

BELGESEL FİLM YOLUYLA TARİHİ BELGELEME

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Öz

Pek çok tarihsel birikim belgesel film aracılığıyla, zamanın aşındırıcı etkisine larşı kayıt altına alınmıştır. Belgesel film tarihsel bırakıtı ve geleneksel değerleri zamana karşı belgelemekte ve onları geleceğe aktarmaktadır.

Robert Flaherty 1922 yılında “Nanook of the North”u çektiğinden bu yana, toplumsal yaşam, gelenekler, savaşlar, sanat yapıtları, tarihsel kalıntılar ve belgeler, yapılar, anıtlar, törenler, yabanıl doğa, hayvanlar, bitkiler ve insanla ilgili binlerce belgesel film çekilmiştir. Belgesel film her zaman, tarihsel bir rol olarak insanların birikimlerini belgelemiş, insanlığın büyük birikimini geleceğe yönlendirmiştir.

Anahtar sözcükler: Belgesel film • tarih, belgeleme • belge • birikim

DOCUMENTATION of HISTORY via DOCUMENTARY FILM

Abstract

This research examines relationship between documentary film and history and evaluates role of documentary film about recording history. In 1977, director Suha ARIN shot a documentary film, “Time in Safranbolu” in a historical place that is famous for its traditional houses and famous for its historical objects in Anatolia in Turkey. The director devoted his film for history of people and remind people their history, and their valuable accumulations via his film and recorded all historical heritage on his film. Many historical accumulation can be chained via documentary film against destruction of time.

Thousands of documentary films have been shot about social life, traditions, wars and art works, about historical remains and documents, about buildings, monuments and ceremonies, about wild nature, animals and plants and about human since Robert Flaherty shot “The Nanook of the North” in 1922. Documentary film always documents accumulation of people who tried to constitute a civilization since the beginning and as a historical role, documentary film conveys great accumulation of humanity to next.

Key words: Documentary film • history • documentation • document • accumulation

Introduction

To watch historical places or to watch ancient objects excite some people, because they can find some impacts about their lives and about their pasts in film. Past is valuable for all because past is a base to constitute future and a connection that connect people to life. History always

attracts people because of its humanistic impact which is a vital energy for people and people want to record this energy and try all ways to record their accumulation and their history.

Within a film, an actor plays a particular kind of character, with a particular background, and these evoke history of people via atmosphere of film (Riis, 2004, 12). Every film utilizes history to tell its topic and convey its message to people and it absolutely adheres accumulation of people. Among film genres, documentary film mostly reveals history of people because of its quality and it constitutes new projects on base of history.

“Starting in the late 1980s, Hollywood studios began releasing several films designed to revise Americans’ understanding of that decade’s history and politics” (Grady, 2003: 41). Cinema products or television programs have frequently told many themes from history and still tell but all they are fiction productions. Despite they are fiction, they document important values and they remind people past and they tell usable stories from history. The spectator mostly think that they watch realistic images even in a fiction film because of they want to watch realities. Those who want to set their life and their future on a sound base are fed by history.

“Historical realism –an effect of the indexical quality of the photographic image and conventions of documentary form – finds its most forceful expression in the opening newsreel footage that begins the film. The clinical nature of the camera’s gaze, or stare is profoundly disconcerting” (Nichols, 1987: 13). Documentary film took a more startling and more effective inspiration from history.

Photographs –and certainly films- can be sources of information in ways that paintings cannot. What holds of photographs in this regard holds also of cinematic images made by photographic means. An ideal documentary film is a filmically sustained narrative the constitutive film images of which represent only photographically; they represent only what they are of. Use of documentary to apply to a whole film is therefore a rough and ready one, based on a judgment that the film is preponderantly documentary (Currie, 1999: 291). Images of documentary film often tell stories of history.

“Turkish people noticed and became aware of their traditional values and considered to protect them after a director, Suha ARIN shot the documentary, “Time in Safranbolu” in Turkey in 1977. A great number of protection projects, and restoration works were started especially in

Safranbolu that is famous for its traditional houses and all over Turkey” (Cereci, 2007: 120). Among apartment houses, Turkish people felt that they yearned for their traditional buildings and understood the necessity of protection for their values. The sense of yearning past transferred from the documentary to people. People were aware of importance of their past which remained in history via a documentary film.

The documentary, “Time in Safranbolu” showed the spectator traditional Turkish houses, with traditional objects in them and told about lives once inhabited those houses. The elements of houses, rooms, walls, windows, ceilings, cupboards, doors and objects were presented so attractive that people had a journey to another time in history and wanted to be there. They yearned for even their grandparents with whom they had lived in traditional houses (Cereci, 2007; 120). The director showed them in documentary film via an esthetic way and reminded the spectator their history. *“Obviously, the snapshot quality of regulation newsreel journalism tends to make actuality seem (in terms of formal significance) fragmentary, superficial, and even trivial. So the documentary ideal of film technique is this; the aim of presenting formal wholes above a minimum of factual significance, taking the alternate forms of narrative or, as in films of scientific subject matter, logical exposition”* (Tyler, 1949: 103). Technique of documentary film based on documentation history that contains valuable accumulation of people.

Another documentary film, “Sweat of Felt” which was directed by Ertuğrul Karslıoğlu in 1988 tells a traditional handwork and craft in a great accumulation of people collected in past. The documentary tells a handcraft in a historical process because of quality of the topic.

History does not cover only accumulation of people but also covers ways to future and reminds people available methods to have a civilization. People are interested in history to learn their roots and to know their identities. Film is a method to take people to their history and show them historical documents.

“The origin of documentary film has long been settled. Louis Lumiere’s first films of 1895 demonstrated film’s capacity to document the world around us. Here, at the start of cinema, is the birth of a documentary tradition” (Nichols, 2001: 584). Those who are interested in cinema and television were aware of the importance of proving human life, and historical values and how spectator enjoy and are fond of their traditions and their past. When they witnessed their traditional values which they had left in their past, they yearned for them and were urged to

protect them. People can resurrect their values and their valuables left in past by help of documentary film. Documentary film reminds past and take people to their history in its effective atmosphere. Values, things, events, art works, monuments, traditional rituals, memories which were left in past are often main topics of documentary films (Cereci, 2007: 121).

*“Not until 1970s did historians begin to take film seriously enough to begin producing essays, books, and conferences on the topic. The first major work was a 1976 volume entitled *The Historian and Film*, a collection of essay in which a group of mostly British academics examined questions of how to use newsreels in the classroom or how to evaluate feature films as historical evidence. Five years later came the publication of *Feature Films as History*, another group effort, this one focusing on dramatic works, and more particularly on the question of how clusters of films made in certain periods could serve as windows onto particular ideologies or climates of opinion –anti Semitism in Europe, the Popular Front of the 1930s, or national consciousness in Germany and France in the 1920s”* (Rosenstone, 2002: 137).

When Robert Flaherty shot “*The Nanook of The North*” in North Pole in 1922, neither he nor anybody else was aware of the characteristic of documentary film (Levin, 1971: 8). *“If the spectator glance at literature for a moment, they can observe the growth of a documentary feeling not only in the naturalism of Zola and Flaubert, with its emphasis on environment and contemporary actualite, but even in Tolstoy’s War and Peace, where the historical facts of the Napoleonic war in Russia hover behind the fictitious narrative as a time-space entity virtually as independent as though it were actual historic record”* (Tyler, 1949: 107). Recording history was aim of many artists and those who were aware of importance of history tried to have a way to travel to history when they want.

One of the top-grossing films of 1950s, *Ben Hur* by William Wyler, was a historical film and told a historical story from Roman Period in its original ambience (Jancovich, 2000: 83). Because of its historical story, it could be watched most and be enjoyed much and won 11 Academy Awards in 1959. Historical films are always laborious works but generally the most favorite productions because of their enormous world they create in their set. They recreate past with their meaningful senses and convey many clues from past to future through historical accumulations. Past usually means the great secret of their lives for many people.

Another historical film, Julius Caesar was shot in a historical atmosphere too, but John Houseman, the producer of the film had many difficulties about setting a historical atmosphere. He often worried about buildings and about Roman costumes and other things to convey the atmosphere of the story correctly to audience during shooting (Pasinetti, 1953: 133). Fiction films always have worries about setting correct atmosphere that the spectator can understand story and about taking the spectator to history with their instruments. But documentary film works with documents and proves documents directly.

People tried to document components of life in different ways since the beginning because of importance of documentation and develop contemporary techniques to document everything what they lived. They often felt to watch accumulation of past to solve their problems and to arrive at their aims and they stood advices of past.

Turkish author Sabahattin Ali tells the story of a few friends who try to build a glass maison in his tale book, Glass Maison. The author influences readers via adventure of heros in the story and causes a sensitive atmosphere. In spite of he does not tell realities, he tells a story, readers are affected and become sensitive. He makes readers affected via his tale. People are affected and think their lives and yearn for their past after reading a tale (Ali, 2008: 139). It is possible to take people to their past, to world of history via a tale too.

Turkish historian İlber Ortaylı tells about traditional Turkish houses in his history book, Pages from Istanbul. He describes wooden Turkish houses in detail and mentions about life in those houses and tells people who lived in the houses. He makes readers affected by telling traditional Turkish houses with his documents too. People become affected and yearn for their past when historian Ortaylı proves documents about history too (Ortaylı, 2007: 39). He recreates past via historical documents in his books.

Role of Documentary Film on History

Documentary film is a kind of nonfiction film. Fiction film forms an imaginary story which can be inspired by reality or can not be. Documentary film directly tells realities of life and never imagine. It is produced in realistic images and in a realistic approach but artistic.

Visual materials like photographs or films document lives of people and accumulations of people and remind them their past with its values (Erkiliç, 2008, 75). Photographs and films record the reality of life and convey them to other eras of future.

Documentary film is another way to recreate past and remind history in its scientific and artistic method and one of unique way to document historical accumulation. Documentary film also involves deep sense to take its spectator to its realistic world is full of past and affects the spectator by proving realities. In the documentary film, *Time in Safranbolu*, director Suha Arın proved a deeply sense atmosphere via traditional buildings and he took the spectator to a period of their past in which they yearned for many things. History was recreated in the film by the help of director's effort and of historical objects and values.

Suha Arın mostly studied on historical and traditional topics in his films likewise in the documentary film *During the World Remaining* which was about the Works of Sinan the Architect or in the documentary film *Suleymaniye*. He was too responsive director about values of Turkish people and historical and traditional heritage of Turkey. It is possible to say that Suha Arın was a nostalgia director. He addressed nostalgic sense of the spectator in his many films and because of this he was admired much. Suha Arın is known as the director of historical topics in Turkey. In a way, he knew that documentary film was a way to protect history.

"In the movie White Nights, directed by Taylor Hackford in 1985, Baryshnikov played a famous Russian dancer who has defected to the United States and who, due to a plane crash, finds himself back in the Soviet Union, where he has been deemed a criminal, What Baryshnikov's character discovers, upon attempting to get word to friends who will help him escape, is that the younger generation has not been tool of his existence: "You were never told that I existed". History, in White Nights, is advanced as a concept at may be manipulated by an ideology; and those who withdraw their support for an ideology risk being erased, for future generations, from the version of history it expounds" (Houston and Tobey, 2001: 15). Past can be used in different ways to tell people realities.

In *Mirror of the Past* the classic elegance of "eighteenth century life" is recaptured in a film visit to the reconstructed first capitol of North Carolina, Tryon Palace. There is shown Governor Tryon and his family in their daily activities amid the business and pleasures of colonial life. There are also close up details of fine crystal, china, paintings, objects d'art. The nature of the

film is, of course, historical (Oettinger, 1965: 59). History one of most available areas for documentary film because of its countless datas and because of close dimension for people.

“Cinematography is a good model for the entire process of making a movie. It’s constant barrage of choices to make, each choice creating and defining the next. Cinematography is the art of balancing elements-light and shadow, contrast, focal length, f-stop, depth-of-field, composition, focus and camera movement, color, diffusion –all of which affect each other and affect the story the image tells. Add to the pressures of time and money and nature and you’ve got a juggler with dozens of variables flying through the air all the same time” (Sayles, 1987: 71). Documentary film also involves these, but it tells its real stories by using a nonfiction way.

To use nonfiction way involves to work on realistic documents and tell realities with documents. This is way of documentary film whose content consists documents. Documentary film is the most artistic way to document realities of life and history in documentation ways. “Baraka” is a special film which was directed by Ron Fricke in 1992 tells life in a natural way and tells accumulation of past. In film, without words, cameras show us the world, with an emphasis not on "where," but on "what's there." It begins with morning, natural landscapes and people at prayer: volcanoes, water falls, veldts, and forests; several hundred monks do a monkey chant. Indigenous peoples apply body paint; whole villages dance. The film moves to destruction of nature via logging, blasting, and strip mining. Images of poverty, rapid urban life, and factories give way to war, concentration camps, and mass graves (Stroyline, <http://www.imdb.com/title/tt0103767/> , 26.03.2012).

Man is a great process himself with his experiences and with his accumulation, and with his culture, and with his past which contains all history of mankind. Cultural images tells many stories and teaches many knowledges about man and present man to others like an identity (Türkoğlu, 2003, 96). Documentary film often uses history of man because of its colorful and interesting images.

According to Elizabeth LeCompte, the only thing to do is to mythologize his own past work in his present writing and hope that it will stand for history. It probably will. History belongs to those who write it down (LeCompte, 1981: 53). Whoever writes history, it always attract people for their future. Modern techniques provide competent ways to write history like film techniques.

*“Late in 1908, a court case raised the question of the role of the film as historical expression. In challenging the legality of a judgment against exhibiting *The James Boys in Missouri and Night Riders* under the terms of the Chicago Censor Ordinance of 1907, exhibitor Jake Block made what was taken as a rather surprising claim: The films, he asserted, were based on the “American historical experience” and thus could not be challenged on the grounds of immorality and obscenity inscribed in the ordinance. The lawyers for Block made a complicated conceptual move here: They sought to blur the porous borders separating fiction from history so that films would be included in the category of history, which, as nonfictional discourse, was, it was claimed, divorced from the category of the immoral” (Grieverson, 2004: 119).* The film stills assignment helps us conduct research into a range of problem occupying the cinema studies discipline, including identity, the relation of language to images, the shift from alphabetic to cinematic technologies (Mauer, 2001: 98). Images in films are main materials of a film and images are adequate to document realities, especially remains of history.

““Slavery and the Making of America” is the best ambitious nonfiction film ever attempted on the subject according to Allen Barra. Someone can see a world that have never been seen before, a world so dependent on the economy of slavery that the dollar value of black human property was greater than the dollar of all the country’s banks, railroads, and manufacturing. Above all, he is going to be reminded that America was a slave country longer than it has been a free country and that the legacy of slavery is still very much with the people” (Barra, 2005: 68). Documents in a film teach people story of history and make people to realize details of life.

People live in a mixture life and use an essential culture which has colored parts and fascinating images. In a way culture means identity of a society who has a great past. Identity contains all experiences and minings of a society and leads them to future (Özkan, 2008, 278). Documentary film can documents all experiences and accumulation of people in artistic images.

Realizing details provide people to live in safety and take people to future easily. Civilizations are constituted on some humanistic approaches that are related with humanism and with opinions about future. People always need to know humanistic and futuristic opinions to move to future. Documentation is way to learn requirements of people. Documentary film is is a way of documentation. Its full of document content provides people to evaluate life and human correctly and constitutes a bridge between past and future.

One genre of documentary film is historical documentary that aims to illuminate history directly and to convey data from history for people who need experiences of history (Cereci, 2007: 28). Historical documentaries naturally recreate past and evaluate past by proving meaning of past. Past is settled in history in a meaningful arrangement and includes all accumulations of people since the beginning

Past can be used to have an available life and safe future because of its useful accumulation. *“Five reasons for going or looking back dominate time-travel literature explaining the past, searching for a golden age enjoying the exotic, reaping the rewards of temporal displacement and foreknowledge, and refashioning life by changing the past”* (Staiger, 2004: 126). Writing time-travel literature is a very important political art. How people comprehend the past affects their sense of remembering it. Comprehending and remembering affect, as well as actions, shape the future (Staiger, 2004: 129). Documentary film is a very available instrument for it.

“Dingjun Mountain is a documentary staging of a famous Peking opera; Zhuang Tests His Wife is derived from a popular Cantonese opera with the same title. These records show us that regional and national opera was used to embark on a process of signification in the earliest days of Chinese-language film” (Yueh-yu, 2002: 83). Likewise documentary film derives its topics from history, and from national past, and from past of world (Cereci, 2007: 121).

The appearance of documentary involves the combination of three preexisting elements – photographic realism, narrative structure, and modernist fragmentation- along with a new emphasis on the rhetoric of social persuasion. This combination of elements itself became a source of contention. *“A nonfiction film can remind past and recreate past in a contemporary atmosphere. In its most extensive sense, a nonfiction film is any film not fictional, for example, instructional films, advertisements, corporate films, or historical or biographical documentaries”* (Planting, 2005: 106). It is a film but it recreates not only past but changes opinions and realities. It creates new feelings by showing past and lost values.

“Documentary was considered as a creative production of realities as John Grierson described it” (Barsam, 1973: 8). Although documentary is directly concerned with truth, correlation between documentary and imaginations was explained through its pictures. It was concluded that the aim of shooting a documentary was directly concerned with senses of human.

There are a lot of elements in past, concerned with present, and there are many historical topics to form present in history of people. Some directors often take theme of film towards past to persuade the spectator about value of life. *“Director sometimes uses flash back method, or historical characters or places, or sometimes resorts to a traditional ritual in theme”* (Sayles, 198: 21). Reminding past is usually a current way to influence the spectator and history is the most available area to use.

Anyone has an interest to past because of his background and because of his roots and he mostly can find his identity in past. A recorded past means history and history is a requirement that provides facilities for people. History provides people not only past but also evaluation of past and provides people to understand how accumulation of history was obtained.

Social mission of a film is telling past of people on historical documents and to tell people about their culture to know themselves and to present themselves in international area. Films and television productions are instruments to tell about magnanimity of man in his history and to tell great past of man. Because past of man is full of magnanimity examples (Köksalan, 2010, 63).

Past has been the source of many arts, trends and methods in history like in Italy. Yearning also existed in the very basis of Europe being recreated at the beginning of the fifteenth century. *“Brunellechi’s idea had been to introduce the forms of classical buildings, the columns, pediments and cornices which he had copied from Roman ruins. His idea was to apply styles of traditional houses and palaces to new buildings”* (Gombrich, 2004: 249). He expected to build what he and other people yearned for in their past, and that’s why Brunellechi directly used history for his works.

History contains all accumulation of past and productions people, so it provides materials for all spiritual and artistic works. In a way, history means spiritual accumulation of people and an evaluation of people works. In this sense, it is an analysis between beginning and expiration. Documentary film is interested in all content of history.

“The documentary term was first introduced by John Grierson in a review of Robert Flaherty’s Moana in the New York Sun, in February of 1926. It was derived from “documentaire”, a term used by the French to describe travel films” (Katz, 1994: 373). Travel films were mostly shot to remember travel memories which were lived enjoyable. They have also been documents

of past. Some of documentary directors penetrate through yearning for past to attract the spectator. Though emotional exploitation is not moral, many director firstly address emotional asset of human and bring to the fore emotional themes even documentary film directors.

“Documentary film is not only recording of life but the consolation of lost values. It presents a great number of messages about the things which people have lost in the past” (Cereci, 1998: 111). Documentary film mostly contains subjects and works which people produced within their cultural heritage during hundreds or thousands of year. It shows what people possessed in their past and what was valuable and what should be saved. It is a way of protecting valuables against time. Directors of documentaries think that neither printed documents nor photographs can protect valuables as long as a documentary can. According to them, documentary is both practical and attractive because of its realistic characteristics.

In this sense history is need documentary film to convey its messages to next. Script of documentary film with documents tells next generations pure realities of history and warn people against many dangerous. In a way, documentary film also need history to provide affective impacts on spectators via attractive components of history. Documentary film and history two valuable components of documentation that complete each other.

People imagine fantasy but they have to live up reality. They know that imaginations will disappear but realities are lost within the passing time. Fantasies can just be imagined and then they vanish (Cereci, 2007: 121). Fantasies can make people happy but they have to live in realities and have to plan their lives according to realities. To plan their lives, people mostly use experiences of past. *“Human lives in reality and yearns for what he lost. It is film of reality more than fiction themes, documentary film”* (Barsam, 1978: 83). Visions are assembled in post production process of documentary film but realities of life can not be assembled. Documentary film is a nonfiction film and its content covers documented realities. It just records realities and save them for those who want to reach their past, who are interested in history. Documentary film can not be assembled like history but it documents what people lived.

Documentary film choose usable components of history and installs them in a rational story that is absolutely related to past of human. Humanistic approach is main axis of documentary film that aims to convey a spiritual message to people. It especially uses spiritual dimensions of past of people in intensive history. History is full of many warnings and inspirations for people to move to future correctly.

People have sorrow for their lost, even for a piece of paper or for a rod or for a place where they lived some. They know that they will never get them again. Because of this, they try to protect them via different ways, especially in documentary film. A documentary film records subjects and values and all history of people before they were lost them and saves them for future (Cereci, 2007: 122). Documentary film is interested in what was lost in past about people and tries to recreate it for the spectator. It is usually inspired by history.

“Many spectators feel that the images which they watch in the film are plastic things which were changed into flat pictures” (Hugo, 1992: 355). But things are real and were practiced in life in documentary film. Things in film change into instruments which take the spectator from present time back to past within the theme of documentary film. An aim of documentary film is to recreate past as if it was lived one minute ago.

“A great number of spectator watch documentary as parts of others’ lives without being aware that they are in fact parts of the documentary. Although documentary film mostly contains realities, it is not a perfect vision of realities because of the director’s interpretations. Documentary film is a comment which narrates a social dimension in scientific and technical methods” (Bennet, 1981: 342). Director tries to influence the spectator through their senses especially by using affects of past by using historical documents.

Documentary film tells real stories from lives of people and it necessarily refers history of people because of its topic. History is a base for all topics, because it contains all materials about accumulation of people because of its character.

“Unless someone dies, he yearns for past, and lives in nostalgic feelings, and tries to find objects from past” (Cereci, 2007: 122). A documentary film director can understand his feelings and appeases him by help of documentary film easily. Someone who lives in nostalgic feelings can find what he looks for in documentary film. In a way, documentary film is a mirror of history of people.

“Documentary film is not a rhetorical, empty, or confused category, though it is an essentially vague one. Documentaries are filmic narratives, the images of which support the narrative in virtue (mostly) of their being photographic representations. Putting in somewhat loosely, in a documentary meaning passes from image to narrative, while in nondocumentary meaning goes the other way” (Currie, 1999: 29). In this process, director of documentary usually uses past to make a narration.

Every documentary film has to engage directly with what the documentary is about. It has therefore to consider the question of, for instance, health policy on AIDS, international arms smuggling, labor relations in Japan, loneliness in the student population, the history of forensic science of whatever else a documentary chooses as its topic. *“The precise extent to which enquiry pursues this engagement will vary with the motivation of the researchers but it will also vary, predictably, with the kind of documentary”* (Corner, 2005: 126). Consequently whatever is chosen as topic for documentary film takes the spectator to past by pictures which reminds the spectator their past.

5. Conclusion

Man lives in an original culture and obtains many experiences and uses his experiences to produce and to be satisfied by stories of life but he lives in reality. Past of man is the greatest story which contains all accumulation and all interactions and all attractions of history of man. The main worry of man has been to survive until eternity and has been to be permanent since the beginning. Because of people tried to record their lives and their pasts by using different ways for thousands year.

Documentation is a popular occupation recently, because many things lose quickly and people always look for back. History is a recorded expression of past and an evaluation of human productions and works and help people by illuminating future. History consists of documents of accumulation of people and documents adduct people to realities of life. In a way, history is a summary of mankind which contains numerous good and bad situation and events.

People usually set their life and even their future on base of past because of importance of past. Past provides people many sound materials to live in a safety life. They have many clues and data from past and use experiences of past in their life. Because of this, they often yearn for past and want to reach meaning of past ant try to understand it. People think that they need to learn history because of information and experiences in history. Documentary film is a perfect way to recreate past and tell meaning of past to people and to explain history. It often works on topics in past because of attraction of past.

Documentary film usually uses historical or cultural topics to find attractive images because of attraction of accumulation of people. People live and collect many materials when they live

and evaluate their accumulation when they produce. All productions are results of a great accumulation which was pranked by wealth of past. Documentary is the most available way to record accumulation and products of people.

Life is a real process but metaphysics dimension of man often appears in real lives of people. Metaphysics dimension of man can also be documented by film likewise real dimension. Documentary film is a nonfiction genre and it never uses imagination. Documentary film always uses realities of life and realities of past. It usually chooses topics from past of people which contains colorful and attractive materials.

Although documentary is a kind of film, it is not film of only images, it is the film of realities which were lived in the past or are still being lived. Documentary is primarily a nonfiction film in spite of comment of director and a script. Director of documentary usually shoots realities which contains valuable things and events for people. Its theme is mostly concerned with things what people have lost in the past, in history. In a way, documentary film is a kind of history lesson in an artistic way.

Documentary film is a way to protect historical accumulation against destruction of time by documenting history. It can documents valuable accumulation of history and convey them to people in an artistic way. People have many values which were consisted during thousands years and some of them were lost. Documentary film is a resort to protect all the past and values.

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YAZAR HAKKINDA

Prof. Dr. Sedat CERECİ; İstanbul Üniversitesi Basın Yayın Yüksekokulu Gazetecilik ve Halkla İlişkiler Bölümü'nden mezun oldu. Üniversite yıllarında başladığı gazetecilik yaşamında pek çok günlük, haftalık, aylık gazete ve dergide muhabirlik ve redaktörlük yaptı. Yayınevlerinde editör olarak çalıştı. İstanbul Üniversitesi Sosyal Bilimler Enstitüsü Radyo Televizyon Bilim Dalı'nda yüksek lisans ve doktora eğitimi gördü. Klasik Türk Müziği eğitimi aldı, Türk Halk Müziği çalışmalarına katıldı, koro yönetti, beste yaptı. TRT İstanbul Radyosu'nda müzik programları, özel radyo kanallarında söz programları hazırladı, belgesel filmler çekti. Yüzüncü Yıl Üniversitesi'nde öğretim üyesi olarak görev aldı, idari görevler yaptı, üniversite televizyonu için bilim ve eğitim programları hazırladı. Reklam metinleri yazdı, reklam filmleri çekti. Çocuk programları danışmanlığı, kültür programları koordinatörlüğü yaptı. Kişilik gelişimi ve bireyler arası iletişim dersleri verdi. Ankara'nın doğusunda ilk belgesel film yarışmasını ve Doğu Anadolu'da bir köydeki ilk film galasını düzenledi. Türkiye ve dünyanın pek çok yöresini dolaşarak fotoğraf çekti, sergiler

açtı, ödüller aldı. Fotoğraf ve film yarışmalarında seçici kurul üyesi olarak görev aldı. Doğu Anadolu'da gizli kalmış, yerel konuları, yok olmak üzere olan değerleri filmle belgeleyerek geleceğe aktarmaya çalıştı. Filmleri uluslararası festivallerde gösterime girdi. Kongreler, yarışmalar, bilimsel ve toplumsal etkinlikler için açılış filmleri çekti. Avrupa Birliği destekli projelerde görev aldı, çalıştaylara katıldı. Batman Üniversitesi Rektör Yardımcılığı görevi ve Batman Üniversitesi Güzel Sanatlar Fakültesi Dekanlık görevini üstlendi. Batman Üniversitesi'nde 7 dilde şarkılar söyleyen Çok Dilli Müzik Topluluğu'nu kurdu, 12 dilde çekilmiş filmleri kapsayan Çok Dilli Film Şenliği'ni düzenledi. İngilizce, Almanca, Arapça bilmektedir.

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SONUÇ

Belgeleme, pek çok şeyin hızla kaybolması ve insanların geçmişi araması nedeniyle son zamanların popüler uğraşlarından biridir. Tarih, geçmişin izlenimini, insan üretimlerinin bir değerlendirmesini ve insanların geleceğini aydınlatmak üzere geçmişi kaydetmektedir. Tarih, insanların birikimlerinin belgeleriyle oluşmakta ve belgeler insanları yaşamın gerçeklerine yaklaştırmaktadır.

İnsanlar yaşamlarını ve geleceklerini, geçmişin önemi nedeniyle geçmişin birikimi üzerine kurmaktadır. Geçmiş, insanlara güvenli bir temel üzerinde yaşamları için sağlam materyaller sağlamaktadır. İnsanlar geçmişten pek çok veri ve ipucu edinmekte ve geçmişin deneyimlerinden yararlanmaktadır. Bu nedenle insanlar sık sık geçmişi özlemekte ve geçmişin anlamına ulaşarak onu anlamaya çalışmaktadır. İnsanlar tarihin içindeki bilgiler ve deneyimler nedeniyle onu öğrenmeye ihtiyaçları olduğunu düşünmektedir. Belgesel film, geçmişi yeniden kurma, geçmişin anlamını insanlara anlatma ve tarihi açıklama konusunda yetkin bir yoldur. O genellikle, geçmişin çekiciliği nedeniyle geçmişi konu edinmektedir.

Belgesel film bir film türü olmasına rağmen, o yalnızca görüntülerin filmi değil, insanların geçmişte yaşadıkları ve halen yaşamaya devam ettikleri gerçeklerin filmidir. Belgesel film, yönetmenin yorumuna ve bir metin yazarının yazdığı metne rağmen kurgusal olmayan film olarak anılmaktadır. Belgesel film yönetmeni genellikle, insanlar için değerli şeyleri kapsayan olayları ve gerçekleri çekmektedir. Belgesel filmin konuları genellikle, insanların geçmişte yitirdikleri değerlerle ilgilidir. Bir bakıma belgesel film, artistik özellikler de taşıyan bir tarih dersidir.

Belgesel film, tarihi belgeleme yoluyla zamanın yıkıcılığına karşı bir koruma yöntemidir. Belgesel film tarihin birikimini belgeleyebilmekte ve onu artistik bir bakışla insanlara aktarabilmektedir. İnsanların, binlerce yıl boyunca ürettikleri ve bazılarını yitirdikleri çok değerleri bulunmaktadır. Belgesel film, geçmişi ve değerleri korumak için başvurulabilecek bir yoldur.