

An Alternative Take On Using Stereotypes in Fish-Out-Of-Water
Comedy; Mr. Muhsin (1987)

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ABSTRACT

An Alternative Take on Using Stereotypes in Fish-Out-Of-Water Comedy; Mr. Muhsin
(1987)

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This thesis focuses on how Yavuz Turgul's *Mr. Muhsin* (1987) utilizes the fish-out-of-water story narrative without relying on the heavy usage of stereotypes in worldbuilding. I contend that fish-out-of-water comedy movies rely too heavily on stereotypes, but *Mr. Muhsin* offers a unique, true-to-life take on the same structure that provides challenging portrayals. In that, two fish-out-of-water comedy movies, *Coming to America* (1988) and *Ratatouille* (2007), will be analyzed in terms of the usage of stereotypes to address the trends and tropes and the findings will be compared with the representations in *Mr. Muhsin* to reveal differences.

Keywords: Fish-out-of-water, stereotypes, representations, portrayal, melodrama, film, *Coming to America*, *Ratatouille*, *Mr. Muhsin*

I – Introduction to Fish-Out-Water Stories

Put simply, the fish-out-of-water story takes someone out of their environment and puts them someplace foreign (Attanasio). In Nikki Baughan's words, it is a versatile device that allows for extraordinary things to happen to ordinary people which has been utilized by many genres over time. The fish-out-of-water story structure has been used in film since the very first years of cinema but especially the comedy genre has been benefiting from it for a long time. Buster Keaton and Charles Chaplin were among the pioneering filmmakers who incorporated elements of fish-out-of-water story structure in their distinctly styled comedies. Since then, classics like *Mr. Smith Goes to Washington*, *Some Like It Hot*, *Groundhog Day*, and *Back to The Future* have relied on this structure, and even today, we can see some of its tropes in the Oscar winner of 2023, *Everything Everywhere All at Once*. All these films share the same tropes which are not exclusive to cinema, these tropes have been used in literature over decades. One of the well-known examples is *Gulliver's Travels* by Jonathan Swift which establishes an archetypal protagonist for the fish-out-of-water structure.

- The Story Structure in Fish-Out-Of-Water Stories

Screenwriter *Jason Hellerman* sums up five distinctive beats in fish-out-of-water story structures. The first beat is where the protagonist is introduced to a new environment or a new way to see their surroundings (Hellerman). The moment when Dorothy steps into The Land of Oz in *The Wizard of Oz* is a perfect example of this. After the tornado that takes her to this magic land full of color as opposed to the sepia tones of her homeland, there is no mistaking it; it is a different world, it is not Kansas anymore. Hellerman calls this first beat *A Whole New World*. This is usually at the end of the first act of all fish-out-of-water movies.

The second beat is when we see our characters fall on their faces (Hellerman). This is the act where the characters make mistakes over and over. It establishes the rules of the new world as well as the flaw of the protagonist. Joe Buck gets conned by a street punk upon his arrival in New York City in *Midnight Cowboy*. It establishes the setting right away; this is a

fierce new world for a naive young man from the Midwest. Hellerman calls this beat *The Adjustment Period*.

The character starts to succeed in the second act. They get better at what they do, gain respect, and eventually fit into the new environment (Hellerman). Dewey realizes the potential of the students in his class and forms a rock band in *School of Rock* which gives him a chance to display his own talent and gain the student's liking. This beat is called *Success and Respect Go a Long Way* by Hellerman.

The moment of incredible failure, where the protagonist does not adhere to the lessons provided in the earlier beats. This is where they decide they do not fit into the new world (Hellerman). After accidentally wounding Kim, Edward gets bullied by Jim and he leaves the house as he tears his clothes apart in *Edward Scissorhands*. This beat is the all-is-lost moment of fish-out-of-water movies which Hellerman calls *A Supreme Failure to Adapt*. The protagonist's flaw prevents them from succeeding in the goal.

The last beat usually coincides with the ending of the film. Can the protagonist make it in the new world, or do they learn a lesson from their experience (Hellerman)? In the third act of *Legally Blonde*, Elle defends her case based on her knowledge of make-up and she wins the case. She graduates from Harvard and becomes successful in law in the end. As Hellerman calls the last beat *Sink or Swim*, there are typically two endings in this structure. The protagonist grows in the end and makes it into the new world or cannot succeed in adapting and learning from the new world and fails.

The exaggerated differences between the two worlds and the drastic character growth in the end usually result in an overall melodramatic tone in the fish-out-of-water stories. The use of stereotypes only strengthens the melodramatic feel of the film. However, it is also possible to establish a more realistic and grounded world through the portrayals of the characters. The harsh realism of John Schlesinger's *Midnight Cowboy* is a good example of how to use the fish-out-of-water story structure while staying in the lanes of realism.

- Usage of Stereotypes in Fish-Out-of-Water Stories

Walter Lippmann defined stereotype as a distorted picture or image in a person's mind, not based on personal experience, but derived culturally (Lippmann). In Lippmann's reasoning, stereotyping was a way of avoiding information overload by generalizing. This is a strong reason for using stereotypes in movies too. Limited by the film's running time, filmmakers use certain stereotypes to create characters that would feel familiar to the audiences from the get-go. Writer and comedian Alison Lieby stated that comedy relies on stereotypes to a degree (Ushe). This is easier and more effective for filmmakers as they create new characters, but on the other hand, watching characters they already know about is easier for the audiences too. On their part, it reduces the effort involved in thinking about something says psychology professor *Lawrence Hirschfeld* (Kan).

As each genre relies on a particular set of stereotypes, there are some stereotypes common in fish-out-of-water stories. The most used one can be found in *Gulliver's Travels*; the lost character in an unfamiliar world who is often considered simple-minded by others (Dickerson). Naive and gullible protagonists and hostile and dangerous environments are recurring themes in this structure. Dorothy in *The Wizard of Oz* is the epitome of this stereotype. As she finds herself in an unknown land, dangerous obstacles lie in front of the naive and gullible Dorothy.

II - Analysis of the Representations in Fish-Out-Of-Water Comedy Movies

- Coming To America

Coming To America follows the five-story beats introduced in the earlier section. The *whole new world* for the protagonist, Prince Akeem, is Queens, New York as he travels over the Pacific from the imagined African country Zamunda to find true love in America. He struggles to get along in New York at first but in the second act of the movie, Akeem starts working in McDowell's, cleaning the restaurant, acting like a regular New Yorker. This is the *adjustment period* for him. Following this beat, Akeem meets his love, Lisa. As their

relationship grows Akeem gains her respect in *success and respect go a long way* beat. After revealing his identity and his intentions, Akeem loses Lisa's faith in *a supreme failure to adapt* beat. In the *sink-or-swim* moment, Akeem proves his sincerity to Lisa and convinces her to marry him.

When it comes to representations, *Coming to America* offers some challenging portrayals while relying on stereotypes for comic relief. Prince Akeem is portrayed as the misunderstood hero in Zamunda, his regular world. The royalty expects him to marry a handpicked bride, but Akeem wants to find true love and his father mocks the notion of true love; he is a misfit. When he goes to the special world, he becomes the naive fish out of water surrounded by the harsh conditions of a big city. In that, *Coming to America* shares New York City as the new world with *Midnight Cowboy*.

The way the movie represents African Royalty fits right into certain stereotypes too. In the fictional kingdom of Zamunda, royalty is extravagant, lavish, and disconnected from reality. Prince Akeem is an exception to this stereotype though. He defies the status quo that was expected from him in his journey and challenges the taboos set by the royalty of Zamunda itself. In his new life in New York, his sidekick, close friend Semmi falls into the stereotype of a rich African American male who is solely involved in entertainment. Akeem keeps away from that life; he becomes an intelligent and respectful man not spoiled by his wealth or all the attractions offered by the new world. So, Akeem's intelligent and caring portrayal also defies this stereotype.

Gender roles are one of the other stereotypes used in the film. Starting with the marriage of Prince Akeem, the film presents traditional gender roles as all the females are portrayed as love interests, objects of desire, and family values. However, Lisa's character challenges this stereotype as a strong, ambitious, and independent woman. She also comes against her family's expectations from her and stands on her own foot and becomes an active character.

Along with these two challenging portrayals, *Coming to America* uses a lot of stereotypes about African Americans. Most of them are side characters like streetwise hustlers, sassy barbers, and loud-mouthed preachers. In that, the filmmakers rely on the comfort of creating familiar characters for the audiences as pointed out by Lawrence Hirschfeld.

To sum it up, *Coming to America* utilizes stereotypes for all the supporting cast. The movie plays around with African American stereotypes, especially the comic relief in the film relies heavily on these representations. On the other hand, two characters go beyond the stereotypes; the portrayal of Prince Akeem the protagonist, and Lisa the love interest of the protagonist which forms the A and B storylines in the film. Even though *Coming to America* has some challenging portrayals; the exaggerated conflict, emotions, and happy ending set a melodramatic tone for the film in the end. The use of stereotypes only furthers this melodramatic tone.

- Ratatouille

Ratatouille tells the story of Remy, a rat with notable culinary skills. Remy the rat tries to become a cook in the world of humans. At the end of the first act, Remy gets separated from his rat clan and ends up in Paris. Paris is the *whole new world* in terms of structure. In the second beat, the film sets up the world's rules, a rat must run away from humans and find shelter, but this is where Remy's flaw comes into play. He is too passionate about cooking, he undermines the danger that humans present, and he goes on to co-exist in the same environment with them. This is *the adjustment period*. With the help of Linguini, Remy becomes successful and gains Linguini's respect. This forms the third beat, *success and respect go a long way*. When Linguini kicks Remy out of the kitchen is *the supreme failure to adapt* moment for Remy. He is lost and he loses his faith. The next beat brings the *sink-or-swim* moment of the film. Remy heads back to the restaurant and he wants to make ratatouille, a peasant dish, for the fierce food critic Anton Ego. Everyone questions Remy's choice, but he makes it, and he changes the recipe at the last second and it is a success. Remy makes it in the new world. As

Ratatouille precisely follows the fish-out-of-water story structure it also uses some of the common stereotypes of the genre.

At the beginning of the movie, humans are defined as hostile antagonists to rat's life, yet Remy never listens to his father's warnings about humans. He does not share that belief. When he finds himself lost in Paris, streets full of people portray the hostile and dangerous environmental stereotype. Remy's denial of the danger only makes him a naive protagonist in the middle of the danger. In that sense, *Ratatouille* follows the central protagonist-environment stereotype that was explored earlier. Along with that, he fits right into the misunderstood hero stereotype as well. In his rat tribe, Remy works as a food taster to check if any of the food that was gathered has rat poison in it. In that, he has significant importance in his own world which is the world of rats but none of the rats other than his brother Emile acknowledges his true potential. The greatly talented cook Remy's duty is just to smell all the food the rat colony gathers... He is a misfit.

The main inspiration for Remy's goal comes from the great French chef Gusteau who fits right into the romanticized French chef profile. He is portrayed more like an artist instead of a cook. This also brings the central conflict to Remy's story, making the fish-out-of-water structure even more dramatic. Remy is a rat, and his idol is the most respected French chef-de-cuisine in Paris.

Remy's father, on the other hand, fits right into the misunderstanding father stereotype just like King Jaffe Joffer from *Coming to America*. Both characters do not recognize their son's passion and expect them to continue the family tradition, but both end up helping their sons in the end.

The kitchen of Gusteau's restaurant is portrayed as a smoothly operating disaster zone. Every cook is busy but all of them are very disciplined. It is a fierce work environment with a villainous chef-de-cuisine who replaced Gusteau after his death.

Colette falls into the manly woman in the 'men's world' stereotype. She talks and works like the rest of the men in the kitchen. Her masculinity is specifically highlighted in the scene where she uses a bunch of knives to scare off Linguini.

Linguini serves as the reflection character for Remy as he is the new timid, and clumsy worker in the intense kitchen. His exaggerated clumsiness contrasts with Remy's self-confidence and bravery. This conflict brings cartoonish comedy to the movie. On the other hand, it challenges the romanticized, disciplined French chef portrayal that was introduced by Gusteau and everyone other chefs at the restaurant. In that, Remy's, and Linguini's story arcs, which form the A and B stories in the plot structure, challenge the stereotypes that are in play in the restaurant.

Anton Ego is the ultimate unsatisfied, relentless critic. A dark antagonist to Gusteau's restaurant. His mean demeanor makes him the perfect opposite of the romanticized chef portrayal of Gusteau.

Considering all this, *Ratatouille* relies heavily on stereotypes in its worldbuilding as every part of *the new world* presented in the film uses stereotypes. At the same time, Remy's and Linguini's portrayals offer challenging representations. Just like *Coming to America*, *Ratatouille* also presents challenging portrayals in its A and B storylines while relying heavily on stereotypes for the supporting casts. The film also shares the melodramatic tone with *Coming to America*. The happy ending, the theme, and the character growth help to settle that tone together with the help of the use of stereotypes.

- Mr. Muhsin

Mr. Muhsin tells the story of Muhsin, a washed-up music producer who specializes in the Turkish Art Music genre. Ali Nazik, a young and ambitious singer-wannabe who comes to Istanbul from a small town in Anatolia, convinces Muhsin to help him be a musician. The only thing is, that he wants to be an Arabesque singer, which is a popular music genre that developed in the 1970s and 1980s after Istanbul started to get a lot of immigrants from small towns in

Anatolia (Gürbilek). Muhsin only agrees to help Ali Nazik become a folk singer, which hits the mark for *a whole new world* beat in the story for Muhsin. On the other hand, Ali Nazik's storyline hits that beat as soon as he comes to Istanbul as a naive young man, and soon after he gains Muhsin's help, their stories go along together. In *the adjustment period*, Muhsin realizes his old connections are no help and they get conned by an imposter and lose all their money. As Ali Nazik starts singing folk, they become confident of his talent and apply for a talent contest in *success and respect go a long way* beat. After Ali Nazik's failure at the contest, they give up and Ali Nazik gets ready to go back to his town in the *supreme failure to adapt* moment. The *sink or swim* comes in when Muhsin arranges a contest himself to get the money they need for a new record. The ending goes a bit deeper than just a sink or swim situation in Mr. Muhsin's case. Muhsin ends up in jail after stealing the money from the contestants. Ali Nazik goes on to make the record with that money. When Muhsin gets out of jail he finds out Ali Nazik gave up everything about folk music and became an arabesque singer. So, in this case, it is a win-lose situation for both characters and one can even argue that it is a lose-lose.

When it comes to representations, Mr. Muhsin offers some unique portrayals. Muhsin himself is shown as a man whose time has passed a couple of decades ago. Him being obsessed with art music in an industry where everything has been taken over by an Arabesque storm makes him an outdated and irrelevant man in an everchanging environment (Yüksel). The virtues he lives by like, honesty, friendship, integrity, and an art for art's sake mindset have been devalued over the course of time as we get introduced to him in the first act of the film, he is a broken guy who gave up on life already as a music producer. Even his last name and the name of his company suggest that; *Kanadıkırık* which means 'the one with the broken wing.' Yet it is Ali Nazik who awakens his spirit to go on this journey which leads him to the fish-out-of-water plot. As he represents a character from old Istanbul, writer-director Yavuz Turgul does not fall into the trap of taking a lot from stereotypes. Muhsin is a man of the yesteryear, and he stands by his ground, but he is never too conservative or pre-judgmental

about Ali Nazik as his opinion of him changes quickly after seeing the good in him. His naivety is what makes Muhsin change his mind and go for all the trouble for him, which is a common trope in fish-out-of-water stories and a common feature between Muhsin and Ali Nazik. In terms of change in the end, Muhsin grows drastically but only to be disappointed, and he gets back to where he was in the end. For a man who represents honesty and integrity, he steals money from the poor to make it in the new fierce world. He finds his way to adapt to the new society and accepts the consequences as he goes to jail. Yet when he comes out to see what became of Ali Nazik, he stands as the man he was only to realize that all he went through was a mistake.

As different as Ali Nazik's portrayal from Muhsin, the character growth and the depth are equally strong. With his aspirations to be an Arabesque singer, Ali Nazik represents the Anatolian immigrants who try to find a way to make it in Istanbul (Yüksel). His goal and his pushy attitude make him a great fit for the Arabesque singer stereotype and in that he forms the perfect reflection character of Muhsin. Muhsin values art music and lives by the integrity of an artist while Ali Nazik dreams about getting rich quickly and living a spoiled life. Even though there is a huge gap between the two characters, Turgul manages to add an honest and naive heart to Ali Nazik. He respects Muhsin a lot even though Muhsin dismisses him at first and he goes over his way to help Muhsin when he is in need in the first act which makes Ali Nazik win Muhsin's respect in the first place. These details set Ali Nazik apart from a pragmatic immigrant stereotype. Along with that, his character growth is quite drastic. After making the record with Muhsin's help, he goes on to become the Arabesque singer he always wanted and abandons all the virtues Muhsin represented. He loses his innocence and becomes a rude, spoiled man Muhsin despises in the end. What makes this interesting is he becomes the ultimate version of the Arabesque singer stereotype at the end of his character arc. In that, Mr. Muhsin offers a commentary on how those stereotypes are built. It is a way of understanding the stereotype by going through that journey. This is quite challenging because Ali Nazik starts

off as an innocent, relatable character but the audience witnesses how he loses his way, how he loses his purity to become what was contrasted by Muhsin's character. The fact that Muhsin goes along with him to commit forgery as the sole pioneer and representative of good virtues, makes Ali Nazik's motives and character arc even more believable. In the end, Muhsin and Ali Nazik committed the forgery together, the only difference is Muhsin faced the consequences and took his lesson while Ali Nazik benefitted from it and gave in to everything that it brought to him.

The villain, Sakir, is portrayed as the successful rival music producer and old friend of Muhsin. There is a striking difference between Muhsin and Sakir. He produces Arabesque music, he adapted to the trends and managed to survive. Even his looks set him apart then Muhsin; he looks more modern, and he looks like the man in Ali Nazik's dreams as the successful Arabesque figure. All these features make him a fit for the greedy man, with no integrity who follows the trends, yet Turgul adds some nuance to it to give the character more depth. There is a mysterious beef between Sakir and Muhsin over a woman which is briefly implied in the film. Even though it is not fleshed out, it gives a bit of a context to the villain's motivations and sets him apart from just being a stereotypical villain.

Sevda plays Muhsin's neighbor and love interest. She is portrayed as a strong woman in a dirty world. In that, she goes close to falling into certain stereotypes, yet Turgul finds ways to show her innocence and warmth which makes up for a very relatable and likable character.

Osman, the right-hand man of Muhsin serves as a reflection character to Ali Nazik. He is naive, innocent and can easily be fooled just like Muhsin.

As a group, Muhsin's old friends to whom he goes seeking help for Ali Nazik, have similar representations. In all encounters Muhsin comes out with the same output; they are not willing to help. They are all aware that Muhsin's times have passed while they have adapted to the new rules of the game, but their attitude adds some nuance to their characters. They all

respect Muhsin and show genuine interest in Muhsin which makes for relatable encounters between characters instead of monotonous characters.

One of the areas *Mr. Muhsin* uses stereotypes is the majority of aspiring singers that go to the music contest. They all are portrayed based on real Arabesque singers of the time and they share a lot of tropes in terms of the way they look. This can be linked to Hirschfeld's (Kan) argument about the effectiveness of using stereotypes. These characters take up only a limited amount of screen time in the montage sequence in the middle of the film and basing them off the actual Arabesque singers of the era makes for easily relatable, familiar characters for the audience. As a twist though, even in this stereotypical imagery, Turgul adds nuances of innocence to these characters; one singer gets shivers on stage while one another starts crying in embarrassment in front of the audience making it easier for the audience to empathize with them. Ali Nazik also gets quite nervous and makes mistakes on the stage. These little touches place those characters closer to Ali Nazik and imply the bigger theme; all the immigrants come to Istanbul with the same dream, to make a living for themselves, but their values and their innocence get crushed on the way to survive in the big city.

Mr. Muhsin is often referred to as a realistic comedy-drama (Akmeşe). Relatable and well-thought-out characters and representations help the movie achieve that realistic tone while it is still a comedy. Even though the plot uses some tropes of melodrama like highlighted character emotions, themes of betrayal, and success; the depth in the portrayal of characters turns the movie into a realistic observation of society. The ending of the film also underlines this tonal difference. As Ali Nazik loses all his good virtues in the end and Muhsin gets to jail, *Mr. Muhsin* offers far from a happy ending that would be characteristic of a melodrama. In that, just like *Midnight Cowboy*, *Mr. Muhsin* finds a way to escape melodrama to achieve a realistic comedy-drama tone with the use of the fish-out-of-water storyline.

III - Comparison: What Sets *Mr. Muhsin* Aside?

All three films analyzed in the prior sections share many tropes as well as having some differences. The biggest commonality is that all films follow the same fish-out-of-water story structure. The major story beats defined by Hellerman were hit by all three beats. For a *whole new world* beat, Akeem, Remy, Linguini, and Ali Nazik physically got introduced to a new environment and they all were played out as the naive characters that are new to the environment. In Muhsin's case, the new world was shown as a new era instead of a physical environmental change and he still fulfilled the naive character trope. They all struggled to adapt to the rules of the new world during the *adjustment period*. They started to have a taste of victory in *success and respect go a long way* beat. All of them got to their darkest point in *supreme failure to adapt* moment and they all had the final chance to *sink or swim*. In *Coming to America* and *Ratatouille*, the protagonists showed growth and succeeded in the end while in *Mr. Muhsin*, both characters showed growth, yet they failed to succeed. So, *Mr. Muhsin* differs from the rest a bit in terms of the last beat as it is not an absolute sink or swim ending for either of the characters.

In terms of the representations, *Coming to America* and *Ratatouille* present two challenging portrayals in the A and B storylines while relying on stereotypes of the rest of the characters in the stories. *Mr. Muhsin* takes it a step further and brings more than a couple of challenging portrayals, yet it uses stereotypical portrayals for some of the non-speaking supporting characters. However, with Ali Nazik's character arc, the director closely examines a stereotype that already exists in the film's world. Ali Nazik becomes the Arabesque singer stereotype shown in the film at the end of his character arc. *Mr. Muhsin* is the story of how a stereotypical character comes to life. Yavuz Turgul utilizes the structure of fish-out-of-water stories to show the journey of an innocent, naive man losing all his virtues. In that, *Mr. Muhsin* provides a challenging portrayal by taking a close look at the character's psychology and social conditions that render him to be someone else at the end of his journey. *Mr. Muhsin* shows a

good example of how the fish-out-of-water storyline can be used to challenge stereotypes or to study certain stereotypes instead of building a world full of stereotypical characters just like *Coming to America* and *Ratatouille* do. Even though they offer some challenging portrayals, they use stereotypes which makes it easier for the filmmakers to build comedy and the world around. Also, it is easier for the audiences as well, as the generalization of the characters offers an easier way into the film for them as they already know the stereotypes (Lippman). On the other hand, Mr. Muhsin proves that the other way is possible, and the structure can be utilized with challenging portrayals let alone relying on them.

IV - Use of Stereotypes in Wrong Step in the Right Direction

Wrong Step in the Right Direction tells the story of Adem, a young and failed photographer who takes over his late father's bakery. The bakery becomes *a new world* for Adem as he does not know how to run it. In the *adjustment period* he struggles to make his father's coveted baklava and keeps trying to make it. In *success and respect go a long way* beat, he works hard to make baklava and fails yet he gains his father's old colleague, Ben's, recognition. At the end of his hard work, he loses his self-confidence at *the supreme failure to adapt* moment where he says, "I'm an average photographer and a crappy baker.". This leads him to the dark night of the soul moment in the following scene where he finds the almond cookie recipe in his father's notebook. He makes it and finds success at the *sink-or-swim* moment where Pierre the antagonist fails to hide his admiration for the almond cookies and in the end Adem shows character growth. He was a failed photographer in the beginning of the film who didn't know what to do with the bakery, yet he becomes the new owner of his father's bakery, and this is highlighted by Pierre's recognition in the third act of the film.

Even though *Wrong Step in the Right Direction* is a short film with 13 minutes of runtime, all the characteristic story beats of a fish-out-of-water narrative are present in the film. Just like *Coming to America* and *Ratatouille*, *Wrong Step in the Right Direction* also builds a melodramatic tone while using the tropes of the fish-out-of-water stories; in terms of the

structure, it's a classic success story of Adem who's story is being told in the fish-out-of-water story structure.

Despite the fact that it is a short film and there are few nuances to the characters to talk about. The portrayals of all four characters in the film incorporate some elements of stereotypes while challenging some. Although he shows incompetence as a baker, Adem does not get close to the clumsy cook-in-the-kitchen stereotype which was used in *Ratatouille* in the portrayal of Linguini. Pierre comes across as the flamboyant, romanticized French baker until he turns out to be a pretender and after that point, he becomes a parody of the stereotype. As a disciplined and hardworking old man, it is hard to put Ben into a stereotype, more so he portrays a type we meet quite often in movies and literature. However, out of all four characters, Scott feels a lot closer to a stereotype. Cody Vinson's portrayal of the character plays out as the nerd, quirky friend stereotypes. In that, Erdoğan makes use of the tropes from certain stereotypes in *Wrong Step in the Right Direction*, especially for the comic relief with Scott yet the movie is far from relying on the stereotypes as it offers some parody elements as well as having challenging character portrayals.

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