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## **Benevolent conquerors, besieged homelands, threated state: the reproduction of political myths in cold war Turkey**

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## APPENDIX

### FILMOGRAPHY

#### *Chapter II:*

*Allahısmarladık (Goodbye)*. Directed by Sami Ayanoğlu, 1951: According to the film's opening credits, the film was shot with the support of the Turkish General Staff, land forces, and navy. It takes place in occupied İstanbul and centers on Lieutenant İzzet, who supports the Nationalist Forces. İzzet is responsible for transporting arms from İstanbul to Anatolia to start the War of Independence. One day, he kidnaps Ms. Betty, the daughter of the occupying British commander, as a reaction to a raid, as a result of which many nationalists are put into prison. In the end, Betty and İzzet fall in love with each other. When the occupation has ended, Betty decides to stay in İstanbul together with İzzet.

*Barbaros Hayrettin Paşa (Hayrettin Barbarossa)*. Directed by Baha Gelenbevi, 1951: The film focuses on Barbarossa, a commander in the Ottoman army in the 16<sup>th</sup> century. He fights against Italian Count Vespasio in Fondi Castle, somewhere in the Mediterranean. As he defeats the Count, he takes Countess Julia, the sister of the Count. Meanwhile, Duke Vespasio attacks the Turkish-Muslim community in Lesbos. Then, Barbarossa goes to Lesbos to save his community besides the Christians living there who have been oppressed by Vespasio. Due to his heroic actions, Barbarossa is appointed as the admiral of the Ottoman navy by Suleiman the Magnificent and continues to gain victories despite technological imbalances between the navies of the Ottoman and enemies.

*Bulgar Sadık (Sadık the Bulgarian)*. Directed by Osman Seden, 1954: The film takes place in the 1910s when Bulgarian gangs follow and attack the Turkish-Muslim community migrating to Edirne in Rumelia. These attacks happen despite the just and tolerant regime of the Ottoman Empire in the region. The leading character Sadık who resembles a Bulgarian gang leader named Boris Dasakalov infiltrates the Bulgarians and learns about their plans. Thanks to his help, the Ottoman army becomes successful, and Turkish Muslims continue to migrate safely.

*Düşman Yolları Kesti (Enemy Blocked the Road)*. Directed by Osman Seden, 1959: The film takes place during the War of Independence. A group of nationalists secretly carry munitions and some official documents to Anatolia. They fulfill this mission despite that some of them would be trialed due to betraying the Ottoman Sultan.

*İstanbul'un Fethi (The Conquest of İstanbul)*. Directed by Aydın Arakon, 1951: In its opening credits, the director presents his gratefulness to the army, academics, and administrators for their support. The film takes place in the 15<sup>th</sup> century during the time of Mehmet II. It tells the story of three Ottoman soldiers spying in Constantinopolis to explore the terrain for helping to the conquest preparations by Mehmet II. It also narrates how the grand vizier Çandarlı Halil Paşa collaborates with Byzantium to catch the three Ottoman spies.

*İstiklal Harbi Ruhların Mucizesi (War of Independence, The Miracle of Souls)*. Directed by Hayri Esen, 1954: According to its opening credits, the film is dedicated to Turkish soldiers. It starts with several documentary scenes from the Gallipoli Campaign and the occupation of İstanbul. Then, the story focuses on the heroism of Lieutenant Süha, who goes to Anatolia to join nationalist forces after resigning from his job as the imperial aide-de-camp. In Anatolia, he shows his heroism in different places. Then, the film devotes a considerable time to showing

how the occupying forces have brutalized the Turkish-Muslim people of Maraş, Urfa, and Antep. The scenes are also enriched by Atatürk images in different stages of the War of Independence.

*İzmir Ateşler İçinde (İzmir is in Fire)*. Directed by Onur Ergün, 1959: The film is dedicated to those who became martyrs for the fatherland and Turkishness. It tells the story of Kemal, a Turkish soldier pretending to be a journalist to infiltrate the English army. He even replaces an American journalist named Harry in the front, which learns the secret plans of the British army. Meanwhile, he also falls in love with Suzy, the daughter of the commander of occupation armies. Throughout the film, the voiceover summarizes the heroism of Atatürk several times.

*Kendini Kurtaran Şehir “Şanlı Maraş” (The City that Saved Itself Glorious Maraş)*. Directed by Faruk Kenç, 1951: The film is about how the people of Maraş collaborated against the French occupying forces and fought to liberate their cities during the War of Independence. The story starts when French soldiers attack a Turkish girl Zeynep. She is saved by Ali, the leader of the nationalist forces in the city. Throughout the film, the imbalance between the occupying forces and the people of Maraş is emphasized several times. Finally, however, the Turkish-Muslim people, including men and women, of different ages and occupations, become successful.

*Meçhul Kahramanlar (Unknown Heroes)*. Directed by Agah Ün, 1958: The film takes place during the War of Independence and narrates Turkish soldiers' heroism. It also depicts the divisions within the army through Ayşe, whose father supports the Sultan and wants his daughter to marry a Lieutenant like himself. Later, Ayşe also joins the nationalist forces and falls in love with a nationalist soldier named Osman. The film includes many references to internal enemies. Through the end of the film, the voiceover summarizes Atatürk's heroism by accompanying some documentary scenes.

*Vatan ve Namık Kemal (Fatherland and Namık Kemal)*. Directed by Cahide Sonku, Talat Artemel, and Sami Ayanoğlu, 1951: The film tells the story of Namık Kemal, a nationalist poet in the late 19<sup>th</sup> century. First, the newspaper published by him and his other nationalist friends is shut down, and later they are all put into prison. The film includes many men and women, young and elderly, who desire to join the army against the Russian occupying forces. The last scene consists of an image of Atatürk and unknown heroes.

*Yavuz Sultan Selim Ağlıyor (Sultan Selim the Resolute is Crying)*. Directed by Sami Ayanoğlu, 1957: The film tells Yavuz the Resolute's wars and conquests in the East in the 16<sup>th</sup> century. In the story, the accession of Selim has not been supported by the grand vizier Ali Paşa. Therefore, Selim fights not only against Shah İsmail in Iran but also various internal enemies. The film ends with Yavuz's wish to fight in the Balkans, especially against the Magyars.

### **Chapter III:**

*Çanakkale Arslanları (The Lions of Gallipoli)*. Directed by Turgut Demirağ, 1964: This is one of the rare colored films of the period. It tells the heroic actions of Turkish soldiers in the Gallipoli campaign, particularly against the British enemy. It includes many characters as symbols of different ranks in society. It also makes many references to the heroic actions of Atatürk.

*Genç Osman ve Sultan Murat Han (Young Osman and the Sultan Murat)*. Directed by Yavuz Yalınkılınc, 1962: The film is about the friendship between Sultan Murat IV and a young boy

named Osman in the 17th century. In fact, Osman is the only person that Murat is sure of because, since the day he accessed the throne, he is tried to be manipulated by some internal enemies. Later, he tries to get rid of them while Osman shows his heroism in the Ottoman army.

*Harem'de Dört Kadın (Four Women in the Harem)*. Directed by Halit Refiğ, 1965: The film depicts Sadık Pasha and his harem in the late Ottoman Empire. Sadık wants to get marry Ruhşan from Anatolia. While wedding preparations are being made, Ruhşan falls in love with Cemal, a nationalist Faculty of Medicine student who is also the nephew of Sadık.

*İsimsiz Kahramanlar (Nameless Heroes)*. Directed by Semih Evin, 1964: The film tells the story of two brothers, Ali and Veli, fighting on different sides during İstanbul's occupation. It has severe references to the Ottoman Sultan. The film also includes some documentary scenes with Atatürk.

*Silah Arkadaşları (Brothers in Arms)*. Directed by Şinasi Özönük, 1962: The film narrates the heroic actions of Lieutenant Doğan in his search for a kidnapped boy. The story takes place somewhere in Anatolia, terrorized by bandits. It includes many references to Atatürk's heroism.

#### **Chapter IV:**

*Aslan Arkadaşım Kuduz Recep (My Brave Friend Mad Recep)*. Directed by Duygu Sağıroğlu, 1967: The film centers on Recep, a gang leader who helps nationalist Lieutenant Murat carry gold to Ankara. When anti-nationalists kill Murat, Recep takes the gold to Ankara to support the War of Independence. However, on his way, he gets into a fight against Greek gangs.

*Aşkın Zaferi: Aşk ve Vatan (The Victory of Love: Love and Fatherland)*. Directed by Orhan Elmas, 1973: The film tells the story of Oya, a young teacher appointed to a village in Anatolia during the First World War. She is the only teacher of the place which does not even have a school building. There, with the help of two young people Fatma and Bekir, she constructs a building. Meanwhile, an Ottoman corporal assaults Oya and makes her gain a bad reputation. Oya, however, gets the help of Major Suat, and the two join the nationalists led by Mustafa Kemal during the War of Independence.

*Ay Yıldız Fedailerini (The Guards of the Crescent and Star)*. Directed by Semih Evin, 1966: The film focuses on Ahmet, a soldier who fights against the occupying forces during the First World War. He and his friends make some preparations to transfer munitions to Anatolia to support the War of Independence. Thus, the film depicts both internal and external enemies. At the end of the film, Beatrice, the daughter of the occupying forces, falls in love with Ahmet and decides to be one of the guards of crescent and star.

*Çakırcalı Mehmet Efe*, Directed by Yılmaz Atadeniz, 1969: The film tells the story of a bandit named Çakırcalı Mehmet. He wants to take revenge for his father killed by a low-ranking Ottoman soldier named Hasan during the late Ottoman period. Meanwhile, the state allows the bandits to get back to their homes from the mountains they live in. Hasan, however, ambushes Mehmet and his friends by challenging to state's security of the bandits. Thus, the film basically tells how corrupted the late Ottoman bureaucrats are.

*Dişi Düşman (The Female Enemy)*. Directed by Nejat Saydam, 1966: The film depicts the adventures of a Greek spy named Irene who seeks a Byzantine treasure in İstanbul. However,

there is also Şemsi and his friends who are after the same treasure. Meanwhile, Irene deceives Cengiz, who falls in love with her. The film, then, tells how these Turks spoil Irene's plans. Although the film takes place in the 1960s and includes many direct references to the Cyprus issue, a large part is devoted to the origins of the Byzantine treasure hidden during the Ottoman conquest of İstanbul.

*Fedailer Mangası (The Guards Draft)*. Directed by İlhan Engin, 1971: The film is about the heroic actions of nine Turkish soldiers who set the road to go to the Suez front from Anatolia during the First World War. These soldiers, led by Cemal, are all from different parts of Turkey. They fight together against the British to save the lives of thousands of other soldiers on that front.

*Hora Geliyor Hora (Hora is Coming Hora)*. Directed by Remzi Jöntürk, 1976: Although he is an old veteran soldier, Himmet joins the crew of Hora, an oil exploration ship, during the Cyprus Operation in 1974. On the ship, Himmet remembers the heroism of Turks in the Gallipoli campaign. Therefore, memories of Himmet, the film provides many documentary scenes and flashbacks related to the Gallipoli Campaign, although it takes place in contemporary times.

*İzmir'in Kavakları: Çavdarlı Murat*. Directed by Sırrı Gültekin, 1966: The film depicts the rivalry between a poor boy Murat and Tahir, a bandit forcefully takes the properties of poor people in the late Ottoman Empire. The leading cause of the rivalry between the two is Elif, the girl they love. The girl is Elif, who is the daughter of the aga. When Murat kidnaps Elif, she feels humiliated, and Murat becomes her biggest enemy. Murat then escapes to the mountain and continues to fight against Tahir while at the same time trying to convince Elif. On the other hand, the aga is a cruel man oppressing the villagers in collaboration with the Greeks and corrupted Ottoman bureaucrats. Therefore, Murat also fights against some internal and external enemies.

*Kahramanlar Bayrak (The Heroes are Flag)*. Directed by Remzi Jöntürk, 1974: The film tells the story of İstanbul's occupation by the Allied Powers in the First World War. A group of nationalists in İstanbul join the national resistance in Anatolia under the leadership of Colonel Fikret.

*Kozanoğlu*. Directed by Atıf Yılmaz, 1967: The film depicts the story of Hüseyin from Kozanoğlu family. He turns into a folk hero as he decides to take revenge on his father, murdered by an Ottoman officer because he rejected unjust taxes. He fights against oppressed villagers, including oppressive rulers and some bandits in the late Ottoman Empire.

*Köroğlu*. Directed by Atıf Yılmaz, 1968: The film is about the fight of Ruşen Ali, whose father, Yusuf, has been blinded by Bolu's landlord as a punishment because the landlord did not like the horse provided by Yusuf. Ali then becomes a folk hero fighting against an unjust landlord.

*Tek Kollu Bayram (Bayram with Single Arm)*. Directed by Erdoğan Tokatlı, 1973: The film tells the story of Bayram, who fights against Cafer, the cruel landlord for the girl he loves. This girl is Cemile, the daughter of a landlord named Üzeyir. Cafer is also a collaborator of the Greeks during the War of Independence. Therefore, Bayram fights to save Cemile and the entire village from Cafer's oppression besides defeating the Greek enemy.

## Chapter V:

*Akma Tuna: Estergon'un Fethi (Do Not Flow, the Danube: The Conquest of Esztergom).* Directed by Kemal Kan, 1972: The film takes place in the 16<sup>th</sup> century, the period of Suleiman the Magnificent. It tells the story of the raider Çal Hasan and his friends' fight against the Holy Alliance in Austria-Hungarian borderlands. The raiders conquer the Castle of Esztergom.

*Alpaslan'ın Fedaisi Alpago (Alpaslan's Guard Alpago).* Directed by Nejat Saydam, 1967: The film narrates the commander Alpago's heroic actions in saving Ayşim Sultan from the hands of Hasan Sabbah, who collaborates with Byzantium in the 11<sup>th</sup> century. Ayşim is the sister of the Seljuk Sultan Alparslan, and he is the one assigning Alpago this duty. In fact, Ayşim has already fallen in love with Alpago.

*Asyanın Tek Atlısı Baybars (The Only Horseman of Asia).* Directed by Kemal Kan, 1971: Baybars is assigned by the Hun emperor Attila in the 4<sup>th</sup>-5<sup>th</sup> century. He fights against Byzantium and Western Roman Empire, who want to stop Attila's advance in the Danube. He saves Plintas, the commander of Muncuk Castle, who bows down Attila but has been put into prison by the priest Lucas and commander Zenon, the rebellious administrators that aim to establish a new empire against Turks.

*Atlıhan.* Directed by Naki Yurter, 1973: The film takes place in medieval times in central Asia, the castle of Urumçi. Atlıhan is the raider of Ghengis Khan and fights against black knights.

*Battal Gazi Destanı (The Legend of Battal Ghazi).* Directed by Atif Yılmaz, 1971: The film tells the story of Cafer, the raider of Malatya Principality in the 8<sup>th</sup> century. When the Byzantine kills his father, Hüseyin Ghazi, Cafer decides to take his revenge. He meets Hammer, a great Byzantine warrior and his father's friend, on his way to Byzantium. Later, Hammer converts into Islam, and Cafer and Hammer fight together.

*Battal Gazi'nin İntikamı (The Revenge of Battal Ghazi).* Directed by Natuk Baytan, 1972: The film narrates Battal's fight against the Black Knight Alfonso, who killed his wife and kidnapped her son in the 8<sup>th</sup> century. As a result, Alfonso raises Battal's son as a Christian. Later, Battal takes revenge and saves his son.

*Battal Gazi'nin Oğlu (Battal Ghazi's Son).* Directed by Natuk Baytan, 1974: In the 8<sup>th</sup> century, Battal takes revenge on Antuan, who killed his family. Then, Antuan kills Battal and annexes Malatya principality. He even orders the killing of every newborn boy in the land. However, Battal Gazi's wife puts her son in a basket and leaves it to float down the river. Antuan's wife finds the abandoned baby by the river and adopts him, having just lost her newborn son herself. Consequently, Battal Gazi's son is raised in the Byzantine palace as a Christian. However, he finds out his actual identity and takes revenge of his father.

*Cengiz Han'ın Fedaisi (Ghengis Khan's Guard).* Directed by Yücel Uçanoğlu, 1973: The film takes place in medieval times. Celmenoyan, the raider of Ghengis Khan, takes revenge for his father killed by the Chinese. He also fights against Camoka, who collaborates with the Chinese. On the other hand, Chinese princess Sarı Çiçek falls in love with Celmenoyan.

*Estergon Kalesi (The Castle of Esztergom).* Directed by Kemal Kan, 1972: The film narrates the conquest of Esztergom castle by the raider Çal Hasan and his friends during Suleiman the Magnificent in the 16<sup>th</sup> century. He fights against Magyars and the Holy Alliance.

*Gültekin: Asya Kartalı (Gültekin: Asian Eagle)*. Directed by Mehmet Aslan, 1968: The film tells Gültekin's fight against the Vikings in medieval times. Vikings kill his family and the people in his tribe and at the same time capture Meço Khan, their leader. Gültekin, then, fights to save Meço Khan and his daughter Bige, who falls in love with Gültekin through the end of the film.

*Hakanlar Çarpışıyor (The Clash of Khans)*. Directed by Natuk Baytan, 1977: The film tells the story of a Göktürk warrior named Olcayto who takes revenge of his father in Turkistan, Central Asia. On the day of his birth in 55 BC., which is also the day of the Ergenekon feast, Olcayto's oba is attacked by the Chinese. First, Olcayto's father's arm is slaughtered in this raid because the Chinese want to be the owner of kızılтуғ, a power symbol. Then the father is murdered before the eyes of Olcayto. When Olcayto grows up, he seeks revenge against the Chinese and fights as a loyal raider of Tigin, the khan who aims to unite all Turkic tribes. Meanwhile, Olcayto's son and wife are also kidnapped, and he also fights to save them.

*Kadıhan*. Directed by Yılmaz Atadeniz, 1976: The film tells the story of Osman Ghazi's raider Kadıhan in the 13<sup>th</sup> century just before the foundation of the Ottoman state. He helps Osman Ghazi in eliminating rival principalities besides the Roman forces in northwestern Anatolia. The film's end includes long documentary scenes from the feasts dedicated to Ertuğrul Ghazi, Osman's father.

*Kara Murat Denizler Hakimi (Master of Seas)*. Directed by Natuk Baytan, 1977: The film tells Kara Murat, who aims to rescue the kidnapped Yunus Pasha, admiral of the Ottoman army in the 15<sup>th</sup> century during Mehmet II's reign. Yunus has been captured by the Black pirate, presumably Greek. Murat infiltrates into the pirates and rescues Yunus Pasha and his crew.

*Kara Murat Devler Savaşıyor (Giants are Fighting)*. Directed by Natuk Baytan, 1978: The film tells the story of Kara Murat saving a grand vizier whom former Greek viziers have slandered. Murat fights in the 15<sup>th</sup> century during the time of Mehmet II. His fight is basically against corrupted Greek-originated bureaucrat Kani Pasha manipulating the administration of Pelaponesyus to replace the Grand Vizier with the help of his corrupted brother, Davut Pasha, who is the commander of the Ottoman army in Pleaponnessus. Disguised as the new governor of the peninsula, Murat finds out their secret plans and proves who is more loyal and trustable among the bureaucrats to the Sultan.

*Kara Murat Fatih'in Fedaisi (Fatih's Guard)*. Directed by Natuk Baytan, 1972: The film tells the fight of Kara Murat against Vlad the Impaler in the 15<sup>th</sup> century during the time of Mehmet II. When Murat is a little child, his brother Hamza gets killed by Vlad, who does not want to pay taxes to the Ottoman Empire, although that territory has been under the control of the Ottomans. Then, Murat decides to become a raider of the Sultan to take revenge. When he grows up as a Janissary, he is assigned by the Sultan to take Wallachia under control. In the enemy lands, Murat meets Angela, a Turkish girl kidnapped and converted by Vlad. With her help, Murat somehow infiltrates the enemy castle. Finally, Murat kills Vlad by impaling him.

*Kara Murat Fatih'in Fermanı (Fatih's Edict)*. Directed by Natuk Baytan, 1973: The film tells the story of Kara Murat fighting in the 15<sup>th</sup> century as a raider of Mehmet II. His goal is to take revenge of his mother and the Byzantine Princess Irene, whom the Sultan has fallen in love with. At the same time, Murat rescues the Turkish-Muslim community, which is terrorized by



Byzantines who migrated to Lesbos. At one point, he infiltrates the palace by disguising himself as a Christian man named Kosta and finally kills the Byzantine commander named Nikola.

*Kara Murat Kara Şövalye'ye Karşı (Kara Murat Against Black Knight)*. Directed by Natuk Baytan, 1975: The film takes place in the 15<sup>th</sup> century when Kara Murat fights as a raider of Mehmet II. When he is a little child, Murat's father, who is a raider, is murdered, and his twin brother Mehmet is kidnapped by the black knight. Later, this knight named Prince Carlos does not want to pay taxes to the Ottoman Empire and terrorizes Turkish villages. Murat, then, is assigned by the Sultan to defeat him. For Murat, this is an opportunity to take revenge of his father and find out his brother. In fact, he learns that his brother has been grown up as a Christian with his name changed into Mark and appointed as the commander of Prince Carlos' army. So first, Murat and Mark fight, and later Mark is told about his real identity by Murat.

*Kara Murat Ölüm Emri (Death Command)*. Directed by Natuk Baytan, 1974: The film takes place in the 15<sup>th</sup> century during the time of Murat II, the father of Mehmet II. Prince Mehmet assigns Murat to discover the Byzantine plans of using Prince Orhan to destroy the Ottoman Empire. So Murat infiltrates into the Byzantine palace as a guard named Kosta. He also protects Prince Mehmet from Olympia, the Byzantine Princess, who wants to poison Mehmet to eliminate the Ottomans and become the Ottoman lands' queen.

*Kara Murat Şeyh Gaffar'a Karşı (Kara Murat Against Sheikh Gaffar)*. Directed by Natuk Baytan and Ernst Hofbauer, 1976: Murat fights against Sheikh Gaffar in the 15<sup>th</sup> century for Mehmet II, who wants to extend the eastern borders of the Ottoman Empire. This sheikh does not want to pay taxes to the Ottoman Empire, so the Sultan assigns Murat to defeat him. In his fight, Murat also finds out how the sheikh uses opium to manipulate people and form an army for himself. Meanwhile, Murat's brother Turhan is also given opium by the sheikh and kept as a hostage. Therefore, Murat also has a personal cause in fighting with the enemy.

*Kara Pençe (The Black Claw)*. Directed by Yücel Uçanoğlu, 1973: The film tells the story of Kara Pençe, a raider in the 16<sup>th</sup> century. He is a poor peasant boy who does not know who his father is. However, he falls in love with the landlord Ali's daughter, Ayşe. When Ali finds out about their relationship, he attempts to kill Osman, so Osman runs away. On his way, he joins Turkish raiders on their mission in the Balkans against the Magyars led by Count Fley. Unfortunately, the Count also attacks the raider's village and kills his mother and Ayşe. During this fight, the raider proves his strength and courage while at the same time learning that his father is one of the other raiders with him.

*Kara Pençe'nin İntikamı (The Revenge of the Black Paw)*. Directed by Yücel Uçanoğlu, 1973: Kara Pençe fights to conquer the Remn Castle, which is a strategic place to capture Kanjiza. Meanwhile, he gets married to Count Fley's sister İbolya, whom her brother murders. Therefore, for the raider, the fight against the Magyars has a personal meaning as well.

*Karaoğlan Altaydan Gelen Yiğit (The Hero Coming from Altai)*. Directed by Suat Yalaz, 1965: The film narrates Karaoğlan's story who fights against Kaşgarlı Burhan, the vizier of Ghengis Khan. This vizier is, in fact, a corrupted bureaucrat and aims to kill Ghengis Khan. However, for Karaoğlan, he is a closer enemy because he is the one who has killed Karaoğlan's mother years ago and put Karaoğlan's father into prison. Karaoğlan, then, sets the road to protect Ghengis and take revenge of his parents. On his way, he meets Balaban, and they decide to fight together. He also defeats the Mongolian Camoka, who tries to capture Ülger, the woman he falls in love with.

*Karaođlan Bayboranın Ođlu (Baybora's Son)*. Directed by Suat Yalaz, 1966: This is the story of Karaođlan, who comes to Byzantium from Central Asia to rescue his father. The Byzantine emperor mistakenly thinks that Karaođlan may get rid of Baybora, who is still threatening Byzantium. Later Karaođlan saves Baybora, and they fight together against the enemy

*Karaođlan Bizanslı Zorba (Byzantine Tyrant)*. Directed by Suat Yalaz, 1966: The film tells the story of Karaođlan in the 13<sup>th</sup> century. He fights against Vasileas, the cruel Emperor of Byzantium. He is accompanied by Eleni, the daughter of the priest who seeks Karaođlan's help to get rescued from the hands of the Emperor that wants to marry her. Throughout the story, Karaođlan is supported by his father, Baybora, and the two reject any monetary gains after Karaođlan kills Vasileas.

*Karaođlan Camokanın İntikamı (Camoka's Revenge)*. Directed by Suat Yalaz, 1966: The film tells about Camoka, who survives the fight with Karaođlan and wants to take revenge for the defeat. So he seeks Karaođlan, and when he finds out the village Karaođlan stays, he raids there. Karaođlan, however, has already started to make some preparations against him, so the villagers, including women, are all ready to fight.

*Karaođlan Geliyor: Cengiz Hanın Hazineseri (Karaođlan is Coming: Ghengis Han's Treasures)*. Directed by Mehmet Aslan, 1972: The film tells the story of Karaođlan, who looks for Ghengis Khan's treasure. In fact, once upon a time, Ghengis Khan appoints Karaođlan's father Otsukarci and Tokta to protect his grave when he dies because his treasure has been buried with him. Tokta, however, wants to own the treasure and so steal it. For this purpose, he wants to eliminate Otsukarci threat and so kills Otsukarci's wife and kidnaps his son Karaođlan. Karaođlan then runs away from his hands, becomes a grown-up, and fights to avenge his family and find the treasure. In the end, Otsukarci and Karaođlan defeat Tokta, bring the treasure back to loyal soldiers. They think that the treasure could be helpful for the order of the country.

*Kolsuz Kahraman Alpago (Armless Hero: Alpago)*. Directed by Nejat Saydam, 1966: The film takes place in Central Asia in Medieval times. It tells the story of Alpago, who gets his name as he takes revenge of his father and at the same time fights for the Göktürk khan Gültekin against the Chinese.

*Malkoçođlu Akıncılar Geliyor (Raiders are coming)*. Directed by Süreyya Duru, Remzi Jöntürk, 1969: The film tells the story of Malkocoglu, who fights against Byzantium and Serbia in the 15<sup>th</sup> century during the time of Mehmet II. The main evil character is the Byzantine Prince Nikola, who aims to collaborate with the Serbians against the Ottomans. Therefore, he plans to marry Beatrice, the daughter of Serbian king Philip. Malkoçođlu attacks Nikola's palace, then infiltrates into King Philip's palace by introducing himself as Nikola. There, he fights against King Philip, too. Malkoçođlu also rescues Orban, an iron founder and engineer whose bombarding technology would be helpful to the Ottomans in the siege of Constantinople in the following years, from the hands of Byzantium.

*Malkoçođlu Avrupa'yi Titreten Türk (The Turk that Put Fear into Europe)*. Directed by Süreyya Duru, 1966: The film tells the story of Malkoçođlu, who fights against Prince Lazar, one of the sons of the deceased Serban king, Brankovich, in the 15<sup>th</sup> century during the time of Mehmet II. Brankovich leaves the throne to his son Greguar who is loyal to the Ottoman Empire and praises its just administration. However, this other son Lazar takes power into his hands by force. Lazar is the enemy of Turks and collaborates with the Magyars against the Ottomans.

Then, Mehmet II assigns Malkoçoğlu the duty of killing Lazar and giving the throne back to the legitimate heir, that is Greguar. Besides, the Serbian spy Belushi and the internal enemy İshak Pasha also make plans against Malkoçoğlu. In the meantime, Illiona, the sister of Lazar and Greguar, falls in love with Malkoçoğlu.

*Malkoçoğlu: Cem Sultan.* Directed by Remzi Jöntürk, 1969: The film tells the story of Malkoçoğlu who aims to rescue his blood brother Cem Sultan from the hands of the Spanish state and the internal enemy Rütem Pasha. Meanwhile, he also meets the shepherd and peasant Polat, who escapes from his village because he has killed Sarı Cafer for taking the girl he loves. Polat, then, wants to become a raider and joins Malkoçoğlu and his friends on their mission. Later, it is found out that Polat is the son of Malkoçoğlu.

*Malkoçoğlu Kara Korsan (Malkoçoğlu The Black Pirate).* Directed by Süreyya Duru, 1968: The film tells the fight between Malkoçoğlu and the cruel Spanish Prince Lucio. It is the time of the Spanish Inquisition, and during that time, Spain raids and massacres European lands in the 15<sup>th</sup> century. One day Lucio attacks Ainos in the Ottoman Empire and captures Prince Osman. So, Malkoçoğlu is assigned by Bayezid II to rescue the Prince and defeat Lucio. Hiding his real identity and introducing himself as a pirate named Ojeda, he fights against Lucio's men. He also saves the peasants whom Lucio is terrorizing.

*Malkoçoğlu Krallara Karşı (Malkoçoğlu against Kings).* Directed by Süreyya Duru, Remzi Jöntürk, 1967: The film tells the story of Malkoçoğlu's fight against Vlad the Impaler in the 15<sup>th</sup> century. It starts when Vlad attacks Malkoçoğlu's village, destroys his house, murders his wife and kidnaps his son named Polat while Makoçoğlu is in a campaign. On his way to take revenge, Malkoçoğlu finds out that Vlad forms his army by hypnotizing people including Polat. At the end, Malkoçoğlu kills Vlad.

*Malkoçoğlu Kurt Bey.* Directed by Süreyya Duru, 1972: The film tells the story of Kurt Bey, the raider of Suleiman the Magnificent in the 16th century. He is the son of Malkoçoğlu, another great raider murdered during a raid by the soldiers of the Holy Alliance. Before dying, he divides the map of a Christian treasure between his twin sons Doğan bey and Kurt bey. However, Doğan bey is kidnapped by the Iranian Mahmut, a man of Prince Murat who collaborates with the Christians to seize both the treasure and the Ottoman throne. Meanwhile, Doğan bey is raised as a Christian and becomes an army commander. On the other hand, Kurt bey is assigned to fight against Prince Murat and the Christians terrorizing the Turkish villages in the Balkans. The two brothers meet when Malkoçoğlu's village is also attacked. Doğan bey remembers his origins, and then they defeat the enemy together.

*Malkoçoğlu Ölüm Fedaileri (Gurds of Death).* Directed by Remzi Jöntürk, 1971: The film tells the story of Malkoçoğlu and his raider friends fighting against the Crusaders and Toronto prince Arnold in the 15<sup>th</sup> century, during the time of Mehmet II. The goal of Arnold is to ally with Serbia to eliminate the Ottoman Empire. For this purpose, he plans to marry Princess Elsa, the daughter of the Serbian King Mirkovich, and take Prince Enrico, the little heir to the Serbian throne, under his protection. Meanwhile, Arnold's men murder Mirkovich. Malkoçoğlu, the, is assigned by Mehmet II to save the princess and the Prince, who is considered the legitimate heir to the Serbian throne.

*Mete Han.* Directed by Mehmet Aslan, 1969: The film is about the fight between Mete Khan and the Romans in the 3<sup>rd</sup> century BCE around the Mezit Castle in northwestern Anatolia. Mete Khan is the son of Kürşat, a prominent commander and soldier. In his quest, he is helped by

Akçakoca, the leader of the Turkish community there. Meanwhile, the Roman governor of Mezit plans to ally with the commander Samas by marrying his daughter Anet to him. Thus, he aims to protect his throne and the castle from Turkish attacks. Samas, on the other hand, has plans to seize the governor's throne. In the end, Mete Khan does not only save Anet but also conquers the Mezit castle.

*Tarkan*. Directed by Tunç Başaran, 1969: The film tells the story of Tarkan, who is assigned to find a legendary sword by Attila, the leader of the Great Hunnic Empire in Medieval times. This sword is very significant because the one who holds it is considered the ruler of the world. The only person who knows where the sword is the priest Moro. Tarkan fights against the Vandals and the Roman Empire in his search for the sword.

*Tarkan Altın Madalyon (Gold Medallion)*. Directed by Mehmet Aslan, 1972: The film is about Tarkan's fight against the Vandals to save Attila's wife Honoria and son in Medieval times. Honoria is, in fact, the daughter of the King of the Western Vandal and so is murdered by the Vandals. In the end, Tarkan rescues Attila's son and also defeats Gosha, the female magician/witch who hypnotizes people.

*Tarkan Gümüş Eyer (Silver Saddle)*. Directed by Mehmet Aslan, 1970: The film is about Tarkan's fight against the commander of Alans named Kostov, who has killed his father, Altar, in Medieval times. The story starts with Tarkan's childhood and reveals how heroic he has been since the beginning. His father, Altar, is a heroic raider too, and the owner of the silver saddle that has been given to him by Attila as a reward after Altar defeated the Alas. However, one day, his village has been attacked and terrorized again. Altar and Altar's wife are murdered in this fight, the older son is enslaved, and the younger son Tarkan is somehow rescued. After this, Tarkan is raised by wolves in a cave. Tarkan decides to avenge his family when he is fully grown up, and the Alans threaten all the Huns.

*Tarkan Güçlü Kahraman (Strong Hero)*. Directed by Mehmet Aslan, 1973: The film centers on Tarkan, who wants to find the golden sword in a Chinese temple at the beginning of Medieval times. Attila assigns him that duty because he wants to expand his empire's borders, and the one who owns the golden sword is considered the country's ruler. However, while Tarkan is on his way to find the sword, the Chinese Emperor also assigns his soldiers for the same purpose. In the end, Tarkan succeeds in taking the sword after many battles.

*Tarkan Viking Kanı (Viking Blood)*. Directed by Mehmet Aslan, 1971: In the film, Tarkan fights against the Vikings and Chinese as Attila's raider in Medieval times. He is assigned to protect Attila's daughter Yonca. According to the story, the Vikings are expanding their borders and also collaborating with the Chinese. The Viking king Toro even agreed with China to capture and later surrender Yonca to them. However, Toro has not been the legitimate King because he has forcefully seized political power by putting the legitimate King named Gero into prison. Meanwhile, Gero's daughter Ursula comes to the Viking castle and fights together with Tarkan

*Savulun Battal Gazi Geliyor (Get out of the way, Battal Ghazi is coming)*. Directed by Natuk Baytan, 1973: The film tells the story of Battal, who fights against the Black Knight, representing the Christians aiming to establish a kingdom in Anatolia by eliminating Turks. Battal, the commander of Malatya principality, is depicted as an older man. After proving how heroic he is in many races, such as sword-girding and horse-riding, Battal's son Seyyid Battal replaces him. For the Christians, the young and inexperienced commander might be an opportunity to take Anatolia. So, the Black Knight attacks Malatya, kills people, including

Seyyid Battal's sister, and captures his father. Then, Seyyid Battal takes revenge for everything and protects Malatya from falling into the hands of Christians.

*Turhanoğlu Çal Hasan*. Directed by Yılmaz Atadeniz, 1975.: This film is the story of Çal Hasan, who fights against Spain and the Catholic Church in the 16<sup>th</sup> century, during the time of Suleiman the Magnificent. He fights in Andalusia to rescue the Muslim community brutalized by the Catholic Church. His raider friend Bal Hasan accompanies him, and they help Muslims escape from Andalusia with an Ottoman ship. They protect the ship until it arrives on the Spanish coast.

*Vatan Kurtaran Aslan (The Lion that Saves the Fatherland)*. Directed by Tunç Başaran, 1966: The story takes place in Edirne in the 14<sup>th</sup> century. The raider Kılıçaslan fights for Orhan Ghazi and the Prince Murat. The story starts when Orhan Ghazi assigns Murat to the throne and wants his other sons Halil and İbrahim, to work for Murat. However, Halil and İbrahim have their own plans and want to capture the throne. For doing this, they even make some secret agreements with the Byzantine. As Orhan Ghazi and Murat find out about those, Kılıçaslan is sent away to fight with them. On his way, Kılıçaslan cooperates with some other raiders. As a result, they defeat not only Byzantium but also other princes.