MUSICA HUMANA
KOREAN INSTITUTE FOR MUSICOLOGY

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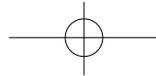# Turkish Science-Fiction Film

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Prologue

A long time ago, in a galaxy far, far away there was a stargate that could take us to lands before time and to space, above and beyond. It helped us to seek out new life and new civilizations and to set right what once went wrong. With this stargate we could boldly go where no one had gone before and explore strange new worlds, but we always seemed to end up rather close to home; usually in places that were remarkably like the United States, the United Kingdom, and Japan. The stargate often also took us to the Middle East where our democracy prevailed over local despotism. After our Jedi knights (American revolutionaries) defeated the (British) Empire, our (Capitalist) Federation fought a cold war against the (Soviet) Klingons, and eventually our avatars saved the environment from ourselves (the US military).

First Steps in a Strange New World: On Sci-Fi Music Scholarship

As much as science fiction deals, as Kerslake (2007, 1) muses, "with the extremes of our imagination," it is also fully grounded in rationalism, the practicalities of natural law, and all the other lofty values and trap-

pings of the European Enlightenment. Science-fiction film and television have always illuminated the here and now, even while they also portray that which is far and away. Harrowing trips through time, raging space battles, and mysterious encounters with alien beings are readily consumed by savvy viewers as thin metaphors for the great social, political, and philosophical challenges of the day.

Music plays a critical roll in enabling our reading of such metaphors. Much like plot narratives, science-fiction film soundtracks are far more ensconced in the familiar than they are in the exotic (Hayward 2004, 24). In concept, music, instruments, and sounds from non-Western cultures would lend themselves extremely well to the sonic depiction of the alien other. Such sound worlds are frequently exploited in fantasy genre films like *The Chronicles of Narnia* (2005) and in *The Keeper: The Legend of Omar Khayyam* (2005), where North African, West Asian, and orientalist elements are extremely conspicuous. Surprisingly, however, composers for science-fiction cinema have not exploited such obvious foreign musical options very much. Rather it is in the soundtracks of sci-fi television series and, more recently, made-for-TV science-fiction movies, that non-Western musical orientalisms factor more prominently (see Hung, 2011). Sci-fi cinema, proper, has instead favored more recognizable musical languages, gravitating either to orchestral and popular music or to the experimental sounds of the "art" music avant-garde. Like the cinematic genre itself, science-fiction film music remains primarily an offspring of the Western world.

While the music of sci-fi film has been "long overlooked" (McLeod 2009, 2ff) by the scholarly world despite its enormous global impact, we may be able to get some sense of it by tracing its general historical development. Following an initial survey by Philip Hayward (2009, 2ff) and later commentary by Ken McLeod (2009, 396), I conceive of science-fiction film music as having gestated over three broad timeframes that correspond closely with general developments in music, film, television, and space exploration.[1] As I suggest in Table 1, substantive changes in musical style and function coincided with particular cultural milestones and scientific advances in aviation technology.
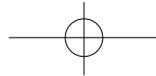
Table 1
Historical periodization of music in science-fiction film and television

Timeframe	Era	Stylistic Characteristics
1902–45	Early Period	**Idiom**: tonal
		Instrumentation: piano, orchestral
		Function: narrative, dramatic
1945–68	Modernist Period	**Idiom**: tonal, dissonant, atonal, experimental
		Instrumentation: orchestral, modified, newly invented, electronic
		Function: narrative, dramatic, impressionistic
1968+	Postmodernist Period	**Idiom**: tonal, dissonant, atonal, experimental, popular, non-Western
		Instrumentation: orchestral, modified, newly invented, electronic, non-Western
		Function: narrative, dramatic, impressionistic, parodic, ironic

The cinematic genre slowly emerged as experiments in manned flight progressed at the turn of the 20th century, although monster movies prevailed through the mid-1940s.[2] Space, future, and apocalypse themed films became dominant after World War II, propelled by the tremendous military and technological advancement made during the war years as well as by the escalating Space Race between the United States and the USSR. The orchestral, mostly narrative and dramatic, scoring of the earlier sci-fi film period gave way to the increasingly dissonant and experimental vocabularies of modernist so-called "art" music. Instruments were altered to produce unusual new sounds and newly invented instruments like the theremin (see Hayward 1997) were utilized to sonically construct alien cultures. After a spate of space invasion movies of the 1950s, sci-fi cinema is popularly believed to have waned until 1968, when Kubrick's *2001: A Space Odyssey*, with its visual realism and musical eclecticism, combined with the Apollo 13 moon landing the following year, reinvigorated the genre as well as opened up the sci-fi film soundtrack to a multiplicity of styles.[3] Composers became freer to explore a variety of musical idioms, including popular and some limited
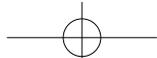
non-Western vocabularies, not only to convey action and to establish mood, but also for purposes of parody, irony, and comedy. Importantly, it is at this point that sci-fi also became established outside of North America, Europe, and Japan; most notably in India and Turkey, but also in the Philippines, Thailand, and Malaysia.

With their extended sonic palettes, film composers around the world today are quite attuned to the ways in which musical colors may be employed to paint new worlds, both strange and familiar. In my research into the music of science fiction, I am particularly interested in the way that instrumentation, timbre, and stylistic coloring are used in representation and in the construction of otherness. My focus in this essay is on the specific use of orientalist and non-Western tone colors, especially those native to the Middle East and South Asia, to code cultural and temporal setting. In addition to exploring the theme of familiarity, my analyses also aim to expose the tensions of representation that such colors inevitably engender. I begin my discussion with a brief consideration of Roland Emmerich's *Stargate* (1994), one of the few Western sci-fi films to incorporate non-Western sounds in its score, before turning my attentions to the emergent sci-fi markets in the non-Western world, for which I will use the futuristic Bollywood romance *Love Story 2050* (2008) and the Turkish space comedy *G.O.R.A.* (2004) as case studies.

Stepping through the Stargate: A Case of Musical Orientalism

Visual and sonic (timbral) orientalist clichés abound in *Stargate*, a film, with music by the English film composer David Arnold, in which the US military invades a desert world replete with ancient Egyptian motifs and classical orientalist themes (for fuller discussions of the conventions, see Said 1978; Bernstein and Studlar 1997; Locke 2009). The character of Ra (played by Jaye Davidson), for instance, is the quintessential Middle Eastern antagonist. A despot and an enslaver, he is at once tyrannical and androgynous, thus conforming to the old stereotype of the Arab as both politically and sexually terrifying. We are introduced to Ra and to the grandeur, mystery, and terror of the Arab world right at the opening
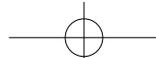
of the movie. Lush orchestral and choral music in the orientalist style of *Lawrence of Arabia* (1962) and a heroic Western martial theme in the title sequence soon give way to a haunting, growling chant, which establishes the mood for the opening scene in ancient North Africa, where screams and the dissonant noises of an alien space craft interrupt the virtually silent, wind-swept landscape. In this alien, yet well-known sound world, the sinister Arab that will become Ra seeks out his own abduction; importantly, he is one of us, but he is also very much different from us.

It is in a much later scene, however, that we hear the only actual reference to Arab or African music in the film. When the protagonists, in their first substantial encounter with alien Arabs in another galaxy, are feted with an elaborate feast in their honor, African drums and tambourines beat out the popular eight-beat Middle Eastern rhythm known in Arabic as *ṣaʿīdī* (D T – D D – T –).[4] Meanwhile, some sort of large African-stylized wooden xylophone and a synthesized non-diegetic *mizmar* (Egyptian double reed) sound out the melody. The instruments here serve as recognizable cultural signifiers while simultaneously coding the temporal frame of the scene: we are in a long time ago, in a galaxy far away, and yet nonetheless somewhere quite familiar. The ensuing dialogue about the mystery meat at the feast, underpinned by faints iterations of the *ṣaʿīdī* rhythmic cycle, reinforces just how familiar the foreign really is:

> KAWALSKI: Hey Jackson, I don't think we should eat any food here.
> JACKSON: I dunno. They might consider that an insult.
> KAWALSKI: Well, we don't want to offend them now, do we, Daniel?
> JACKSON: Tastes like chicken. Tastes like chicken. It's good.

It is important to note that while intended for Western audiences, such orientalist fare is readily consumed worldwide. This film and the subsequent *Stargate* television franchise are quite well-known in the Middle East, and during a research trip to Lebanon in 2004, I observed how completely transfixed my hosts were by the depictions of the Arab world in the *Stargate SG-1* TV series. Thus, although largely an artistic
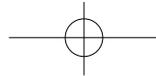
product of the West and such Westernized societies as Japan, science-fiction film has made considerable impact globally and, in the past several decades, it has spawned progeny in many corners of the world. This is especially evident in rapidly Westernizing countries—India, Turkey, the Philippines, and most recently Nigeria—that are beginning to exude stronger influence in the political and economic affairs of this planet. Although not all of the films in these emerging sci-fi markets are musically outstanding or very different from their Western models, several, including the two features I explore in the next section, make lavish use of music or employ it as a central plot theme.

Back to the Future: Time and Tune in Indian and Turkish Sci-Fi

Science-fiction cinema emerged in India and in Turkey at roughly the same time, with more prolific periods and successes concentrated in the late 1960s and in the first decade of the 21st century (see Table 2).

Table 2
Science-fiction film releases in India and Turkey

| Indian Sci-Fi Films			Turkish Sci-Fi Films	
Date	Title	Language	Date	Title
1952	*Kaadu (The Jungle)*	Tamil	1967	*Kilink İstanbul'da (Kilink in Istanbul)*
1960	*Kalai Arasi*	Tamil	1967	*Kilink Uçan Adama Karşı (Kilink vs. the Flying Man)*
1964	*Makkala Sainya*	Kannada	1967	*Kilink Soy ve Öldür (Kilink: Strip or Kill)*
[late 1960s]	*The Alien*	Bengali	1967	*Cango Ölüm Suvarisi (Django: Captain of the Dead)*
1967	*Karutha Rathrikal*	Malayalam	1967	*Kilink Caniler Kralı (Kilink: King of the Criminals)*
1987	*Jaithra Yaathra*	Malayalam	1967	*Kilink Frankestayn'a karşı (Kilink vs. Frankenstein)*
1987	*Mr. India*	Hindi	1967	*Kilink Ölüler Konuşmaz (Kilink: The Dead Don't Speak)*
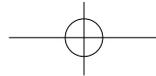
1987	Superman (a.k.a. Indian Superman)	Hindi	1967	Şaşkın Hafiye Kilink'e karşı (The Silly Detective vs. Kilink)
1988	Shahenshah	Hindi	1967	Mandrake Kiling'e karsi (Mandrake vs. Kilink)
1991	Aditya 369	Telugu	1971	Kilink Ölüm Saciyor (Kilink Spreads Death)
2003	Koi… Mil Gaya (I've Found Someone)	Hindi	1973	Üç Dev Adam (Three Mighty Men)
2003	Patalghar (The Underground Chamber)	Bengali	1974	Şeytan (The Devil)
2006	Krrish	Hindi	1975	Killing Kolsuz Kahraman'a karşı (Kilink vs. The One-Armed Warrior)
2007	Bharathan	Malayalam	1982	Dünyayı Kurtaran Adam (The Man Who Saves the World)
2008	Drona	Hindi	1983	Badi
2008	Love Story 2050	Hindi	2004	G.O.R.A: Bir Uzay Filmi (G.O.R.A: A Space Movie)
2009	Aa Dekhen Zara (Come Let's See)	Hindi	2006	Dünyayı Kurtaran Adam'ın Oğlu (Son of the Man Who Saves the World)
2010	Action Replayy	Hindi	2008	A.R.O.G: Bir Yontma Taş Filmi (A.R.O.G: A Prehistoric Film)
2010	Endhiran: The Robot	Tamil, Hindi	2010	Ada: Zombilerin Düğünü (The Island: Wedding of the Zombies)

Interestingly, most of these features fit into the comic book / superhero subgenre and often center on a protagonist from modest origins. Musically, however, the two nascent sci-fi markets reflect quite different aesthetic worlds and nationalist trajectories.

The prevalence of the superhero theme in India is not surprising given that Hindu gods in their various alter egos, as recounted in the religious epics, have been saving mankind and falling in love with our maidens for millennia. In fact, Indian sci-fi film storylines are routinely drawn directly from the most sacred of sources. The title of the 2008 film *Drona* and the name of its protagonist are taken from Dronacharya, the spiritual teacher of the Kauravas and the Pandavas in the *Mahabharata*. In the 2003 film *Koi… Mil Gaya* (*I've Found Someone*), a scientist creates a computer to broadcast variations of the sacred mantra Om into space, eventually attracting an E.T.-/Ganesha-like character named Jadoo
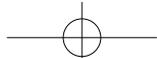
(magic) who gives his mentally challenged son Rohit godlike abilities (Alessio and Langer 2010). In the 2006 sequel, Rohit's own son is born with superpowers and grows up to become the masked avenger Krrish. Named after the beloved dancing Hindu deity, Krishna's secret identity is as obvious as his alter ego's characterization is indebted to the musicality, sensuality, and caprice of the god. Indeed, much of *Krrish*'s plot threads were taken from the familiar *Ramayana* and *Mahabharata* epics.

Harry Baweja's *Love Story 2050* (2008) is a Hindi-language sci-fi film set within the typical conventions of Bollywood. Its score was composed by the music director Anu Malik. Like in other Indian films of its ilk, the sci-fi elements are actually subservient to the romance depicted onscreen. In fact, the sci-fi elements of *2050* only factor into the narrative in the final hour of the film when the setting shifts from present-day Australia to the Mumbai of the future; the first hour and three quarters are devoted entirely to the exposition of the love relationship, save for a brief scene in which our agile hero Karan (played by Harman Baweja) outwits a gang of assailants through some unexplained superhuman choreography. When his girlfriend Sana (played by Priyanka Chopra) gets hit by a truck while getting ice cream, Karan uses his uncle Yatinder's (played by Boman Irani) time machine to travel not to the past, but to the future so that he may be reunited with her reincarnation, who turns out to be Zeisha (also played by Priyanka Chopra), the world's biggest pop star. Incidentally, Zeisha's "Alibaba" composition studio has an orientalist Arab decorative motif.

Despite some original plot details, many elements of the film are clearly indebted to earlier Bollywood and Western sci-fi. Most of the music used in the soundtrack to depict the computerized futurescape is predictably orchestral, rich with swelling strings and horns. Iconically indebted to *Stargate*, the film also reuses the famous "kawoosh" sound from the *Stargate* television series as the sound of Yatinder's time machine. More typically "Indian" scenes are given electronically processed traditional timbres, like when an electronic snake is charmed by a microtonally inflected tune from an electronic flute vaguely reminiscent of a pungi, the double reed folk instrument most commonly associated with snake charming.
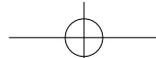
Other key cultural and temporal codings take place in the full-length song and dance numbers that proliferate throughout the film. In the song "Mausam Achanak" (Why Has the Weather Changed So Suddenly), for example, fully painted Australian aborigines complete with a didgeridoo dance to a digital accompaniment featuring an oscillating electronic riff, creating a cultural and temporal clash between "primitive" and "ultramodern" (that is, developed) Australia.[5] Meanwhile, the lyrics, ostensibly about love, in fact express mixed trepidation and optimism about our changing times:

> SANA: Why has the weather changed so suddenly?
> KARAN: It's the nature of life, what else do I say?
> SANA: This breeze, what does it say to you?
> KARAN: It says, you continue to sing.
> SANA: Where does the road take us?
> KARAN: Come, let us see.[6]

The themes of past, present, and future all come into focus more sharply in the reprise of the song "Meelon Ka" (Miles Apart) in which Karan "composes"/teaches a song to Zeisha using a future-stylized synthesizer. The song is set in her "Alibaba" studio, a postmodern historical amalgam where Middle Eastern biblical scenes meet Victorian era palaces. In this setting, we hear the song's digitized string arpeggios, bells, choral drones, and electronically modified sarangi as indices of the great things to come in India. Yet, Bollywood's relationship with modernity has always been conflicted and wrought with ambivalence, with tradition always winning out (see Prasad 1998; Breckenridge 1995). Thus, not only does the sarangi color the most emotionally potent and poetic moment in the text in classic Bollywood style, but so too does Zeisha's digitally exaggerated nasal vocal timbre invoke Lata Mangeshkar, the great diva of so many hundreds of Bollywood love stories past. To my ears, the music of *Love Story 2050*, in addition to portraying a relationship caught in the intricate confluence of time and place, also subtly conveys contemporary ambivalence over the strange new world that a politically and economically ascendant India is now becoming.
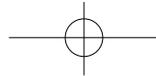
Andrew Gordon (1987a, 373) has suggested a similar interpretation of the fascination with the time travel film in the West, arguing that it "represents a pervasive uneasiness about our present and uncertainty about our future, along with a concurrent nostalgia about our past."

As complicated as Bollywood sci-fi films might be, they pale in comparison to the convoluted plots, parodies, and piracies that constitute Turkish science-fiction cinema. Unlike the music of the Indian film industry which displays strong local flavor, that of the Turkish sci-fi cinema is purely Western in character, consonant with nationalist and cultural projects that have long sought to redirect the Turkish Republic away from the Middle East and towards the West, in general, and Europe, in particular. Consequently, Turkish sci-fi storylines and soundtracks unapologetically ape their European and American models, often illegally so by reusing poor copies of previously released copyrighted material.

Turkish sci-fi cinema had its dubious beginnings in the late 1960s with the *Kilink* series, starring a skeleton-dressed antihero derived directly from the sadistic Killing, Fantomas, and Diabolik characters popular in 1960s French and Italian comics and pulp fiction. Kilink's opponents were often conflated appropriations of Western film and comic book heroes. *Kilink İstanbul'da* (*Kilink in Istanbul*, 1967), for instance, features the great struggle between Kilink and Flying Man (Superman), "the divinely empowered son of a scientist" who transforms by shouting "Shazam" and wears a Batman-like mask (see "Kilink" 2008 for a brief overview of the plots of this series).

The comically derivative nature of the Turkish genre would endure through such classics as *Üç Dev Adam* (*Three Mighty Men*, 1973), which features Spiderman as a less-than-super gang leader foiled by Captain America and Santo of Mexican masked wrestling fame, and *Dünyayı Kurtaran Adam* (*The Man Who Saves the World*, 1982). Popularly known as the "Turkish Star Wars," the latter is ironically praised for its baffling and unrelenting narrative, visual, and musical pastiche. As one fan attempts to soberly summarize the plot in an English-language blog dedicated to the Turkish subgenre:
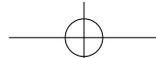
You see, it's all about two heroic Turkish astronauts who set out to defeat the evil that threatens the Earth. They are forced down to an alien planet ruled by an evil centuries-old wizard, who uses skeletons and zombies to terrorize the populace while he plots a devastating attack on our world (which he happens to be from, originally). Our heroes fight for their lives and their freedom in various gladiatorial spectacles, and resist earthly (or unearthly) temptations; though one is ultimately defeated, the other passes even more heroic trials (including golden ninjas!) to gain the magical talismans needed to defeat the wizard (though the strongest weapon of all, it is revealed, is the human brain). ("Dünyayı Kurtaran Adam" 2008)

A considerable proportion of the visual material in this movie is taken from George Lucas's *Star Wars* (1977) and newsreel footage of actual space flights, while the music plunders from *Planet of the Apes* (1968), *Moonraker* (1979), *Flash Gordon* (1980), and *Raiders of the Lost Ark* (1981) as well as from the *Battlestar Galactica* (1978–79) and *Buck Rogers in the 25th Century* (1979–81) television series among others. This film has a recent sequel, this time an intentional comedy called *Dünyayı Kurtaran Adam'ın Oğlu* (*Son of the Man Who Saves the World*, a.k.a. *Turks in Space*, 2006) with an original score by Garo Mafyan.

This sequel came on the heels of the 2004 smash comedy hit *G.O.R.A: Bir Uzay Filmi* (*G.O.R.A: A Space Movie*) which like its predecessors borrowed heavily from Hollywood, but in the form of homage and parody rather than plagiarism, as director Ömer Faruk Sorak deftly exploited Western blockbusters and the convoluted, ironic nature of the Turkish subgenre for social and political ends (see Smith 2008). The film makes overt and repeated references to such films as *Star Wars* (1977), *The Fifth Element* (1997), and *The Matrix* (1999). Özge Çolakoğlu's score, meanwhile, is also richly varied, indexical, and humorous, incorporating orchestral music, hip hop, techno, and digital music, as well as traditional Turkish, Arab popular, and stylized traditional Chinese music. The rap artist Sagopa Kajmer (born Yunus Özyavuz) is credited with supplying the song "Al Birde Burdan Yak" for the closing credits,
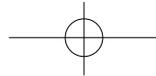
where we hear Turkish rapped over sampled Indian sitar and Bollywood film music. Musical intertextuality and irony are further introduced by many of the leading characters, including the princess Ceku (played by Özge Özberk) and the principle antagonist Logar (played by Cem Yılmaz), who both play the harp; the dancing gay robot 216 (played by Ozan Güven); and the porn star turned Rastafarian Bob Marley Faruk (played by Rasim Öztekin).

The storyline, however, focuses on Arif (played by Cem Yılmaz), a part-time Istanbul carpet salesman and a fulltime inept charlatan who is abducted by aliens and taken as a slave to the planet Gora. After bumbling through several complicated plot developments, Arif eventually saves the planet, marries its princess Ceku, and returns to Earth to live happily ever after. Actually the 2008 sequel *A.R.O.G: Bir Yontma Taş Filmi* (*A.R.O.G: A Prehistoric Film*) has him continue his misadventures one million years in the prehistoric past, this time joined by the cavewoman Mimi (played by Turkish pop star Nil Karaibrahimgil). Both films lampoon the science-fiction genre while commenting, often quite openly, on such topics as gay rights, state bureaucracy, Turkey's accession into the European Union, and the frivolous nature of contemporary Turkish social life.

Although a variety of futuristic sets, costumes, and sonic elements in *G.O.R.A.* work in concert to construct an overall exotic atmosphere for the planet of Gora, it is the striking presence of a harp in Ceku's room that most fully and completely establishes a sense of cultural and temporal otherness. If we take the planet to stand as a metaphor for modern Turkey, then the harp comes to represent Turkey's self-deluded pretensions over joining the European Union. The harp is incongruous on the planet of Gora for it is European and ancient, rather than Turkish or futuristic. Moreover, although it makes many appearances onscreen, they are always brief, with characters making only passing comments about it or occasionally strumming a few notes. It is very much the elephant in the room. We are led to infer that it is a novelty item that Ceku acquired as part of her fascination with mankind's curious practice of developing the performing arts.[7] When the villainous Logar, a homosexual, decides to nevertheless marry Ceku for political advancement, he acquires his
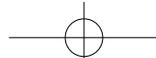
own harp and plays a pretentiously self-indulgent work of his own composition on it at the engagement party.

Such music runs counter to the folksy, down to (Turkish) earth character of the film and to the many incidental passages of vernacular music, either ud and darbuka music or popular forms, that permeate throughout the film. One scene in which more traditional timbres are used quite obviously to sonically paint daily street life on Gora is when our motley assortment of heroes escapes from a detention center. As they climb up from the Goran underworld to the surface of the planet, sweeping orchestral music reveals a desert landscape. Soon darbuka drumming and a monophonic melody accompany the protagonists through a Hollywood-style Middle Eastern bazaar replete with wandering prophets and shouting merchants.

This scene brings us back full circle to my first case study and to the exoticized and orientalized musics we hear in *Stargate* and so many other Western imaginings, sci-fi or otherwise, of the Muslim world. As if commenting directly on such representations, Arif in a later monologue sums up his adventure with a biting critique:

I learned to look at life from a different angle. I starved, was pushed and held captive. But I didn't give up. I was oppressed because I was from Earth. I found struggle, I found love, romance. Look how similar we are and how we all strive for love, right? Hollywood, this goes to you. For decades you've misrepresented the aliens to us. But don't forget, a human is a human even if he's an alien.

Postlogue

Arif's is an empowered, relatively straightforward indictment of orientalism in film, but it is also a clear indicator that many formerly marginalized and disenfranchised populations on this planet are now prepared to compete with and even best the presiding powers, a scenario that is becoming increasingly more possible with the democratization of media technologies. Indeed, among the many interesting aspects of films like
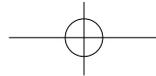
Love Story 2050 and *G.O.R.A.* is the way that they recast human history and re-imagine the future in ways that defy the cultural and racial utopias of mainstream Western sci-fi. Commenting on Brazilian sci-fi literature as a marginalized, Third World form of expression, Ginway (2005, 482) notes that "stories about aliens see hope in the phenomenon of globalization, in that they equate contact with aliens to access to information that may provide a new moral and social ethos." Thus, *G.O.R.A.* not only endeavored to police the bad behaviors of the West by re-appropriating the Hollywood alien other as a Turkish known self, but also helped to reestablish the Turkish sci-fi film industry as the technological mechanism of enforcement.[8]

There still remains, therefore, a time and a place where non-Western soundscapes are not and will not be silenced or misappropriated by the national and corporate hegemonies of today. As the two films portray, familiar timbres, whether local and foreign, will continue, acousmatically, to comingle in science-fiction film, for although our world of the future may be Westernized, it will not be exclusively European or American. Rather, it will be a world of interwoven hybridities: a little new, a little old, and perhaps only a bit strange.

Notes

1. Hayward (2004, 2ff) identifies five periods: 1902–27 ("The pre synch-sound period"), 1927–45 ("The Pre-War Era" with exploration of Western orchestral styles), 1945–60 ("The Cold War Era" dominated by musical experimentalism and modernism), 1960–77 ("Continuation . . . alongside a variety of musical approaches"), and 1977+ ("Prominence of classic Hollywood-derived orchestral scores in big-budget films together with otherworldly/futuristic styles and, increasingly, rock, and, later disco/techno + the rise in integrated music/sound scores"). However, I do not find his first and second nor his third and fourth stages to be particularly distinctive, especially in terms of musical style and function.

2. *Le voyage dans la Lune* (*A Trip to the Moon*, 1902) is generally regarded as the first science-fiction film. Its release coincided with the crucial development of the so-called "*1902 Glider*" by the Wright Brothers and
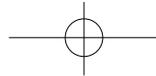
followed the dramatic flight of Santos-Dumont's dirigible *Number 6* past the Eiffel Tower in Paris in October 1901.

3. Hayward places what I feel to be undue emphasis on John Williams's score for *Star Wars* (1977), using it to delineate his final period. Kubrick's *2001* constitutes, in my opinion, a more significant musical and cinematic milestone. It reintroduced the orchestral sound and the use of Wagnerian-style leitmotifs to sci-fi a decade before *Star Wars*. Its release also ushered in the rebirth of US sci-fi cinema (which languished for nearly a decade prior without any major features) and corresponded with the demise of a long string of US sci-fi television programming, which ran continuously from *The Twilight Zone* (1959–64) through the cancellation of *Star Trek* (1966–69). Moreover, *2001* coincided with the emergence of postmodernist film, which became strongly influential on sci-fi cinema, helping to distinguish it from earlier decades (see Gordon 1987b). For a more thorough evaluation of Kubrick's achievements in *2001*, see Freedman (1998).

4. Turkish and Arabic rhythmic cycles are often notated using the following abbreviations: D (*düm*, *dumm*) for a low sound, T (*tek*, *takk*) for a high sound, and – (*ess* or *iss*) for a rest. See Marcus (2007) for a fuller introduction.

5. For an overview of how Aboriginal Australians are depicted in science fiction, see Attebery (2005).

6. Translations of film dialogue and song lyrics used in this article are taken from the English subtitles of the official DVD releases.

7. A similar dearth of musical and artistic expression is what attracts aliens to Earth in the Tamil language film *Kalai Arasi* (1963).

8. By the 1960s, the Turkish film industry, often referred to as Ye ilçam (Green Pine), had become the fifth largest in the world. Like many other national cinemas worldwide, however, the industry waned in the last quarter of the 20th century and was revitalized only in the early 21st century, primarily by *G.O.R.A.* and the comedy *Vizontele* (*Visiontele*, 2001).
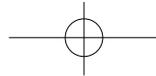
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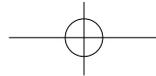
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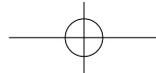
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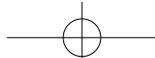
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Abstract

Sci-fi's extra-planetary scope has ensured it a global audience, inspiring the rise of the genre in many unexpected places. This article explores the emergent worlds of science-fiction cinema in India and Turkey, comparing the local uses of music to those of the West. Specifically, it examines the way indigenous timbres are used in the context of symphonic and digitized sound to code temporal and cultural otherness. Analyzing scenes from *Stargate*, the Bollywood romance *Love Story 2050*, and the Turkish space comedy *G.O.R.A.*, the essay investigates how musical instruments, orchestration, and timbre are used to re-envision the past, construct the present vis-à-vis other world powers, and not only imagine potential futures, but indeed forge new trajectories in history.