CREATING INTERTEXTUAL AND INTER DATA CONNECTIONS AMONG DIFFERENT PIECES OF A DIRECTOR'S WORK

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Whether in its indirect form found in Bakhtin's (1981) dialogism or as it is manifested by Kristeva (1980) and Barthes (1981), intertextuality means that texts are not isolated or self-contained bodies. On the contrary, a text –literary or visual- can be read in connection with other texts. The new research and interpretation paths provided by the rise of Digital Humanities enable us to move beyond intertextuality and create cross connections between different forms of texts and data sets. In this paper, our objective is to generate different data sets from different pieces of a director's entire work including films, books, memoir, etc. By doing so, we will demonstrate how the intertextual relations among those pieces of the same creator may evolve into inter data relations. To this aim, we will focus on Oğuz Gözen and his work as a case study. Between 1972 and 2015, Gözen directed 152 films half of which was written by himself. Even though he was a highly productive director as the numbers tell, most critics consider his films as cheap and banal. What makes Gözen almost a unique case is not the quantity and questioned quality of his films. Like a chronicler of himself, Gözen (2006) gives unusual but organized details regarding the making of his films in his memoir. The most visible of these details are exact number of total shooting days for each film, remake sequence between old and new films and how fast he shifts from pre-production to production. Yet, in his book How to Write a Screenplay (Senaryo Nasıl Yazılır, 2008) Gözen elaborates on his screenwriting approach and shares the complete text of two of his screenplays.

In this study, we will create three different data sets from Gözen's work. The first data set features average shot length (ASL) measurements of Gözen's select films. ASL is a very common data type used for translating film language into qualitative data. The second data set features total number of shooting days for each film. And the final set features earlier piece-remake sequence of some of his films. It's important to note that during his entire career, Gözen revisited the same subjects and plot lines a couple of times. The last two of these data sets are created out of Gözen's memoir. Finally, we will blend these data sets with credits information of his films available in movie databases. By putting these data sets in connection with each other we will answer the questions of how the visual style of Gözen's films are influenced by his preferred production mode, what are the differences and similarities between the visual style of the films that are based on the same plot (remake relations) and to what extend the style of his films changes based on the genre of the films even the plot or the subject remains the same.

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