

FILM PROJECT FILE  
**ABBAS**  
SHORT FILM

WRITER - DIRECTOR  
**CAN KAHRAMAN**



PRODUCER  
**UTKU ÇIRAK**

# ABBAS | AWARDS SHORT MOVIE | WON



KAMERA ARKASI SHORT FILM PROJECT COMPETITION  
**SCRIPT MENTORSHIP AWARD**



IZMIR SHORT FILM  
FESTIVAL

**26TH IZMIR INTERNATIONAL SHORT  
FILM FESTIVAL IZMIR FILM LAB  
PROJECT COMPETITION**



IZMIR INTERNATIONAL SHORT FILM FESTIVAL  
IZMIR FILM LAB  
**BEST PROJECT AWARD**



KiralakCek.co  
**CO-PRODUCTION AWARD**



EKOFİLM VE SERPİL ALTIN FİLM  
**GREEN FILM MENTORSHIP AWARD**



AND  
**FONO FILM** COLORING VE FINISHING AWARD



FATİH AYDOĞDU  
**SOUND RECORDING AWARD**



**THE TAMTAM AWARD**

# CREDITS

**Film Title:** ABBAS

**Director:** Can Kahraman

**Producer:** Utku ırak

**Writer:** Can Kahraman

**Genre:** Dark Comedy/Drama

**Theme:** Digital Bullying, Cultural Marginalization,  
Gender Roles

**Duration:** 18 Minutes

# BIOGRAPHY

## CAN KAHRAMAN

Can Kahraman was born in İzmir in 1996. He completed his undergraduate studies in the Film Design Department at Yaşar University. During this period, he worked as a director, writer, and cinematographer on several short film projects. In 2024, he began the Master's Program in Film Design at Dokuz Eylül University. During this time, he wrote various articles and participated in collaborative book projects.

His film "Time Whispered Softly" garnered awards and screening rights. In June 2025, he founded his own advertising agency, Culturio Media, and began offering production, advertising, and social media services to brands.

He won 5 awards with his short film project "ABBAS" at the 26th International İzmir Short Film Festival. Currently, he continues his activities in the advertising industry, pursues his Master's degree, and is in the development

# FILMOGRAPHY

## CAN KAHRAMAN

- **Abbas - 2026 / Fiction, 00:18:00 / Writer/Director (Development)**
- **Time Whispered Softly (Fiction Short Film) Director/Screenwriter/Producer, 20 Minutes, 2023**

Link: <https://vimeo.com/791082797>

Password: zuf2023

- IKCU Short Film Festival Best Student Film Award (2025)
- 2nd Niğde National Short Film Festival Finalist (2023)
- 10th International Uşak Short Film Festival Official Selection (2023)
- International İzmir Short Film Festival National Official Selection (2023)
- Güzel Ordu Short Film Festival Official Selection (2023)

- **I Need to Talk to God (Fiction Short Film) 20 Minutes, 2021**

Link: [https://www.youtube.com/watch?v=\\_hq8iz8bLZM](https://www.youtube.com/watch?v=_hq8iz8bLZM)

- **The Wall (Fictional Short Film) 13.45 Minutes, 2018**

Link: <https://www.youtube.com/watch?v=qrRqqCQqApo>

# BIOGRAPHY

YAPIMCI - UTKU ÇIRAK

Utku was born in 1997. After earning a bachelor's degree in Cinema and Television from Akdeniz University, he completed his master's degree in Film Design at Dokuz Eylül University. He served as a member of the Young Jury at the 54th Antalya Golden Orange Film Festival and attended Béla Tarr's Masterclass at the same festival. In his master's thesis, he analyzed four episodes of the TV series Black Mirror within the framework of Erving Goffman's "Dramaturgical Theory."

He is an alumnus of numerous workshops and programs, including the Living Music Project – 20th Cinedays European Film Festival, FidCampus – FIDMarseille, the International Prizren Summer School – DokuFest, the Doha Film Institute Screenwriting Lab, and the Belgrade School of Visual Anthropology. With the short film Gaz (2020), which he directed, he gained extensive experience at both international and national festivals. In addition to directing, he is also responsible for producing and distributing new projects. He has served as the distributor for films such as Maybe We'll Go One Day (2021) and 40 Years After Fatma (2022).

He has participated in markets including the Meetings on the Bridge Film Development Workshop and the Jihlava International Documentary Film Festival – New Visions Co-Production Market. He is currently working on a new documentary project titled Bambilend, shot in Serbia, on which he serves as co-director. He is also involved as a director and producer in several projects currently in development.

# FILMOGRAPHY

PRODUCER - UTKU ÇIRAK

- **The Gas - 2020 ... Fiction, 14:00 / Director, Screenwriter, Producer, Distributor**
- **Maybe We Will Go Someday - 2021 ... Fiction, 15:00 / Co-Producer, International Distributor**
- **The 40 Years After Fatma - 2021 ... Documentary, 01:15:00 / International Distributor**
- **Bambilend - 2026 ... Documentary, 00:15:00 / Co-Director (Work in Progress)**
- **Mother and Daughter - 2026 ... Fiction, 00:14:00 / Producer (Development)**
- **Abbas - 2026 / Fiction, 00:18:00 / Producer (Development)**
- **Identity - 2027 ... Documentary, 01:00:00 / Producer (Development)**
- **Shell - 2028 ... Fiction, 01:10:00 / Director, Screenwriter (Development)**



# SYNOPSIS

## ABBAS

Abbas, works at a factory during the day and performs as a köçek—a traditional male belly dancer—at a nightclub wearing the skirt he inherited from his father. One night, he learns from Betül, whom he met with the hope of marriage, that footages of his dance at the nightclub has been leaked online and gone viral. Because of this, Betül cuts off all contact with him. As the videos spread, Abbas finds himself under the pressure not only from his neighborhood but also from a male-dominated society shaped by gender roles.

# STORY OF FILM

Abbas, works at a factory during the day and performs as a köçek—a traditional male belly dancer—at a nightclub wearing the skirt he inherited from his father. One night, he learns from Betül, whom he met with the hope of marriage, that footages of his dance at the nightclub has been leaked online and gone viral. Because of this, Betül cuts off all contact with him.

As the videos spread, Abbas finds himself under the pressure not only from his neighborhood but also from a male-dominated society shaped by gender roles. Şuayip, whom Abbas sees as a father figure, tries to dissuade him from becoming a Köçek and insists he find a new job.

Abbas refuses to go to the interview, but at Şuayip's insistence, he agrees. During the interview, Metin mocks the videos and humiliates Abbas. The next day, the landlord demands Abbas vacate the premises. For Abbas, being a köçek dancer is a traditional legacy. After all he's experienced, he's forced to decide whether to give up this legacy. If he were to abandon his köçek identity, he would be rejecting his own identity. In the moment of decision, he looks at his videos on social media. He reads the negative comments.

However, there are also a few positive ones among them. These comments give him courage. Upon this, Abbas wear his skirt and begins to bellydance defiantly in the middle of the neighborhood. In the end, Abbas dancing in front of the entire neighborhood becomes a symbolic critique of the community's hypocrisy.

# CHARACTER ANALYSIS AND ACTOR/ACTRESS TYPOLOGY



Sample Typology

## ABBAS

The protagonist of the film is a man in his late 40s to early 50s, from a lower-income, working-class background. He secretly practices the art of köçek (a traditional Turkish male dancer) that he learned from his father during his childhood. However, for him, köçeklik is not just a means of earning money, but also a passion. He lives alone and has internal conflicts. He does not have an outspoken personality. On the contrary, he is a character who keeps his thoughts to himself and finds it difficult to oppose others.



Gürol Tonbul (Negotiations in Progress)

## ŞUAYİP

He is a deeply religious man in his 60s, living in the same neighborhood as Abbas, and regarded as the elder and brother of the community. He sees himself as responsible for guiding the neighborhood onto the right path. He speaks with a soft tone and tends to use religious terminology when talking. However, due to his cultural position, he offers advice and guidance within certain boundaries. These pieces of advice are, in fact, subtle threats that reinforce local pressure.

# CHARACTER ANALYSIS AND ACTOR/ACTRESS TYPOLOGY



Özgür Molla (Negotiations in Progress)

## METİN

He is the staff member who meets Abbas during his job interview. A handsome, young, and modern-looking man, he has a sarcastic way of speaking. During the interview, he subtly tries to belittle Abbas by making sly remarks related to his practice of köçeklik, attempting to demean him.



Gülten Tepe Güneş (Negotiations in Progress)

## BETÜL

She is the person with whom Abbas meets in the hope of marriage. In her 40s, she got to know Abbas through the internet. Shortly before their meeting, she sees videos of Abbas performing köçeklik on social media and rejects him.

# WRITER STATEMENT

My childhood was spent in a place that could be described as a “getto neighborhood.” The place I lived in had its own set of rules and pressures. There was the pressure of masculinity, the pressures to continue certain behavior patterns, and so on. Even though I was born there, I had a childhood that didn't belong to that world. In contrast to the extroverted nature of that world, I was an introverted, often homebound, shy, kind, and timid child. For this reason, I frequently heard phrases like “you're a mama's boy,” or “you should have been a girl,” even in my extended family. These labels followed me throughout my life.

As I got older and entered professional life, another feeling, which deeply shook me, began to emerge. In the mornings, I would do what life expected of me, but at night, I would try to follow my own passions, to pursue what I wanted to do. It felt like I was living a double life.

These two feelings and situations led me to tell a story. While searching for the best way to tell my story, the figure of the köçek (a traditional male dancer performing in a female role) caught my attention. The köçek also had problems with social roles. Moreover, their lives, just like mine, were dual. The empathy I felt for their situation convinced me that I could express my own struggles through the köçek figure. Additionally, this figure allowed me to build the film with dark humor, which is now one of the trends in modern storytelling.

This influenced the visual language of the film as well. Inspired by Roy Andersson, I thought I could convey Abbas's alienation and distance from the outside world with wide, static shots. At the same time, drawing from Charlie Kaufman, I decided to use tight, close-up shots to explore Abbas's inner world.

# PRODUCER STATEMENT

UTKU IRAK

“Abbas” explores the kek tradition, a profession that holds significant cultural value in our heritage, and whose practices we still occasionally witness today. In this context, I see one of the project's strongest points as its focus on a concept like keklik, which is on the verge of being forgotten but simultaneously continues to carry the weight of tradition. The director's approach to depicting the pressures of neighborhood society, the evolving social landscape, and changing societal norms, all through the character of Abbas, heightens the protagonist's internal conflict and contributes to the overall dramaturgy. Furthermore, the adoption of a contemporary and innovative style in terms of film form and visual design enhances the film's narrative strength. To achieve this, Can and I engaged in various discussions about focusing the narrative tone on dark humor. This dark humor will allow the conflicts between Abbas and contemporary social life to be explored in an alienated way.

I believe the project undertakes a significant social narrative mission in this sense. We started the production process some time ago. We have strategized financially and planned the necessary steps. Previously, we were finalists in both the İzmir Short Film Festival Project Competition and the Kamera Arkası Project Competition. Additionally, as the project will be filmed in İzmir, we will enter into partnership talks with İzmir Metropolitan Municipality, various district municipalities, and the İzmir Cinema Office. We are also in dialogue with production companies regarding equipment and technical budgets. After securing co-production deals, sponsorships, and project competition awards, we plan to initiate a crowdfunding campaign and move into production. Following the shooting process, we will require additional budget for post-production. During this phase, we will release a rough cut of the film and engage in partnership and sponsorship discussions with companies. With this planning, we aim to start our festival journey in the first quarter of 2027, with a world premiere at Clermont-Ferrand. Another option for us is the Sarajevo Film Festival, which takes place in August.

# MOODBOARD

## LIGHTNING AND COLOR PALETTE

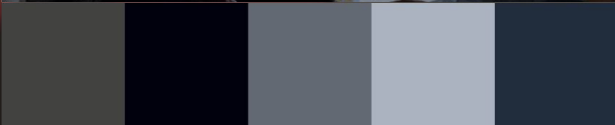
### STREET/NIGHT



### STREET/DAY



### CAFE



### FACTORY



# MOODBOARD

## LIGHTNING AND COLOR PALETTE

OFFICE



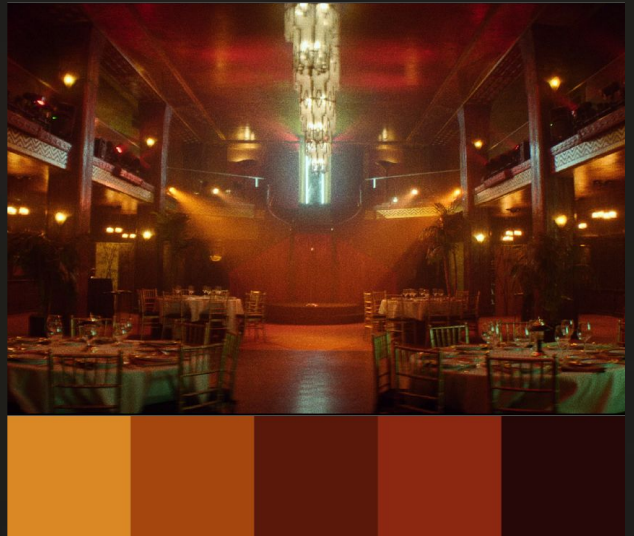
HOME OF ABBAS



CARPENTRY WORKSHOP

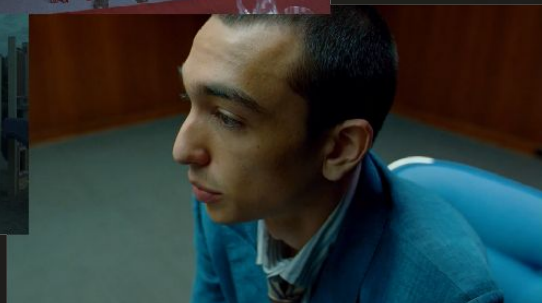


NIGHTCLUB ( PAVYON)



# MOODBOARD

## SAMPLE SHOTS



# MOODBOARD

## SAMPLE SHOTS



# MOODBOARD

SAMPLE SHOTS



# BUDGET INFORMATION

<b>Bütçe Tarihi</b>	<b>15 DECEMBER 2025</b>
<b>Film Title</b>	<b>ABBAS</b>
<b>Writer</b>	<b>CAN KAHRAMAN</b>
<b>Director</b>	<b>CAN KAHRAMAN</b>
<b>Producer</b>	<b>UTKU ÇIRAK</b>
<b>Expected Film Duration</b>	<b>18 Minutes</b>
<b>Format</b>	<b>Digital</b>
<b>Expected Preparation Time</b>	<b>4 Weeks</b>
<b>Expected Shooting Duration</b>	<b>4 Days</b>
<b>Expected Post-Production Time</b>	<b>3 Weeks</b>
<b>Expected Completion Date</b>	<b>10 January, 2027</b>
<b>TOTAL BUDGET</b>	<b>23400 EURO</b>

# FINANCIAL PLAN

(15.12.2025)

FINANCIER	EURO (1 EURO = 50 TL)	SITUATION
DIRECTOR / PRODUCER	1400 EURO (%6)	CONFIRMED
<b>IZMIR FILM LAB PROJECT COMPETITION AWARDS</b>  1-BEST PROJECT AWARD  2-KIRALACEK.CO – CO-PRODUCTION AWARD  3-EKOFİLM VE SERPİL ALTIN FİLM- GREEN FILM MENTORSHIP AWARD  4-FONO FILM - COLORING VE FINISHING AWARD  5-FATİH AYDOĞDU-SOUND RECORDING AWARD  6-THE TAMTAM POST-PRODUCTION MENTORSHIP AWARD	5.000 EURO (%21,4)	CONFIRMED
MINISTRY OF CULTURE – SHORT FILM PRODUCTION SUPPORT	7.500 EURO (%32)	IN APPLICATION PROCESS
CO-PRODUCTION AND SPONSORSHIP AGREEMENTS	2.000 EURO (%8,5)	NEGOTIATIONS ARE ONGOING
FESTIVAL DEVELOPMENT LABS, PROJECT COMPETITIONS AND FUNDING	5.000 EURO (%21,4)	IN APPLICATION PROCESS
NON-GOVERNMENTAL ORGANIZATIONS AND CROWDFUNDING (CULTURECIVIC / EU INSTITUTES FONGOGO / KICKSTARTER)	2.500 EURO (%10,7)	IN APPLICATION PROCESS
<b>TOTAL BUDGET</b>	<b>23.400 EURO</b> (%100)	