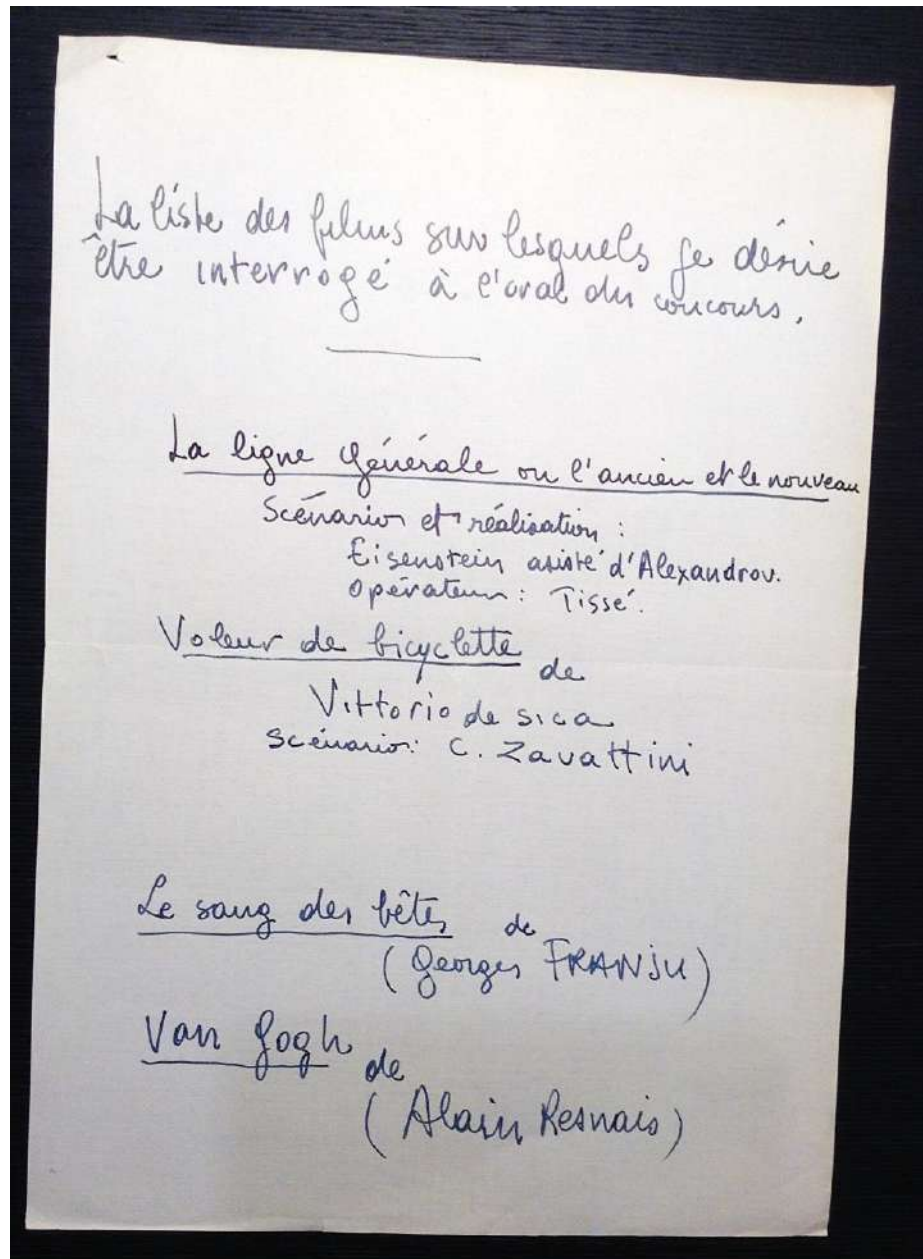
(3) Les paragraphes a,b,c, visent tous les élèves, quelle que soit leur nationalité: ils doivent y répondre, s'il y a lieu.
- Les paragraphes d, et e, ne visent que les élèves français admis au concours. Mais ceux-ci ne peuvent formuler le désir d'obtenir une bourse par l'intermédiaire de l'IDHEC que dans le cas où ils n'ont ni obtenu, ni demandé par ailleurs une bourse d'études.



English translation with commentary

This three-page document represents a formal declaration of enrollment and compliance issued by the Institut des Hautes Études Cinématographiques (IDHEC) and signed by Alp Heper in 1961. It encapsulates the bureaucratic rigor and moral discipline characteristic of French film education during the early 1960s. Through this text, we glimpse the institutional

structure that framed IDHEC as both a creative and administrative organism: every student, including foreign ones like Heper, was required to adhere to an extensive list of financial, disciplinary, and behavioral obligations. The letter systematically ties artistic training to responsibility—tuition payment deadlines, attendance rules, and even compensation for potential equipment damage—illustrating the blend of artistic rigor and industrial discipline that defined IDHEC’s pedagogy. For Heper, this document carries deeper significance. As one of the few Turkish students at IDHEC during that period, his signature symbolizes both acceptance into a transnational cinematic elite and the economic precarity of studying abroad. His careful compliance with deadlines, fees, and administrative formalities suggests not mere obedience but a deliberate effort to legitimize his presence in a French institutional context often dominated by local networks.



French Transcription

La liste des films sur lesquels je désire être interrogé à l'oral du concours :

— La ligne générale ou l'ancien et le nouveau

Scénario et réalisation : Eisenstein assisté d'Alexandrov

Opérateur : Tissé

— Voleur de bicyclette

de Vittorio De Sica

Scénario : C. Zavattini

— **Le sang des bêtes**
de Georges Franju

— **Van Gogh**
de Alain Resnais

English Translation

List of films on which I wish to be examined during the oral admission test:

— **La Ligne générale (The General Line / Old and New)**
Screenplay and direction: Sergei Eisenstein (assistant: Grigori Alexandrov)
Cinematography: Eduard Tissé

— **Ladri di biciclette (Bicycle Thieves)**
Directed by Vittorio De Sica
Screenplay: Cesare Zavattini

— **Le Sang des bêtes (Blood of the Beasts)**
Directed by Georges Franju

— **Van Gogh**
Directed by Alain Resnais

This handwritten note by Alp Zeki Heper, likely from 1960, is a remarkable glimpse into his cinematic education and aesthetic formation at the time of applying to IDHEC. The list of four films he selected—Eisenstein’s *La Ligne générale*, De Sica’s *Bicycle Thieves*, Franju’s *Le Sang des bêtes*, and Resnais’s *Van Gogh*—reveals a sophisticated awareness of both the historical and stylistic spectrum of world cinema. Heper’s choices bridge Soviet montage, Italian neorealism, and French poetic and documentary modernism—three fundamental movements that shaped postwar film thought. Eisenstein’s theoretical rigor and visual dialectics align with the revolutionary and intellectual dimension of cinema; De Sica and Zavattini embody moral humanism and the social realism of postwar Europe; Franju’s *Le Sang des bêtes* and Resnais’s *Van Gogh* point toward the lyrical documentary tradition, where reality intertwines with poetic reflection. This selection underscores Heper’s early interest in cinema as both political discourse and visual philosophy, anticipating the transdisciplinary and reflective dimensions of his later career. His understanding of film already extended beyond national or stylistic boundaries—suggesting the intellectual curiosity and aesthetic pluralism that would define his subsequent work as a Turkish filmmaker educated in France. In essence, this document is more than an exam list—it is a self-portrait of cinematic taste and ideology, situating Alp Zeki Heper within the global genealogy of modernist film thought.

④

ANALYSE de Film → HEPER, Alp

"Farrebique"

1. Le contexte du film

réalisateur — G. Rouquier
 scénario — G. Rouquier
 musique — Henri Gancrot
 interprétation — Les habitants, parents et voisins de Farrebique

- a) Le film a été écrit pendant les 4 saisons - c'est à dire les tournages ont eu lieu pendant ces différentes saisons.
- b) Il est un film français, tourné dans un village qui se situe près de Ville Franche de Auvergne.
- c) L'auteur de ce film est G. Rouquier, il est un cinéaste français qui a fait des courts et des longs métrages. Ses principaux films sont :
 - avant 1948: le tonnelier
 - le vendage → c'est un élogé d'un homme qui connaît son métier.
 - le charbon
 - l'économie des métaux
 - 1948 - Le part de l'enfant
 - 1948 - Le chaudronnier
 - 1953 - Sans lumière
 - 1955 - L'onde et ses miracles.

2. ANALYSE du SCENARIO

- a) Le scénario ne présente pas un caractère complexe. On peut le résumer en disant que c'est la vie ^{de la} famille ^{qui} se déroule dans une durée d'un an, à travers les 4 saisons. À ce déroulement du temps est lié le comportement des personnages.
- b) Construction de l'histoire
On peut la diviser en 4 grandes parties
 - 1- L'automne ou bien le commencement de l'hiver
 - 2- L'hiver
 - 3- L'été de printemps
 - 4- L'été
 - 5- De nouveau l'automne

c) Les personnages et leurs évolutions psychologiques

Le grand père: il est le propriétaire de la domaine -
il veut la garder et la construire -
il aime les traditions - il aime le travail.

La grande-mère - Elle n'a pas un caractère si frappant.
Elle avait un comportement à peu près
indifférent avec les autres - Elle aimait
vivre d'une façon tranquille

Roche - C'est un type qui aime l'argent - On
le voit d'ailleurs dans la séquence où
le grand père fait son testament
montrer son caractère -

Berthe - Elle aime ce qu'on construit - la ferme
donc comme dit Henri Agel elle est apte
au modernisme - Elle est travailleuse
et énergique -

La Fabrette - Elle est féroce - On la voit d'ailleurs
dans la séquence qu'elle était ensemble avec Henri
Elle est saine -

Henri - Il rêve à l'aventure, au voyage - Il porte
en lui un peu le caractère du grand père
et de Roche -

d) Le jeu est interprété par de protagonistes vrais. Dans
ce cas un réalisme du vrai, du naturel s'impose
à elle-même - Nous le film gagnons
aussi une valeur de document - Les protagonistes parlent
avec l'accent Auvergnat

~~18~~ Analyse Formelle

a) ~~L'histoire se passe dans le décor naturel, original -~~

c) ~~L'éclairage est très souvent dépouillé~~

2) Principaux thèmes continus à travers le temps

1) La vie simple des paysannes

2) Le travail → avec la terre

3) L'amour de la terre, de la nature

4) Les relations avec entre des gens de la famille et
les voisins - L'amitié -

(+ la page s.v.p) →

HEPER, Alp

- L'un des principaux thèmes, c'est la naissance qui est
située avec pendant dans l'arrivée du printemps
6) L'autre c'est la vie - qui se déroule dans chaque
époque du film
7) Et le thème de la Mort qui se trouve dans la dernière
partie et qui arrive avec l'automne.

f) Style

Comme nous indique H. Noel le film a du point
de vue style 3 traits caractéristique. Réaliste, symbolique
et lyrique.

- a) Réaliste - C'est un film réaliste parce que G. Gouguin
nous transpose une réalité. Il est tenu à chaque
moment où se passe dans une durée. Le
temps qui est propre à l'étendue mais au contraire il
est un temps ~~pas~~ psychologique aussi. Qui dépend
même de la vie des personnages. Le réalisme
du film se présente aussi dans l'interprétation,
où l'intention de montrer les personnages. Il existe
une recherche constante des gestes. Les gros plans
qui précisent le sens du travail par exemple. Les gros plans
qui reflètent le comportement, la psychologie des personna-
ges. Et en plus le caractère documentaire du
film sur la vie d'une famille paysanne nécessite
son style réaliste.

6) Symbolique

- a) Par ex. il y a plusieurs phénomènes ^{ou bien des contre points} visuel qui
indiquent et avance les phénomènes, l'action.
La mort d'un oiseau, une feuille morte et
la mort du grand père.

6) Les symboles sonores

3) Lyrique

Parfois le film ~~gagne~~ a un aspect poétique et
lyrique. L'histoire est racontée avec un air de souvenir,
attendrissant.

i- Analyse Formelle

- 1- Visuel: le décor naturel
- 2- Eclairage → très souvent de poulle et, vrai et parfois illuminé
- 3- La profondeur de champ n'est pas très utilisée
il y a beaucoup de champ - et contre champ -
- 4- Présence de la nature au sein du cadrage
les champs
les animaux
les arbres
les fleurs -
- 5- Une recherche de réalisme dans l'accent
d'authenticité et dans la ton - Fidélité
aux ~~bruits~~ effets sonores réelles
↳ vérité
- 6- G. Rouquier pour pouvoir exprimer un temps
qui déroute a donné lieu a beaucoup de surimpression
et a plusieurs signes de ponctuation → les volets par
exemples - (On souvient de Citizane Kane d'Orson
Welles)
- 7- La prise de la musique souligne quelques
effets de la nature
- 8- Les plans insérés dans le montage donne
la possibilité au symbolisme - backemi -

- La Portée

Intention d'éveiller une sorte de fraternité
entre l'Homme et La Nature est la plus grande tâche
de G. Rouquier. Car on voit qu'il existe une ressemblance
entre l'Homme et la nature. D'après l'œuvre de Rouquier
l'homme devient une partie de la nature et il est
lié à elle - Si on veut on peut trouver une certaine
analogie entre Louisiana Story de Flaherty et le film
de G. Rouquier. Mais chez Rouquier, ~~la~~ au sein de la nature
on trouve l'Homme. ~~et~~

HEPER, Alp Zeki -

1. Quelle est l'idée que Baudelaire veut exprimer dans ce poème - ?

il est vrai que le poète a un autre monde que ~~cette~~ le nôtre. L'artiste est un créateur. Pendant qu'il crée il invente, il imagine ou bien il transpose une réalité. Mais vivre dans cette réalité sans lâcher pose des difficultés pour le poète. Car il y a un monde qui sépare de la réalité quotidienne. C'est son monde à lui, dans lequel il vit, il crée, il imagine, et quand il sort de ce monde il est gauche et veule, comique et laid comme dit Baudelaire -

② - Par quels images l'exprime-t-il ?

L'idée profonde est exprimée dans ce poème à l'aide du symbolisme. L'Albatros est l'image du poète, de l'artiste. Les gestes de l'Albatros sont semblables à celle du poète. Tous les deux sont gauchers et veules quand ils sont exilés sur terre. La beauté est la ressemblance des images à l'idée qu'il veut exprimer, crée une sorte de fécondité dans l'expression.

③ - Quelles sont, selon vous, les qualités poétiques de ce texte ?

La forme du poème est un alexandrin.

— a	— a	— a	— a
— b	— b	— b	— b
— a	— a	— a	— a
— b	— b	— b	— b

il faut bien préciser, la musique verbale, la consonnance, les syllabes, les mots et les correspondances -
Par ex, dans les quatre premiers vers d'osons suivants, précisez, marquez la beauté structurale du poème -

Souvent, -----
-----, indolents -----
----- glissant -----

Cette musique est encore mieux construite dans son poème qui s'appelle correspondances.

La beauté des images est l'un des qualités de ce poème - par exemple les images suivantes montrent cette beauté de posés sur des planches.

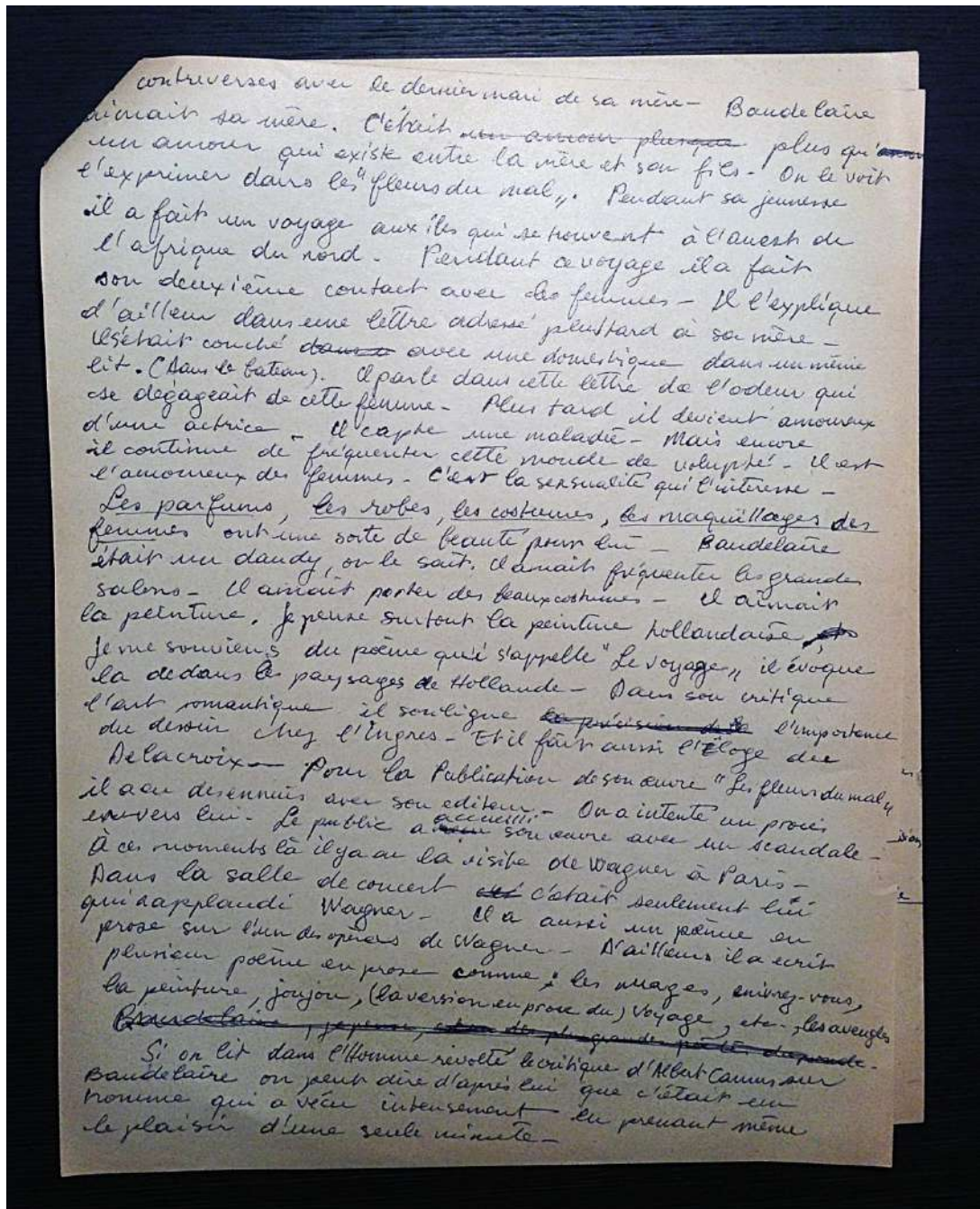
(On sait que Baudelaire aime les grands ailes blanches seulement poète il était critique d'art aussi.)
Ensuite vient une ressemblance entre les ailes blanches de l'albatros et des avions.
Au derniers vers on voit que le poète a des ailes de géant comme l'albatros. En réalité cette image symbolise la grandeur du poète. Baudelaire aussi était empêché de marcher à cause de ses ailes de géant. Il était un poète maudit, parce qu'il était en avant de son temps.

(4) Qu'avez vous de ce poème ou non? Pourquoi?

J'aime ce poème à cause de sa beauté formelle ou bien plastique, à cause des ses images, de sa musique et de la l'idée qu'il exprime derrière le symbole -
Ce poème est l'un des plus célèbres poèmes de Baudelaire. Si l'on peut dire ce poème reflète la situation même de Baudelaire.

(6) Que savez vous de Baudelaire?

Baudelaire est un poète qui a vécu entre deux courants la mort et la naissance de deux courants dans la poésie: le romantisme et le symbolisme. Il a eu une enfance assez difficile. Le divorce de sa mère et de son père était la cause. Il a eu



French Transcription

ANALYSE de Film — HEPER, Alp "Farrebique"

1. Le contexte du film

Réalisateur — G. Rouquier scénario — G. Rouquier musique — Henri Giquel
interprétation — Les habitants, parents et voisins de Farrebique

a) Ce film a été vécu durant pendant les 4 saisons — c’est à dire les tournages ont eu lieu pendant ces différentes saisons.

b) Il est un film français, tourné dans un village qui se situe près de Ville Franche de Auvergne.

c) L’auteur de ce film est G. Rouquier, il est un cinéaste français, qui a fait des longs et des courts métrages (surtout des documentaires). Ses principaux films sont :

— Le tonnelier

— Le Vaudage → avec c’est un éloge d’un homme qui connaît bien son métier.

— Le Charron

— L’économie des métaux

1948 – *Le part de l’enfant*

1948 – *Le chaudronnier*

1953 – *Sans lumière*

1955 – *Laude et ses miracles*

2 – ANALYSE du SCENARIO

a) Le scénario ne présente pas un caractère complexe. On peut le résumer en disant que c’est la vie d’une famille paysanne qui se déroule dans une durée d’un an, à travers les 4 saisons. À ce déroulement du temps est lié le comportement des personnages.

b) Construction de l’histoire On peut la diviser en 4 grandes parties :

1 – L’automne ou bien le commencement de l’hiver

2 – L’hiver

3 – Le printemps

4 – L’été

5 – De nouveau l’automne

c) Les personnages et leurs évolutions psychologiques

Le grand-père :

Il est le propriétaire de la domaine –

il veut la garder et la construire –

il aime les traditions – il aime le travail.

La grand-mère :

Elle n’a pas un caractère assez frappant. Elle avait un comportement à peu près indifférent avec les autres. Elle aimait vivre d’une façon tranquille.

Roch

–C’est un type qui aime l’argent. On le voit d’ailleurs dans la séquence où le grand-père fait son testament montrer son caractère.

Berthe

–Elle aimait qu’on construise la ferme.
Donc comme dit Henri Agel, elle est apte au modernisme –
Elle est travailleuse et énergique.

La Fabrette

–Elle est timide — On la voit d’ailleurs dans la séquence qu’elle était ensemble avec Henri. Elle est saine.

Henri –

Il rêve à l’aventure, au voyage.

Il porte en lui un peu le caractère du grand-père et de Roch.

Le jeu est interprété par de protagonistes vrais. Dans ce cas, une recherche du vrai, du naturel s’impose d’elle-même — alors le film gagne aussi une valeur de document. Les protagonistes parlent avec l’accent Auvergniale.

e) Principaux thèmes constants à travers le temps

1. La vie simple des paysannes
2. Le travail → avec la terre
3. L’amour de la terre, de la nature
4. Les relations entre des gens de la famille et des voisins – l’amitié –

(+ la page s.v.p.)

L’un des principaux thèmes, c’est la naissance, qui est situé pendant dans l’arrivée du printemps.

6. L’autre c’est la vie — qui se déroule dans chaque époque du film.
7. Et le thème de la mort, qui se trouve dans la dernière partie et qui arrive avec l’automne.

f) Style

Comme nous indique H. Agel, le film a du point de vue style trois caractéristiques : réaliste, symbolique et lyrique.

a) Réaliste —

C'est un film réaliste parce que G. Rouquier nous transpose une réalité. C'est l'envoi de chaque phénomène qui se passe dans une durée. Le temps ici ne se présente pas un caractère du temps qui est propre à l'étendue, mais au contraire il est un temps psychologique aussi — qui dépend même de la vie des personnages.

Le réalisme du film se présente aussi dans l'interprétation où l'intention de montrer les personnages. Il existe une recherche constante des gestes. Les gros plans qui précisent le sens du travail par exemple, les gestes qui reflètent le comportement, la psychologie des personnages. Et en plus le caractère documentaire du film sur la vie d'une famille paysanne nécessite son style réaliste.

b) Symbolique

a) Par ex. il y a plusieurs phénomènes, ou bien des contrepoints visuels, qui indiquent d'avance les phénomènes, l'action — La mort d'un oiseau, une feuille morte et la mort du grand-père —

b) des symboles sonores —

c) Lyrique

Parfois le film a un aspect poétique et lyrique. L'histoire est racontée avec un air de souvenir, d'attendrissement.

i – Analyse Formelle

1 – Le visuel : le décor naturel

2 – Éclairage → très souvent dépouillé et vrai, et parfois illuminé

3 – La profondeur de champ n'est pas très utilisée, il y a beaucoup de champ et contre-champ.

4 – Présence de la nature au sein du cadrage :

des champs,

des animaux,

des arbres,

des fleurs.

5 – Une recherche de réalisme — dans l'accent d'Auvergne et dans le ton —
Fidélité aux effets sonores réels.

→ vérité

6. G. Rouquier, pour pouvoir exprimer un temps qui découle, a donné lieu à beaucoup de surimpressions et à plusieurs signes de ponctuations → les *volets* par Welles (on se souvient de *Citizen Kane* d'Orson Welles).

7. La présence de la musique souligne quelques effets de la nature.

8. Les plans insérés dans le montage donnent la possibilité au symbolisme (Bachelard).

– La Portée –

Intention d'éveiller une sorte de fraternité entre l'Homme et la Nature est la plus grande tâche de G. Rouquier. Car on voit qu'il existe une ressemblance entre l'Homme et la nature. D'après l'œuvre de Rouquier, l'homme devient une partie de la nature, il est lié à elle. Si on veut, on peut trouver une certaine analogie entre *Louisiana Story* de Flaherty et le film de G. Rouquier. Mais chez Rouquier, au sein de la nature, on trouve l'Homme.

Quelle est l'idée que Baudelaire veut exprimer dans ce poème ?

Il est vrai que le poète a un autre monde que le nôtre. L'artiste est un créateur. Pendant qu'il crée il invente, il imagine ou bien il transpose une réalité. Mais vivre dans cette réalité sans la changer pose des difficultés pour le poète. Car il y a un monde qui le sépare de la réalité quotidienne. C'est son monde à lui, dans lequel il vit, il crée, il imagine, et quand il sort de ce monde il est gauche et veule, comique et laid, comme dit Baudelaire.

2 – Par quels moyens l'exprime-t-il ?

L'idée profonde est exprimée dans ce poème à l'aide du symbolisme. — L'Albatros est l'image du poète, de l'artiste. — Les gestes de l'albatros sont semblables à celle du poète. — Tous les deux sont gauches et veules quand ils sont exilés sur le sol. La Beauté et la ressemblance des images à l'idée qu'il veut exprimer créent une sorte de fécondité dans l'expression.

3 – Quelle sont, selon vous, les qualités poétiques de ce texte ?

La forme du poème est en alexandrins (Alexandrin = Fransız şiirinde 12 heceli klasik ölçü.))

Abab...

...

il faut bien préciser, la musique verbale, la consonnance des syllabes, des mots et les correspondances —

Parex, dans les quatre premiers vers dessous suivants précisent, montrent la beauté structurale du poème —

[*Souvent,*

———, *ondulants* ———

——— *glissant* ———]

→ *Cette musique est encore mieux construite dans son poème qui s'appelle Correspondances.*

La beauté des images est l'une des qualités de ce poème — par exemple les images suivantes montrent cette beauté —

On sait que Baudelaire aimait la peinture, il n'était pas seulement poète. Il était critique d'art aussi. Ensuite vient une ressemblance faite entre les ailes blanches de l'albatros et des avions. On voit que le poète a des ailes de géant, comme l'albatros — En réalité, cette image symbolise la grandeur du poète — Baudelaire aussi était empêché de marcher à cause de ses ailes de géant : il était en avance de son temps – il était un poète maudit.

(4)

Aimez-vous ce poème ou non ? Pourquoi ?

J'aime ce poème à cause de sa beauté formelle ou bien plastique, à cause de ses images, de sa musique et de l'idée qu'il exprime derrière le symbole. Ce poème est l'un des plus célèbres poèmes de Baudelaire. Si l'on peut dire ce poème reflète la situation même de Baudelaire.

(6)

Que savez-vous de Baudelaire ?

Baudelaire est un poète qui a vécu entre deux courants : la mort et la naissance de deux courants dans la poésie : le romantisme et le symbolisme. Il a eu une enfance assez difficile. Le divorce de sa mère et de son père était la cause. Il a eu controverses avec le dernier mari de sa mère — Baudelaire aimait sa mère. C'était un amour plus qu'un amour qui existe entre la mère et son fils. On le voit et l'exprimer dans les "Fleurs du mal". Pendant sa jeunesse il a fait un voyage aux îles qui se trouvent à l'ouest de l'Afrique du Nord. Pendant ce voyage il a fait son deuxième contact avec des femmes. Il l'explique d'ailleurs dans une lettre adressée plus tard à sa mère. Il était couché avec une domestique dans un même lit (dans le bateau). Il parle dans cette lettre de l'odeur qui se dégageait de cette femme. Plus tard il devient amoureux d'une actrice. Il attrape une maladie. Mais encore il continue de fréquenter cette monde de volupté. Il est l'amoureux des femmes. C'est la sensualité qui l'intéresse.

Les parfums, les robes, les costumes, les maquillages des femmes ont une sorte de beauté pour lui. Baudelaire était un dandy, on le sait, il aimait fréquenter les grands salons.

Il aimait porter des beaux costumes — il aimait la peinture.

Il peignait surtout la peinture hollandaise. Je me souviens du poème qui s'appelle "*Le Voyage*", il évoque là-dedans les paysages de Hollande. Dans son *critique d'art romantique*, il souligne l'importance du dessin chez Ingres. Et il fait aussi l'éloge de Delacroix. Pour la publication de son œuvre "*Les Fleurs du mal*", il a eu des ennuis avec son éditeur. On a intenté un procès vers lui. Le public a accueilli son œuvre avec un scandale. À ces moments-là, il y a eu la visite de Wagner à Paris. Dans la salle de concert c'était seulement lui qu'a applaudi Wagner. Il a écrit un poème en prose sur l'un des opéras de Wagner. D'ailleurs, il a écrit plusieurs poèmes en prose comme *Les nuages*, *Enivrez-vous*, *La peinture*, *Voyage*, etc. (*la version en prose du Voyage*). Si on lit dans *L'Homme révolté*, critique d'Albert Camus sur Baudelaire, on peut dire d'après lui que c'était un homme qui a vécu intensément — en prenant même le plaisir d'une seule minute —

English Translation

Film Analysis — HEPER, Alp

"Farrebique"

1. The Context of the Film

Director: G. Rouquier

Screenplay: G. Rouquier

Music: Henri Giquel

Cast: The inhabitants, relatives, and neighbors of Farrebique

- a) This film was lived and filmed throughout the four seasons — that is, the shooting took place during these different times of the year.
- b) It is a French film shot in a village located near Villefranche-de-Aveyron.
- c) The author of this film, G. Rouquier, is a French filmmaker who has made both feature and short films (mostly documentaries).

His principal films are:

- *Le Tonnelier*
- *Le Vaudage* → a tribute to a man who knows his craft well
- *Le Charron*
- *L'Économie des métaux*
- *Le Part de l'enfant* (1948)
- *Le Chaudronnier* (1948)

- *Sans lumière* (1953)
- *Laude et ses miracles* (1955)

2. Analysis of the Screenplay

a) The screenplay is not complex. It can be summarized as the life of a peasant family unfolding over the course of a year, through the four seasons. The characters' behavior is linked to the passage of time.

b) Construction of the Story

It can be divided into four main parts:

- 1 – Autumn, or the beginning of winter
- 2 – Winter
- 3 – Spring
- 4 – Summer
- 5 – Again, autumn

c) Characters and Their Psychological Evolution

- **The Grandfather:** He is the owner of the land — he wants to preserve and develop it — he loves tradition — he loves work.
- **The Grandmother:** She doesn't have a very striking character. She is almost indifferent toward others and likes to live quietly.
- **Roch:** A man who loves money. This is visible in the scene where the grandfather writes his will.
- **Berthe:** She wants to build up the farm. As Henri Agel says, she is open to modernism — hardworking and energetic.
- **La Fabrette:** She is shy — as seen in the scene with Henri. She is wholesome.
- **Henri:** He dreams of adventure and travel. He carries within him a bit of both his grandfather's and Roch's characters.

The roles are played by real-life protagonists. In this case, the search for truth and naturalness is self-evident — the film thus gains the value of a document. The protagonists speak with the Auvergnat accent.

3. Principal Recurring Themes

1. The simple life of the peasants
2. Work — connection with the land
3. Love of the land and of nature
4. Family and neighborly relationships — friendship
5. One of the central themes is birth, which occurs in the spring
6. Another is life — unfolding through each period of the film

7. And finally, the theme of death — found in the last part, arriving with autumn

4. Style

According to H. Agel, the film has, stylistically speaking, three main characteristics: realist, symbolic, and lyrical.

a) Realism

It is a realist film because G. Rouquier transposes reality for us. It depicts phenomena unfolding over time. Time here is not simply chronological but also psychological — depending on the rhythm of the characters' lives. The film's realism also appears in the acting and in the constant search for meaningful gestures. Close-ups clarify the meaning of work; gestures reflect character and psychology. Moreover, the documentary nature of the film about a peasant family's life requires a realist style.

b) Symbolism

There are several phenomena, or visual counterpoints, that foreshadow events and actions:

—for example, the death of a bird, a falling leaf, and the death of the grandfather. There are also sound symbols.

c) Lyricism

At times the film takes on a poetic and lyrical quality. The story is told with a tone of remembrance and tenderness.

5. Formal Analysis

- 1. Visual aspect: natural settings**
- 2. Lighting: often stripped-down and truthful, sometimes radiant**
- 3. Depth of field: not heavily used; frequent shot and reverse shot**
- 4. Presence of nature within the frame — fields, animals, trees, flowers**
- 5. Search for realism: in the Auvergne accent and in tone — fidelity to real sound effects → truth**
- 6. To express the passing of time, G. Rouquier used many superimpositions and visual punctuations — shutters reminiscent of Welles (*Citizen Kane*)**
- 7. The music underlines certain natural effects**
- 8. Inserted shots in the editing process allow for symbolic readings (Bachelard)**

6. Meaning and Intention

Rouquier's greatest task is to awaken a sense of fraternity between humanity and nature.

We see that there is a resemblance between man and nature. According to Rouquier’s work, man becomes part of nature — he is bound to it. If we wish, we may find an analogy with Flaherty’s *Louisiana Story* — but in Rouquier’s case, it is *within* nature that we find man.

7. The Artist and Baudelaire’s “The Albatross”

What idea does Baudelaire express in this poem?

The poet lives in another world. The artist is a creator: while creating, he invents, imagines, or transposes reality. But living within that reality without changing it is difficult for the poet. There is a world separating him from daily reality — his own world, where he lives, creates, imagines — and when he leaves it, he is awkward and clumsy, comic and ugly, as Baudelaire says.

How is this idea expressed?

The deep idea is conveyed through symbolism — The *albatross* symbolizes the poet or the artist. Their gestures are similar — both are clumsy and weak when exiled to the ground. The beauty of the poem’s imagery and the resonance between image and idea create expressive richness.

Poetic qualities:

The poem is written in *alexandrines* (12-syllable French verse, abab...) We must note the verbal music, consonance of syllables and words, and symbolic correspondences. For example, in the first four lines, the rhythmic undulation and gliding sounds reveal the poem’s structural beauty. This musicality is even more developed in Baudelaire’s poem *Correspondances*.

The beauty of the imagery is another key quality —

Baudelaire loved painting; he was not only a poet but also an art critic. He admired Dutch painting and praised Ingres’s drawing and Delacroix’s color in his essays.

In *The Albatross*, the comparison between the bird’s vast white wings and airplanes symbolizes the grandeur of the poet. Baudelaire’s “giant wings” prevent him from walking — he is ahead of his time, a *poète maudit*.

Do you like this poem? Why?

I love this poem for its formal and visual beauty, its imagery, its musicality, and the idea it expresses through symbolism. It is one of Baudelaire’s most famous poems. It reflects his own condition.

What do you know about Baudelaire?

Baudelaire lived between two literary currents — the death of Romanticism and the birth of Symbolism. He had a difficult childhood; his parents’ divorce was the cause.

He had conflicts with his mother’s second husband. Baudelaire loved his mother deeply — more than the usual affection between mother and son, as seen in *Les Fleurs du mal*. During his youth, he traveled to islands off the west coast of North Africa. On this voyage, he experienced his second encounter with women — as he wrote later in a letter to his mother, describing sharing a bed with a servant woman and her scent. He later fell in love with an actress, contracted an illness, yet continued his pursuit of sensual pleasure. Perfumes, dresses, costumes, and women’s make-up fascinated him. Baudelaire was a dandy — he frequented salons, loved fine clothing, and admired painting. He particularly valued Dutch painters. In his poem *Le Voyage*, he evoked Dutch landscapes. In his romantic art criticism, he stressed the importance of drawing in Ingres and praised Delacroix. When *Les Fleurs du mal* was published, he faced trial and scandal. During Wagner’s visit to Paris, Baudelaire was the only one to applaud him, later writing prose poems inspired by Wagner’s operas. He wrote several prose poems, such as *The Clouds*, *Be Drunk*, *Painting*, *Voyage* (its prose version). As Camus notes in *The Rebel*, Baudelaire was a man who lived intensely — finding pleasure even in a single minute.

Alp Zeki Heper’s written analysis of *Farrebique* (1946) offers more than a student exercise in film criticism; it reveals a formative aesthetic philosophy and a remarkably sophisticated reflection on the moral and ontological dimensions of cinema. Reading his notes, one perceives not only a young filmmaker absorbing the intellectual climate of postwar French realism but also an artist beginning to articulate his own ideas about the role of cinema in representing life, labor, and the inner movements of human consciousness. His comments anticipate many of the theoretical debates that would later shape post-IDHEC cinema, situating Heper as a deeply reflective figure who sought to reconcile the documentary impulse with poetic self-expression.

For Heper, *Farrebique* is not simply a narrative about rural life; it is a phenomenological record of existence itself. His emphasis on the “truth” of gestures, the cyclical passage of the seasons, and the natural sounds of the Auvergne dialect indicates a belief that cinema’s first task is to bear ethical witness to lived experience. He views film as a moral art, one capable of revealing the human condition through temporal continuity rather than through dramatic artifice. The “documentary value” he attributes to *Farrebique* thus transcends ethnography: it is an act of ontological attention, where the camera becomes a tool for perceiving reality in its moral and existential density.

This approach foreshadows Heper’s later position as a filmmaker who would challenge both social and cinematic conventions. In his later writings and films, reality is never static but charged with contradictions—between inner desire and external order, between social

belonging and personal exile. Already in this student text, we can discern a tension between the realist and the metaphysical, a duality that defines Heper's later artistic self.

Heper's analysis gives unusual weight to the question of time. He insists that the film's temporality is not mechanical but "psychological," "depending on the life of the characters." This perception aligns him with thinkers such as Henri Bergson and André Bazin, for whom cinematic time reveals duration (*durée*) rather than mere succession. For Heper, the repetition of seasons—the movement from autumn to autumn—mirrors the cyclical rhythm of existence, and by extension, the creative process itself.

The implication is that cinema, like life, is governed by temporal consciousness, not linear causality. This understanding of time as lived rather than measured anticipates the slow, meditative rhythms that would later become central to Turkish poetic realism. In Heper's own artistic evolution, this temporal awareness transforms into a metaphysical question: how can cinema capture the being-in-time of individuals who exist between cultures, histories, and languages?

Heper's tripartite reading of Rouquier's style—"realist, symbolic, and lyrical"—reveals his early grasp of cinema's hybrid nature. For him, realism does not exclude symbolism or lyricism; rather, these modes are intertwined in the cinematic act. His observation that the film uses "superimpositions" and "visual punctuation" to express time suggests a semiotic awareness of form: Heper is already analyzing how technique shapes meaning. His invocation of Bachelard further demonstrates that he saw film as a philosophical language, capable of translating metaphysical ideas—birth, work, death—into visual rhythm.

This synthesis of realism and lyricism would become one of Heper's lifelong concerns. He never treated the camera as a mere recording device but as a medium of thought and emotion. His engagement with Farrebique shows that he understood cinema as a poetic realism, where the visible world and the invisible psyche cohabit the same image.

The inclusion of Baudelaire's *The Albatross* in Heper's notes is striking. It signals an autobiographical identification with the poet-figure—majestic in flight, clumsy on earth. For Heper, as for Baudelaire, the artist lives between two worlds: the ideal and the real, the visionary and the banal. By placing this poem alongside Farrebique, Heper implicitly constructs a philosophy of the cinematic self: the filmmaker as a being condemned to translate transcendence into material form, to transform solitude and alienation into images of universal resonance.

In this sense, the analysis marks the beginning of Heper's lifelong negotiation between cinema and selfhood. The moral realism of Rouquier becomes, in Heper's imagination, a mirror for the filmmaker's own struggle—to find authenticity in an art dominated by institutions, and to reconcile aesthetic truth with existential displacement. His later marginalization in Turkish cinema, often described as that of a "cursed" director, can thus be

traced back to this early conception of the artist as an exile, perpetually out of place yet elevated by vision.

Heper's reflections on *The Albatross* also demonstrate his understanding of cinema as part of a larger constellation of the arts. His references to Ingres, Delacroix, Wagner, and Dutch painting reveal that he conceived film as an interdisciplinary art form, a synthesis of poetry, music, and painting. In his interpretation, the visual rhythm of Rouquier's film parallels the musical structure of Baudelaire's verse—both governed by harmony, correspondence, and metaphor.

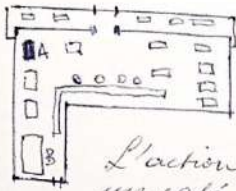
This reveals a conception of cinema as a total artwork, echoing Wagner's *Gesamtkunstwerk*, where sound, image, and language converge to express inner states. The young Heper was thus not a narrow realist but a transdisciplinary thinker who grasped the interconnectedness of aesthetic forms. His film education at IDHEC appears to have nurtured a humanistic sensibility that viewed cinema as both a philosophical and emotional language—an art capable of uniting reason and passion, the material and the spiritual.

Finally, Heper's reflections on *Farrebique* reveal an early awareness of cinema's capacity to traverse cultural boundaries. Though writing about a French village far removed from his Anatolian background, he reads Rouquier's peasants as archetypes of human existence. His empathy with their relationship to land and labor suggests a universalist vision that transcends geography. In this, Heper's gaze already anticipates the transnational dimension of his later life: a Turkish filmmaker interpreting French realism through his own existential and cultural sensibilities. His analysis thus becomes a dialogue between cultures—a silent conversation between Anatolia and Auvergne, between oral tradition and cinematic modernity. In *Farrebique*, Heper found not only a lesson in form but a mirror of his own becoming as an artist navigating between nature and modernity, belonging and exile.

Alp Zeki Heper's *Farrebique* analysis stands as a remarkable document of intellectual apprenticeship and spiritual inquiry. Beneath its academic surface lies a profound meditation on art, existence, and identity. Cinema, for Heper, is neither spectacle nor propaganda but a living encounter between reality and imagination, between the collective and the personal. His reflections prefigure a cinema of introspection and moral vision—one that, decades later, would find echoes in the works of filmmakers who, like Heper, lived at the crossroads of cultures. In this way, the young Heper's notes from the 1950s do not merely illuminate Rouquier's film; they illuminate the very essence of cinematic consciousness as Heper would come to understand it—an art of seeing the world and oneself within it, simultaneously realist, poetic, and deeply human.

HEPER, ALP ZEKI.

- EXAMEN D'Imagination dramatique -



L'action se passe dans un café qui n'a pas un aspect particulier. C'est un café de boulevard. Il est composé d'une terrasse et d'une salle où il n'y a pas beaucoup de monde. Juste en face de la porte il y a le comptoir. Au fond de la salle il y a une appareil à musique.

1. Ouverture en fondue. P.Epan. de G.D. vers la porte.
On voit des gens qui li'ent leur journal, qui lisent. Avec un bruit de filin, quelques uns d'entre eux dressent leurs oreilles et leurs regards vers la rue et puis ils retournent à leurs occupations antérieures.
2. Plan. Ensemble - sur la porte

Un homme, à peu près, à l'âge de vingt-sept, vingt-huit ans, vêtu d'une costume sport entre dans le café, il est précipité et agité. Une vieille dame qui était assise au proximity de la porte le regarde avec attention.

3. Plan. D.G. ~~Plan~~ D.F. (Trav. en avant) et gros plan sur l'homme.
Il s'assied à côté d'une femme, il est robuste, il a des gestes brutaux, mais on voit qu'il est nerveux, agité - il sort un paquet de cigarette, il offre une à la femme de côté.
4. Plan. D.G. - gros plan sur la femme.
Elle se montre à l'âge de 35 ans. Elle a une visage presque pâle, des grands yeux fatigués. C'est une femme qui ne se donne

Bruit d'un automobile qui s'arrête brusquement, bruit de filinage.

pas beaucoup de soin, Mais elle
a un aspect attirant.

4- Plan moyen. cadrant les deux
Elle demande avec curiosité

6- Le garçon arrive, il entre dans
le champ - puis il sort.

4- Plan D.E.
Elle veut bien aller. Elle se
lève - lui, il tient de son bras -
il l'empêche de partir -

5- La femme se retourne vers lui

9- Plan Am. Puis Pan. G.S.
Il tient la main de la femme -
ils s'assoient l'un près de l'autre
ils parlent tandis que la caméra
montre le café - du comptoir
il y a deux hommes qui boivent
du vin - au fond de la salle
un couple fait de l'amour - un
homme met une disquette à
l'appareil

Elle - Vous habitez aux environs ?

Lui - Je n'habite nulle part -
je voyage

Elle - Vous avez des parents
peut-être ?

Lui - Je me souviens de
~~mon~~ mon père, il
habite à l'étranger
du sud -

Lui (au garçon) Un café noir
s'il vous plaît.

Elle - on dirait que vous
avez peur de quelque
chose

Lui - J'ai tué quelqu'un

Elle - (Étonnée) quand

Lui - Il y a dix minutes, c'était
un accident

Lui - Non vous ne devez
pas partir

Elle - Pourquoi

Lui - Je ne sais pas, Vous
partez parce que j'ai tué
quelqu'un à cause d'un
accident qui ne dépendait
pas de moi - Vous êtes lâche
mais vous êtes belle -

Elle - pourquoi vous me
voulez ?

Lui - Pourquoi vous n'êtes pas
parti

Elle - J'ai décidé d'être
avec vous

(Musique)

Plan P
(face) -
S'il vous
plaît

Plan R approche - sur les deux
face) -

L'homme caresse le visage
de la femme, il s'embrasse

Lui - Vous avez pitié de
moi?

Elle - Non, j'ai peur de
m'en aller, si je vais je serais
hanté de votre souvenir.

Et. Puis ...

11. Plan Péri Ensemble -

Une vieille femme est
dans le champ - vient
près d'elle - Et elle lui
parle

- La vieille dame - Ma chère
madame, soyez calme,
votre mari vient de mourir
dans un accident d'automobile,

~~Fermeture en noir~~ -

12 Fermeture en noir
Fin -

French Transcription

HEPER, ALP ZEKI. – EXAMEN d’imagination dramatique

L’action se passe dans un café qui n’a pas un aspect particulier. C’est un café de boulevard. Il est composé d’une terrasse et assez grande salle où il n’y a pas beaucoup de monde. Juste en face de la porte, il y a le comptoir. Au fond de la salle, il y a une appareil à musique.

1. Ouverture en fondu, P. Épan. de G.D. vers la porte.

On voit des gens qui lisent leur journal, qui discutent. Avec un bruit de frein, quelqu’un, un d’entre eux dressent leurs oreilles et leurs regards vers la rue et puis ils re commencent à leurs occupations antérieures.

2. Plan. Ensemble. Sur la porte.

Un homme, à peu près à l’âge de vingt-sept, vingt-huit ans, vêtu d’un costume sport, entre dans le café, il est précipité, agité. Une vieille dame, qui était assise au proximité de la porte, le regarde avec attention.

3. Pan. D.G. (Trav. en avant) et gros plan sur l’homme.

Il s’assied à côté d’une femme, il est robuste, il a des gestes brutals, mais on voit qu’il est nerveux, agité. Il sort un paquet de cigarettes, il offre une à la femme de côté.

4. Pan. D.G. – gros plan sur la femme.

Elle se montre à l’âge de 35 ans. Elle a un visage presque pâle, des grands yeux fatigués. C’est une femme qui ne se donne pas beaucoup de soin. Mais elle a un aspect attirant.

Plan moyen, cadrant les deux.

Elle demande avec curiosité —

6. Le garçon arrive, il entre dans le champ, puis il sort.

7. Plan D.E. Elle veut s’en aller. Elle se lève. Lui, il tient de son bras, il l’empêche de partir.

8. La femme se retourne vers lui.

9. Plan Am. Puis Pan. G.D.

Il tient les mains de la femme. Ils s’assoient l’un près de l’autre. Ils parlent tandis que la caméra montre le café, du comptoir il y a deux hommes qui boivent du vin. Au fond de la salle un couple fait de l’amour. Un homme met une disque à l’appareil.

Elle – Vous habitez aux environs?

Lui – Je n’habite nulle part. Je voyage.

**Elle – Vous avez des parents
peut-être?**

Lui – Je me souviens de mon père, il habite en Amérique du Sud.

Lui (au garçon) – Un café noir s’il vous plaît.

**Elle – On dirait que vous
avez peur de quelque
chose.**

Lui – J’ai tué quelqu’un.

Elle (étonnée) – Quand?

Lui – Il y a dix minutes, c’était un accident.

Lui – Non, vous ne devez pas partir.

Elle – Pourquoi

Lui – Je ne sais pas. Vous partez parce que j’ai tué quelqu’un à cause d’un accident qui ne dépendait pas de moi. Vous êtes lâche mais vous êtes belle.

Elle – Pourquoi vous me voulez?

Lui – Pourquoi vous n’êtes pas partie?

Elle – J’ai décidé d’être avec vous.

(Musique)

10. Plan rapproché sur les deux (s).

L’homme caresse le visage de la femme, ils s’embrassent.

Lui – Vous avez pitié de moi ?

**Elle – Non, j’ai peur de m’en aller, si je vais je serai hantée de votre souvenir.
Et puis...**

11. Plan demi-ensemble.

Une vieille femme entre dans le champ. Vient près d’elle. Et elle lui parle.

La vieille dame – Ma chère madame, soyez calme, votre mari vient de mourir dans un accident d’automobile.

**12. *Fondu en noir – Fermeture en noire –*
FIN**

English Translation — Alp Zeki Heper, “Dramatic Imagination Exam” (circa IDHEC years)

Setting: The action takes place in a café without any particular character — a typical boulevard café. It consists of a terrace and a fairly large hall, not very crowded. Directly opposite the entrance is the counter. At the back of the room, there is a music player.

1. Fade-in. Pan from left to right toward the door.

We see people reading their newspapers, chatting. With the screech of brakes outside, some of them look up, their ears pricked toward the street, then go back to their previous activities.

2. Wide shot on the door.

A man, around twenty-seven or twenty-eight years old, wearing a sports jacket, enters the café. He is hurried, restless. An old lady, sitting near the door, watches him attentively.

3. Pan left to right (tracking forward) and close-up on the man.

He sits down next to a woman. He is strong, with abrupt gestures, visibly nervous and agitated. He takes out a pack of cigarettes and offers one to the woman beside him.

4. Pan left to right — close-up on the woman.

She appears to be about thirty-five. Her face is pale, her eyes large and tired. She does not seem to take much care of herself, but she is still attractive.

Medium shot framing both.

She asks, with curiosity —

6. The waiter arrives, enters the frame, then exits.

7. Shot from right to left.

She wants to leave. She stands up.

He grabs her arm, preventing her from going.

8. The woman turns toward him.

9. Medium shot, then pan left to right.

He holds the woman's hands. They sit down side by side. They speak while the camera shows the café:

At the counter, two men are drinking wine.

At the back, a couple is making love.

A man puts a record into the music player.

Dialogue:

She: Do you live nearby?

He: I live nowhere. I travel.

She: You have family perhaps?

He: I remember my father — he lives in South America.

He (to the waiter): A black coffee, please.

She: You look as if you're afraid of something.

He: I killed someone.

She (startled): When?

He: Ten minutes ago. It was an accident.

He: No, you must not go.

She: Why?

He: I don't know. You're leaving because I killed someone, because of an accident that wasn't my fault. You're a coward — but you're beautiful.

She: Why do you want me?

He: Why didn't you leave?

She: I've decided to stay with you.

(Music begins)

10. Close-up on both.

The man caresses the woman's face; they kiss.

He: Do you pity me?

She: No. I'm afraid to go. If I leave, I'll be haunted by your memory. And then...

11. Medium-wide shot.

An old woman enters the frame.

She approaches the woman and speaks to her:

**Old lady: My dear madam, please stay calm.
Your husband has just died in a car accident.**

**12. Fade to black.
THE END**

Alp Zeki Heper’s “Dramatic Imagination Exam” reads like a miniature psychological film. Beneath its seemingly simple premise — two strangers meeting in a café moments after a fatal accident — lies a web of existential tension, moral paradox, and cinematic self-awareness. The text is brief, schematic, even naïve at first glance, yet it reveals the emergence of key ideas that would later define Heper’s artistic worldview: alienation, fatal coincidence, moral ambiguity, and the intertwining of love and death.

The setting — a nameless boulevard café — is not merely a background but a metaphysical stage. Heper’s description of the café as “a place without particular aspect” transforms it into a symbolic nowhere, a liminal site where anonymity and chance encounters replace identity and belonging. This anonymous space anticipates Heper’s recurring interest in non-places: train stations, streets, cafés, and rooms where transient figures confront their solitude.

In Heper’s cinematic imagination, the café becomes a microcosm of postwar existence — a modern purgatory between public life and inner collapse. Like Sartre’s *Huis clos* or Cocteau’s *Orphée*, it stages the border between life and death, love and guilt.

The male character’s confession — “I killed someone; it was an accident” — introduces a motif central to Heper’s later thought: the moral accident. The idea that guilt can emerge from events “not dependent on me” echoes existentialist ethics and the absurdist fatalism of Camus’s *L’Étranger*. In just a few lines, Heper outlines a tragic paradox: the man is both innocent and guilty, detached and condemned.

The abrupt revelation of the woman’s husband’s death — only moments after she kisses the stranger — transforms the narrative into a cruel mirror. The two stories converge in a moment of ironic fatality, as if fate itself were a director manipulating coincidence into tragedy. This ending — laconic, devastating, and cinematic — reveals Heper’s fascination with cruel coincidence as the moral engine of narrative.

Although written as a prose exercise, the text is deeply cinematic. Heper carefully specifies camera movement: pans, close-ups, fades, and compositions. His transitions are visual rather than verbal; emotion is conveyed through gesture (“he holds her arm,” “she turns toward him,” “he caresses her face”) rather than dialogue.

This preoccupation with movement and framing suggests that Heper already conceived of film as a language of silence — where meaning arises not from speech but from the choreography of gazes, pauses, and the rhythm of editing. His repeated use of pans and fades anticipates his later sensitivity to psychological tempo and spatial rhythm.

The encounter between man and woman is framed by desire and death. Their brief intimacy is both erotic and doomed — a union born at the instant of annihilation. When the woman learns her husband has died, her gesture of compassion becomes transformed into guilt.

Heper thus constructs a moral double structure: the woman who embraces life (through contact) is also embracing death (without knowing it). This fatal intertwining of Eros and Thanatos — desire and destruction — would later recur in Heper’s cinematic thinking, where eroticism often carries the weight of metaphysical loss.

Heper’s scenario anticipates his later reflections on the inner life of the image. The café’s secondary details — a couple making love in the background, men drinking wine, music playing — serve as visual counterpoints to the main action. These insert shots create a moral texture: the indifferent world continues while tragedy unfolds.

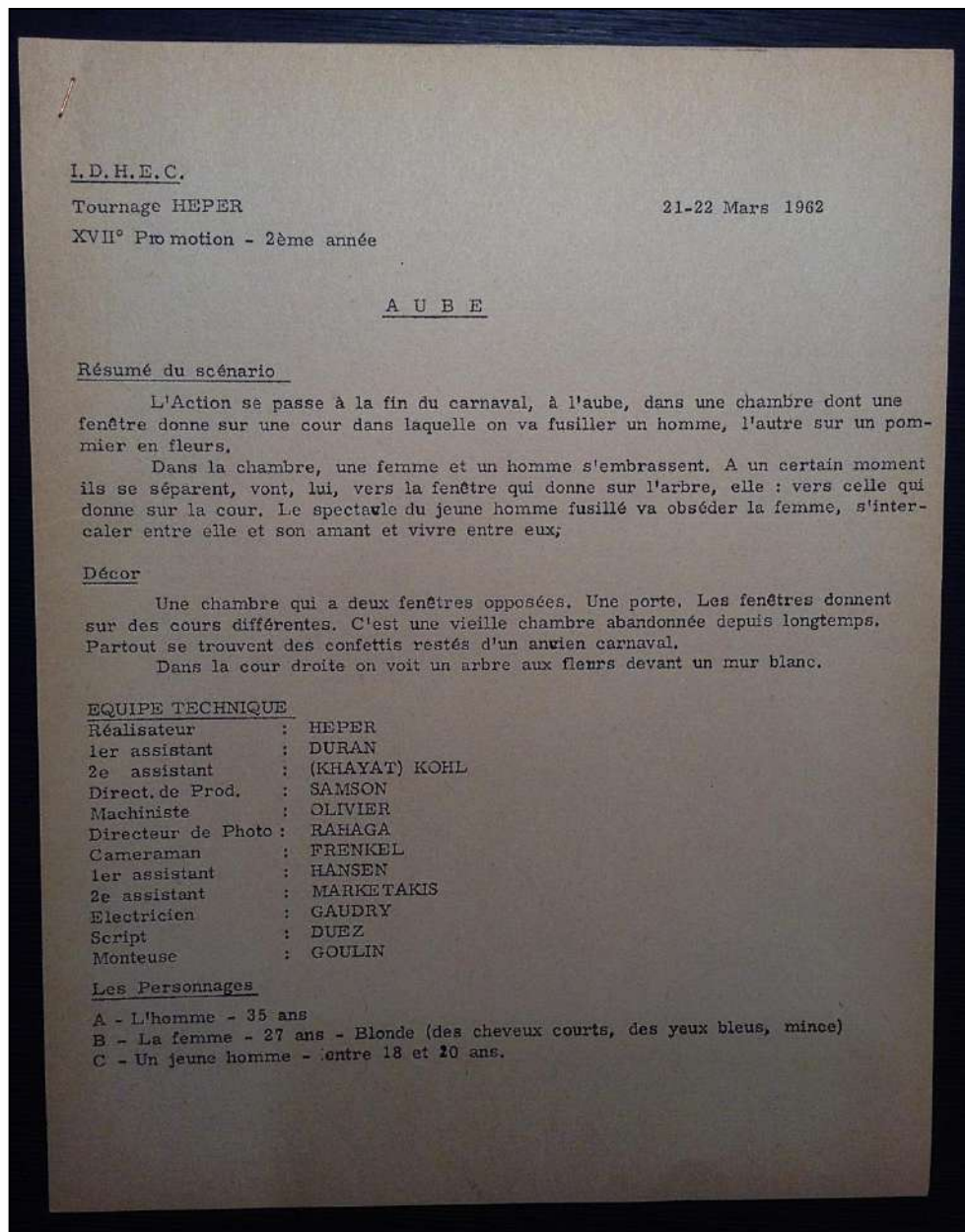
Such contrast between human intimacy and collective indifference reveals an embryonic Bressonian awareness of gesture and sound — a minimalist vision where emotion is distilled, not dramatized. Heper’s insistence on “fade to black” at the end is not simply formal; it symbolizes erasure, the passage from life to void.

The woman’s line — “I’ve decided to stay with you” — transforms the narrative from crime confession into metaphysical communion. Her decision is not rational but emotional, almost spiritual: she chooses compassion over flight, connection over fear. Yet the final revelation turns that compassion into tragedy.

In this reversal, Heper exposes his central moral concern: the fragility of human empathy in a world governed by chance. Compassion becomes both salvation and curse. The scene could be read as a parable of postwar existential loneliness — two beings drawn together by accident, each unknowingly haunted by death.

Ultimately, *Examen d’imagination dramatique* reads as a self-portrait of Heper’s imagination in embryonic form. The restlessness of the male character, the fatalism of the encounter, and the motif of guilt without intention all resonate with Heper’s own position as a displaced, searching artist. Even in this early exercise, Heper demonstrates a sense of cinematic ethics — that the act of seeing, like the act of loving, carries moral consequence. His characters, like his later films, exist at the threshold between innocence and responsibility, desire and destruction.

In this way, the student Heper was already articulating, through a modest exam assignment, the foundations of a cinema of consciousness — one preoccupied with the tension between what happens and what it means, between movement and remorse, between image and truth. This short dramatic sketch embodies Alp Zeki Heper’s nascent philosophical poetics — a cinema of accident, empathy, and ambiguity. Through the language of *mise-en-scène* rather than dialogue, Heper reveals his instinct for framing the moral instant: that fragile point where human connection, guilt, and death converge into a single cinematic gesture.



English Translation

I.D.H.E.C.

Filming – HEPER

17th Class – 2nd Year

21–22 March 1962

AUBE (*Dawn*)

Synopsis

The action takes place at the end of a carnival, at dawn, in a room with two windows — one opening onto a courtyard where a man is about to be executed by

firing squad, the other overlooking an apple tree in bloom. Inside the room, a woman and a man are kissing. At a certain moment they separate: he goes to the window that looks toward the tree, she goes to the one overlooking the courtyard. The spectacle of the young man being shot obsesses the woman, inserts itself between her and her lover, and continues to live between them.

Set

A room with two opposite windows and a single door. The windows open onto different courtyards. It is an old, long-abandoned room. Confetti from an earlier carnival are scattered everywhere. In the right-hand courtyard stands a flowering tree before a white wall.

Technical Crew

Role	Name
Director	HEPER
1st Assistant	DURAN
2nd Assistant	(KHAYAT) KOHL
Production Director	SAMSON
Grip	OLIVIER
Director of Photography	RAHAGA
Cameraman	FRENKEL
1st Camera Assistant	HANSEN
2nd Camera Assistant	MARKETA KIS
Electrician	GAUDRY
Script Supervisor	DUEZ
Editor	GOULIN

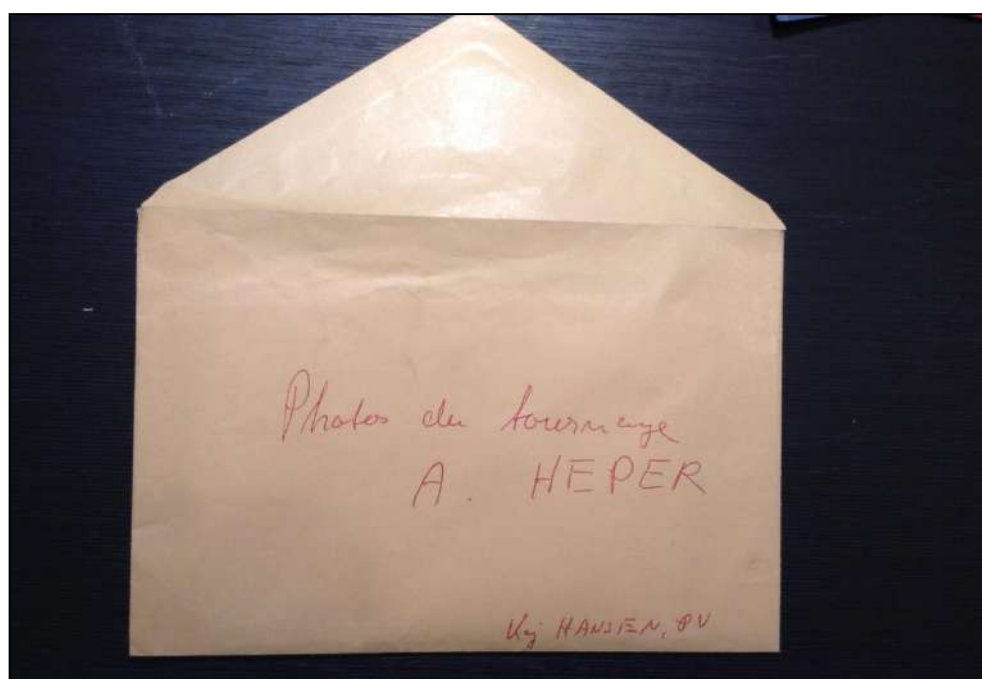
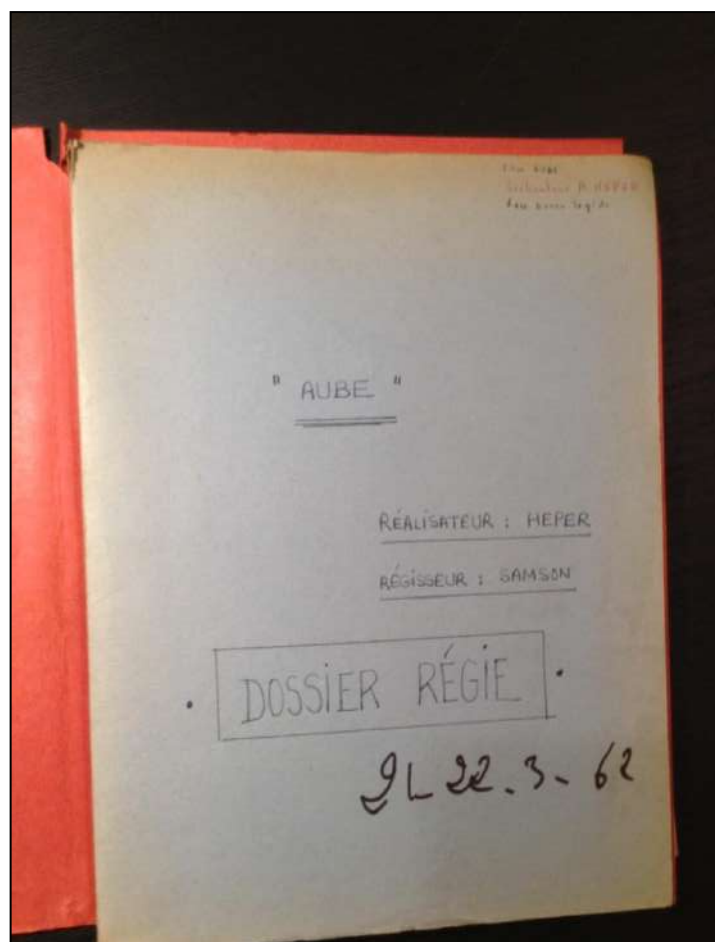
Characters

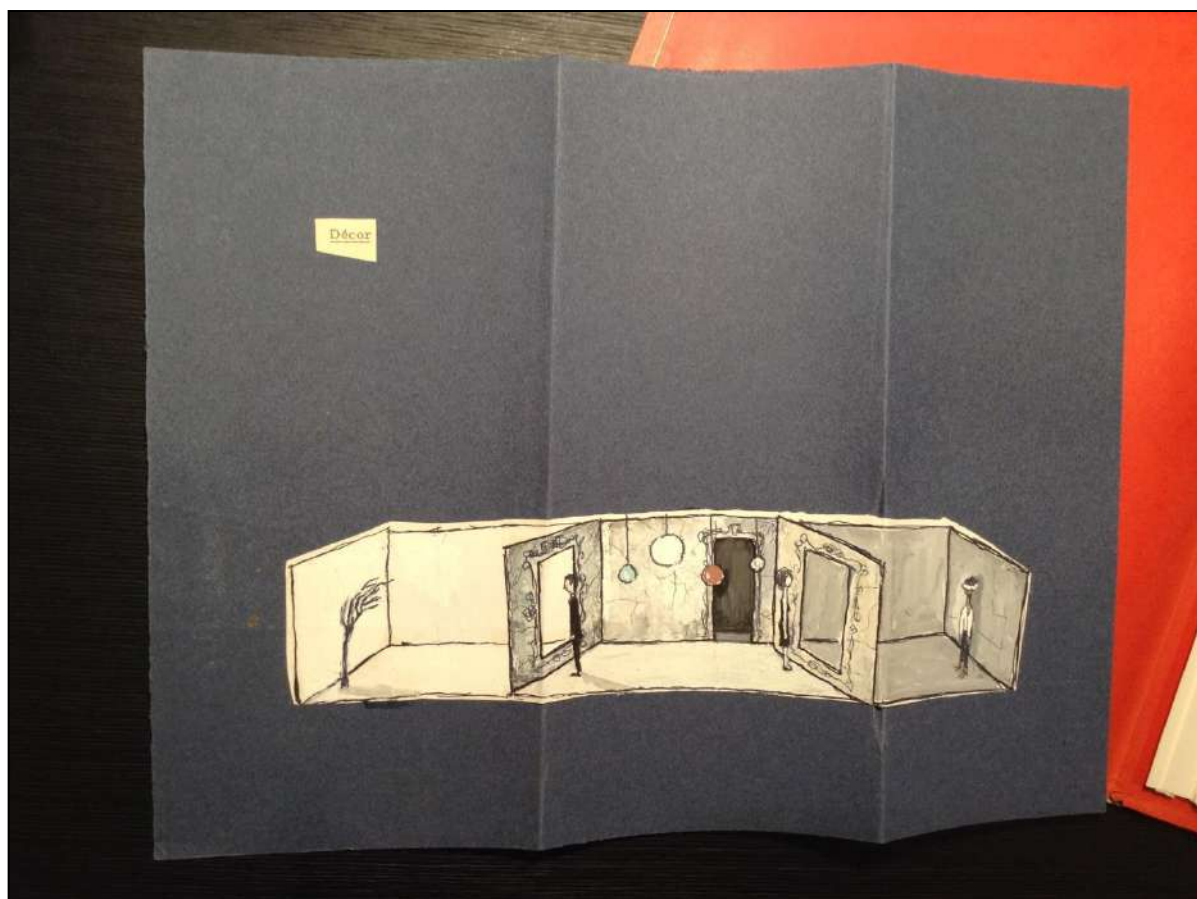
- **A – The man – 35 years old**
- **B – The woman – 27 years old – blonde (short hair, blue eyes, slim)**
- **C – A young man – between 18 and 20 years old**

In *L'Aube* (Dawn), Alp Zeki Heper constructs a chamber drama poised between love and death, desire and guilt, light and execution — a poetic dialectic that encapsulates his entire cinematic philosophy in embryo. The dual windows — one opening to a blossoming apple tree, the other to a firing squad — form the central metaphor of Heper's worldview: existence as a perpetual tension between renewal and destruction, sensuality and mortality.

The lovers' brief intimacy is haunted by the external act of violence, as if history itself intrudes into the private sphere, turning love into a moral confrontation. The woman's gaze toward the condemned youth fuses erotic empathy with trauma; she becomes both witness and participant, forever split between tenderness and horror. The confetti left from an old carnival, scattered through the decaying room, functions as a residue of past joy — traces of forgotten festivity within a space now burdened by death — symbolizing the impossibility of innocence in the modern world. This compressed mise-en-scène reflects Heper's fascination with thresholds: the dawn hour between night and day, the room between two worlds, the human body caught between passion and conscience. Even as a student, Heper conceived cinema as a metaphysical art — a lens through which beauty and violence coexist within the same frame — revealing his enduring preoccupation with moral ambiguity, temporal suspension, and the haunting persistence of the image after the act.

Below are examples of photographs and drawings from the archives related to the film *L'aube* (Dawn). These materials represent Alp Heper's preparatory work throughout the film's production process

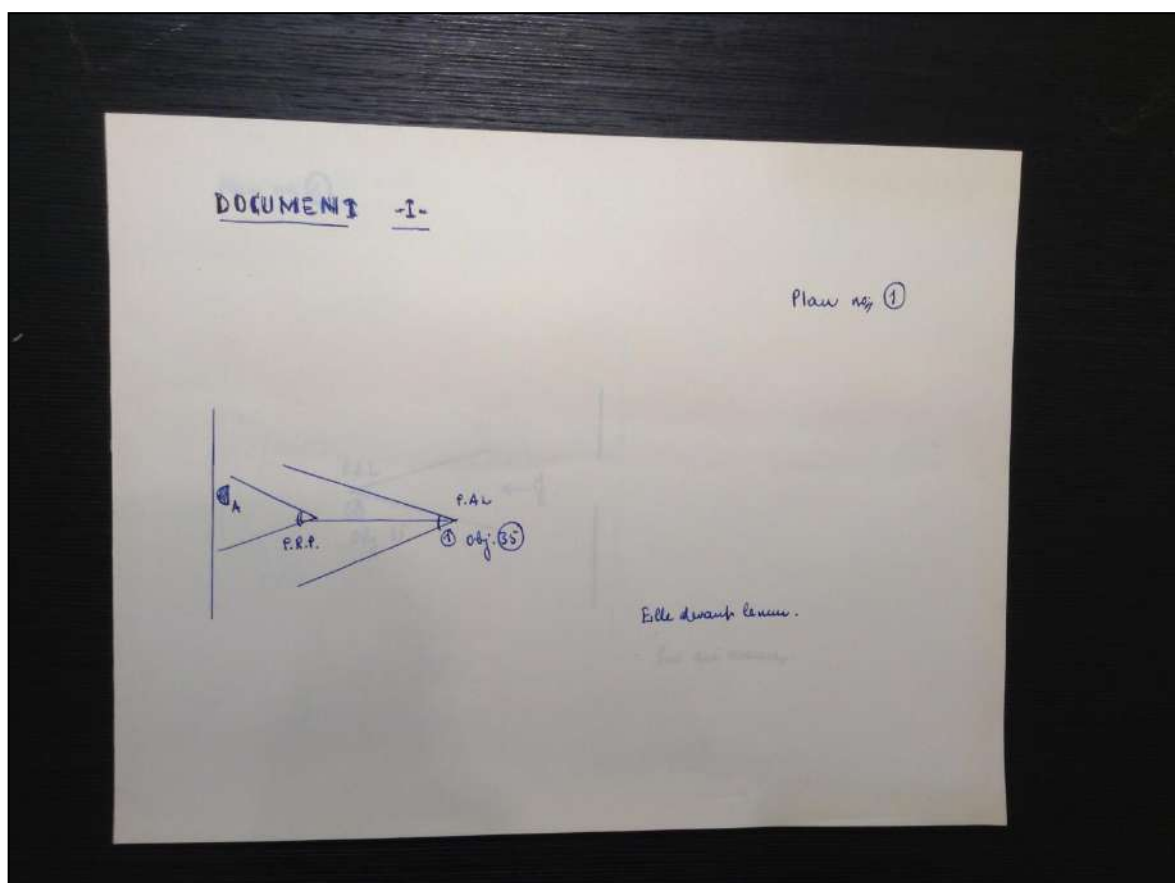


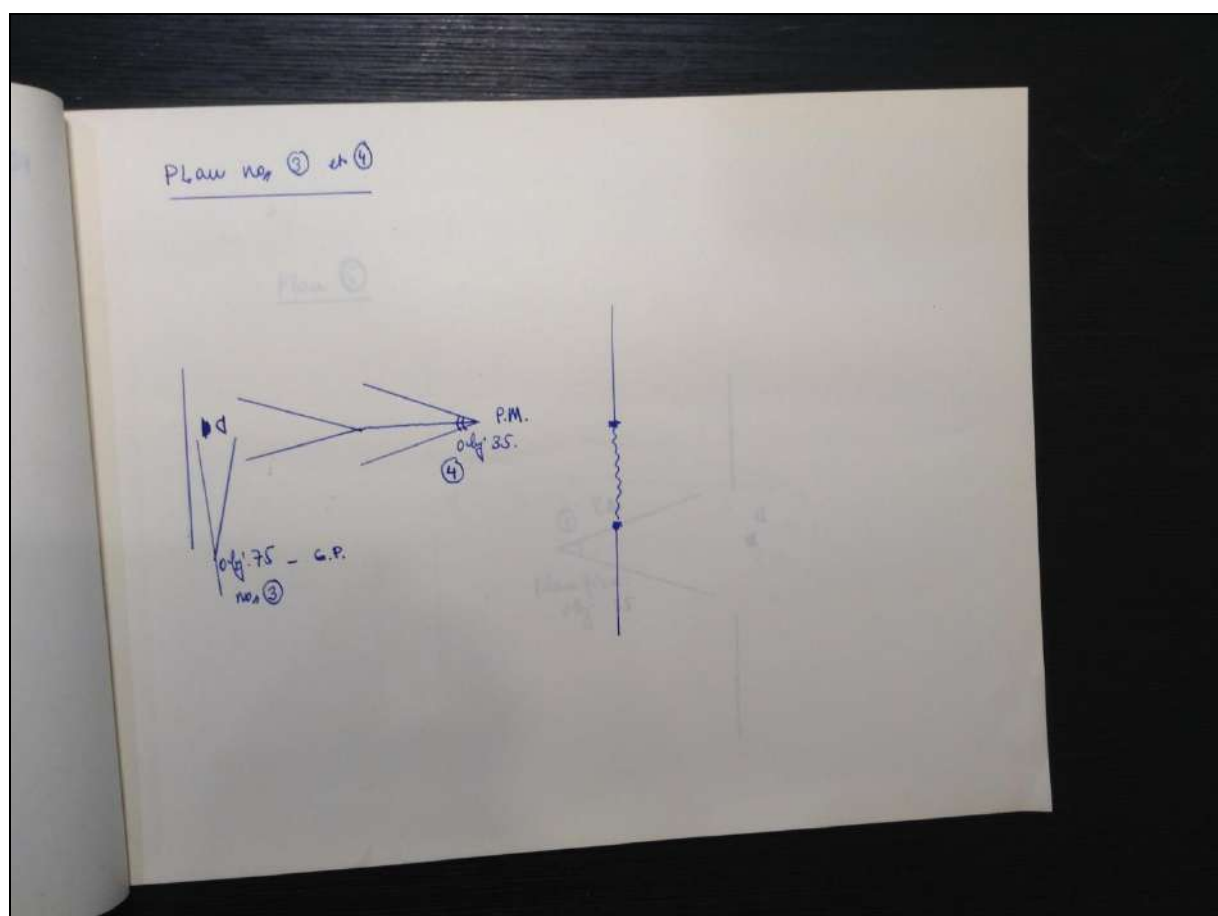
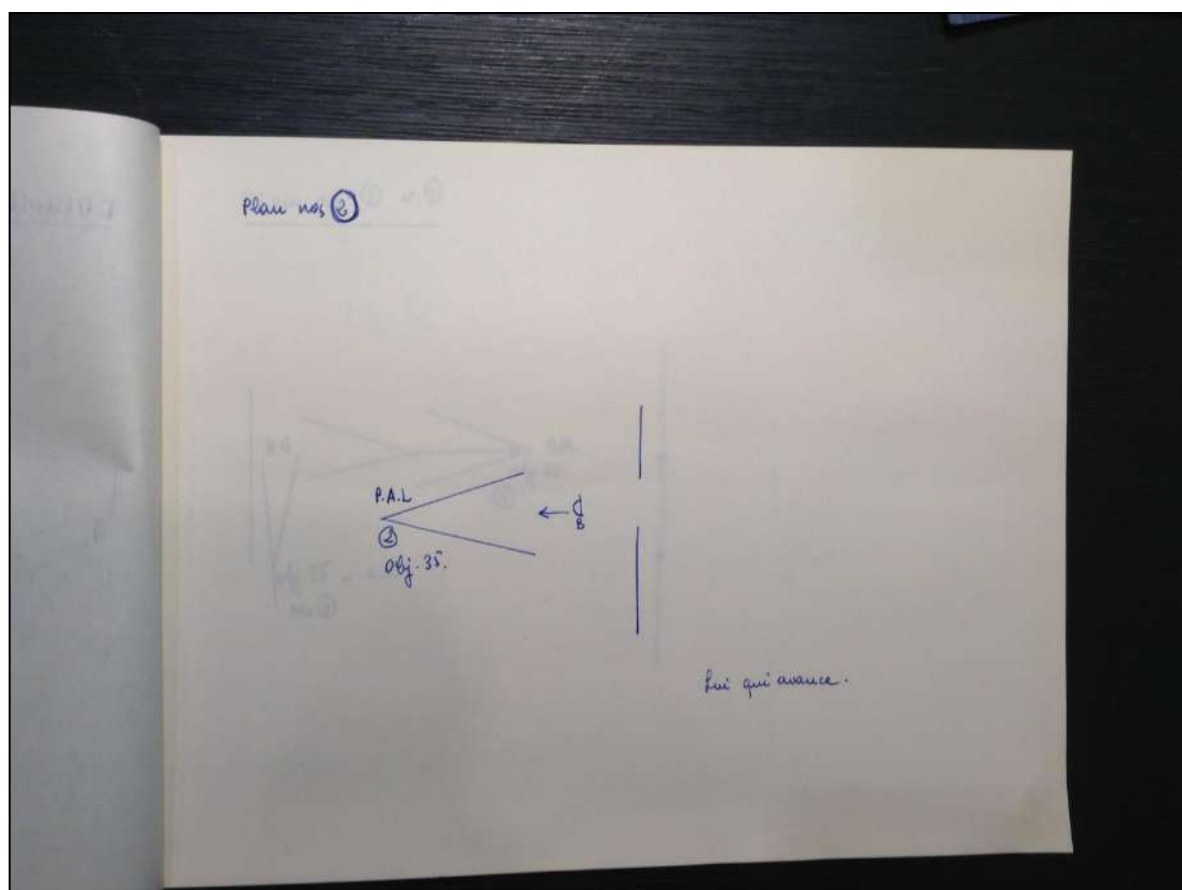


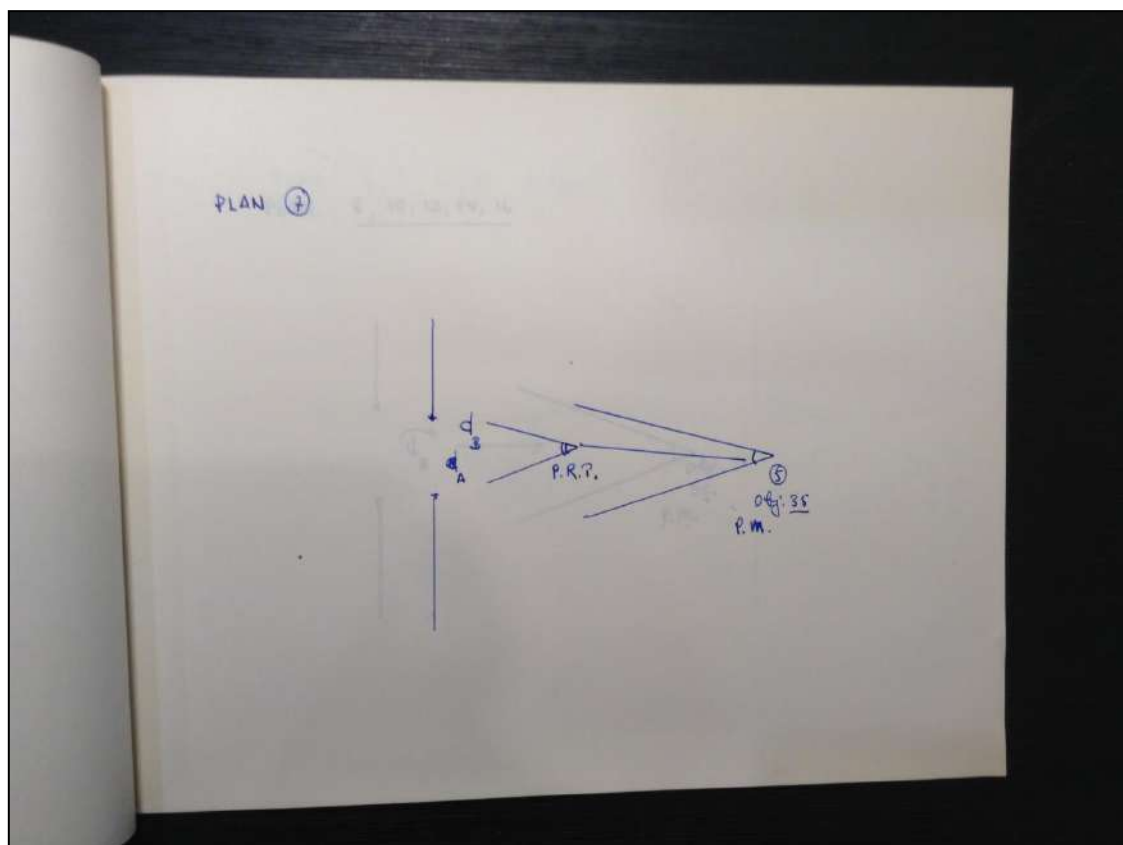
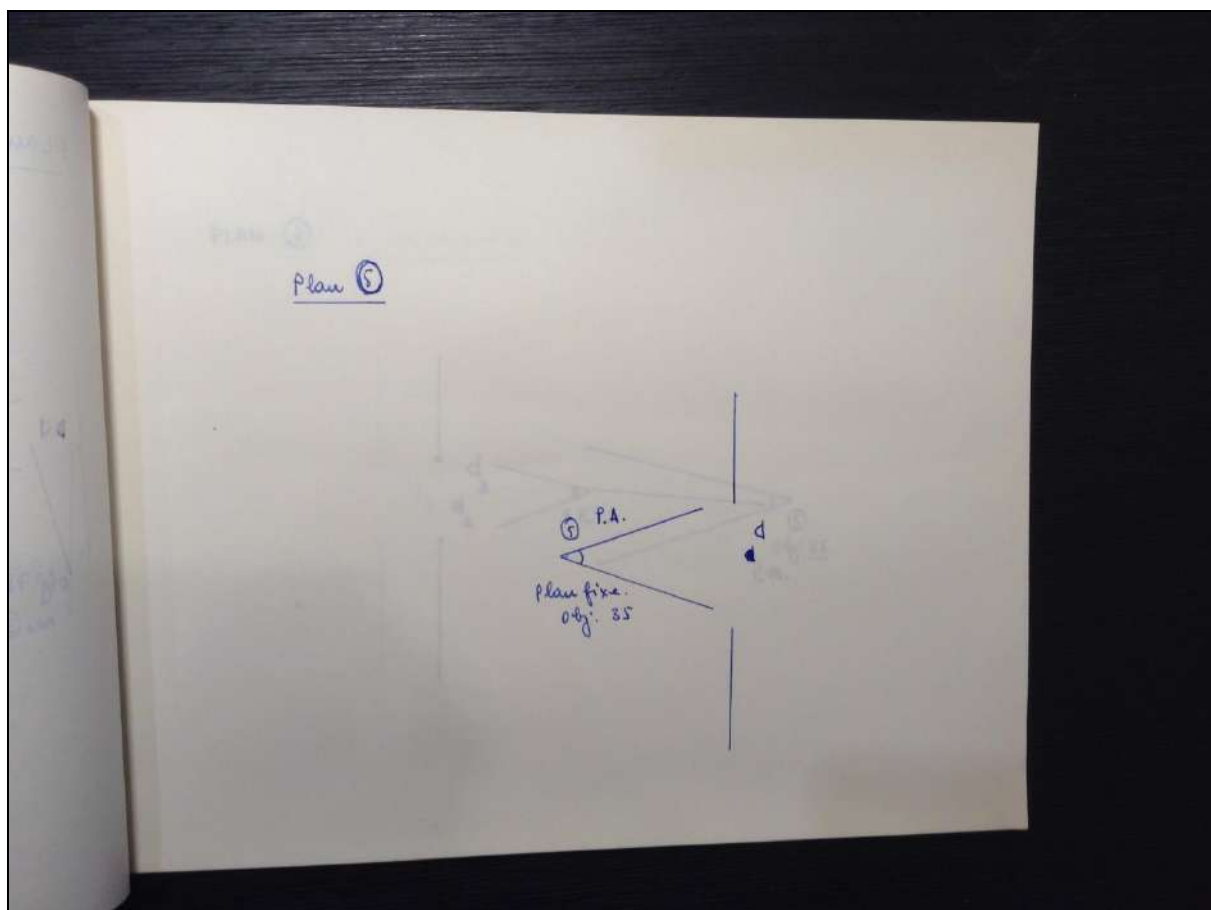


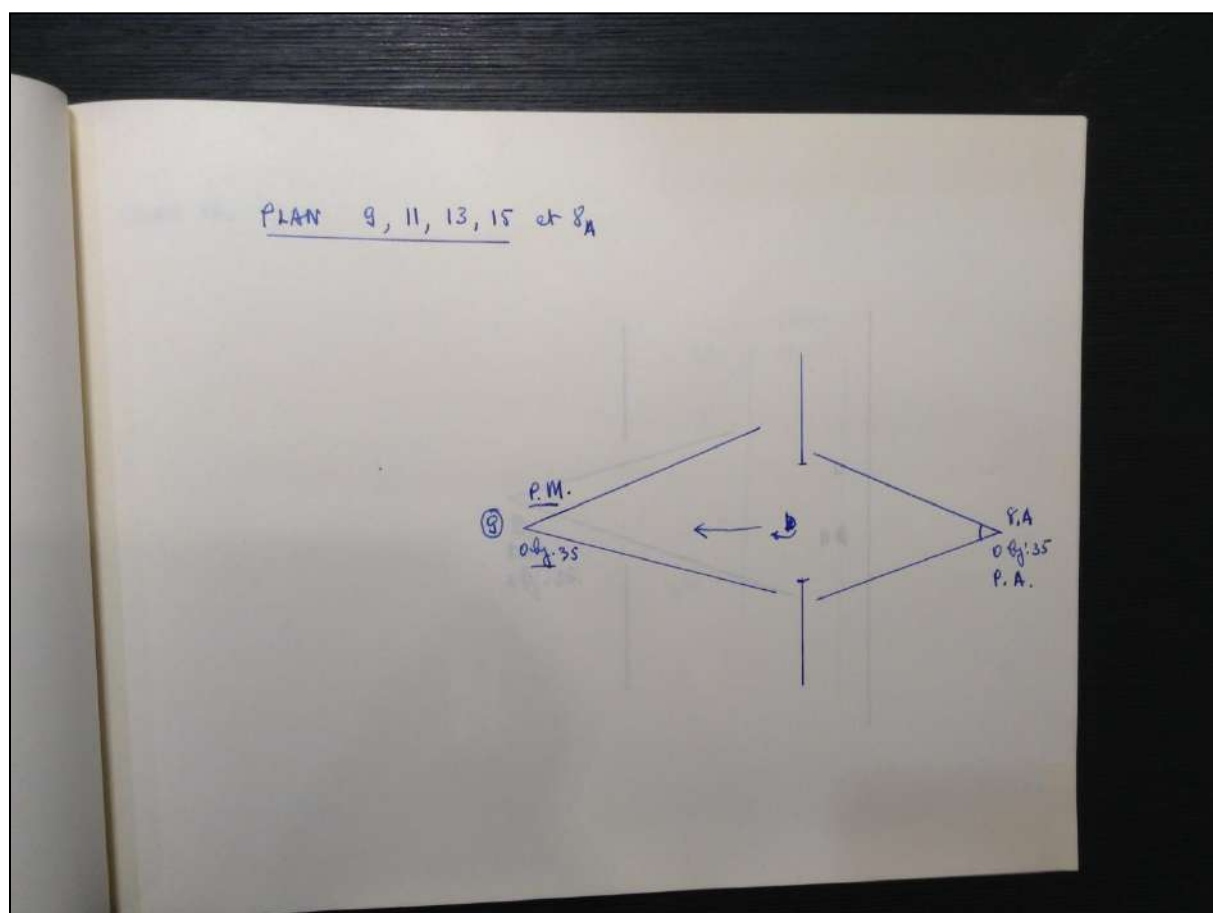
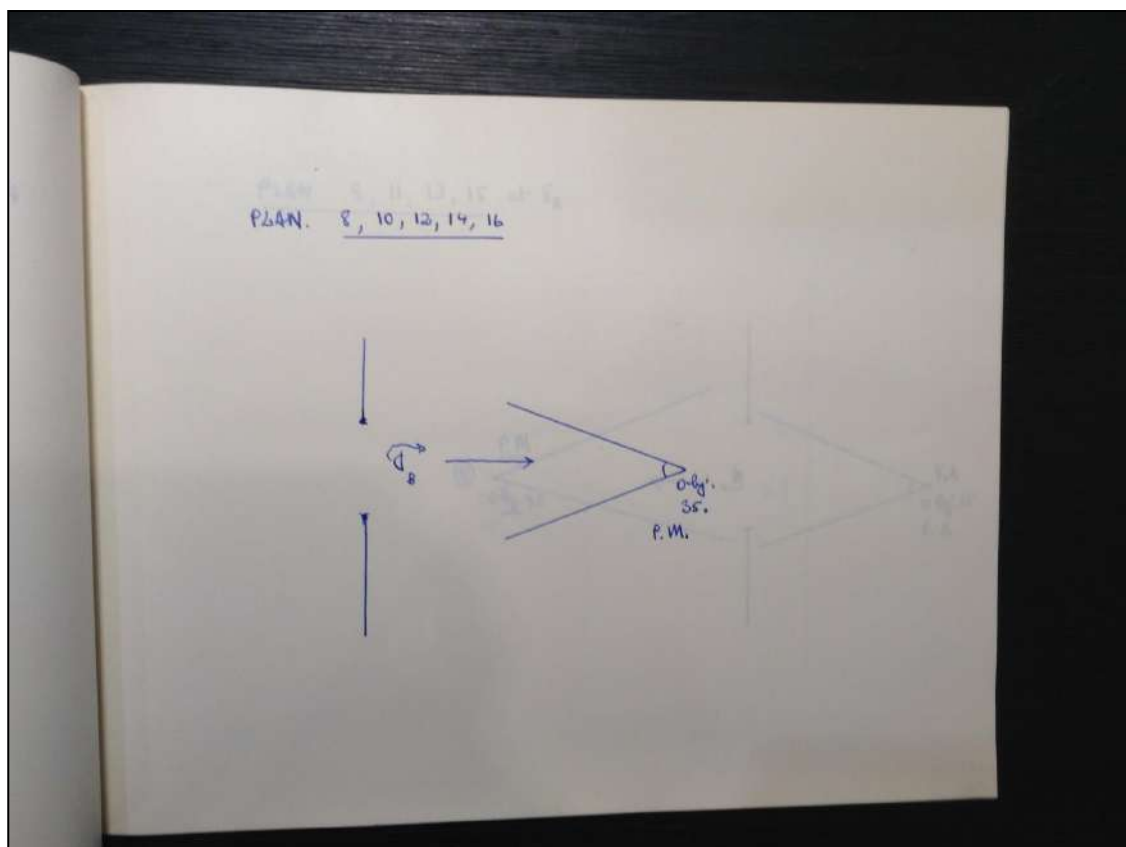


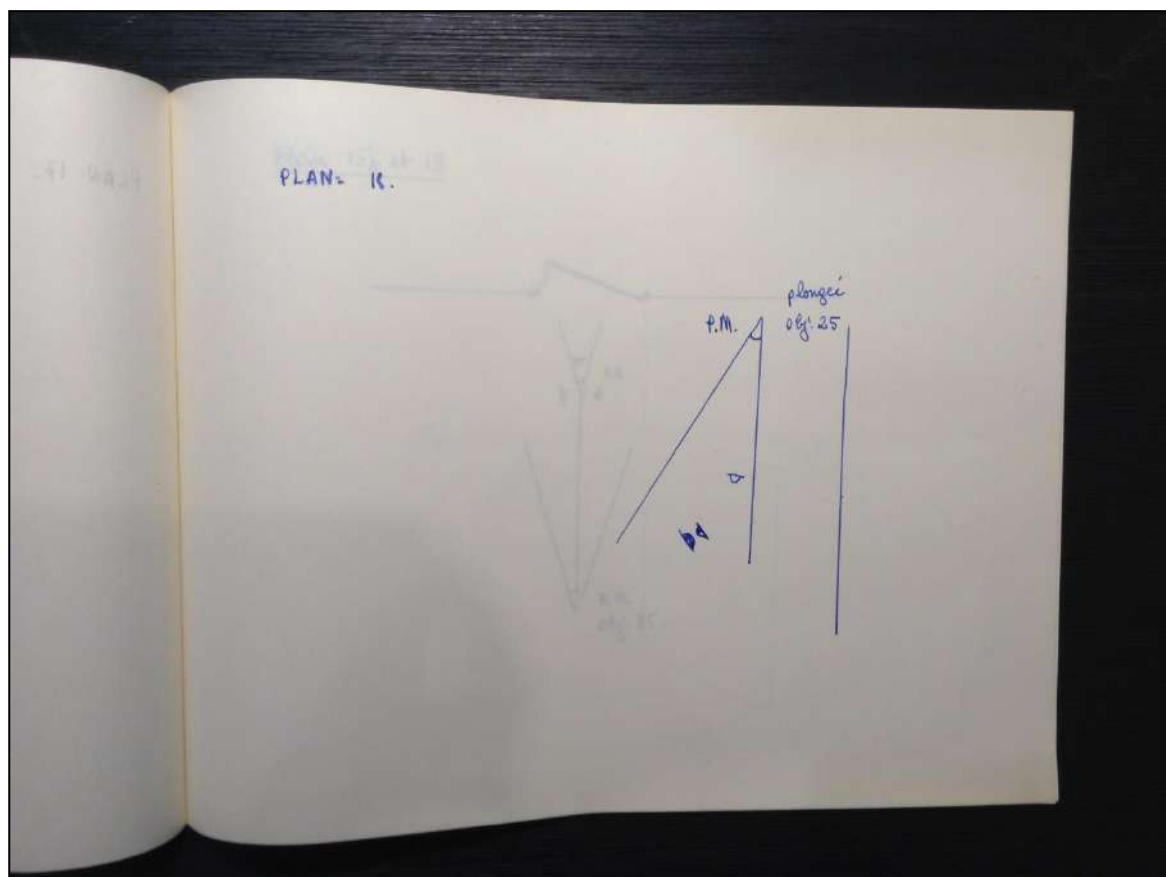
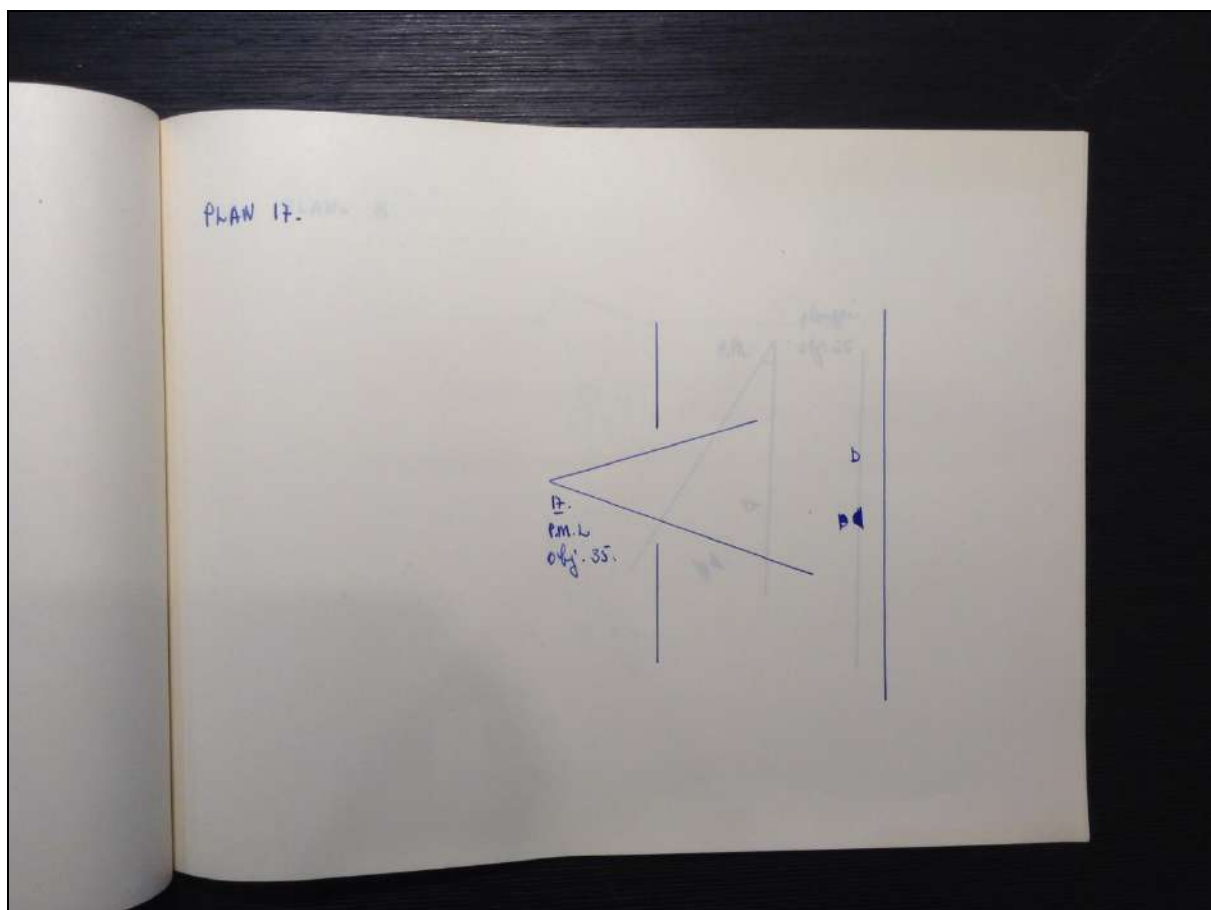


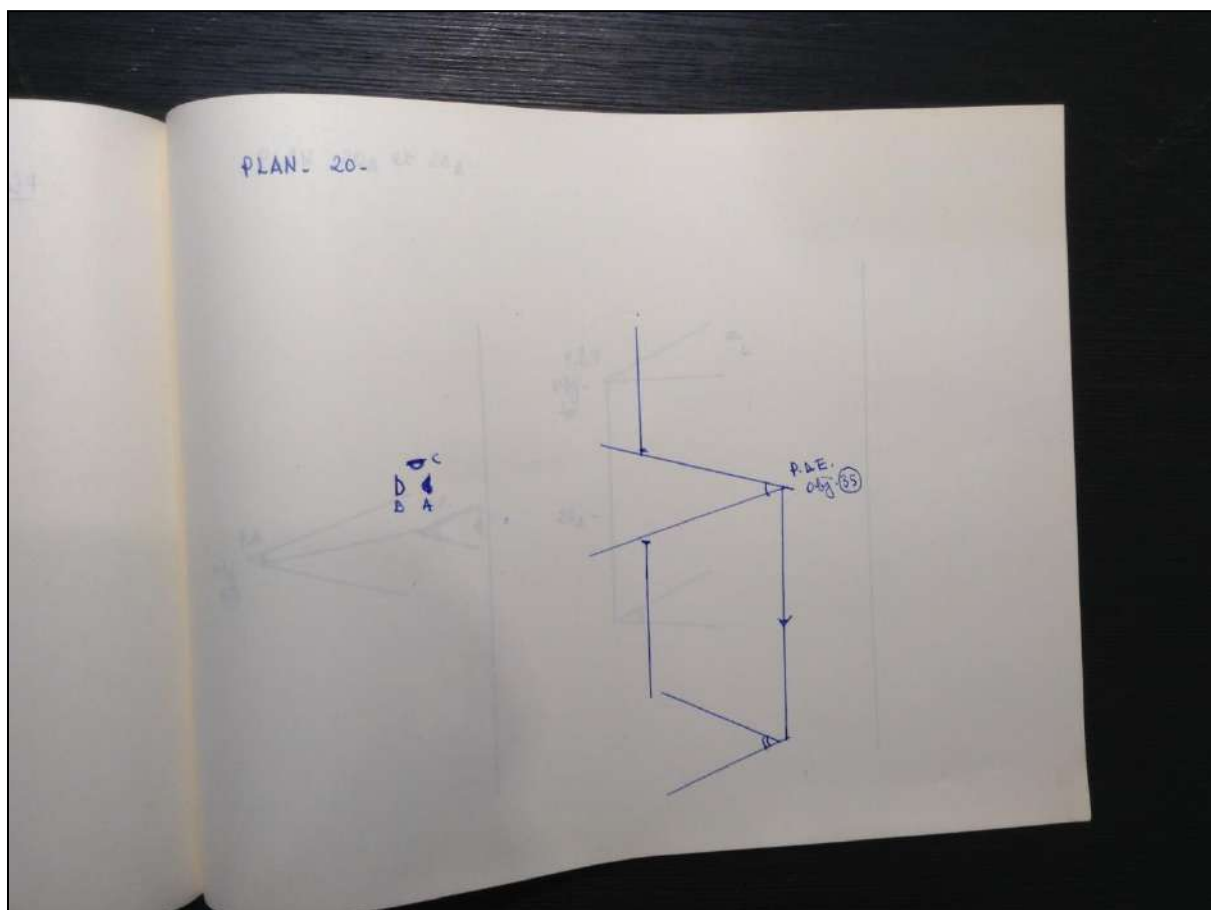
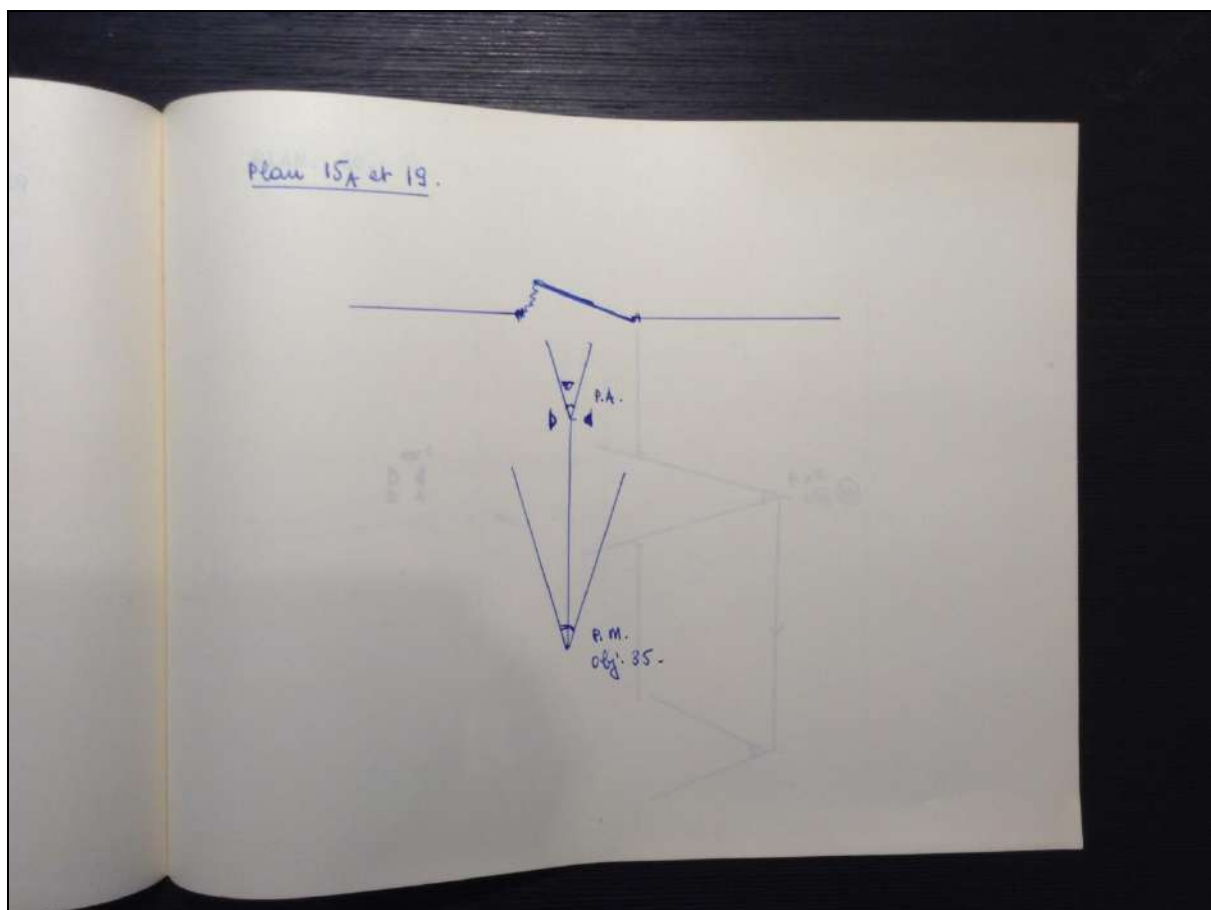


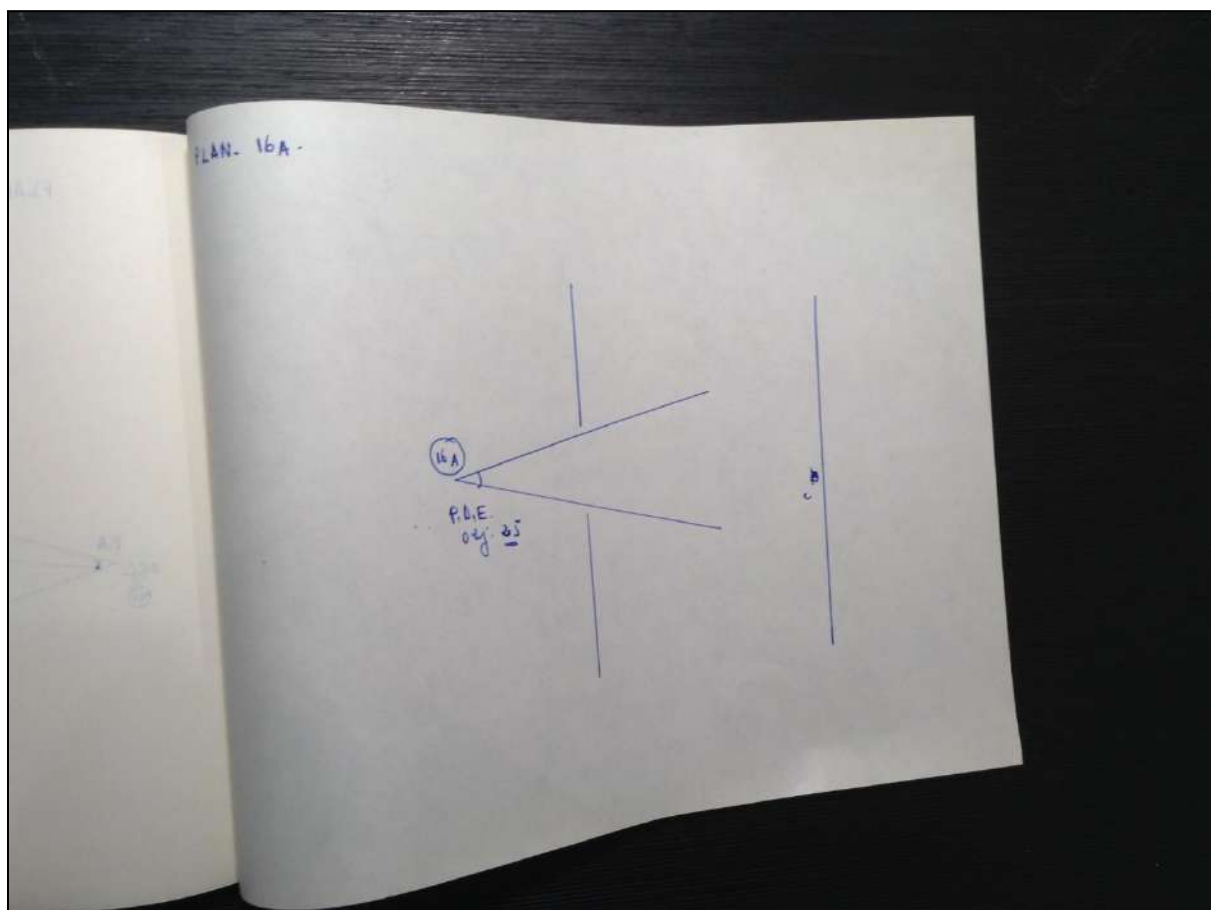
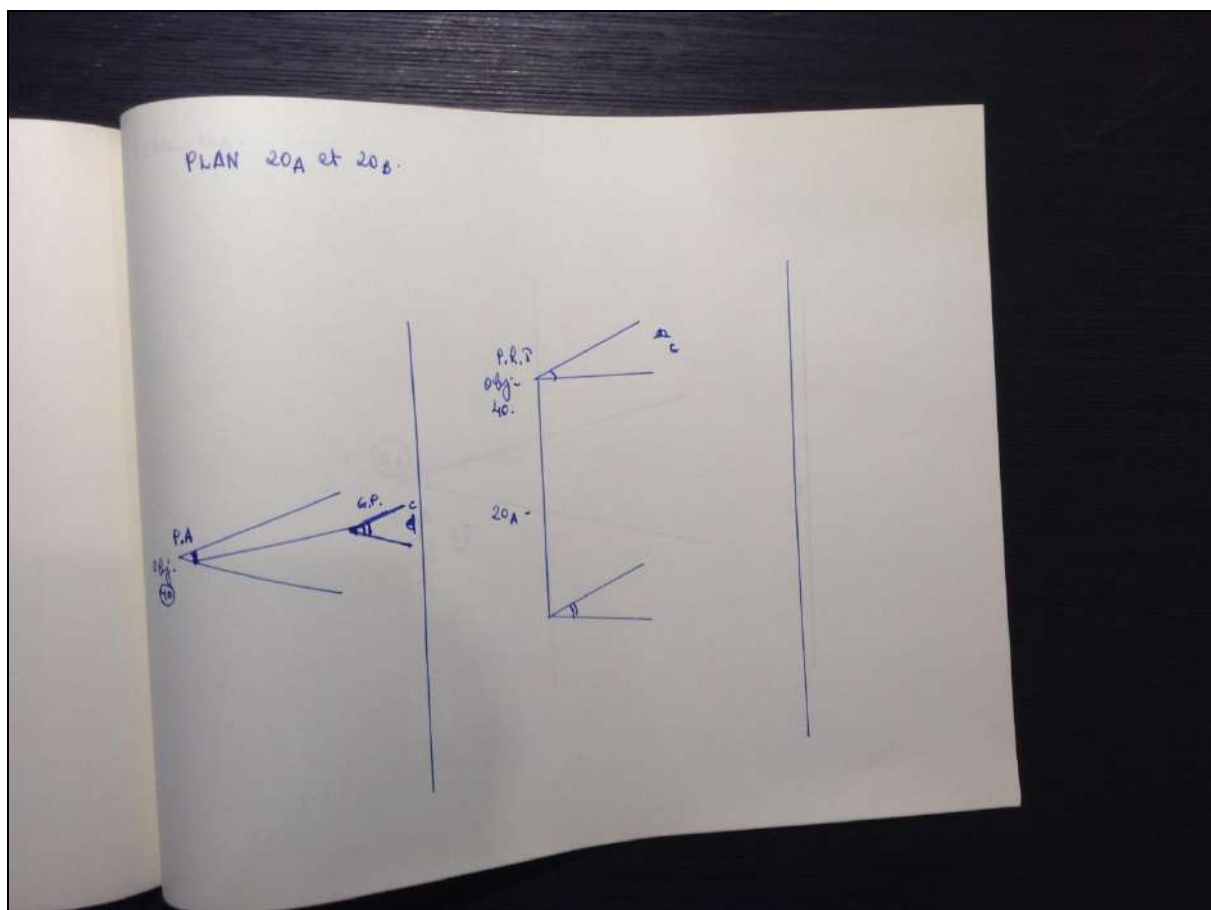


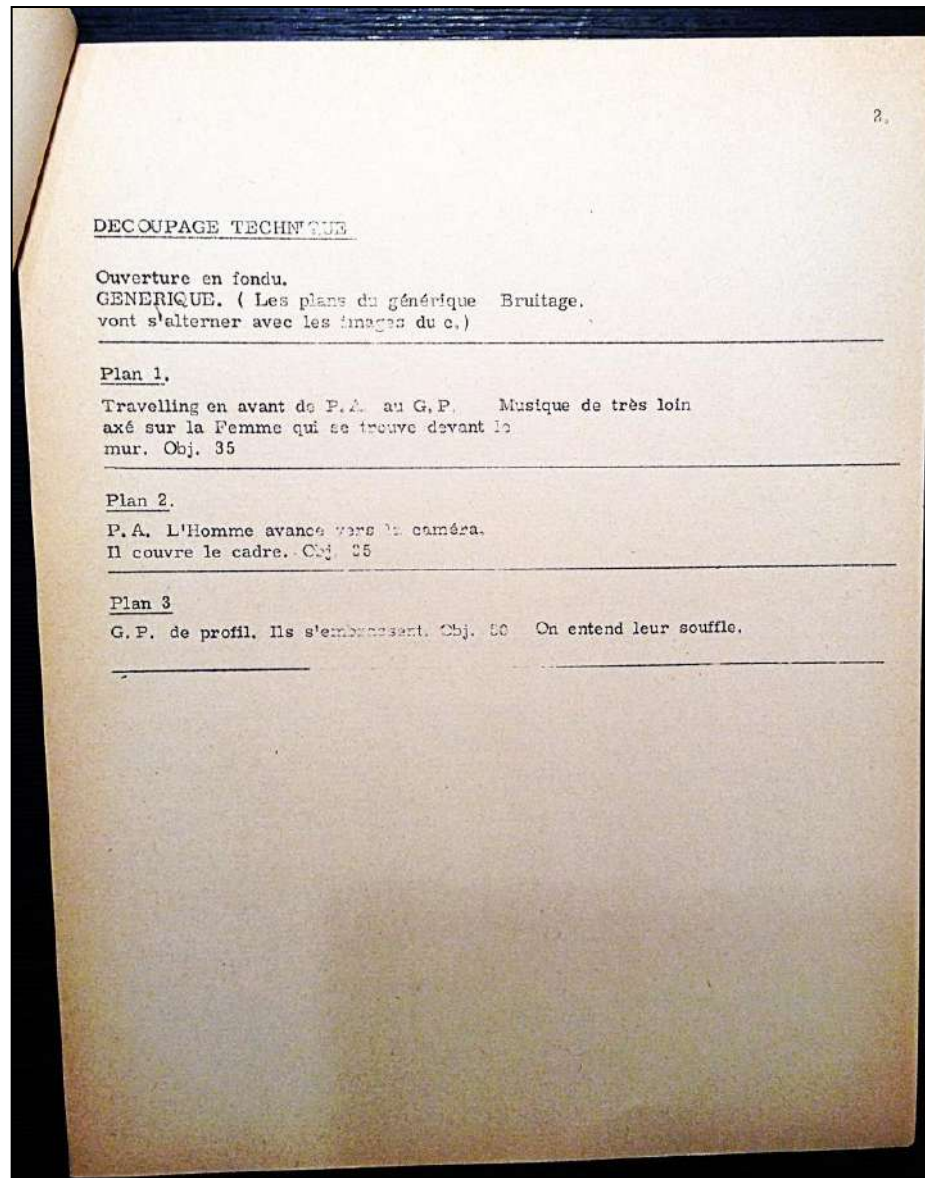












English translation

Fade-in.

Opening Credits. (The shots of the credits will alternate with images from the film.)

Sound effects.

Shot 1

Forward tracking shot from medium-long to close-up, focused on the Woman standing before the wall.

Lens: 35mm

Music from very far away.

Shot 2

Medium-long shot. The Man walks toward the camera, eventually filling the frame.

Lens: 35mm

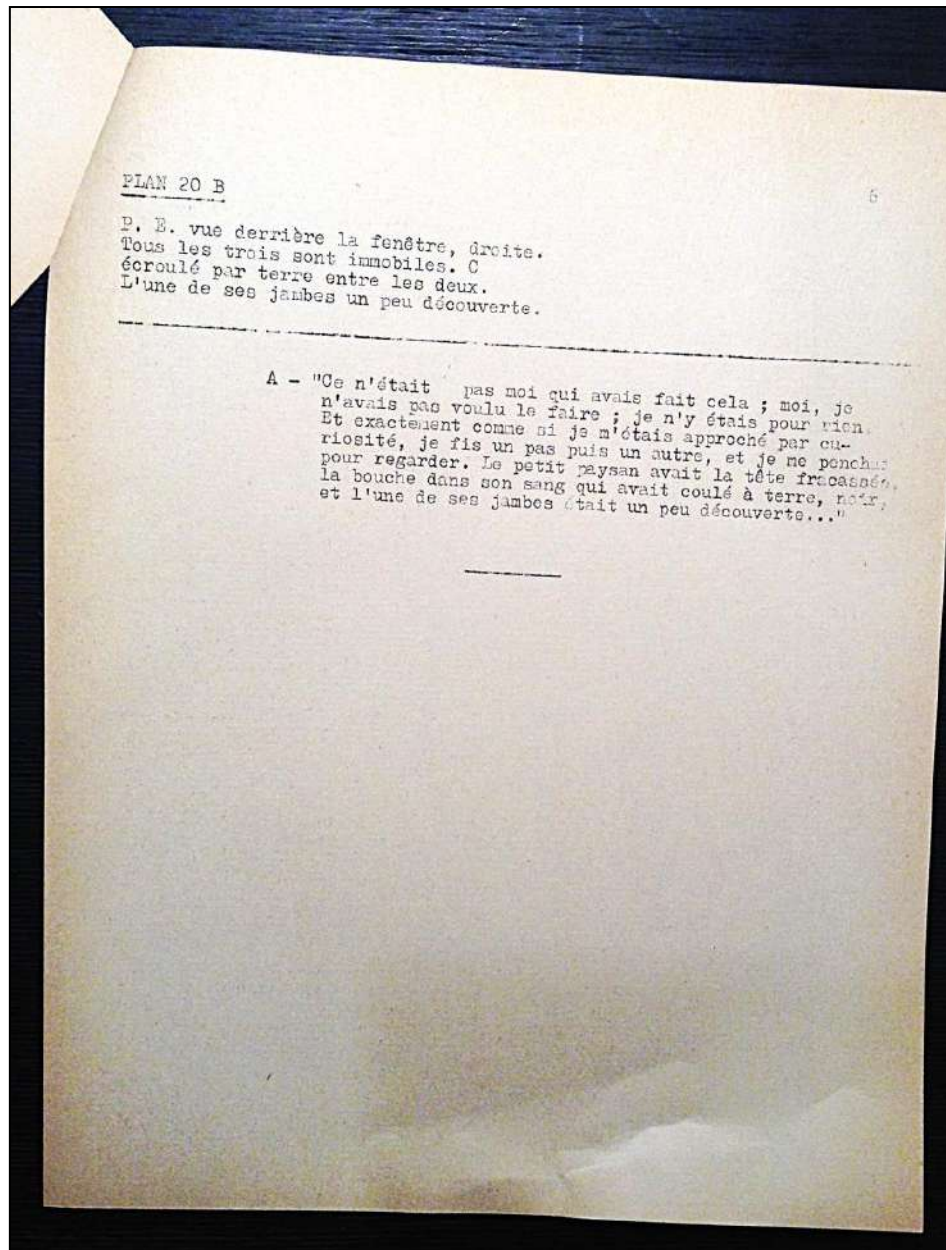
Shot 3

Close-up in profile. They kiss.

Lens: 50mm

Their breathing is heard.

This fragment of *Découpage Technique* reveals Alp Zeki Heper's instinctive understanding of cinema as a choreography of perception — a spatial and emotional architecture where sound, distance, and framing embody the moral weight of intimacy. The minimalism of the sequence is deceptive: with only three shots, Heper establishes an entire psychological landscape. The forward tracking from medium-long to close-up enacts a movement from exteriority to interiority — from space to body, from the world to the pulse of human emotion — suggesting that cinema's truth lies not in event but in approach, in the act of seeing itself. The faint, distant music and the amplified sound of breathing form an acoustic dialectic of detachment and closeness, situating desire within an atmosphere of haunting absence. By using alternating credit shots, Heper breaks classical continuity, turning the prologue into a meta-cinematic reflection on film as both experience and construction. The simple gesture of a kiss, seen in profile, is stripped of romance and exposed as a raw intersection of bodies and time. In this brief technical note, Heper reveals his early mastery of what would later define his cinematic identity: a poetics of restraint where emotion is sculpted through silence, distance, and the fragile rhythm of the image.



English translation

Plan 20B

Medium shot, seen from behind the right window.

All three characters are motionless.

C has collapsed on the ground between the two of them.

One of his legs is slightly uncovered.

A –

“It wasn’t me who did that; I hadn’t wanted to do it; I had nothing to do with it.

And exactly as if I had approached out of curiosity, I took one step, then another, and leaned over to look.

The young peasant’s head was shattered, his mouth in the blood that had poured

**onto the ground, dark,
and one of his legs was slightly uncovered...”**

In *Plan 20B*, Alp Zeki Heper crystallizes his metaphysical understanding of violence — not as spectacle, but as an inner fracture that exposes the limits of human perception and moral responsibility. The stillness of the three figures behind the window transforms the frame into a tableau of frozen guilt: cinema here becomes a mirror of conscience, not a record of action. The repeated denial in the man’s voice — “It wasn’t me... I didn’t want to...” — evokes the existential distancing of a consciousness unable to bear its own complicity, echoing the moral ambiguity of Camus’s *The Stranger* and the introspective tone of Dostoevsky’s confessions. The uncovered leg of the fallen peasant functions as a brutal yet tender detail — a remnant of vulnerability amid atrocity — showing Heper’s refusal to aestheticize death, instead revealing its obscene intimacy. The act of “leaning over to look” turns the viewer into the guilty witness, implicating both character and spectator in the same act of voyeuristic curiosity. Through this gesture, Heper transforms cinematic vision into an ethical test: to see is to participate, to frame is to wound. In its restraint and silence, *Plan 20B* exposes Heper’s unique moral realism — a cinema where guilt is not declared by law but revealed in the gaze that dares to look.

12/11/87 *croquis*

Monsieur Heper, votre projet de film correspond à mon avis à une bonne idée.
mais je voudrais de très précises remarques sur certains points : 1^{er} votre 2^e lettre traitait
moins que la première, d'un manque de précision sur l'homme qui va
mourir par exemple, quant à "votre un vers en rime" ~~ce~~ ce
vers un bon titre si c'était une référence plus directe de votre
~~travail~~ traitement ; car il y a déjà une large ellipse, un certain
hiatus entre ce titre introductif et le contenu du projet. Vous devez
reprocher le contenu du titre au lieu d'être le titre du contenu. -

2^e Quant à votre conception du traitement je n'examine pas si
elle est convaincante par rapport à votre intention - mais supposons le -
il est évident qu'un tel sujet n'est pas dans le cadre de ce genre
proposé à l'école en studio - Vous avez parlé de l'art - poète ;
l'émotion, mon dieu (ce) que ce procédé ne semble pas de nature
à obtenir le résultat recherché ; cet homme être au Paris vivant,
qui contraste avec l'idée qu'il va mourir, même si certains plans doivent
être statiques pour exprimer la mélancolie, le désespoir, le vide -
les femmes, les parents, peuvent aussi n'être qu'un détail.
3^e ~~ce~~ ce même procédé ne ^{permet} ~~permet~~ pas l'identification des nuances
que nous mettons à notre disposition et l'absence pour vous les
atténuer : des ailes, des éclaircissements, des mouvements, un
texte aussi qui ne met pas une chanson singulière, quelle
que soit la préférence que vous lui portiez.

Je vous demande donc de faire ce sujet et d'en
proposer ^{de nouveau} ~~un autre~~. Vous m'avez tenu au courant de toutes les
bonnes de la part, vous finirez les ~~travaux~~ ^{travaux} ~~présentés~~ ^{présentés} ~~un~~
~~ce~~ sujet qui conviendra à tous ^{mais peut-être} ~~les~~ ^{un} ~~concepts~~ ^{un}

W

I.D.H.E.C.

13 novembre 1961

Note pour M. HEPER

Mon cher Héper, votre projet de film correspond à mon avis à une bonne idée. Mais je vous prie de bien peser les remarques suivantes:

1^a) votre 2^{ème} titre serait meilleur que le premier, qui manque de justesse puisque l'homme qui va mourir fait plus que rêver; quant à "vider son verre en ville" ce serait un bon titre si c'était une relance plus directe de votre traitement: car il y a plus qu'une large ellipse, un certain hiatus entre ce titre intéressant et le contenu du projet. Vous devez rapprocher le contenu du titre ou bien le titre du contenu.-

2^a) Quant à votre conception du traitement je n'examinerai pas si elle est convaincante par rapport à votre intention - mais supposons le: il est évident qu'un tel sujet n'entre pas dans le cadre de ce qui est possible à l'IDHEC en studio. Vous aviez parlé de cartes postales: permettez-moi de vous dire:

a) que ce procédé ne semble pas de nature à obtenir le résultat recherché: cet homme rêve au Paris vivant qui contraste avec l'idée qu'il va mourir, même si certains plans doivent être statiques pour exprimer la mélancolie, le désespoir, le vide. Les feuilles, les passants peuvent aussi signifier, il me semble.

b) ce même procédé ne permet pas l'utilisation des moyens que nous mettons à votre disposition à l'IDHEC pour que vous les utilisiez: des acteurs, des éclairages, des mouvements, un texte aussi qui ne soit pas une simple chanson, quelle que soit la prédilection que vous lui portiez.

Je vous demande donc de laisser ce sujet et d'en proposer de nouveau un autre. Si vous voulez tenir compte de toutes les données de la question, vous finirez par nous présenter un sujet qui conviendra à tous égards. Mais pressez vous! Bon courage.

L'Administrateur général:

R. TESSONNEAU

English translation

I.D.H.E.C.

13 November 1961

Note for Mr. Heper

My dear Heper,

Your film project, in my opinion, corresponds to a good idea. However, I ask you to carefully consider the following remarks:

1°) Your second title would be better than the first, which lacks precision, since “*The Man Who Is Going to Die*” does more than dream; whereas “*To Empty His Glass in the City*” would be a good title if it were a more direct extension of your treatment. For there exists more than a broad ellipsis — indeed a certain gap — between this interesting title and the content of your project. You must bring the content closer to the title, or the title closer to the content.

2°) As for your conception of the treatment, I will not examine whether it is convincing in relation to your intention — but let us assume it is. It is evident that such a subject does not fall within what is possible to realize at IDHEC, at least within the studio framework.

You mentioned the use of postcards; allow me to tell you:

- a) This method does not seem capable of achieving the desired effect. The man dreams of a living Paris that contrasts with the idea of his impending death — even if certain shots must be static to express melancholy, despair, emptiness. The leaves, the passers-by, it seems to me, could also signify those emotions.**
- b) This same method prevents the use of the means that IDHEC provides for your use — actors, lighting, movement, and a text that should not be merely a song, however fond you may be of that form.**

I therefore ask you to set aside this subject and propose a new one. If you take all aspects of the question into account, you will eventually present us with a subject that will be suitable in every respect.

But do hurry! Good luck.

The General Administrator:

R. TESSONNEAU

This administrative note to Alp Zeki Heper, dated November 1961, captures a pivotal moment in his artistic and intellectual formation — the confrontation between institutional

norms and an emerging auteur sensibility that refused containment. What appears, on the surface, as a polite pedagogical correction is in fact a revealing artifact of the ideological tension between *l'école du cinéma* and *le cinéma d'auteur* in postwar France. The IDHEC administrator, R. Tessonneau, articulates the school's technocratic ethos: filmmaking as a disciplined craft built upon measurable resources — actors, lighting, motion, and controlled *mise-en-scène*. Against this framework, Heper had proposed a radically introspective project — a man at the edge of death dreaming of a living Paris — to be expressed through the static imagery of postcards and minimal sound. What the institution perceived as a “hiatus” between title and content was, for Heper, the very heart of cinema's poetic operation: the tension between what is seen and what is felt, between reality and its absence. His inclination toward ellipsis, stillness, and lyrical abstraction already prefigures a cinema of existential solitude rather than narrative causality. The criticism that his concept “does not fit the studio framework” encapsulates more than logistical limitation — it points to an epistemological rift between institutional film education and Heper's metaphysical pursuit of the image as memory, dream, and dying consciousness. The letter's insistence on “using actors, lighting, and movement” contrasts sharply with Heper's emerging belief that the true movement of cinema is internal — a trembling of perception rather than the choreography of bodies. In retrospect, this brief note becomes emblematic of Heper's lifelong struggle with authority and conformity: his films would later continue to resist technical orthodoxy and narrative coherence, privileging silence, contemplation, and rupture as forms of moral inquiry. Far from a dismissal, Tessonneau's critique inadvertently validates the originality of Heper's vision — a vision already straining against the institutional borders of IDHEC, seeking instead a cinema of interior truth, poetic ellipsis, and existential gravity.

Heper

Projet du film pour 2.1ème année. en 35 m.m.

"Water closet"

"complexe wter closet"

situation de l'action:

Une femme et sa fille qui habitent dans une W.C lutte dans la nuit avec les urines qui co ulent et avec ~~l'odeur qui sort~~ l'odeur qui sorte des urines. Ils attendent le jour avec la peur, le jour est pire que la nuit .

décor:

W.C .et un lit dans "W.C. Cet endroit public se trouve dans la cave d'une immeuble. les tuyaux traversent son plafond.

int.-nuit.

P.G puis pano dr.-gau.

Une femme (40 ans) et sa fille de 12ans regardent l'homme qui pisse dans l'urinoire. elles ont le visage ~~maigre~~ pale et un corps maigre. L'homme sort du champ. La femme ferme la lumière.

la fille:-quand on va sortir d'ici
la femme : une fois que les élections se fassent on va voir.

Elles se couchent.

elles se réveillent avec le bruit d'une voiture qui passe dans la rue. Le bruit leur fait peur.

P.R.P. la femme ouvre la lumière. Elles regardent le "W.C".

P.D.E. contre plongée, puis léger pano. dr.-gau.

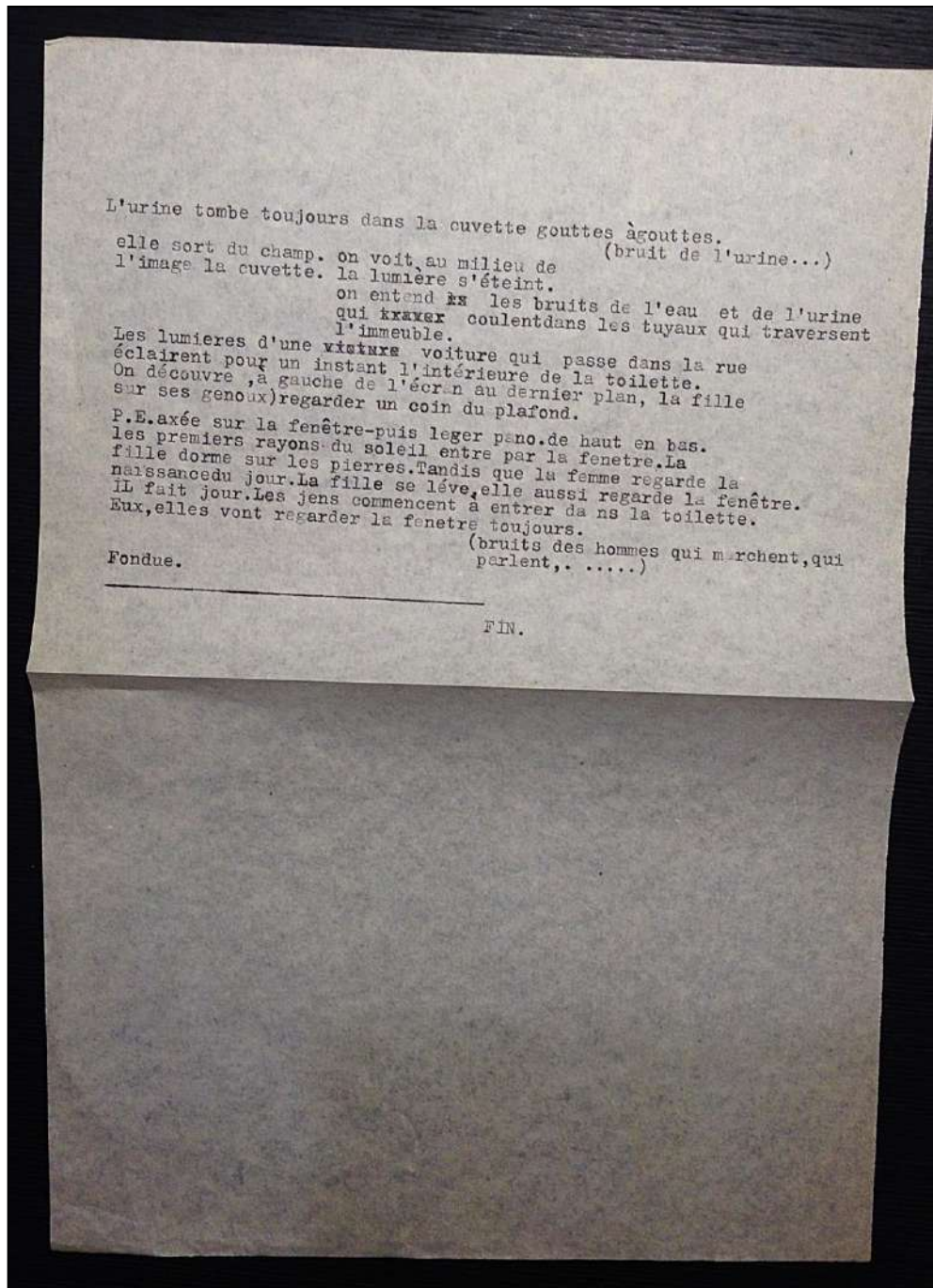
on voit couler de l'urine d' un tuyaux qui traverse le plafond.

(bruit de l'urine qui tombe goutte-à goutte par terre)

G.P. (obj. 40. voulu) sur le visage de la femme on voit augmenter la peur. A gauche de l'image on découvre les yeux de la fille.

P.D.E. plongée. (sur le même axe) puis pno. suivant la femme

Elle met une cuvette sous le tuyau qui coule. avec une chiffon sous son pied elle essuie l'urine déversée par terre avec des mouvements mécanique.



English translation

Film Project for the 2nd Year (35 mm)

“Water Closet” / “Complex Water Closet”

Setting of the action:
A woman and her daughter, who live inside a public toilet, struggle through the

night against the urine dripping from the ceiling and the stench that fills the air. They await the morning in fear — yet the day is worse than the night.

Set:

A public toilet with a bed inside.

This public space is located in the basement of a building.

Pipes run across the ceiling.

Interior – Night

Wide shot, then a right-to-left pan.

A woman (40) and her 12-year-old daughter watch a man urinate into the urinal.

Their faces are pale, their bodies thin.

The man leaves the frame.

The woman turns off the light.

Daughter: “When will we leave this place?”

Mother: “Once the elections are over, we’ll see.”

They lie down.

They awaken to the sound of a car passing in the street.

The noise frightens them.

Close-up – the woman turns the light back on.

They look around the “W.C.”

Low-angle shot, then a slight pan right-to-left.

We see urine dripping from one of the pipes running across the ceiling.

(Sound of drops hitting the ground.)

Close-up (40mm lens as desired) on the woman’s face:

her fear increases. To the left of the image, the girl’s eyes appear.

High-angle shot (same axis), then a pan following the woman.

She places a bowl under the dripping pipe; with a rag under her foot, she wipes the urine on the floor with mechanical gestures.

The drops continue to fall, one by one, into the bowl.

She exits the frame.

In the middle of the image remains the bowl.

(Sound of dripping urine...)

The light goes out. We hear the sounds of water and urine flowing through the building’s pipes. The headlights of a passing car briefly illuminate the toilet’s interior. At the far left of the frame, in the background, we see the girl kneeling, looking toward a corner of the ceiling.

Wide shot centered on the window, then a slow tilt downward.

The first rays of sunlight enter through the window.

The girl sleeps on the stones.

The woman watches the birth of day.

The girl wakes and also looks toward the window.

It is now day.

People begin to enter the toilet.

The two of them keep looking toward the window.

(Sounds of footsteps, men talking...)

Fade out.

End.

Water Closet stands as one of the most radical expressions of Alp Zeki Heper's student period — an allegorical descent into the bowels of modern civilization, where the marginalized body becomes both the site and the witness of social decomposition. The premise — a mother and daughter surviving within the confines of a public toilet — is not a grotesque fantasy but a metaphorical realism that anticipates the political cinema of the late 1960s. In this confined subterranean space, Heper transforms physical filth into moral substance: urine, darkness, and the incessant dripping from the ceiling are not merely realistic details but rhythmic embodiments of time, degradation, and endurance. The act of cleaning, repeated mechanically, echoes the existential futility of human labor in a system where dignity has already been evacuated. The single line, "Once the elections are over, we'll see," pierces the film's bleakness with bitter irony — revealing Heper's awareness of political hypocrisy and the emptiness of social promises. Visually, the film replaces dialogue with the poetics of the abject: sound and light form the grammar of despair. The alternation between total darkness and the transient illumination of car headlights transforms the toilet into a flickering cinematic womb — a paradoxical place where life persists in decay. The woman's fear and the child's silent gaze upward suggest a theological dimension: both look for salvation not in religion but in the fragile light that seeps through the ceiling pipes. The "window" and "sunrise" at the end do not promise deliverance; daylight merely exposes the cruelty of normality, as men enter the toilet — symbols of a world that continues to function on the invisibility of those beneath it. Heper's *mise-en-scène* thus becomes an act of philosophical resistance: a denunciation of aesthetic comfort, a revolt against the sanitized image of modernity. The space of excretion becomes a metaphor for social exclusion, the subterranean turned into the unconscious of civilization. *Water Closet* belongs to a lineage of postwar moral realism — from Rossellini's *Germany Year Zero* to Buñuel's *Los Olvidados* — yet its tone is unmistakably Heperian: intimate, ascetic, and metaphysical. Even as a student, Heper understood cinema not as entertainment but as revelation — a medium that forces the viewer to confront the unspeakable. In this brief, haunting project, the toilet is not only a setting but a worldview: humanity trapped in its own waste, awaiting a dawn that will not redeem but expose.

Heper

Scénario du film pour 2.e année.

"poème cinématographique"

situation de l'action

Après la fin d'une surprise partie, dans une maison bien décorée, pendant qu'un homme et une femme font l'amour et dansent une domestique agée meurt de fatigue lentement.
Une musique légère et douce dit "jazz hellennic" doit accompagner toute l'action.

Décor:

"living room", bien meublée, une grande table au milieu. Et le reste d'une surprise partie dans la chambre: les bouteilles de champagne ...².T.c (beaucoup de fleurs)(des ballons)

"complexe "living room".

intérieure- nuit.

10 mes. Nuit.

P.RP.

elle lui regarde, le dos au mur. Elle a l'envie de faire l'amour. Elle a un visage très belle et érotique.

P.D.E. (sur le même axe)

On voit son corps. Elle porte une robe de soire en noire et décolletée. Devant elle se trouve l'homme. Il est beau.

Il est le type que les femmes désirent.

ils se regardent. Il l'appuie complètement

au mur. elle fuie.

PRT. puis pano suiv. l'homme.

Il met un disque.

P.A. puis pno. vers dr.

elle ouvre ses bras vaers lui. Il entre dans le champ. ils se serrent et ils commencent à danser. ils s'embrassent en même temps.

au dernier plan on découvre une vieille domestique ouvrir la porte en nettoyant les planchers.

P.M. plongée

la domestique entre dans la chambre en nettoyant les planchers. Elle transpire. elle s'approche du caméra, elle sort du champ avec les mêmes mouvements en se trainant sur les planchers.

Le commencement de la musique.

XXXXXXXXXXXXXXXXXXXX

Scénario du film pour 2.e année.

(5A) P.D.E. contre ch. ruis trav. en arr. et pano dr-gau.
Ils s'aiment toujours. Il l'embrasse de
s on coup. tout doit être comme dans
un rêve. La femme sourie. Elle murmure
des mots doux. Ils s'approchent au pre-
mier plan. Ils s'arrêtent. La femme tourne
sa tête vers le camera. On les voit en
P.A. elle enlève sa robe. Elle reste avec
sa combinaison. Il la tient parx de ses
épaules. Trav. about. au P.M et pano.
il l'amène devant la table. Dans toute
ces scènes on voit la domestique au dernier
plan nettoyer les planchers.

(7) P.A. puis plongée, puis pano. de bas en
haut. ~~la domestique~~.
Elle souffre, elle transpire. Ses gestes
deviennent de plus en plus lentes.
elles se lève. Elle regarde l'homme et
la femme qui s'aiment.

(8) P.D.E. (subjec.)
Ils ~~montent~~ montent sur la table. Ils rient.

(9) P.R.P. légèrement plongée.
la domestique. elle se penche et sort du
champ. les rires.

(10) P.M. puis trav. en arr. (sur le même axe) about.
au P.E. et puis pano de haut en bas.
La vie ille femme essaie encore de nettoyer.
elle n'arrive pas. Elle deviennent immobile.
Elle se couche par terre. Sur la table les
amants continuent à s'aimer. Ils sont folles
d'amour.
Après un ~~moment~~ moment la fenêtre s'ouvre
à l'aide du vent. Les papiers, les ballons
s'envolent dans la chambre. Au dehors il
commence à pleuvoir. Il n'y a plus de mu-
sique. Il la chatouille. Elle rit. Au fond
du "living room" près de la fenêtre sur les
planchers se trouve la domestique. ~~immobile~~.
Elle ne bouge pas.
Eux aussi ils se couchent sur les planchers.
(L'un sur l'autre) ils se taisent.
fondue.

fin.

Les rires, les
murmures... e.t.c.
le bruit du vent,
de la pluie.
La fin de la musique.

English translation

“Cinematographic Poem”

Scenario for 2nd Year Film Project

Title: *Poème cinématographique* (Cinematographic Poem)

Situation of the action

After the end of a surprise party, in a beautifully decorated house, while a man and a woman make love and dance, an elderly maid slowly dies of exhaustion. A light, soft music — described as “Hellenic jazz” — should accompany the entire action.

Set

A well-furnished living room, with a large table in the center. The remnants of the surprise party remain scattered in the room: champagne bottles, flowers, balloons.

Complex – “Living Room”

Interior – Night

Close-up.

The woman looks at him, her back against the wall. She wants to make love. She has a very beautiful, erotic face.

Medium shot (same axis).

We see her body. She wears a black evening dress, low-cut.

In front of her stands the man. He is handsome — the type desired by women.

They look at each other.

He presses her completely against the wall. She escapes.

Medium shot, then pan following the man.

He puts on a record.

Wide shot with a pan to the right.

She opens her arms toward him. He enters the frame. They embrace and begin to dance. They kiss while dancing.

In the background, an old maid enters, cleaning the floor.

Medium high-angle shot.

The maid moves into the room, scrubbing the floor. She sweats, approaches the camera, then exits the frame, dragging herself as she works.

Reverse shot, then tracking backward and pan right-to-left.

The lovers continue embracing. He kisses her neck. Everything must feel like a dream.

The woman smiles and whispers soft words. They move closer to the foreground. They stop. The woman turns her head toward the camera. Medium-long shot: she removes her dress, remaining in her slip. He holds her by the shoulders, guiding her to the table.

Throughout these scenes, the maid continues to clean the floor in the background.

Wide shot, then high-angle, then pan upward.

The maid suffers; she sweats. Her gestures become slower. She straightens up, looks at the man and woman making love.

Subjective shot.

The lovers climb onto the table, laughing.

Close-up, slight high angle.

The maid bends over and exits the frame.

Medium shot, then tracking backward (same axis), leading to wide shot, then pan downward.

The old woman still tries to clean. She can't. She stops moving. She lies down on the floor.

On the table, the lovers continue making love. They are delirious with passion.

At that same moment, the window bursts open with the wind. Papers and balloons fly across the room. It begins to rain outside. The music stops.

He tickles her; she laughs.

In the background, near the window, lies the maid — motionless.

They, too, lie down on the floor — one on top of the other.

They remain silent.

The sounds of laughter, whispers...

The noise of wind, rain.

The music fades.

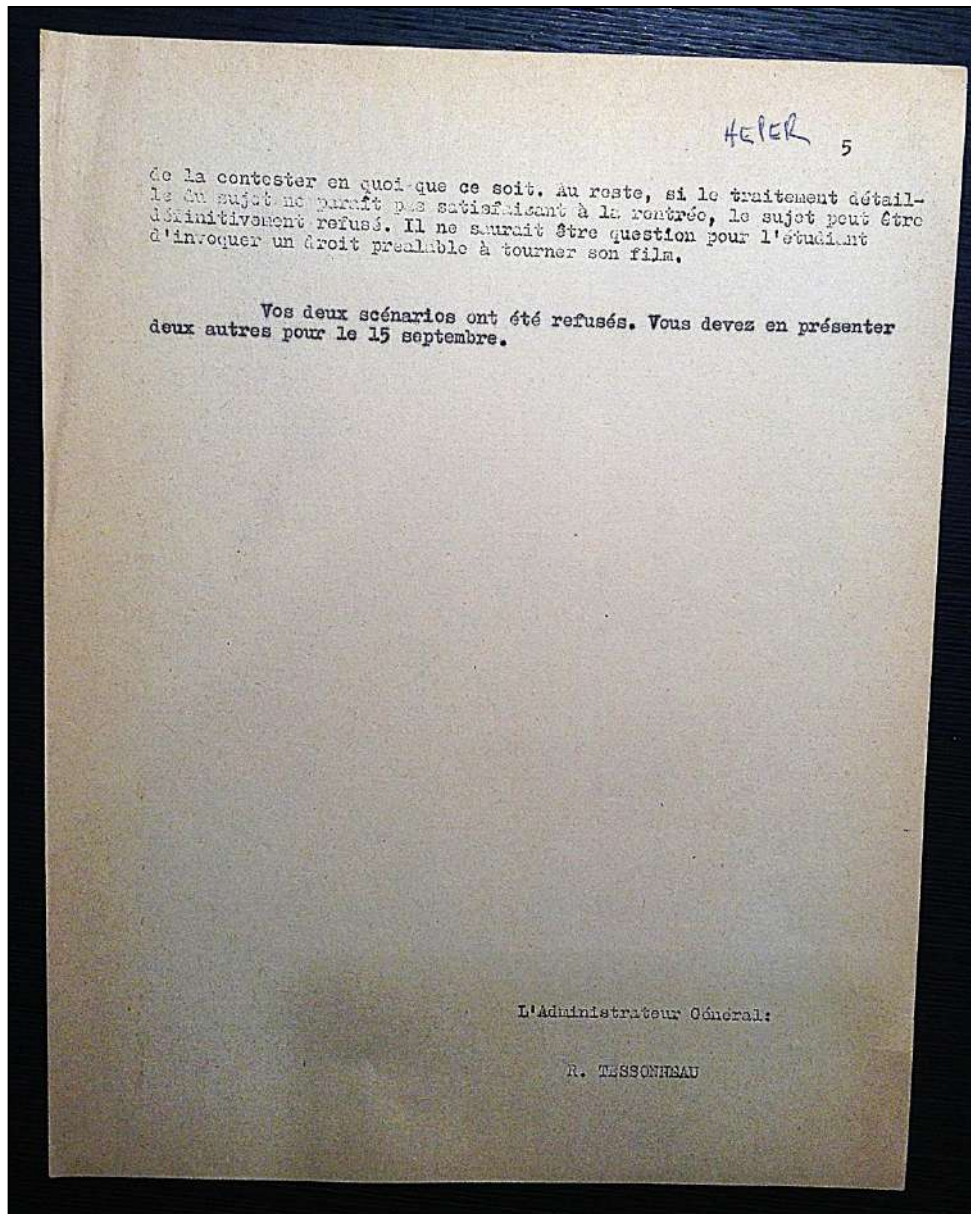
Fade out.

End.

In *Cinematographic Poem*, Alp Zeki Heper transforms the bourgeois living room — the traditional emblem of comfort and aesthetic order — into a site of erotic vitality and social death, crafting an allegory of modern civilization's moral paralysis. Beneath the polished surfaces of desire and rhythm, Heper stages a silent collision between two temporalities: the ephemeral ecstasy of the lovers and the slow, exhausted dying of the servant. The film's structure — built on simultaneous, non-intersecting actions — articulates a visual dialectic of Eros and Thanatos, class and fatigue, spectacle and invisibility. While the camera lingers on beauty, gesture, and rhythm, the maid's labor — repetitive, mechanical, Sisyphean — unfolds as a counter-image of mortality and exploitation. Her gradual collapse, occurring as the lovers reach orgasmic intensity, inscribes an implicit political critique: pleasure, in Heper's moral universe, is inseparable from the unseen suffering that sustains it.

The use of “Hellenic jazz,” light and melodic, becomes a cruelly ironic device — aestheticizing decay, turning exhaustion into rhythm. Heper’s insistence that “everything must be like a dream” suggests that the entire scene operates as an allegory for cinema itself: a sensual illusion built upon real bodies, real labor, and real exhaustion. The camera’s choreography — oscillating between intimate close-ups and distant high angles — constructs a metaphysical architecture of perception: the gaze becomes complicit, hovering between voyeurism and mourning. The old maid’s presence in the background is not incidental but structural; she is the film’s unconscious, the moral residue of the lovers’ ecstasy. When the wind bursts open the window and the music ceases, the illusion collapses — the world of erotic transcendence is invaded by nature, by the real, by death. The lovers, now lying still on the same floor as the corpse, are visually assimilated into the same plane of mortality, the same moral flatness.

In this short, ambitious scenario, Heper anticipates the sensibility that would define his mature cinema: a fusion of poetic imagery, moral tension, and social metaphysics. Like Buñuel, he understands that bourgeois eroticism is inseparable from decay; like Bresson, he insists that gesture is destiny; and like Antonioni, he translates desire into silence and space. *Cinematographic Poem* thus reads as a manifesto in embryonic form — an attempt to use the language of the body, of rhythm, and of cinematic temporality to expose the tragic coexistence of sensual beauty and existential ruin.



English translation

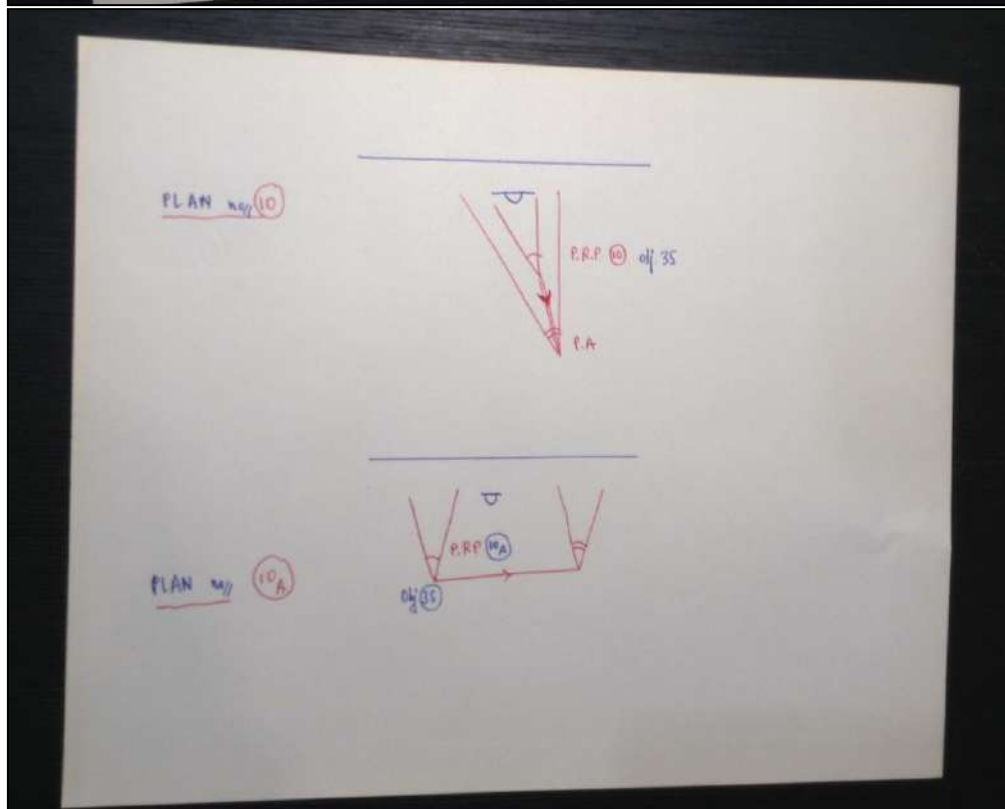
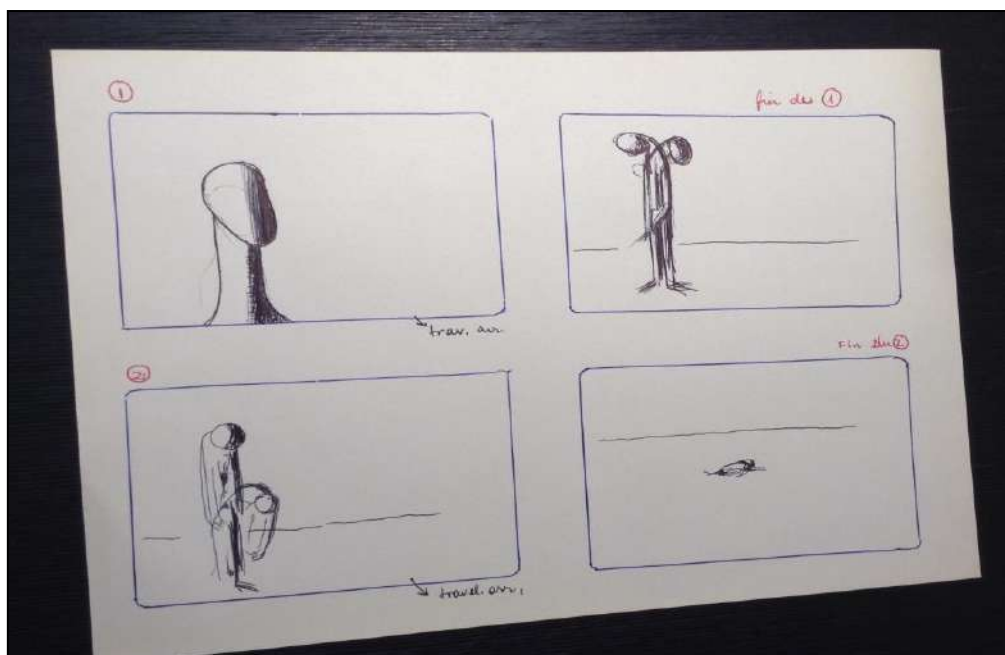
Heper

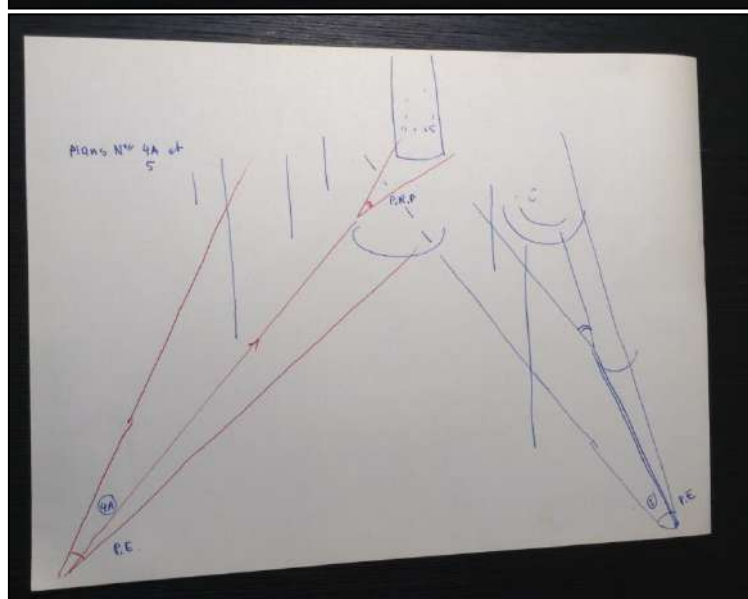
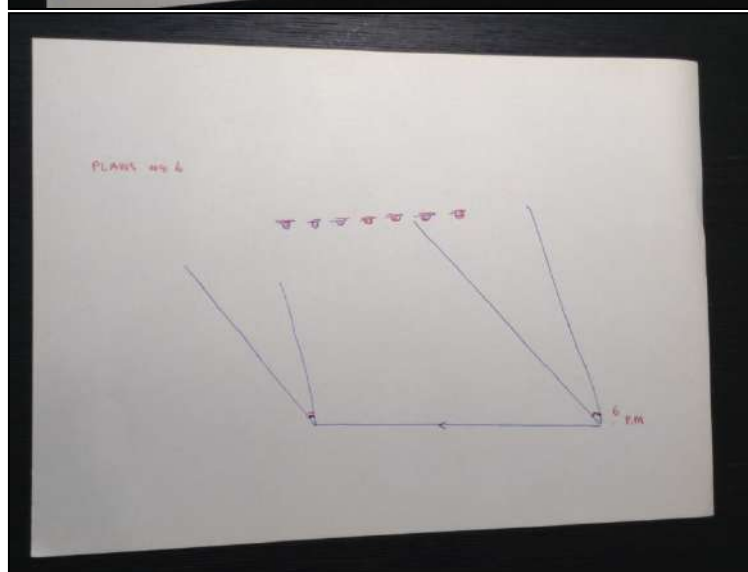
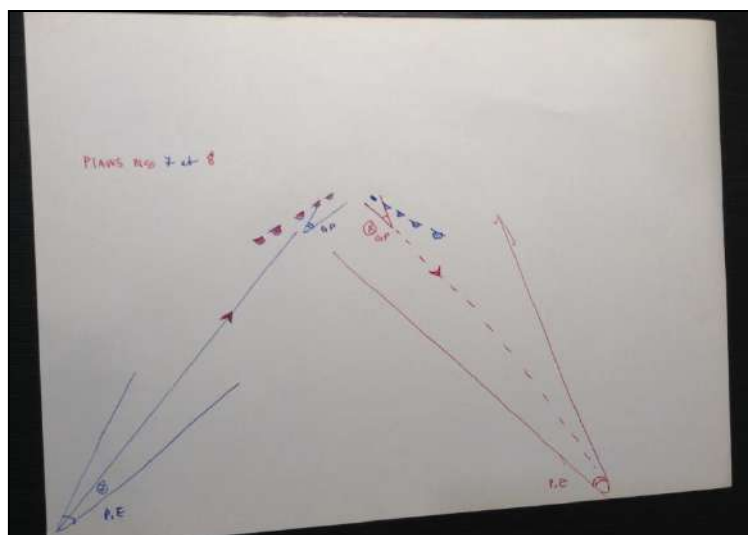
It is not a question of contesting this decision in any way. Moreover, if the detailed treatment of the subject does not appear satisfactory at the beginning of the term, the subject may be definitively refused. The student cannot claim any prior right to shoot his film. Your two screenplays have been refused. You must submit two others by September 15.

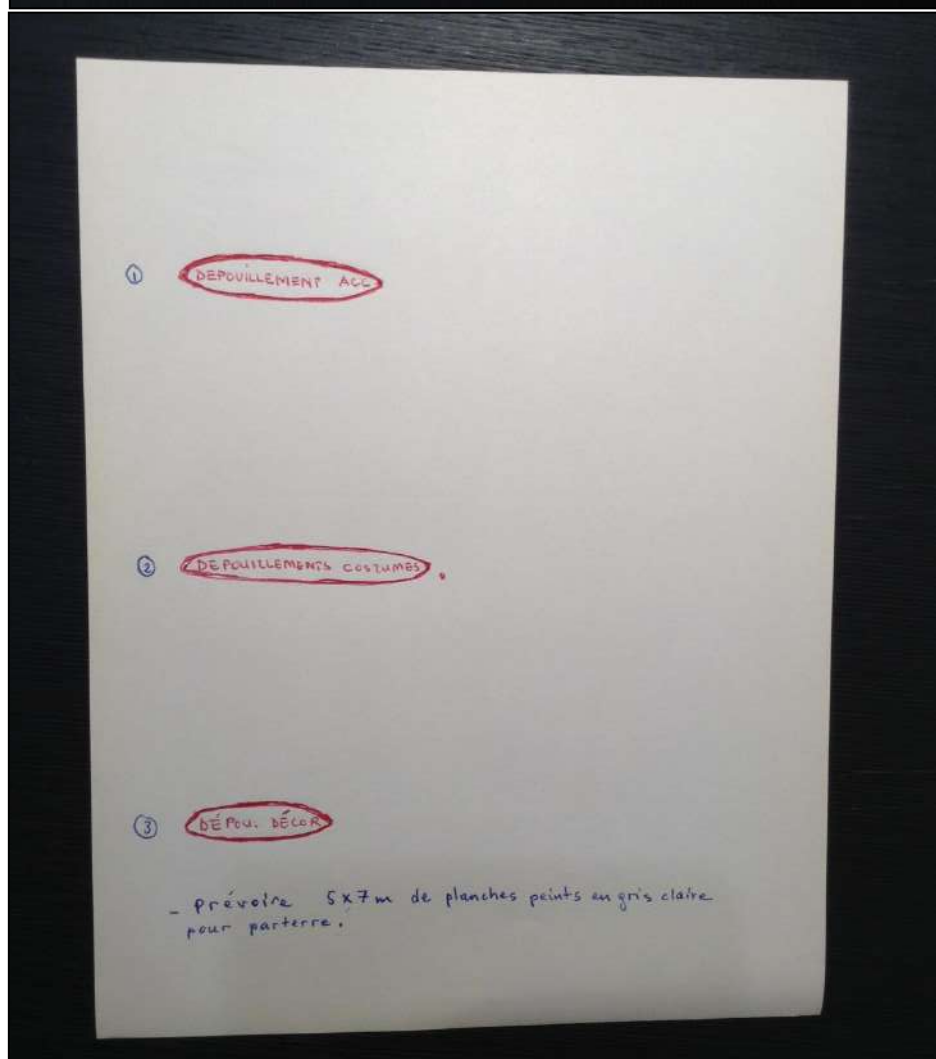
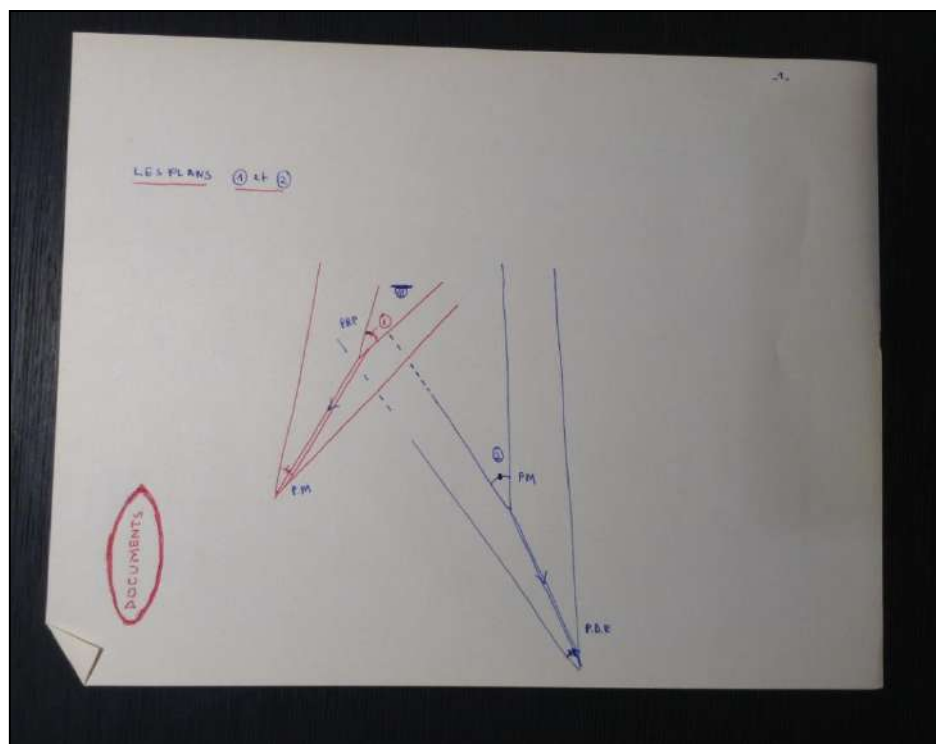
The General Administrator:
R. TESSONNEAU

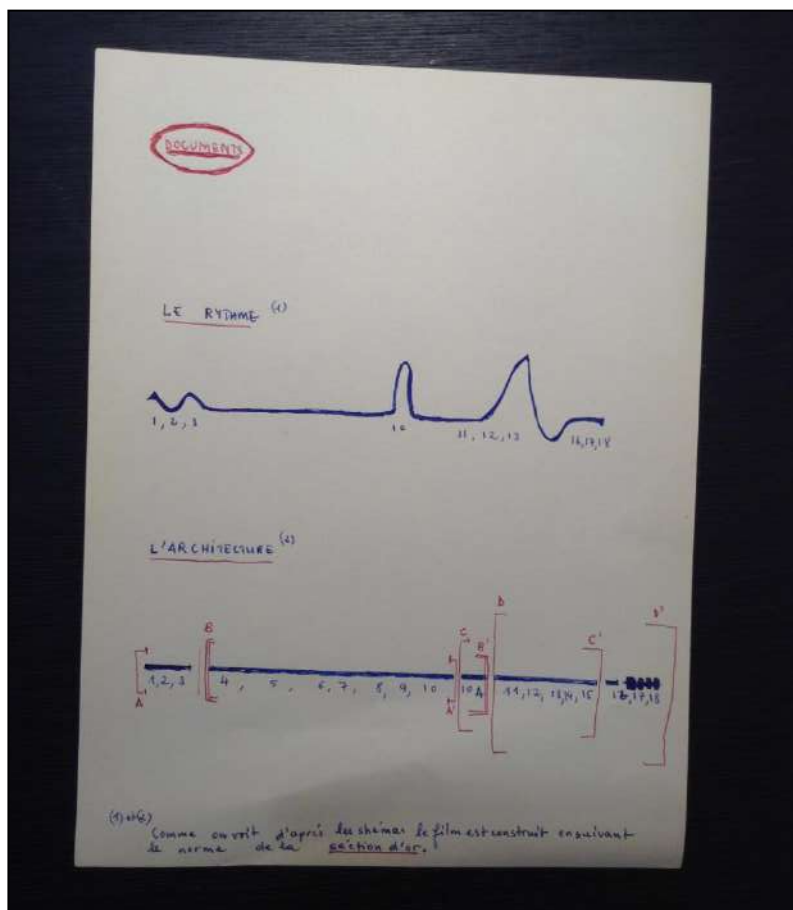
This short administrative note — terse, bureaucratic, and impersonal — marks one of the earliest recorded institutional rejections of Alp Zeki Heper’s work at IDHEC, most likely concerning his second-year film proposals *Poème cinématographique* and *Water Closet*. On the surface, it is an ordinary procedural statement; beneath it, however, lies a revealing document of artistic dissent and misrecognition. The letter embodies the clash between Heper’s emerging poetic radicalism and the institutional framework of French film education in the early 1960s, a system still anchored in technical discipline and representational propriety. By insisting that “the student cannot claim any prior right to shoot his film,” Tessonneau reinforces the authoritarian pedagogy of the time — a vision of cinema as controllable, industrial craft — while Heper’s rejected works, both politically and aesthetically, sought to expose the abject, the erotic, and the socially invisible. The rejection is thus not simply administrative but ideological: *Water Closet* dared to locate human dignity in a public toilet; *Poème cinématographique* juxtaposed erotic pleasure with domestic servitude. Such subjects defied the decorum of an institution designed to produce professional filmmakers rather than existential poets of the image.

For Heper, this rejection must have been formative — an encounter with the limits of permission and the beginning of his lifelong suspicion toward institutional validation. In retrospect, this refusal prefigures the exile that would define his career, both literal and aesthetic. To be denied the “right to shoot” was, paradoxically, to be freed from the illusion of belonging: Heper’s subsequent works would continue to resist codified genres, linear causality, and moral conformity, crafting instead a cinema of philosophical revolt, interior silence, and ethical discomfort. The document, while brief, functions as a symbolic moment of rupture — the birth of Heper as an outsider-artist, condemned not for failure but for excess of vision. What IDHEC deemed “unsatisfactory” was precisely what would make Heper’s cinematic voice unique: his refusal to aestheticize comfort, his pursuit of truth through the impure, and his conviction that cinema must disturb rather than please. In this light, the rejection becomes not an end but a beginning — the institutional acknowledgment of a filmmaker already beyond the limits of the school that tried to contain him.









DOCUMENTS

TOTAL DES PLANS 18

MINUTAGES

1 ^{er} plan	10 secondes
2 ^e	15 "
3 ^e	5 "
4 ^e	20 "
5 ^e	10 "
6 ^e	7 "
7 ^e	10 "
8 ^e	10 "
9 ^e	10 "
10 ^e	7 "
11 ^e	15 "
12 ^e	15 "
13 ^e	45 "
14 ^e	45 "
15 ^e	10 "
16 ^e	15 "
17 ^e	10 "
18 ^e	25 "
10A	20 "

(4)

Analytical Interpretation of Above-Images (Bottom-Up)

Heper starts by abstracting the film into rhythm and architecture. The blue “LE RYTHME” line is a temporal waveform with small pulses at shots 1–3, a mid-climax around 10, a larger crest across 11–13, and a tapering coda at 16–18. Beneath it, “L’ARCHITECTURE” parcels the whole into bracketed sections (A, B, C, D, C’, D’) mapped to shot numbers, like movements in a suite. His handwritten note at the bottom—“le film est construit en suivant la norme de la section d’or”—states his aim explicitly: climactic energy and structural divisions are placed according to the golden section. This is not decorative numerology; it explains the minutage sheet: 18 shots with precisely assigned durations (e.g., 1=10s, 2=15s, 3=5s, 4=20s, 11=15s, 12=15s, 13=45s, 14=45s, 18=25s, plus 10A=20s). The unusually long holds on 13–14 coincide with the major rhythmic crest in the first chart; tempo (shot length) is the carrier of meaning, not just an editorial convenience. In short, Heper pre-composes emotion as time.

That composition is then grounded in production decomposition (“dépouillement”). He breaks the project into accessories/props, costumes, and set, and even specifies a 5×7 m floor of light-grey painted boards—a neutral, reflective base that controls tone and light. This is typical of his ascetic, functional scenography: the set should not compete with the moral content of the image. It also shows he works bidirectionally: from concept to logistics (what minimum matter is needed to sustain the idea) and from logistics back to concept (how material limits sharpen the idea).

The camera plans translate the score into spatial vectors. Heper uses red and blue to differentiate axes or character lines and annotates shot scales in French shorthand—PE (plan d’ensemble / wide), PM (plan moyen / medium), PRP (plan rapproché poitrine / tight), GP (gros plan / close-up)—with arrows for tracking paths and eyeline/180° governance. Repeated lens markings (most often 35 mm, sometimes 50 mm) indicate a preference for human-perspective optics: wide enough to integrate bodies with space, tight enough to register breath and micro-gesture. Plans “No 7 et 8” literally draw an approach from PE toward GP on both character axes; the drama is enacted as a controlled advance in scale, matching the rhythmic idea of “approach → crest → release.” In “Plan No 10” and “10A” he pins the lens (35 mm) and the shift from PRP to PA (plan américain) along a single axis—evidence of economy and continuity: emotion comes from measured proximity rather than coverage for coverage’s sake.

Finally, the storyboards are deliberately calligraphic—figures rendered as silhouettes and masses, with “trav. av.” (forward track) scribbled under panels. Heper is not designing illustrative drawings; he is designing vectors: where bodies weight the frame, how the camera glides, where a cut or hold should breathe. The spareness echoes his ethical minimalism: strip away ornament so that gesture, stillness, and interval carry the event. Read alongside the timing sheet, the boards confirm his preference for long, quiet accruals punctuated by brief, incisive movements.

Across all pages, a working philosophy emerges:

- Score first, shoot later. Rhythm and proportion (golden-section bracketing, pre-assigned shot lengths) precede images.

- Space as logic. Camera diagrams formalize sight-lines, scale transitions, and lens discipline; movement is purposeful approach, not coverage.

- Material austerity. The *dépouillement* pages and grey floor show a minimalist set doctrine: reduce variables to stabilize light, tone, and attention.

- The image as ethics. By privileging duration, silence, and measured proximity, Heper treats looking as a moral act; the spectator is implicated by the camera's approach.

In practice, then, Heper works like a composer-architect: he sets a harmonic plan (rhythm/sections), specifies the instrumentation (lenses, scales, paths), limits the palette (neutral set, few props), and performs with exact tempi (minutage). The result is a cinema that feels austere yet piercing: emotion is not expressed by excess but produced by proportion—by the way a shot lengthens, a camera advances, a body occupies the frame.

Heper, Alp 17^e promo.

projet de film pour 2^e année

PARIS PENDANT UN RÊVE

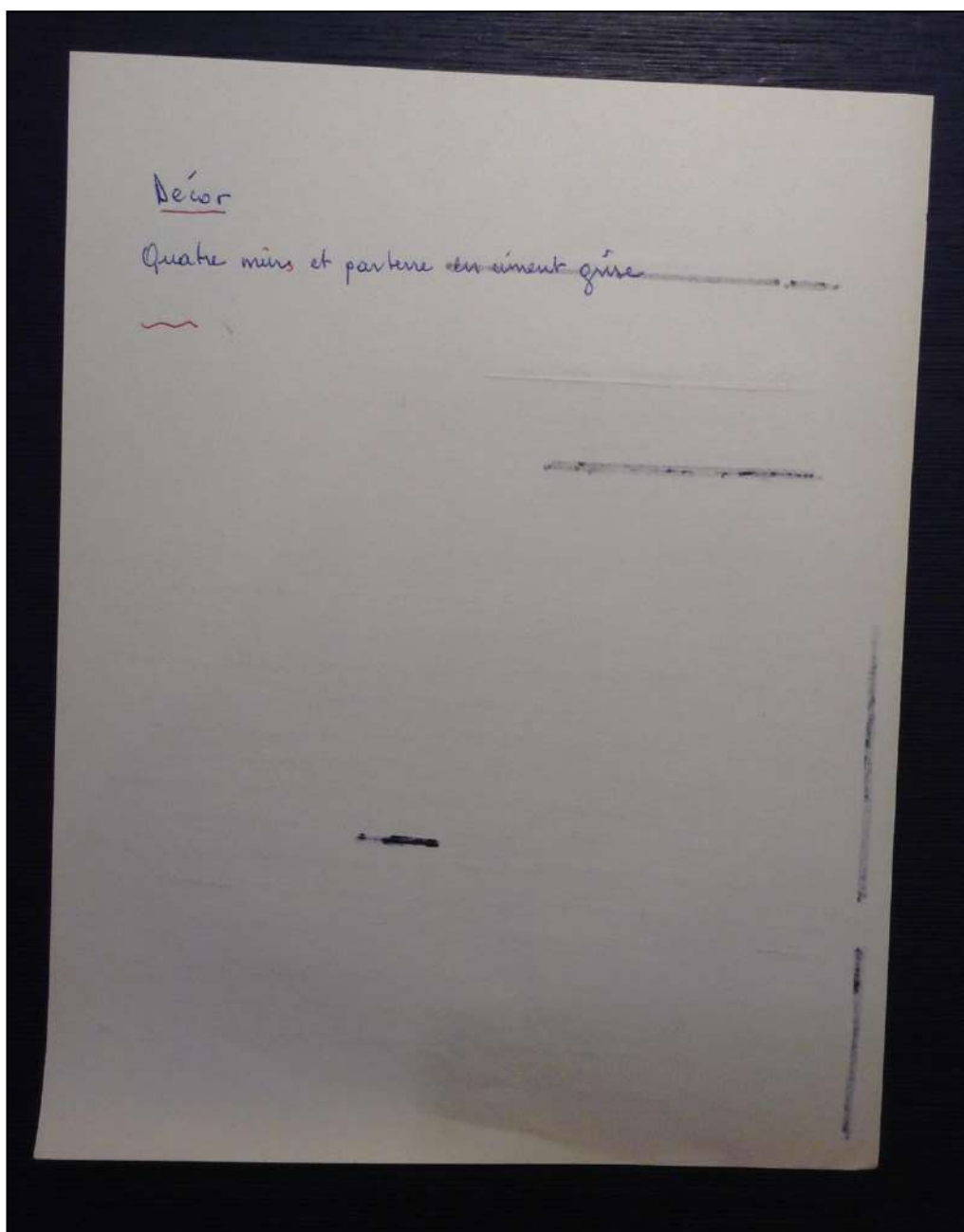
ou bien

VIDER SON VERRE EN VILLE.

situation de l'action

Un homme avant de mourir se souvient de Paris. Il essaie de se rappeler Paris. Il rêve Paris. Paris avec toute sa mystère, toute sa beauté passe devant ses yeux. On voit Paris pendant le jour, pendant la nuit. Des longues traversées dans les rues de Paris à l'aube. Les statues, les sculptures, les cathédrales, On voit tous ces constructions qui vont à la fin exprimer une volonté de créer et de vivre. Tandis que à la fin du film avec son visage pâle et immobile de l'homme on découvre la Seine qui coule lentement ~~quand~~ et fait, à l'aube, quand il fait bruyant.

Il ne s'agit pas de raconter tout Paris mais de montrer un de ses aspects romantiques et lyriques. Le film doit avoir un air doux. On verra PARIS comme si c'était dans un RÊVE.



HEPER.

DECOUPAGE TECHNIQUE

- ① Ouverture en Fondue
P.R.P. puis travelling en arrière ab.
au P.M. (obj. 35) (légèrement plongée)
Il retourne la tête. Il a l'air pensif.
On voit qu'il souffle. On bien il a l'air
de rêver et de souffler en même temps.
Il regarde un même endroit. Il ne bouge
pas. Il souffle. Il n'arrive pas à
se tenir. Il tombe partene.
- ② P.M. puis très lente travelling en av.
ab. au P.D.E. (obj. 40) En ralenti
Il tombe partene. Il ne bouge pas.
On voit tout petit, le corps tombe en soi,
au fond du décor.
- ③ P.E. plongée sur l'homme ~~gros~~
puis panor de bas en haut. (de face)
(c'est un plan de transition) (obj. 35)

Dans les 3 premiers
plans on n'entend
aucun bruit —

- ④ Le générique surimpressionné sur
P.E. de Place Concorde pendant le
jour et pendant la nuit. (obj. 55)

- ④A P.E. puis travelling en avant
suivant les lumières de la Place
de Concorde. (obj. 50) Aboutissant
au tronc de la tour de Concorde en
P.M. P.R.P.

- ⑤ P.E. Place de la Concorde puis
travelling en avant suivant
les statues de la Place de Concorde en
P.A. (obj. 50.)

- ⑥ P.M. Travelling latérale sur
les statues de femmes se trouvant
devant l'Opéra (obj. 50)

- ⑦ P.E. Puis trav. en avant, en
profondeur about. au G.P.
sur les sculptures de la portail
de Notre Dame. (obj. 50)

- ⑧. Commencement du G.P. Travelling en
arrière (oblique) puis sur le
côté gauche du portail, aboutissant
au Plan d'Ensemble. (obj. 50)

- ⑨ P.D.E. ~~Fa~~ puis travelling
latérale – sur la Façade sud du

Chanson pour Paris
de Léo Ferré –
doit accompagner
les images jusqu'au
plan 10 –

" "

" "

" "

Chanson de Léo Ferré

- ⑭ Travelling en arrière commencent
d'un dernier plan abouti, au
plan Ensemble sur l'Avenue
HOCHÉ pendant l'aube.
L'avenue doit être presque
déserte. Comme si c'était
l'apocalypse. (obj. 50)
- ⑮ Le dernier état de l'Homme
Travelling. commençant
de P.E. aboutissant au P.G. (obj. 35)
- ⑯ Avenue Hoche.
P.M. Puis travelling. ab. au
P. Générale. (obj. 50)
- ⑰ P.G. de l'Homme puis (obj. 35)
Léger trav. en serrure
- ⑱ P.G. Ouverture en fondue (musique)
de la carte de Paris monumental.
FIN
et fermeture en Fondue (obj. 50)

Et fin de la musique
de ferré.

French Transcription

Heper, Alp
17^e promo.

Projet de film pour 2^e année

PARIS PENDANT UN RÊVE
ou bien
VIDER SON VERRE EN VILLE

Situation de l'action

Un homme avant de mourir se souvient de Paris. Il essaie de se rappeler Paris. Il rêve Paris.

Paris avec toute sa mystère, toute sa beauté, passe devant ses yeux. On voit Paris pendant le jour, pendant la nuit. De longues travellings dans les rues de Paris à l'aube.

Les statues, les sculptures, les cathédrales... On voit tous ces constructions qui vont à la fois exprimer une volonté de créer et de vivre. Tandis que, à la fin du film, avec le visage pâle et immobile de l'homme, on découvre la Seine qui roule lentement, à l'aube, quand il fait brouillard. Il ne s'agit pas de raconter tout Paris, mais de montrer un de ses aspects romantiques et lyriques. Le film doit avoir un air doux. On verra PARIS comme si c'était dans un RÊVE.

DECOUPAGE TECHNIQUE - HEPER

Ouverture en fondu

P.R.P puis travelling en arrière ab. au P.M. (obj: 35) (légèrement plongée)

Il retourne la tête. Il a l'air pensif.

On voit qu'il souffre. Ou bien il a l'air de rêver et de souffrir en même temps.

Il regarde un même endroit. Il ne bouge pas.

Il souffre. Il n'arrive pas à se tenir.

Il tombe par terre.

(dans la marge droite) Dans les 3 premiers plans on n'entend aucun bruit.

2. P.M. puis très lent travelling en av. ab. au P.D.E. (obj: 40) En ralenti

Il tombe par terre.

Il ne bouge pas.

On le voit tout petit, le corps courbé en soi, au fond du décor.

3. P.E. plongée sur l’homme puis pano de bas en haut. (de face)
(c’est un plan de transition) (obj: 35)

4. Le générique surimpressionné sur
P.E. de Place Concorde pendant le jour et pendant la nuit. (obj: 35)

4A. P.E. puis travelling en avant
suivant les lumières de la Place de Concorde (obj: 30)
aboutissant au tronc de la tour de Concorde en P.R.P.

5. P.E. Place de la Concorde puis travelling en avant suivant
les statues de la Place de Concorde en P.A. (obj: 30)

6. P.M. Travelling latérale sur les statues de femmes se trouvant
devant l’Opéra (obj: 50)

7. P.E. Puis trav. en avant, en profondeur about. au G.P.
sur les sculptures de la portait de Notre-Dame – (obj: 50)

8. Commençant du G.P. Travelling en arrière (oblique) donc sur le
côté gauche du portait, aboutissant au Plan d’Ensemble – (obj: 50)

9. P.D.E. puis travelling latérale – sur la façade sud du palais du Louvre. Entre le
mouvement on voit le premier mouvement de l’homme ou bien son premier état.
Devant la façade il est en premier plan coupé en P.R.P. Puis la façade continue
(obj: 50)

(Encadré à droite:)
Chanson pour Paris
de Léo Ferré —
doit accompagner
les images jusqu’au
plan 10 —

10. P.R.P. puis travelling en arrière de plus en plus lente jusqu’au P.A.
On voit le premier état de l’homme. Mais cette fois-ci tout est plus visible,
les expressions plus marquées, l’éclairage plus dur... (obj: 35)

10A. P.R.P. ... travelling latérale assez vite – D.G. On voit le premier état de
l’homme comme on a indiqué dans le plan 10. (obj: 35)

11. P.D.E. Travelling latérale D→G sur plusieurs vitrines de la rue Fbg St Honoré
– (obj: 78)

12. P.A. puis lente travelling en arrière about. au P.M. de 2^e État de l’Homme –
(*obj*: 35)

13. – Travelling en arrière commençant du P.M. about. au plan d’Ensemble.
La fin du 2^e État et le 3^e –

On commencera à entendre moins fort cette musique cela deviendra même
inaudible
dans les plans suivants une certaine progression.

14. Travelling en arrière commençant d’un dernier plan aboutit au plan
d’Ensemble sur l’Avenue Hoche pendant l’aube. L’Avenue doit être presque
déserte – comme si c’était
l’Apocalypse – (*obj*: 50)

15. Le dernier état de l’Homme. Travelling commençant de P.E. aboutissant au
P.G. (*obj*: 35)

16. Avenue Hoche. P.M. puis travelling about. au P. générale. (*obj*: 50)

17. P.G. de l’Homme puis léger trav. en arrière (*obj*: 35)

18. P.G. Ouverture en fondu de la carte de Paris monumental (busque)
FIN
et fermeture en fondu – (*obj*: 50) *Et fin de la musique de Ferré.*

English Translation

“PARIS DURING A DREAM” or “TO EMPTY ONE’S GLASS IN THE CITY”

Heper, Alp – 17th Promotion, IDHEC
Second-Year Film Project

Situation of the Action

A man, before dying, remembers Paris. He tries to recall Paris. He dreams of
Paris.

Paris, with all its mystery and beauty, passes before his eyes.
We see Paris during the day and at night: long tracking shots through the streets
of Paris at dawn.

The statues, sculptures, cathedrals... All these constructions express a will to create
and to live.

At the end of the film, as we see the pale and motionless face of the man, we
discover the Seine, flowing slowly at dawn, in the fog. It is not about showing all of

Paris, but one of its romantic and lyrical aspects. The film must have a gentle, poetic atmosphere.

We should see Paris as if within a dream.

Technical Breakdown – Heper

Opening: fade-in.

Medium close-up, then a backward tracking shot to a medium shot (lens 35mm, slight high angle).

He turns his head. He looks pensive.

He seems to be suffering—or perhaps dreaming and suffering at the same time.

He looks at one fixed point. He doesn't move.

He suffers. He can no longer stand.

He collapses to the ground.

(Note in the right margin: During the first three shots, no sound is heard.)

2. Medium shot, then very slow forward tracking to a long shot (lens 40mm, in slow motion).

He falls to the ground. He doesn't move.

We see him very small, his body folded inward, at the back of the set.

3. Long shot, high angle on the man, then pan from bottom to top (frontal shot) (lens 35mm).

(This is a transition shot.)

4. Opening credits superimposed on a long shot of Place de la Concorde — both day and night (lens 35mm).

4A. Long shot, forward tracking following the lights of Place de la Concorde (lens 30mm),
ending on a close shot of the obelisk.

5. Long shot, tracking forward following the statues of the square (lens 30mm).

6. Medium shot, lateral tracking on the female statues in front of the Opéra (lens 50mm).

7. Long shot, forward tracking toward a close-up of the sculptures on the façade of Notre-Dame (lens 50mm).

8. From a close-up, backward oblique tracking along the left side of the façade, ending in a long shot (lens 50mm).

9. Long shot, lateral tracking across the south façade of the Louvre.

During the movement, we glimpse the man's first state — standing before the

façade, seen in medium close-up. The tracking continues (lens 50mm).
(Right-hand box note: “Chanson pour Paris” by Léo Ferré must accompany the images until shot 10.)

10. Medium close-up, backward tracking, increasingly slow until medium long shot (lens 35mm).

We see the man’s first state again, but now everything is clearer—expressions more pronounced, lighting harder.

10A. Medium close-up, quick lateral tracking left to right, showing the same state (lens 35mm).

11. Long shot, lateral tracking right to left on several shop windows along Rue du Faubourg Saint-Honoré (lens 78mm).

12. Medium long shot, then slow backward tracking to a medium shot of the man’s second state (lens 35mm).

13. Backward tracking from medium shot to long shot: transition from the second to the third state.

The music becomes fainter, almost inaudible, with progressive fade.

14. Backward tracking from a final shot to a long shot of Avenue Hoche at dawn. The avenue should be almost empty, as if after an apocalypse (lens 50mm).

15. The man’s final state. Tracking from long shot to close-up (lens 35mm).

16. Avenue Hoche. Medium shot, then tracking to a general shot (lens 50mm).

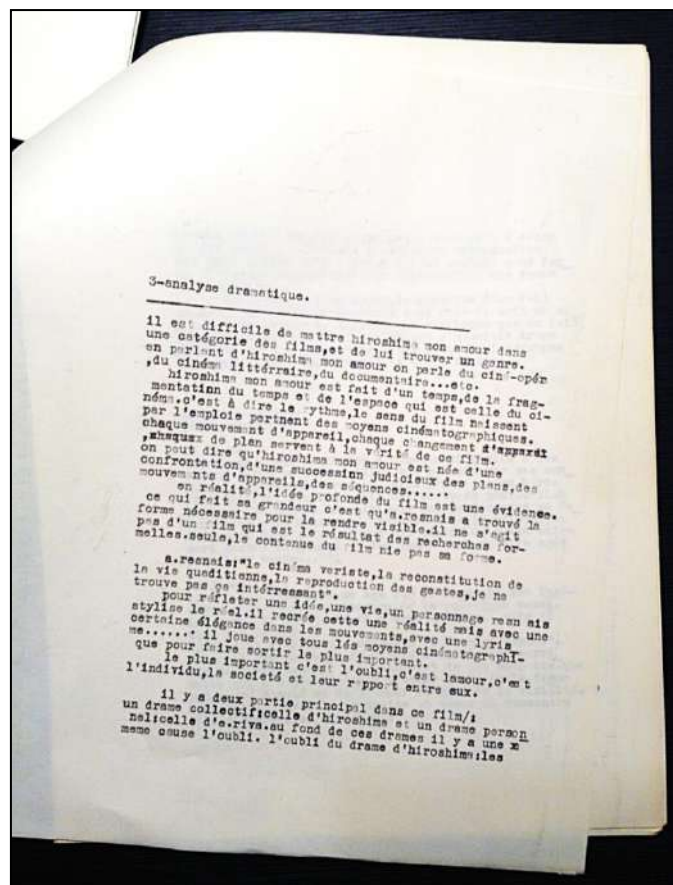
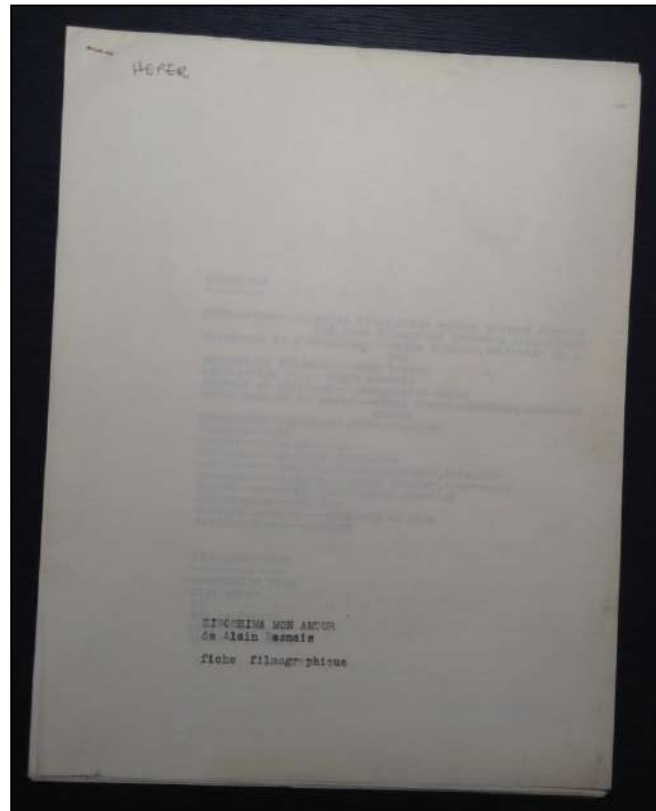
17. Close-up of the man, then slight backward tracking (lens 35mm).

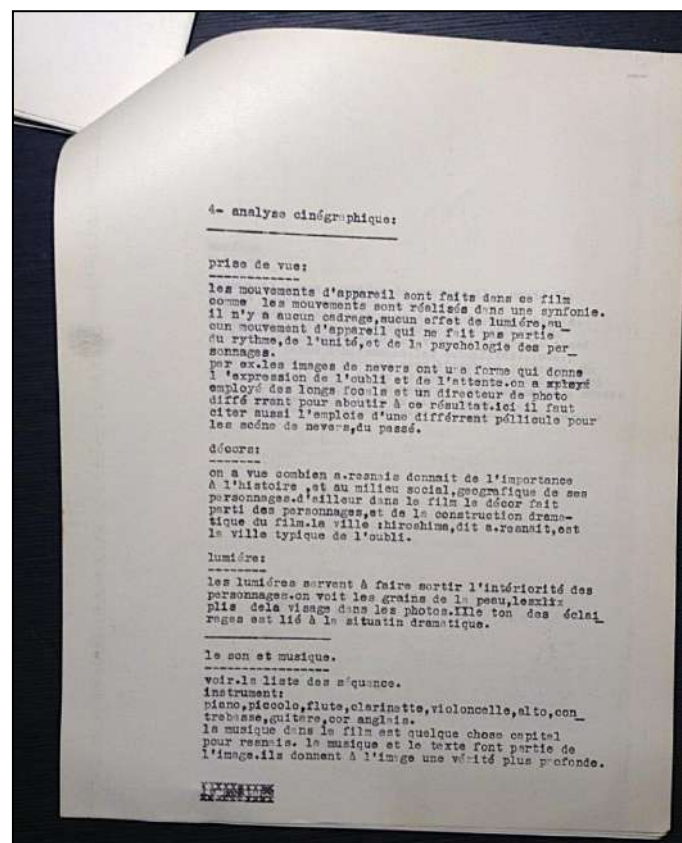
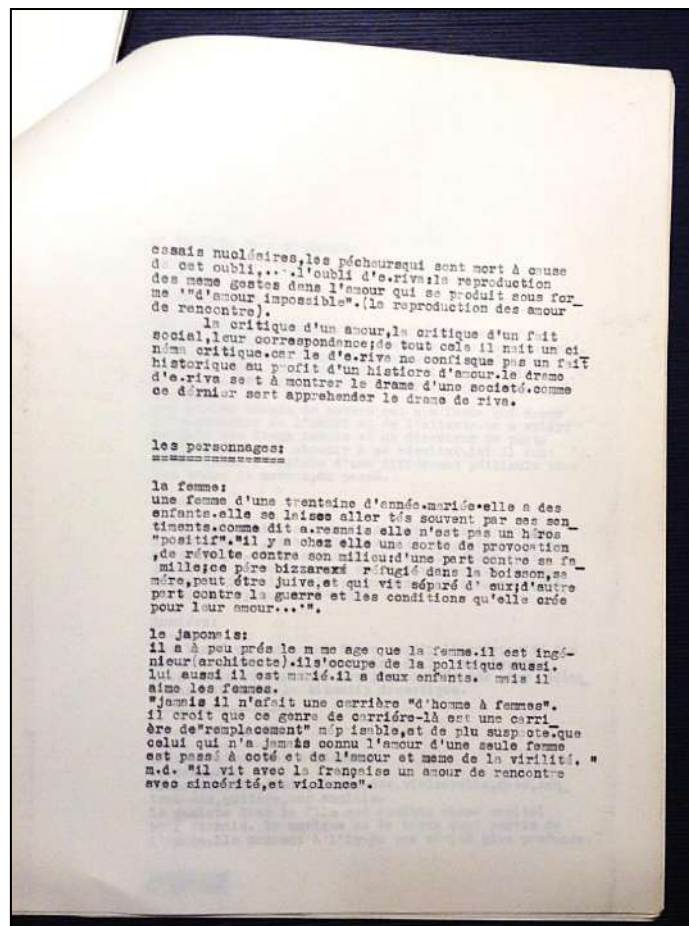
18. Close-up; fade-in of a map of monumental Paris, then fade-out (lens 50mm).
End of Léo Ferré’s music.

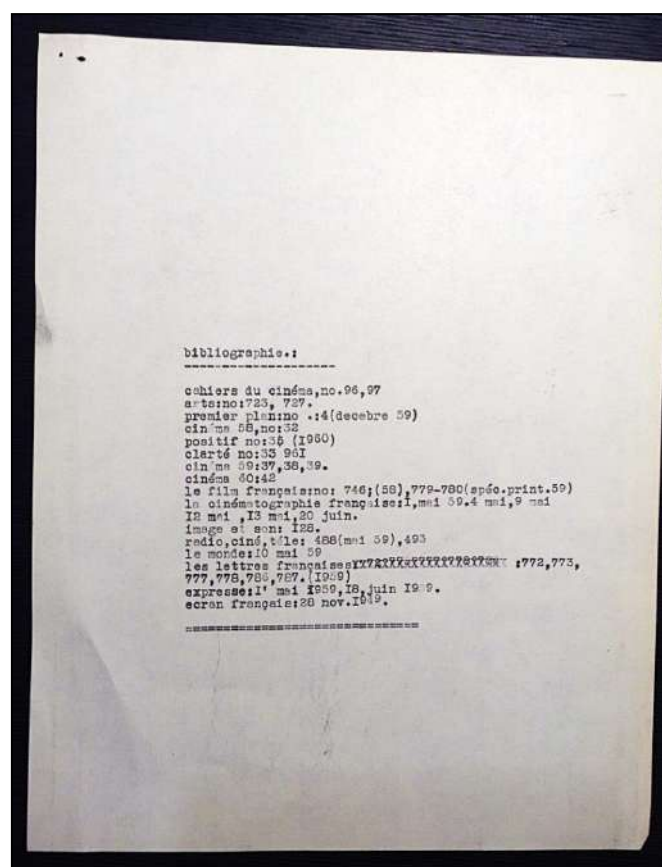
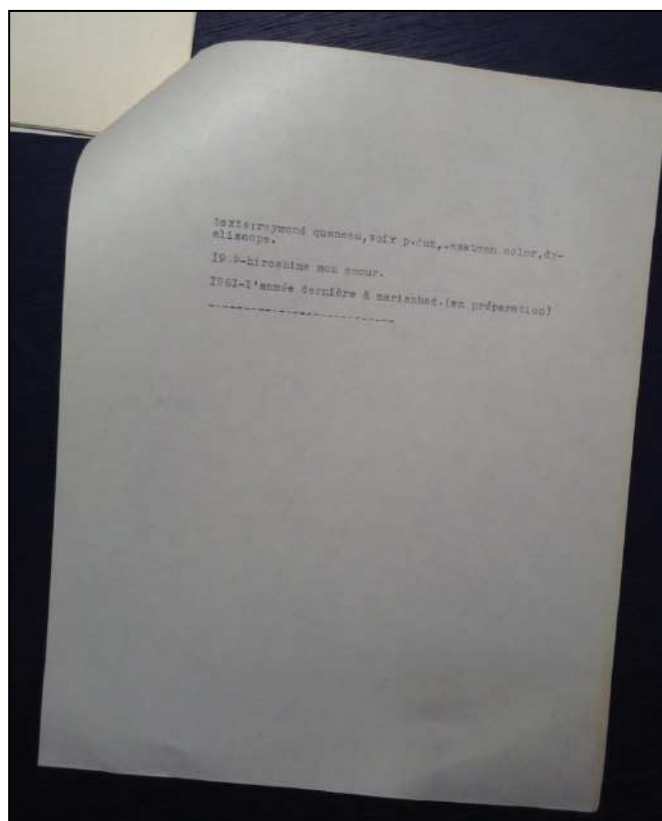
END

Paris Pendant un Rêve (or *To Empty One’s Glass in the City*) crystallizes Alp Zeki Heper’s poetic and existential conception of cinema as the interstice between consciousness and image. At its core, the film is not about Paris but about the act of remembering Paris—the city becomes the architecture of a dying man’s final dream. Heper’s scenario unfolds as an oneiric topography, structured through a series of long, deliberate tracking shots that transform monuments into psychic projections. His approach fuses documentary spatial realism with metaphysical introspection, situating the camera not as an observer of Paris but as the pulse of a memory in its last throes. The “three states of the man” form a metaphysical triptych—life, memory, and dissolution—each aligned with spatial passages through the city, from the geometric precision of Place de la Concorde to the spiritual gravitas of Notre-Dame

and the emptiness of Avenue Hoche at dawn. The technical notes—careful lens choices (35mm–50mm), slow tracking, absence of sound in the opening shots, and Léo Ferré’s melancholic chanson—reveal an attempt to choreograph affect through rhythm rather than dialogue. The gradual fading of sound and light mirrors the fading of consciousness itself. Paris, emerging alternately through fog, architecture, and movement, becomes the last theatre of existence, a cinematic requiem in which Heper unites his recurring concerns: death as perception, architecture as metaphysics, and the camera as a moral and poetic consciousness. Ultimately, *Paris Pendant un Rêve* prefigures Heper’s later aesthetic of ascetic minimalism—his belief that cinema must distill reality until it becomes pure rhythm, pure gaze, pure silence.







French Transcription

3 – analyse dramatique.

Il est difficile de mettre *Hiroshima mon amour* dans une catégorie des films et de lui trouver un genre. En parlant d'*Hiroshima mon amour*, on parle du ciné-opéra, du cinéma littéraire, du documentaire... etc. *Hiroshima mon amour* est fait d'un temps, de la fragmentation du temps et de l'espace qui est celle du cinéma — c'est à dire le rythme, le sens du film naissent par l'emploi partnent des moyens cinématographiques. Chaque mouvement d'appareil, chaque changement de plan servent à la vérité de ce film. On peut dire qu'*Hiroshima mon amour* est née d'une confrontation, d'une succession judicieuse des plans, des mouvements d'appareils, des séquences... En réalité, l'idée profonde du film est une évidence. Ce qui fait sa grandeur c'est qu'Alain Resnais a trouvé la forme nécessaire pour rendre visible. Il ne s'agit pas d'un film qui est le résultat des recherches formelles seules, le contenu du film ne passe pas sa forme.

a. Resnais : “Le cinéma vériste, la reconstitution de la vie quotidienne, la reproduction des gestes, je ne trouve pas ça intéressant.” Pour refléter une idée, une vie, un personnage, Resnais stylise le réel. Il recrée cette réalité mais avec une certaine élégance dans les mouvements, avec une lyrisme... Il joue avec tous les moyens cinématographiques pour faire sortir le plus important. Le plus important c'est l'oubli, c'est l'amour, c'est l'individu, la société et leur rapport entre eux. Il y a deux parties principales dans ce film : un drame collectif : celui d'Hiroshima, et un drame personnel : celui d'E. Riva. Au fond de ces drames il y a une même cause : l'oubli. L'oubli du drame d'Hiroshima. ... Les essais nucléaires, les pêcheurs qui sont morts à cause de cet oubli,...

l'oubli d'E. Riva : la reproduction des mêmes gestes dans l'amour qui se produit sous forme “d'amour impossible” (la reproduction des amours de rencontre). La critique d'un amour, la critique d'un fait social, leur correspondance : de tout cela il naît un cinéma critique.

Car le film d'E. Riva ne confisque pas un fait historique au profit d'une histoire d'amour.

Le drame d'E. Riva sert à montrer le drame d'une société, comme ce dernier sert à appréhender le drame de Riva.

Les personnages :

La femme :

Une femme d'une trentaine d'années, mariée.

Elle a des enfants.Elle se laisse aller très souvent par ses sentiments.

Comme dit A. Resnais, elle n'est pas un héros “positif”.

Il y a chez elle une sorte de provocation, de révolte contre son milieu :

d'une part contre sa famille — ce père bizarre réfugié dans la boisson, sa mère, peut-être juive, et qui vit séparée d'eux ; d'autre part contre la guerre et les conditions qu'elle crée pour leur amour...

Le Japonais :

Il a à peu près le même âge que la femme.

Il est ingénieur (architecte).

Il s'occupe de la politique aussi.

Lui aussi il est marié.

Il a deux enfants. Mais il aime les femmes. “Jamais il n’a fait une carrière ‘d’homme à femmes’. Il croit que ce genre de carrière-là est une carrière de remplacement, méprisable et de plus suspecte, que celui qui n’a jamais connu l’amour d’une seule femme est passé à côté de l’amour et même de la virilité.” M. D. “Il vit avec la Française un amour de rencontre avec sincérité et violence.”

4 - analyse cinégraphique :

prise de vue :

les mouvements d'appareil sont faits dans ce film comme les mouvements sont réalisés dans une symphonie. il n'y a aucun cadrage, aucun effet de lumière, aucun mouvement d'appareil qui ne fait pas partie du rythme, de l'unité, et de la psychologie des personnages.

par ex. les images de nevers ont une forme qui donne l'expression de l'oubli et de l'attente. on a employé des longs focals et un directeur de photo différant pour aboutir à ce résultat. ici il faut citer aussi l'emploi d'une différent pellicule pour les scènes de nevers, du passé.

décors :

on a vu combien a. resnais donnait de l'importance à l'histoire, et au milieu social, géographique de ses personnages. d'ailleurs dans le film le décor fait parti des personnages, et de la construction dramatique du film. la ville: hiroshima, dit a. resnais, est

la ville typique de l'oubli.

lumière :

les lumières servent à faire sortir l'intériorité des personnages. on voit les grains de la peau, les plis de la visage dans les photos. le ton des éclairages est lié à la situation dramatique.

le son et musique.

voir: la liste des séquences.

instrument:

piano, piccolo, flûte, clarinette, violoncelle, alto, contrebasse, guitare, cor anglais. La musique dans le film est quelque chose capital pour resnais. la musique et le texte font partie de l'image. ils donnent à l'image une vérité plus profonde.

montage

a. resnais a une carrière de monteur. il a monté "*La Pointe Courte*", assistant du Myriau.

l'influence d'Eisenstein est visible chez Resnais. le côté pathétique de l'œuvre naît d'ailleurs du montage. les plans choquant, les vues de Nevers, le passé à elle, le passé d'Hiroshima (les actualités), etc.; sont introduits au présent avec l'emploi judicieux du montage. ici il faut citer le travail important d'Henri Colpi qui a collaboré à a. Resnais. leur rencontre à Nevers, l'Allemand et elle : c'est le style du Colpi.

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expresse: I^{er} mai 1959, 18 juin 1959
écran français: 28 nov. 1949

English Translation

3 – Dramatic Analysis

It is difficult to classify *Hiroshima mon amour* within a specific cinematic category or to assign it a precise genre. When one speaks of *Hiroshima mon amour*, one speaks of a *film-opera*, of *literary cinema*, of a *documentary*, and so on. *Hiroshima mon amour* is built upon a concept of time — a fragmentation of time and space

that belongs to the very essence of cinema; that is to say, rhythm and meaning emerge from the appropriate use of cinematic means. Every camera movement, every change of shot, serves the truth of the film. One may say that *Hiroshima mon amour* was born from a confrontation — a judicious succession of shots, camera movements, and sequences. In reality, the deep idea of the film is self-evident. Its greatness lies in the fact that Alain Resnais discovered the necessary form to make it visible. It is not a film that results merely from formal experimentation; its content does not dissolve into its form.

A. Resnais said: “Verist cinema, the reconstitution of everyday life, the mere reproduction of gestures, does not interest me.” To reflect an idea, a life, a character, Resnais stylizes reality. He recreates reality with a certain elegance of movement and lyricism. He plays with every cinematic device to bring out what is essential. The most important things are *forgetting, love, the individual, society*, and their interrelation.

There are two principal dramas in the film: a collective one — that of Hiroshima — and a personal one — that of Emmanuelle Riva’s character. At the core of both lies a common cause: forgetting. The forgetting of Hiroshima’s tragedy, the nuclear tests, the fishermen who died because of that oblivion. Riva’s forgetting — the repetition of the same gestures in love, which manifests as “impossible love,” the cyclical reproduction of fleeting encounters. The critique of love, the critique of a social condition, their correspondence — from all this emerges a *critical cinema*. Riva’s story does not confiscate a historical event for the sake of a love story; rather, her drama illuminates a collective social tragedy, just as that tragedy helps us to understand her personal one.

The Characters

The Woman:

A woman in her thirties, married, with children. She often abandons herself to her emotions. As Resnais said, she is not a “positive” hero. Within her lies a kind of provocation, a rebellion against her milieu — on one hand, against her family (a strange father who has taken refuge in alcohol, a mother perhaps Jewish and separated from them); on the other, against the war and the conditions it creates for her love.

The Japanese Man:

He is about the same age as the woman. An engineer (architect) involved also in politics. He too is married, with two children. But he loves women. “He has never made a career as a ‘ladies’ man.’ He believes such a life is a replacement career, contemptible and suspect; one who has never known the love of a single woman has missed both love and even virility. He experiences with the French woman a fleeting love with sincerity and violence.”

4 – Cinematic Analysis

Camera Work:

The camera movements in this film are executed as if within a symphony. There is no framing, no lighting effect, no camera movement that does not participate in the film's rhythm, unity, and the psychology of its characters. For instance, the images of Nevers convey the feeling of forgetting and waiting. Long focal lenses and a different director of photography were used to achieve this. A distinct film stock was also used for the Nevers (past) sequences.

Sets:

Resnais gives great importance to history and to the social and geographical milieu of his characters. In this film, the set becomes part of the characters and of the dramatic construction itself. Hiroshima, says Resnais, is the typical city of forgetting.

Lighting:

Lighting serves to reveal the interiority of the characters. We see the texture of the skin, the folds of the face in close-up. The tone of the lighting corresponds to the dramatic situation.

Sound and Music:

See the sequence list.

Instruments: piano, piccolo, flute, clarinet, cello, viola, double bass, guitar, English horn.

Music in this film is essential for Resnais. Music and text are part of the image; they give it a deeper truth.

Editing:

Resnais had a career as an editor. He edited *La Pointe Courte* and was assistant to Myriau. The influence of Eisenstein is visible in his work. The film's pathos is born from its editing. The cuts shock; the views of Nevers, her past, and Hiroshima's past (newsreel footage) are introduced into the present through judicious montage. One must also acknowledge the important contribution of Henri Colpi, who collaborated with Resnais. Their handling of the Nevers sequence — between her and the German — bears Colpi's stylistic signature.

Alp Heper's analytical approach to *Hiroshima mon amour* demonstrates an exceptional depth of cinematic literacy and a distinctly modern sensibility for his time. His interpretation combines close textual reading, formal analysis, and philosophical reflection — a rare synthesis for a film student of the early 1960s. Rather than summarizing the plot or offering surface-level commentary, Heper situates the film within broader aesthetic and theoretical frameworks, aligning it with concepts such as *fragmented temporality*, *cinematic rhythm*, and

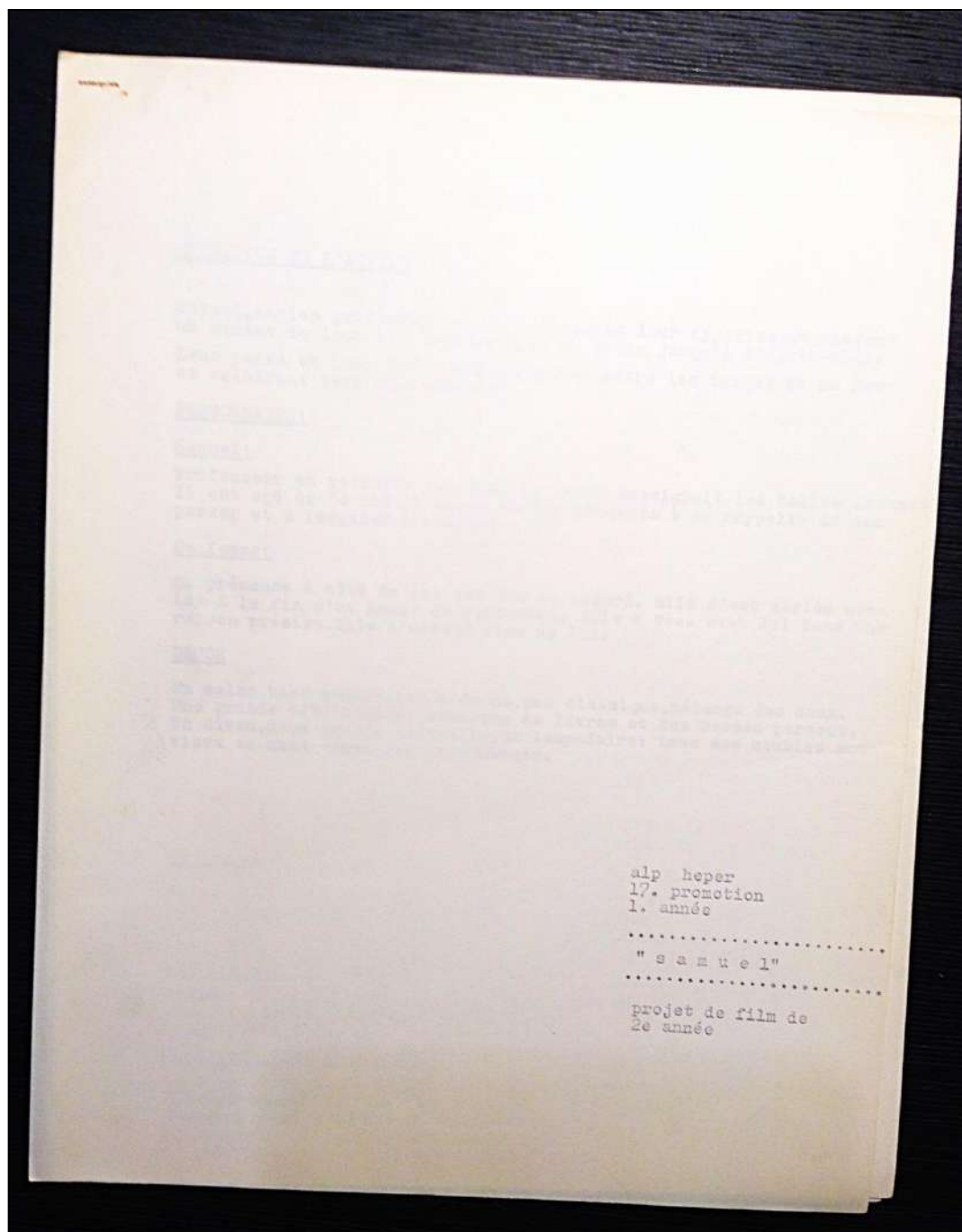
the dialectic between form and content. His understanding that “the content of the film does not dissolve into its form” reveals a sophisticated grasp of postwar European modernism, echoing ideas of Bazin, Deleuze, and the Cahiers du Cinéma critics before they became academically canonized.

Heper identifies *forgetting* as the film’s metaphysical axis — both personal and collective — linking love, memory, and trauma within a social critique. This insight shows not only his comprehension of Resnais’s humanism but also his ability to translate complex emotional and political structures into analytical language. His dissection of technical aspects (camera, montage, lighting, sound) is equally mature: he perceives movement as musical composition, light as psychological revelation, and editing as dialectical construction — each serving the rhythm of remembrance and oblivion.

Moreover, his sensitivity to character psychology and cultural context anticipates later transnational readings of *Hiroshima mon amour*. The way he connects E. Riva’s personal tragedy to postwar collective amnesia indicates a proto-critical theory awareness — an understanding of cinema as both art and historical discourse. The rigor of his bibliographic documentation further suggests academic discipline and engagement with contemporary criticism.

In essence, Heper’s commentary positions him not as a passive student of cinema but as an emergent theorist capable of bridging aesthetics, ethics, and film language. His writing embodies a lucid balance between technical precision and philosophical reflection, marking him as a deeply introspective analyst whose interpretive power rivals that of professional critics of his era.

Heper’s bibliography reveals his intellectual maturity and his deep engagement with the critical discourse of French postwar cinema. The sources he cites — Cahiers du Cinéma, Positif, Arts, Premier Plan, La Cinématographie Française, and Les Lettres Françaises — were among the most influential journals shaping film theory and criticism in late 1950s France. This indicates that Heper approached *Hiroshima mon amour* not merely as a film student, but as a reflective scholar situated within the intellectual currents of his time. His bibliographic choices bridge two poles of French criticism: the ontological realism of André Bazin and the politically engaged, materialist perspective of the Positif circle. Such a range of references demonstrates Heper’s methodical approach, his awareness of contemporary debates on form and ideology, and his effort to situate Resnais’s film within broader aesthetic and philosophical dialogues. In short, his bibliography underscores both his analytical precision and his scholarly ambition to integrate creative interpretation with critical rigor.



" SAMUEL "

SITUATION DE L'ACTION

Samuel, ancien professeur et sa femme, dans leur appartement vivent un moment de leur vie quotidienne, du matin jusqu'à l'après-midi. Leur passé et leur futur s'intercalent entre les images de ce jour et éclairent leur état présent.

PERSONNAGES:

Samuel:

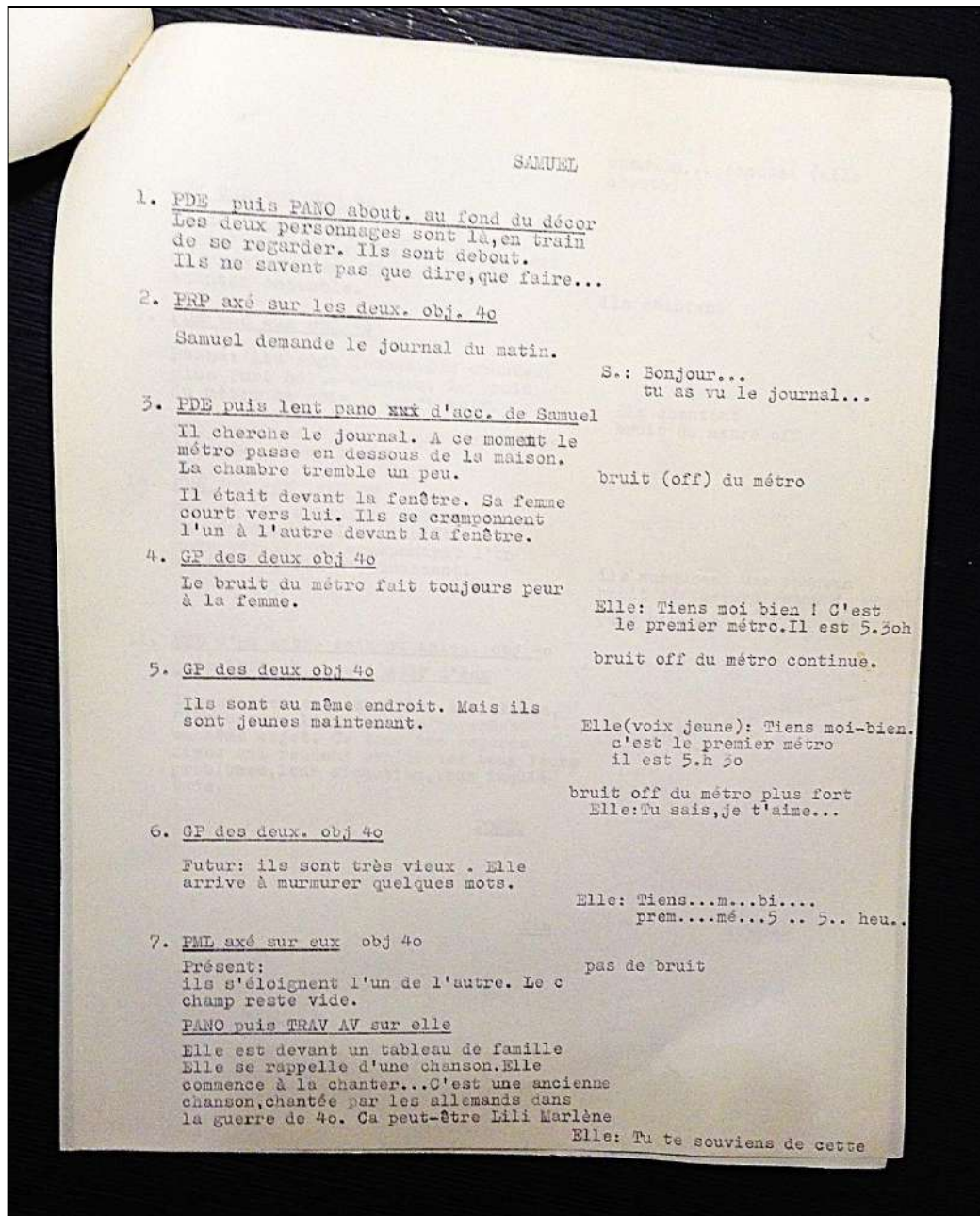
Professeur en retraite qui dans le temps enseignait les belles lettres. Il est âgé de 50 ans. Il passe sa vie présente à se rappeler de son passé et à imaginer l'avenir.

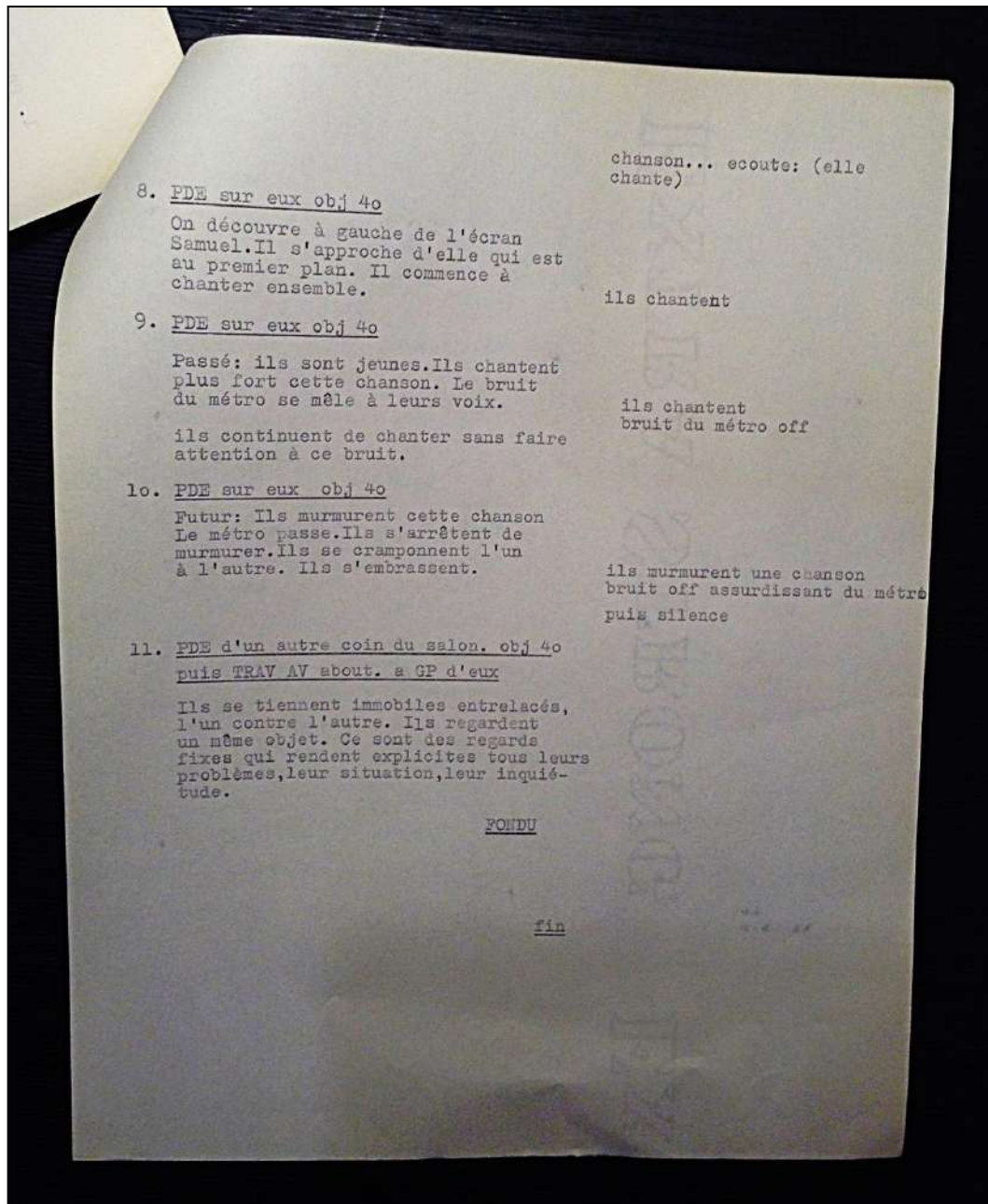
Sa femme:

Sa présence à côté de lui est due au hasard. Elle s'est mariée avec lui à la fin d'un amour de rencontre. Elle a vécu avec lui sans une raison précise. Elle n'attend rien de lui.

DECOR

Un salon bien meublé, pas moderne, pas classique, mélange des deux. Une grande bibliothèque, beaucoup de livres et des revues partout. Un divan, deux grands fauteuils, un lampadaire: tous ses meubles sont vieux et usés comme les personnages.





English Translation

Alp heper – 17th promotion – 1st year
“Samuel” – second-year film project

Situation of the Action

Samuel, a former professor, and his wife spend an ordinary stretch of their day in their apartment, from morning until afternoon. Their past and their future slip in between the images of the day and illuminate their present state.

Characters

Samuel: a retired professor who once taught literature. He is 50 years old and spends the present recalling his past and imagining the future. His wife: her being beside him is a matter of chance. She married him at the end of a chance love affair. She has lived with him without any clear reason. She expects nothing from him.

Set

A well-furnished living room, neither modern nor classical—a mixture of both. A large bookcase, many books and magazines everywhere. A couch, two large armchairs, a floor lamp: all the furniture is old and worn, like the characters.

SAMUEL (Découpage)

1. WS (PDE), then PAN to the back of the set.

The two characters are there, looking at each other. They are standing. They do not know what to say or do...

2. MCU on both, 40mm.

Samuel asks for the morning paper.

S.: “Good morning... have you seen the paper...?”

3. WS, then slow PAN with Samuel’s move.

He looks for the paper. At that moment the subway passes beneath the building.

The room shakes slightly. He was in front of the window. His wife runs to him.

They cling to each other at the window.

(off-screen subway sound)

4. CU of both, 40mm.

The subway sound always frightens the wife.

She: “Hold me tight! It’s the first train. It’s 5:30.”

(off-screen subway continues.)

5. CU of both, 40mm.

Same place, but now they are young.

She (young voice): “Hold me tight! It’s the first train, it’s 5:30.”

(subway sound louder)

She: “You know, I love you...”

6. CU of both, 40mm.

Future: they are very old. She manages to murmur a few words.

She: “Hold... m... ti... first... tra... 5... 5... uh...”

(no sound)

7. MLS on them, 40mm.

Present: they move away from one another. The frame remains empty.

PAN then **DOLLY IN** on her.

She stands before a family portrait. She remembers a song and starts to sing... an old song sung by the Germans in the war of '40—perhaps “Lili Marlene.” She: “Do you remember this...”

8. WS on both, 40mm.

Samuel appears on the left, approaches her in the foreground. He begins to sing with her.

(she sings; they sing together)

9. WS on both, 40mm.

Past: they are young. They sing the song more loudly. The subway noise mixes with their voices. They keep singing, ignoring the noise.

(they sing; subway off)

10. WS on both, 40mm.

Future: they murmur the song. The subway passes; they stop murmuring. They cling to one another and kiss.

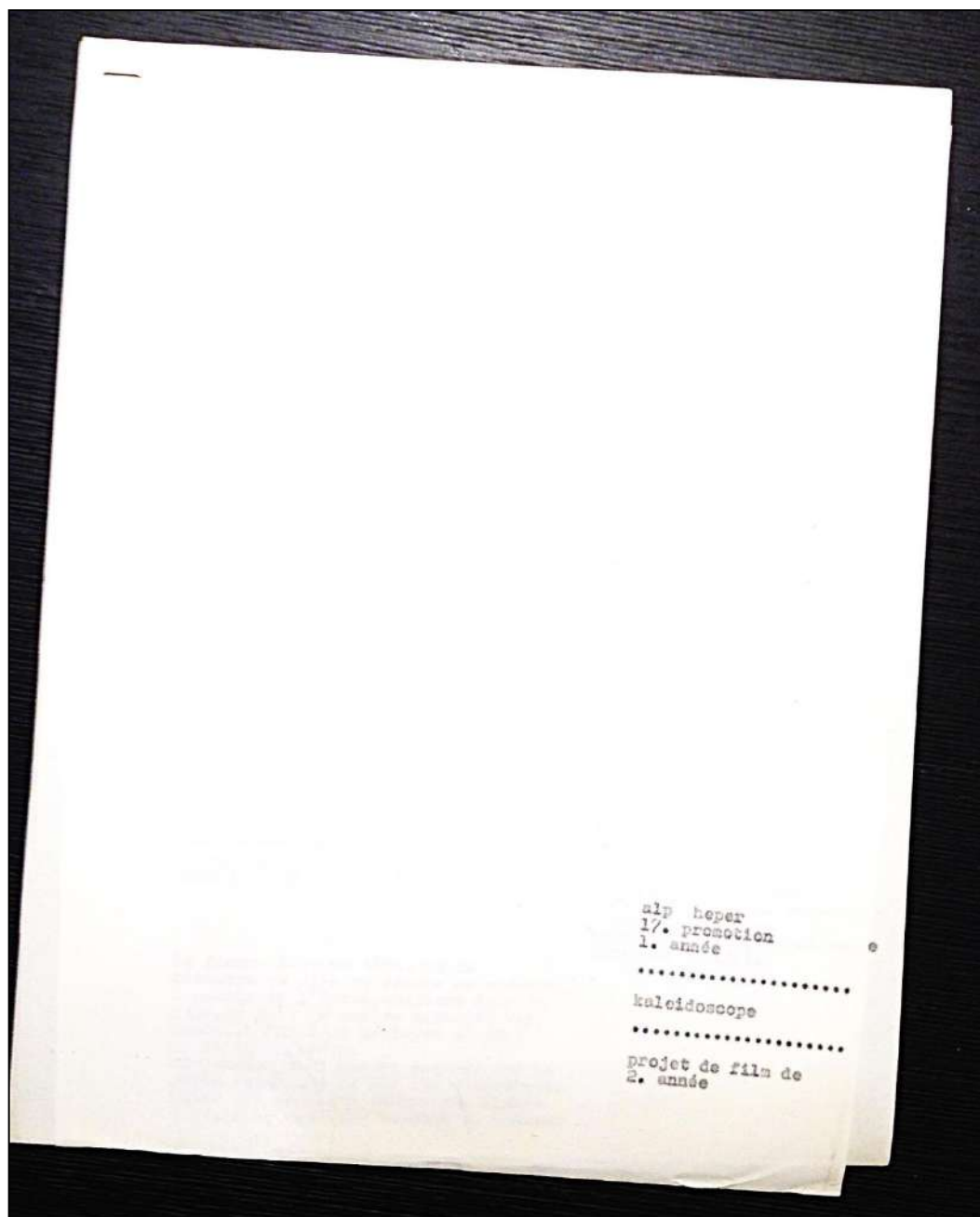
(they murmur a song; deafening off-screen subway; then silence)

11. WS from another corner of the room, 40mm; then DOLLY IN to a CU. They stand motionless, entwined, pressed together, looking at the same object. Their fixed gazes make explicit all their problems, their situation, their anxiety. **FADE.**

END.

“Samuel” orchestrates a chamber-piece about time, memory, and marital entropy, using a rigorously musical *découpage* in which image size, camera movement, and sound function as leitmotifs. Heper compresses an entire life into a few domestic beats by shuttling among three temporal registers—past (youth), present (middle age), and future (old age)—without expository dialogue; the cuts and camera grammar do the narration. The recurring off-screen subway becomes the film’s metronome: at dawn it is both an external tremor (the building shakes) and an internal one (the wife’s fear), a sonic trigger that stitches together different eras of the couple’s relationship. The phrase “Hold me tight—it’s the first train, it’s 5:30” repeats across ages, gradually degenerating into broken syllables, thereby materializing the erosion of language, memory, and desire. Against this motif, the song—possibly “Lili Marlene”—injects a transpersonal memory (WWII popular culture) into private intimacy, implying that their love is haunted by history as much as by routine. Spatially, the single living room is choreographed like a psychological map: the window is a threshold to contingency; the family portrait anchors lineage and obligation; the empty frame after they

separate visualizes emotional vacancy. Heper’s consistent 40mm lens choice and preference for wide and close framings (PDE/GP) yield a restrained, human-scale perspective, while pans and measured dollies articulate shifts in affect rather than geography. The final static, shared gaze functions as an ethical shot: instead of resolving conflict, it compels viewers to read worry, resignation, and complicity in the same look. Overall, “Samuel” reveals Heper’s modernist sensibility—time as montage, sound as structure, objects as memory relays—and his capacity to fuse minimal narrative with formal precision to disclose the metaphysics of everyday love.



KALINOSCOPE

SITUATION DE L'ACTION

Un cabaret vide, le matin. Un employé range les tables. Au milieu se trouve la piste. À côté un piano. Un homme apprend à un jeune homme à danser tandis qu'au fond de la salle un ~~jeune~~ couple est encore en train de faire l'amour, couché entre les tables et les chaises.

Avec le temps les images du couple vont venir au premier plan et autour d'eux les deux hommes vont continuer leur leçon.

LES PERSONNAGES

1. homme

Il peut avoir une situation sociale assez difficile. Il donne des leçons de danse pour gagner sa vie. Agé de 50 ans.

2. homme

Jeune timide, maigre de corps, laid. Fils de parents riches.

une femme

adulte, elle a eu une vie difficile et elle a ses idées là-dessus.

un homme

durant cette scène il est l'amant de cette femme. Il profite d'elle. Il ne croit pas à l'amour. Agé de 30 ans. Il a un physique agréable, assez beau garçon.

un employé, garçon de café.

DECOUPAGE

1. PE obj 4e hauteur 2 m plongée

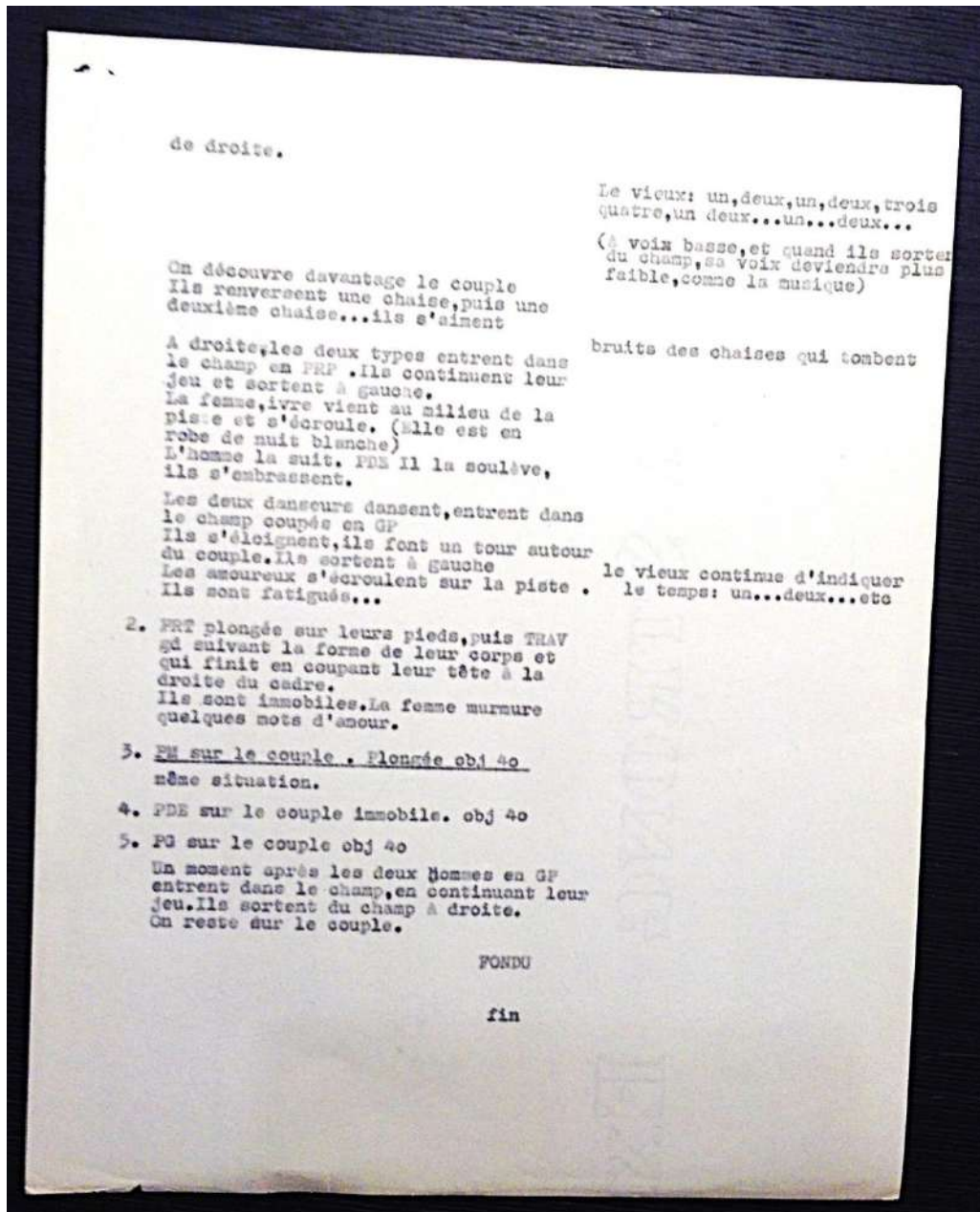
le cabaret.

Dans le fond on voit bouger une chaise.

on entend un slow.
des mots d'amour murmurés
dans le silence.
bruit d'une chaise qui bouge
quelques soupirs.

la femme lève sa tête. On la découvre et elle se couche de nouveau. À gauche de l'écran, toujours dans le fond, on voit un garçon nettoyer une table. Il finit de nettoyer et sort du champ à gauche.

En dansant deux hommes entrent sur la piste (à gauche en FM) ils s'arrêtent. Celui qui enseigne montre une figure à l'autre. Puis ils sortent en dansant.



French Transcription

Alp heper

17^e promotion

1^e année

“kaleidoscope”

projet de film de 2^e année

KALÉIDOSCOPE

Situation de L'action

Un cabaret vide, le matin. Un employé range les tables. Au milieu se trouve la piste. À côté un piano. Un homme apprend à un jeune homme à danser tandis qu’au fond de la salle un jeune couple est encore en train de faire l’amour, couché entre les tables et les chaises.

Avec le temps les images du couple vont venir au premier plan et autour d’eux les deux hommes vont continuer leur leçon.

Les Personnages

1. homme

Il peut avoir une situation sociale assez difficile. Il donne des leçons de danse pour gagner sa vie. Âgé de 50 ans.

2. homme

Jeune timide, maigre de corps, laid. Fils de parents riches.

une femme

adulte, elle a eu une vie difficile et elle a ses idées là-dessus.

un homme

**durant cette scène il est l’amant de cette femme. Il profite d’elle.
Il ne croit pas à l’amour. Âgé de 30 ans. Il a un physique agréable,
assez beau garçon.**

un employé, garçon de café.

Découpage

1. PB obj 40 hauteur 2 m plongée

Le cabaret. Dans le fond on voit bouger une chaise. On entend un slow. Des mots d’amour murmurés dans le silence. Bruit d’une chaise qui bouge, quelques soupirs. La femme lève sa tête. On la découvre et elle se couche de nouveau. À gauche de l’écran, toujours dans le fond, on voit un garçon nettoyer une table. Il finit de nettoyer et sort du champ à gauche. En dansant deux hommes entrent sur la piste (à gauche en PM).

Ils s’arrêtent. Celui qui enseigne montre une figure à l’autre.

Puis ils sortent en dansant.

de droite.

On découvre davantage le couple.

Ils renversent une chaise, puis une deuxième chaise... ils s’aiment.

À droite, les deux types entrent dans le champ en PRP. Ils continuent leur leçon et sortent à gauche. La femme, ivre, vient au milieu de la piste et s'écroule. (Elle est en robe de nuit blanche.) L'homme la suit. PDE. Il la soulève. Ils s'embrassent.

Les deux danseurs dansent, entrent dans le champ coupé en GP.
Ils s'éloignent, ils font un tour autour du couple, ils sortent à gauche.
Les amoureux s'écroulent sur la piste.
Ils sont fatigués...

Le vieux : un, deux, un, deux, trois, quatre, un, deux... un... deux...
(à voix basse, et quand ils sortent du champ, sa voix deviendra plus faible, comme la musique)

Bruits des chaises qui tombent.

Le vieux continue d'indiquer le temps : un... deux... etc.

2. PRT plongée sur leurs pieds, puis TRAV Gd suivant la forme de leur corps et qui finit en coupant leur tête à la droite du cadre. Ils sont immobiles. La femme murmure quelques mots d'amour.
3. PM sur le couple. Plongée obj 40
Même situation.
4. PDE sur le couple immobile, obj 40
5. PG sur le couple obj 40
Un moment après les deux hommes en GP entrent dans le champ, en continuant leur jeu. Ils sortent du champ à droite.
On reste sur le couple.

FONDU
fin

English Translation

Alp Heper – 17th class, Year 1
“Kaleidoscope” – 2nd-year film project

Situation of the Action

An empty cabaret in the morning. A busboy tidies the tables. In the middle is the dance floor; a piano sits beside it. A man is teaching a young man how to dance while, at the back of the room, a young couple is still making love, lying among the tables and chairs. As time passes, the couple's images will come to the foreground while the two men continue their lesson around them.

Characters

1. Man (teacher): His social situation may be fairly precarious. He gives dance lessons to make a living. About 50 years old.
2. Man (student): Shy, thin, ugly; the son of wealthy parents.
- A woman: An adult who has had a hard life and has firm opinions about it.
- A man: In this scene he is the woman's lover. He takes advantage of her; he doesn't believe in love. About 30. Pleasant physique, quite handsome.
- An employee: a café waiter/busboy.

1. Very wide shot, 40 mm, high angle from 2 m.

The cabaret. In the background a chair moves. A slow dance tune is heard. Words of love are whispered in the silence; sound of a chair scraping; a few sighs. The woman raises her head, is revealed, then lies down again. On the left of frame, still in the background, we see a boy cleaning a table; he finishes and exits left. Two men enter the floor dancing (left, in medium shot). They stop. The teacher shows a step to the other, then they dance out.

(next page)

...from the right.

We discover the couple more clearly. They knock over a chair, then a second—they are making love. On the right, the two men enter again in medium close-up; they continue the lesson and exit left. The woman, drunk, comes to the middle of the floor and collapses (she's in a white nightgown). The man follows her. Long shot. He lifts her up. They kiss.

The two dancers dance back in, entering the frame split in close-up; they move away, circle the couple, and exit left. The lovers collapse on the floor. They are exhausted...

The old teacher (counting): "one, two, one, two, three, four, one, two... one... two..." *(in a low voice; as they move out of frame his voice fades, like the music)*
Sounds of chairs falling.

The old man keeps the time: "one... two..." etc.

2. Medium shot, top-shot on their feet, then track following the contours of their bodies, ending with their heads cut off by the right edge of frame. They are motionless. The woman whispers a few words of love.

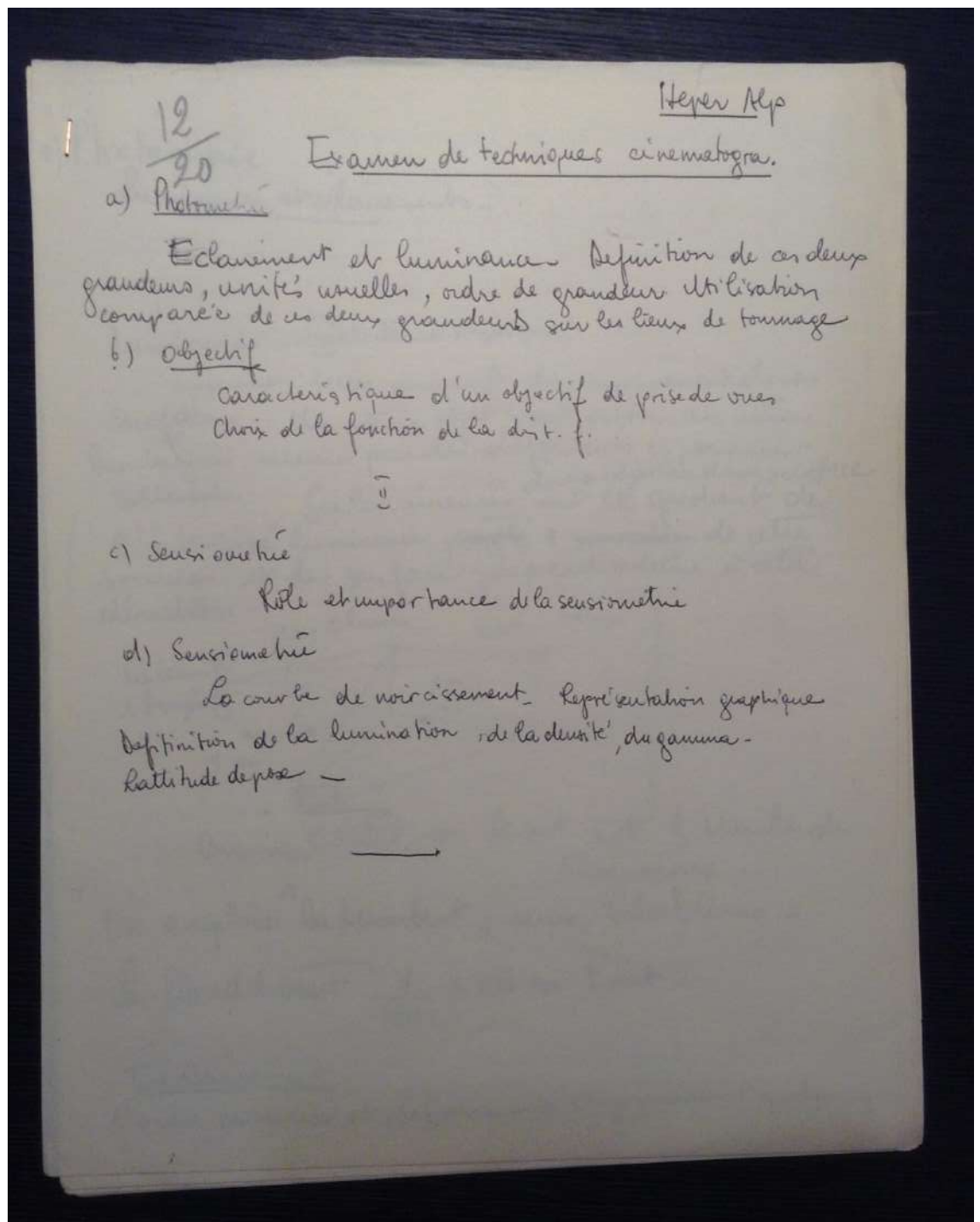
3. Medium shot on the couple, top-shot, 40 mm.
Same situation.

4. Long shot of the couple, motionless, 40 mm.

5. Extreme wide shot of the couple, 40 mm.

After a moment the two men enter in close-up, continuing their lesson; they exit right. We remain on the couple.
Dissolve. End.

“Kaleidoscope” renders a compressed social anatomy through pure *mise-en-scène*: inside a morning-after cabaret, Heper counterpoints two choreographies—didactic dance and animal desire—so that pedagogy, labor, and eros share the same floor yet never reconcile; the camera’s grammar (alternating very wide frames that objectify space, high-angle top-shots that abstract bodies into rhythm, and creeping tracks that erase faces by cutting them at the frame edge) turns the couple into a pulse of gestures while the teacher’s soft metronomic counting (“one, two...”) supplies a diegetic conductor for the film’s temporal structure. Chairs scrape and topple like percussive beats; the lovers repeatedly surface from the background to the foreground and then collapse, a visual oscillation that imitates a kaleidoscope’s shifting patterns and, thematically, the cycle of intoxication, exploitation, and exhaustion. Class and power are etched without dialogue: the fifty-year-old instructor survives by teaching steps; the rich but awkward pupil purchases grace; the handsome cynic “who doesn’t believe in love” uses the woman who “has had a hard life,” while the invisible worker tidies the debris of their pleasures. Heper’s lens choices (40–50 mm neutrality), high-angle surveillance, and insistence on long ensemble takes place spectatorship and ethics at the center, refusing romantic close-ups except as intrusive ellipses (heads cropped, murmurs half-heard) so that bodies are read as vectors within a social field rather than as psychological interiors. Sound binds the layers: a slow tune and whispers of love are subordinated to the counting teacher and the acoustics of work (chairs, footsteps), staging a contest between codified rhythm (dance, instruction) and raw rhythm (sex, fatigue). The repeated entrances/exits of the male duo, circling the collapsed couple, literalize how institutions (training, taste) orbit and frame intimate life without ever rescuing it. In miniature, then, “Kaleidoscope” prefigures Heper’s broader concerns—ritual versus spontaneity, memory versus present gesture, and the cinematic critique of romance by arranging bodies, beats, and background labor into a single moral tableau—achieving lyricism not through poetry of faces but through the geometry of space, time, and sound.

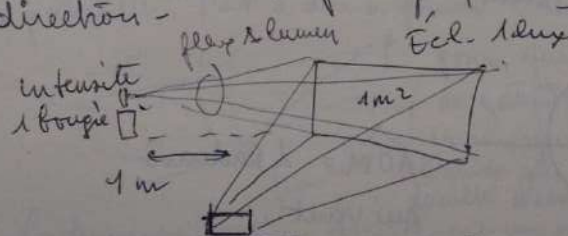


Photométrie

Luminance et éclairements -

Luminance - (La brillante physique)

exprime une propriété du rayonnement d'une surface - du même objet doit avoir une même luminance même par des différents expériences -
Telle est la luminance d'un objet ou d'une surface. Sa luminance est le quotient de l'intensité lumineuse par la surface de cette source et de surface perpendiculaire à cette direction -



Luminance (nit) → le nit est l'unité de luminance -

On emploie la lambert, aux États-Unis -

Le blondel vaut $\frac{1}{104 \pi}$ nit ou 1 nit -

Éclairement -

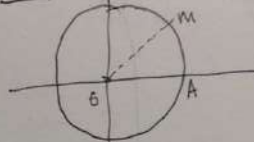
Pour mesurer et définir un rayonnement quelconque

il faut considérer l'énergie que transporte un faisceau de radiation - C'est l'énergie transportée par unité de temps qui est la mesure de l'intensité du faisceau -
On ne peut pas mesurer cette énergie sous forme de rayonnement -
On la transforme en chaleur et on utilise pour la mesurer une pile thermoélectrique reliée à un galvanomètre -
(une cellule photoélectrique) -

L'unité de ces mesures est "la bougie nouvelle",

L'unité du flux est le "lumen", ou bien le lux.
Il faut bien noter que l'intensité peut être présentée par une droite - au contraire le flux pour une cône de révolution - les unités (suite)

Radian -



$$\widehat{AOM} = 1 \text{ Radian}$$

qui vaut

$$57^{\circ}17'44''$$

L'angle en radian c'est le quotient de la longueur de l'arc par le rayon - par exemple -

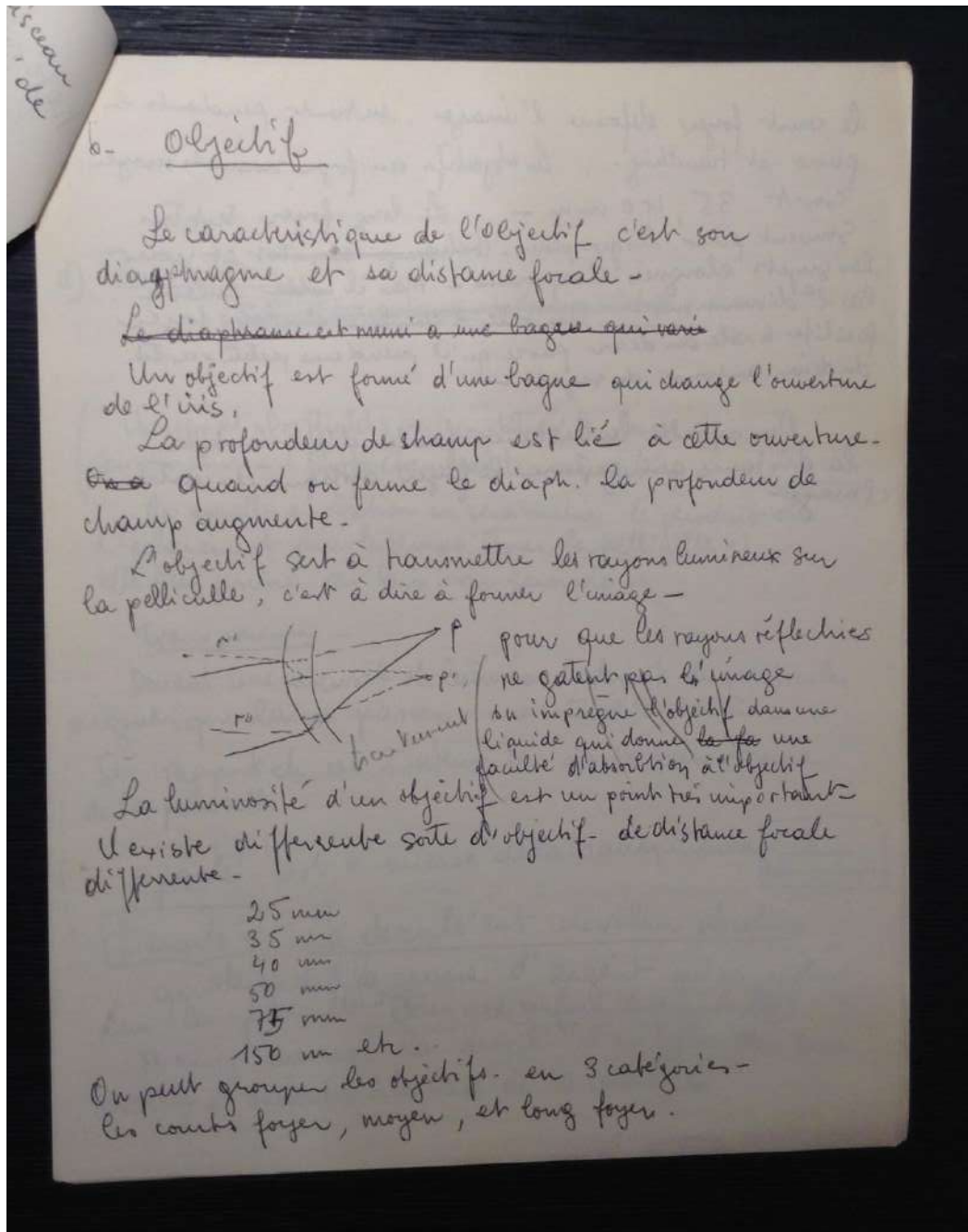
$$360^{\circ} = 2\pi \text{ Radian}$$

$$90^{\circ} = \frac{\pi}{2} \text{ Radian}$$

$$45^{\circ} = \frac{\pi}{4} \text{ "}$$

$$30^{\circ} = \frac{\pi}{6} \text{ "}$$

"Stéradian" est l'angle d'une cône de révolution d'apexant une aire de un mètre carré sur la sphère de un mètre de rayon -



Le court foyer déforme l'image, surtout pendant le
pan et travelling. Les objectifs au foyer ~~normaux~~ moyen
sont 35, 40 mm - Le long foyer sert très
souvent pour les gros plans, ~~le champ est petit~~ et pour
les sujets éloignés, il rapproche - Mais il ~~enlève~~ enlève
les dimensions - On télé l'emploi du long foyer
facilite le rôle du décor parce qu'il prend une petite partie
du décor autour du sujet -

On appelle la distance focale d'une lentille
la distance qui sépare le foyer optique du centre
image.

d) Sensimétrie

~~Rôle et importance de la sensimétrie.~~

"Hurter et Driffield" ont constitués les bases de
sensimétrie - (Photochemical Investigations)

On appelle exposition en sensimétrie le produit de
d'éclairement par le temps (sur la pellicule -)
elle s'exprime en lux par seconde -

Transparence -

Devant une intensité de lumière le dépôt de particules
argentiennes laisse passer une intensité de lumière -

Le rapport de ces 2 intensités est la transparence
de la pellicule -

Opacité est l'inverse de la transparence $\left[\frac{1}{\text{transmission}} \right]$

Densité La densité est une valeur absolue

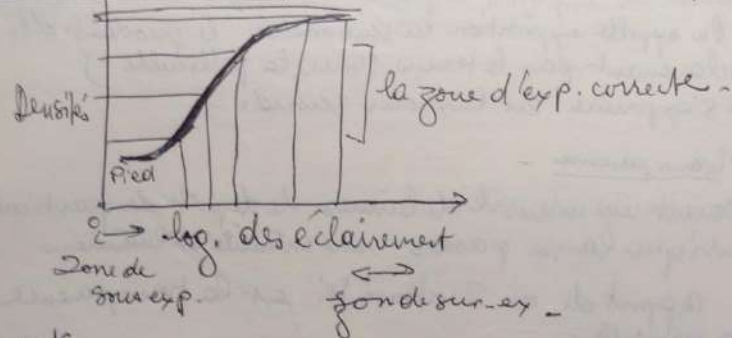
qui dépend de la masse d'argent qui se produit
sur la pellicule (sur une surface déterminée) -

Pour mesurer la densité il existe des densi-
mètres, constitués à la base de la cellule -

entre la densité et l'exposition d'une émulsion
il existe des progressions réciproques ~~comme~~
~~on voit dans l'expérience de Goldberg~~

Et aussi la gamme des densités doit correspondre
au gamme des luminances du sujet (dans un bon nég.)
pour obtenir - une augmentation arithm. de brillance
une augmentation géom. de l'éclairement est
nécessaire - On peut tracer la courbe

la courbe de noircissement représentant ces relations :



On peut

Cette courbe qui est la courbe de noircissement
donne le renseignement nécessaire sur la qualité
de la pellicule -

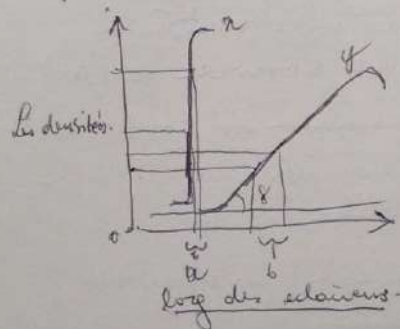
pour une certaine valeur d'éclairement
on voit aucune valeur de densité (Pied de la
courbe) → C'est la zone de sous exposition -

pour des éclaircissements progressifs la courbe devient
droite - c'est la zone d'exposition correcte -

pour une certaine intensité d'éclaircissements on voit à la tête de la courbe
on a aucun changement de la densité - c'est la zone de

sur exposition - on a une image dit fromage.
blanc - Le gamma c'est l'angle de la pente

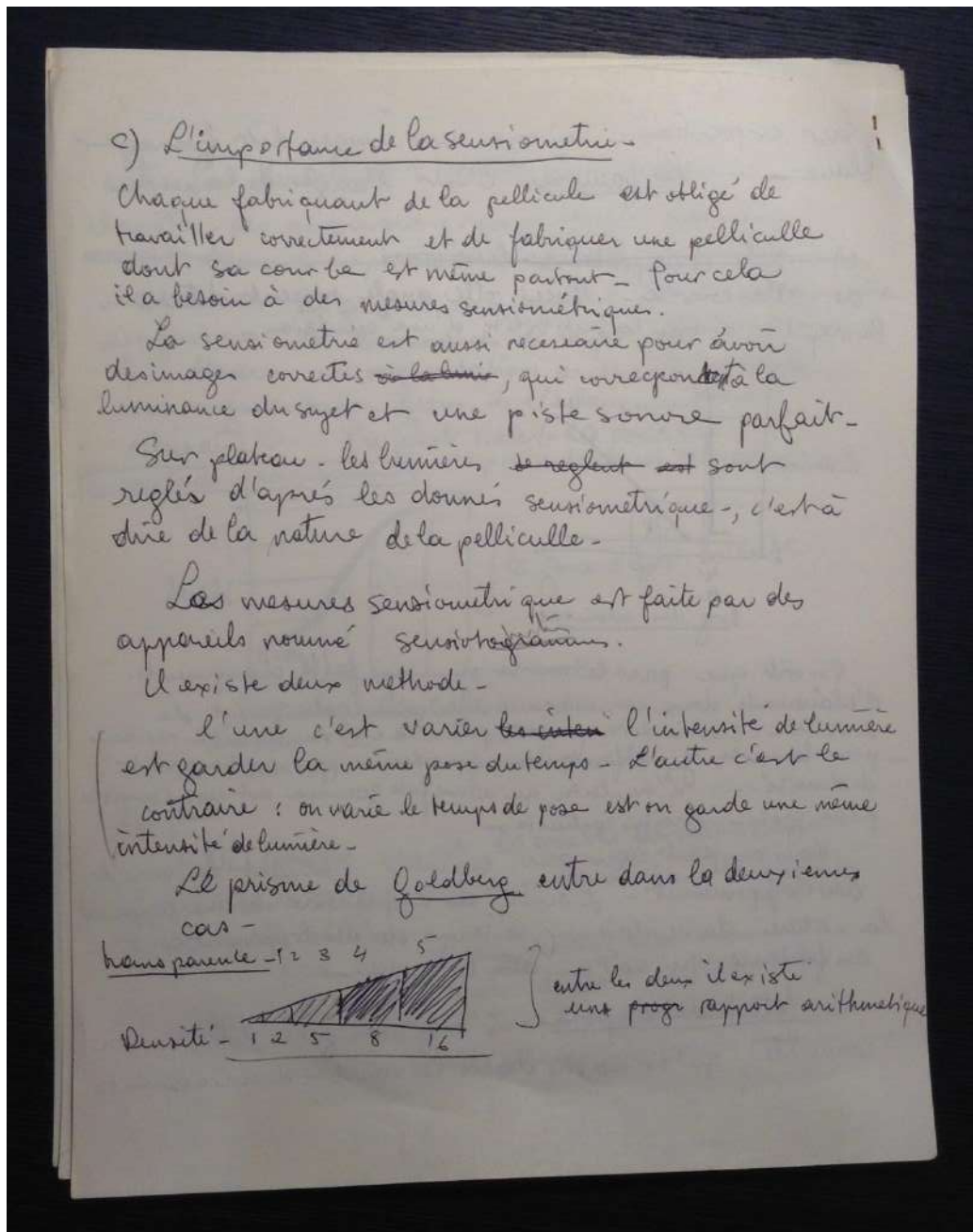
~~Rôle et importance de la sensibilité~~
de cette courbe - Avec cette angle on peut déterminer la rapidité ou bien la sensibilité d'une émulsion -



On voit que pour la courbe x, une faible changement d'éclaircissements donne naissance à une grande changement de densité - C'est à dire que cette pellicule est sensible ou bien rapide -
- pour la courbe y il faut beaucoup éclaircir pour une changement de densité - L'émulsion qui a un fort gamma est moins sensible - plus gris - moins contrasté -

Mais on peut agir sur gamma pendant le cours du développement - L'action de la température du développement, la nature du révélateur, le temps du développement sont des facteurs qui agissent sur le gamma -

La latitude de pose c'est la zone d'exposition correcte - qu'on a vu dans la courbe de vieillissement



French Transcription :

Heper Alp, Examen de techniques cinématogra. 12 / 20

a) Photométrie

Éclairement et luminance. Définition de ces deux grandeurs, unités usuelles, ordre de grandeur. Utilisation comparée de ces deux grandeurs sur les lieux de tournage.

b) Objectif

Caractéristiques d'un objectif de prise de vues.

Choix de la fonction et de la dist. f.

c) Sensitométrie

Rôle et importance de la sensitométrie

d) Sensitométrie

La courbe de noircissement – représentation graphique

Définition de la luminance, de la densité, du gamma –

Latitude de pose –

Photométrie

Luminance et éclairagements

Luminance – (La brillance physique)

exprime une propriété du rayonnement à une surface.

Une même objet doit avoir une même luminance mesurée par des différents expériences.

Sa luminance d'un objet ou d'une surface est le quotient de l'intensité lumineuse de cette source et de surface perpendiculaire à cette direction.

(Diagram)

flux de 1 Lumen – Écl. 1 lux

intensité 1 bougie

1 m

1 m²

luminité 1 nit → le nit est l'unité de luminance

On emploie le *lambert* aux États-Unis. Le blondel vaut 1/10⁴ stilb ou 1 nit.

Éclairément

Pour mesurer et définir un rayonnement quelconque ...

il faut considérer l'énergie que transporte un faisceau de radiation – C'est l'énergie transportée par unité de temps qui est la mesure de l'intensité du faisceau. On ne peut pas mesurer cette énergie sous forme de rayonnement. On la transforme en chaleur et on utilise pour la mesurer une pile thermoélectrique reliée à un galvanomètre

(ou une cellule photoélectrique).

L'unité de ces mesures est “la bougie nouvelle.”

L'unité du flux est le “lumen”, ou bien le “lux.” Il faut bien noter que l'intensité peut être représentée par une droite – Au contraire, le flux par un cône de

**révolution–
(les unités, suite)**

Radian – (figure with a circle labeled AÔM)

**AÔM = 1 Radian
qui vaut 57°17'44"**

L'angle en radian, c'est le quotient de la longueur de l'arc par le rayon —

Par exemple :

360° = 2π Radian

90° = π/2 Radian

45° = π/4 Radian

30° = π/6 Radian

“Stéradian” est l'angle d'un cône de révolution découpant une aire de un mètre carré sur la sphère de un mètre de rayon.

b. Objectif

La caractéristique de l'objectif c'est son diaphragme et sa distance focale. Un objectif est formé d'une bague qui change l'ouverture de l'iris. La profondeur de champ est liée à cette ouverture. Quand on ferme le diaphr., la profondeur de champ augmente. L'objectif sert à transmettre les rayons lumineux sur la pellicule, c'est-à-dire à former l'image.

Pour que les rayons réfléchis ne gâtent pas l'image, on imprègne l'objectif dans une liquide qui donne à l'objectif une faculté d'absorption. La luminosité d'un objectif est un point très important. Il existe différentes sortes d'objectifs, de distance focale différente :

25 mm

35 mm

40 mm

50 mm

75 mm

150 mm etc.

On peut grouper les objectifs en trois catégories : les courts foyers, moyens, et longs foyers.

Le court foyer déforme l'image, surtout pendant le panoramique et le travelling. Les objectifs ou foyers moyens, soit 35, 40 mm. Le long foyer sert très souvent pour les gros plans et pour les sujets éloignés. Il rapproche mais il enlève la 2e

dimension. Au télé, l'emploi du long foyer facilite le rôle du décor parce qu'il prend une petite partie du décor autour du sujet. On appelle la distance focale d'une lentille la distance qui sépare le foyer optique du centre image.

(...)

c) L'importance de la sensitométrie

Chaque fabricant de la pellicule est obligé de travailler correctement et de fabriquer une pellicule dont sa courbe est même partout.

Pour cela, il a besoin de mesures sensitométriques.

La sensitométrie est aussi nécessaire pour avoir des images correctes, qui correspondent à la luminance du sujet et une piste sonore parfaite.

Sur plateau, les lumières sont réglées d'après les données sensitométriques, c'est-à-dire de la nature de la pellicule.

Les mesures sensitométriques est faite par des appareils nommés sensitomètres.

Il existe deux méthodes —

L'une, c'est varier l'intensité de lumière et garder la même pose du temps. L'autre, c'est le contraire : on varie le temps de pose et on garde une même intensité de lumière.

Le prisme de Goldberg entre dans la deuxième cas.

Transparence — 1, 2, 3, 4, 5

Densité — 1, 2, 5, 8, 16

Entre les deux, il existe une progression (rapport arithmétique).

English translation

Heper Alp — Examination in Cinematographic Techniques

12 / 20

a) Photometry

Illuminance and luminance. Definition of these two quantities, usual units, orders of magnitude.

Comparative use of these two quantities on a shooting set.

b) Lens

Characteristics of a taking lens. Choice of function and focal distance.

c) Sensitometry

Role and importance of sensitometry.

d) Sensitometry

The blackening curve — graphical representation. Definition of luminance, density, gamma

Exposure latitude —

Photometry

Luminance and illuminance.

Luminance — (Physical brightness)

Expresses a property of radiation on a surface. The same object should have the same luminance when measured by different experiments. The luminance of an object or a surface is the quotient of the luminous intensity of the source and the area of a surface perpendicular to that direction.

(Diagram)

luminous flux: 1 lumen — illuminance: 1 lux

intensity: 1 candle

1 m, 1 m²

luminance: 1 nit → the nit is the unit of luminance.

In the United States *lam*bert is used. The *blondel* equals 1/10⁴ stilb or 1 nit.

Illuminance

To measure and define any radiation ... one must consider the energy carried by a beam of radiation — it is the energy carried per unit time that is the measure of the beam's intensity. We cannot directly measure this energy in the form of radiation; we transform it into heat and measure it using a thermoelectric pile connected to a galvanometer (or a photoelectric cell).

The unit of these measurements is the “new candle” (candela).

The unit of flux is the lumen, or lux. Note carefully that intensity can be represented by a straight line, whereas flux by a cone of revolution.

(Units, continued)

Radian —

(figure of a circle labeled AÔM)

($\widehat{A\hat{O}M} = 1$) radian, which equals 57° 17' 44".

The angle in radians is the quotient of the arc length by the radius — for example: (360° = 2 π) radians; (90° = $\pi/2$) rad; (45° = $\pi/4$) rad; (30° = $\pi/6$) rad. A steradian is the angle of a cone of revolution that cuts an area of one square meter on a sphere of one-meter radius.

b) Lens

The lens is characterized by its diaphragm (iris) and focal length. A lens has a ring that changes the iris opening. Depth of field is linked to this opening; when we close the iris, depth of field increases. The lens serves to transmit light rays to the film — that is, to form the image.

So that reflected rays do not spoil the image, the lens is impregnated with a liquid that gives the lens an absorbing capability. The speed/brightness of a lens is very important. There are different types of lenses with different focal lengths: 25 mm, 35 mm, 40 mm, 50 mm, 75 mm, 150 mm, etc.

We can group lenses into three categories: short, medium, and long focal lengths.

A short focal length deforms the image, especially during pans and travellings. Medium lenses are 35–40 mm. A long focal length is very often used for close-ups and for distant subjects; it brings them closer but removes the second dimension. On tele shots, the use of a long lens helps the set because it takes only a small portion of the background around the subject. The focal distance of a lens is the distance separating the optical focus from the image center.

(...)

c) The importance of sensitometry

Each film manufacturer must work properly and produce a film whose characteristic curve is the same everywhere. For that, sensitometric measurements are required.

Sensitometry is also necessary to obtain correct images that correspond to the subject's luminance and to secure a perfect sound track.

On the set, lights are adjusted according to sensitometric data — that is, according to the nature of the stock.

Sensitometric measurements are made with instruments called sensitometers. There are two methods —

One varies light intensity while keeping the same exposure time. The other does the opposite: vary the exposure time while keeping the same intensity.

The Goldberg prism belongs to the second case.

Transparency — 1, 2, 3, 4, 5

Density — 1, 2, 5, 8, 16

Between the two there is a progression (arithmetic ratio).

Heper's notes cover the full exposure chain from *scene energy* → *photometric quantities* → *lens optics* → *emulsion response*. That integrated pathway is how classic French film schools (e.g., IDHEC) taught camera craft in the late 1950s–60s. He links definitions to instruments (thermopile, galvanometer, photoelectric cell; sensitometer), then to on-set practice (comparing illuminance vs. luminance use, lighting adjusted to stock), and finally to

image consequences (depth of field, geometric distortion, “telephoto compression,” background exclusion). This shows system thinking rather than isolated facts.

Heper distinguishes illuminance (lux) from luminance (nit/lambert) and intensity (candela, “new candle”), and he cites lumen for flux. He even includes radian/steradian, which underpins how photometric units combine ($\text{cd} \cdot \text{sr} = \text{lm}$). That’s a solid physics base for a directing student, and it explains why he can reason from “energy per unit time” to how meters work (convert radiation to heat/electricity and compare on a galvanometer). Minor period-specific quirks appear—e.g., the relationship he writes between blondel / stilb / nit compresses several historical unit systems and isn’t numerically exact—but it shows he knows there are multiple unit families and equivalences.

He connects aperture ↔ depth of field, short focal lengths ↔ deformation during pans and tracks, long focal lengths ↔ close-ups, reach, perspective flattening (“removes the second dimension”), and background selection. That last point—using telephoto to “take a small part of the set” around a subject—is production savvy: it’s how you hide clutter, condense space, or isolate performance on cramped sets. He also mentions anti-reflection treatment (“impregnating the lens with a liquid”), which echoes early explanations of coatings; the description isn’t modern, but it captures the purpose: suppress internal reflections to preserve contrast.

Heper understands the H–D (blackening) curve, gamma, density, and exposure latitude, and he links them to stock choice and lighting setup (“lights are adjusted according to sensitometric data”). He correctly lays out the two classic sensitometric exposure methods:

1. vary intensity, hold time, and 2) vary time, hold intensity—and he places the Goldberg prism (a step device used to produce graded exposures) with the second method. His quick table “Transparency 1–5 / Density 1–16” and the note about arithmetic progression show he grasps that tone reproduction follows a rule-bound mapping, not guesswork.

Repeated emphasis on *definitions* → *units* → *instruments* → *curves* reveals a quantifying habit—he is training himself to predict what will happen before rolling. That aligns with his later project documents where rhythmic shot design and calibrated light are central.

Where the notes are era-typical or imperfect.

- The units cross-walk (blondel/stilb/nit) is historically muddled, but reflects real contemporary confusion between SI and legacy CGS units.
- The coating description is pre-modern in wording, but the intention (reduce reflections, preserve contrast) is right.
- The telephoto remark “removes the second dimension” is shorthand for reduced perspective cues—useful artistically, even if not optically literal.

Despite a 12/20 exam mark, these pages show competent, integrated technical literacy: Heper can translate physics into cinematographic choices, and he understands how exposure science, lens behavior, and film stock response shape screen meaning. The occasional unit slip doesn't diminish the larger picture: he is already thinking like a filmmaker who treats measurement as a creative tool—using photometry to plan lighting, optics to shape space and time, and sensitometry to secure predictable negatives and, ultimately, the look he wants.

Defaut 13 1/2
L'opinion 15 3

EXAMEN SCRIPT.

HEPER Alp

17^e pro

12 Question -

Definissez la notion de raccord dans la mise en scène.
Et citez 3 exemples de raccords d'action du film.
La meilleure part

Avant de définir la notion de raccord dans la mise en scène il faut souligner son importance. Comme dit M. Clément ~~le raccord est un film~~ un faux raccord fausse la continuité d'un film. Un faux raccord, même si le spectateur n'est pas conscient du fait, gêne. Un faux raccord non seulement peut dénuier la continuité, le rythme du film mais aussi il peut fausser son sens, le contenu. C'est en cela que le rôle de la scripte est élémentaire pour les raccords. Nous allons voir maintenant de plus près la notion du raccord et les différentes sortes de raccords qui peut exister dans un film.

Nous pouvons séparer la notion du raccord en 3 parties -

- ①. Raccords d'action
- ②. Raccords d'éléments fixe
- ③. Raccord technique
 - a) Prise de vue
 - b) prise de son -

①. Raccords d'action.

Le raccord est une nécessité qui résulte

du plan du travail, ~~et~~ du changement des plans, des grosseurs du plan, l'endroit du tournage etc..

- a) apparence ~~en~~
- b) Vêtements - (il est important s'a de souligner la collaboration du script avec le costumier -)
un faux raccord dans les vêtements est très visible -
- c) Coiffure -
- d) Maquillage
- e) Accessoires
- f) Position
- g) Mouvement
- h) Jeu
- i) Texte
- ii) Expression - (l'importance ~~de~~ d'un raccord dans l'expression est aussi, même plus, important que les autres, il faut que ^{dans} par exemple, la suite d'un plan donne 1 mois plus tard que le premier l'acteur ait une expression qui sera la suite de la ~~première~~ de celle qu'il a pendant le premier.)
- ~~iii) Intonation~~
- iv) Intonation
- v) Rythme
- vi) Regards - (les faux raccords dans les regards cause très souvent des ennuis pendant la mise en scène - il faut que le scripte note les regards avec un dessin.)
- vii) Entrée dans le champ
- viii) Sortie ~~du~~ du champ -

Pour pouvoir
fixer que ce soit
dans la nuit
des qui jouent -

- a) des de
- b) des n
- c) des a
- d) Core

③ Le trac
la collabor
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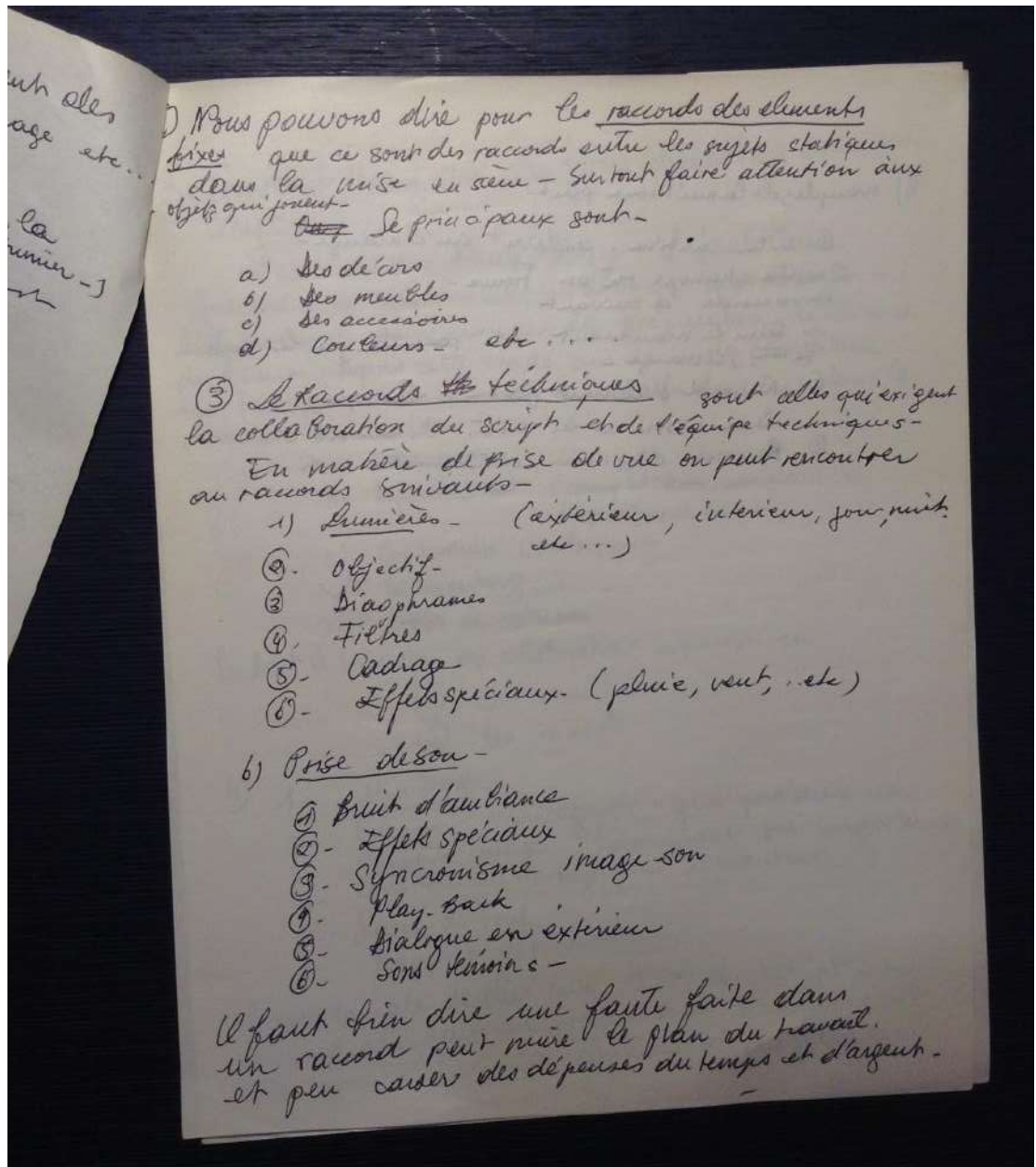
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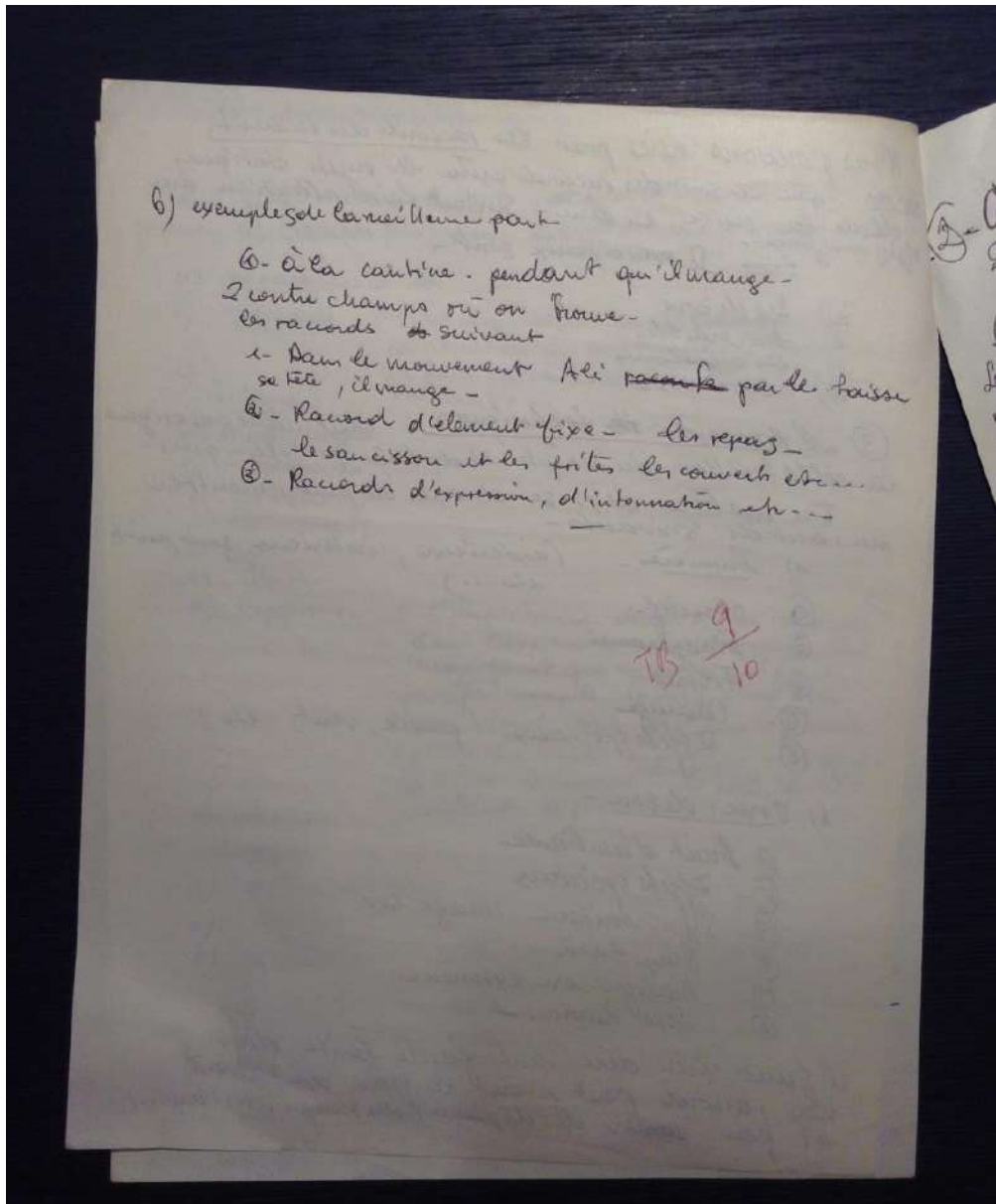
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French Transcription

HEPER Alp

17^e promotion

EXAMEN SCRIPT — 16/20

1^e Question

Définissez les notions de raccord dans la mise en scène,
et citez 3 exemples de raccords d'achin du film *La meilleure part*.

Avant de définir la notion de raccord dans la mise en scène, il faut souligner son importance.

Comme dit M. Cleris, *un faux raccord fausse la continuité d'un film.*

Un faux raccord, même si le spectateur n'est pas conscient du fait, le gêne- Un faux raccord non seulement peut détruire la continuité, le rythme du film, mais aussi il peut fausser son sens, le contenu. C'est en cela que le rôle de la scripte est élémentaire pour les raccords. Nous allons voir maintenant de plus près la notion du raccord et les différentes sortes de raccords qui peuvent exister dans un film.

Nous pouvons séparer la notion du raccord en 3 parties —

- ① Raccords d'action**
- ② Raccords d'éléments fixes**
- ③ Raccord technique**
 - a) Prise de vue**
 - b) Prise de son —**

① Raccords d'action

Le raccord est une nécessité qui résulte...

...du plan du travail, du changement des plans, des grosseurs du plan, de l'endroit du tournage, etc.

- a) Apparence**
- b) Vêtements — C'est important ici de souligner la collaboration du script avec le costumier. Un faux raccord dans les vêtements est très visible.**
- c) Coiffure**
- d) Maquillage**
- e) Accessoires**
- f) Position**
- g) Mouvement**
- h) Jeu**
- i) Texte**
- j) Expression — C'est l'importance d'un raccord dans l'expression est aussi, même plus, importante que les autres. Il faut que, par exemple, la suite d'un plan tourné 1 mois plus tard que le premier, l'acteur ait une expression qui sera la suite de celle qu'il a pendant le premier.**

Nous pouvons dire pour les raccords des éléments fixes que ce sont des raccords entre les sujets statiques dans la mise en scène — surtout faire attention aux objets qui jouent.

Les principaux sont :

- a) Les décors**
- b) Les meubles**
- c) Les accessoires**
- d) Les couleurs, etc.**

Les raccords techniques sont celles qui exigent la collaboration du script et de l'équipe technique. En matière de prise de vue, on peut rencontrer ou raccords suivants :

1. Lumière (extérieur, intérieur, jour, nuit, etc.)
2. Objectif
3. Diaphragme
4. Filtres
5. Cadrage
6. Effets spéciaux — (pluie, vent, etc.)

b) Prise de son —

1. Bruit d'ambiance
2. Effets spéciaux
3. Synchronisme image-son
4. Play-back
5. Dialogue en extérieur
6. Sons témoins

Il faut bien dire : une faute faite dans un raccord peut nuire au plan du travail et peut causer des dépenses de temps et d'argent.

Exemples de *La Meilleure Part*

- ① — À la cantine, pendant qu'il mange —
- ② — Contre-champ où on trouve les raccords suivants :
 1. Dans le mouvement : Ali parle, laisse sa tête, il mange —
 2. Raccord d'élément fixe : les repas —
le saucisson et les frites, les couverts, etc.
 3. Raccord d'expression, d'intonation, etc.

English Translation

HEPER Alp

17th cohort

SCRIPT EXAM — 16/20

1st Question

Define the notion of continuity (raccord) in mise-en-scène, and cite 3 examples of continuity in the ending of the film *La Meilleure Part*.

Before defining the notion of continuity in mise-en-scène, its importance must first be emphasized. As Mr. Cleris says, a continuity error distorts the continuity of a film. Even if the spectator is not consciously aware of it, a continuity mistake disturbs them. A false continuity not only destroys the film's continuity and

rhythm, but can also distort its meaning and content. This is why the script supervisor's role is fundamental for continuity. We will now examine more closely the notion of continuity and the various kinds of continuities that may exist in a film.

We can divide the notion of continuity into three parts:

- ① Action continuity
- ② Continuity of fixed elements
- ③ Technical continuity
 - a) Image
 - b) Sound

① Action continuity

Continuity is a necessity that results from the shooting schedule, the change of shots, the change of shot sizes, the shooting location, etc.

- a) Appearance
- b) Costumes — It is important to underline here the collaboration between the script supervisor and the costume designer. A continuity error in costumes is very noticeable.
- c) Hairstyle
- d) Makeup
- e) Accessories
- f) Position
- g) Movement
- h) Acting
- i) Dialogue
- j) Expression — The importance of continuity in expression is as great—if not greater—than the others. For example, if the continuation of a shot is filmed one month after the first part, the actor must have an expression that continues naturally from the expression in the previous shot.

Continuity of fixed elements

These are continuities between static subjects in the *mise-en-scène*—especially paying attention to objects that “perform” within the scene.

The main ones are:

- a) Sets
- b) Furniture
- c) Props
- d) Colors, etc.

Technical continuities

These require collaboration between the script supervisor and the technical crew. In terms of image, the following continuities must be considered:

- 1. Lighting (exterior, interior, day, night, etc.)**
- 2. Lens**
- 3. Aperture**
- 4. Filters**
- 5. Framing**
- 6. Special effects (rain, wind, etc.)**

b) Sound

- 1. Ambient noise**
- 2. Sound effects**
- 3. Image-sound synchronization**
- 4. Playback**
- 5. Exterior dialogue**
- 6. Reference sounds**

It must be emphasized: a mistake in continuity can disrupt the shooting schedule and cause a waste of time and money.

Examples from *La Meilleure Part*

- ① At the canteen, while he is eating —**
- ② In the reverse shot, we find the following continuities:**
 - 1. Action continuity: Ali talks, moves his head, eats —**
 - 2. Continuity of fixed elements: the food —
the sausage and fries, the cutlery, etc.**
 - 3. Continuity of expression, intonation, etc.**

In this text, Alp Heper demonstrates a remarkably advanced and almost professional-level understanding of film continuity, revealing both a technical precision and a conceptual depth that foreshadow the meticulous formal sensibility of his later filmmaking; his reflections show an awareness of continuity not simply as a mechanical obligation but as an aesthetic and narrative cornerstone capable of shaping meaning, rhythm, and even the psychological coherence of characters. Heper approaches continuity as a multilayered system—action, fixed elements, and technical parameters—anticipating modern script-supervision theory by stressing that errors in expression, costume, or *mise-en-scène* can subconsciously alienate the viewer and rupture cinematic illusion. His insistence that expression continuity may be “even more important” than other forms reveals his sensitivity to the actor’s presence as a temporal thread linking disparate shooting days into a seamless diegetic moment, an insight especially rare among students of his era. The classification he

provides—appearance, costumes, movement, props, color, lighting, lenses, filters, and sound—is not a mere list but a holistic vision of cinema as an interplay of visual, material, and emotional consistencies that must be orchestrated collaboratively across departments; here we see the embryonic form of the transdisciplinary thinking that later defined his aesthetic rigor. His examples from *La Meilleure Part* further show his analytical clarity: he identifies action continuity (gestures and eating rhythms), fixed-element continuity (food, cutlery), and expressive continuity (intonation), demonstrating an ability to translate theoretical categories into concrete on-screen phenomena. What is striking is the tone of responsibility that permeates the writing: Heper sees the script supervisor not as an assistant but as a guardian of meaning, time, and economy, stressing that a single error can disrupt both narrative coherence and production workflow—already revealing the disciplined, almost ascetic seriousness that would characterize his later artistic life. Ultimately, this exam script stands not merely as a technical exercise but as an early document of a filmmaker who already conceives cinema as an architecture of precision, where every gesture, object, beam of light, and human expression must remain in exact harmony to preserve the fragile illusion of the filmic world.

② - Comment concevez-vous votre future collaboration avec un script-

Pour aborder cette problématique il faut tracer brièvement le rôle du script dans une mise en scène. Le rôle du script commence avec la préparation de l'écriture du film - Après cette étape que vient la préparation technique qui comporte le travail du script dans les domaines suivants -

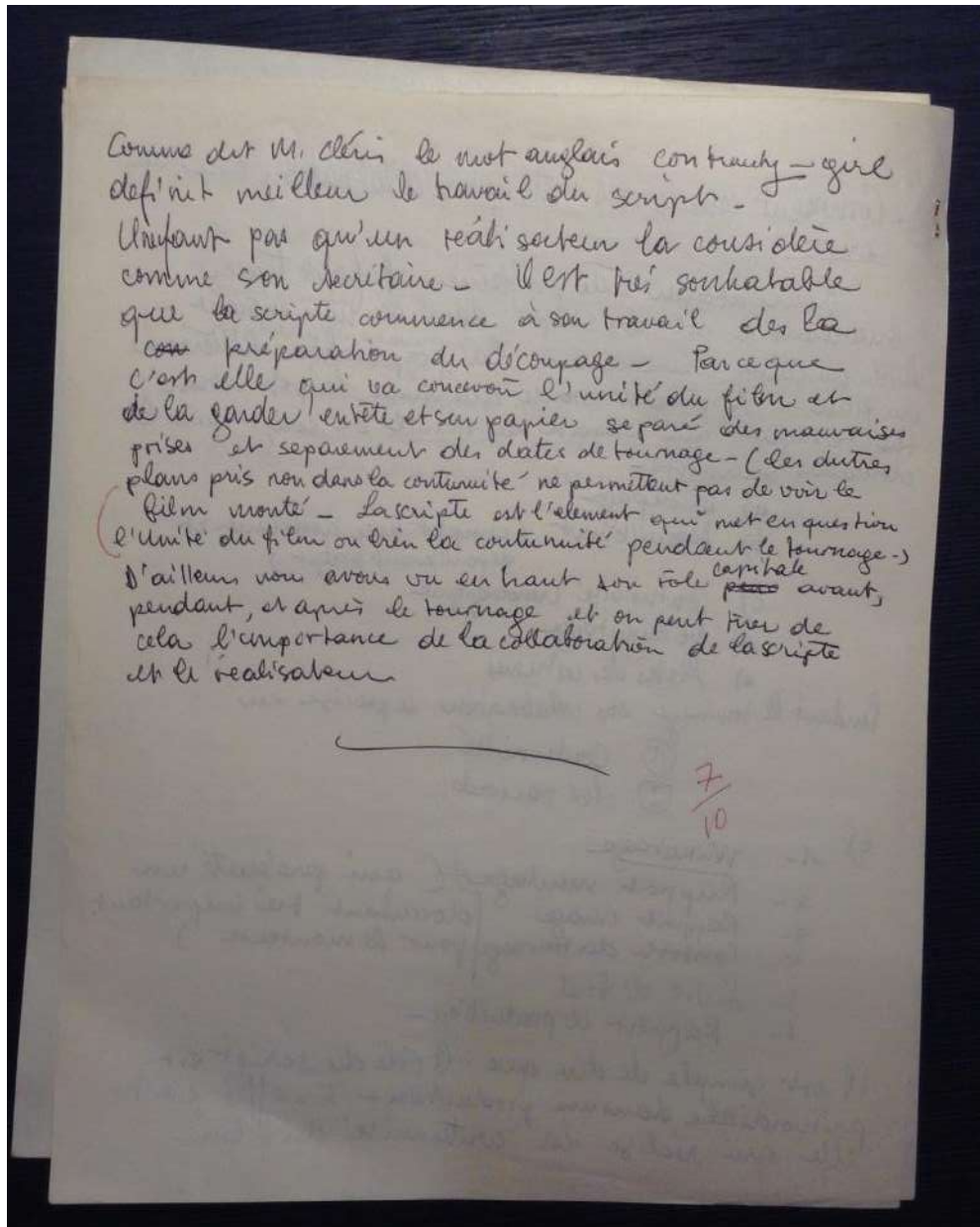
- a) Découpage
- b) Dépaillément (complet avec arrosant et dépaillément script)
- c) Continuité chronologique
- d) Préminutage
- e) Listes des costumes

Pendant le tournage son collaboration se précise en

- ① Continuité
- ② Les raccords

- b) 1- Minutage
2- Rapport montage (qui présente un document très important pour le monteur)
3- Rapport image
4- Contrôle du tournage
5- Livre de bord
6- Rapport de production -

Il est simple de dire que le rôle du script est primordiale dans une production - En effet c'est elle qui réalise la continuité du film -



French Transcription

8. Comment concevez-vous votre future collaboration avec une script —

Pour aborder cette problème, il faut tracer brièvement le rôle du script dans une mise en scène.

Le rôle du script commence avec la préparation littéraire du film. Après cette stade, vient la préparation technique, qui comporte le travail du script dans les domaines suivants :

- a) Découpage
- b) Dépouillement (complet avec, assistant et dépouillement script)
- c) Continuité chronologique

- d) Pré-minutage
- e) Liste des costumes

Pendant le tournage, son collaboration se précise en...

- 1) continuité
- 2) Les raccords

b)

- 1. Minutage
- 2. Rapport montage — (ce qui présente un document très important pour le monteur)
- 3. Rapport image
- 4. Contrôle du tournage
- 5. Livre de bord
- 6. Rapport de production

**Il est simple de dire que le rôle du script est primordial dans une production —
En effet, c'est elle qui réalise la continuité du film**

Comme dit M. Clérix, le mot anglais *continuity-girl* définit mieux le travail du script.

Uniquement parce qu'un réalisateur la considère comme son secrétaire. Il est très souhaitable que la scripte commence son travail dès la préparation du découpage. Parce que c'est elle qui va concevoir l'unité du film et la garder. L'entrête et ses papiers séparé des mauvaises prises et séparément des dates de tournage (des doutes, plans pris non dans la continuité, ne permettent pas de voir le film monté).

La scripte est l'élément qui met en question l'unité du film ou bien la continuité pendant le tournage. D'ailleurs, nous avons vu en haut son rôle capital avant, pendant, et après le tournage, et on peut tirer de cela l'importance de la collaboration de la scripte et du réalisateur (7/10)

English Translation

8. How do you envision your future collaboration with a script supervisor?

To approach this question, we must briefly outline the role of the script supervisor within mise-en-scène.

The script supervisor's role begins with the literary preparation of the film. After this stage comes the technical preparation, which includes the script supervisor's work in the following areas:

- a) Shot breakdown
- b) Breakdown sheets (full breakdown, assistant breakdown, and script breakdown)
- c) Chronological continuity
- d) Preliminary timing
- e) Costume lists

During shooting, the collaboration becomes more precise in terms of...

- 1. Continuity
- 2. Raccords (continuity matchings)

b)

- 1. Timing
- 2. Editing report — which constitutes a very important document for the editor
- 3. Image report
- 4. Control of shooting
- 5. Logbook
- 6. Production report

It is easy to say that the role of the script supervisor is fundamental in a production.

In fact, it is she who ensures the film's continuity.

As Mr. Clérix says, the English term *continuity girl* describes the script supervisor's work more accurately.

Unfortunately, some directors see her merely as their secretary.

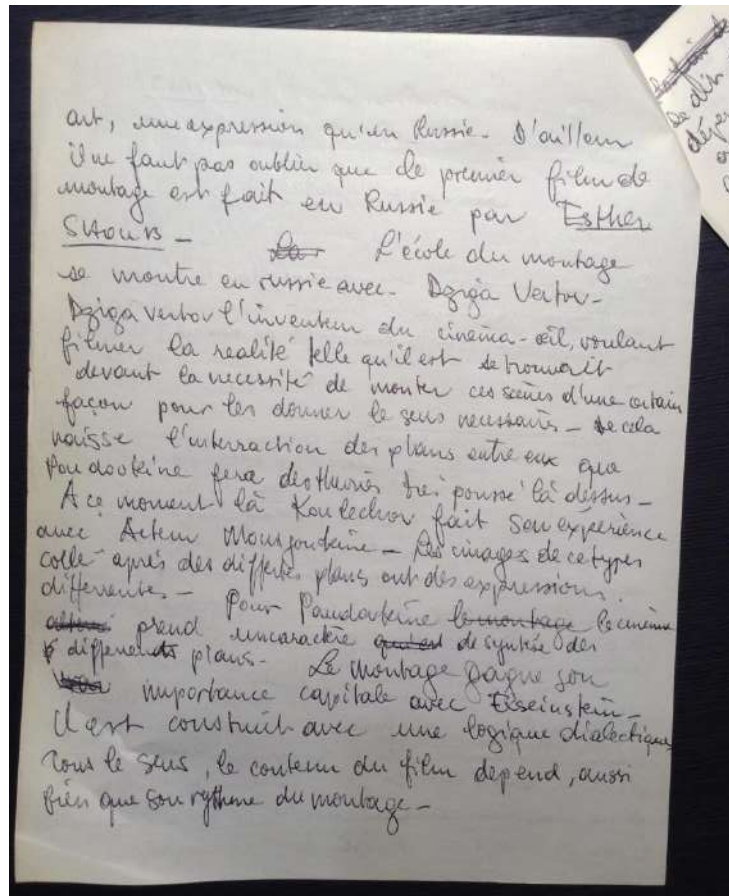
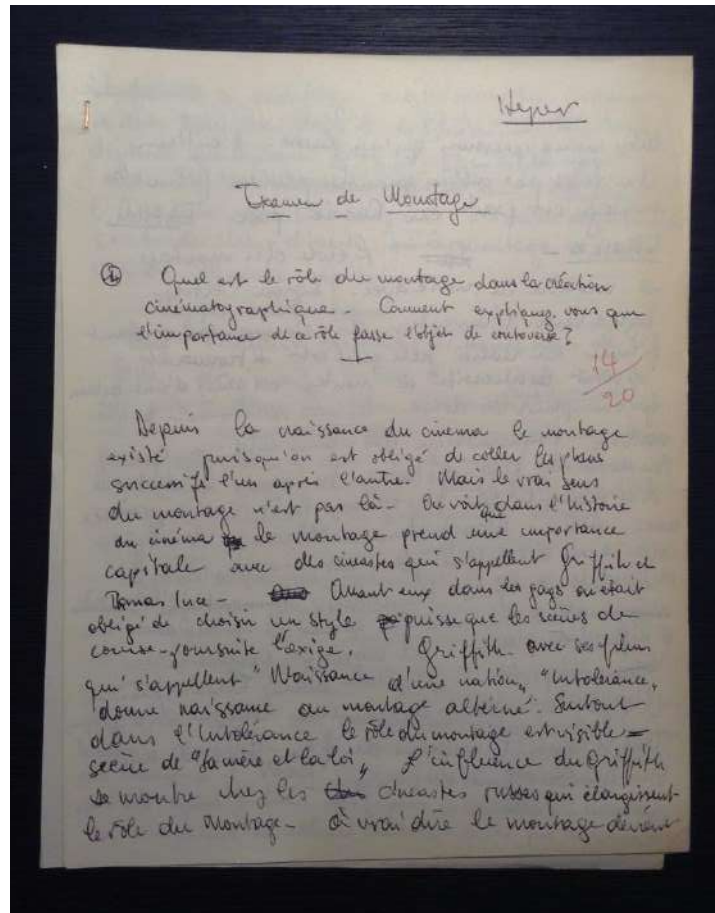
It is highly desirable that the script supervisor begin her work as early as the shot breakdown stage, because she is the one who will conceive the unity of the film and preserve it.

The header notes and her papers—separated from bad takes and separated according to shooting dates (doubts, shots not filmed in continuity order)—enable the film to be understood once edited.

The script supervisor is the element that questions the unity of the film or ensures its continuity during shooting. Moreover, as we have seen above, her crucial role before, during, and after the shoot shows clearly the importance of collaboration between the director and the script supervisor. (7/10)

In this exam response, Alp Heper again reveals an understanding of filmmaking far beyond the technical expectations of a student, articulating the script supervisor not as a peripheral functionary but as the structural backbone of a film's unity, an idea that resonates profoundly with his later obsession with formal coherence and disciplined cinematic

architecture; by mapping the *scripte*'s responsibilities across literary preparation, technical breakdown, continuity management, timing, logkeeping, and editorial documentation, Heper situates her at the very intersection where cinema's fragmented production process is stitched together into a continuous work of art. His insistence that the script supervisor begin her work at the *découpage* stage underscores his belief that continuity is not a post-hoc repair mechanism but a conceptual framework built into the film's earliest decisions, revealing a proto-auteur reflection on how unity must be constructed, protected, and constantly questioned throughout the shoot. Heper's comment that some directors reduce the *scripte* to a mere secretary is less a complaint than a critique of hierarchical blindness: he positions her instead as the guardian of temporal, spatial, and narrative logic, the person who ensures that the film can later exist in its edited form as a coherent whole. The emphasis he places on documentation—editing reports, image reports, logbooks, separation of bad takes, doubts, shots filmed outside continuity order—shows an archival sensibility that aligns with his later care for rigor, precision, and order, suggesting that for him cinema is a fragile construction held together not only by creativity but by method. Ultimately, the paragraph reveals a filmmaker who already understands that the unity of a film is not the result of genius alone but of a meticulous, collaborative process in which the script supervisor acts as both witness and architect of continuity; Heper envisions this collaboration as not simply helpful but essential, signaling an early maturity in his conception of filmmaking as a disciplined, collective craft grounded in foresight, documentation, and aesthetic responsibility.



Le film de montage mathématique comme
le film Eisenstein dans le film *Son* est
dépend du contenu de ses films qui est en rapport
avec la réalité sociale de l'époque. Les Grèves,
l'Ancien et le Nouveau, le Crève-cœur de Popkewitz
sont des diag. d'œuvre où le montage se montre
comme élément capital.

Après avoir vu
Pendant la nuit & la présence des
filles, éliminant le rôle du montage. Cela
est visible dans les films allemands (Eisenstein)
de son montage devient encore plus important.
Parce que dans le montage des images intérieures
de montage de son et leur lien entre eux (son et
images). Ainsi, cette élimination donne
nécessaire au métier du chef monteur.

Après avoir vu brièvement de rôle du montage
dans l'histoire nous pouvons dire que le montage
est une phase très importante du travail
cinématographique. Certaines controverses
qui existent viennent de la part des fanatiques
d'Orson Welles qui ~~ne~~ veulent ~~supprimer~~
le ~~remplacer~~ le montage par la profondeur
du champ. Mais si on écoute O. Welles
qui dit: ~~je~~ je fais mes films à la salle de montage,
on comprend la valeur initiale de ces prétentions.

Les défenseurs le plus ardent du profondeur
de champ sont A. Bayin. En soutenant
W. Wyler il disait que le meilleur façon de
faire le montage c'est de faire pendant le
tournage (dans le cinéma). Mais il faut
avouer que le cinéma n'est pas heureusement une
seule style. Il y a plusieurs styles, style de faire
du cinéma. Il y a aussi "Hiroshima mon amour",
où le montage trouve son importance réelle. $\frac{5}{5}$
TB

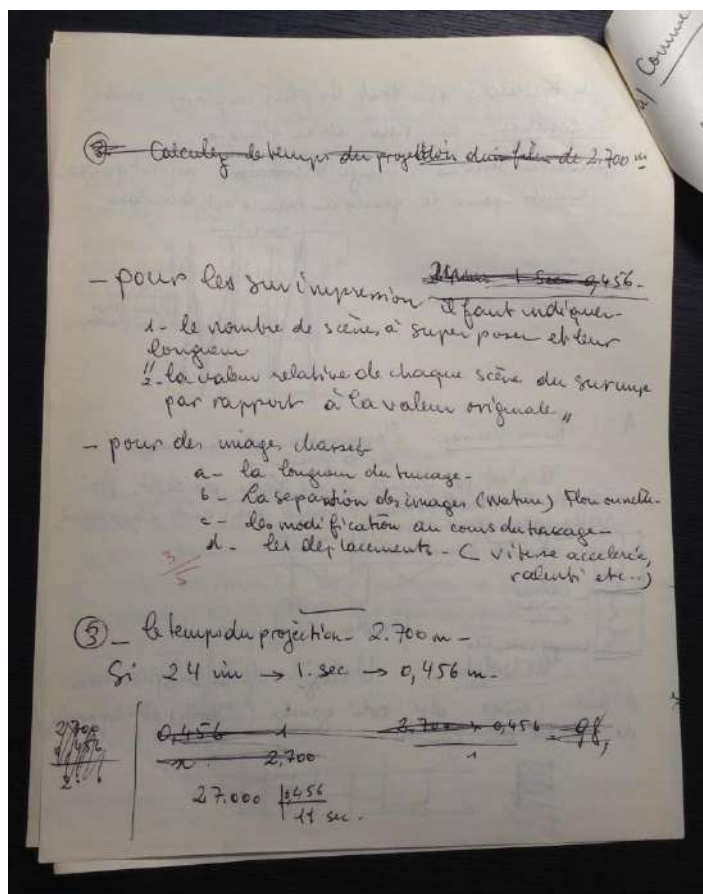
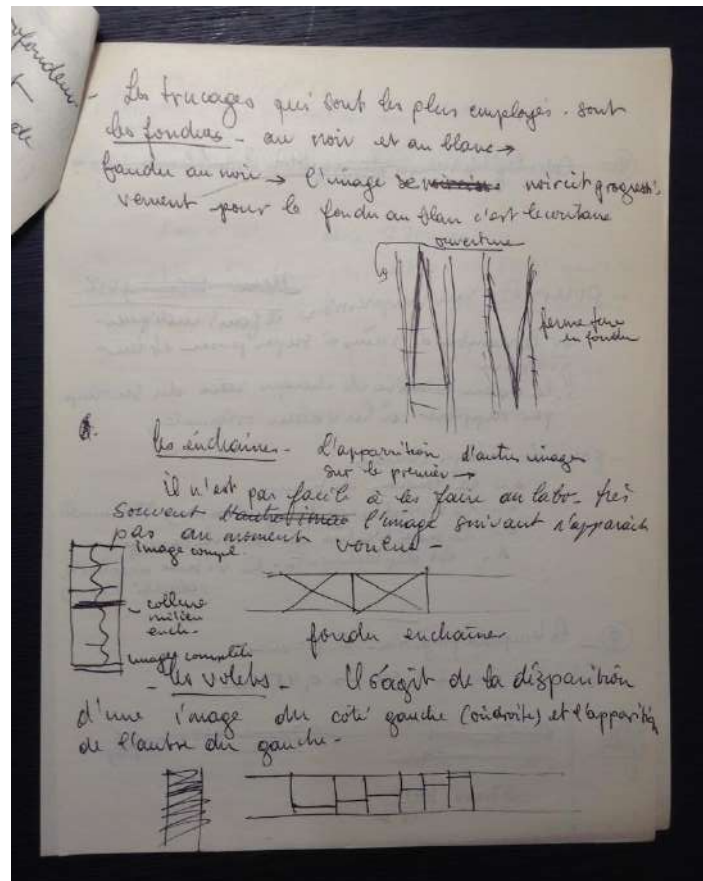
① - la notion de sens de déroulement.....

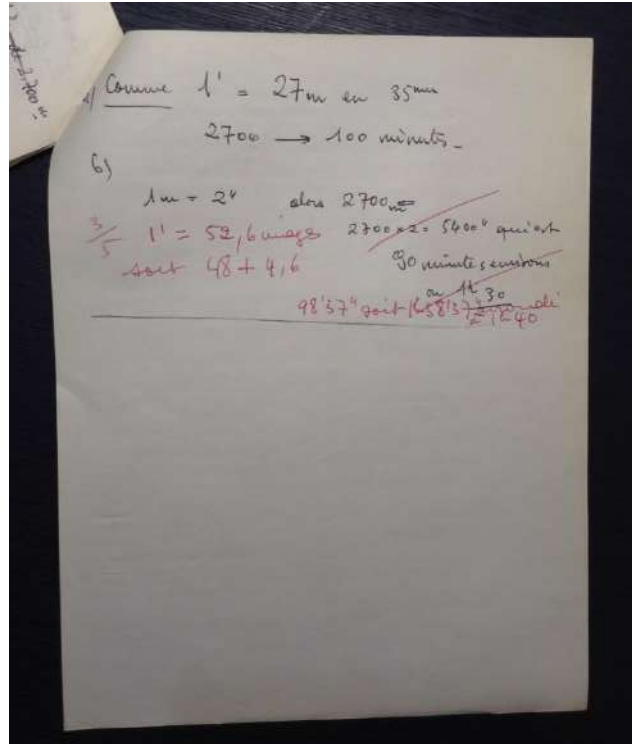
Le sens du déroulement du pellicule doit être
celle de la prise de vue. Pour reconnaître
le sens correct. Il faut porter l'attention sur la pellicule
le mat vers nous et la piste sonore à gauche.
Une maison où la caméra doit être en haut.

1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5

fin

et-à 10 ?
3
5





French Transcription

Heper

Examen de Montage

(1)

Quel est le rôle du montage dans la création cinématographique ?

Comment expliquez-vous que l'importance de ce rôle fasse l'objet de controverses ?

Depuis la naissance du cinéma, le montage existé, puisqu'on est obligé de coller les plans successifs l'un après l'autre.

Mais le vrai sens du montage n'est pas là.

On vit, dans l'histoire du cinéma, le montage prend une importance capitale avec des cinéastes qui s'appellent Griffith et Thomas Ince. Avant eux, dans les pays, on était obligé de choisir un style, puisque des scènes de course-poursuite l'exige. Griffith, avec ses films qui s'appellent *Naissance d'une nation*, *Intolérance*, donne naissance au montage alterné.

Surtout dans *Intolérance*, le rôle du montage est visible — série de *la mère et la loi*. L'influence de Griffith se montre chez les cinéastes russes qui élargissent le rôle du montage.

À vrai dire, le montage devient...art, une expression qu'en Russie.

D’ailleurs, il ne faut pas oublier que le premier film de montage est fait en Russie par Eisthes / Kuleshov.

L’école du montage se montre en Russie avec Dziga Vertov. Dziga Vertov, l’inventeur du *cinéma-œil*, voulant filmer la réalité telle qu’elle est, se trouvait devant la nécessité de monter ces scènes d’une certaine façon pour les donner le sens nécessaire. De cela naît l’interaction des plans entre eux, que Poudovkine fera des théories très poussées là-dessus. À ce moment-là, Kouléchov fait son expérience avec Aekem Moussourkine. Des cinéastes de ce type collent après des différents plans ou des expressions différentes. Pour Poudovkine, le cinéma prend un caractère de synthèse des différents plans. Le montage gagne son importance capitale avec Eisenstein. Il est construit avec une logique dialectique, Tous le sens, le contenu du film dépendent, aussi bien que son rythme du montage.

Le montage mathématique comme le dit Eisenstein dans *Le Film sens et plein sens*, dépend du contenu de ses films qui est en rapport avec la réalité sociale de l’URSS. *La Grève, L’Ancienne et le Nouveau, Le Cuirassé Potemkine* sont des exemples d’œuvres où le montage se montre comme élément capital.

Pendant le muet & la présence des titres d’imprimait, le rôle du montage — cela est visible dans les films allemands (expressionnistes) avec le son le Montage devient encore plus important, parce que dans le montage des images intervient le montage du son et leur lien entre eux (son + image).

Ainsi, cet événement donne naissance au métier du chef-monteur.

Après avoir vu brièvement le rôle du montage dans l’histoire, nous pouvons dire que le montage est une phase très importante de la création cinématographique — certaines controverses qui existent vraiment de la part des fanatiques d’Orson Welles qui veulent remplacer le montage par “*la profondeur du champ*”. Mais si on écoute O. Welles

qui dit : “*je fais mes films à la salle de montage*”, on comprend la valeur initiale de ces prétentions —

Les défenseurs le plus ardent du profondeur de champ étaient A. Bazin. En soutenant

W. Wyler — Il disait que la meilleure façon de faire le montage c’est de le faire pendant le tournage (dans la caméra). Mais il faut avouer que le cinéma n’est pas heureusement une seule style — Il y a plusieurs sortes de style de faire du cinéma — Il y a aussi “*Hiroshima mon Amour*” où le montage trouve son importance réelle — TB – 5/5

1– La notion de sens de déroulement.

Le sens du déroulement de la pellicule doit être celle de la prise de vue. — Pour connaître

le sens correct, il faut tenir la pellicule le mat vers nous et la piste sonore à gauche.
À ce moment-là le début doit être en haut. — (*dessin avec “début” en haut et “fin” en bas*) est-ce 16 ? 3/5

Les trucages qui sont les plus employés sont des fondus — au noir et au blanc →

fondus au noir → l'image noirci progressivement, pour le fondu au blanc c'est le contraire l'ouverture (*dessin d'un diaphragme qui s'ouvre et se ferme*) ouverture-fermeture en fondu

Les enchaînés —

L'apparition d'une autre image sur la première →

Il n'est pas facile à les faire au labo. Très souvent l'image suivante n'apparaît pas au moment voulu — (*dessin : cellule milieu enchaîné / image complète*)

fondus enchaînés

— Les volets —

Il s'agit de la disparition d'une image du côté gauche (ou droite) et l'apparition de l'autre du gauche —

— pour les surimpressions

Il faut indiquer :

1 — le nombre de scènes à superposer et leur longueur

2 — la valeur relative de chaque scène du surimp. par rapport à la valeur originale

— pour des images truquées —

a — la longueur du trucage —

b — la séparation des images (nature) flou ou nette —

c — les modifications au cours du trucage —

d — les déplacements — (vitesse accélérée, ralenti, etc...)

3 — Le temps de projection — 2.700 m —

Si 24 m → 1 sec → 0,456 m — (Schéma et traits de calcul) $27.000 / 0,456$
→ = 11 sec.

a) Comme 1' = 27 m en 35 mm

2700 → 100 minutes.

b) 1 m = 2"

→ alors 2700 m =

$(2700 \times 2 = 5400''$ qui est 90 minutes environ

1" = 52,6 images

soit 48 + 4,6

(Note: 3/5)

English Translation

Heper – Editing Exam

(1)

What is the role of editing in cinematic creation?

How do you explain that the importance of this role has generated controversy?

Since the birth of cinema, editing has existed, because it is necessary to glue successive shots together one after another.

But the true meaning of editing lies elsewhere.

In the history of cinema, editing becomes vitally important with filmmakers such as Griffith and Thomas Ince. Before them, in most countries, one was obliged to adopt a single style, because chase scenes demanded it.

Griffith, with his films *The Birth of a Nation* and *Intolerance*, gave birth to alternating editing.

Especially in *Intolerance*, the role of editing is clearly visible—the series of the Mother and the Law.

Griffith's influence can be seen in Russian filmmakers, who expanded the role of editing. To speak truthfully, editing becomes art, a form of expression, only in Russia.

Moreover, we must not forget that the first editing-based film was made in Russia by Eisenstein / Kuleshov.

The montage school emerges in Russia with Dziga Vertov. Vertov, the inventor of "Kino-Eye," wishing to film reality as it is, found himself faced with the necessity of editing these scenes in a certain way in order to give them the required meaning. From this arises the interaction of shots, on which Pudovkin developed very advanced theories. At that time, Kuleshov carried out his experiment with A. Mosyukhin (Aleksei Mosjoukine). Filmmakers of this school assembled different shots after images of different expressions. For Pudovkin, cinema acquires the character of a synthesis of various shots.

Editing reaches its decisive importance with Eisenstein. Constructed with a dialectical logic, the entire meaning and content of the film—as well as its rhythm—depend on editing.

Mathematical editing, as Eisenstein calls it in *Film Form* and *The Film Sense*, depends on the content of his films, which is connected to the social reality of the

USSR. *Strike*, *Old and New*, *Battleship Potemkin* are examples of works in which editing appears as a central element.

During the silent era—and during the period when intertitles were diminishing—the role of editing was visible in German expressionist films. With the arrival of sound, editing becomes even more important, because alongside image editing appears sound editing and the relationship between the two (sound + image).

This development gave birth to the profession of the chief editor.

After reviewing the role of editing in history, we may say that editing is a very important phase of cinematic creation.

Certain controversies exist, notably among the fanatics of Orson Welles, who wish to replace editing with “depth of field.”

But if one listens to O. Welles, who says “I make my films in the editing room,” one understands the limited value of such claims.

The most fervent defender of depth of field was André Bazin. Supporting William Wyler, he said that the best way to edit is to do it during filming (in the camera). But one must admit that cinema is fortunately not a single style. There are several different ways of making cinema. There is also *Hiroshima mon Amour*, where editing finds its true importance.

TB – 5/5

1 — The notion of the direction of film movement.

The direction of the film strip must correspond to that of the shooting. To identify the correct direction, one must hold the strip with the matte side toward oneself and the sound track on the left; at that moment the beginning must be at the top.

(drawing indicating “beginning” at top, “end” at bottom)

Is it 16? 3/5

— The most commonly used trick effects are fades—to black and to white. Fade to black: the image progressively darkens.

Fade to white: the aperture opens (drawing of diaphragm opening/closing).

Fades and dissolves—

The appearance of another image over the first.

They are not easy to make in the laboratory. Very often the next image does not appear at the desired moment.

(drawing: incomplete dissolve / complete image)

Dissolve fade.

— Wipes —

An image disappears from the left (or right) and the next appears from the left.

— For superimpositions, one must indicate:

- 1 — the number of scenes to be superimposed and their length
- 2 — the relative value of each scene in relation to the original value

— For trick images —

- a — the length of the trick effect
- b — the separation of the images (nature: sharp or blurred)
- c — the modifications during the trick
- d — movements (accelerated, slow motion, etc.)

3 — Projection time — 2,700 m —

If 24 m = 1 second → 0.456 m —

(diagram and calculations)

$27,000 / 0.456 = 11$ seconds.

a) Since 1 minute = 27 m in 35 mm →
2700 m = 100 minutes.

b)

1 m = 2 seconds

→ therefore 2700 m =

$(2700 \times 2 = 5400$ seconds, which is approximately 90 minutes)

1 second = 52.6 frames

i.e., $48 + 4.6$

(Note: 3/5)

In this editing exam, Heper demonstrates a historically informed and theoretically mature grasp of montage, framing it not merely as the mechanical joining of shots but as cinema's primary engine of meaning, rhythm, and ideological expression—a view that situates him squarely within the intellectual lineage of Soviet montage theorists. His narrative of montage history is unexpectedly sophisticated for a student: he traces a lineage from Griffith's alternating editing, through the dialectical theories of Eisenstein, the synthetic approach of Pudovkin, and the perceptual experiments of Kuleshov and Vertov, showing an understanding of montage as both a philosophical and political instrument, particularly in its Soviet articulation where editing becomes an art of collision, synthesis, and ideological construction. Heper's argument that editing becomes "art" in Russia suggests his awareness of montage as an epistemological system—one that transforms raw reality into structured meaning through the interaction of shots—and he reads this evolution with precision, noting how sound further multiplies montage's expressive possibilities. His ability to contrast montage-driven cinema with the Bazinian ideal of depth of field demonstrates a nuanced understanding of mid-20th-century theoretical debates: he neither dismisses Bazin nor Welles but shows that stylistic pluralism forms cinema's true richness. The fact that Heper invokes *Hiroshima mon Amour*—a film defined by temporal fragmentation and poetic disjunction—reveals his instinctive sympathy for modernist editing practices that foreground memory,

rupture, and subjective temporality. The second half of his exam, detailing filmstrip direction, fades, dissolves, wipes, superimpositions, and projection-time calculations, shows his technical literacy and his ability to move seamlessly between theory and practice. He writes as someone who already grasps what many filmmakers learn only later: that editing is simultaneously a mechanical craft, an aesthetic language, and a conceptual architecture through which cinema discovers its meaning. Ultimately, the text reveals a young Heper whose understanding of montage extends far beyond curriculum requirements, foreshadowing the analytical rigor and formal consciousness that would shape his later work and mark him as a filmmaker deeply attuned to cinema's structural and philosophical foundations.

Heper Alp

Examen: Architecture-Décoration

①

10

a) Comment envisagez-vous votre comportement au moment d'indiquer les besoins en décor de votre mise en scène dans un film?

Nous savons qu'un film ne peut pas passer du décor comme de la prise de vue, montage, acteurs-etc. Le décor présente un des éléments capitaux d'œuvre cinématographique. L'évolution de l'action le déplacement des acteurs ne peut se faire que dans un espace qui est définie par un décor. Un décor parfois peut être une seule feuille. Mais ce qui est le plus important c'est l'interaction qui existe entre la psychologie des personnages, de l'œuvre et le décor. Une décor sans vie qui ne s'adapte pas à l'œuvre, à l'ambiance du film ne présente pas grande intérêt. Donc le métier de l'Architecte-Décorateur est de savoir donner au décor la vie, la plasticité, l'importance nécessaire. Le décor devient à ce moment là un œuvre intentionnelle. Les relations d'un milieu en scène avec son décorateur commence dès la conception du film. Puisque le décor présente un des éléments capitaux du film. Le réalisateur avant d'aborder le contact avec son décorateur doit avoir une connaissance de cette métier. Il ne faut pas oublier qu'un décor de cinéma se fait pour l'objectif et non pour l'œil →

(2)

humaine. Quand nous disons "la collaboration du décorateur et metteur en scène" nous comprenons une relation qui apportera ~~une~~ à la création de l'œuvre.

Dans cette collaboration ~~il y a~~ le problème sera le lien du décor avec le sujet, avec l'ambiance de l'œuvre.

Mais avant d'aborder ce sujet il sera utile de citer certaines connaissances élémentaires du metteur en scène, qu'il faut acquiesce pour que cette collaboration soit facile. Comme les angles.

Par le moyen de la perspective linéaire on présente le dessin d'un objet en recherchant le point de vue qui montre la place du sujet et la hauteur de son œil. Le sujet (le spectateur) aura la tête fixe et va regarder avec un seul œil.

Or l'angle sous lequel nous voyons les objets est l'angle optique ou visuel (envir. $22^{\circ},5$). Il s'agit en perspective de trouver ~~la même~~ un angle pour que le spectateur voit tout d'un coup l'ensemble du spectacle.

Si on remarque l'œil on sait que les objets qui sont près de nous subissent des déformations (des anamorphoses).

L'objectif joue le même rôle que notre œil.

Si l'objectif est placé dans la même position que notre œil par rapport au sujet et si la projection en plan de l'angle embrassé forme un triangle isocèle dont sa hauteur est égale à 2 fois la largeur du sujet, on a une image qui donne l'impression exacte du sujet. Le sommet du triangle est défini par l'objectif. sa base est par la largeur du sujet.

l'angle embrasse par l'objet s'appelle angle d'objet - il faut séparer l'angle pour la hauteur de l'image et pour la largeur de l'image

L'angle pour la hauteur se trouve en forme de triangle isocèle. Le prolongement de l'axe optique est sa hauteur - La base de ce triangle est la hauteur de la fenêtre de projection. Le point nodal d'émergence constitue son sommet

L'angle pour la largeur d'image est aussi un triangle isocèle, mais il a pour base la largeur de la fenêtre de projection.

Un décalqueur doit toujours considérer le cadre de projection pour base à ses études - Citons certains cadres -

Image positive 16x22

Image négative 16x22

Fenêtre de projection 15,3x21

Existe le cadre américain qui a = 15,6x20,7

On sait que avec l'invention du prof. CHRETIEN, d'un système optique anamorphosé (hypergonar), nous apportons les nouvelles normes - En 1947 à l'occasion de Cannes on voit la projection d'un film sur "cinemascope"

Pour comprendre ce phénomène voyons les variations de l'image

avec un anamorphosé (coefficient d'anamorph. 2) on a =

	4	3	2	1	M	1	2	3	4
3									
2									
1									

	4	3	2	1	M	1	2	3	4
3									
2									
1									

la hauteur donc reste la même

Le format ~~de~~ cinémascope à une piste optique ~~de~~ se présente : $\frac{21,155}{18,16} = 1.164$. Le double = 2,33 (7)

De l'image anamorphosée à 4 pistes magnétique :

$$\frac{21,16}{18,16} = 1.275 - \text{Si on le double} = \underline{2,55}$$

Le norme international est pour le cinémascope =

$$18,73 \times 21,55$$

$$\text{et } 18,13 \times 23,15$$

- Mais on sait que la disposition des salles entourent une voie aux polémiques sur ce sujet. Après des discussions, et la projection du "Garde Barry" de Crichton jusqu'ou est devenu d'accord sur le norme - 1×1.85 -

Nous pouvons dire qu'un metteur en scène ~~qui~~ qui ne conçoit pas son décor d'après ces normes et ces bases élémentaire du décor n'apportera pas une facilité à la collaboration avec le décorateur - Parce qu'un décor ~~non~~ comme nous avons dit se conçoit pour l'objectif - Une faut pas oublier le décor du théâtre est toute à fait autre chose - Au cinéma, le metteur en scène doit partir pour son esthétique et construction de son décor d'après les normes de son format.

Dans l'histoire du décor aussi cette relation montre des résultats heureux. Mais cela appartient ~~à~~ au cinéma français - Une faut pas oublier

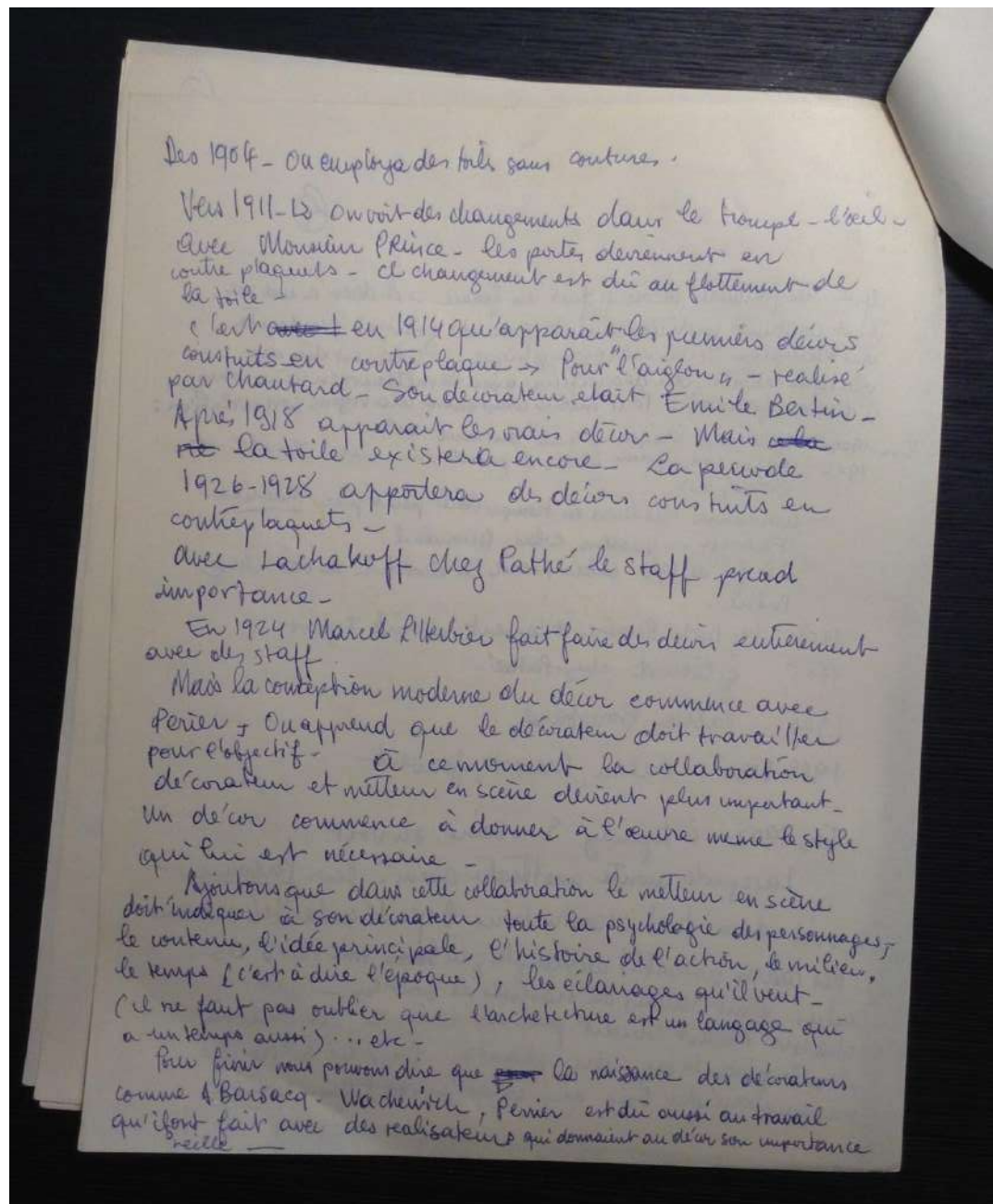
(4)

que les premières décors de fait en France - le décor a une vie,
il est construit judicieusement avec du goût, et s'adapte
au langage cinématographique. Cela est dû aux
relations étroites du décorateur avec le metteur en scène chez
le cinéma français. Pour mieux comprendre cela voyons son évolution :

En 1900 - L'atelier de Moisson - G. Béraud XI^e
1902 Melis transforme atelier de pince de vis - avec Claudel et
Colas (peint)
à Vincennes les décors en gouache peints par Maurice
Fabre - Varèse, Colas, Duhamel.
à la fin de 1900 Colas prend la direction du dé. chez
Pathe -

1904 chez Pathe Rivière et Laurent eurent Egrot
1905 Gilboud chez Pathe -
1906 Vallée, Bousard
1908-909. Quenn, Prevost, Jouvett

En 1902 à Epinay sur Seine on voit
Lacépède monte un théâtre anim. Deux Personne.
On voit dans tous ces constructions les particularités suivantes
- des cadres assemblés aux angles, en bois mi-fois. Ces
cadres étaient munis de traverses de soutien - Les
chassis étaient couverts par des toiles - Ces chassis
étaient peints ou non peints pour les silhouettes
on employait du bois qui s'appelle ~~volige~~ volige



French Transcription

Examen : Architecture – Décoration (10)

a) Comment envisagez-vous votre comportement au moment d'indiquer les besoins en décor de votre mise en scène dans un film ?

Nous savons qu'un film ne peut pas passer du décor comme de la prise de vue, montage, acteur, etc... Le décor présente un des éléments capitaux d'une œuvre cinématographique. L'évolution de l'action, le déplacement des acteurs ne peut se

faire que dans un espace qui est défini par un décor. Un décor parfois peut être une seule feuille.

Mais ce qui est le plus important c'est l'interaction qui existe entre la psychologie des personnages de l'œuvre et le décor — Un décor sans vie qui ne s'adapte pas à l'œuvre, à l'ambiance du film ne présente pas grande intérêt. Donc le métier de l'Architecte-Décorateur est de savoir donner au décor la vie, la justesse, l'importance nécessaire — Le décor devient à ce moment-là une œuvre intentionnelle.

Les relations d'un metteur en scène avec son décorateur commence dès la conception du film — puisque le décor présente un des éléments capitaux du film.

Le réalisateur avant d'aborder le contact avec son décorateur doit avoir une connaissance de cette matière —

Il ne faut pas oublier qu'un décor de cinéma se fait pour l'objectif et non pour l'œil —

humaine. Quand nous disons "la collaboration du décorateur et metteur en scène" nous comprenons une relation qui apportera ... à la création de l'œuvre.

Dans cette collaboration ... le problème sera le lien du décor avec le sujet, avec l'ambiance de l'œuvre.

Mais avant d'aborder de ce sujet il sera utile de citer certaine connaissance élémentaire du metteur en scène, qu'il faut acquérir pour que cette collaboration soit facile.

Comme les angles ...

Par le moyen de la perspective linéaire on présente le dessus d'un objet en recherchant le point de vue qui montre la place du sujet et la hauteur de son œil.

Le sujet (le spectateur) avec la tête fixe il va regarder avec un seul œil.

Alors l'angle sous lequel nous voyons les objets est l'angle optique ou visuel (environ 22° 5').

Il s'agit en perspective de trouver un angle pour que le spectateur voit tout d'un coup l'ensemble du spectacle.

Si on remue l'œil on sait que les objets qui sont près de nous subissent des déformations (des anamorphoses).

L'objectif joue le même rôle que notre œil.

Si l’objectif est placé dans la même position que notre œil par rapport au sujet et si la projection en plan de l’angle embrassé forme un triangle isocèle dont sa hauteur est égale à 2 fois la largeur du sujet, on a une image qui donne l’impression exacte du sujet.

Le sommet du triangle est défini par l’objectif – sa base est par la largeur du sujet. L’angle embrassé par l’objectif s’appelle angle d’un objectif. Il faut séparer l’angle pour la hauteur de l’image et pour la largeur de l’image. L’angle pour la hauteur se trouve en forme de triangle isocèle. Le prolongement de l’axe optique est sa hauteur. La base de ce triangle est la hauteur de la fenêtre de projection. Le point nodal d’émergence constitue son sommet.

L’angle pour la largeur d’image est aussi un triangle isocèle, mais il a pour base la largeur de la fenêtre de projection. Un décorateur doit toujours considérer le cadre de projection pour base à ses études. — Citons certains cadres :

Image positive : 16×22

Image négative : 16×22

Fenêtre de projection : $15,3 \times 21$

Il existe le cadre américain qu’a = $15,6 \times 20,7$

On sait que avec l’invention du prof. Chrétien, d’un système optique anamorphoseur (Hypergonar), nous apporte les nouvelles normes. — En 1947 à Festivale de Cannes on voit la projection d’un film dit “cinemascope”.

Pour comprendre ce phénomène voyont les variations de l’image avec un anamorphoseur (coefficient d’anamorph. 2). On a :

(Deux dessins de grilles numérotées 4 3 2 1 / M 1 2 3 4)

La hauteur donc reste la même.

Le format cinémascope à une piste optique se présenté :

$$\left[\frac{21,155}{18,16}\right] = 1,164 \quad \text{le double} = 2,33$$

De l’image anamorphosée à 4 pistes magnétiques :

$$\left[\frac{21,16}{18,16}\right] = 1,275 \quad \text{— Si on le double} = 2,55$$

La norme internationale est pour le cinémascope :

$$18,13 \times 21,55$$

$$\text{et } 18,13 \times 23,115$$

— Mais on sait que les dispositions des salles ont ouvert une voie anti-polemique sur ce sujet.

Après des discussions, et la projection du “Jack de Barry” de Christian Jaque, on est devenu d’accord sur la norme — $1 \times 1,85$ —

Nous pouvons dire qu’un metteur en scène qui ne conçoit pas son décor d’après ces normes et ces bases élémentaires du décor n’apportera pas une facilité à la collaboration avec le décorateur. Parce qu’un décor, comme nous avons dit, se conçoit pour l’objectif. Il ne faut pas oublier le décor du théâtre est tout à fait autre chose. Au cinéma, le metteur en scène doit partir pour son esthétique et construction de son décor d’après les normes de son format. Dans l’histoire du décor aussi cette relation montre des résultats heureux. Mais cela appartient au cinéma français — Il ne faut pas oublier que les premiers décors de fait en France — le décor a une vie, il est construit judicieusement, avec du goût, et s’adapte au langage cinématographique. Cela est dû aux relations étroites du décorateur avec le metteur en scène chez le cinéma français. Pour mieux comprendre cela voyons son évolution:

En 1900 — l’atelier de Morissoni — *9 cité Bertrand XIe*

1902 — Méliès transforme l’atelier de prise de vue — avec Claudel et Colas (peint)

Avinemans, les décors en trompe-l’œil peints par Maurice Fabrège — Vassen, Colas, Dusmènil. À la fin de 1900, Colas prend la direction du décor chez *Pathé*.

1904 chez Pathé Rivière & Laurent, ensuite Egrôt

1905 Gilbourd chez Pathé

1906 Vallée, Boussard

1908–1909. Quenu, Prévost, Jouvert

En 1902, à Épinay-sur-Seine on voit

Lacépède monte un théâtre ciném. — décor : Personne,

On voit dans tous ces constructions les particularité suivant — des cadres assemblés aux angles, en mi-bois. Ces cadres étaient munis de traverses de soutien. — Les châssis étaient couverts par des toiles. — Ces châssis étaient pliants ou non pliants. Pour les silhouettes on employait du bois qui s’appelle volige.

Dès 1904 — On employa des toiles sans coutures,

Vers 1911–12 on voit des changements dans le trompe-l’œil, avec Monsieur Prince — les portes deviennent en contre-plaqué — Ce changement est dû au flottement de la toile.

C’est en 1914 qu’apparaît les premiers décors construits en contre-plaqué → *Pour l’Aiglon* — réalisé par Chautard — Son décorateur était Émile Bertin.

Après 1918 apparaît les vrais décors — Mais la toile existera encore. — La période 1926–1928 apportera des décors construits en contre-plaqué, —

Avec Lachakoff chez Pathé le *staff* prend importance —

En 1924 Marcel L’Herbier fait faire des décors entièrement avec du *staff*.

Mais la conception moderne du décor commence avec Perrier. On apprend que le décorateur doit travailler pour l’objectif. À ce moment la collaboration décorateur et metteur en scène devient plus importante. Un décor commence à donner à l’œuvre même le style qui lui est nécessaire. Ajoutons que dans cette collaboration le metteur en scène doit indiquer à son décorateur toute la psychologie des personnages, le contenu, l’idée principale, l’histoire de l’action, le milieu, le temps (c’est-à-dire l’époque), les éclairages qu’il veut —

(il ne faut pas oublier que l’architecture est un langage qui a un temps aussi) ... etc. Pour finir nous pouvons dire que la naissance des décorateurs comme Barascud, Wachewitsch, Perrier est dû aussi au travail réel qu’ils font avec des réalisateurs qui donnaient au décor son importance.

English Translation

**Exam: Architecture – Set Design
(10)**

a) How do you envision your conduct when indicating the set requirements of your mise-en-scène in a film?

We know that a film cannot neglect the set any more than it can neglect cinematography, editing, acting, etc.

The set constitutes one of the essential elements of a cinematic work. The evolution of the action and the movement of the actors can occur only within a space defined by a set.

A set may sometimes be nothing more than a single sheet. But what is most important is the interaction that exists between the psychology of the characters and the set.

A lifeless set that does not adapt to the work or the atmosphere of the film has little value.

Therefore, the job of the Architect–Set Designer is to give the set life, accuracy, and the necessary importance.

The set thus becomes an intentional work.

The relationship between a director and a set designer begins with the very conception of the film, since the set represents one of its essential elements. Before beginning work with the set designer, the director must have some knowledge of this discipline.

One must never forget that a film set is made for the lens and not for the human eye.

When we speak of “collaboration between the set designer and the director,” we refer to a relationship that contributes to the creation of the work. In this collaboration, the central issue will be the connection of the set with the subject and with the atmosphere of the work.

But before addressing this question, it is useful to cite certain basic knowledge that a director must have in order to make this collaboration easier.

For example: angles...

Through linear perspective one shows the top of an object by determining the point of view indicating the subject’s position and the height of its eye. The subject (the spectator), with a fixed head, looks with a single eye. Therefore, the angle under which objects are seen is the optical or visual angle (about 22° 5’).

In perspective, the goal is to find an angle such that the spectator sees the entire spectacle at a glance.

If the eye moves, objects close to us undergo distortions (anamorphoses).

The lens plays the same role as our eye.

If the lens is placed in the same position as the eye in relation to the subject, and if the projected angle forms an isosceles triangle whose height equals twice the width of the subject, we obtain an image that gives an exact impression of that subject. The apex of the triangle is defined by the lens; its base by the width of the subject. The angle embraced by the lens is called the angle of the lens.

One must distinguish the angle for the height of the image and that for the width. The angle for height is an isosceles triangle whose height is the extension of the optical axis and whose base is the height of the projection window. The nodal point of emergence forms its apex.

The angle for the width is also an isosceles triangle, but its base is the width of the projection window.

A set designer must always consider the projection frame as the basis for their work. Let us cite some frames:

Positive image: 16×22

Negative image: 16×22

Projection window: 15.3×21

There is also the American frame: 15.6×20.7

We know that with Professor Chrétien’s invention of the anamorphic optical system (Hypergonar), new standards emerged.

In 1947, at the Cannes Festival, a film called “Cinemascope” was projected.

To understand this phenomenon, let us examine the transformations of the image with an anamorphoser (anamorphic ratio 2).

(Heper includes two sketches of grid distortion.)

The height remains the same.

Cinemascope format with one optical track is expressed as:

$$\frac{21.155}{18.16} = 1.164 \times 2 = 2.33 \quad \frac{21.155}{18.16} = 1.164 \quad \text{and} \quad \frac{21.155}{18.16} \times 2 = 2.33$$

For the anamorphosed image with four magnetic tracks:

$$\frac{21.16}{18.16} = 1.275 \times 2 = 2.55 \quad \frac{21.16}{18.16} = 1.275 \quad \text{and} \quad \frac{21.16}{18.16} \times 2 = 2.55$$

The international standard for Cinemascope is:

$$18.13 \times 21.55$$

$$\text{and } 18.13 \times 23.115$$

However, the layout of theaters sparked polemics on the matter.

After discussions and after the projection of *Jack de Barry* by Christian-Jaque, agreement was reached on the standard:

$$1 \times 1.85$$

We may say that a director who does not conceive the set according to these norms and elementary principles will not facilitate collaboration with the set designer. Because, as we have said, a film set is conceived for the lens. One must not forget that a theatrical set is something entirely different. In cinema, the director must develop the aesthetic and the construction of the set according to the norms of the format.

In the history of set design, this relationship has also produced excellent results. This is particularly true for French cinema.

We must not forget that the first film sets were made in France—sets that were alive, constructed with taste, and adapted to cinematographic language. This was due to the close collaboration between set designers and directors in French cinema.

To understand this better, let us examine its evolution:

1900 — Morissoni's workshop — 9 cité Bertrand XIe

1902 — Méliès transforms the studio, working with Claudel and Colas (painters) Avinemans, trompe-l'œil sets painted by Maurice Fabrège, Vassen, Colas, Dusmènil.

At the end of 1900, Colas takes over set design at Pathé.

1904 at Pathé — Rivière & Laurent, then Egrôt

1905 — Gilbourd at Pathé

1906 — Vallée, Boussard

1908–1909 — Quenu, Prévost, Jouvert

In 1902, at Épinay-sur-Seine,

Lacépède builds a cinematic theater — set: *Personne*

In all these constructions, we find the following characteristics: frames assembled at the corners with half-lap joints; cross beams for support; frames covered with cloth; foldable and non-foldable chassis.

For silhouettes, wood called *volige* was used.

From 1904 onward, seamless cloths were used.

Around 1911–12, one sees changes in trompe-l'œil painting with *Monsieur Prince* — doors become plywood, because of canvas warping.

In 1914 appear the first plywood-built sets — for *L'Aiglon*, directed by Chautard, set designer Émile Bertin.

After 1918, true built sets appear, though cloth continues.

The period 1926–1928 brings plywood sets.

With Lachakoff at Pathé, *staff* (stucco) gains importance.

In 1924, Marcel L'Herbier uses sets built entirely of *staff*.

But modern set conception begins with Perrier.

From him we learn that the set designer must work for the lens.

At this moment, collaboration with the director becomes more important. A set begins to give the work the style it needs.

In this collaboration, the director must indicate to the set designer all the following:

the psychology of the characters, the content, the main idea, the story of the action,

the environment, the period, the desired lighting (we must not forget that architecture is a language that has its time) ... etc.

To conclude, we may say that the emergence of set designers such as Barascud, Wachewitsch, and Perrier is also due to the genuine work they carried out with directors who recognized the importance of the set.

In this extensive and impressively technical exam, Heper demonstrates an extraordinary understanding of set design as both an aesthetic and optical discipline, framing the set not as a passive background but as a psychologically charged architectural partner to character, narrative, and camera—a conception that anticipates modern production design theory and reveals an early mastery of the interdisciplinary nature of *mise-en-scène*. His insistence that a set is “built for the lens and not for the human eye” exposes his acute awareness of cinema’s mediation through optical physics, projection frames, and lens geometry: he moves effortlessly between the psychology of space, rules of linear perspective, the optical angle of human vision, the lens as an analogue of the eye, and the mathematical construction of isosceles projection triangles, demonstrating a rare fusion of artistic and scientific thinking. The long technical excursus on formats (positive and negative image dimensions, projection-window standards, Chrétien’s anamorphoser, Cinemascope ratios, and the eventual 1.85 standard) shows not only his technical literacy but also his understanding that format norms fundamentally shape the possible architecture of cinematic space. By situating set design within a historical lineage—from Méliès’s painted *trompe-l’œil* to the plywood and *staff* constructions of Bertin, Prince, Lachakoff, and L’Herbier—Heper displays a historian’s grasp of how French cinema invented and refined the filmic set, an awareness few students of his time possessed. Throughout the text, he stresses collaboration: the director must enter discussions with the set designer fully informed about character psychology, narrative context, temporal setting, lighting, and format-specific constraints, revealing his belief that production design is not decorative but dramaturgical, a structuring force shaping the film’s tone and identity. Ultimately, the exam displays a precocious filmmaker who already conceives cinematic space as a mathematically precise, psychologically alive, historically grounded, and collaborative construction—an understanding that foreshadows Heper’s later rigor and the architectural sensitivity evident in his filmmaking practice.

l'implication - Heper Alp 12
manque: Hotel, restaurant ne par faire reconstitution de 7e 20
Examen: Régi. Paris

Les extérieurs du film de René Clair. Tout l'ordre
monde" seront tournés dans le Lot et Garonne à près de
700 km de Paris. Un seul décor de scène est
prévu dans le village de Castillonès

On va loin de Paris. On va faire un trajet
de 700 km de Paris. On va tourner dans un
village. On a un seul décor prévu et ce
deuxième sur la place du village. On a
~~beaucoup de figurants~~ un grand nombre
d'acteurs bien payés. Tous cela présente
beaucoup de problèmes et un bon boulot pour
le régisseur, ~~et en plus si on est obligé de retourner~~

Le rôle d'un régisseur ne commence pas pendant
juste avant le déplacement, alors nous allons considérer
le film que le film qu'on ne pas commence à tourner
le film.

On va se faire ent... partie le problème
~~le problème~~ ~~le~~

Pendant les repérages des extérieurs le
régisseur doit communiquer avec le régisseur
d'extérieur et l'assistant, tous les problèmes
le lieu du café, se pose à ce moment pour le
régisseur. Si on a un décor sur place et
qui se trouve sur une place public, les questions
qui se posent sont les suivantes.

1- Pour les acteurs, les figurants il faut
trouver une endroit pour les placer pendant le
tournage. Si on peut il faut construire des loges.
Si on il faut être ~~d'accord avec un café~~ ~~qui a~~
~~bonne pitié du lieu~~ d'abord une propriétaire voisin
pour prêter de lui une place. Au même endroit
se pose ~~les problèmes~~ ^{la question} pour le maquillage. Il faut
prévoir que les vedettes n'aiment pas se maquiller
au même endroits avec les figurants.

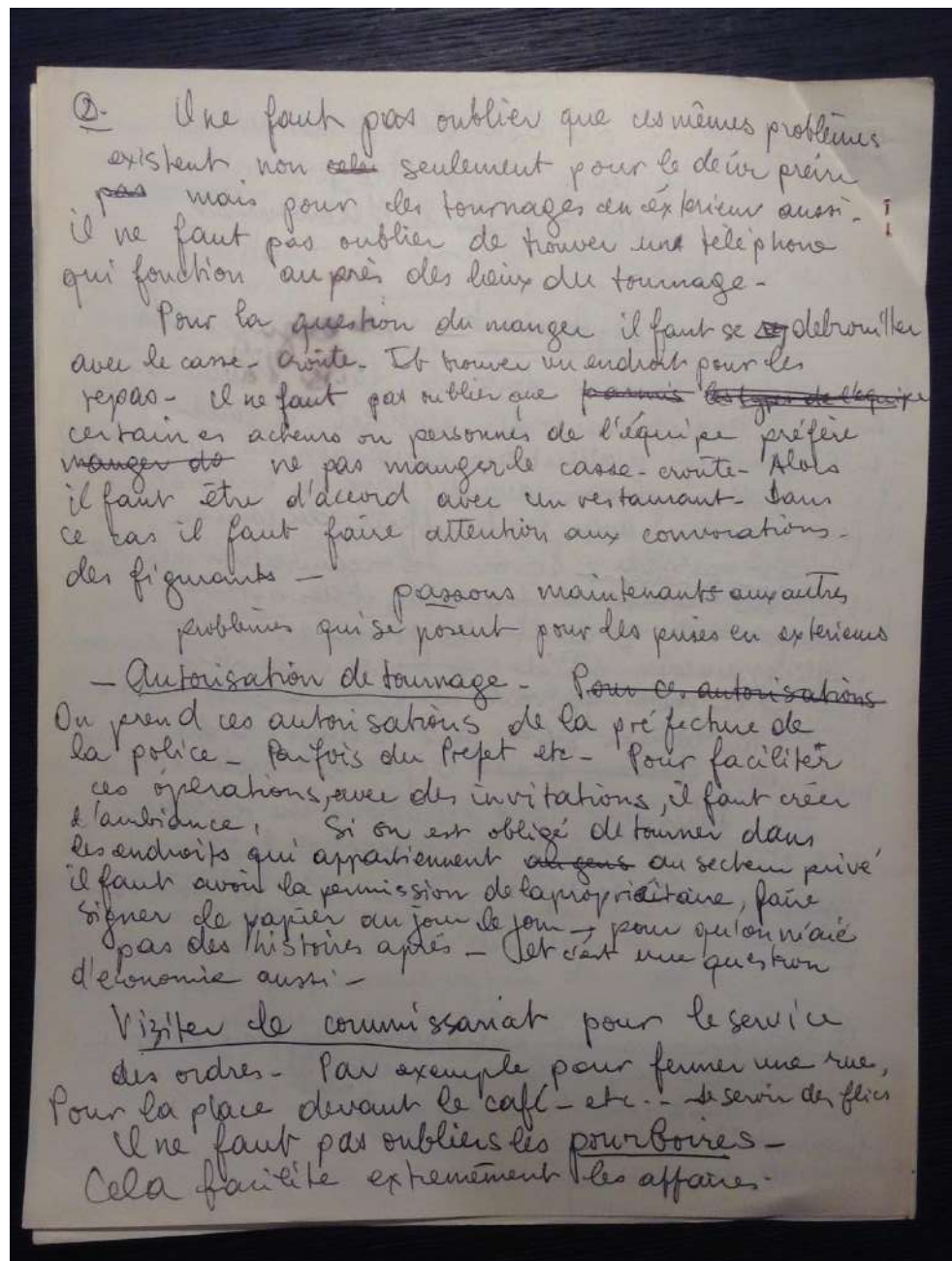
Comme ce café est devant une place public,
et comme pour les éclairages, ~~le matériel~~ (les
groupes électrogènes) le matériel, les acteurs etc., il y aura
des camions, des voitures placés sur cette place, ~~mais~~,
il faut noter qu'il est difficile de trouver une
place pour parker une voiture dans ~~ce~~ place
public même si on a la permission de la
préfecture - parce qu'il peut se trouver sur cette
place des voitures ~~publiques~~ ~~partenaires~~ ~~propriétaires~~ laissés
par leur propriétaires pour plusieurs jours, dans ce
cas il faut laisser sur la place pendant des
nuits même un responsable qui avertira les conducteurs.

Pratements - La liste du personnel et
d'acteurs doit être présente et
en tête pendant toute le déroulement
de ces actions -

Question du déplacement - Les engagements
avec les transporteurs doit être faits d'avance -
Le Pour le déplacement du matériel il faut
faire beaucoup d'attention - Le camion du matériel doit
être sur place ~~plusieurs~~ avant l'heure du tournage -
il faut partir avec le chauffeur du camion
si c'est possible Prévoir l'organisation meilleur
possible de l'équipe, des figurants, et des acteurs -
~~si c'est possible~~ Il faut téléphoner aux travaux
publics, aux commissariats ~~et~~ et demander
~~si~~ si les routes qui vont au journal sont ouvertes -
Prévoir un camion solide pour le transport du
matériel. (les roues, le pneu, le moteur...)

Et Dans tous ces opérations un régisseur
doit être prêt à toute surprise et faire
moins possible de dépense sans nuire l'intérêt du
film -

(P.S) - Pour maintenir la figuration en place pendant
de mauvais temps il faut augmenter leur salaire.
Et si c'est possible d'augmenter le nombre de la
figuration -



French Transcription

Examen: Regie Alp Heper 17^e 12/20

Les extérieurs du film de René Clair "Tout l'or du monde" seront tournés dans le Lot et Garonne à près de 700 km de Paris. Un seul décor de secours est prévu dans le village de Castillonès.

On va loin de Paris. On va faire un trajet de 700 km de Paris — On va tourner dans un village. On a un seul décor prévu et ce décor — tribune sur la place du village — On a un grand nombre d'acteurs bien payés. Tout cela présente beaucoup de problèmes et un bon boulot pour le régisseur. Le rôle d'un régisseur

ne commence pas, juste avant du déplacement, alors nous allons considérer le film que l'on n'a pas commencé à tourner.

Pendant les repérages des extérieurs le régisseur doit communiquer avec le régisseur d'extérieur et l'assistant. Tous des problèmes, le lieu du café, se posent à ce moment pour le régisseur. Si on a un décor sur place et qui se trouve sur une place publique, les questions qui se posent sont les suivantes :

1 – Pour les acteurs, les figurants, il faut trouver un endroit pour les placer pendant le tournage. S'il on peut, il faut construire des loges. Sinon il faut être d'accord avec d'abord une propriétaire voisin pour prêter de lui une place. Au même endroit de pose les lieux pour le maquillage. Il faut prévoir que les vedettes n'aiment pas se maquiller au même endroit avec les figurants.

Comme ce café est devant une place publique et comme pour les éclairages, le matériel (les groupes électrogènes), le matériel, les acteurs etc., il y aura des camions, des voitures placés sur cette place. Il faut noter qu'il est difficile de trouver une place pour garer une voiture dans cette place publique même si on a la permission de la préfecture — parce qu'il peut se trouver sur cette place des voitures laissées par leurs propriétaires pour plusieurs jours. Dans ce cas il faut laisser sur la place pendant des nuits même un responsable qui avertira les conducteurs.

La liste du personnel et d'acteurs doit être present en tete pendant tout le déroulement de ces activités.

Question du déplacement — Les engagements avec les transporteurs doivent être faits d'avance. Pour le déplacement du matériel il faut faire beaucoup d'attention. Le camion du matériel doit être sur place avant l'heure du tournage. Il faut partir avec le chauffeur du camion si c'est possible. Prévoir l'organisation meilleur pour le transport possible de l'équipe, des figurants, et des acteurs. Il faut téléphoner aux travaux publics, aux commissariats, et demander si les routes qui vont au garonne sont ouvertes. Prévoir un camion solide pour le transport du matériel (les roues, les pneus, le moteur...).

Et dans toutes ces opérations un régisseur doit être prêt à toute surprise et faire le moins possible de dépense sans nuire à l'intérêt du film.

P.S. — Pour maintenir la figuration sur place pendant le mauvais temps il faut augmenter leur salaire. Et si c'est possible diminuer le nombre de la figuration.

Il ne faut pas oublier que ces mêmes problèmes existent non seulement pour le décor preire mais pour les tournages en extérieur aussi. Il ne faut pas oublier de trouver un téléphone qui fonctionne au près des lieux du tournage. Pour la

question du manger, il faut se débrouiller avec le casse-croûte et trouver un endroit pour les repas. Il ne faut pas oublier que certains acteurs ou personnes de l'équipe préfèrent ne pas manger le casse-croûte. Alors il faut être d'accord avec un restaurant. Dans ce cas il faut faire attention aux conversations des figurants.

Passons maintenant aux autres problèmes qui se posent pour des prises en extérieurs.

– Autorisation de tournage – On prend ces autorisations de la préfecture, de la police, parfois du Préfet etc. Pour faciliter ces opérations, avec des invitations, il faut créer l'ambiance. Si on est obligé de tourner dans des endroits qui appartiennent au secteur privé, il faut avoir la permission du propriétaire, faire signer du papier au jour le jour, pour qu'on n'ait pas des histoires après — c'est aussi une question d'économie. Visites de commissariat pour le service des ordres. Par exemple pour fermer une rue, pour la place devant le café, etc. — se servir des flics. Il ne faut pas oublier les pourboires — cela facilite extrêmement les affaires.

English Translation

Exam: Production Management (Régie) Alp Heper – 17th cohort Grade: 12/20

The exterior scenes of René Clair's film *Tout l'or du monde* will be shot in the Lot-et-Garonne region, nearly 700 km from Paris. Only one backup set is planned in the village of Castillonès.

We are going far from Paris. We will make a 700 km trip from Paris and shoot in a village. We have one planned set, and this set—a platform in the village square. We have a large number of well-paid actors. All of this presents many problems and a considerable amount of work for the production manager. The role of a production manager does not begin right before departure; therefore, we must consider the film as if it has not yet begun shooting.

During location scouting, the production manager must communicate with the location manager and the assistant director. All problems—such as the location of the café—arise at this time for the production manager.

If a set is located on site and is situated in a public square, the following questions arise:

1 – For the actors and extras, one must find a place to accommodate them during the shoot. If possible, dressing rooms must be built. If not, one must reach an agreement with a nearby property owner to borrow space. At the same location must be arranged areas for makeup. One must anticipate that stars do not like to be made up in the same place as extras.

Since this café faces a public square, and since lighting equipment, generators, machinery, actors, etc. will be present, there will be trucks and cars placed on this square. One must note that it is very difficult to reserve parking in a public square even with authorization from the prefecture—because cars may have been left there for several days by their owners. In this case, one must leave someone responsible on the square during the night to warn drivers.

The list of crew and actors must be kept readily available throughout the execution of these operations.

Transport questions — Agreements with transport companies must be made in advance. Great care must be taken in transporting equipment. The equipment truck must arrive before shooting begins. If possible, one should travel with the truck driver. One must plan the best organization for transporting the crew, extras, and actors. One must call public works departments, police stations, and inquire whether the roads to Lot-et-Garonne are open. One must secure a strong truck for transporting equipment (wheels, tires, engine...).

In all these operations, a production manager must be ready for any surprises and spend as little as possible without harming the film's interests.

P.S. — To keep the extras on location during bad weather, one must increase their pay, and if possible, reduce the number of extras.

One must not forget that these same problems exist not only for the planned set but also for all exterior shoots. One must not forget to find a working telephone near the shooting location. Food question — one must manage with sandwiches and find a place for meals. One must not forget that certain actors or crew members prefer not to eat sandwiches, so an agreement must be made with a restaurant. In this case, one must pay attention to the conversations of extras. Let us now move on to other problems that arise during exterior shooting.

– Shooting permits – Permits are obtained from the prefecture, the police, and at times the Prefect. To facilitate these procedures, an atmosphere must be created—such as through invitations.

If one must shoot in locations belonging to the private sector, permission from the owner must be obtained, and papers must be signed day by day, so that no trouble arises later—this is also a matter of economy.

Visits to police stations are necessary for crowd control services. For example, to close a street, or the square in front of the café—one must “use the cops.” One must not forget tips—they greatly facilitate matters.

In this production-management exam, Heper reveals an unusually lucid understanding of the logistical, social, and economic complexities of location shooting, framing the *régisseur* not merely as an administrator but as the central operational intelligence that holds the entire machinery of production together—especially when filming far from Paris, with large casts, public spaces, and limited fallback options. His writing shows a precocious realism: he recognizes that production management begins long before physical transport, during scouting, where relationships with assistants, location managers, local authorities, and even café owners become decisive. What is striking is the granularity of his awareness—the need to negotiate makeup spaces so stars do not mix with extras, the challenges of parking in a public square despite official permissions, the necessity of overnight personnel to warn car owners, the fragility of equipment transport, road-condition checks, and the unpredictability of weather, all described with the observational calm of someone who already understands that filmmaking is a discipline of contingency. His emphasis on economy—spending as little as possible without harming the film—reveals an early producer’s sensibility, while his caution regarding extras’ conversations in restaurants shows a sensitivity to the social ecology of a set. The section on permits echoes the pragmatism of French production culture: the awareness that good relationships, invitations, and even discreet tips can open bureaucratic doors, demonstrating a sociological intuition rarely found in student work. Ultimately, Heper’s exam reveals him as a filmmaker deeply attuned to the invisible labor that supports cinematic creation, someone who sees production management as a craft of anticipation, negotiation, and resourcefulness—and who already grasps that the success of a film, especially on location, depends as much on logistical intelligence as on artistic vision.

une vision vaste comme le monde
peut-être vous parlez de tout, le sujet est
général - Mais c'est la vie.

12

HEPER Alp

17^e Prom - Turquie -

Il nous surgit un art populaire véritable (...) Le monde entier des civilisations n'a pas eu de spectacles aussi vastes depuis les Symphonies Athéniennes (...) Le cinéma est plus puissant, s'approche davantage. Il est même international (...). Quand on se rendra compte de son action mondiale, on sera peut-être terrifié, car il faudrait parfois guider ce maître des foudres à que la foudre pousse d'un film est un enseignement. Les maîtres de l'écran sont ceux qui parlent à toute la foule - Belluc

Dans l'histoire du cinéma on voit qu'il n'est pas possible de séparer un film de son contexte économique, social, et géographique. Le cinéma américain, le cinéma russe, le cinéma français au fond toutes les courants du cinéma sont nés à la fin des crises sociales, et économiques. Les cinéastes qui n'ont pas trouvé en leur milieu une liberté d'expression, des moyens, des faits qui les poussent à une véritable création ont changé de milieu et à cause de ce déracinement, très souvent, il naquit des crises dans le domaine artistique du cinéma. (Voire le cinéma américain après le partant). On peut dire que les faits populaires jouent un rôle non seulement dans l'exploitation d'un film, dans la création aussi. De même, le domaine artistique d'un film, c'est à dire son sujet sa forme, sa construction, dépend de ces faits. L'œuvre d'art reflète un côté de son créateur, mais cette réflexion est liée en même temps à la personne sociale du créateur. Ce qui fait la popularité d'une œuvre d'art c'est cette apparence qu'elle donne sur une société. C'est à dire le côté non expressif mais explicatif d'une œuvre. On voit dans l'histoire du cinéma que quand le cinéma dans l'histoire a perdu ~~son~~ cette

valable quand il y a eu des crises politiques
et économiques. ~~Par~~ Le cinéma américain
qui se situe pendant la crise économique, ~~et~~ et de suite
pendant la crise politique → le régime - D'ailleurs
ce régime depuis le commencement du cinéma américain
continue encore et ~~est~~ continue à obliger le cinéma
d'être non social. Cela cause la faillite ~~et~~ dans le
domaine esthétique et ~~so~~ populaire de plusieurs
réalisateurs, 2^e période de Griffith, de Stroheim...
la faillite d'Eisenstein en Amérique, l'émigration
de plusieurs réalisateurs d'Amérique et...

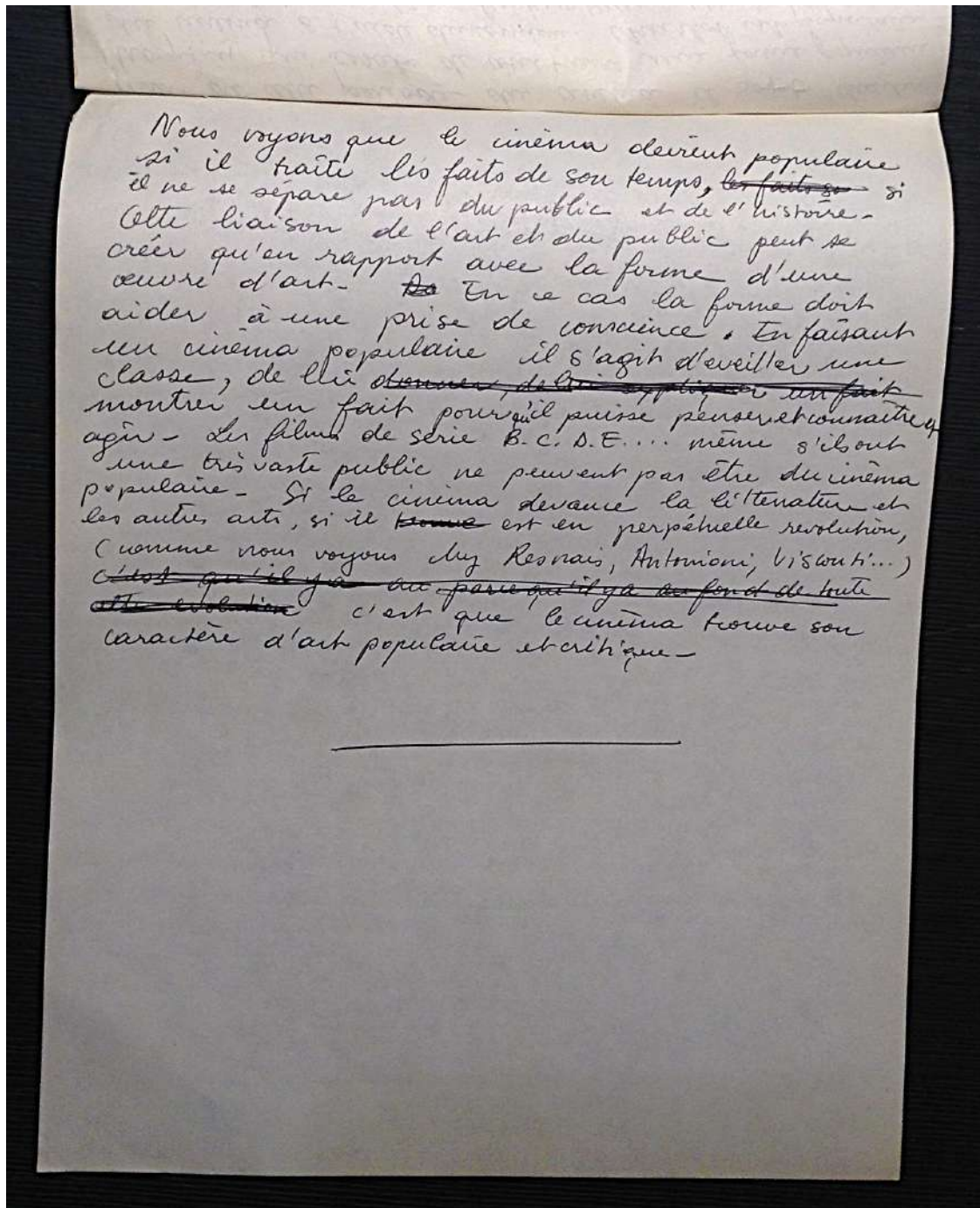
Les mêmes choses se produisent en Europe pendant
la période pré-hittorien, expressionnisme, des recherches
formelles, des mélos à la ~~fo~~. En France, pendant
avant, après et pendant les deux guerres le cinéma
s'occupe à amuser le public, ou bien il tombe
à des recherches surréalistes etc... Il y a eu des
films en France qui traitaient les problèmes de la
classe prolétaire, mais ces tentations n'ont touché qu'un
devoir superficielle dans ce cadre, ils n'ont pas vu
les vrais problèmes. On peut citer après ~~le~~ pendant
la période portant Toin, de Jean Renoir, certains films de
Delluc, ~~de~~ de M. Carné (comme *Quai des Brumes*), ~~de~~ ^{les enfants du Paradis} ~~de~~ ^{J. Renoir} ~~de~~
~~de~~ J. Renoir... Mais comme nous avons dit
il faut ajouter que dans le cinéma français on ne voit
pas des films qui traitent un fait social avec une force
qui convainc. Hors d'Europe il reste à étudier comme un ~~cinéma~~
révolutionnaire et populaire, les films de Griffith et le phénomène de Charlot.

~~Le cinéma trouve une base pour être vraiment
populaire en Russie après la révolution.~~

Le phénomène "Charlot", commence ~~avec~~ trouve
sa base dans la période comique du cinéma muet américain.
Ce comique (~~Bert~~ ~~et~~ ~~Max~~ Sennet, Buster Keaton)
qui débute avec la satire d'une classe bourgeoise
s'épuise en reconstituant toujours les mêmes
procédés et en allant jusqu'à Laurel et Hardy qui ont fait
tomber la vivacité du gag au rang des vieux plaisanteries.

Mais de cette période du cinéma il sort "Charles Chaplin qui essaie de construire une forme populaire du cinéma à l'aide du comique. Charlot est populaire parce qu'il ridiculise les héros d'une régime imperialiste, parce qu'il ridiculise la classe bourgeoise, parce qu'il s'oppose à l'exploitation de l'homme par l'homme. La tâche de "Charlot" est d'essayer de se faire comprendre - Charles Chaplin utilise un langage commun : mime."

Le cinéma trouve une base, des conditions qui lui sont nécessaires en Russie après la révolution pour être un art populaire en Russie après la Révolution - À ce moment là, en Russie, le cinéma commence à s'en passer des méthodes aristocratiques - La mort d'un cinéma d'intellectuel et d'un cinéma uniquement commerciale se fait en Russie - avec l'apport de réalisateurs comme Dziga Vertov, Koulekov, Eïsenstein, Poudovkine... Alors un cinéma critique commence à chercher ses formes - La naissance des écoles du cinéma, des acteurs aide à cette tâche - Vertov propose un cinéma - ~~Objet~~ - Œuil, ce qui l'intéresse c'est la masse, la foule - la vie en sa pleine vivacité - Koulekov aborde les questions du montage - Eïsenstein trouve les formes d'un cinéma épique et critique, le montage des attractions etc... Le cinéma devient populaire, parce qu'il s'associe à la lutte du peuple russe - De cela il naît un cinéma révolutionnaire en sa forme même - L'unité de forme chez Eïsenstein à la fin des contradictions, des choses, d'une logique mathématique et non irrationnelle. Le contenu apporte avec lui sa forme - Avec le partant l'émigration de plusieurs cinéastes étrangers en Russie prouve la suprématie d'un cinéma populaire. De ces émigrants soviétiques sont les mêmes buts en mettant en cause, nazi, le peuple d'Espagne.



French Transcription

Alp HEPER

17e Prom.

12

Il nous surgit un art populaire véritable (...) Le monde entier des civilisés n'a pas eu de spectacles aussi vastes depuis les Dionysies Athéniennes (...). Le cinéma est plus puissant, il rapproche davantage. Il est même international.

Quand on se rendra compte de son action mondiale, on sera peut-être terrifié, car il faudrait parfois guider ce maître des foules ce que la foule pense d'un film et d'un enseignement.

Les maîtres de l'écran sont ceux qui parlent à toute la foule.

— *Delluc*

Dans l'histoire du cinéma on voit qu'il n'est pas possible de séparer un film de son contexte économique, social et géographique. Le cinéma américain, le cinéma russe, le cinéma français — au fond toutes les courants du cinéma sont nés (naquis) à la fin des causes sociales et économiques. Les cinéastes qui n'ont pas trouvé en leur milieu une liberté d'expression, des moyens, des faits qui les poussent à une véritable création ont changé de milieu. À cause de ce bouleversement, très souvent, il naquit des crises dans le domaine artistique du cinéma. (Voir le cinéma américain après le parlant.) On peut dire que les faits populaires jouent un rôle non seulement dans l'exploitation d'un film, dans la création aussi.

De même, le domaine artistique d'un film, c'est-à-dire son sujet, sa forme, sa construction, dépend de ces faits-là. Une œuvre d'art reflète un côté de son créateur, mais cette réflexion est liée à la personne sociale du créateur. Ce qui fait la popularité d'une œuvre d'art, c'est cette apparence qu'elle donne sur une société. C'est à dire le côté non expressif mais explicatif d'une œuvre. Le cinéma dans l'histoire a perdue cette valeur quand il y a eu des crises politiques et économiques. Le cinéma américain qui se situe pendant la crise économique, et ensuite pendant les crises politiques → le "régime". D'ailleurs ce régime depuis le commencement du cinéma américain continue encore et continue à obliger le cinéma d'être non social. Cela cause la faillite même dans le domaine esthétique et la popularité de plusieurs réalisateurs ; seconde période de Griffith, de Stroheim... La faillite d'Eisenstein en Amérique, l'émigration de plusieurs réalisateurs d'Amérique etc...

Les mêmes choses se produisent en Europe pendant la période pré-hitlérienne : expressionnisme, des recherches formelles, des mélodrames. En France, avant, après et pendant les deux guerres, le cinéma s'occupe à amuser le public, ou bien il tombe à des recherches surréalistes, etc. Il y a eu des films en France qui traitaient les problèmes de la classe prolétaire, mais ces tentations n'ont trouvé qu'un décor superficiel dans ce cadre, ils n'ont pas vu les vrais problèmes. On peut citer, pendant la période, par exemple Toni de Jean Renoir, certains films de Delluc, de M. Carné (comme *quai des brumes*, comme *Les enfants du paradis*), G. Rouquier...

Mais comme nous avons dit, il faut ajouter que dans le cinéma français on ne voit pas des films qui traitent un fait social avec une forme qui convient. Hors d'Europe il reste à étudier un cinéma révolutionnaire et populaire, les films de Griffith et le phénomène de Charlot. Le phénomène "Charlot" trouve sa base dans la période

comique du cinéma muet américain. Ce comique (Max Sennett, Buster Keaton) qui débute avec la satire d’une classe bourgeoise s’épuise en reconstituant toujours les mêmes procédés et en allant jusqu’à Laurel et Hardy qui ont fait tomber la vivacité du gag au rang de vieux plaisanteries. Mais de cette période du cinéma il sort “Charles Chaplin” qui essaie de construire une forme populaire du cinéma à l’aide du comique. Charlot est populaire parce qu’il ridiculise les serviteurs d’un régime impérialiste, parce qu’il ridiculise la classe bourgeoise, parce qu’il s’oppose à l’exploitation de l’homme par l’homme. La tâche de “Charlot” est d’essayer de se faire comprendre – Charles Chaplin utilise un langage commun : mime...

Le cinéma trouve une base, des conditions qui lui sont nécessaires pour être un art populaire en Russie après la Révolution. À ce moment-là en Russie, le cinéma commence à se passer des méthodes aristotéliciennes. La mort d’un cinéma d’intellectuel et d’un cinéma uniquement commercial se fait en Russie, avec l’apport de réalisateurs comme Dziga Vertov, Kouléchov, Eisenstein, Poudovkine... Alors un cinéma critique commence à chercher ses formes. La naissance des écoles du cinéma, des acteurs aide à cette tâche. Vertov propose un cinéma-œil, ce qui l’intéresse c’est la masse, la foule, la vie dans sa pleine vivacité. Kouléchov aborde les questions du montage. Eisenstein trouve les formes d’un cinéma épique et critique, le montage des attractions, etc. Le cinéma devient populaire, parce qu’il s’associe à la lutte du peuple russe.

De cela naît un cinéma révolutionnaire en sa forme même — l’unité de forme chez Eisenstein, à la fin des contradictions, des chocs, d’une logique mathématique et non irrationnelle. Le contenu apporte avec lui sa forme. Avec le parcours, l’émigration de plusieurs cinéastes étrangers en Russie prend la suprématie d’un cinéma populaire. De ces émigrants, Boris Livan sert les mêmes buts en mettant en cause, plus tard, le peuple d’Espagne. Nous voyons que le cinéma devient populaire s’il traite les faits de son temps, s’il ne se sépare pas du public et de l’histoire. Cette liaison de l’art et du public peut se créer qu’en rapport avec la forme d’une œuvre d’art. En ce cas la forme doit aider à une prise de conscience. En faisant un cinéma populaire, il s’agit d’éveiller une classe, de lui montrer un fait pour qu’elle puisse penser et connaître, agir. Les films de série B, C, D, E... même s’ils ont une très vaste public, ne peuvent pas être du cinéma populaire. Si le cinéma devance la littérature et les autres arts, s’il est en perpétuelle révolution (comme nous voyons chez Resnais, Antonioni, Visconti...), c’est que le cinéma trouve son caractère d’art populaire et critique.

English Translation

Alp HEPER

17th Cohort

Grade: 12

A true popular art suddenly emerges (...) The entire civilized world has not had spectacles as vast since the Athenian Dionysia (...). Cinema is more powerful; it brings people closer together. It is even international. When one realizes its global impact, one may even feel terrified, for it is sometimes necessary to guide this master of crowds—to guide what the crowd thinks of a film and of its teaching. The masters of the screen are those who speak to the entire crowd. — Delluc

In the history of cinema, we see that it is impossible to separate a film from its economic, social, and geographical context. American cinema, Russian cinema, French cinema—indeed all cinematic currents—were born from social and economic causes. Filmmakers who did not find in their environment the freedom of expression, the means, or the impulses necessary for true creation changed their environment. Because of this upheaval, crises have often arisen in the artistic domain of cinema (see American cinema after the coming of sound). One can say that popular forces play a role not only in the exploitation of a film but in its creation as well.

Likewise, the artistic domain of a film—its subject, its form, its structure—depends on these forces. A work of art reflects a dimension of its creator, but this reflection is linked to the creator’s social identity. What gives a work of art its popularity is the appearance it provides of a society—its explanatory rather than expressive quality. Cinema in history has lost this value whenever political and economic crises have occurred. American cinema during the economic crisis, and later during political crises—the “regime.” Indeed, this regime, from the beginning of American cinema, continues even now and continues to force cinema to be non-social. This causes failure even in aesthetic domains and in the popularity of many directors: Griffith’s later period, Stroheim’s failures... Eisenstein’s failure in America, the emigration of several directors from America, etc.

The same phenomena occur in Europe during the pre-Hitler period: expressionism, formal experiments, melodramas. In France, before, during, and after the two wars, cinema occupies itself with amusing the public, or it falls into surrealist experiments, etc. There were films in France that treated the problems of the working class, but these attempts found only superficial décor; they did not see the real problems. One can cite in this period: *Toni* by Jean Renoir, certain films by Delluc, by Marcel Carné (*Quai des brumes*, *Les Enfants du paradis*), G. Rouquier...

But, as we said, one must add that in French cinema we do not see films that treat a social fact with an appropriate form. Outside Europe, it remains necessary to study a revolutionary and popular cinema: Griffith’s films and the “Charlot” phenomenon. The phenomenon of Charlot finds its basis in the comic period of American silent cinema. This comic tradition (Max Sennett, Buster Keaton), which began with the satire of a bourgeois class, eventually exhausted itself by repeating

the same procedures, descending to Laurel and Hardy, who reduced the vitality of the gag to old jokes. But from this period emerges “Charlie Chaplin,” who tries to construct a popular form of cinema through comedy. Charlot is popular because he ridicules the servants of an imperialist regime, because he ridicules the bourgeois class, because he opposes the exploitation of humans by other humans. Charlot’s task is to make himself understood—Charles Chaplin uses a common language: mime.

Cinema finds a foundation and the conditions needed to become a popular art in Russia after the Revolution. At this moment in Russia, cinema begins to abandon Aristotelian methods. The death of a purely intellectual and purely commercial cinema occurs in Russia, through the contributions of directors like Dziga Vertov, Kuleshov, Eisenstein, Pudovkin... A critical cinema begins to search for its forms. The creation of film schools and actor schools helps this effort. Vertov proposes a “kino-eye”; what interests him is the masses, the crowd, life in its full vitality. Kuleshov approaches the questions of montage. Eisenstein finds the forms of an epic and critical cinema—montage of attractions, etc. Cinema becomes popular because it is associated with the struggle of the Russian people.

From this arises a revolutionary cinema in its very form—unity of form in Eisenstein, based on contradictions, shocks, and a mathematical rather than irrational logic. Content carries with it its form. With time, the emigration of several foreign filmmakers to Russia reinforces the supremacy of a popular cinema. Among these emigrants, Boris Livan serves the same aims by later taking up the cause of the Spanish people.

We see that cinema becomes popular only if it treats the facts of its time, if it does not separate itself from the public and from history. This connection between art and the public can be created only through the form of a work of art. In this sense, form must help raise consciousness. In making a popular cinema, the goal is to awaken a class, to show it a fact so that it can think, know, and act. B-, C-, D-, E-series films—even if they have a vast audience—cannot be considered popular cinema. If cinema surpasses literature and other arts, if it is in perpetual revolution (as we see in Resnais, Antonioni, Visconti...), it is because cinema acquires its character as a popular and critical art.

In this ideologically charged and historically ambitious essay, Heper displays a strikingly mature understanding of cinema as a fundamentally social art whose aesthetic forms cannot be divorced from economic, political, and class structures, effectively weaving Delluc’s notion of cinema as a “master of crowds” into a broader materialist reading of film history that aligns closely with early 20th-century Marxist aesthetics. Heper’s analysis moves with confidence across continents and epochs: from the constraints of American studio ideology, which he sees as enforcing a non-social cinema even in its golden age, to the

superficiality of French attempts at proletarian themes, to the revolutionary crystallization of truly popular cinema in post-Revolutionary Russia, where Vertov, Kuleshov, Eisenstein, and Pudovkin forged a new critical cinematic language grounded in social struggle, mass consciousness, and the dialectical power of montage. His reading of Chaplin as a popular artist not because of universal sentimentality but because of his class critique—ridiculing bourgeois institutions and exposing exploitation—demonstrates a rare political clarity, especially for a student writing in mid-1950s France. Throughout the text, Heper argues that a film’s “form” is inseparable from its ideological function: only a form adequate to historical reality can awaken consciousness, making cinema truly popular not by audience size but by political engagement and critical capacity. His concluding alignment of cinematic modernists like Resnais, Antonioni, and Visconti with cinema’s “perpetual revolution” shows a perceptive understanding of how formal experimentation can extend the legacy of revolutionary montage into new terrains of subjective, philosophical, and socio-historical inquiry. Ultimately, this exam reveals Heper as a deeply political thinker who views cinema as a site of struggle, a pedagogical tool for the masses, and an art whose vitality depends on its refusal to detach itself from history, class, and collective life.

- HEPER ALP -
- Réalisation -

Définition et conséquences esthétiques du cadre de
l'image : Relations et oppositions entre le "représenté" et la
"représentation". Valeurs compositionnelles (indépendamment
de la continuité). Structures de l'espace filmique - Expression
et signification plastiques -
Dites ce que vous savez sur ce sujet -

Le cadre.

L'image est transposée par l'aide de l'objectif, sur la pellicule
sous un cadre et elle est projetée sur l'écran ainsi. C'est à dire
on voit l'image ou bien le réel représenté dans un cadre -
soit un rectangle soit un carré en... - c'est à dire
la caméra ne voit pas la totalité de l'espace, il fait un
choix - il transmet une partie de cet espace - A sujet, l'image
filmique se trouve dans ce cadre, les objets du réel qu'on veut
créer ou bien les éléments composants de l'image se forment
et se situent dans ce cadre qui ~~est présente~~ qui est une
forme: rectangle, carré, si l'on veut "circulaire etc..." Il en résulte
de ce ci, la nécessité d'une composition dans ce cadre qui est
en rapports avec les ~~normes du cadre~~ dimensions du cadre -
Il est évident que l'esthétique du cinémascope est tout à fait différente
de celle de 35mm - Un objet vu de différentes grosseurs
ne présente pas le même aspect ou bien l'objet situé dans les
différents endroits du cadre (le premier plan, deuxième plan, à gauche,
à droite etc...) chaque fois il gagne une autre valeur,
significatif et plastique -
La notion du cadre se montre au peintre d'une

façon assez différents mais utile à étudier pour mieux comprendre le cadre filmique.

La norme du "section d'or" se présente ^{dans} la plupart des peintures classique - La composition des formes des images dans un cadre, dont les dimensions ont un rapport entre eux de $\frac{2}{3}$, se forme même suivant ~~une~~ norme. L'espace est peuplé suivant et harmonie - L'architecture, l'équilibre du tableau nécessite une composition qui en rapport avec ce cadre chorégraphie.

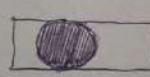
Il serait utile de citer une observation de Kandinsky qui dit que ^{une} tache ~~est~~ colorée située dans ^{des} différentes formes aurait ~~des~~ des tonalités, des significations différents - Par exemple -

un jaune situé dans un cadre circulaire est plus doux qu'un jaune situé dans un triangle - le dernier est plus aigu - plus onirique etc...

a)



b)

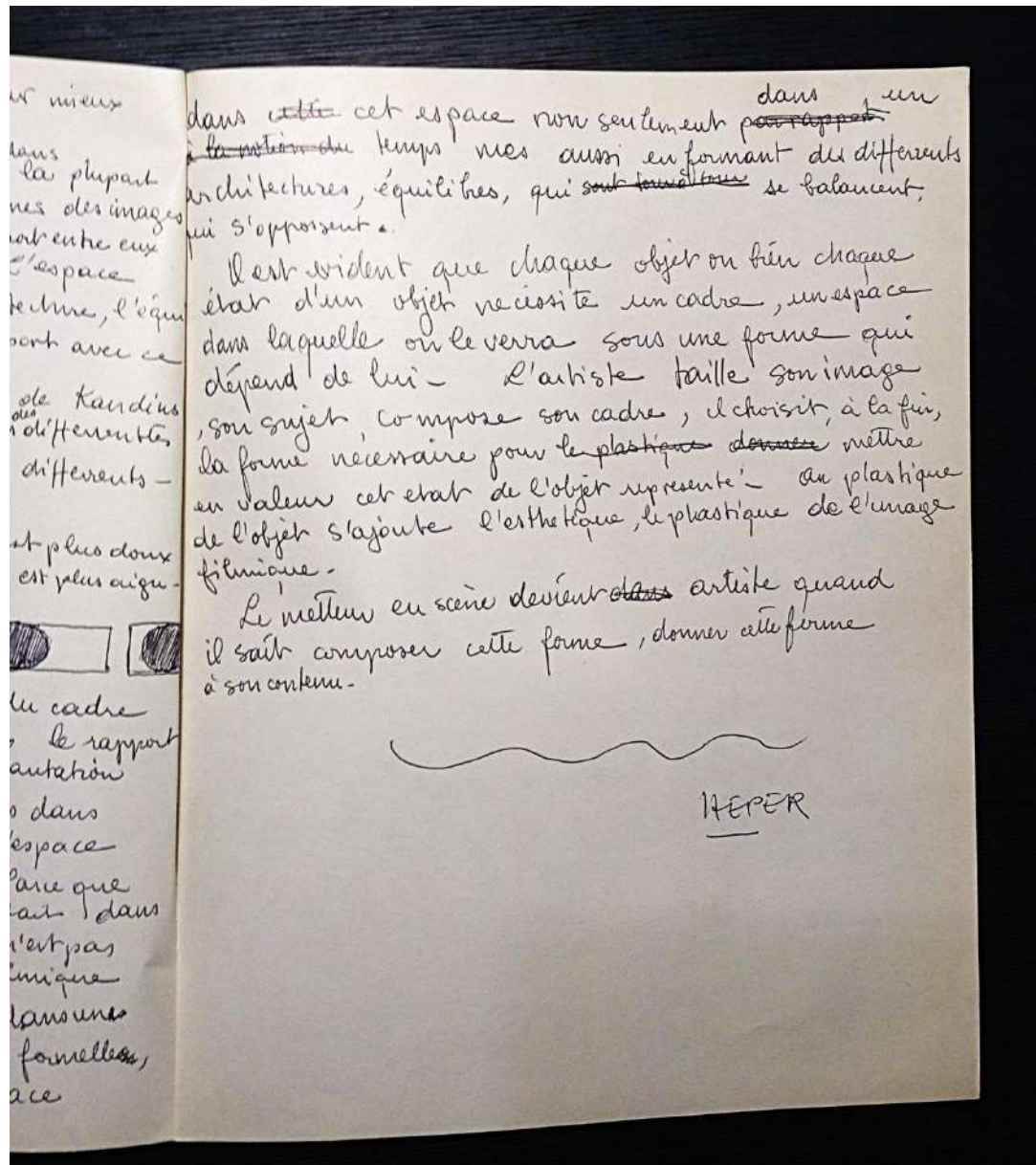


De cela il devient très claire le rôle du cadre dans le film ~~par rapport à ce que vous représentez~~ le rapport qu'il a avec ce que vous représentez. Cette représentation n'est nécessaire un choix. Le représenté n'est pas dans l'image ce qu'il était dans la réalité, dans l'espace réel - Il a un aspect dans le cadre filmique. Parce que l'espace qui l'entoure est différent de celle qui était dans la réalité - L'œil a un champ de vision qui n'est pas déterminé par un cadre. Or dans l'image filmique votre objet est situé ou bien ~~est~~ il se déplace dans un espace bien précis - La composition plastique, formelle, se fait dans cet espace. L'objet se déplace

dans cette cel
la notion du
architectures, et
qui s'opposent à

Il est évident
état d'un
dans laquelle
dépend de l
son sujet, et
la forme nées
en valeur cet
de l'objet s'aj
filmique -

Le metteur
il sait compr
à son contenu -



French Transcription

– HEPER ALP –

Réalisation

Définition et conséquences esthétiques du cadre de l'image. Relations et oppositions entre le “représenté” et la “représentation”. Valeurs compositionnelles (indépendamment de la continuité). Structures de l'espace filmique – Expression et signification plastiques. Dites ce que vous savez sur ce sujet.

Le cadre

L'image est transposée, à l'aide de l'objectif, sur la pellicule sous un cadre et elle est projetée sur l'écran ainsi. C'est-à-dire on voit l'image ou bien le réel représenté dans un cadre — soit un rectangle, soit un carré, etc. C'est-à-dire le caméra ne voit pas la totalité de l'espace, il fait un choix ; il transmet une partie de cet espace. Le sujet, l'image filmique se trouve dans ce cadre ; les objets, le réel qu'on a voulu créer ou bien les éléments composants de l'image se forment, se déplacent, se situent dans ce cadre qui est une forme : rectangle, carré, (s'il on veut "circulaire" etc...). Il en résulte de ceci, la nécessité d'une composition dans ce cadre qui est en rapports avec des dimensions du cadre. Il est évident que l'esthétique du cinémascope est tout à fait différente de celle de 35 mm.

Un objet vu de différente grosseur ne présente pas le même aspect, ou bien l'objet situé dans les différents endroits du cadre (le premier plan, deuxième plan, à gauche, à droite, etc...) chaque fois il gagne une autre valeur, significative et plastique. La notion du cadre se montre au peinture d'une

... façon assez différente mais utile à étudier pour mieux comprendre le cadre filmique.

Le norme du "section d'or", se présente dans la plupart des peintures classiques. La composition des formes des images dans un cadre, dont les dimensions ont un rapport entre eux de 2/3, se forme même suivant ce norme. L'espace est peuplé suivant cet harmonie.

L'architecture, l'équilibre du tableau nécessitent une composition qui est en rapport avec ce cadre choisi. Il serait utile de citer une observation de Kandinsky qui dit qu'une tache colorée située dans différentes formes aurait des tonalités, des significations différentes. Par exemple : un jaune situé dans un cadre circulaire est plus doux qu'un jaune situé dans un triangle. Le dernier est plus aigu, plus dynamique etc. De cela il devient très clair le rôle du cadre dans le film : le rapport qu'il a avec ce que vous représentez. Cette représentation nécessite un choix. Le représenté n'est pas dans l'image ce qu'il était dans la réalité, dans l'espace réel. Il a un autre aspect dans le cadre filmique, parce que l'espace qui l'entoure est différent de celui qui était dans la réalité. L'œil a un champ de vision qui n'est pas déterminé par un cadre. Or, dans l'image filmique, votre objet est situé ou bien il déplace dans un espace bien précis. La composition plastique formelle se fait dans cet espace. L'objet se déplace dans cet espace non seulement dans un temps mais aussi en formant des différentes architectures, équilibres, qui se balancent, qui s'opposent. Il est évident que chaque objet ou bien chaque état d'un objet nécessite un cadre, un espace dans lequel on le verra sous une forme qui dépend de lui. L'artiste taille son image, son sujet, compose son cadre ; il choisit, à la fin, la forme nécessaire pour mettre en valeur cet état de l'objet représenté. Au plastique de l'objet s'ajoute l'esthétique, le plastique de l'image filmique. Le metteur en scène

devient artiste quand il sait composer cette forme, donner cette forme à son contenu. HEPER

English Translation

– HEPER ALP –

Directing

Definition and aesthetic consequences of the film frame. Relations and oppositions between the “represented” and the “representation.” Compositional values (independently of continuity). Structures of filmic space – plastic expression and meaning. Say what you know on this subject.

The Frame

The image is transposed, with the aid of the lens, onto the film strip within a frame, and it is projected on the screen in the same way. That is to say, we see the image—or the represented real—within a frame: whether rectangular, square, etc. The camera does not see the totality of space; it makes a choice, transmitting only a portion of that space. The subject, the filmed image, exists within this frame; the objects, the real we wish to create, or the elements composing the image, are formed, move, and are situated within this frame, which is itself a form: rectangle, square, (if one wishes, circular, etc.).

From this follows the necessity of a composition within the frame, a composition which relates to the dimensions of that frame. It is evident that the aesthetics of Cinemascope are entirely different from those of 35 mm.

An object seen at different sizes does not present the same appearance, and an object placed in different parts of the frame (foreground, midground, background, left, right, etc.) each time acquires a new value, both meaningful and plastic.

The notion of the frame appears in painting in a different, yet useful, manner—useful for better understanding the filmic frame.

The rule of the “golden section” appears in most classical paintings. The composition of forms within a frame whose dimensions relate in a 2/3 proportion is often constructed according to this rule. Space is populated according to this harmony. The architecture, the equilibrium of the image, require a composition consistent with the chosen frame.

It is useful to cite an observation by Kandinsky: a colored patch placed in different shapes will have different tonalities and significations. For example: a yellow placed within a circular frame is softer than a yellow placed within a triangle. The latter is sharper, more dynamic, etc.

From this it becomes clear the role of the frame in film: the relation it bears to what you represent. This representation requires a choice. The represented object in the image is not what it was in reality, in real space. It acquires another aspect in the filmic frame, because the space surrounding it is different from that which surrounded it in reality.

The eye has a field of vision not determined by a rigid frame. But in the filmic image, your object is situated—or moves—within a very precise space. The plastic–formal composition is constructed in this space.

The object moves in this space not only through time but also by forming different architectures, balances, counterbalances, oppositions. It is evident that each object, or each state of an object, requires a frame, a space in which we will see it in a form that depends on it. The artist cuts his image, his subject, composes his frame; he chooses, in the end, the form necessary to give value to the state of the represented object.

To the plasticity of the object is added the aesthetics—the plasticity—of the filmic image. The director becomes an artist when he knows how to compose this form, to give this form to his content. HEPER

In this dense and conceptually sophisticated essay, Heper articulates a highly mature understanding of the cinematic frame as both a selective aperture and a plastic architecture that transforms reality into representation, revealing an aesthetic consciousness far beyond the technical training of a film student. His reflection begins from the fundamental premise that framing is an act of choice—that the camera never shows total space but extracts, isolates, and reorganizes it—and from this premise he develops a theory of composition grounded in art history, geometry, spatial psychology, and formalist aesthetics. Drawing on the golden section and Kandinsky's insights into how shapes alter color's expressive value, Heper shows a nuanced awareness of the frame as an expressive force: objects change meaning depending on their size, position, and the geometric form surrounding them, and thus every frame carries a specific plastic and semantic charge. His insistence that the represented object becomes something different in the filmed frame underscores a proto-phenomenological insight: filmic space is not real space but a constructed visual field whose internal relations—balances, tensions, oppositions—produce meaning. Heper's emphasis on how objects move through this framed space, generating shifting architectures and equilibria, anticipates later theories of *mise-en-scène* as dynamic spatial composition rather than static pictorial arrangement. His concluding claim—that the director becomes an artist only when he can give form to content through the frame—reveals a deep commitment to form as an active generator of meaning, not a neutral container, and positions the frame as the primary site where cinematic expression becomes plastic, interpretive, and intentional. Ultimately, this text exposes a young filmmaker already thinking with the precision of a theorist, treating the frame not as a mechanical boundary but as the foundational aesthetic instrument through which cinema constructs its world.

HEPER, Alp

Examen, ~~Musique~~

Expression musicale

Ne passer les images en compagnie de la musique
date avant ~~de~~ la sortie de la piste sonore - ~~sa~~
~~est même~~ Ça se commence avec le cinéma forain -
Et continue en ore - Cela crée l'ambiance dans
la salle - (important pour les exploitants, les producteurs
etc. ... l'ambiance de la salle) - Au lieu de mettre
à côté des images une musique légère - On met parfois
de la musique précieuse, classique, moderne - etc. Il n'y a pas
une différence entre la nature de ces deux faits -

Peut-être on peut employer ou bien trouver une justification
pour la musique de fond - moi j'ai pas vu un film ainsi -

Pour mettre la musique dans le film il fallait être loyal,
~~à~~ chercher un peu l'endroit où il faut le mettre ~~et~~ est
devenue un acte loyal - ~~Essayer d'empêcher~~ On ne
pouvait pas s'en passer de la musique alors il fallait faire
admettre la présence de la musique dans le film - Trouver
un endroit pour la place pour qu'elle n'ait pas ~~des~~ images -
La musique synchrone, en contrepoint aux images sont
des termes nés par ce besoin - Il n'y a pas un cas

Pourquoi ~~pas~~ où la musique met par l'image -
à côté d'une musique d'image seule devient autre chose, une
autre image.

Le rôle de la musique ou bien le rôle de la musique
doit être pendant l'élaboration des plans des séquences,
pendant la création du rythme du film -

Orquestrer les temps morts, les SILENCES, les bruits -
etc. - C'est là que se trouve le rôle d'un musicien -

Faire le montage c'est faire un peu de la musique -

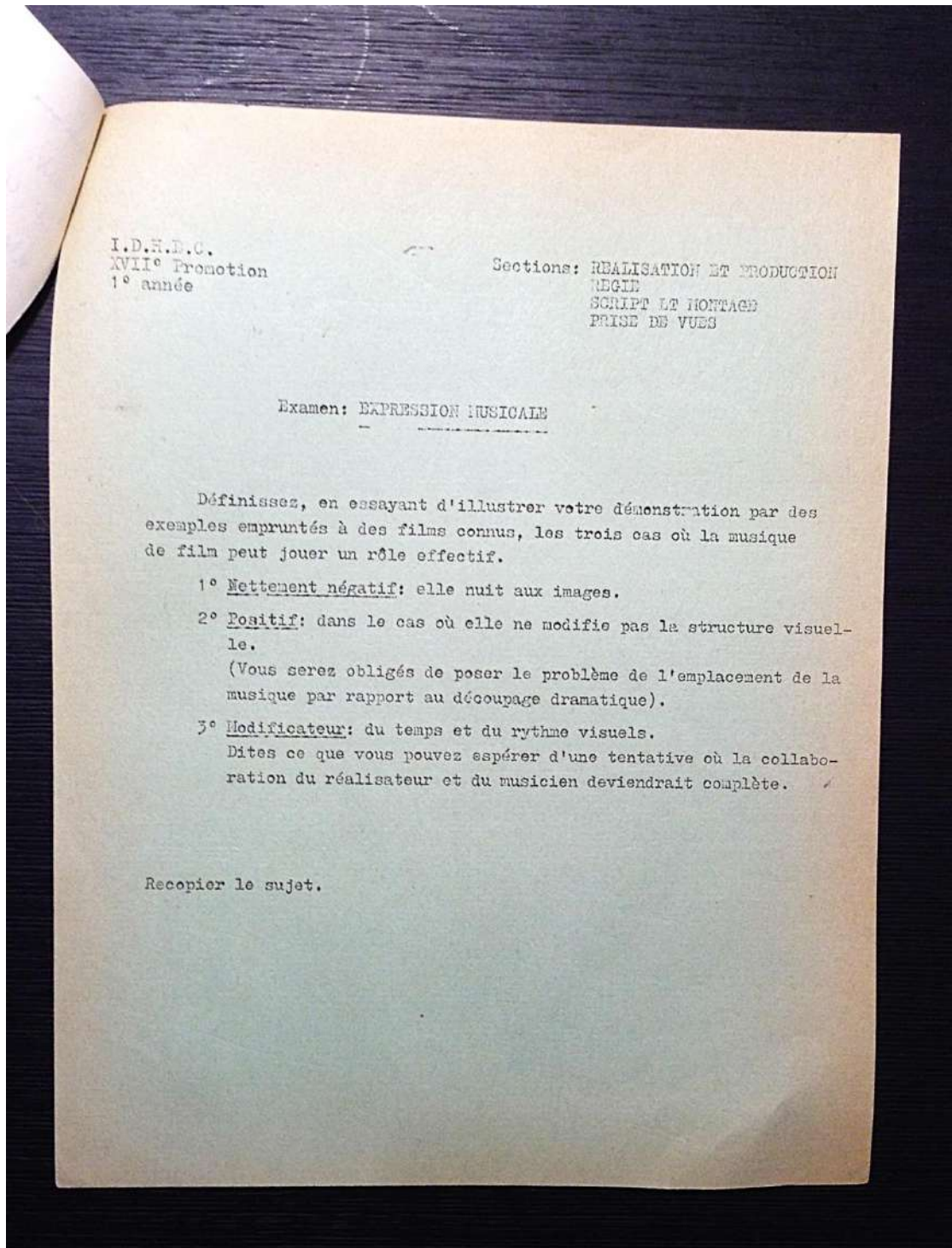
Il y a des exemples dans l'histoire du cinéma, de cette
nature, utile à étudier - La Bataille du rail
de Clement - (Les si flehs de locomotives) - Pour se faire
sont des films où la musique est existant - La collaboration
d'un musicien et d'un réalisateur a toujours donné des
bons exemples - Voir Jean Grenillon et Y. Baudrier.

Y. Baudrier a fait des recherches assez intéressantes, par
exemple dans la tempête d'Epstein - (l'orchestration des
bruits des vagues et du vent, les effets du vent...)
^(un homme en danger, dans le film, de Marcel Pagnol)
Mais massacrer la silence de la mer, en poétisant
ce qui est poétique, n'est pas un exemple à suivre -

Il reste un seul cas où il faut employer la
musique : pour ~~des fins~~ but de dramatiser
l'action - ~~La musique~~ Quand la musique sert
à éveiller le public, quand elle sert à une prise
de conscience, ou est un effet de choc qui rend
visible les images - Dans ce cas

7 une ~~fonction~~ rendre poétique ce qui n'est pas poétique,
peut ~~être~~ servir à dé-dramatiser. ~~Mais~~ dans
ce cas, seule, la musique peut exister séparément
des images ^{ou liée aux images}. Tout est valable pour ce but.
La musique peut nuire la musique des images, le
rythme du film, ~~car~~ parce que l'unité devient
agissant pour le public - il n'y a pas seule
la musique qui sert pour ce but, il y a les photos,
les peintures, les effets spéciaux, montage. --

Le film de Resnais "Hiroshima" s'approche
de ce fait ~~à~~ aux films d'Eisenstein -
et au Théâtre de B. Brecht - ~~qui est~~
~~un exemple à suivre~~ - Il reste à citer une
phrase forte intéressante de G. Baudrier qui est
~~une~~ contradictoire à ce que je viens de dire, sur
le film musical "si cette remontée forcée aux
origines ne saurait constituer pour un art surchargé
d'habitudes formelles, une véritable source de jeunesse!"



French Transcription

I.D.H.E.C.
XVIIe Promotion
1re année

Section : RÉALISATION – MISE EN SCÈNE
SCRIPTÉ – MONTAGE
PRISE DE VUES

Examen : EXPRESSION MUSICALE

Définissez, en essayant d'illustrer votre démonstration par des exemples empruntés à des films connus, les trois cas où la musique de film peut jouer un rôle effectif.

1° Nettement négatif : elle nuit aux images.

2° Positif : dans le cas où elle ne modifie pas la structure visuelle.

(Vous serez obligés de poser le problème de l'emplacement de la musique par rapport au découpage dramatique).

3° Modificateur : du temps et du rythme visuels.

Dites ce que vous pouvez espérer d'une tentative où la collaboration du réalisateur et du musicien deviendrait complète.

Recopier le sujet.

ALP HEPER

EXAMEN

De passer les images en compagnie de la musique date avant la sortie de la piste sonore —

Ça se commence avec le cinéma forain et continue en vie.

Cela crée l'ambiance dans la salle — (important pour les exploitants, les producteurs etc... l'ambiance de la salle).

Au lieu de mettre à côté des images une musique légère — on met parfois de la musique précieuse, classique, moderne etc.

Il n'y a pas une différence entre la nature de ces deux faits.

Peut-être on peut employer ou bien trouver une justification pour la musique de fond —

moi j'ai pas vu un film ainsi —

Pour mettre la musique dans le film il fallait être loyal — chercher un peu l'endroit où il faut le mettre et cela devienne un acte loyal —
On ne pouvait pas s'en passer de la musique alors il fallait faire admettre la présence de la musique dans le film — trouver un endroit pour la placer pour qu'elle ne nuit pas les images —

La musique synchrone, en contrepoint aux images, sont des formes nées pour ce besoin —

Il n’y a pas un cas...

... où la musique nuit par l’image —

à côté, et une musique d’image seule devient autre chose, une autre image.

Le rôle de la musique ou bien le rôle du musicien doit être pendant l’élaboration des plans, des séquences, pendant la création du rythme d’un film — Augmenter les temps morts, les SILENCES, les bruits, etc... C’est là que se trouve le rôle d’un musicien —

Faire le montage, c’est faire un peu de la musique —

Il y a des exemples dans l’histoire du cinéma, de cette nature utile d’étudier les éléments —

**La Bataille du rail (*Les sifflets de locomotives*) —
sont des films où la musique est existante —**

La collaboration d’un musicien et d’un réalisateur a toujours donné des bons exemples —

Voir ★ Jean Grémillon et Y. Baudrier —

Y. Baudrier a fait des recherches assez intéressantes, par exemple dans *La Tempestaire* d’Epstein —

(le bruit des vagues, du vent, des effets du ralenti...)

(*Un homme marche dans la ville* de Marcel Pagliero).

Mais massacrer “Le silence de la mer”, en poétisant ce qui est poétique, n’est pas un exemple à suivre —

Ils restent un seul cas où il faut employer la musique : pour le but de dédramatiser l’action —

Quand la musique sert à éveiller le public, quand elle sert à une prise de conscience,

ou en un effet de choc qui rend visibles les images. Dans ce cas rendre poétique ce qui n’est pas poétique, peut servir à dé-dramatiser. Dans ce cas, seule la musique peut exister séparément des images ou liée aux images. Tout est valable pour ce but. La musique peut nuire : la musique des images, le rythme du film pour que l’unité devient agissant pour le public. Il n’y a pas seule la musique qui sert pour ce but, il y a les photos, les peintures, les effets spéciaux, montage...

Le film de Resnais *Hiroshima* s’approche de ce fait aux films d’Eisenstein, et au Théâtre de B. Brecht.

Il reste à citer une phrase forte intéressante de Y. Baudrier qui est en contradiction à ce que je viens de dire, sur le sens musical :
“Si cette remontée forcée aux origines ne saurait constituer pour un art surchargé d’habitudes formelles, une véritable source de jouvence !”

English Translation

I.D.H.E.C.

17th Promotion

1st year

Section: Directing – Mise en scène

Script Supervision – Editing

Cinematography

Exam: MUSICAL EXPRESSION

Define, illustrating your demonstration with examples from well-known films, the three cases in which film music can play an effective role:

1° Clearly negative: when it harms the images.

2° Positive: when it does not modify the visual structure.

(You will be required to address the problem of the placement of music in relation to dramatic découpage.)

3° Modifying: altering visual time and rhythm.

Explain what you might hope for from a situation in which collaboration between the director and the composer becomes complete.

Copy the exam prompt.

ALP HEPER

EXAM

Pairing images with music dates back to before the emergence of the sound track. It begins with fairground cinema and continues through its development. This creates an atmosphere in the theater—important for exhibitors, producers, etc.: the ambiance of the theater.

Instead of placing light music alongside the images, one sometimes places precious, classical, or modern music.

There is no difference in the nature of these two practices.

**Perhaps one can find or justify the use of background music—
but I have not seen a film of this sort.**

To include music in the film, one must be loyal—one must seek out the proper place for it, and this becomes an act of loyalty.

Since we could not do without music, we had to make its presence acceptable within the film—

to find a place for it so that it would not harm the images.

Synchronous music, and music used in counterpoint to images, are forms born of this need.

There is not a case...

...in which the music harms *because of the image*—

but placed beside it, a music that belongs only to the image becomes something else, another image.

The role of the music—or of the composer—must begin during the elaboration of the shots, the sequences, during the creation of the film's rhythm.

To extend dead times, silences, noises, etc....

There lies the role of the composer.

To edit is to do a little music.

There are examples in the history of cinema that are useful for studying these elements—

La Bataille du Rail (the whistles of locomotives)—

films in which the music exists.

The collaboration of a composer and a director has always produced good examples—

see ★ Jean Grémillon and Y. Baudrier.

Y. Baudrier carried out rather interesting research, for example in *La Tempestaire* by Epstein—

(the sound of waves, wind, slow-motion effects...)

(*Un homme marche dans la ville* by Marcel Pagliero).

But to massacre *Le Silence de la mer*, by poetizing what is already poetic, is not an example to follow.

There remains only one case in which music should be used:

to *de-dramatize* the action—

when music serves to awaken the public, when it serves to trigger an awareness, or as a shock effect that renders the images visible.

In this case, making poetic what is not poetic may serve to de-dramatize. In this case, music alone may exist separately from the images or be linked to the images.

Everything is acceptable for this purpose.

Music can also harm: the music of the images, the rhythm of the film, so that unity becomes active for the audience.

Music is not the only thing that can serve this purpose—photographs, paintings, special effects, editing...

Resnais's *Hiroshima* approaches this function, as do the films of Eisenstein and the theatre of Bertolt Brecht.

It remains to cite an extremely interesting sentence by Y. Baudrier, which contradicts what I have just said, regarding musical meaning: “If this forced return to origins cannot constitute, for an art overloaded with formal habits, a true source of rejuvenation!”

In this exam, Heper articulates a remarkably nuanced and historically grounded view of film music, treating it not simply as accompaniment but as an aesthetic, rhythmic, and ideological operation whose effects depend entirely on its placement, relation to montage, and capacity to alter the spectator's perception of images. He begins by acknowledging the pre-sound tradition of musical accompaniment, yet quickly asserts that the real artistic question is not whether music is present but *where* and *how* it enters the filmic structure—a problem of dramaturgical *découpage* rather than decoration. His skepticism toward “background music” and insistence on a “loyal” placement reveal a proto-Bressonian distrust of illustrative or sentimental scoring, and when he discusses synchronous or contrapuntal music he implicitly aligns himself with Soviet theories of audiovisual collision. His most original claim is that editing itself is “a little music,” suggesting an understanding of montage as rhythmic composition and anticipating later theories of audio-visual polyphony. Through examples—*La Bataille du Rail*, Baudrier's sound experiments in *La Tempestaire*, Grémillon's collaborations—Heper foregrounds not melody but sonic texture (waves, whistles, wind) as material forces shaping cinematic time. His critique of *Le Silence de la mer* shows an acute awareness of how music can betray a film's internal tonality by over-poeticizing an already poetic object. Most striking is his proposition that music's most legitimate use is to *de-dramatize*, to awaken consciousness or produce a shock that renders images newly perceptible—a Brechtian notion he explicitly links to Eisenstein and Resnais. In closing with Baudrier's paradox about the “forced return to origins,” Heper reveals his awareness of the contradictions inherent in musical modernism: that innovation can emerge either from stripping away habits or from radical reinvention. Ultimately, the essay displays a filmmaker who understands music not as ornament but as a dialectical instrument—capable of undermining, amplifying, restructuring, or even re-politicizing the visual field—and who sees director-composer collaboration as the site where cinema's deepest rhythmic and conceptual possibilities can be forged.

Examen de "l'histoire du cinéma". HEPER, Alp. 17^e promo

(2)

Le "réalisme" français des années 37-40. Le réalisme de Marcel Carné et celui de Jean Grémillon. Leur valeur respective, leur sens et leur relative opposition.

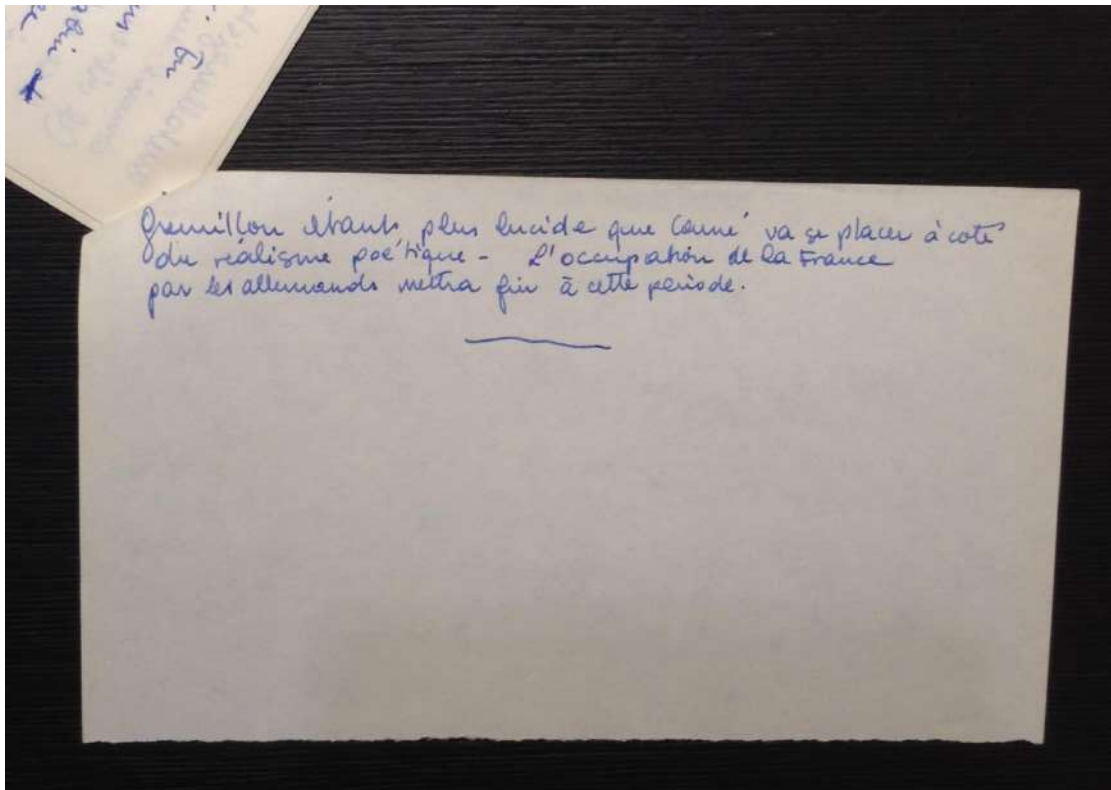
Dans cette période la guerre d'Espagne existe comme le fait le plus important en Europe. La menace d'une deuxième guerre se fait sentir de plus en plus.

En 1936, ~~Alp~~ Marcel Carné ancien assistant de René Clair et de Feyder, débute à la mise en scène avec "Jenny". Ce film fut un mélodrame ayant un aspect naturaliste. Il était interprété par Françoise Rosay. Elle jouait une mère qui était la rivale de sa fille. Le film ~~ne~~ n'était pas une réussite. Carné créait les types avec vérité. Les dialogues du film étaient assez réussies. En 1937 Carné entreprend le "Drole de Drame" de nouveau avec la collaboration de Jacques Prévert. Dans ce film aussi on voit les manies de Prévert: Une dialogue poétique, les types de composition etc... C'était une fantaisie dramatique. ~~Alp~~ Jean Louis Barrault ~~était~~ faisait ses débuts au cinéma à côté du L. Jouvet. à ce film se succède

Le "Quai des Brumes" (1938). Le scénario était adapté, par Jacques Prévert de Pierre Mac Orlan. L'histoire se déroulait dans un port "Le Havre".
~~Le~~ ~~Le~~ L'endroit prêtait au film son aspect naturaliste : les bateaux, les quai, les barques, le quai, les cafés etc... plus les Brumes. Jean Gabin ~~qui se rencontre~~ qui arrive au Havre y rencontre l'amour. Mais ce sera un amour malheureux résultant de la condition d'un milieu. "Les mauvais garçons" interviennent dans leur amour. Il tue l'un d'autre eux. Il devrait quitter le port. Il prend le bateau qui s'appelle "Les aîeux", avec une nostalgie des endroits meilleurs. Ce ~~est~~ film est plein de symbole. Un peintre incarnait le destin, il apparaissait très souvent pour causer avec Gabin. Le film qui prétendait être réaliste n'a pas su décrire la réalité d'une ville de port. On ne savait pas pourquoi ces garçons étaient mauvais. Et puis le thème de la séparation était traité sans les raisons profondes. Le film était un des meilleurs film de ces années. Mise à par la grande illusion de Jean Renoir. L'interprétation était de J. Gabin, M. Morgan, Michel Simon et Pierre Brasseur. Après le succès du "Quai des Brumes" sans la participation du J. Prévert Marcel Carné fait "Hôtel du Nord". Il essaie de trouver le succès du "Quai des Brumes" mais le film devient un échec moyenné avec les dialogues (caractéristiques) de Henri Jeanson.
En 1939 D'après un scénario de J. Viot il réalise "Le jour se lève". Les dialogues étaient de Jacques Prévert. Jean Gabin jouait un ouvrier

metallurgiste traqué par la police. Après avoir commis une crime il s'enferme dans une chambre. (Il vit en marge de la société) Il devient un désespéré. Il se suicide. Un ouvrier incarné par Jean Gabin, qui cite les dialogues de Jeanson n'était pas conforme aux dilemmes du réalisme. ~~Malheureusement~~. Comme chez Jean Grémillon aussi, le cinéma de cette période ~~est~~ ne sort pas dans les cadres du naturalisme et du réalisme poétique. La littérature noire de Prévert a marqué son signe dans les films de Carné.

Jean Grémillon débute au cinéma pendant la période d'avant-garde du cinéma français avec la photogénie mécanique. Ce film qui suivait le courant dadaïste de ce temps fut plus médiocre que celles des autres comme Entr'acte de René Clair ou bien des Ballets mécaniques. Après avoir réalisé en 1927 - Tour au large. en 1928 - Maldone (interprété par Charles Balthus) 1929 Gardien du Phare, en 1930 - La petite fille d'après un scénario de Charles Spaak, en 1935 - La dolorosa. Il fait un film assez remarquable en 1937 qui s'appelle La Queue d'amour. Le rôle principal était interprété par J. Gabin. D'ailleurs de nouveau ~~il jouait un personnage~~ ~~il jouait~~ il jouait un personnage fait pour lui: Un beau militaire, qui ~~avait~~ beaucoup de succès au près des femmes, après avoir perdu son uniforme devient un malheureux. L'Echange M. Victor réalisé après "La Queue d'amour" d'après un scénario de Ch. Spaak était dialogué par Marcel Achard, le film ne fut
(tournez la page. s.v.p.)



French Transcription

HEPER, Alp. 17^e promo

Examen de “l’Histoire du cinéma”

(2)

Le “réalisme” français des années 37–40. Le réalisme de Marcel Carné et celui de Jean Grémillon. Leur valeur respective, leur sens et leur relative opposition.

Dans cette période la guerre d’Espagne existe comme le fait le plus important en Europe.

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En 1936, Marcel Carné, ancien assistant de René Clair et de Feyder, débute à la mise en scène avec *Jenny*. Ce film fut un mélodrame ayant un aspect naturaliste. Il était interprété par Françoise Rosay. Elle jouait une mère qui était la rivale de sa fille.

Le film n’était pas une réussite. Carné créait les types avec vérité. Les dialogues du film étaient assez réussis.

En 1937 Carné entreprend *Drôle de Drame* de nouveau avec la collaboration de Jacques Prévert. Dans ce film aussi on voit les manies de Prévert: Un dialogue poétique, les types de composition etc... C'était une fantaisie dramatique Jean Louis Barrault faisait ses débuts au cinéma à côté de L. Jouvet. À ce film se succède *Le Quai des Brumes* (1938). Le scénario était adapté par Jaques Prévert de Pierre Mac Orlan. L'histoire se déroulait dans un port : *Le Havre*. L'endroit prêtait au film son aspect naturaliste: les bateaux, les grues, les baraques, le quai, les cafés etc... plus les brumes. Jean Gabin qui arrive au Havre y rencontre l'amour. Mais ce sera un amour malheureux résultant de la condition du milieu. "Les mauvais garçons" interviennent dans leur amour. Il tue l'un d'entre eux. Il devrait quitter le port. Il prend le bateau qui s'appelle "Les ailleurs", avec une nostalgie des endroits meilleurs. Ce film est plein de symboles. Un peintre incarnait le destin, il apparaissait très souvent pour causer avec Gabin. Le film qui prétendait être réaliste n'a pas su décrire les réalités d'une ville de port. On ne savait pas pourquoi ces garçons étaient mauvais. Et puis le thème de la séparation était traité sans les raisons profondes. Le film était un des meilleurs films de ces années. Mise à par *La Grande Illusion* de Jean Renoir. L'interprétation était de J. Gabin, M. Morgan, Michel Simon et Pierre Brasseur. Après le succès du "*Quai des Brumes*", sans la participation du J. Prévert, Marcel Carné fait *L'Hôtel du Nord*. Il essaie de retrouver le succès du "*Quai des Brumes*" mais le film devient un échec noyé avec les dialogues (caractéristiques) de Henri Jeanson. En 1939, d'après un scénario de J. Viot, il réalise "*Le jour se lève*". Les dialogues étaient de Jaques Prévert — Jean Gabin jouait un ouvrier métallurgiste traqué par la police. Après avoir commis une crime il s'enferme dans une chambre. (Il vit en marge de la société.) Il devient un désespéré : il se suicide. Un ouvrier incarné par Jean Gabin, qui cite les dialogues de Jeanson n'était pas conforme aux dilemmes du réalisme. Comme chez Jean Grémillon aussi, le cinéma de cette période ne sort pas dans les cadres du naturalisme et du réalisme poétique. La littérature noire de Prévert a marqué son signe dans les films de Carné.

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Après avoir réalisé en 1927 *Tour au Large*, en 1928 *Maldone* (interprété par Charles Dullin), 1929 *Gardiens du Phare*, en 1930 *La Petite Lise* d'après un scénario de Charles Spaak, en 1935 *La Dolorosa*, il fait un film assez remarquable en 1937 qui s'appelle *La Gueule d'Amour*. Le rôle principal était interprété par J. Gabin. D'ailleurs de nouveau il jouait un personnage fait pour lui : un beau militaire, qui avait beaucoup de succès auprès des femmes ; après avoir perdu son uniforme devient un malheureux. *L'Étrange M. Victor* réalisé après *La Gueule d'Amour*, d'après un scénario de Ch. Spaak, était dialogué par Marcel Achard, le film ne fut (*tournez la page. S.V.P.*) pas très différent du premier en sa conception.

En 1938–1941 — Grémillon réalise un de ses meilleurs films avec *Remorques*, interprété par Jean Gabin, Michèle Morgan et Madeleine Renaud. Il décrit avec vérité la vie d'un marin. Il aborde le thème de l'amour fou. La construction formelle du film était assez réussie : Grémillon avait une formation de musicien. La place de la musique avait une grande importance dans *Remorques*. Et aussi les bruits naturels (la tempête, etc.) étaient orchestrés d'une façon assez pertinente. Par rapport aux films de Carné, ceux de Grémillon étaient plus proches du réalisme critique. Il était moins influencé par l'école allemande, le *Kammerspiel*. Réalisé en 1942 — Avec "*La lumière d'été*" — il aborde le thème de l'amour entre un peintre raté et sa femme. Pendant la construction du barrage, Madeleine Robinson rencontre un jeune ouvrier. Elle trouve chez lui un amour égal et elle quitte le luxueux château... Le camera se promène un bon moment dans les chantiers. Pourtant ce côté du film reste le plus faible : la situation de Georges Marchal n'est pas bien définie. Chez Carné aussi bien que chez Grémillon on voit la marque de cette période : 1937–40, le pessimisme. Les héros des films sont des déclassés, des bohémiens dégradés, des ouvriers désespérés, des artistes ratés... Pourtant en 1935 Renoir avait réalisé un film qui influençait plus tard le Néo-réalisme italien : *Toni*. Produit par Marcel Pagnol, le film qui passait entièrement dans les décors naturels traités des faits réels avec un style quasi-documentaire... Mais l'exemple n'était pas suivi : le naturalisme trouve une base chez Pagnol, chez Renoir — (*La Bête humaine* d'après Zola !) sous une forme moins noire chez Carné ; ce courant marque les deux films *Jenny* et *L'Étrange M. Victor* de Grémillon. Grémillon étant plus lucide que Carné va se placer à côté du réalisme poétique.

L'occupation de la France par les Allemands mettra fin à cette période.

English Translation

HEPER, Alp – 17th Promotion
History of Cinema Exam (2)

French "realism" of the years 1937–40. The realism of Marcel Carné and that of Jean Grémillon. Their respective value, their meaning, and their relative opposition.

In this period, the Spanish Civil War stands as the most important event in Europe.

The threat of a second world war becomes increasingly perceptible. In 1936, Marcel Carné, former assistant to René Clair and Jacques Feyder, begins directing with *Jenny*. This film was a melodrama with a naturalistic aspect. It was performed by Françoise Rosay, who played a mother in rivalry with her daughter. The film was not a success. Carné created characters with truth. The dialogue of the film was fairly successful.

In 1937 Carné directed *Drôle de Drame*, again with the collaboration of Jacques Prévert. In this film too we see Prévert's trademarks: poetic dialogue, composed character types, etc. It was a dramatic fantasy. Jean-Louis Barrault made his screen debut alongside Louis Jouvet.

This film was followed by *Le Quai des Brumes* (1938). The script was adapted by Jacques Prévert from Pierre Mac Orlan. The story unfolded in a port—Le Havre. The location lent the film its naturalistic aspect: ships, cranes, shacks, the quay, cafés, etc., plus the fog. Jean Gabin arrives in Le Havre and finds love. But it is an unhappy love, conditioned by the environment. “The bad boys” intervene in their romance. He kills one of them. He must leave the port. He boards a ship called *Les ailleurs*, nostalgic for better places. This film is full of symbols. A painter personifies destiny; he appears often to speak with Gabin. The film, which claimed to be realistic, did not manage to describe the realities of a port city. We do not know why these boys were “bad.” And the theme of separation was treated without deep reasons. The film was one of the best of these years—aside from Renoir's *La Grande Illusion*. The cast was Jean Gabin, Michèle Morgan, Michel Simon, and Pierre Brasseur.

After the success of *Le Quai des Brumes*, but without Prévert's participation, Carné made *Hôtel du Nord*. He tried to recreate the success of *Quai des Brumes* but the film became a failure, drowned in the characteristic dialogue of Henri Jeanson.

In 1939, based on a screenplay by Jacques Viot, Carné made *Le Jour Se Lève*. The dialogue was by Prévert. Jean Gabin played a metalworker hunted by the police. After committing a crime, he locks himself in a room. He lives on the margins of society. He becomes desperate and commits suicide. A worker played by Jean Gabin quoting Jeanson's dialogue was not coherent with the dilemmas of realism. As with Grémillon, the cinema of this period does not escape the frameworks of naturalism and poetic realism. Prévert's dark, “noir” literature marked Carné's films. Jean Grémillon began in cinema during the French avant-garde period, with *La Photogénie mécanique*. This film, which followed the Dadaist current of the time, was less successful than others such as René Clair's *Entr'acte* or *Ballet mécanique*. After making *Tour au Large* (1927), *Maldone* (1928, with Charles Dullin), *Gardiens du Phare* (1929), *La Petite Lise* (1930, from a Charles Spaak script), *La Dolorosa* (1935), he made in 1937 a rather remarkable film: *Gueule d'Amour*. The lead role was played by Jean Gabin—again playing a character suited to him: a handsome soldier, popular with women, who becomes miserable after losing his uniform. *L'Étrange Monsieur Victor*, made after *Gueule d'Amour*, based on a Spaak script and dialogued by Marcel Achard, was not very different in conception from the first.

Between 1938–1941 Grémillon made one of his best films: *Remorques*, starring Jean Gabin, Michèle Morgan, and Madeleine Renaud. He truthfully depicted the

life of a sailor. He addressed the theme of passionate, devastating love. The formal construction of the film was quite successful: Grémillon had musical training. The place of music had great importance in *Remorques*. And the natural noises (the storm, etc.) were orchestrated in a very appropriate manner. Compared with Carné's films, Grémillon's were closer to critical realism. He was less influenced by the German school, the *Kammerspiel*.

In 1942, with *Lumière d'Été*, he addressed the theme of love between a failed painter and his wife. During the construction of the dam, Madeleine Robinson meets a young worker. She finds in him an equal love and leaves her luxurious mansion. The camera wanders for some time in the construction site. Yet this side of the film remains its weakest: Georges Marchal's situation is not well defined. In Carné as well as in Grémillon we see the mark of this period: 1937–40—pessimism. The heroes of the films are outcasts, degraded bohemians, desperate workers, failed artists...

Yet in 1935 Renoir had made a film that later influenced Italian Neorealism: *Toni*. Produced by Marcel Pagnol, the film—shot entirely on natural locations—treated real events with a quasi-documentary style. But the example was not followed. Naturalisme finds a foundation in Pagnol, in Renoir (*La Bête humaine*, from Zola!), in a less dark form in Carné; this current marks Carné's *Jenny* and Grémillon's *L'Étrange M. Victor*. Grémillon, being more lucid than Carné, positioned himself closer to poetic realism. The occupation of France by Germany put an end to this period.

In this essay, Heper offers a historically acute and stylistically sensitive account of French realism between 1937 and 1940, using the parallel careers of Carné and Grémillon to explore the tensions between naturalism, poetic stylization, and the social realities of a Europe on the brink of war; his analysis reveals a student already capable of synthesizing industrial, political, and aesthetic histories. He perceives Carné's cinema—deeply shaped by Prévert's poetic fatalism—as grounded in atmospheres, symbols, fog, and types, but often detached from the deeper socio-economic conditions it claims to depict, leading him to critique works like *Quai des Brumes* for their underdeveloped causes and melodramatic separation. Grémillon, by contrast, emerges in his reading as a filmmaker with a more rigorous grounding in realism, attentive to the lived textures of labor (*Remorques*), to sound and musical construction, and less indebted to the German *Kammerspiel*'s stylization; Heper stresses how Grémillon's musical sensibility translates into formal coherence and an orchestration of natural sounds, distinguishing his realism from Carné's literary poetics. The essay's sophistication lies in Heper's insistence that realism is not a stylistic surface but a structural relation between form and historical truth, a relation fatally constrained in this era by the looming war and by the pessimism of films populated by outcasts, failed artists, and drifting workers. His recognition of Renoir's *Toni* as a precursor to neorealism demonstrates both historical foresight and an understanding of how documentary impulses could redefine fiction film practice. Ultimately, Heper constructs an implicit opposition: Carné as the exemplar of

poetic realism tinged with noir-literary melancholy, and Grémillon as the more lucid, critically realist filmmaker. The clarity and coherence of this comparative argument—especially from a student writer—demonstrate Heper’s early capacity to position films within broader artistic and socio-political currents, revealing the analytical grounds of the rigorous auteur he would later become.

Conclusion and General Comparative Evaluation

Chapter 2 reads less like a simple archival inventory and more like an anatomy of a formation: the formation of a filmmaker and the formation of an institution, woven together in a dense web of documents. Alp Zeki Heper's student file at IDHEC is not merely a record of grades and administrative decisions; it is the material trace of an encounter between a highly codified French film school and a young Turkish artist whose later reputation would be that of a marginal or "cursed" director. Exam papers, course notes, letters, reports, sketches, scenarios, and bureaucratic forms sit side by side, revealing how institutional discipline and individual restlessness intersect, clash, and sometimes productively reinforce one another.

The institutional identity of IDHEC emerges first through the language of the documents themselves. Letters of admission, registration forms, internal regulations, course descriptions, and exam sheets articulate a vision of cinema education that is both bureaucratically precise and aesthetically ambitious. IDHEC is not content with training technical operators; it seeks to shape filmmakers who know film history, can justify their formal decisions, and understand cinema as a collective art form anchored in rigorous craft. The exam questions and grading comments reveal what the school values: shot composition, continuity, light, editing, and sound are constantly examined in relation to realism, narrative economy, character construction, and rhythm. A student is expected not only to produce images but also to explain, theoretically and critically, why those images should exist. In this sense, IDHEC appears less as a vocational training center and more as a disciplined intellectual workshop, embedded in the broader cultural policies of post-war France.

Within this framework, Heper's presence in the file – especially in letters and administrative exchanges – makes visible the tension between institutional norms and the precarious situation of a foreign student. Requests for extensions, clarifications, evaluations, and project approvals, along with the very fact of his prolonged trajectory at the school, suggest a figure who is both deeply committed to the program and not entirely absorbed by its expectations. What might appear as mere paperwork becomes, when read closely, a subtle dramaturgy of negotiation: between the impersonal voice of the institution, written in the language of rules and procedures, and the more urgent, sometimes anxious, sometimes assertive voice of a young filmmaker seeking recognition, support, and time. In these exchanges, we glimpse the structural asymmetry of power, but also a persistent insistence on remaining within the space of the school until his own cinematic language has taken shape.

Heper's exam answers and handwritten notes offer a privileged window onto his intellectual formation. These are not just responses produced under timed conditions but miniature theoretical essays in which he confronts French realism, early avant-garde movements, classical Hollywood, and questions of *mise-en-scène*, spectatorship, and narrative structure. The density of his writing, the way he strings together concepts, and his tendency to push beyond expected textbook answers all indicate a student who does not simply reproduce the canon but probes it from within. The themes that will later surface in his films—alienation, marginal figures, bodies in transit, enclosed spaces, moments of abrupt rupture—

are already present here in embryonic form, not yet as fully formed ideas but as questions in search of a cinematic form. The exam papers, therefore, are less evidence of compliance than of a restless mind testing the limits of what the school demands.

The creative materials—scenario drafts, conceptual drawings, floor plans, visual notes—bring us even closer to Heper’s artistic personality. These documents reveal a filmmaker who thinks spatially and politically at the same time. The recurrent interest in thresholds, corridors, closed rooms, border zones, and transitional spaces suggests a vision of space as inherently charged with power relations. Camera positions, angles, and movements are not neutral; they are inscribed with a desire to frame entrapment, tension, and sudden breaks. Here, the expectations of IDHEC—clarity of narrative, control of *mise-en-scène*, legible blocking—meet a creative energy that sometimes overflows the bounds of classical dramaturgy: frames that are too dense, gestures that resist psychological clarity, situations that refuse neat resolution. In this sense, Heper’s file can be read as the record of an ongoing struggle to reconcile institutional demands for control with a personal inclination toward excess, fracture, and unresolved intensity.

Taken together, these documents testify to the seriousness of film education at IDHEC. This seriousness is not only a matter of strict grading or disciplinary procedures, although those are clearly present. It is also reflected in the way the school insists on integrating practice and theory, individual authorship and collective work, artistic expression and industrial realities. The pedagogical structure is systematic: continuous assessment through exams, projects, written assignments, and staff feedback ensures that each student’s progress is monitored and shaped. At the same time, the curriculum is permeated by the political and aesthetic climate of the 1960s: the legacy of Italian neorealism, the shock of the *Nouvelle Vague*, debates about documentary and fiction, and the shifting relationship between cinema and television. In this environment, Heper’s file is not an isolated story but a nodal point in a larger network of transnational cinematic currents connecting France and Turkey.

Heper’s political identity does not appear in the file as slogans or overt declarations; instead, it emerges indirectly through the kinds of films he analyzes, the narrative situations he invents, and the formal choices he favors. His sustained interest in marginal characters, in social and psychological confinement, in bodies caught between movement and paralysis, and in situations that disturb comfort and order implies a political sensibility rooted in conflict and dislocation rather than harmony. The very persistence of his efforts—repeated attempts, revised drafts, continued engagement with assignments—suggests an ethos of resistance: a refusal to accept exclusion, whether aesthetic or institutional, as a final verdict. The IDHEC dossier thus complicates the later myth of Heper as an isolated, misunderstood outsider. It portrays instead a filmmaker who was rigorously trained, exposed to demanding critical scrutiny, and engaged in a long, difficult dialogue with one of Europe’s most influential film schools.

The true value of Chapter 2 lies precisely in this double movement of reconfiguration. On the one hand, it allows us to reposition Heper within film history: not only as a marginal

figure in Turkish cinema, nor solely as a “damned” auteur, but as a disciplined, intellectually engaged artist forged in the crucible of French film education and yet never fully domesticated by it. On the other hand, the chapter invites us to rethink IDHEC itself: not just as a national institution serving French cinema, but as a transnational site where foreign students like Heper were trained, challenged, and, in some cases, transformed into filmmakers who would later reshape their own national cinemas. In this sense, the archival file becomes much more than an administrative artifact. It becomes a material gateway into the intertwined histories of French and Turkish cinema, a place where institutional identity and artistic identity are mutually illuminated and where the politics of education and the politics of form intersect in the most concrete possible way: on paper, in ink, in handwriting, and in the long, patient labor of learning to make films.

Alp Zeki Heper’s exam papers reveal far more than a student attempting to meet institutional expectations; they disclose the early contours of an intellectual and artistic identity in formation. For Heper, film history is not a chronological archive of styles and movements but a landscape of aesthetic, social, and political struggles. His writing suggests that he approaches cinema not as entertainment or technique but as a means of interrogating reality—an arena where power, vulnerability, and human crisis are articulated through form.

One of the most striking features of Heper’s analyses is his stance toward French cinematic traditions. He admires filmmakers such as Carné, Grémillon, or Vigo not through formalism alone but through the socio-political climates that shaped their work. His reflections on realism indicate that he perceives cinema as a tool for exposing fractures in everyday life. This suggests the early seeds of the claustrophobic spaces, psychological tension, and existential solitude that would later characterize his own films.

Heper’s emerging identity becomes even clearer in the way he frames film history not as a hierarchical tradition but as a series of resistances. He acknowledges the structural strength of American cinema while critiquing its ideological coherence; he praises the atmospheric power of French poetic realism while questioning its sentimental boundaries; he respects the Soviet montage school yet distances himself from its dogmatic tendencies. This triangulation places him in a position that is neither obedient to the canon nor detached from it, but actively negotiating with it—an early indication of a filmmaker who will operate at the margins while constantly confronting the center.

What stands out most is Heper’s reading of film history as the history of the relationship between power and the individual. He interprets directors through the tensions they stage: constraint and freedom, fate and agency, society and solitude. This perspective reflects a political sensitivity that is neither programmatic nor ideological, but deeply existential—a sensitivity that mirrors his later cinematic world, populated by conflicted characters trapped between inner and outer forces.

Thus, Heper’s exam papers do not merely document a student’s academic performance; they function as an incipient manifesto of an auteur in the making. His conceptual density, critical independence, and refusal to reduce film history to stylistic categories reveal a

consciousness determined not simply to learn cinema but to reshape it. In these pages, we witness Heper already carving out the contours of the filmmaker he would become.

Alp Zeki Heper's limited recognition in Turkey is often attributed to his reputation as a "marginal," "cursed," or "obscure" filmmaker. Yet a close reading of the IDHEC archival documents suggests that the reasons are far more structural and deeply rooted in the aesthetic, pedagogical, and cultural misalignments between Heper's formation and the expectations of Turkish cinema at the time.

The first key factor is that Heper was shaped within the highly theoretical, demanding, and intellectually rigorous environment of IDHEC. His exam papers reveal a filmmaker who approached cinema through philosophy, politics, and psychology, rather than through conventional narrative logic. He read film history as a history of conflicts, ruptures, and power relations. Such an approach stood in stark contrast to the dominant modes of Turkish cinema in the 1960s and 1970s, where melodrama, clear emotional arcs, and commercially driven structures prevailed. Heper's films, rooted in avant-garde, existential, and psychologically fragmented forms, inevitably distanced him from mainstream audiences in Turkey.

Second, the archival materials show that Heper's artistic personality was too unconventional even for IDHEC itself. The documents reflect a student who continuously challenged institutional norms: dense theoretical responses in exams, claustrophobic imagery in film exercises, unconventional camera movements, and narrative designs that resisted closure. If Heper already stood at the margins of French film education, it is unsurprising that he would later be even more difficult to place within the more formulaic and industrial ecosystem of Yeşilçam. His cinema belonged neither to French tradition nor to Turkish cinematic practice; he crafted a transgressive aesthetic positioned between cultures, but fully belonging to none.

Third, Heper's political sensibility—perceptible in his emphasis on confinement, power, alienation, and fractured subjectivity—did not easily fit the political atmosphere of Turkey at the time. Turkish audiences were accustomed to more direct, socially explicit forms of realism. Heper, however, expressed political tension not through explicit social narratives, but through psychological claustrophobia, minimalism, and existential dread. This subtle and indirect political aesthetics led his films to be labelled as "inaccessible" or "overly obscure."

The scenario drafts and film concepts found in Alp Zeki Heper's IDHEC archives clearly define him as a profound, formally oriented, psychological, and uncompromising filmmaker. These documents reveal that Heper's artistic vision stood in stark opposition to the expectations of Yeşilçam cinema of his time. When examining his scenario drafts, Heper's cinematic personality and recurring thematic concerns become strikingly evident. He did not use cinema merely as a tool for storytelling, but rather as a mirror for his inner conflicts, contradictions, and desires.

In his films and short conceptual works, feelings of constraint, pressure, and isolation consistently emerge. In short films such as *Une Femme* and *L'aube*, he employs objects like doors, windows, and cages as metaphors for transition, oppression, and enclosure. This

reflects both his personal struggles (the authoritarian mother figure) and his sense of exclusion from the film industry.

In the scenario draft titled *Dramatic Imagination Exam*, the narrative follows a brief encounter between a man who has just committed a murder and a woman he meets immediately afterward. The revelation that the woman's husband has died in a car accident at the same moment creates a fatalistic intertwining of desire and death (Eros and Thanatos), producing a powerful moral tension.

The project *Paris Pendant un Rêve* (Paris During a Dream) focuses on a dying man's act of remembering Paris. Here, the city ceases to be merely a landscape and becomes the architecture of a dying consciousness, a psychic projection of memory.

Heper's drafts prove that he was a highly formalist director, combining artistic intuition with strict technical discipline. His screenplay analyses show that he conceived the frame as an architectural structure. In his analysis of Farrebique, he examines with mathematical precision how images operate through rhythm, harmony, and dialectical contrast. For Heper, montage is not merely the combination of shots, but the motor that generates meaning, rhythm, and ideological expression.

The synopsis of *L'Aube* presents a central metaphor of Heper's worldview: two windows in a room, one looking out to a blossoming apple tree, the other to a firing squad. This reveals existence as a perpetual tension between renewal and destruction.

His meticulous attention to camera movements, sound, and shot scale (plans) in draft scenarios—particularly in *Dramatic Imagination Exam* and *L'Aube*—demonstrates his inclination toward a minimalist aesthetic. Heper expresses social issues not through melodramatic narratives, but through existential discomfort and moral irony.

His project *Water Closet* (Toilet) is a radical allegory that transports the depths of modern civilization into the story of a mother and daughter living in the basement of a public restroom. Physical filth (dripping urine, stench) becomes a metaphor for social decay and turns into a moral agent. The bitter line, "We'll see once the elections are over," signals an early awareness of political hypocrisy.

In *Cinematographic Poem*, the slow death of an exhausted elderly maid unfolds around a bourgeois couple engaged in lovemaking. The scene becomes a silent class critique, stressing that hedonism cannot be separated from the invisible suffering and exploitation that make it possible.

Heper's personality clashed with institutional expectations even during his student years. He rejected conventional narrative and commercial cinema. Several of his scenario proposals were rejected by the IDHEC administration for "not fitting the studio framework" or for being considered "valueless." This strengthened his artistic independence and his resistance to conventional filmmaking.

Heper's films occupy an aesthetic space that belonged fully neither to French cinematic tradition nor to Turkish cinema of the period—producing a trans-cultural position that

contributed to his reputation as a “marginal” or even “cursed” figure in both France and Türkiye.

His scenario drafts reveal a filmmaker positioned ahead of his time due to his pursuit of artistic purity, intellectual depth, and formal courage. The conflicts and artistic exclusion he experienced reflect a constant tension between experimental creativity and disciplined construction—later shaping the central themes of his work: constraint, rebellion, and authorship.

Alp Zeki Heper’s cinematic personality resembles that of an art-architect, a creator who arranges the frame, rhythm, and the interior world of characters much like a painter composes color and form on a canvas. He used the camera not merely to record events, but to render visible the conflicts of human consciousness and the harsh social reality through abstract symbols and rigorous form—an uncompromising auteur in the truest sense of the word.

Finally, the archives reveal a filmmaker whose working process was slow, exploratory, and uncompromising. Turkey’s film industry of the period valued rapid production cycles and clear genre conventions; Heper’s meticulous, long-form, and risk-heavy creative approach simply did not fit the industrial expectations. As a result, he was not misunderstood merely by accident—he was structurally misaligned with the cultural and cinematic ecosystems surrounding him.

Seen through the lens of the IDHEC archives, Heper’s lack of recognition in Turkey emerges not as a personal failure but as the consequence of deeper divergences: differences in pedagogical formation, aesthetic language, political expression, and institutional expectations. The archives make clear that the distance between Heper and Turkish cinema did not begin later in his career—it was embedded in the very foundations of his artistic identity.

Across the entire book, and especially in light of the IDHEC archival materials, the contrast between Alp Zeki Heper’s artistic identity and the identity of today’s younger generation of filmmakers becomes strikingly visible. Heper emerged in an era defined by scarcity—limited resources, slow production cycles, and dense intellectual debate. His cinema therefore carries a weight of introspection, existential conflict, spatial claustrophobia, and psychological density. By contrast, today’s young filmmakers operate within a culture of excess—boundless digital content, accelerated consumption, globally standardized aesthetics, attention-driven platforms, and mobile technologies. Unsurprisingly, their cinematic language tends to be faster, more modular, multi-referential, and fluid, standing in sharp contrast to Heper’s slow, inward-looking, philosophically charged approach.

In terms of identity, Heper’s sensibility is grounded in inner rupture, alienation, and the tension between Turkey and France—a sense of belonging to neither tradition entirely. His identity is singular, inward, conflict-driven. In contrast, today’s filmmakers construct identity through multiplicity and mobility: simultaneously local and global, festival-oriented yet digitally native, rooted in Turkey yet connected to global networks. The individualistic and existential identity that defined Heper’s worldview has been replaced by a more hybrid, collective, and fluid identity shaped by globalization, digital culture, and social media.

The political divergence between the two generations deepens the contrast. Heper expresses politics indirectly—through silence, confinement, existential distress, and internalized tension. His political language is metaphorical rather than declarative. Today’s young filmmakers, however, articulate politics openly: feminist, queer, ecological, immigrant, and class narratives appear with direct representational clarity. Their political identity is not hidden within psychological metaphor, but manifested explicitly in form, discourse, and social engagement. This difference helps explain why Heper’s work felt opaque or “difficult” both in his own era and to contemporary audiences.

Yet despite these divergences, there are profound continuities. Both Heper and today’s young independent filmmakers inhabit the margins, negotiating limited resources, institutional resistance, and cultural misunderstanding. Both search for alternative forms of filmmaking outside dominant industrial expectations. In this sense, Heper’s marginality and the struggles of today’s independent filmmakers reveal a shared lineage of resistance. The structural reasons behind Heper’s lack of recognition in Turkey —aesthetic misalignment, political opacity, theoretical density, and industrial incompatibility— persist in transformed ways for the new generation. Thus, while the surface features differ dramatically, the historical tension between artistic autonomy and institutional constraint forms a thread connecting Heper’s era to the present. This continuity resonates deeply with the book’s overarching themes of identity negotiation, cultural circulation, and transnational cinematic flows.

Kastoryano’s concept of identity negotiation, developed in the 2000s, describes a modern process in which migrants continually renegotiate their national, cultural, and social belonging within multiple institutional and societal arenas. It presupposes a context marked by globalization, multiculturalism, and the visibility of competing identity claims.

Heper’s historical moment in 1960s–70s France predates the social and political conditions that make such negotiation possible or explicit. Migrant identity was not yet publicly articulated, multicultural frameworks were weak, and institutional structures did not recognize identity as a negotiated field. Therefore, Heper’s experience cannot be fully explained through Kastoryano’s model; his identity struggle is less a negotiation and more an experience of inner conflict, marginality, and cultural in-betweenness.

However, the concept is not entirely irrelevant. Heper’s interactions with French institutions (IDHEC), his distance from Turkish cinematic norms, and his attempt to construct a transnational artistic self can be seen as a precursor to what would later become formalized identity negotiation processes. In this sense, Heper does not “perform” identity negotiation in Kastoryano’s contemporary meaning, but his life and work foreshadow the structural tensions that the concept aims to theorize.

There are profound structural differences—both aesthetic and related to identity and political expression—between Alp Zeki Heper’s vision of cinema and the approaches of today’s younger generation of filmmakers (such as Hüseyin Aydın Gürsoy, Onur Yağız, Müret İşıtmez, and Deniz İnceoğlu). These differences stem from the socio-economic and technological conditions of the periods in which they were raised, the philosophy of film education they experienced, and the transformation of Turkish immigrant identity in France.

1. Differences in Aesthetic and Formal Approach

Feature	Alp Zeki Heper (1960s Generation)	Younger Generation (Post-2000 Filmmakers)
Characteristic Aesthetic	Inward-looking, slow, existential, and psychological. Views cinema as a medium for interrogating philosophy, politics, and psychology.	Fluid, fast, modular, and aligned with digital culture. Combines cinema with technical discipline (derived from the French film education system) and sociological/cultural comparison.
Use of Time and Space	Employs confined, claustrophobic spaces (rooms, corridors, cafés) and slow, introspective rhythm. Uses camera movement and sound meticulously to create psychological tempo.	Moves between multilayered, mobile, and hybrid spaces (between Türkiye and France). More closely aligned with the accelerated consumption culture of digital media.
Primary Conflict	Focuses on inner conflict, alienation, isolation, and rebellion against authority—individual and psychological themes.	Addresses socio-political and collective issues such as multiple identity, immigrant trauma, integration challenges, and systemic racism.

By contrast, younger generation directors embrace multiple and fluid identity. They see themselves as “architects of transnational sensibility”, belonging to more than one culture (Türkiye and France), yet not fully contained by either. They embody what Riva Kastoryano defines as identity negotiation: while adopting French cultural and educational values (speaking advanced French, practicing critical thinking), they maintain ties to Türkiye (filming Turkish subjects, participating in Turkish festivals) and strategically instrumentalize this duality for their careers.

The younger generation, however, employs a more explicit and direct political mode. Their films address rights-based subjects such as human rights, women’s rights, minority rights, and the climate crisis. They openly examine systemic racism in the French banlieues (as in Hüseyin Aydın Gürsoy’s experience) or socio-political issues in Türkiye. Their political identity emerges through open discourse and social engagement, not through hidden psychological metaphor.

Heper approaches world cinema through historical and theoretical inquiry. He reads film history as a field of formal, social, and political struggle—from Griffith to Eisenstein’s dialectical montage and French realism. He saw cinema as a tool to awaken public consciousness, distancing himself from Aristotelian narrative structure.

Younger filmmakers, by contrast, are deeply integrated into the infrastructure of transnational co-production. They view France not as a temporary place of study, but as a permanent base of production, seeking French funding and technical collaboration. Their film education environments (heirs to IDHEC, including contemporary film schools and film clubs) have provided them with settings designed to cultivate critical thinking, debate, and democratic personality. Their vision of world cinema is shaped not only by Türkiye and France but by a global citizenship perspective that engages shared contemporary concerns, such as the climate crisis.

Heper's cinema represents the solitary, existential "cursed auteur" of the 1960s. The younger generation, however, represents the transnational identity of the 2000s—mobile, hybrid, critical, and interlaced with global ties. This difference has transformed what once marginalized Heper—his structural incompatibility with commercial cinematic expectations in Türkiye—into a form of cultural capital for the younger generation, who replace alienation with negotiation. The younger generation approaches cinema not as a painter contemplating a fixed landscape, but as a captain navigating two ever-shifting and contradictory seas (the cultures of Türkiye and France), a pragmatic and multilingual guide. Heper, by contrast, used cinema as a philosopher descending into the depths of his inner world, inscribing his solitude and conflict onto the cinematic canvas with architectural sensitivity.

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Biography of the author

Born in Istanbul, Türkiye, Serhat Yetimova⁵ has shaped his academic journey at the intersection of critical pedagogy, intercultural communication, and transnational audiovisual cultures. His work is grounded in a contextual and human-centered understanding of migration, identity, and cultural integration, focusing on how visual narratives circulate across borders and reshape collective belonging. He completed his undergraduate studies in History at Kyrgyzstan–Türkiye Manas University, where he developed advanced proficiency in Kyrgyz and Russian and gained a strong foundation in historical research methodologies. During his time in Central Asia, he conducted extensive fieldwork that allowed him to directly observe the complex relationships between cultural memory, national identity, and post-Soviet transformations—experiences that significantly influenced his later transnational perspective in media and communication studies. In 2010, he earned his master’s degree from Mimar Sinan Fine Arts University, where his thesis examined foreign-language newspapers published in the Ottoman Empire during the 19th century. By analyzing French and English press cultures within the imperial context, he offered a historical lens on early media pluralism and cultural translation, establishing a solid foundation for his later work on multiculturalism and media representation. In the same year, he received training in French language and culture at INALCO (Paris) through the Erasmus Programme, further deepening his intercultural sensitivity and linguistic competence. He later worked as an Erasmus Project Specialist at the European Union Office of Maltepe University, where he coordinated academic mobility processes and actively contributed to the development of intercultural learning environments. This professional experience strengthened his long-term commitment to internationalization in higher education. In 2016, he completed his PhD, producing a comparative analysis of the French film journal *Positif* and Turkey’s *Altyazı* film magazine. This research explored the construction of transnational discourses in film culture, bridging film studies and cultural sociology, and addressing how national cinema narratives respond to global debates—particularly in the cultural positioning of Türkiye between Europe and the Global South. He has served as a faculty member at Maltepe University and Aydın Adnan Menderes University, teaching in journalism and media studies. His pedagogical philosophy centers on critical pedagogy, media literacy, and participatory learning, emphasizing the social construction of knowledge and the transformative power of media in shaping public consciousness. In 2019 and 2022, supported by fellowships from the Embassy of France, he conducted postdoctoral research at Sorbonne Nouvelle – Paris 3 University. His work focused on French film education policies and the diasporic formation of Turkish transnational cinema in France. He has particularly examined how migrant communities renegotiate identity and belonging through audiovisual media, positioning cinema as both a pedagogical resource and a platform for intercultural dialogue. In 2023, he represented Türkiye at the Taifas Balkan Film Festival in Timișoara, European Capital of Culture. Currently, he serves as an Associate Professor in the Department of Radio, Television and Cinema at Sakarya University, where he also acts as Erasmus Programme Coordinator, leading institutional strategies for internationalization. He is the Türkiye National Coordinator of CinEd 2.1, one of the European Union’s most comprehensive initiatives in intercultural film education, dedicated to fostering a shared cinematic culture among young audiences. Beyond academia, he is actively involved in public cultural life. He delivers seminars on media addiction, film education, and intercultural communication, organizes short film workshops, and produces and hosts cultural cinema programs on his YouTube channel, Cinematic Journeys. He also serves as Assistant Editor of the Turkish Journal of Film Studies

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Transnational Cinematic Flows in France: Migration, Belonging, and Identity

From the Archival Footsteps of Alp Zeki Heper to Contemporary Young Turkish–French Film Directors in France

What does it mean to make films between two homelands, two languages, and two cinematic traditions? How does a filmmaker carry memory, exile, and belonging into the frame? And what hidden

stories do the archives of French cinema tell about the lives of Turkish directors who walked these corridors decades before the digital age?

In this groundbreaking work, Dr. Serhat Yetimova guides readers into a remarkable intellectual and cinematic journey through French national archives, Parisian film libraries, and intimate interviews with a new generation of Turkish-origin filmmakers living and creating in France. The book uncovers over 500 archival documents related to Alp Zeki Heper, one of the earliest Turkish filmmakers trained at IDHEC/La Fémis, offering unprecedented insight into his cinematic philosophy and the artistic and political formation of a director long misunderstood in Turkey. Parallel to this archival rediscovery, the book brings forward powerful conversations with contemporary filmmakers, producers, critics, and festival coordinators including: Hüseyin Aydın Gürsoy — Onur Yağız — Müret İşıtmez — Deniz İnceoğlu and leading scholars such as Timour Muhidine, Nicolas Monceau, and Mehmet Basutçu.

Cinematic Flows

Together, these voices reveal how today's French-Turkish filmmakers negotiate identity, language, and belonging while navigating French film schools, funding systems, and festival circuits. Their stories explore:

- * French film education as a space of democratic, critical, and aesthetic formation
- * Film philosophy and mediation: cinema as a site of resistance, debate, and transformation
- * Transnational production models and European co-production mechanisms
- * Immigration, archives, and cultural memory in shaping film narratives and artistic subjectivities

From the ghettos and banlieues to the Cinémathèque spaces, from classroom film clubs to global festivals, this book traces how cinema becomes a tool for cultural negotiation in a France marked by both republican universalism and rising identity politics. Rich in documentation, interviews, and critical reflection,

Generational Shifts in Transnational Cinematic Flows is essential reading for scholars of film studies, migration and diaspora, French cultural policy, transnational cinema, political identity, and visual anthropology. It speaks equally to filmmakers, educators, archivists, and anyone fascinated by the power of cinema to cross borders—both visible and invisible. A vital contribution to film history and a compelling portrait of the future of European cinema.



Transnational Cinematic Flows in France: Migration, Belonging, and Identity From the Archival Footsteps of Alp Zeki Heper to Contemporary Young Turkish–French Film Directors in France

What does it mean to make films between two homelands, two languages, and two cinematic traditions? How does a filmmaker carry memory, exile, and belonging into the frame? And what hidden stories do the archives of French cinema tell about the lives of Turkish directors who walked these corridors decades before the digital age?

In this groundbreaking work, Dr. Serhat Yetimova guides readers into a remarkable intellectual and cinematic journey through French national archives, Parisian film libraries, and intimate interviews with a new generation of Turkish-origin filmmakers living and creating in France. The book uncovers over 500 archival documents related to Alp Zeki Heper, one of the earliest Turkish filmmakers trained at IDHEC/La Fémis, offering unprecedented insight into his cinematic philosophy and the artistic and political formation of a director long misunderstood in Turkey. Parallel to this archival rediscovery, the book brings forward powerful conversations with contemporary filmmakers, producers, critics, and festival coordinators including: Hüseyin Aydın Gürsoy — Onur Yağız — Müret İşitmez — Deniz İnceoğlu and leading scholars such as Timour Muhidine, Nicolas Monceau, and Mehmet Basutçu.

Cinematic Flows

Together, these voices reveal how today's French-Turkish filmmakers negotiate identity, language, and belonging while navigating French film schools, funding systems, and festival circuits. Their stories explore:

- * French film education as a space of democratic, critical, and aesthetic formation
- * Film philosophy and mediation: cinema as a site of resistance, debate, and transformation
- * Transnational production models and European co-production mechanisms
- * Immigration, archives, and cultural memory in shaping film narratives and artistic subjectivities

From the ghettos and banlieues to the Cinémathèque spaces, from classroom film clubs to global festivals, this book traces how cinema becomes a tool for cultural negotiation in a France marked by both republican universalism and rising identity politics. Rich in documentation, interviews, and critical reflection,

Generational Shifts in Transnational Cinematic Flows is essential reading for scholars of film studies, migration and diaspora, French cultural policy, transnational cinema, political identity, and visual anthropology. It speaks equally to filmmakers, educators, archivists, and anyone fascinated by the power of cinema to cross borders—both visible and invisible. A vital contribution to film history and a compelling portrait of the future of European cinema.



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