

frames can be simple indexual elements (Honko: 1985, Bauman: 1992), such as the names or texts of episodes, or their functional, semantic or semiotic meanings, or their functioning within the context of the broken frame.

Nearly the same process is brought to bear when oral sources absorb parts of mediated performances into the general body of oral stories

From a more structural viewpoint, it is not strange that such changes occur; it can be noted that oral sources collect aspects of mediated performances by breaking down their formal unities as movies or books. Names of producers, directors, authors, and usually of titles are almost completely lost in the oral sources

Like the dimensions of time and place which were explored earlier, names of authors and titles often serve as reference points for enhancement of believability, with an especial valuing of references derived from the printed media: the people often refer to "a book, a Çakıcı book"; in the case of movies, they say, "a movie, a Çakıcı movie," often using names of actors who distinguished certain movies: "Bülent Ufuk's movie, (Kenç: 1950, 1952) Fikret Hakan's movie" (Erksan: 1958); "Tanju Korel's movie" (Erksan: 1989); or "the colored movie.

Otherwise, the only slight difference other than those which come from the technical nature of the media is that the transference from, or selection of, elements, and the

reframing of broken frames, is more unconscious than in the mediated performances.

CHAPTER-V: CONCLUSION

In this study the relationships between oral forms of folklore and mediated performances have been investigated within the cult of Çakıcı Mehmet Efe

Çakıcı Mehmet Efe was an outlaw who lived in Western Anotolian region of Turkey between 1871 and 1911 His rebellion against the Ottoman state occupied the last fifteen years of his life. From a folkloristic standpoint Çakıcı Mehmet Efe's life as an outlaw has the traits that classify him as a "noble robber," meaning that he "took from the rich and gave to the poor" within the regional zeybek tradition of social banditry which makes him a Robin Hood-like figure in the Turkish socio-cultural context. Çakıcı Mehmet, an outstanding representative of the tradition of zeybekler, is celebrated as a folkhero by the people. As result of the celebration of him as a folkhero, an enormous cult has arisen around the life story of Çakıcı Mehmet

The cult of Çakıcı Mehmet started to develop while he was still alive. The interactions between oral forms of folklore and mediated performances began with the cult's rise, and it has continued to the present. In this work Çakıcı Mehmet's status as a folkhero and the stories within the Cult of Çakıcı Mehmet have been briefly explained to provide a better understanding of the transmissions between

the cult's mediated and oral forms of folklore. The interactions between the mediated performances and oral forms of folklore effect a web of intertextuality

This analysis of transmissional relationships between oral forms of folklore and mediated performances is limited to oral stories, four movies, and four novels about Çakıcı Mehmet which first appeared as feuilletons in the newspapers

The stories and their contextual characteristics were illustrated by briefly analyzing the storytelling tradition in the region. The stories' functional, formal, contextual and basic socio-semantic meanings were pointed out by exploring the contexts which create the transmissional relationship in each case.

In the final part of the this study, the relationships between oral forms of folklore and mediated performances were analyzed in accord with the intertextual character of continuative and discontinuative elements around one Çakıcı story.

As a result of the analysis of this story it can be understood that transmissional relationships can occur at the indexical level (an item within the element of the cult), or at the level of semantic meaning or function.

At either level the transmissional process is based on two actions; 1 the breaking down of the frame of performances (oral or mediated) in order to take an item

from it and 2) the reframing of it in the context of new performances. In addition, the process of transmission is manipulated by culturally specific functional and semantic dynamics in the cult of Çakıcı Mehmet Efe in the Turkish socio-cultural context. It is useful to emphasize that the traditional form of oral storytelling remains intact from one presentation to another, but still changes in content and context take place, and it is also useful to emphasize that the most important and enduring of continuities between all types of "performances" is the adaptability of stories which allows for individual creativity to come into play while at the same time allowing for the different interactions, interrelationships and manipulations to occur as transformational meanings.

The cult of Çakıcı Mehmet Efe has never been the subject of methodical research, and there is no scientific work on the cult. As has been seen, the cult of Çakıcı Mehmet Efe presents many research opportunities which could be identified future research targets:

Focusing on the *meraklı* groups with their structures and their shaping of performances could be investigated as case studies. One particular group's usage of the stories' transformal meanings (Honko: 1985) as a repertoire could be investigated. Moreover, the relationship between meanings and textual changes or correlations through consideration of contextual structures as a dimension could be investigated.

In other words, by using the same research strategy, the stories, other than their textual and contextual meanings and formal relationships, could be investigated to engender understanding in accordance with various possible explanations. For instance, by analyzing movies, research strategies could be designed for a better understanding of the transmissional relationships between the visual media and the oral sources' exposure and responses to movies within the framework of their background

The cult's relationship with the other *efe* cults as a genre could be investigated. For example, the relationship of *efe* stories (*efe hikayeleri*), as a genre, with the other genres such as the Nasreddin Hoca stories, in regard to their function, form, and contextual meanings, could be investigated

The real life and legendary lives of Çakıcı and the correlation between two could be investigated

The folksongs of Çakıcı and their performance versions by local bands and the influence of mass media, the television and radio, etc., upon them could be investigated.

The cult's chronological growth backward (past) and forward (the time limit after Çakıcı's death) could be investigated.

By doing more fieldwork in other parts of the region of Çakıcı's operations and collecting stories, a small-scale

motif-index could be made and changes in motifs could be classified, especially with regard to their meanings in their various contexts.

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(Güzey), Sâlih Tozkoparan, A, Karaokçu. The producer company
is Istanbul Film in Istanbul

2.Çakırcalı Mehmet Efe Nasıl Vuruldu? (1950b): by Faruk
Kenç,screenwriter: Faruk Kenç, director;Faruk Kenç,
assistant director Enver Burçin, actors and actresses;
Bülent Ufuk, Gülistan Deniz (Güzey ,Salih Tozkoparan, A.
Karaokçu. The Producer company is Istanbul Film in
Istanbul

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screenwriter; Faruk Kenç, director Faruk Kenç, assistant
director; Enver Burçin, actors and actresses; Bülent Ufuk,
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5. Dokuz Dağın Efesi. (1989): by Metin Erksan, screenwriter; Metin Erksan, Assistant director; Tanju Korel, actors and actresses; Tanju Korel, Cevriye Cesen, Hayati Hamzaoğlu, Erol Taş. This is a colored reproduction of the first movie for vcr. The producer company is Altuğ Videoculuk An. in Istanbul

6. Viva Zapata (1952 : by Elia Kazan.

7 High Moon (1952): by Fred Zinnemann

8. The Girl of Golden West by Fred Zinneman.

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- Kazaner, Orhan.(1991):Ayvalık:Builder
- Kenç, Faruk. 1991):Istanbul:82: retired movie producer.
- Kemal, Yaşar.(1991):Istanbul:64:novelist, journalist.
- Koyun, Cengiz.(1991):Ayvalık:55: Farmer.
- Kılıç, Kerem Ali.(1991):Ödemiş/Gerçeklili koyu:67:Farmer.
- Kurt, Şeref.(1991 :Ankara:26: University student.
- Kuran, Osman. 1991 :Ödemiş:49:Blacksmith.
- Tekerlekçioğlu, Hasan.(1991):Ödemiş:62: master of horse carriage
- Telli, İbrahim. 1991):Ödemiş:40: Dentist.
- İbaklıoğlu, Musa.(1991)Ödemiş/Gerçeklili Koyu:93:Farmer
- Öcal, Aydemir.(1991):Ankara:35: worker.
- Öküzçü, İbrahim.(1991 :Ankara:30: university professor
- Özdemir, Hasan.(1987):Bergama/Demircidere Koyu:54: Farmer.
- Uğural, Necdet.(1991):Ayvalık:37: Barber.
- Uğural, Metin.(1991 :Ayvalık:33:printer.
- Uğural, Özer.(1991 :Ayvalık:28:printer.
- Yavuz, Behiç Galip.(1991):Ödemiş:48: High school teacher.

Yalçın, Süleyman.(1991):Ödemiş:55: perfume salesman.

Yavaş, Mustafa.(1991):Ayvalık:36:Farmer

Yörükoğlu, Ahmet.(1991 :Ödemiş/Kayaköy:68:Farmer

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Professional Experience

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University Committees and Community Service

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