# THE SINGER FILMS OF YEŞİLÇAM CINEMA

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# THE SINGER FILMS OF YEŞİLÇAM CINEMA

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## ABSTRACT

THE SINGER FILMS OF YEŞİLÇAM

Barlan, Yasemin
Cinema and Media Research Ph.D. Program

Supervisor: Prof. Dr. Nilay Ulusoy

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This thesis is about the relation between the singer films of Turkish cinema and film musicals. It focuses exclusively on two decades of Yeşilçam films, which is an era of Turkish cinema. It deals with whether or not singer films fit the criteria of film musicals. In addition, it examines the cultural aspects of the Yeşilçam era that influenced singer films, including its relationship to popular musical genres and entertainment practices. A sample of films has been chosen and watched, with special attention given to the singing scenes. An examination of how the songs in the films have been utilized has been done with the help of neoformalist analysis. This paper is useful for understanding the middle period of Yeşilçam cinema, how the socio-cultural environment affected the cinema, and examines one of its most popular genres of the time.



**Keywords:** Yeşilçam Cinema, Turkish Cinema, Film Musical, Arabesk, Neoformalism

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THE SINGER FILMS OF YEŞİLÇAM

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Bu çalışma Türk sinemasındaki Şarkıcı Filmleri ile Film Müzikallerinin ilişkisi üzerine odaklanmaktadır. Türk sinemasında Yeşilçam olarak bilinen dönemin yirmi senesindeki filmler incelenmiştir. Şarkıcı filmlerinin film müzikalleri arasında sayılıp sayılamayacağı incelenmiştir. Bunun yanı sıra şarkıcı filmlerini ortaya çıkaran dönemin kültürel özellikleri ve dönemin popular müziği ve eğlence sektörü ile ilişkisi de araştırılmıştır. Belirli kriterlere göre belirlenen filmler izlenmiş ve özellikle şarkı sahneleri incelenmiştir. Filmdeki şarkı söyleme sahnelerinin film anlatımına katkısı neoformalist analiz yardımı ile inclenemiştir. Bu çalışma Yeşilçam sinemasının orta dönemini, o dönemin sosyo-kültürel ikliminin sinemaya olan etkisini ve o döneme ait en popular film türlerinden birini anlamak için faydalıdır.

**Keywords:** Yeşilçam Sineması, Türk Sineması, Müzikal film, Arabesk, Neoformalizm

To My Mother Prof. Dr. Işıl Barlan

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## LIST OF SYMBOLS/ ABBREVIATIONS

| | |
|---|---|
| DP | Democrat Party |
| DDB | Derdim Dünyadan Büyük |
| HBT | Hayat Bazen Tatlıdır |
| TAM | Turkish Art Music |

## 1.Introduction

The definition of what is a musical in cinema is hardly straightforward. To understand it, one must understand the difference between a musical film and a "film musical." The term film musical comes from Broadway plays being adapted into Hollywood films. For years musicals have not only been a staple of American cinema but eventually have been adopted to other film industries and have many examples in world cinema. Today we can find many instances of musical films from French films to Indian films. Musicals have been adapted into Turkish cinema as well, however rather than musicals, two types of films have been prominent in the Turkish cinema: song films and singer films. Song films include popular song titles which have been adapted into films like *Karagözlüm* (My Dark-Eyed One, 1970), *Delisin* (You're Crazy, 1975), *Ah Nerede* (Oh, Where Is It, 1975). This study does not involve them since these scenes, despite making use of a particular song, do not have singing scenes but singer films do, which makes them akin to the film musical. The aim in this study is to focus on these films and find out their similarities or their differences with the Hollywood film musical. Another aim is to look at the reasons why this genre did not survive, as they used to be very popular during the Yeşilçam era but did not survive in the later years of Turkish cinema. Singer films belong to an era of Turkish Cinema which is called Yeşilçam. The name Yeşilçam –meaning Green Pine-- comes from the name of a street in the Beyoğlu district in Istanbul, where the many film production companies used to be (Arslan, 2011, p.275). Yeşilçam films, according to many theoreticians, can be considered to constitute the whole of Turkish films being made in Turkey from the early 1940s, to around the late 1980s and early 1990s.

In the first chapter of the thesis, the definition of the film musical and what makes up the genre will be explored. In the second chapter, I will introduce the three eras (early, middle "high" and late) of Yeşilçam, with additional information on the characteristics of the filmmaking of the era. In the third chapter, I will focus on sound, singer films, and arabesk in Yeşilçam cinema. The last and fourth chapters will be my analyses of the films I have chosen.

According to Altman, the definition of the musical is a film with music that emanates fr2om the diegesis, which is the fictional world of the film, and because he

finds this definition too broad, he has a whole book dedicated to the definition of what a musical is and what are the stable characteristics that constitute it.

During my research it has come to my attention that musical films were not a novelty in Turkish cinema, for even the first sound film İstanbul Sokakları (*Istanbul Streets*, 1931) was regarded as a musical film (Erdoğan, 2012, p.230). The first singer films in Turkish cinema precede Yeşilçam itself. One might wonder why I chose to focus on only two decades of these films, instead of the whole history. The reason I chose to focus on the singer films of the 1960s and 1970s (High Yeşilçam as Savaş Arslan [2011] calls it), is because of the difference of eras and how the spectatorship of the Turkish public changed in the 1980s, not to mention the political and social life as well. In his book *Cinema in Turkey*, Savaş Arslan divides the Yeşilçam cinema into three eras, with the 1960-1980 period being the "High Yeşilçam" era. The research aims are to examine how these films operated within the Yeşilçam codes and what their purpose could have been for the audiences of the most popular and productive years of Yeşilçam. According to many film historians, despite the technical shortcomings, these were the golden years of Turkish cinema and the last years before Turkey's financial and political climate changed and became adapted into capitalism.

### 1.1 Literature Review

Some theses have mentioned these films in the past but overall have analyzed song films or musical films. Arslan (2010), Abisel (1994) and Pekman (2004) have used the term before. The challenges I have faced in this research were that most of the information on these films (whether the song was written for them or not, the names of the songs, the details on the production) are almost none and there is not much information on the careers of the folk musicians, most of the information I could find was on the singers of other genres.

Among the scholarly work that I have encountered during my studies, Rick Altman has one of the most definitive and detailed descriptions when it comes to the theoretical definitions of the film musical. Although he has been criticized for offering a somewhat limited scope. Neale (2000) has criticized him for perpetuating cannons and pigeonholing too much and end up excluding certain children's musicals for not being suited to the dual focus couple narrative. Jane Feuer is another name, like Altman, who has studied the subgenres in a similar way to Altman, emphasizing the

dual focus, but she also has a more lenient approach to the musicals post-1960s. In the "Postscript for the Nineties" section that she later added in the 1993 edition to her 1982 book "The Hollywood Musical", she regards the emergence of teen musicals as a "postmodern" genre and a "reconstruction" of the film musical (Feuer, 1982, p.123).

In terms of musical films in Yeşilçam cinema, there is not much work devoted to singer films alone. Arslan (2011) has briefly mentioned the genre as "singer melodramas" or "arabesk melodramas" in his book *Cinema in Turkey*. Abisel mentions the term in passing in her book "Türk Sineması Üzerine Yazılar" and in the book *Görüntünün Müziği, Müziğin Görüntüsü*, Cem Pekmen and Sadi Konuralp both give a short history on singer films in their respective articles on music in Turkish cinema. The few theses I could find that could come close were either studies of musical films in Turkish cinema that do not feature singers or have chosen to look at the songs in the films of Yeşilçam cinema. Some studies, while focusing on popular music and Yeşilçam cinema, do mention and study singer films as well (Dönmez, 2018), however, I have yet to see a study that dissects the singing sequences in singer films and analyze them as a whole genre. My study aims to fill that gap and research an arena in Yeşilçam cinema that has been overlooked. Several theoreticians have periodizations of Yeşilçam cinema and some of them like Nijat Özön has divided Yeşilçam cinema according to the era of directors. I have decided to work with Savaş Arslan's periodization, which instead of dividing the Turkish films as Yeşilçam (popular) films vs. auteur films, includes every film made in the era as a product of Yeşilçam. Arslan divides the Turkish cinema into three eras: Pre-Yeşilçam (from beginning to the late 1940s), Yeşilçam (1950s to 1980s) and Post Yeşilçam / The New Cinema of Turkey (1990s onwards). I have narrowed my research to only the era between 1960 and 1980, as Erik J. Zürcher calls it "the Second Republic" of Turkey in his book *Turkey: A Modern History*.

### 1.2 Methodology

The first step was to make a film inventory of all the singer films made in Turkey between 1960 and 1980. There was a challenge of defining what "singer films" constituted. After all, there has been a trend in Yeşilçam (particularly around the 1970s) when Yeşilçam stars such as Fatma Girik, Sadri Alışık, Fikret Hakan and Sevda

Ferdağ made recordings[1]. Another trend was Yeşilçam stars singing on stage, in *gazino*'s, especially during the 1970s (Yağcı, 2020, para.7). While making the inventory, I made sure to have a clear definition of how I defined the term singer, since many actors later became singers or singers who also had successful film careers. I decided to include:

1. The people who started as singers and had a recording out by the time they had starred in a film. Any film they were in after the release of the record would be counted as a singer film.
2. People who started as actors/ actresses and later left cinema and continued to have a career dominated by music (i.e. Ajda Pekkan, Adnan Şenses)

People who are not included in this definition:

1. Actors who had a substantial career in film before they put out a record and after their short stint in music, had continued their career in cinema (i.e: Fikret Hakan, Sadri Alışık).
2. Anyone who became famous by singing on stage was not counted until they had made a record. For example, Seyyal Taner became a stage singer in 1968 but had her first LP put in 1974. Therefore, I did not include her films before that date. It would have been too difficult to find out how famous a singer was before they had an actual album out. This is especially the case for singers in the 1960s.

An exception was made to include actors like Sevda Ferdağ and Sevda Karaca who had a somewhat successful musical career, along with some actors in the early 1960s who were famous radio singers. Since LP recordings had just begun to become commonplace in Turkey in the early 1960s, I figured it would be common for some singers to not have a recording out, yet also be very famous for their success on the radio. That is why I made an exception and included them. Thus, my research resulted in three different lists:

1. An inventory of all the singer films from 1960 to 1980, which I have included in the Annex part of the thesis.
2. A list of the 10 singers who made the most films according to the inventory.

[1] (Yeşilçam Sanatçılarından 45'likler Diskografisi, n.d.)

3. The list of films to watch. Thirty films in total, selected by choosing three films from every singer. The selection was made with an effort to not miss out on any year from the 20 years.

After making the list of the ten singers who had the most films during these two decades, I had to compile a list of the films that were available for me to watch.[2] The total number of films of the singers was 260. But only 110 of them were available online. I also looked into the Prof. Sami Şekeroğlu Film Center in Mimar Sinan University and asked the staff if they had any of the films that I could not find online. Of all the film names that I had provided them (about 163) only 30 of them were in their archive and only three of them were available to watch. This greatly limited the number of films that I watched and watching films online did have its disadvantages as some copies of the films were less than pristine, some scenes were even cut and I had the problem of not being able to access one film I had watched months earlier, due to it being removed from youtube.com. A big hindrance to my research was the fact that the building of the Prof. Sami Şekeroğlu Film Center, was found to be at the risk of collapsing after an earthquake hazard analysis was done by ISTON. From May 2021 onwards the building was closed to visitors and the film archive was being prepared to move to a safe building. This impacted my research negatively, as I could not go back to watch some of the films I had planned to analyze. Another issue was that most of the films I was looking for did not have any information on the production, the song lyrics or when the songs were written. It was nearly impossible to find any information on folk singer films besides a short synopsis and credits. Similarly, finding information on the biographies or careers of folk singers was also very difficult.

When watching the films, I used the method of analyzing the formal content, meaning the mise-en-scene and cinematography, similar to neoformalist analysis, which allows for the viewer to give their interpretation while watching films and does not approach the film with preconceived methods or distinct schools of thought (Bordwell, 2008, p.12). Neoformalism comes from the studies of David Bordwell and Kristin Thompson, who have analyzed this method in their respective careers

[2] The first version of the list included Nazan Şoray as she had 17 films during this decade, after releasing an LP. However, I had to replace her with Zeki Müren (who had 14 films) due to most of her films not being available to watch and only two of them had scenes of her singing. Therefore, I could not gather three films of hers to analyze. The choice of including Zeki Müren was not random, as he was the 11th singer with the most films.

separately and also jointly in their book *Film Art*. Thompson has expressed the pitfalls of approaching a film with a preconceived method and proving a point.

> Preconceived methods, applied simply for demonstrative purposes, often end by reducing the complexity of films. Because the method exists before the choice of film and the process of analysis, its assumptions must be broad enough to accommodate any film. (…) Such homogeneity in the treatment of films furthermore suggests that, by choosing a single method and pressing it down, like a cookie-cutter, on each film, in the same way, we risk losing any sense of challenge in analysis (Thompson, 1988, p.4).

According to them, film form is one of the adhesives in understanding the artwork. It is up to the viewer to recognize the formal patterns in a film and make meaning from them. After analyzing the films, I wrote a chapter on how the song scenes relate to the film while taking cues from the book *Film Art*. Because neoformalism does not differentiate the narrative from the stylistic elements and recognizes that each film has its patterns and clues, it gives the freedom to analyze a wide range of films from different directors which is the sample of this thesis (Bordwell and Thompson, 2008, p.54-56). Analyzing more than 30 films from a span of two decades and looking at the same elements will reveal if these films have anything in common –or not—besides having a singer singing in them and how do these singing scenes contribute to the film. From choreography to makeup, and costumes to location, formal elements play an important part in the musical scenes in the film musical genre. Besides the formal elements, their place in the narrative also differentiates musical scenes from another, as their level of integration is based upon how integrated they are into the plot. In many musicals, the storyline can even take a turn during a musical number. In *Film Art,* Bordwell and Thompson decode the ideology of *Meet Me In St Louis* (1944) by looking at the stylistic elements such as the location (the family house), the colors (the rich colors help to convey a happy family life), and how they use of certain props convey meaning: the motif of food brings the family together and the use of light means safety and family (Bordwell & Thompson, 2009, p.419-426). While the analysis is influenced by neoformalism in its efforts to analyze how the singing scenes work in the whole of the film, it is not strictly neoformalist since an important part of neoformalism studies also includes *syuzhet* and *fabula*, meaning the storyline and the order of events of the film (Bordwell, 1985, p.48-50). Since the analysis in this thesis constitutes particular scenes and not the whole of

the film, the order of the events and how they are revealed to the viewer is obsolete in the analysis. Therefore, instead of Thompson and Bordwell's individual books on the subject of neoformalism, the book *Film Art*: An Introduction was used as a guide instead.

## 2. What is A Musical?

In his book *The Hollywood Film Musical*, Barry Keith Grant defines musicals as "*… involve(ing) the performance of song and/or dance by the main characters and include singing and/or dancing as an important element*." He goes on to say that for a film to be considered as a film musical, the music must originate from the characters and that the song and dance performances in the films should have a charmed, almost magical feeling. This does not necessarily mean that the performances should take place in an unrealistic or extraordinary location, but rather a sense of a "charmed space"; a sense of possibility and excitement and also a space where we the characters performing can be more expressive and in touch with their feelings. As an example for *musical films*, he refers to *Casablanca* (1942) and *American Graffiti* (1973), where music also plays an important role. The first one has a song being performed in it which also became synonymous with the film and the latter is a teenage film filled with rock'n roll music from the 1950s. However, they both do not count as musicals. This is one of the crucial examples showing that film music (diegetic or not) does not make it sufficient to be a *film musical*. It has to have certain elements and a structure to count as one. In the following sections, I want to elaborate on what those are, give examples of different views, and explain which of the terms I will be using in my thesis and how they can differ over time (Grant, 2012, p.1-2).

One of the most important contributors to the theory of the musical genre has been made by Rick Altman, who has written a lengthy description on the definition of the genre in his book *The American Film Musical*. For him, the term "musical" in musical films is used in a "weaker sense", which means that any film that has a "significant amount of diegetic music." He realizes that musical films are not exclusive to American cinema. He recognizes that the musical is a genre that can be found in international cinema from Britain to France, and Jamaican reggae films to the old Egyptian musicals**.** But in his article on musicals which he wrote for the book *The Oxford History of World Cinema*, he makes it clear that while the musical films can be from any cinema, film musicals are specifically a Hollywood genre (Altman, 1996, p. 294).

Most theoreticians would agree that what makes a musical is not only the presence of music, for today one would be hard-pressed to find a film without one, whether it be the soundtrack or diegetic music played during the film. What makes the

genre stand out is not only the fact that the music is often accompanied by the singing and dancing of the actors in the movie, but that those scenes take place in an imaginary space. Martin Rubin has defined this so-called "imaginary space" as: "*persistently contradictory in relation to the realistic discourse of the narrative*." (Griffin, 2018, p.5). This space is of critical importance because, as Grant says, the musical sequences are in contrast to the (often) realistic setting of the story in the film. The characters can start singing and dancing seemingly out of nowhere, often expressing themselves in the song lyrics. (i.e. The nuns singing "How do you solve a problem like Maria?" in *The Sound of Music* [1965], to vent their frustration about their fellow Sister Maria). This particular aspect of the genre is the reason why the film musical "*…has always foregrounded its nature as generic construct and has thus demanded the greatest suspension of disbelief from the viewer*." (Grant, 2012, p.3). The song numbers can also come at a time in the movie when the characters are in heightened emotional states.

Among the many definitions of the genre, Altman has made a significant contribution by bringing together a semantic and syntactic analysis of a genre. Altman maintains that the semantics and the syntax of a genre are essential to understanding and differentiating the genre and that both the semantic and syntactic elements feed off one another. The semantic and the syntactic division of a genre is at a very simple level: "*…distinction between a text's materials and the structures into which they are arranged."* (Altman, 1987, p.99). He says the most durable Hollywood genres are those that have a syntax that is the most logical and consistent, whereas the ones that have relied too much on semantic elements and did not have a coherent syntax have been short-lived such as capers or catastrophe films.

Before I go on any further, it is necessary to explain a detailed description of Rick Altman's semantic and syntactic definition of the film musical genre.

Semantic Definition:

1. Format: Altman says the musical genre must be a narrative genre. Which requires a flow of the plot narrative along with the musical numbers. As a result, he does not count rock concert documentaries as musicals and thinks that despite having an important relationship to musicals, revues are at best *"second cousins."*
2. Length: The musical does not need to be long enough to qualify as feature-length,

as long as it is long enough for the story and the segments to establish themselves into a coherent story.

3. Characters: This section also coincides with Altman's theory of the dual focus in the film musical genre, in that the story requires a romantic couple. He also recognizes that many musicals (musicals with child stars or animated musicals) do not have a romantic couple in their story as the main characters. He says that a surprising number of children's film musicals have their narratives arranged to center around the romantic couple (*Lady and the Tramp* [1955], *Aristocats* [1970], *The Muppet Movie* [1979]). The ones who haven't are predominantly Disney musicals like *Pinocchio* [1940], *Dumbo* [1941], *Bambi* [1942], *Peter Pan* [1953], and *Jungle Book* [1967]) and he suggests that would be better to consider them as a different genre, a genre that comes from the European fairy tale tradition and focuses on childhood.
4. Acting: He maintains that rhythmic movement and realism should be combined. This goes along the line of the common idea that the number of sequences of the musical numbers belongs to a heightened reality. An example would be, a character breaking into a song and the camera movements and the extras in the film are also tapping along the rhythm.
5. Soundtrack: Non-musical and musical context are two essential components of the musical according to Altman. He goes as far as to claim that Jacques Demy's *Umbrellas of Cherbourg* (1964) could not be considered as a musical because it does not contain a spoken word, only singing and music (Altman, 1987, pp.102-106).

Syntactic Definition:

1. Narrative strategy: The dual focus. The parallels and differences between the two opposing characters are almost always male and female.
2. Couple/Plot: The couple's problems becoming parallel with the success of the ventures in the film, which usually is a stage show/ musical act. By the time the couple comes together, the other problems are solved as well.
3. Music/plot: Music is not only a tool to express joy, excitement, or sorrow, it can also symbolize or be associated with a character. A typical example would be the plot of Fred Astaire's musicals where he plays a character who loves music, and the story puts him at odds with characters that do not. Or the black

musicals that have the clash of church music vs. jazz.

4. Narrative/number: Altman says that the musical not only combines rhythmic movement and realism, diegetic movement, and dialogue but also creates a continuity between them.
5. Image/Sound: This section of the syntax is explained in detail in the 4th chapter of Altman's book *The American Film Musical*, where he explains audio dissolve and video dissolve, both of which are connected to what he means by Image/Sound. In both cases, it involves the duality of real-life/musical numbers. Audio dissolve is the transition of the diegetic sounds of the mundane "real world" is overtaken by the music of the "ideal world". He states: "*In the non-musical film the music and diegetic track remain entirely separate; in the musical film there is a constant crossing over. Music appears on the diegetic track, diegetic noises are transformed into music*" (1987, p.63). The same goes for the visuals, where the video dissolve is used to create two distinct realities: one mundane and ordinary, the other colorful and exciting (Altman, 1987, p.107-110).

Altman also puts the subgenres of the film musical into three categories as the fairy tale musical, the show musical (also known as the backstage musical), and lastly, the folk musical (Altman, 1987).

Sean Griffin offers a more liberal perspective. While he does agree with Altman on the structure of the genre, he does add that the genre has been restricted by the integrated musical and that it is a genre that is constantly changing and growing.

> …there has been far too much emphasis on the comfort of the familiar structure of the integrated musical, and not enough celebration of liberation from that definition. For, whether or not critics or general audiences care to admit it, the film musical has survived ably, by evolving into new patterns and structures regardless of attempts to keep it locked in place. (Griffin, 2018, p.8)

He refutes the belief that the genre is dead, by saying that later examples of the genre have more in common with the classical or early musicals than one might assume: "*…The Jazz Singer (1927) has more in common with 8 Mile than you might imagine! The Wizard of Oz (1939) and Woodstock (1970) are hindered spirits*." (Griffin, 2018, p.8)

Jane Feuer is another critic who has studied the dual-focused nature of the genre. In her book, *The Hollywood Musical*, she also mentions the folk musical and the

backstage musical and how these "sub-genres" always put professionalism and amateurism against each other in their stories. Because the genre features actors who have musical talent, as a result their characters also have this quality, and many musicals have a story that involves the discovery of "the talent." Feuer gives Judy Garland as an example of an actress often playing an amateur with enormous talent and in the process of being "discovered" and introduced to fame but sings for her love of music more than anything else (Feuer, 1993, p.14). Notable examples can be found in her films *Easter Parade* (1948) and *A Star is Born* (1954). Another common duality she mentions is the fight between elite and popular art (music). From the conflict between Jazz and traditional Jewish music in *Jazz Singer* (1927) to the fight over pop music vs. classical music between Fred Astaire and Peter Lawford in *It Happened in Brooklyn* (1947), it is common to see the protagonist siding with the innovative and upbeat modern music, while the antagonist is usually a traditionalist and favors high art. She also mentions another duality that is constant in musical films: "the multiple diegesis." This term symbolizes the difference between "the real world" and "the performance." It goes back to Barry Keith Grant mentioning Goldie Hawn's character flying beside the River Seine, while singing with Woody Allen in the film *Everyone Says I Love You* (1996), which is otherwise a realistic film, save for this particular scene. Grant uses this scene as an example for the "musical's transcendence of limitations" (Grant, 2012, p.2).

In this thesis, the definition of the film musical will be based on Rick Altman's terminology. Since the film musical is essentially a Hollywood product and the musical (first as a stage entertainment form) has grown and taken form influenced by the American culture, the term "film musical" will be used exclusively for these films. Altman said it himself in his essay on "The Musical": "*In its weakest sense, 'musical' means simply a film with a significant amount of diegetic music (music made by on-screen characters). In this sense, the term designates an extremely diverse international genre, with important examples from every decade since the 1920s and from every continent.*" (Altman, 2000, p.294). However, I also agree with Sean Griffin that the genre is not "dead," but that it has simply evolved (Griffin, 2018, p.8). In this thesis, the term "musical film" will be used for international films that are influenced by the Hollywood musical but have created a genre of their own. Including the musical films of Yeşilçam. Years after he wrote the book *The American Film Musical*, Altman wrote the essay "Coda" for *The International Film Musical*. In his essay, he admits

that looking at the vast examples of “musical films” from international cinema it becomes difficult to determine whether one should call them musicals or not. He maintains that when looking at musical films from international cinema, it is hard to dismiss them as "non-musicals" because they are clearly influenced by the Hollywood musical, and yet, it is not enough to analyze them by simply comparing them to a Hollywood musical, knowing that they have also been influenced by their cultural elements of storytelling and entertainment. He ends the essay by saying that in the coming years, the definition of musical might benefit by becoming broader than the Hollywood film musical (Altman, 2012, p.259-264).

### 2.1. The History of American Film Musicals

It was the American film industry, that made the first musicals. Since the genre is known as primarily a Hollywood genre, despite having examples in a variety of other national cinemas, I will focus on the history of the Hollywood musical. The genesis of the genre is also firmly rooted in the history and culture of the USA. The American form of entertainment goes back to the 1840s when minstrelsy became popular. During this time the different cultures meshing together (African and European) created the famous tap dance. By the 1900s, the mass published songbooks became popular, with Tin Pan Alley songwriters becoming the focal point. Tin Pan Alley was the nickname of a certain area in New York City, famous for hosting many popular music songwriters and the mass publishing industry. Tin Pan Alley tunes consisted of dance music, vaudeville songs, and ballads.[3] These popular (sheet music) songs were very popular and as a result, there was an abundance of songs being written. According to one study, in the first decade of the 1900s, there was an average of 25,000 songs written every year (Griffin, 2018, p.22). The popular songwriters of that time (many of them Jewish immigrants) have contributed a lot to the genre. Jerome Kern, Ira Gershwin, Richard Rodgers, and Lorenz Hart were some of the most well-known composers of the time.

In the same era, Broadway became the theatre district of New York and the place where many vaudevilles, comedies, and dramas were being staged. This is the time

[3] (Tin Pan Alley, n.d.)

when musical as a stage entertainment began to take form. The forms that make the genre musical are not always reliant on a set script. While revue and vaudeville consist of comedy sketches, song, and dance; operetta relies more on orchestral music, dialogue, and a romantic plot.[4] Musicals that used more comedy sketches became known as "musical comedies", whereas the kind of musicals which relied more on a script was called "book musical" (Griffin, 2018, p.25). The first musicals (both on Broadway and film) did not have a seamless transition between the story and the song and dance numbers. It was common to see the characters break into song and dance, regardless of the plotline.

From the early days of cinema, films were never really silent: Even though the films were shot without sound, they were screened with music. An orchestra or a band would be playing simultaneously as the film was being shown to the audience. Many film theatres would have, following their budget, musical instruments, in-house orchestras, singers, and sound effects people. Richard Barrios has a work dedicated to early examples of film musicals and he states that Jazz Singer was neither the first sound film nor the first musical (Barrios,1995, p.13). He gives examples of early efforts in cinema to combine moving images with sound to prove his point:

The Kinetophone occasionally achieved the desired synchronization between a projector and a cylinder player, and some of its films survive to give an idea of what constituted a 1913 talkie—and a 1913 movie musical. The best-known is Nursery Favorites, an eight-minute operetta that plays as “Jack in the Beanstalk” retold by Gilbert and Sullivan (Barrios, 1995, p.15).

By this account, *Nursery Favorites* (1913) is the first film in the silent era that counts as a "talkie", which is the nickname for the first sound film, and the first full-length silent film screened with a complete musical score synchronized on a Vitaphone soundtrack was *Don Juan* (1926). [5]

Another example of sound film pre-1927 is *Dream Street* (1921) by D.W. Griffith, which featured a sequence at the beginning of the film with sound, in which the director steps explain the movie to the audience while standing in front of a curtain. This sequence was made with the help of Orlando Kellum, who used "Photokinema", a sound on disc process, which he had developed himself. Two of the most famous

4 (Operetta, n.d.)

5 (Musical-Dance Films, n.d.)

technologies were Vitaphone (sound-on-disc) used by Warners' and Movietone (sound-on-film) used by Fox Films (later became Twentieth Century Fox). (Cohen, 2002, p.3).

By the time it was 1928, film studios like MGM, Paramount, Universal, and Warner were beginning to integrate sound into their film production and film theatres were having sound systems installed. The practice of recording the sound on a disc was then transformed into sound-on-film recordings. The early film musicals were an adaptation of stage musicals on film, with the Broadway stars playing the lead roles. During the transition from silent films to "talkies" there was a brief period where some of the silent films had musical interlude scenes in sound. The Jazz Singer was a part silent-part talkie film. Aside from the singing scenes of the film and the spoken word parts of Al Jonson and a few other characters, the film was silent. *The Singing Fool* (1928) is another example of a "part-talkie" musical drama film. It was released in both silent and sound versions, which was also common with films at the time. The success of *The Jazz Singer* meant a new era was born in filmmaking. Not only were silent films coming to an end, but music and singing were also incorporated into different genres of films. However, according to Barrios, the first talking films with a musical song and dance number do not count as musicals. He also says that the following year, after the release of *The Jazz Singer*, 1928 was an awkward period for Hollywood cinema because of this era of part-talkies. This meant a film could be made as silent save for a short sequence of dialogue, and it would be enough for it to be promoted as a talking film *Tenderloin*, *Glorious Betsy*, *The Lion and the Mouse* are some of the notable part-talkie films. *The Singing Fool* (1928) was released a year after *The Jazz Singer* and starring the same lead actor Al Jolson, who also was a part-talkie (Barrios, 1995, p.42-53).

Towards the end of 1928, full sound films with music and singing were starting to be released. After Al Jolson's success as a singer playing the lead in a Hollywood film, Broadway and operetta stars took a chance at films. However, the results were not quite the same. *My Man* (1928) featuring singer Fanny Brice as the lead actress was a flop. After some failed attempts *The Broadway Melody* (1929) was finally the first sound film and the first musical to make history. Barrios counts this film as the "first true musical film" citing not only its commercial success but also the film's huge influence on its successors and proving, at a time when musical films were still trying to find their feet, that the genre could stand on its own. It was also the first film to have

a pre-recorded soundtrack for a song sequence and post-production effects. *The Broadway Melody* is not the first sound film, nor the first talkie to feature singing and dancing, but *"everything that would go into making a film musical can be found in The Broadway Melody in one form or another*." It made over $ 1.6 million and was advertised as "*All-Talking, All-Singing, All-Dancing"*,[6] which later became a standard for describing the early form of musical films (Barrios, 1995, p.41-59).

The first dip in the popularity of the musical happened between 1931-32. In 1929 the number of musical films being made was fifty-five and the number of films had reduced to eleven by 1931 and ten by 1932. The second low point would not come until the 1960s (Altman, 1996, p. 297).

The first low point for musicals was caused not by the great economic depression, but a result of singing and dancing being incorporated into any kind of film genre without rhyme or reason, not to mention the low quality of the films. The audiences, who at first were excited by the "All singing All dancing talkies" eventually grew tired of the films as soon as the novelty of sound wore off. This lead the genre to go through a slump between 1930 and 1932 After becoming popular again did the genre formed a structure that we now recognize as the musical genre in cinema (Cohan, 2002, p.3-5). This new era for the genre also marked the era of Bugsby Berkeley's films. He came up with new effects such as: Slow motion, reverse motion, invisible cuts, and kaleidoscopic dance patterns. *Footlight Parade* (1933), *Golddiggers of 1933* (1933), and *Dames* (1935) are some of his notable films. (Grant, 2012, p.16).

The 1930s were a pivotal time for musicals, for it is the decade that the subgenre of backstage musicals was established. Hayward (2000) attributes this to the film Broadway Melodies (1929). The second big change was lyricist Arthur Freed becoming a producer. Under his supervision, MGM musicals would become extremely successful in the following decades. This is also the decade in which certain production companies began to work with the same musical couples: MGM had Jeanette MacDonald and Nelson Eddy; RKO had Fred Astaire and Ginger Rogers. The long and elaborate dance routines of Astaire became synonymous with the genre. *Flying Down to Rio* (1933), *Top Hat* (1935), and *Follow the Fleet* (1936) are some of his best-known films from the decade (Hayward, 2000, p.243-245).

As the 1940s came and the US entered the war, the musicals, as a result, became

6 (Musical-Dance Films, n.d.)

increasingly patriotic, featuring actors dancing in uniforms, wearing red, white, and blue, waving flags, and singing anthems of victory (*Song of Freedom* [1936], *Old Glory* [1939], *V for Victory* [1941]). African American Hollywood musicals like *Stormy Weather* (1943) and *Cabin in the Sky* (1943) were also made in this decade. The legendary dancer and musical actor Gene Kelly have first introduced to the cinema in the film *For Me and My Gal* (1942). The integrated musicals of famous producer Arthur Freed became a genre staple. Producing *Meet Me in St. Louis* (1944) was a turning point in his career. His name quickly became synonymous with big-budget Technicolor productions like *An American in Paris* (1951), *Singin' in the Rain* (1952), and *Gigi* (1958). He made the integrated musical a norm but also did many musicals in the backstage subgenre: *Easter Parade* (1948), *The Barkleys of Broadway* (1949), and *The* Band Wagon (1953). During the postwar years in America, the musical had carved a place for itself in the film industry as an essential part of the American cinema. Especially after the Freed Unit (Arthur Freed's team) won the Oscar for Best Picture with the *An American in Paris* and *Gigi* (Griffin, 2018, p.97-143).

The blossoming of integration paralleled the rise of the United States itself as a global ‘’superpower’'. America congratulated itself as the apex of human civilization: a haven of opportunity and freedom that resulted in continually high scientific, cultural, and moral achievement. (Griffin, 2018, p.147)

This achievement also meant that other film companies and filmmakers began their version of integrated musicals. It became the norm of what a musical was. Griffin says the downside was that it also limited the definition, so much so that a film like *Gilda* (1946), which contains a number that became associated with its performer (Rita Hayworth) *very few consider the movie it is in (…) to be a musical* (Griffin, 2018: 153). While in the 1930s and 1940s, the five major studios (MGM, Warner Bros, Fox, RKO and, Paramount) had hired their talents and had the musical star duos that they worked with over and over, this had also ensured that each studio had a distinct "house style" and their brand of musicals, which had a great deal of influence in how the genre was shaped. Fred Astaire and Ginger Rodgers became the face of musicals in RKO, Gene Kelly and Judy Garland starred in MGM musicals. Paramount had Bing Crosby (Cohan, 2000, p.5). However, they also had control over their artists' careers and had contracts that prohibited them from working from other companies. However, in time they had to loosen their grip on their strict contracts as it got them in trouble with the

law. Olivia de Havilland's winning her legal battle against Warner Bros. over their long-term contracts is one of the early examples. (Griffin, 2018, p.175-178). The end of the 1950s is commonly considered as the end of the heyday of film musicals. Griffin says that the film *Gigi* (1958) is often seen as the last film of the glory days of the original Hollywood musical (2018, p.178). The arrival of television in American households first in 1947 meant that Hollywood films now had a competitor. To combat this problem Hollywood made the musical production even more high budget, using real-life locations, and multiple stars in one film. Making use of the widescreen format that could only be found in movie theatres (Grant, 2012, p.24-25).

### 2.2. A New Age for the Musical

The arrival of rock and roll music had a huge effect on the youth culture and changed the music and film industry for good. The number of musicals made had declined dramatically during the early years of the decade. In 1943, sixty-five musicals were made, whereas by 1953 that number was down to fifty-five, and in the year 1963, they were down to four (Grant, 2012, p.24). Rock music emerged in the 1950s when teenagers became a significant demographic as a film audience. The music industry had also changed. At the beginning of the century, it was the film companies that owned the rights to the songs and the songwriters wrote the tunes for the movies, which would become synonymous with the films themselves. As 45 records became the norm, the moviegoers no longer needed to go to the movies to hear the songs. (Griffin, 2012, p.211). Rock music not only became a huge sensation but also a target for controversy. The name rock and roll itself was a euphemism for sex and the songs usually expressed sexual desire in their lyrics That, and the fact that a significant number of rock musicians being African American and as a result exposed the white youth to black music, was the primary concern of parents around the nation. Hollywood did not hesitate to incorporate rock music into its films (Grant, 1986, pp.196-197).

Despite the success of *The Sound of Music* in 1965, starring Julie Andrews, the later film musicals were fewer in number and differed greatly in their content as well. The availability of more portable film equipment in the 1960s also meant that shooting on location was easier than ever before and this made shooting documentaries easier. Barry Keith Grant counts the first feature-length "rockumentary" as *The T.A.M.I. Show*

in 1964, which was a recording of a rock concert in Santa Monica, California. It featured the young rock musicians from that time like The Rolling Stones, The Beach Boys, along with black musicians like Chuck Berry and James Brown. (Grant, 2012, p.27-28), (Griffin, 2018, p.241). It was the beginning of the New American Cinema, a movement that produced films like *Bonnie and Clyde* (1967), *The Graduate* (1967), and *M.A.S.H.* (1970) which subverted the norms of filmmaking and questioned the values of American society. The Vietnam War, Civil Rights Movement, and the Second Wave of Feminism had changed society in such a way that the old happy endings and the idyllic world of the older musicals were not believably anymore. Kessler gives examples of the musicals of the 1970s: *All That Jazz* (1979), *Tommy* (1975), and *Hair* (1979) for their anti-establishment stance and their ambiguous endings (2010, p.17-23). *All That Jazz* exposed the dark side of show business, while *Tommy* was a twisted take on the rock idol story and *Hair* was a gut-wrenching, anti-war musical that celebrated the hippie culture—a far cry from the patriotic musicals from the 1940s.

Grant makes an interesting case pointing out that since the late 1960s, the film musicals who failed commercially (Dr. Doolittle [1967], Hello Dolly [1968], The Boy Friend [1971] and The Little Prince [1974]), did so because they did not use any of the popular music genres of the time. While the ones that did (Woodstock, American Graffiti [1973], Superfly [1973]) were immensely successful (Grant, 1986, p.199). Rock music fans "*wanted rock music to feel raw and real rather than slick and filtered through corporate suits*." The old formula of musicals was gone and instead, the new generation had embraced rockumentaries like *Monterey Pop* (1968) and *Woodstock* (1970), where the music was live and not pre-recorded, and the setting was from a real-life concert (Griffin, 2018, p.214-242). One of the most pivotal examples of the new era of rock musicals was *A Hard Day's Night* (1964) featuring the Beatles. With a loose narrative based on the lives of the band, concert performances, and diegetic music with a documentary feel, it was the opposite of the classical Hollywood musical (Kessler, 2010, p.21). To put a division between these two eras of the musical, Kessler names the classical era of Hollywood era of musicals as "arcadian" and new, subversive form musicals starting from the 1960s as "ambivalent" (2010, p.15-22).

The new musicals also challenged the focus on the heterosexual couple and marriage by putting the individual and personal enlightenment at the center of their plots (The Wiz [1979], The Little Prince [1974], Tommy [1975]), challenged the idea

of heterosexual coupling and monogamy (Rocky Horror Picture Show [1975], Pennies from Heaven [1981]) and exposed the dark side of fame and the entertainment industry (*A Star is Born* [1976], *The Rose* [1979], *Lady Sings the Blues* [1973]) (Kessler, 2010, p.40), (Griffin, 2018, p.259-286).

The 1970s was also the beginning of the movie soundtrack era. It started with the success of *Shaft* (1971) and *American Graffiti* (1973)'s soundtrack albums and continued with the promotional strategy of releasing the soundtrack earlier than the film, which was the case with *A Star is Born* (1976) and *Jesus Christ Superstar* (1973). Saturday Night Fever (1977)'s soundtrack sold 850.000 units before the film was released and Grease (1978), which became the fourth most successful film of the 1970s, had a hit soundtrack, selling 22 million copies around the world (Griffin, 2018, p.282).

The 1980s were dominated by what Jane Feuer defines as "post-classic musicals" films such as *Flashdance* (1983), *Footloose* (1984), and *Dirty Dancing* (1987), all of which had utilized the MTV music video aesthetic to their advantage and contained diegetic dancing instead of singing (Feuer, 2013, p.60-63). From the late 1980s throughout the 1990s Disney musical animations (*Little Mermaid* [1989], *Beauty and the Beast* [1992], *Lion King* [1995]) were hugely successful and revived the film musical genre. They used the classic integrated formula of the Hollywood musical: dual focused, elaborate singing and dancing scenes and the happy ending. After the success of the Baz Luhrmann film *Moulin Rouge!* in 2001, Hollywood has renewed it's interest in the classical Hollywood musical. It was the first live action musical film to be nominated for an Oscar since *All That Jazz* (Griffin, 2018, p.320) *Chicago* (2002), *Ray* (2004), *Dreamgirls* (2006), *Mamma Mia!* (2008) continued the integrated film musical tradition in the 20th century, not to mention the two musicals of 2018 that not only did well at the box office but also won multiple Oscars: *Bohemian Rhapsody* (2018) and the remake of *A Star is Born* (2018)[7].

To sum up, the Hollywood musical has continued to evolve and change since the 1920s and the blueprint it has set between the 1930s and 1950s has influenced many other cinemas and directors from all around the world. Despite the classical Hollywood musical still being reproduced in contemporary films, it has also branched out and influenced other genres of song films or singer films. While the classical Hollywood

7 (Lowry, 2019)

musical now belongs to a bygone era, it is still being used as a yardstick to define musical films from all around the world.

# 3.Yeşilçam

## 3.1. Pre-Yeşilçam

Cinema arrived in the Ottoman Empire (before the Turkish Republic was founded) as a Western form of art. Before cinema, the Ottoman people also had a tradition of theatre and a famous shadow play puppetry (Karagöz and Hacivat). Theatre in the Ottoman was named *Tuluat.* It was a theatre from which began in the Ottoman era, by combining Western and traditional Turkish theatre. Although the storyline and dialogues were set from the start, they also used to rely on improvisation as well. There were also musical interludes relating to the storyline. *Tuluat* performances were popular during the 19th century and in a way, were a precursor to the Turkish cinema which would also include Western and traditional elements (Arslan, 2011, p.30).

During the first film screenings in the Ottoman Empire, the other main entertainment forms in the country were variety theaters, circuses, and shadow plays. According to many sources, the first examples of cinema appeared in Turkey in the Pera district of Istanbul. With a predominantly Levantine and non-Muslim population, Pera was known to be a Westernized and more privileged district which was also literally on the Western side of Turkey. In the 19th century, slide show events were happening there, as an example of the photo-cinema activities, before the arrival of cinema The first "cinématographe" screenings began in beer house in the district and two months later it was shown in the Istanbul Municipality Theatre and later screening started in the Anatolian side of Istanbul (Özön, 1995, p.17). Cinema was introduced to the Turkish people by Western people and the first screenings were also mostly frequented by the non-Muslim population, which is why flyers announcing the film screenings were usually in Armenian, Greek, French, or German (Scognamillo, 1998, p.18, as cited by Arslan, 2011, p.30). The first screenings were shown in coffee houses, beer halls before film there were film theaters. The first screenings were also accompanied by orchestras and musical interludes. For a long time, cinema was a side entertainment to accompany theatre, music halls, and circuses, until Sigmund Weinberg opened the Cinéma Théatre Pathé Fréres in 1908. (Arslan, 2011, p.31)

In the early 1900s, foreign directors were coming to Turkey (Ottoman Empire at the time) to make documentaries. The first film made by a Turkish director was

*Ayastefanos Rus Abidesi'nin Yıkılışı* (Demolition of the Monument of San Stefano, 1914) made by Fuat Uzkınay. It was a recording of the demolition of a victory monument made after the Russian Turkish War between 1877-78. (Özön, 1995, p.19).

Along with organizing screenings, Sigmund Weinberg also contributed to Turkish cinema and made *Himmet Ağa'nın İzdivacı* (Himmet Ağa's Marriage) adapted from Molliére's play *Le Mariage forcé* and could only finish it after the war. The film was made between 1916-18 (Özön, 1995, p.19). While the Turkish War of Independence (1919-1923) went on several documentaries on the war and a small number of fiction films were made. According to famous film historian Nijat Özön, the first Turkish establishment that made films regularly was the cinema branch of the military, the other two foundations which made films were not professional film studios either, two of them were half military establishments and they lacked in technical equipment. The first people who made films were either came to filmmaking from theatres such as Sigmund Weinberg, Ahmet Fedim, and Şadi Fikret, or amateurs like Sedat Simavi, Fuat Uzkınay. For a long period (until the second half of the 1940s), Muhsin Ertuğrul remained the only director of Turkish cinema. From 1922 to 1953, he made 29 films in Turkey including adaptations (Özön,1995, 21). Some critics like Nijat Özön criticize him for having a monopoly over Turkish cinema and stalling the growth of a film language with his heavily theatrical films. His films had theatre actors, there was minimal camera movement and lack dynamism (Özön, 1995, p.21-22). On the other hand, other films critics, such as Atilla Dorsay gave him credit for not only introducing the first comedies, melodramas, and theatrical adaptations to Turkish cinema but also for filming the stories of the Westernized middle classes that Atatürk wanted to create and the stories of liberal Turkish women (Dorsay, 1989, p.24).

Film watching practices also changed greatly during the first decades of the republic, until the formation of Yeşilçam. For a long time, European and American films dominated the film market in Turkey. Domestic films were far and few in between and nearly all of them were made by Ertuğrul, whose films were later criticized for being imitations of the West and not being products of the local culture (Dönmez-Colin, 2008, p.26). In the first decade of the republic, the film audiences, and the practice of watching films were mostly exclusive to an elite section of the society. French films were especially popular in Istanbul and most films (even American ones) would be shown in French dubbing, along with French and Turkish subtitles (Scognamillo, 1991, p.64, as cited by Büker, 2002, p.153).

In this period, most of the filmmaking in Turkey was made by Muhsin Ertuğrul, a renowned theatre director. He had started his career in theatre in 1908 and had made films in the Soviet Union in the late 1920s and despite having made films he considered himself first and foremost, a man of the theatre. From 1922 to 1953, he made 29 films in Turkey.

The theatre style of Ertuğrul was influenced by "boulevard theatre" and German theatre; and his films were similar to those of Emil Jennings and Werner Kraus (Özön, 1995, p.21). The films he made were either theatre plays or foreign film adaptations. In his book Özön has criticized Muhsin Ertuğrul for having a monopoly over the Turkish cinema at the time and not allowing for any apprentices, thereby halting the growth of the film industry in Turkey. He says that the fact that his film company İpek Film had ownership over most of the film theaters in the country, did not help either. Özön lamented the fact that despite Ertuğrul visiting Germany, Sweden, and the Soviet Union at a time when their cinema was flourishing, he did not advance his film making (Özön, 1995, p.22). Although there were a few other directors in the film industry, coming from a theatre background, they did not strive to hone a film language.

The foundation of cinema was also weak. In the fifteenth year of the republic, there was only one private production company and one studio and both of them belonged to İpek Film The number of film theaters around the country was lower than a hundred. On the other hand, the studios kept on producing work and they were particularly useful for dubbing. Despite the low level of technical competency, the first films of each genre were made during this time and it was also the first time Turkish actresses made their appearance on the big screen. According to Özön (1995), Muhsin Ertuğrul's best work, was also filmed in this period: *Ateşten Gömlek* (Shirt of Flame, 1924), *Bir Millet Uyanıyor* (A Nation Awakens, 1932) and *Aysel, Bataklı Damın Kızı* (Aysel, Daughter of a Muddy Hut, 1934) (Özön, 1995, p.24).

The first Turkish sound film was *Istanbul Sokaklarında* (In the Streets of Istanbul, 1931) shot by Muhsin Ertuğrul. The soundtrack was comprised of Turkish Art Music songs, composed by Hüseyin Sadettin Arel and Hasan Ferit Alnar. In 1931 Ertuğrul made three operettas: *Karım Beni Aldatırsa* (If My Wife Cheats on Me), *Söz Bir Allah Bir* (One Word, One God) and *Cici Berber* (The Pretty Barber). Before the ban of Turkish music on radios between 1934 and 1936, Turkish musical films were dominated by operettas and Turkish Art Music. During that time Ertuğrul worked with

Cemal Reşit Rey, who did Westernized versions of folk songs for *Aysel Bataklı Damın Kızı* (Gürata, 2011, p.157).

An important part of the Pre-Yeşilçam period in Turkish cinema with the popularity of Egyptian musicals. During World War II., American and Egyptian films dominated the film market in Turkey and between 1939 and 1944, the number of Egyptian films being shown in Turkey had surpassed the number of domestic films. In his writings on Turkish cinema, Özön says that the quality of the Egyptian films was better than the domestic films, as the Turkish cinema hadn't found its language and was still under the influence of theatre (Özön, 1995, p.25). Many of these Egyptian films featured famous singers like Muhammad Abd al-Wahhab and Umm Kulthum, who also became famous in Turkey. Wahhab's *The White Rose* (1933) and *Doumou' el Hub* (Tears of Love, 1933); Umm Kulthum's *Weddad* (1936), Nashid al- Amal (Song of Hope, 1937), Aydah (1942), and Salamah (1945) had phenomenal success among the public (Arslan, 2011, p.67) (Akbaş, 2019, p.281). These films were melodramas, accompanied by song sequences. The public liked seeing the actors on stories on screen, who were Eastern and Muslim, therefore more familiar with their culture rather than the Europeanized and theatrical directing style of the Mushin Ertuğrul films. The fact that they were shown with Turkish dubbing meant that at a time when the literacy rate in Turkey was not high, even the less educated section of society could see these films without having to read the subtitles (Akbaş, 2019, p.279). Most of the time, the public did not even recognize that the actors were not Turkish because they were used to seeing them speaking Turkish on screen.

The influence of Egyptian films in Turkish cinema requires a separate explanation, for it has been more than a fad and paved the way for the *arabesk* music and film craze in Turkey in the later decades. The reception of these Egyptian films also high light the conflict between the Turkish public and the republican elite. The Republican elite's route in shaping the new society of the Turkish public was to find a mix between traditional Turkish culture and the West while getting rid of any Eastern influences. This ideal had also affected their policy on arts and culture (i.e. classical Ottoman music being banned from radios between 1933 and 1934) (Arslan, 2011, p.8). The Egyptian films and later on, arabesk music was initially seen as backward and a degenerate form of entertainment by the state was banned in 1942 (Akbaş, 2019, p.282). The popularity of Egyptian films was a realization for the film industry that the Anatolian public was a profitable audience in Turkish cinema. After the ban on

Egyptian films, the filmmakers who wanted to capitalize on this demand would make domestic versions of them. The most famous ones of this trend are the films of Muharrem Gürses. which he started making in the early 1950s (Akbaş, 2019, p.278). Muhsin Ertuğrul was one of the first directors to make a Turkified version of Egyptian melodramas. Following the success of *Tears of Love*, in the same year, he made *Allahın Cenneti* (God's Heaven, 1939), starring the famous singer/ musician Münir Nurettin Selçuk. Pekmen and Kılıçbay refer to this as the first 'singer film' in Turkish cinema, in which, the first time a singer and not a professional actor, was the main character of the film (Pekmen, 2004, pp.30-31).

### 3.2. Early Yeşilçam

The name Yeşilçam (Green Pine), comes from the name of Yeşilçam street, in Beyoğlu, which used to be filled with film production companies.[8] The street became a mecca for filmmaking and thus gave its name to the film industry in Turkey. There were a few things that initiated the beginning of Yeşilçam cinema. One is the rising popularity of film and the influence of more rural and peripheral audiences, changing the directory of the films being made. Another one is the tax cut in domestic films. The year 1948 is an important one in the history of Turkish cinema. A new law passed in the parliament which reduced the sales tax on domestic films from 75 percent to 25. (Arslan, 2011, 64). This meant that making films would be much more affordable. This allowed for new and young directors to flourish, and the new generation of directors entered the cinema, a new film language would eventually be established. One of the most renowned young directors of that era, Lütfi Akad, for example, had a film style that was the complete opposite of Muhsin Ertuğrul. (Özön, 1995, p.28). Özön says the success of Akad was his ability to take his foreign influences (American gangster films and French films) and make films that could relate to domestic audiences. Gönül Dönmez-Colin refers to him as the first cineaste of the Turkish cinema and describes how his film *Kanun Namına* (In the Name of the Law, 1952) introduced a new kind of filmmaking in Turkish cinema (Dönmez-Colin, 2008, p.29).

The 1952-1953 season is regarded as another turning point in Turkish cinema by Scognamillo, for it is when other new and promising directors like Atıf Yılmaz and

8 This information can be found in the Yeşilçam documentary *Remake, Remix, Rip off* (2014)

Metin Erksan, who later became legendary figures of Yeşilçam; started making films in a row.

He regards the early years of the 1950s as an exciting time for Turkish cinema because despite the technical shortcomings and lack of knowledge, the new filmmakers were eager to learn and they eventually started to develop their film language by trial and error (Scognamillo, 2000, p.112-114). Although melodramas were made before the arrival of the Yeşilçam film era, it can be said that the 1950s were also a time when melodramatic storytelling conventions began to form.

Another change in Turkish cinema was the audience and the spectatorship experience. At a time when European films dominated—French, of course, but also German and Italian—ushers wore uniforms, cinema-going was a ritual, and when new films started on Wednesday nights at the Melek Cinema in Istanbul galas were held, with men and women in evening dress (Scognamillo, 1991, p.109, as cited by Büker, 2002, p.154). One cinema manager in Istanbul during the 1950s recounts that men not wearing suits, or who was unshaven, were not admitted.

> This (effects of migration after the 1950s) was a natural overgrowth of the capitalistic transformation that was overtaking the country. The level of taste was declining (…) In my view, in the beginning, a more refined taste emanated from Istanbul to Anatolia, after the 1950s the direction of flow was reversed, and Anatolia began to impose its level of taste on Istanbul. (…) During the 1956-7 season a cinema in Istanbul which previously had never shown Turkish films began to do so' (Scognamillo, 1991,72-76 as cited by Büker, 2002, p.154)

On the other hand, the new audiences of Turkish cinema turned into a much different social event, were going to the film theatre became a family event where people would bring drinks and food, laugh and chat while watching the film (Arslan, 2011, 109-110).

The difference between the elite and the masses requires an explanation, that goes back to the founding of the republic and how the state policies have affected the public. Since the beginning of the Republic, there had been a division between the public and the Republican elite caused by their attempts to Westernize the country.

The followers of Mustafa Kemal Atatürk and his ideologies[9] strived for the country to become secular and up to date with the modern age (Dönmez-Colin, 2008, p.26). The Islamic lifestyle was seen not only as part of an old-world but also against science and progress. Their ideal citizen was secular and lived like a Western; dressed accordingly and even listened to Western music, went to the opera and theatre (Büker, 2002, p.152). While this ideal was achieved in cities like Istanbul, Ankara, and Izmir, it did not work with the Anatolian, rural population, which was also the majority of the country. After a shift to a multiparty democracy and Atatürk's party having lost the elections to the Democracy Party in 1950, this chasm became even clearer (Büker, 2002, p.151). The leaders of the Democracy Party (DP) used this to gain leverage and get votes from the rural population.

While governing the country, DP would make many changes in the public and daily life that would undo the secular reforms of the Kemalists: permitting religious content to be broadcasted on radios, putting religion classes on the curriculum in middle school education, making the azan (call of prayer) sung in Arabic, dismissing the developments of arts and culture (Özön, 2010, p.152). DP gave loans to farmers and sold them imported trucks on credit and constructed new highways and roads, connecting even the furthest villages to the cities. The mechanization of agriculture and laborers who had lost their jobs in villages resulted in mass migrations to cities. Due to the lack of infrastructure in the cities and the growth of migration surpassing the growth of population, the migrants had to live in the outskirts of the cities, on houses that they haphazardly built themselves, called *gecekondu.*[10](Dönmez-Colin, 2008, p.27-57).

Prime minister Adnan Menderes' decision to industrialize agriculture and import farming machinery to Turkey did result in a growth in the economy, but it also made left many farmworkers unemployed. This resulted in huge numbers of people leaving their villages and moving to cities. This would be the beginning of the struggle of rural people trying to live in the big city, in a place where they felt alienated and found It difficult to survive. The infrastructure of the cities in Turkey was not equipped to deal with a huge increase in the population and *gecekondu*'s would be a big source of

9 More detailed explanation on this can be found in the chapter on Turkification and Modernization.

10 The literal translation of *gecekondu* is 'put up at night' or 'night-it-was-placed' according to Martin Stokes (1992, p.100). Meaning single story houses build in the outskirts of town in a short time. A *gecekondu* neighborhood can be thought of as slums or shanty towns.

complaint by the urbanite, especially in the coming years. The new reforms in Democratic Party made in putting back religion to school curriculums and closing down the people's education houses, along with its efforts to silence anyone opposing them eventually created a tumult in society and ended with the army taking over in 1960. For a while, the elite remained in power but after the mid-1960s it was clear that politics also had to adapt to the traditionalist liberals (Özbek, 1997, p.157). By 1957, there was an economic crisis in country-country and Democratic Party's favoritism on religion became worrisome to the secularist section of the society. On the 27th of May 1960, a coup was staged by the middle-ranking officers. The next year, a new and more liberal constitution was made (Dodd, 2012, p.55).

In the first era of Turkish cinema, Münir Nurettin Selçuk was the first superstar of the singer films. However, in the 1950s, other Turkish Art Music singers Safiye Ayla, Müzeyyen Senar and Perihan Altındağ also starred in films such as:
*Sihirli Define* (The Magical Treasure, 1950), *İstanbul Geceleri* (Istanbul Nights, 1950), *Yıldızlar Revüsü* (The Revue of the Stars, 1952), *Saz Caz* (Saz and Jazz, 1952), *Aşk Istıraptır* (Love is Pain, 1953). In the 1950s, pop music singers like Ayten Altman, Necla İz, and Rüçhan Çamay also appeared in films, although their acting careers have been brief. However, in 1954 as Zeki Müren starred in his first film *Beklenen Şarkı* (The Awaited Song) the Turkish cinema had a new singer as another film star. His acting career would go on in tandem with his successful career and he would continue to make films until the early 1970s (Stokes, 2010, p.43-45).

### 3.3 High Yeşilçam

The new era of the new constitution in 1961 was a beacon of hope for filmmakers, for any issue in the country that had been repressed by the prior authoritarian government, could now be discussed. Therefore, the trivial topics that had occupied the Turkish cinema, could now be foregone. As a result, the films began to tell stories that had substance and discussed social issues. The 1961 constitution emphasized human and workers' rights. It was based on nationalization, a statist economy. Universities and the press were granted more freedom. Although it did not defer from Kemalism, it was the most socialist constitution to date (Yaylagül, 2004). This more liberal atmosphere was beneficial for the arts and culture. Socialist parties

began to be represented in the parliament and civil organizations were formed, demanding social equality (Arslan, 2011, p.100). This political climate also affected the films being made and during this time Turkey had its wave of social realist films. These films often discussed the harsh realities of the village people and the working class. Although they were small in number, they brought international recognition to Turkish cinema for the first time.

By the year 1966, the number of Turkish films made in a year reached 229, making it the highest in the world after Japan (442), India (332), and Hong Kong (300) (Özön, 1995, p.34). Yeşilçam's mode of production is an important topic to discuss when talking about the 'High Yeşilçam' period that consists of the 1960s and 1970s. In each decade the socio-political turmoil has shaped, not only the content of the films but the industry itself. Despite the variety of views on the timeline of the Yeşilçam era, the 1960s and the 1970s are generally known, among scholars as the highlight years of Yeşilçam. Nilgün Abisel has called those years the "happy years" of Yeşilçam cinema (Abisel, 1994, p.98). There are differences between these two decades, the 1960s stand out as a time when the relationship between the Yeşilçam cinema and its audience was at its prime. In her book dedicated to Yeşilçam cinema in the 1960s, Serpil Kırel says that the 1960s were a time when the Turkish audiences were the most "spoiled," in that the films were made according to what and who they liked to see on the big screen. The Turkish film spectators of the 1960s could also see their favorite film stars by attending the film premiére's which used to be held in big film theaters (Kırel, 2005, p.151-197).

During the Yeşilçam era, the act of going to the film theater was a ritual in itself. Watching the films in the theater was also social interaction. In Kırel's book, she shares quotes from several people she had interviewed who were old enough to remember those days. Several people share their stories on how they would dress up nicely to see the films and how they would go together as a family or with their neighbors. During the film, the spectators would express their emotions collectively, whether it be crying in emotional scenes, laughing together in funny scenes, or booing at the screen when the 'bad guy' appeared. Especially in the 1960s, film going was a communal, social act and the audience's reaction could be seen during the film. Although this practice of film spectatorship also continued during the 1970s, by the second half of the decade the arrival of television and the social instability would lure people inside their homes in front of the television set. Kırel explains that the 1960s were the last decade when

the relationship between the spectators and the films was not yet tainted by the existence of television or video cassettes (2005, pp.145-160). She also points out that it was a time when the audience was the most "visible" in the film theater. The audiences loved to shout and cheer during the screenings as a way of participating in the film. The film theaters were not only a place to watch films but sometimes they would hold events like concerts or even weddings and circumcision ceremonies (Kırel, 2005, p.229).

Another example of the special relationship between the public and the film stars can be found in the letter section of the magazines of that decade. In the 1960s, film magazines used to receive sacks of letters, and that eight or nine people from the staff would read and edit them in rotation (Kaya, 2010, pp.421-422). While some of them were from fans who wanted to acquire information from their favorite actors' biographies or photographs, sometimes they would write their opinions as well. In the letters sometimes they would give actors their advice or ask for help as if they were a friend or a family member. In two letters written to actress Çolpan İlhan, one of them calls addresses her as *yenge* (sister-in-law) and asks her for a loan, and in another, a female fan asks Çolpan İhan's son Kerem's hand in marriage, on behalf of her daughter. What is also interesting is how they saw these film stars as a part of their lives and invested in them to the point of criticizing them if they were disappointed by their actions. Kaya, says that the audiences wanted to see their stars well-mannered and honorable both inside and outside of the big screen. Which explains why so many people wrote letters to the film magazine *Perde*, addressed to Türkan Şoray, known as the sultana of the Yeşilçam cinema, expressing disappointment that she was in a relationship with a married man. In Kaya's opinion, this was an attempt of the Turkish public, to bring back the film stars to the traditional and moral universe of Yeşilçam (Kaya, 2010, pp.425-427).

The singer films that I will mention, are mainly melodramas (some of them could also be called comedy-melodramas) and they come from the same structure. In the proceeding chapters, I will focus on which films they are. Between the two decades, while the production of Turkish films boomed, the industry was not built on a strong foundation and could not become a serious industry. During the heydays of Yeşilçam (High Yeşilçam), anyone who had the financial means could open a production company and this resulted in many production companies opening up, who had no interest in the film besides making money and maybe working with famous people.

The film industry in Yeşilçam became a sector where the film distributors exploited the producers and decided on the genre of the films, the directors had to make films within the confinements of the censor board and always rely on the same formulas to make the films sell. (Abisel, 1994, 99-103).

According to Özön (1995), it became common to see actors starring in twenty films, scriptwriters writing two dozen screenplays in a year. It was not uncommon for the same crew, director and actors to be shooting more than one film inon the same day (Özön, 1995, p.34). To make a profit, the filmmakers resorted to cutting back from everything besides the salaries of the actors (Abisel, 1994, 103). The technical flaws, dubbing, and the stereotypical storylines would later result in Yeşilçam films having a bad reputation of being low quality. Although the storytelling and quality of the films would start to change during the 1980s (Özön, 1995, p.38). The lack of structure in filmmaking would eventually have repercussions on the industry.

Television broadcasting began in Turkey in 1968 in Ankara, and three years later, in Istanbul. Filmmakers would strive to compete against television. Although it was a decade of a high number of production and a variety of genres, the 1970s were a more difficult time for both Turkey and its cinema. The social and political unrest resulted in the 1980 coup d'état (Mutlu, 2010 p.417). The political clashes and violence (not to mention the economic crisis) would eventually deter people from going to film theatres and instead choosing to watch films on television at home. At the end of the High Yeşilçam era (the late 1970s), the cost of filmmaking increased, and the number of spectators (especially females) began to drop, the filmmakers began to resort to making erotic films and importing kung fu films. The number of arabesk films (starring male arabesk singers) also began to rise in the second half of the decade (Abisel, 1994, p.71), (Arslan, 2011, p.101-110).

As the music scene in Turkey blossomed, so did the singer films in Yeşilçam. The 1960s saw many pop singers as such as Erol Büyükburç, Ajda Pekkan, Seyyal Taner and Gönül Yazar start acting in films. Besides pop singers, Turkish Art Music[11] singers (Adnan Şenses, Safiye Filiz), as well as folk singers (Nuri Sesigüzel, Yıldız

11 The musical genre *Türk Sanat Müziği* is sometimes translated as Turkish Classical Music or Alaturca in some resources but I decided to use the term Turkish Art Music per Songül Karahasanoğlu and Gabriel Skoog, as it is a direct translation of the word. Turkish Art Music derives from Ottoman court music, which has rich musical influences including Arabic, Persian, Greek, and Sephardic traditional music. In the 1960s the name Turkish Art Music was used instead (Karahasanoğlu & Skoog, 2009, p.54-57).

Tezcan), starred in their singer films as well. But the star of the beginning of the 1960s was undoubtedly Zeki Müren. At a time when color films were not common, his films *Hayat Bazen Tatlıdır* (Life is Sometimes Sweet, 1962) and *Bahçevan* (The Gardener, 1963) were shot partly in color. In 1971, Zeki Müren made the last film of his career, *Rüya Gibi* (Like A Dream, 1971) directed by Lütfi Akad. The same year Akad also directed the first film of the new superstar of arabesk, Orhan Gencebay. As Bengi observed, it was like a handover ceremony between Müren, who had been the star of singer films for two decades, to Gencebay, who would be the next singer/film star for another twenty years (2019a, p.62). In the 1970s, besides Gencebay, Ferdi Tayfur and Müslüm Gürses also emerged as popular arabesk singers who also starred in films. An array of new singers from different genres began appearing in films: Pop music bands like Beyaz Kelebekler and Cici Kızlar; newcomer pop singers Sezen Aksu and Melike Demirağ; rock musician Barış Manço all tried their turns in acting. Besides singer films and song films, the 1960s and 1970s had a few musical films such as *Beş Şeker Kız* (Five Sweet Girls, 1964), *Keşanlı Ali Destanı* (the Epic of Ali from Keşan, 1964) and *Damdaki Kemancı* (Fiddler on the Roof, 1972).

At the end of the 1970s, the decrease in film ticket sales and the crisis in the economy had caused the film theatres to close or most of them resorted to showing sex films only (Abisel, 1994, 107). Although Yeşilçam was in a financial crisis, arabesk films' popularity continued to grow and would reach a peak point in the coming decade. Despite the shortcomings and the overproduction of films, the mid-Yeşilçam era nevertheless became the golden age of cinema in terms of the number of films being made and watched by the public. Most of the film stars who became famous in this era: Şener Şen, Hülya Koçyiğit, Türkan Şoray, Tarık Akan, Kemal Sunal, etc. are still very much loved and etched in the collective memory of the Turkish public. According to Mutlu, a survey from 2006 revealed that when asked to name Turkish actors and actresses, people would first start listing Yeşilçam stars (Mutlu, 2010, p.417-418).

### 3.4 Late Yeşilçam

The 1980 coup had a very negative effect on the country, not only in terms of politics but also in terms of cinema. When the military took over on September 12$^{th}$ of 1980, the political parties were closed down and martial law was declared, the media

and universities came under the control of the state and besides the thousands of people being tried, 20 of them were executed (Dodd, 2012, p.56-57). Some political leaders were banned, only to be lifted after the 1987 elections (Bengi, 2019b, p.401). Besides the success of *Yol* (The Road, 1982), Erden Kıral's *Bereketli Topraklar Üzerinde* (On Fertile Lands,1980) and *Hakkari'de Bir Mevsim (*A Season in Hakkari, 1983) both won awards in international film festivals, but were banned from Turkey for several years (Özön, 1995, p.40).

In the early 1980s, the (partial) solution to the crisis in Yeşilçam was partially coming from an unlikely source: the home video market. Although the Yeşilçam industry was still operating without proper finance or laws, would result in a temporary revival (Abisel, 1994, p.108). Regional distributors who used to supply money for film productions were now replaced by video distributors who mostly came from Germany intending to buy the films from the Turkish film companies. Due to the high Turkish immigrant population in Germany, the demand for Turkish films was very high. Selling their films' rights brought in quick cash to the Turkish film industry and later on the companies also began to make films specifically for the video market, to keep up with the demands. As a result, there was a boom of the videocassette stores and video rentals around Turkey in the early 1980s, which slowed down in the early 1990s, which the arrival of private television channels. However, this new trend also had its setbacks: many videotapes of both foreign and domestic films were being copied and pirated. Unauthorized film screenings in coffee houses or public places caused many filmmakers to revolt and ask for legislative help from the government. Eventually, in the late 1986s, a law against piracy was passed. The 1980s were a time when Turkey shifted from a capitalist economy as privatization and exportation increased (Arslan, 2011, pp.72-203), (Erdoğan &. Göktürk, 2001, p.538).

The popularity of Arabesk films also peaked during the 1980s and their income was divided as %50 from the sales in Germany, %25 from the video cassettes sales, and %25 from the theatre ticket sales. (Özön, 1995, 48). These films had arabesk singers like Orhan Gencebay, İbrahim Tatlıses, Müslüm Gürses and even child singers like Küçük Emrah -Little Emrah- and Küçük Ceylan -Little Ceylan- as the lead roles. They were heavy melodramas that continued the stereotypes of Yeşilçam (overacting, dramatic scenes, and unrealistic plot twists). İbrahim Tatlıses not only became the new star of arabesk films but also directed three of them. His successful film career matched his success as a singer. Despite male arabesk singers dominating the film industry,

female arabesk singers like Tüdanya, Bergen, and Kibariye also acted in films. Bülent Ersoy, who became famous in the 1970s as a Turkish Art Music singer, had a sexual reassignment surgery in 1981 and became female (Bengi, 2019b, p.330). She had already been starring in singer films in the 1970s playing the male lead in films like *Sıralardaki Heyecan* (The Excitement at the School Line, 1976), *Ölmeyen Şarkı* (The Evergreen Song, 1977), *İşte Bizim Hikayemiz* (Here is Our Story, 1978) (Bengi, 2019a, p.273-275). In the 1980s since her appearance now matched her gender, she continued making films by playing the female lead her films *Asrın Kadını* (The Woman of the Century, 1984), *Biz Ayrılamayız (*We Cannot be Apart, 1988), *İstiyorum* (I Want, 1989), to name a few[12]. Her gender identity was not the only thing that had changed, as her music also began to sound more arabesk.

In terms of actual musicals, there were a few ones that left their mark on the decade. *Renkli Dünya* (Colorful World, 1980) had pop singer Erol Evgin; *Asiye Nasıl Kurtulur* (How Can Asiye be Saved?, 1986), *Arabesk* (Arabesk, 1988), *Arkadaşım Şeytan* (Satan, My Friend, 1989) were directed by Atıf Yılmaz who was arguably in his most critically acclaim era as a director. *Arabesk* was a musical comedy film that parodied all Yeşilçam stereotypes. The success of the film was an indicator that Yeşilçam cinema was indeed standing on its last legs. The last musical film of the decade was *Lambada* (Lambada, 1989), a film about a young couple finding love on the dancefloor. A rare breed in Turkish cinema, it was both a youth and dance film, with a soundtrack filled with international dance hits such as *Get Up* from Kid K, *Oye Mi Canto* by Gloria Estefan, and *Lambada* by Kamoa.

The late 1980s and early 1990s are generally considered by film critics and writers alike, as the last years of Yeşilçam. The early 1990s were marked by a significant drop in the number of domestic films and the dominance of Hollywood films in the film market. In the early 1970s, the number of film theaters had exceeded 3000 and by 1995 that number was down to 363 when the Turkish population was 60 million. The same year, its neighbor Greece had a population of 10 million and twice as many film theatres as Turkey had (Erdoğan, 2001, p.122). In the early 1990s, the Turkish film distribution market was dominated by Warner Bros, United International Pictures, and Özen Film. The only domestic firm among the three, at the beginning of the 1990s, Özen Film's market shares were a mere %20, compared to UIP's %40 and

12 (*Bülent Ersoy*, n.d.)

Warner Bros's %30. In the second half of the decade, Warner Bros's domination of the market continued as Özen film could never go above %25. This changed in 2005 when the number of Turkish film distribution suddenly surpassed the number of foreign films and Özen Film's market share boosted to %34. Before the upswing of Yeşilçam cinema in the mid-1990s, in the first half of the decade, Turkish films had no other distributors besides Warner Bros and Özen Film. Since UIP and Warner had more control over distribution over any other firm, they would give prioritize Hollywood films over Turkish ones. As Zeynep Çetin Erus summarizes, this resulted in Turkish audiences being alienated from their cinema during the 1990s and early 2000s (Erus, 2007, pp.10-14).

From the end of Yeşilçam, a new era for Turkish cinema was born: The New Turkish Cinema. It was a new chapter that brought a new set of auteur directors (Derviş Zaim, Nuri Bilge Ceylan, Zeki Demirkubuz), a more sophisticated film language, more diverse plots, and more realistic acting. Not to mention an end to the use of dubbing, which had been a staple of Yeşilçam. In the following chapters, I will provide a more detailed look into singer films and arabesk films (Dönmez-Colin, 2003, p.144-145), (Erdoğan, 2003, p.233-234).

### 3.5. The Narrative Style and Film Language in Yeşilçam

Yeşilçam cinema, despite being heavily influenced by Western cinema, is also a product of a non-Western society and therefore is influenced by different forms of art and storytelling in Turkey which predates the arrival of cinema. The Anatolian tradition of storytelling comes from an *aşık* (singer/poet playing a folk instrument), *ozan* (a folk poet), or *meddah* (storyteller) telling stories to crowds who have gathered to watch them. The stories would be memorized and sometimes even acted out to the audiences, as a form of entertainment. Some of these folk tales of heroes and lovers were also adapted into Turkish cinema (Buğdaylı, 2015, pp.98-100).

Hilal Buğdaylı says that the reality in melodrama comes from the verbal narration, and it's based on action and intrigue, that is also carnivalesque (Buğdaylı, 2015, p.100). This 'melodramatic modality' (Arslan, 2011) can be found in almost every genre in Yeşilçam and it goes well with its Eastern mode of storytelling. Western philosophy recognizes that things happen in successive, sequential order, in different

places. Whereas the Eastern narrative is about multiple events transpiring at the same time, in a multicenter single space. Meaning the space and place structure is in synchronicity. However, the dramatic fiction in a Western perspective prioritizes the causality; the events transpire in one way, then they are solved and the story ends. In Eastern storytelling, however, abruptly goes from one surprise to another. New events are presented in a way that would not seem logical to the Western perspective. Whether or not the new event has a connection to the prior one is not of concern, most of the time (Sözen, 2009, p.134). The Western narrative is known as closed narrative and the Eastern is known as open. In the closed form of narration, the events are tied together by causality, the timeline is linear. There is the clash of an antagonist and protagonist. Every part of the story is meant to serve the whole. In the open narration, however, the events can jump from one to the other, without a logical connection between them. In *Ortaoyunu*, a traditional form of Turkish storytelling, the décor is symbolic: A bucket of water can be a river, a stick can be a sword, the presence of a curtain is nonexistent. To show that the location has changed in the story, an actor can merely go from one part of the stage to another. The actors do not always have to memorize their script, they can also improvise. The audience can also be a part of the play. All of this can be done without adhering to a chronology. (And, 2002, pp.97-108, as cited by Sözen, 2009, p.135). The Yeşilçam way of storytelling continues the storytelling tradition in Turkish culture. In Western narrative arts, the construction of a character is the foundation of the story, but in Yeşilçam the psychology of the characters is rarely explored. The characters merely respond to the events happening around them (Sözen, 2009, p.137).

An example of how much orally based the Yeşilçam films were, comes from an excerpt from an interview with Bülent Oran, a famous scriptwriter from the Yeşilçam era. He recalls a time when he was talking to a shoe shiner and asked him how he chose the films he watched. The shoe shiner said that in his neighborhood there was a coffeehouse near the open-air cinema. He and his friends listen to the dialogues and if they like it, they decide to see the film in the cinema (Oran, 1973, p.21).

Since the singer films are also a product of Yeşilçam cinema, they feature the same narrative style. The characters are presented as good or bad. Adanır mentions that in fairy tales the country or the period in which the story takes place is uncertain (Adanır, 2003, p.148), which is something that can be found in Yeşilçam films as well. For example, in the Yıldız Tezcan film *Ezom Bir Dost Bulamadım*, the only clue of

when the film takes place is when the Korean War is mentioned. However, there is little indication that the film takes place in the 1940s. Another unrealistic aspect I have come across is that the appearance of the characters rarely changes in accord with how much time has passed. In *Zehirli Çiçek* we see a period of almost ten years, as at the beginning of the film Yıldız is pregnant and at the end of the film her son is a grown child. But neither Yıldız nor the appearance of the characters do not change, save for Yıldız's wardrobe which becomes more grown-up. Other Yeşilçam clichés that come up regularly in singer films are: The characters going blind out of sorrow, with no medical explanation, the quest for finding money to help them get an operation, misunderstandings causing huge rifts between relationships and the female characters either being wholesome virgins or sexual women who cause trouble.

### 3.6. Turkification And Modernization

The difference between the elite and the masses requires an explanation, that goes back to the founding of the republic and how the state policies have affected the public. Since the beginning of the Republic, there had been a division between the public and the Republican elite caused by their attempts to Westernize the country. The followers of Mustafa Kemal Atatürk and his ideologies strived for the country to become secular and up to date with the modern age (Dönmez-Colin, 2008, p.26). The Islamic lifestyle was seen not only as part of an old-world but also against science and progress. Their ideal citizen was secular and lived like a Western; dressed accordingly and even listened to Western music, went to the opera and theatre (Büker, 2002, p.152). While this ideal was achieved in cities like Istanbul, Ankara, and Izmir, it did not work with the Anatolian, rural population, which was also the majority of the country. After a shift to a multiparty democracy and Atatürk's party having lost the elections to the Democracy Party in 1950, this chasm became even clearer (Büker, 2002, p.151). The leaders of the Democracy Party (DP) used this to gain leverage and get votes from the rural population.

While governing the country, DP would make many changes in the public and daily life that would undo the secular reforms of the Kemalists: permitting religious content to be broadcasted on radios, putting religion classes on the curriculum in middle school education, making the azan (call of prayer) in Arabic, dismissing the developments of arts and culture (Özön, 2010, p.152). DP gave loans to farmers and

sold them imported trucks on credit and constructed new highways and roads, connecting even the furthest villages to the cities. The mechanization of agriculture and laborers who had lost their jobs in villages resulted in mass migrations to cities. Due to the lack of infrastructure in the cities and the growth of migration surpassing the growth of population, the migrants had to live in the outskirts of the cities, on houses that they haphazardly built themselves, called *gecekondu.*[13](Dönmez-Colin, 2008, p.27-57).

In Arslan's analyses of Turkish cinema, he regularly brings up the concept of 'Turkification-from-above' which is crucial in terms of not only understanding the duality inherent in Turkish society, but also the Westernization politics and how that has affected the cinema. In his book on the cinema of Turkey, he says he deals:

> … with Turkification not only as a translation and transformation of the West through Yeşilçam's terms and terminology but also as a practice of nationalization that carries with itself the violent and aggressive elements of nationalism. I will call this latter meaning of Turkification "Turkification-from-above (Arslan, 2011, p.18).

When the Turkish republic was founded on the 29th of October in 1923, Mustafa Kemal Atatürk became its first president (Ahmad, 1993, p.8) He and the republican elite who were followers of his ideals, the Kemalists, wanted to overthrow everything related to the old regime and replace it with contemporary ideals. They got rid of the Sharia Law and adopted the Swiss Civil Law instead. Besides the theology faculty in one university and schools for preachers, religious schools were closed. The Gregorian calendar was adopted instead of the Islamic calendar. The Latin alphabet replaced the Arabic alphabet. It was not the only reform in terms of language: the Persian and Arabic words in the language were placed by ancient (or Central Asian) Turkish (Dodd, C.H., 2012). After the Latin alphabet was introduced, literacy and education became one of the biggest projects of the government (Ahmad, 1993, p.78-81).

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13 The literal translation of *gecekondu* is 'put up at night' or 'night-it-was-placed' according to Martin Stokes (1992, p.100). Meaning single-story houses built in the outskirts of town in a short time. A *gecekondu* neighborhood can be thought of as slums or shantytowns.

Besides the political reforms, the social fabric of the society had also gone through a shift. Atatürk's party and the republican elite took on a mission to modernize and westernize the country from top to bottom and that meant rejecting the culture of the Ottoman past (Büker, 2002, p.150). The founders of the republic Enlightenment as a principle and therefore believed the west to be the pillar of progress and civilization.[14]

> According to Mustafa Kemal, in measuring progress "our standards should be based not on the lethargic mentality of the past centuries but on the concepts of speed and movement that define our century." In 1925, Mustafa Kemal wrote of civilization almost as if it were a supernatural force that should be worshipped (Kasaba, 1997, p.26).

Alongside this notion of progressive and modern lifestyle being imposed on the Turkish public, the Turkish nationalism, which had been adopted to unite the public under an identity. Çağlar Keyder has defined this as 'nationalism-from-above' and 'authoritarian nationalism' (Keyder, 1997, 41). This kind of nationalism has its roots in the Young Turk movement from the later era of the Ottoman Empire and Ziya Gökalp's writings (Arslan, 2011, p.45). On a more surface level, the traces of Turkification in daily life was found in the efforts of the leaders to 'purify' the Turkish language of its Eastern (Arabic and Persian) influences, using the process of dubbing in films to 'Turkify' the characters in foreign films and even the campaign "Citizen Talk Turkish" (*Vatandaş Türkçe Konuş*) which would deter the ethnic minorities from speaking their languages in public (Arslan, 2011, p. 47).

This state of being between two binaries: modern vs traditional, West vs East has been the basis of the social fabric in Turkey. It has also affected the cinema, especially the Yeşilçam cinema which will be covered in this thesis. Like Arslan (2011, p.97) has explained, Yeşilçam has a very complicated relationship to modernism:

> Yeşilçam cinema presents an ambivalent response to westernization and modernization, simultaneously siding with it and against it Yeşilçam offered a

[14] The republican elite of Turkey relied on the values of the Enlightenment and put their efforts to rid the Anatolian people of their religious and rural lifestyles, which they deemed as backward, and instead tried to modernize them. (Arslan, 2011, p.63)

path of Turkification- from-below entangled with the hayal and the melodramatic modality of a popular cinema in its translation and transformation of modernity and that which constitutes "the West."

The binaries of traditional vs modern, East vs West that has also infiltrated the content of the films, particularly the melodramas in Yeşilçam. From the 1960s onwards, the love stories and melodramas in Yeşilçam have been featuring class conflict or love between two people who come from different backgrounds. Sometimes these films are called 'family films,' for they were made for families or female audiences. As Abisel has observed, these films were inspired mainly by old Turkish love stories and literature, but also the popular mainstream novels at the time. By the 1960s, as the cinema number of film theatres began to increase, the Turkish film industry found a new and profitable audience in women. Not only big cities but also small towns in Anatolia as well. The films were full of simple and easy-to-follow storylines, binary oppositions (good vs. evil), and stereotypical characters. The films usually revolved around conflicts, misunderstandings, and tragedies involving the family. In her book on Turkish cinema, Abisel explains how much the family films and melodramas of Yeşilçam have relied on the traditional and family-oriented values of Turkish society. Family always comes first, the bad people are usually against the happy couple or family for no logical reason, the happy ending does not arrive until the family order is restored, having a family and getting married is always encouraged; "all of the female characters want to get married, but male characters are not eager to marry until they fall in love, or they are forced to do so" (Abisel, 1994, p.76). Since Yeşilçam was a cinema for the masses, the films always sided with the poor but honest and good characters and had a biased relationship to the rich characters. The 'corrupted families' were always rich, Westernized, and morally corrupt. They were shown to have parties in the house, drank alcohol, and rode expensive cars (Dönmez-Colin, 2008, 31). Dilek Kaya Mutlu thinks this is due to an attempt by Yeşilçam '*to manage and eradicate feelings of social anxiety and despair in a particular period'* (2010, p.418). The 'period' that she mentions is the 1960s and 1970s specifically, but she also mentions that Yeşilçam melodramas offer sources to ease the social anxieties and contradictions that had been going on since the top-down modernization process.

Despite being influenced by Hollywood films and showing the Western lifestyle as desirable, it also gave the un-Westernized masses what they wanted to see in films

by siding with characters that resembled them (Abisel, 1994, p.74). Since Yeşilçam films are also directly related to modernization and Turkification they show up in singer films as well. In singer films modernization the concept of modernization can be found in almost every storyline (except for the village dramas) because since class conflict and lovers of different classes is a common structure of the Yeşilçam narrative, it shows up in the plots of the films. More often than not, the films give the main character a chance to become rich and famous while simultaneously becoming more Western in terms of their lifestyle. Since most of the Yeşilçam audiences were not the high-class strata of the Turkish public, it can be imagined that the films gave the audience to associate themselves with the uneducated or unwealthy characters when they climbed up the social ladder. On the other hand, the connection between singer films and Turkification is less apparent on-screen, while it has more to do with the genesis of singer films in Turkey. After all, the first singer films in Turkey were made after the success of Egyptian ones and the process of Turkifying the songs,[15] and the genre of another cinema. The cultural policies of the Turkish republic at the time were a reflection of Ziya Gökalp who saw Eastern music as "diseased" and by proxy Egyptian films were not tolerated by the Repblican elite. However, despite renowned film critics like Nijat Özön calling the Turkish publics' fascination with these films as having low taste typical to Eastern soceities, it is obvious that these films were a much-needed incentive to the Turkish industry (Cantek, 2000, p.352). It would be mistaken to say that the singer films are a direct interpretation of the American musical because they are also distinctly Turkish, with influences that range from the Turkish narrative tradition and their close relation to the *gazino* and entertainment culture in Turkey.

[15] After the success of "Tears of Love" in 1938, the Directorate General of Press (Basın Yayın Genel Müdürlüğü) forbade Arabic songs in cinema, and as a result the songs were dubbed over with Turkish singers singing with Turkish lyrics (Özdemir, 2017, p.382).

# 4.Yeşilçam and Sound

## 4.1. Dubbing

Despite being an integral part of Yeşilçam cinema, dubbing did not start until the 1940s (Kırel, 2018, pp.117-188). The first sound film in Turkish cinema was *Istanbul Sokaklarında* (In the Streets of Istanbul, 1931) and *Dertli Pınar* (The Troubled Spring, 1943) was the first film to be shot without live sound and dubbed later (Erdoğan, 2002, p.235-236). Before that, dubbing was used in foreign films that were imported to Turkey. From Giovanni Scognamillo's writings about the cinema in Turkey pre-World War II, we learn that American films were shown in French dubbing and French and English subtitles (1991, p.54). In contemporary Turkish cinema, foreign films are not dubbed anymore, besides children's films, the films are shown in subtitles. One might assume that this may be because of the literacy rate going up since the first decade of the Republic, but the choice of dubbing foreign films has more to do with language and nation-building. Martine Danan's article "Dubbing as an Expression of Nationalism" shows that there is a direct correlation between a countries' cultural and linguistic identity and how foreign films are shown. Her studies reveal that in Europe, the countries that had the most nationalistic policies (France, Germany, Spain, and Italy) were also the ones that established strict import quotas on American films to protect their cinema from being dominated by them. Meanwhile, their domestic film production was also being supported by the government. Another commonality is the nationalistic tone of the films made in the post-war era. In Spain, historical epics on the countries' glorious past and flamenco films were popular after World War II until the 1960s, while in Germany, the horrors of the war caused filmmakers to either return to the past by adapting literary works, remakes of comedies, or make "homeland" films that depicted the love and friendships in rural settings. Italy and France made their genres: Italian cinema became famous for its neorealist films, which influenced many directors overseas and its brand of comedy films with a flair of social criticism, Commedia *all'italiana*, whereas the French began to make films that promoted their arts, culture, and fashion. A common trait of the cinema of Italy, Spain, and Germany is that their pre-war fascist rulers it as a tool for spreading their ideology. Their governments were also in charge of how foreign films would be shown and dubbing was their preferred format: Mussolini had banned non

dubbed foreign films from being screened in Italy, and Franco put a quota on how many American films would be imported to Spain and required 68 out of 80 American films to be dubbed, while in Germany, dubbing was also heavily promoted. The popularity and requirement of dubbing in these countries were directly linked to their language policies. Their governments banned the use of regional dialects or minority languages, which they saw as a threat to national unity, therefore the standard national language was promoted for ideological reasons. Danan reminds us that dubbed films give the illusion that they can be a local production, whereas a person watching a film in subtitles is constantly aware that they are watching a foreign film. She also observes that subtitles can indirectly promote or create an interest in a foreign language, which was not in accord with the wishes of nationalistic and autocratic governments, who did not want foreign languages to compete with their national one (1991, pp.608-613).

Although the early government of the newly formed Republic of Turkey was not a fascist one, nationalism was one of the tenets, and it had influenced both the language policies and the dubbing practices. In the early years of the republic, sometimes the film's names, characters, and dialogues were altered to make them more "local." Ferdi Tayfur was one of the most famous voice-over actors and besides dubbing, he would also translate the script and localize the jokes so that they would appeal to the audience. Some of his most famous works are voicing both Laurel and Hardy in Laurel Hardy films and the Marx Brothers series. The latter was typical New York comedies, whose jokes were inspired by the social and cultural habitat of the city. However, to make the films more relatable the location was changed to Istanbul, and the characters' names were translated into Turkish as well: Bonito became *Torik*, Curly became *Kıvırcık* and Groucho Marx became *Arşan Palabıyıkyan*, which was an Armenian sounding name with a surname referring to his mustache. Their ethnicities were also changed to correlate with the ethnicities in the Turkish population. Toto, who was an Italian character, became Jewish-Turkish, Mrs. Rittenhouse was renamed *Madam Hayganuş* and presented as an Armenian Turkish lady (Gürata, 2007, p.338-342).

The changes made in the films were not always to establish familiarity but sometimes had direct political reasons. In an interview from 1985, Sacide Keskin, who was one of the first female voice over actresses, recalled the times she had to write dialogues for many translated scripts to make them meet the requirements for the political messages that were not compatible with, or against the Turkish government (Ayça, 1985, p.83). Since Turkey had a script censorship policy regarding foreign

films, anything from moral indecency to "undermining the order and security of the country" would be a reason for films to get censored or banned. She recalls having to rewrite *For Whom the Bell Tolls,* to get rid of the communist leanings of the film and change some sentences from a Bulgarian film that had anti-Turkish messages. The first dubbing studio in Turkey was launched in 1933 and by the end of the next decade, the yearly number of films being dubbed in Turkish studios had surpassed more than a hundred (Gürata, 2007, p.343-338). From the early 1940s to the mid-1990s, dubbing became the norm for Turkish cinema. The films were shot without sound and a prompter on set would repeat the lines off-camera, in case the actors forgot them. The hasty and sped-up film shootings, in which an actor or a director shoots more than one film in a day, meant that the actors often did not have adequate rehearsal time. Although dubbing did come in handy in terms of being cost-effective and cutting the budget, it made the films look amateurish as the soundtrack and the screen did not always match. Oftentimes there would be a slight discontinuity between the actor talking on screen and their voice. The distance between the dubbing actor the microphone was the same, the voice of the actor on screen was never affected by their distance to the camera. Another important aspect was that ambient and outdoor noises were rarely used and mostly recorded on-screen (Erdoğan, 2002, pp.238-239). Things like the sound of shoe heels clicking when walking or the sound of a slap was recreated in the studio. It was also common to see a character sing a song on stage with a band of musicians and have them not play the same instruments as the song playing the soundtrack, which is something I came across many times, as I explain in the later chapters.

### 4.2. Singer Films

Before getting into the film analyses this section will be an introduction to the singer films chosen for the thesis. Some repeating patterns of the singer films and their social relevance will be explained before getting into the analyses. Melodrama and Arabesk are explained in a separate category as melodrama is a common genre found in Yeşilçam cinema and also in singer films. Arabesk stands out not only as a musical genre but also can be seen as a subcategory of the singer films, as films starring arabesk

singers started in the 1970s and gradually became the sole category of singer films during the 1980s.

Here is the list of the singers with most films:

1. Ajda Pekkan (45 films)
2. Nuri Sesigüzel (35 films)
3. Gönül Yazar (33 films)
4. Erol Büyükburç (20 films)
5. Adnan Şenses (28 films)
6. Yıldız Tezcan (24 films)
7. Yıldıray Çınar (26 films)
8. Orhan Gencebay (16 films)
9. Tanju Okan (19 films)
10. Zeki Müren (14 films)

And below is a list of the films watched from each singer for this thesis:

1. **Ajda Pekkan:** *Pantalon Bankası*, *Avare Kız*, *Affet Sevgilim*
2. **Nuri Sesigüzel:** *Fabrikanın Gülü, Bahtı Karalı Yarim, Başa Gelen Çekilir*
3. **Gönül Yazar:** *Kocamın Nişanlısı, Bilen Kazanıyor, Trafik Belma*
4. **Erol Büyükburç**: *Plajda Sevişelim*, *Yasemin'in Tatlı Aşkı*, *Öp Beni*
5. **Adnan Şenses:** *Şıngırdak Melahat, Elbet Bir Gün Buluşacağız, Yansın Bu Dünya*
6. **Yıldız Tezcan**: *Aşkın Gözyaşları*, *Zehirli Çiçek*, *Ezom Bir Dost Bulamadım*
7. **Yıldıray Çınar:** *Şirvan, Çoban, Söyleyin Anama Ağlamasın*
8. **Orhan Gencebay**: *Bir Teselli Ver, Derdim Dünyadan Büyük, Kır Gönlünün Zincirini, Aşkı Ben Mi Yarattım, Sev Dedi Gözlerim*
9. **Tanju Okan:** *Ah Bir Zengin Olsam, Yırtık Niyazi*, *İstanbul'da Cümbüş Var*
10. **Zeki Müren:** *Aşk Hırsızı, Hayat Bazen Tatlıdır, Düğün Gecesi*, *Bahçevan*

Keeping Altman's definition of semantic/syntactic in mind, the singer films, at a glance do provide some of the semantic characteristics of the film musical genre. The films are based on a couple/plot duality and the musical (song) sequences are usually placed in the film to accompany the plot to emphasize the emotions of the characters. However, the dual-focus that Altman traces in film musicals is not found in Turkish film musicals. While in some films, the couples do symbolize binary

oppositions (rich vs. poor, serious vs. childlike, traditional vs. modern) the film does not depend on them to reconcile their differences. In some cases, (*Ah Bir Zengin Olsam, Yırtık Niyazi, Çoban, Fabrikanın Gülü*) the couple start in the same financial situation and one of them climbs the social ladder, which causes problems and by the end of the film, the problem is solved by things going back to the way they were.

Another big difference is the way film musicals construct the difference between real-life vs performance is not found in singer films. Altman (1987, p.65) has said:

> … every musical involves two separate and seemingly mutual exclusive approaches to life: the real world, in which the diegetic track alone is heard, and the ideal world, represented by the film's production numbers, in which only the music track is heard, all diegetic noise having been removed (except for some rhythmical sounds like taps).

However, in Yeşilçam cinema, the reality is not constructed in the same way it is in Western cinema. Nezih Erdoğan sums up the reasons for the lack of realism in Turkish cinema as: lack of shot/reverse shot, overuse of the zoom effect, flat lighting, the practice of dubbing, and the body's lack of interaction of Spatio-temporal environment, which he explains in detail in his article on sound in Turkish cinema (2002, p.238-242). The non-illusionistic and nonrealistic visual storytelling is inherited from the premodern times of storytelling in Turkish culture, for example, in the Karagöz puppet play tradition, the strings of the puppet are not hidden from the audience (And, 1977, p.255).

As Erdoğan (2011) says the music and the songs serve to add to the ambiance, or as a declaration of love between the characters, but they do not contribute to the plot development like they do in Hollywood cinema. For example, in *Gigi* (1958) a singing scene of one of the characters can be a revealing moment for them, such as the song "Gaston's Soliloquy" where Gaston starts to sing about his feelings for Gigi, at first rebuffing the idea that he would ever have feelings for her. However, by the end of the song, he admits to himself (and indirectly, the audience) that he has romantic feelings for her. This type of scene is found in a Yeşilçam singer film, partly because the songs that are sung were not written for the film, therefore do not contain any dialogue, nor any specific information on the plot, but rather, feelings. Arslan also points out that Egyptian melodramas/ singer films that became famous in Turkey during the 1930s

and 1940s also had various musical scenes not related to the plot and stood out as singular units (Arslan, 2011, p.68). Another aspect is that choreography and elaborate dance numbers are rarely if ever found in Yeşilçam cinema. Therefore the "numbers" in film musicals are only singing scenes or singing sequences in Yeşilçam cinema, wherein we see either performance of the singer singing or the song being played over a sequence of scenes like a music video.

In terms of content, singer films do not differ from classical Yeşilçam melodrama and comedies. Although I have come across one espionage (*Dişi Düşman*) and one sports film (*Taçsız Kral*) which are also singer films, most of them are either melodramas or comedies. They include many of the clichés found in Yeşilçam cinema such as:

1. The Pygmalion storyline
2. The main character becomes blind
3. A love story that starts as a game and turns real
4. The corruption that comes with money

If any film with a singer singing in it can be a singer film, then this does not constitute a stable genre with semantic and syntax characteristics. Altman makes it clear in his book *The American Film Musical* that not only semantic and syntactic elements should work together to understand a genre, but that the most durable genres in Hollywood have been the ones with the most coherent syntaxes (1987, p.101). From this angle, singer films do not make up a stable genre, which is evident in their absence from New Turkish Cinema. The only thing in common with the 32 films I watched was the plot being centered around a heterosexual couple with one of the main characters was singing occasionally. While most of the singing scenes are justified with the main character being a singer, that was not the case in some films. There were only two films in which the arch of the narrative did not depend on the couple: *İstanbulda Cümbüş Var* (Istanbul Nights, 1968) and *Pantolon Bankası* (The Pant Bank, 1966). The singer films do not have stable semantics or syntax. Despite most of them being either dramas or comedies, I have come across a few exceptions that belong to other genres. They can range from *Dişi Düşman* which is an adventure film with only one scene with Ajda Pekkan singing, that is not integrated into the story, to

*İstanbul'da Cümbüş Var* which is essentially a vaudeville with a loose plot, to several films that have song scenes that are fully integrated into the storyline.

Before I get into an analysis of these films, I want to add that my observations are based not only on the films on this list but also on several films I have watched in addition. The list of the singers I have compiled are comprised of four pop singers (Erol Büyükburç, Ajda Pekkan, Gönül Yazar and Tanju Okan), two Turkish Art Music singers (Adnan Şenses and Zeki Müren), two folk singers (Yıldıray Çınar and Nuri Sesigüzel) and one arabesk singer (Orhan Gencebay). Although it should be kept in mind that some of these singers' musical genres have changed over time; Zeki Müren is known as a Turkish Art Music singer but he has made some arabesk songs in the 1980s, same goes for Adnan Şenses. Gönül Yazar has sung pop music in the 1960s, but for most of her career, she has been a Turkish Art Music singer.

### 4.2.1. The difference of pop singer films.

Looking at the films in two decades, a correlation between the genre of music and the type of film becomes clear. Pop Singers who dominated the 1960s such as Erol Büyükburç, Ajda Pekkan and Gönül Yazar, almost exclusively made comedy films. The similarities do not end there: They all started singing in nightclubs, made pop songs, foreign languages songs, and *aranjman*[16]. Pekkan started her career as a young nightclub chanteuse in the early 1960s, while Erol Büyükburç began as a rock 'n roll singer (Dilmener, 2003, p.31-48). Ajda made several French and Italian recordings later in her career[17] and even tried her hand in becoming an international singer by doing a joint concert with Enrico Macias in Olympia concert hall in Paris and joining the Eurovision song contest in 1979 (Meriç, 2006, p.64, Dilmener, 2003, p.263).

Ajda Pekkan has a more varied selection of filmography in terms of the genre of films she has made. It ranges from adventure (*Dişi Düşman* [The Female Enemy, 1966]) to sports biopic (*Taçsız Kral* [A King Without a Crown, 1965]), though most

16 The word *aranjman* is derived from the French word *arrangement* meaning "to arrange" or "to put in order". In Turkey the term aranjman music is a genre in which English, French, or Italian pop songs are rearranged in Turkish lyrics. Before songwriters like Bora Ayanoğlu and Timur Selçuk paved the way for making original Turkish pop songs, singing in French or English was the norm for pop singers. (Meriç, 2006, p.43) The aranjman song trend continued well throughout the Yeşilçam era and began to fade in the 1990s.

17 (Ajda Pekkan, Diskotek info, n.d.)

of them are comedies. It has come to my attention that not only are the pop singer films meant for a different audience, which is apparent in their depiction of Western lifestyles. It is important to understand the relationship between the music that they made and their image, as they both go hand in hand.

Among those three, Büyükburç began his career the earliest. Murat Meriç calls him "probably the first 'cult' musician of Turkey".[18] He first started performing in 1952, when he was still in high school. He began as a rock 'n roll singer but later expanded his repertoire into jazz classics like *Summertime*, arrangements of traditional folk songs with pop instrumentations, and his songs written in English. His first hit was "Little Lucy", released in 1960 and written in English. It was a milestone for Turkish pop music. He was also the first pop singer to tour Anatolia (Meriç, 2006, p.31-33). As a young teenage heartthrob who sang with a band and played guitar, the influence of Elvis Presley on his image and music is very clear. This influence also extends to the kind of films he starred in, as he usually played happy-go-lucky, fun-loving characters who love to flirt with women and have parties. The characters he played were not exclusively upper class, but his character's affinity for singing pop music and partying made them more adaptable to modern lifestyles. The fact that Büyükburç also played characters who refused to settle down with a girl and had many scenes where he played music with a band are things that are common with his and Elvis Presley's film career. But contrary to Elvis, he could also play the side character (*Kavanoz Dipli Dünya* [1971], *Kurban Olayım* [1976]) and not all of his films were based on his star persona. When looking at his films *Plajda Sevişelim* (Let's Make Love at the Beach, 1964) especially stands out with its storyline about a group of young teenage boys and girls who meet a hotel, partying and singing, which recalls Elvis Presley's films in vacation resorts and party scenes such as *Fun in Acapulco* (1963) and *Viva Las Vegas* (1964). The film was an adaptation of *Come September* (Robert Mulligan, 1961), [19] a comedy film starring Rock Hudson, Gina Lollobrigida, and singer Bobby Darin. In one scene, one of the young girls in the hotel decides to wear a "monokini" to the beach, which is a topless form of a swimsuit. Her friends are surprised but also amused by her courage. When she does wear the monokini, the people around her stare, and she is escorted by a police officer. This scene is shown as

18 His use of the word "cult" in this sense means, the first singer with a devoted fan base.

19 (Türk Sineması Araştırmaları, n.d.)

a comedy and her character does not get punished for her moral transgression, which is common in Yeşilçam films, but she is only scolded by a captain at the police station before she is let go. This is very different from the arabesk/ village/ folk singer films where traditional and patriarchal morals are promoted and affirmed. This is also the case regarding Ajda Pekkan and Gönül Yazar films. Both of them starred in many comedies during the 1960s and played a variety of roles, from house girls to famous singers. What sets them apart from a singer like Yıldız Tezcan, who also has many films during the 1960s is that they could also play morally loose characters as well. For example, Pekkan played a "foreign agent" femme fatale in *Dişi Düşman* (The Female Enemy, 1966), an escort in *Şehvetin Esiriyiz* (We Are the Slaves of Lust, 1965) and the antagonist in *Affet Sevgilim* (Forgive Me, My Love, 1966). Yazar has played a young woman in *Kocamın Nişanlısı* (My Husband's Fiancée, 1965) who is the mistress of the main character. While they mostly played sympathetic characters, they were given a more variety of roles to play with, than Yıldız Tezcan. I have only accessed four films of hers, which are: *Aşkın Gözyaşları* (Tears of Love, 1966), *Zehirli Çiçek* (Poisonous Flower, 1967), *Yayla Kartalı* (Highland Eagle, 1968) and *Ezom* (My Ezo, 1973). In each of them, she plays modest and docile women who are devoted to the man they love. Although in *Zehirli Çiçek* and *Aşkın Gözyaşları*, both of her characters have a child of out wedlock, they only have sexual relations with the man they are in love with (in both films, played by Efgan Efekan) and still stay devoted to him by refusing to be with anyone else, even after they are separated. In those films, although Tezcan's characters are punished for their transgression (in *Aşkın Gözyaşları*, she becomes a poor single mother and in *Zehirli Çiçek* she is disowned by her father), she is not presented as a sexually promiscuous character. In fact, in *Ezom* her character commits suicide because she believes that she has spoiled the honor of her previous husband, by being married off to his younger brother. A village film like *Ezom* and an Erol Büyükburç, Ajda Pekkan film like *Plajda Sevişelim* are made for different audiences. *Ezom* is a classic village family drama, complete with religious characters who are living by conservative morals, while *Plajda Sevişelim* has scenes that would not be out of place from an Elvis Presley film, not to mention one of the actresses being topless in the beach scene.

Pop singer films give more leeway to the characters in terms of adhering to moral codes. This is not the case for folk singer or arabesk films, as the characters in folk singer films are usually either from a village or migrants from a village to the city,

therefore they adhere to traditional and conservative moral codes in society. A case in point would be *Öp Beni*. The film is a story of two sailor friends who have steady girlfriends who are sisters. One day the male characters decide to test their partners' loyalty by switching the sisters among themselves. Each one of them would seduce the other by assuming a new identity. By the time they are through with the game, the sisters realize that they have been played and switch the game on them, by telling their original boyfriends they are not interested in them anymore and act as if they are now interested in their new partners. At the climax of the film, the father of the house comes in and catches his daughters alone in their rooms, in their nightgowns, trying to seduce one another's boyfriends. The father is furious (not least because the young men are his subordinates at work) but also because the girls are about to be intimate with men they are not married to. In a village drama or an arabesk film, this would be a cause for tragedy in the family and the girls would get punished. However, because this film is a comedy, this scene is shown as a situation comedy and this dilemma is solved at the end of the film by the two couples getting married. However, this does not mean that these films are rejecting societal norms. The film allows the young female characters to 'misbehave' only because they will teach their foolish partners 'a lesson' and the film ends with marriage.

Another difference is the use of dancing/party scenes and how it is represented. It is common in many Yeşilçam films to portray a degenerate youth with a party scene, where everyone is dancing to upbeat foreign music in a house or nightclub. In singer films from the 1960s (*Bilen Kazanıyor*, *Plajda Sevişelim*, *Yasemin'in Tatlı Aşkı*, *Düğün Gecesi*) the characters who go to bars, dance, and listen to foreign pop songs are not depicted negatively. This is both due to the westernized image of the singers who are the main characters, and also because, in the Yeşilçam comedies of the 1960s, rich characters were depicted more favorably (Abisel, 1994, p.74). Another big difference between the pop singers' films of the 1960s and others is that some of them feature the singer singing in a foreign language. In one scene, *Yasemin'in Tatlı Aşkı* Erol Büyükburç is singing the song "Aşk Tomurcuğum" (My Love Bud) in a bar and then he quickly switches to an English version of the song. Ajda Pekkan is another singer who has sung both *aranjman* and foreign language songs in singer films. In Affet Sevgilim, she sings a Turkish version of The Fallen Leaves, in another scene in the same film, she is singing an Italian song. In *Düğün Gecesi*, she sings "İki Yabancı"

(Two Strangers), a Turkish *aranjman* version of the Frank Sinatra song, Strangers in the Night.

### 4.2.2. The social aspects of singer films.

Of all the films watched for the thesis Orhan Gencebay's *Derdim Dünyadan Büyük* (1978) stands out as the most political film, which is hardly surprising, considering the leftist political films of its director Şerif Gören. Before making Derdim *Dünyadan Büyük* (DDB from hereon), Gören had made social realist dramas such as *Deprem* (Earthquake, 1976) and *Nehir* (The River, 1977) and would go on to direct *Yol* (the Road, 1982), which won the Palm D'or award in Cannes Film Festival, making it one of the most internationally successful Turkish films of its time (Özön, 1995, p.63). Although the artistic merits of DDB, does not come close to a film like *Yol*, it is still an honest depiction of the social realities of Turkey in the late 1970s. Although the film features a love story, the backstory is about the fight against the working class people against the hypocritical and greedy riches who want to exploit them. In the dialogues there is a frequent mention of the political clashes going on at the time; the love interest in the film who is typically an honest, chaste young girl, is not content with living poor, despite the heroines of the earlier decades who traded financial security for true love in the blink of an eye; many scenes are depicting the hardships of the daily lives of poor people. Comparing this to the 1960s singer dramas where the poor couple professes their eternal love for each other and their desire to be together more than anything else, DDB shatters the illusions of a fairy tale by giving us a female protagonist İpek (İnci Engin), who wants to marry a young rich heir Engin (Selçuk Özer), not because she is in love, but because she wants to have financial security. When Engin revolts against his rich father who does not want him to marry a girl from the *gecekondu* district, his privileges such as a car and pocket money are rocked by his father. He tries to adapt to İpek's lifestyle at first but taking crowded municipality buses and not having enough money to buy toast eventually wears him down and he goes back to the life he is used to while not even giving İpek an explanation by avoiding her.

Another Şerif Gören/Orhan Gencebay film, K*ır Gönlünün Zincirini* gives us an interesting look into the 1980s. The film was chosen specifically because of the

differences it has from the rest of the films of the 1960s and 1970s. Some aspects of the film are a precursor to the 1980s Yeşilçam cinema. Right from the beginning of the film we see a young innocent girl (Gülçin) dating a handsome and rich young man Erman who lures him into a house party at his mansion. Gülçin is naïve and believes Erman when he says he will marry her. The party scene is a quintessential late Yeşilçam scene, complete with a pop soundtrack, girls in bikinis, laughing and dancing while being surrounded by lecherous men. Erman's friend is played by Coşkun Göğen who became known in Yeşilçam cinema as Tecavüzcü Coşkun (Coşkun the rapist), by always playing the evil character who preys on young women and virgins, spiking their drinks and raping them. Although the scene is supposed to be unsettling, there is also something very alluring about it because of the way it is shot. The close-up of a girl in a bikini drinking a bottle of Coca-Cola is shot like a commercial film. The soundtrack is the English version of Ajda Pekkan's "Petrol," the song she sang at the Eurovision song contest the year before. From the editing to the shots and the dancing girls, it feels like a music video. This type of aesthetic is also found in the singing sequences of Orhan Gencebay, later in the film. *Aşkı Ben Mi Yarattım* shatters the romanticized view of Istanbul found in the singer films of the 1960s, by presenting the city as a dangerous place filled with ruthless people. It also presents the minibus and arabesk culture by showing a sequence of Orhan Gencebay's music being played in minibusses and the words from his songs placed as quotes on stickers on the windows of the minibusses. The significance of minibusses and arabesk music will be explained in the chapter on Arabesk.

### 4.2.3. The singer and the persona.

In many singer films, the singers' image and persona are somewhat reproduced by the role they play, not least because they usually have the same names as their characters. Zeki Müren, Orhan Gencabay, Adnan Şenses, and Gönül Yazar all play their namesakes, which makes it easier for the viewer to believe that they are playing a version of themselves. When Zeki Müren migrates from the village to the city, playing a character of his name, it makes him seem relatable to an audience of Anatolian villagers. Looking at Yıldız Tezcan's roles in *Aşkın Gözyaşları*, *Zehirli Çiçek* and *Ezom*, in each film she plays a different role but the character of the role stays the same: the loyal, honest, and naïve young woman who falls in love. She may

be a village Southeastern village woman in one film, and a rich man's daughter in another but it feels like she plays the same woman in all of them. The same goes for folk and arabesk singers. They are usually the honest, hard-working male lead who is respected by the people around them and symbolize the traditional morals of society. A good example for this is Yıldıray Çınar's film *Çoban*, where his character Ali, a village shepherd is in contrast with Seyyal Taner's Sevda, who is a rich and spoilt woman from the city, intending to seduce him. Despite his love for the girl in the village, Ali does get seduced by her and regrets it later, while Sevda provides him with a chance to become a famous singer. By the end of the film, Ali returns to his village and Sevda has changed, becoming a better person by finding her true love.

There are instances when the lines between the singer and his roles are blurred. In *Yırtık Niyazi*, when Niyazi (Sadri Alışık) perform on stage, Tanju Okan is in the audience and he has his business card sent backstage, to tell them he is interested in meeting them. Niyazi is excited when he sees the card, his friend asks, "who is he?" and he replies "Don't you know, he's a famous singer and *gazino* owner. The one who quits drinking all the time." This is a quip at his persona of a singer who sang songs about curing his heartbreak and drinking alcohol[20] (Bengi, 2019a, pp.235-236). In his earlier films, Şenses starred in character roles rather than professional singers, but later in his career, he can be seen playing famous singers under his name. In *Yansın Bu Dünya*, the film only mirrors real life in many ways: It features Şenses and Esengül as a couple, who were also together in real life and also has a scene in which Esengül gets into a car accident. As an eerie coincidence, in real life, Esengül would die after being hospitalized from a car accident, two years later[21].

Another important figure is Zeki Müren, who stands out from all of the singers on his own as not only being one of the first 'superstars' of the singer films era. He has been called the star of singer films between the eras of Egyptian and arabesk films (Pekman, 2004, p.32). Not only was he one of the most beloved Turkish Art Music singers in Turkey, but he was celebrated as a model citizen, and his death in 1996, caused the whole nation to mourn was born as the son of a tobacco merchant in Bursa and after being educated at the Fine Arts Academy in Istanbul, he began singing in the

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20 Tanju Okan had a number of hit songs that told the story of a drunk and forlorn lover: *Öyle Sarhoş Olsam Ki* [I want to be so Drunk], *Ayyaş* [Drunkard], *Var Mısın İçelim* [Are You Up for a Drink?]…etc. (Bengi, 2019a, p.235-237).

21 (Arabesk müziğin kraliçesiydi, ölümü bir sır olarak kaldı, 2018)

TRT radio as a salaried singer. After a successful solo live broadcast in 1951, he had his first break. A solo record and his first acting role in 1953 (*Beklenen Şarkı*, The Awaited Song) soon followed. Müren cites his introduction to Anatolia, as the release of his first record *Muhabbet Kuşu*. In the past, Müren has spoken of his records and films as a way to reach his audience in Anatolia since Istanbul Radio and Ankara Radio waves did not reach east of Ankara (Stokes, 2010, p.35-41). He has said in interviews that he acted in one film annually to appease his fans in Anatolia (Arslan, 2011, p.139). Looking at his films from the 1950s and 1960s, he was often the young musician Zeki, who finds love. Stokes describes the purpose of his films as:
*provide(ing) a repetitive narrative component to the public myth of Zeki as the serious and sensitive artist. Both of these were crucial to success in that central arena of Müren's reputation: the gazino, an institution the singer was practically to make his own in the later 1950s and 1960s* (Stokes, 2010, p.43).

He has two films that were partly in color: *Bahçevan* and *Hayat Bazen Tatlıdır*. In the latter, his scenes on a stage were filmed in color, which is congruent with the American film musical's heightened reality presented in performance numbers, unfortunately, due to the Sami Şekeroğlu Film Archive not having a watchable copy of the film available, I had to watch it online without the colored sequences.

### 4.2.4. Singer films and entertainment

The *gazino*s[22] were a dominant part of the entertainment industry in Turkey before and during the Yeşilçam era. After the establishment of the Turkish republic, many *gazino*s started opening in Istanbul and Ankara. In the early version of the *gazino*, a full entertainment program including music, comedy, and even magician could be watched for a decent ticket prince. In Istanbul, Belvü, Moulin Rouge, Cumhuriyet, Caddebostan Ayten; in Ankara Gar and Kerpiç were some of the most famous *gazino*s. It was common for families from rural eras to see the famous singers on stage while visiting Istanbul. In the 1970s, the *gazino*s became more prestigious and competitive. They started booking the most famous singers (especially TAM singers) in the country.

[22] The English translation of *gazino* can be "music hall" or "night club", but in this thesis it was chosen to use the Turkish word as it is, because neither of these translations give the full meaning.

Maksim Gazinosu became one of the most famous Istanbul *gazino*s in the following decades, with its famous owner Fahrettin Aslan who booked the most prestigious names like Zeki Müren. Müren's performances were never short of material for the press. His kitschy and extravagant costumes gathered much attention. He even went as far as wearing lamé platform boots and a silver mini dress. Some famous singers of the time were also the star performers headline artist of the time: Gönül Yazar, Gönül Akkor, Muazzez Abacı, Behiye Aksoy, Kamuran Akkor, Emel Sayın, Ahmet Özhan… etc. There was a divide between the radio singers and the *assolist* singers who performed in music halls. The TRT singers were supposed to adhere to a strict dress code and even their performances were monitored. Because singers who worked in TRT were not legally allowed to work in music halls, some singers such as Emel Sayın and Muazzez Abacı had quit working in the radio. Therefore, *gazino*s provided not only a place to watch music but also to do so without the strict rules of the state radio and television. By the 1980s, *gazino*s became synonymous with a certain lifestyle. They became less family-oriented and more geared towards entertaining rich people. Finally, as the 1980s ended the *gazino*s started to close one by one. Meriç, says it was due to financial problems and the difficulties of finding new head singers (2006, p.64). some of them turning into passageways or even supermarkets, like Maksim Gazinosu in the Caddebostan district of Istanbul (Tunç, 2003, pp.171-176), (Meriç, 2006, pp.63-64).

Besides its importance in Turkish culture and entertainment, *gazino*s also have a special place in Yeşilçam films. Övül Durmuşoğlu (2015) has observed a feminist aspect of music halls in Yeşilçam by stating that being on a stage is contrarian and transformative and that a woman on stage in a melodrama film, is both against the norms of society and an object of desire. According to Durmuşoğlu, the music hall scenes in Yeşilçam films are the backbone of singer films (she uses the word 'song films' to describe Yeşilçam musicals). She also mentions there were times when the stage in Yeşilçam films, became a place for the outcasts and non-traditional figures such as arabesk singers like Orhan Gencebay, İbrahim Tatlıses, and Ferdi Tayfur, who could sing their songs in arabesk films but not on state television, early in their careers (Durmuşoğlu, 2015, p.174). Bülent Ersoy's music hall scenes from the 1970s to the early 1990s and her transformation can also be read as the transformation of Turkish society during that period. Famous Turkish transsexual singer Bülent Ersoy started her career as a man and later had a sex reassignment surgery in England in 1981 to become

female. She had already gotten in trouble with the Turkish law for indecent exposure during one of her concerts in 1980 and because her surgery was not legal in Turkey at the time, she was banned from performing on stage during the junta government after the 1980 coup. Later, as the climate in Turkey changed during the decade, the ban was eventually lifted in 1988. She appeared in films both before and after her surgery (Ertür & Lebow, 2012, pp. 402-423). During this ban, her Turkish fans could only see her on stage was by watching her films. It is interesting to note that during her career pre-surgery despite her apparent feminine demeanor, her films had a female lead as her love interest. The first film that recognized his[23] queerness was *Şöhretin Sonu* (The End of Fame, 1980). Her femininity and gayness (despite biologically being a male) were explained as a result of childhood trauma and the film simultaneously showed her as a victim of her 'unique' circumstances. The storyline is filled with illogical and inconsistent explanations, the film does not label him as either gay or trans. Bülent's 'different' sexual identity is explained as a lack of manliness and inability to like women, but not an explicit desire for men either, although his close relationship with a musician in his band gives us some hints that Bülent regards him as more than a friend.

During the late 1980s, some filmmakers began making more serious and self-reflexive films that were also known as "festival films." Erdoğan names this transition of making films for the masses to making films for art. In other words the Turkish cinemas' transition from "entertainment" to "art" (Erdoğan, 2001, p.121). A number of these films such as *Hayallerim Aşkım ve Sen* (1987), *Filim Bitti* (1989), *Arabesk* (1989) and *Aşk Filmlerinin Unutulmaz Yönetmeni* (1990), were self reflexive in that they were about the trials and tribulations of making films in Turkish cinema. Arabesk stands out of these films by openly making fun of every Yeşilçam cliché, as well as arabesk films. Singer films did not have a place to exist in this new era of Turkish cinema because they belonged to an era of a different kind of audience. The kind of audience that was used to the unrealistic "reality" in Yeşilçam films came from the *gazino* culture. Even if all of these films did not feature *gazino* scenes, they provide musical entertainment along with drama and comedy. They gave the people living in small villages in Anatolia, a chance to see their favorite singers live. In the new era of

[23] In order to make it easier for the reader to understand, Bülent Ersoy will be referred to as "he" in this film, because of her being biologically male at the time.

Turkey of multiple television channels and music videos (not to mention the death of the *gazino* culture) films did not have to serve such a purpose.

### 4.3. Melodrama

The term melodrama originates from a genre that began in Europe in the 19th century. In England it was primarily known as a literary genre, in France, it was both in costume dramas and literature, in Germany it was in ballads and *Moritat*, while in Italy it was in opera (Elsaesser, 1991, p.69). Gledhill explains that the core of Western melodrama comes from medieval morality plays and the romantic drama genre after the French Revolution. Following Peter Brook's thoughts from his book *The Melodramatic Imagination*, she summarizes his findings on the purpose of melodrama as:

> Melodrama operates on the same terrain as realism –i.e. the secular world of bourgeois capitalism –but offers compensation for what realism displaces. According to Brooks the bourgeois revolution undermined the legitimacy of a sacred world order reflected in the hierarchy of the church, monarch and state by a process of secularization through which the individual became the center of political and social arrangements. This shift has two consequences. It raises the political question of social control in an order based on the primacy of the individual became the centre of political and social arrangements (Gledhill, 1991, p.211).

After the end of the Civil War in the United States, in the 1880s, melodrama as a genre became famous in American theater, and later in cinema. Because the American society did not have the same class system as Europe, the melodramas did not center around the clash between the bourgeoisie and the aristocrats, but between the rich and poor, city and village. It became a successful film genre after World War II, famous European directors Max Ophuls and Douglas Sirk who had immigrated to America, started making films in Hollywood. Later, in the late 1940s, Vincente Minelli and Douglas Sirk made their contribution to the genre with films focused on the anxieties caused by the changes happening in the American nuclear family, after the

war. Sirk's films *All That Heaven Allows* (1954) and *Imitation of Life* (1959) are known as classical American melodramas today (Akbulut, 2008, p.46-48)

Besides the moralistic tone, the tendency to depict characters as good/bad binary oppositions can be found in most popular Yeşilçam films. As Arslan observes Yeşilçam films have a "melodramatic modality," which can be seen in every genre. From comedies to historical adventure films, Yeşilçam films have a moral message, clear-cut characters, and the storylines are full of troubles caused by misunderstandings and last-minute plot twists. The preservation of family and triumph of true love is also found in American melodramas, which is not surprising, considering that these films have been a source of inspiration for Yeşilçam scriptwriters during the Yeşilçam era. Bülent Oran admitted that rewrites of the 1940s and 1950s American melodramas were extremely successful as the lifestyle depicted in them was very relevant to the Turkish public of the present (Oran, 1973, p.17-18). Sarıkatral observes that the oldest sources of melodrama in Turkish culture go back to *ortaoyunu*, a version of street theater performed in public, without a fixed script, non-illusionist décor, and with the same main characters in each plot. Later on, *tuluat* emerged as a new kind of storytelling and public performance, combining the improvisational characteristics of *ortaoyunu* with influences of Western theater. The stock characters remained the same in every storyline, which consisted of comedic sequences. Sarıkartal says that the key characteristics such as character types, storytelling, and the narrative structure of *tuluat* can be found in Turkish cinema, most notably in melodrama films (Sarıkartal, 2014, p.104-105). This kind of pre-modern storytelling technique in Yeşilçam cinema, which differentiates it from the Western film narrative has been seen by many film scholars and intellectuals as backward and negative (Adanır, 2003, p.138-140), (Onaran, 1994, p.189). However, seeing as melodrama has been embraced by Latin American, Indian, Middle Eastern audiences as well, it might be more useful to look at why this type of genre might be appealing for certain audiences, as Mutlu does:

> Yet to push the subject behind these letters to 'the realm of the pre-modern or traditional' or to view the star–audience relationships implied by these letters simply as 'anomalies' would be to interpret Turkish modernity from a Eurocentric perspective (as a form of modernity that does not comply with European norms) (Mutlu, 2010, p.428).

Yeşilçam films are made for the traditional Turkish audiences and to cater to their desire to both desire modernity and yet, fear the changes it will bring- especially moral ones. The films are told from the perspective of the main characters who either are low class or from a village and get a chance to move up the social ladder, or they are already rich but have not forgotten their roots or their morals (and if they ever do, they are punished in the plot). So many melodramas and comedies in Yeşilçam repeat this formula, which also is found in singer films. The Pygmalion storyline in which the singer goes through a makeover is found in both female and male singer films. However, moving to a higher social class is not the answer to happiness, as the films show that friendships, love, and family always triumph over the perks of wealth, modern lifestyles, and Westernism since in Yeşilçam films the three are always represented as one. This type of moral message was almost always at the center of every film I have watched for the thesis. Both melodrama and arabesk are inextricably linked to Yeşilçam cinema. The craze of melodrama and arabesk go back to the popularity of Egyptian musicals. These films not only started the love between Turkish audiences and cinema but also established the audiences that the filmmakers decided to cater to.

## 4.4. Arabesk

### 4.4.1 The beginning of arabesk.

As it has been explained in the chapters on Early Yeşilçam and Turkification and modernization, as the Turkish republic was established in 1923 Mustafa Kemal Atatürk and his supporters had made crucial changes in the society, which included socio-cultural reforms. The nationalist and progressive ideals were not founded by Atatürk himself but were established a long time ago in the late Ottoman period by a group of reformist intellectuals called The Young Turks. The ideas of the cultural reform came from the writings of Ziya Gökalp, who believed that a synthesis of traditional Turkish culture and Western culture was the most appropriate for the Turkish public, leaving out Eastern influences by claiming they were foreign to the Turks (Arslan, 2011, p.6-8). This orientalist view had permeated cultural policies as

well, including reshaping art institutions. One of the first efforts of Westernizing the musical institutions was to close down the Oriental Music Section in the Darü' l-Elhan Conservatory in 1926 (Stokes, 1992, pp.34-36).

Between 1933 and 1934 classical Ottoman music and folk music were banned from the radio and instead opera, tango, waltz, Western classical music, and a modernized version of folk music were played instead (Arslan, 2011, p.8). Taking the multi-cultural Ottoman legacy and replacing it with a new national identity is what Orhan Tekelioğlu called a "synthesis," while saying that it was a mandatory project of an East-West synthesis that affected all policies regarding culture and art (Tekelioğlu, 1996, p.194). The project of Westernizing the musical tastes of the public backfired because instead of listening to the polyphonic versions of folk songs that the state promoted, the public would tune into Egyptian and Persian radio channels instead (Dilmener, 2003, p.57).

After the popularity of Egyptian films and music, which is regarded as the predecessor of the arabesk music genre in some resources (Bengi, 2019a, p.22-24). The first use of the word arabesk in Turkey can be traced back to the early 1960s. Among the music community at the time composer, Suat Sayın had been making Turkish Art Music mixed with influences from Egyptian tunes. What made his music different for that period was that he had multiplied the number of each traditional instrument and added a Western string section. This was something that had been done in Egyptian music. In 1966, Orhan Gencebay had his first breakthrough hit with the song "Deryada Bir Salım Yok" (No Raft in the Ocean to Hold Onto). The timing was not a coincidence, since there was an open and experimental cultural climate in Turkish music at the time:

> It was the reinvention of, and renewed appreciation for, folk music and instruments. (…) Folk elements began to be blended into rock music, culminating in a new musical genre called Anatolian rock music. The newfound popularity of Anatolian folk music played a crucial role in determining the future of arabesk music (Özbek, 1997, p.214).

### 4.4.2 The success of arabesk.

In 1968 his songs, "Bir Teselli Ver*"* (Give Me Consolation) and "Hatasız Kul Olmaz" (No Human is Without Flaws) Gencebay's music not only became signature songs of arabesk but his music also began to gain traction among a low class, migrant population in the country. His described yearning, pain, and injustice did not explicitly talk about the alienation and the harsh daily realities that the migrants in the cities experienced, but it alluded to them and sort of became the soundtrack to their lives. Later on, as the discontent in the Turkish public increased during the 1970s as the clashes between the right-wing and leftist groups became almost a daily occurrence, his song *"*Batsın Bu Dünya*"* (Down With This World) gave a voice to the unease felt by almost every section of the public. The song was about the corrupt social order and a revolt against the injustices of the world. The lyrics were fairly abstract but some parts such as "*ağlatıp da gülene yazıklar olsun*" (shame on those who laugh while they make people cry) or "*kula kulluk edene yazıklar olsun*" (shame on those who become servants of servants)[24] He later said himself that it was a hymn for the Turkey of the time (Sert, 2009). In an interview he gave in 2009, Gencebay admitted that he wrote the song as mourning for Turkey's political climate at the time. The 1970s were also a time when the social problems of migration became more prominent around the cities and their demands and lifestyles became a part of the cultural fabric of the country.

Arabesk music's popularity was not welcomed by the music critics or the musical elite in Turkey. It was dubbed "*gecekondu* music" or "minibus /dolmuş music[25]" becoming more than a music or film genre (Özbek, 1997, p.214-219). Murat Belge explains how the genre got the name as he recalls that this genre of music used to be played in interprovincial buses, then it began to be heard in minibusses and taxis. But he also points out that the popularity and listeners of arabesk could not be reduced to minibus drivers, as Orhan Gencebay's *Bir Teselli Ver* LP had sold half a million at

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24 In Turkish, *kul* has a double meaning of slave and it also means believer of God. Therefore, in the song the expression means being a *servant to a person* (The translation of the lyrics belongs to the author). https://osmanlica.ihya.org/kul-nedir-ne-demek.html

25 Dolmuş is a type of small minibus that provide transportation in the city and the drivers are mostly migrants. In the early years of arabesk, dolmuş drivers and culture was associated with this type of music, mostly because the dolmuş and minibuses were one of the first form of public transports that connected the *gecekondu* districts to inner city areas. The kitchy decoration and stickers of arabesk song titles are also things that have become synonymous with this culture. Stokes mentions this in his book, from his observations from visits to Istanbul in the mid 1980s (1992, 107).

a time when the number of minibusses in the cities were much smaller than that number (Belge, 1982, p.344). An article written by Engin Gönültaş for the socialist arts and culture magazine *Sanat Emeği* in 1979, is an important read to understand how arabesk was perceived at the time. Gönültaş does not use the word arabesk in the article and uses "minibus music" instead. Gönültaş mentions how Orhan Gencebay's song "Bir Teselli Ver" sold 600.000 copies in 1970 and became one of the most popular arabesk songs. He also mentions the successful films of Ferdi Tayfur and how he is said to have been offered 2 million liras per film at a time when a famous actor Kemal Sunal was receiving 250.000 liras per film. His article regards 1968 as the beginning of arabesk and asks how a music genre that is popular among the working class, unemployed, and lumpenproletariat can become a national phenomenon. His stance on mass culture is very much under the influence of Frankfurt school, in that he regards the mass culture as an opiate of the masses and regards arabesk as an exceptional case, because of its spread despite the ban on radio and television. Gönültaş makes an interesting point as he reminds the reader that while arabesk had been dismissed by the elites and musical authorities as "imitation of Arab music," the same people do not consider *aranjman* songs as imitations of Western music, nor did they try to ban them. He gives quotes from Orhan Gencebay explaining that while he derived his music from traditional Turkish music, he also made use of Western elements such as using a string quartet from the National Opera or using Western instruments like electro piano or Moog synths. By the time he wrote this article Turkey had a high number of *gecekondu* neighborhoods. In a graph that he shares, the percentage of the population that lived in *gecekondu*'s was %65 in Ankara, %45 in Istanbul, and %35 in Izmir. The political stance of the *gecekondu* populations had changed in time as well. While the first wave of migrants were happy to have upgraded their lifestyles by living in the city were voting for conservative parties. However, the second generation who were born in the slums in the cities were comparing their lives to the upper classes, not their villages and they were not happy with their circumstances. This is why during the 1970s the *gecekondu* population began voting for left-wing parties. This explains why Orhan Gencebay's music at the time resonated not only with working-class migrants but also leftists who believed that the political and social order of the country was corrupt and needed to change. While Gencebay promised that a future would come in his lyrics, Ferdi Tayfur was singing about hopelessness (Gönültaş, 1979, pp.13-17).

It is important to also mention the public image of the arabesk singers and how it related to the populations they were associated with. Looking at the arabesk stars of the 1970s and 1980s most of them came from the Eastern/Southeastern parts of the country, such as Adana (Ferdi Tayfur and Müslüm Gürses), Urfa (İbrahim Tatlıses), Diyarbakır (Coşkun Sabah, Emrah, Mahsun Kırmızıgül). Stokes points out a correlation between the "Arabic" influences of the music and the geographical proximity of these cities and Turkey's border of Iraq and Syria (Stokes, 1992, p.116). Most of these singers come from poor financial backgrounds and do not have a high degree in education therefore this fortifies the relationship between their association with the migrants in the city, as most of their films have played on their image and their backstories. The arabesk singer with the most publicly known backstory is arguably İbrahim Tatlıses, who came from a poor family in Urfa and migrated to Istanbul. After working as a laborer on construction sites in the early 1970s, he became famous after his voice was discovered. He has played a version of his own life in many films, although Stokes reminds us that what happens after he becomes famous does not have a resemblance to his real-life story. While in the plotlines of the films the arabesk singers are met with all various difficulties and evil people after in the big city, with rare happy endings, in real life they have done more than well. İbrahim Tatlıses, Ferdi Tayfur, and Orhan Gencebay are not only very famous and rich, but each of them has also started their own record companies and became successful businessmen (Stokes, 1992, pp.114-115). Among all arabesk singers, Orhan Gencebay has always had a special status in Turkey. In contrast to the other singers, he comes from Samsun, the Black Sea region. He was accepted in the prestigious Istanbul TRT school to study music in 1967 and was the apprentice of popular musician Ahmet Sezgin before becoming famous. He stands out among other singers with his high level of instrumental and compositional knowledge. Not only is he one of the most studied arabesk musician in academic circles, but arguably the first successful arabesk singer who started the arabesk film genre with his first film *Bir Teselli Ver*.

Orhan Gencebay's music was the first to be labeled as arabesk, even though he denounced the term for a long time. Instead, he named his music "*serbest çalışmalar*" (free performance) and tried to explain himself by saying that Turkish music came from two classical forms: Turkish folk music and Turkish art music. He insisted that what he was doing was merely producing music by using these two forms and that while he may have had been influenced by Arabic music, he denied copying it, saying

that what he does is not alien to Turkish music (Bengi, 2019a, pp.24-25). Although dismissed by the republican elite as degenerate and contrary to Turkish traditional music, because of the Arabic influences, the instrumentation of arabesk is derived from both Western and Eastern music, which is apparent in the use of the different instruments and the modern style of Egyptian music used in the 1930s and 1940s (Arslan, 2011, p.70). What is interesting is that Egyptian musicians in the past had claimed that their music was influenced by Turkish music (Bengi, 2019a, p.24; Gönültaş, 1979, p.8).

### 4.4.3 The transformation of arabesk music in the 1980s.

In her book *Vitrinde Yaşamak* (Living in a Display Window) Nurdan Gürbilek dissects the cultural and social peculiarities of Turkey in the 1980s. In her opinion, the 1980s were a time when so many ideologies and concepts have become empty and meaningless, including the revolutionary leftist ideals of the 1970s. She traces these from the changing popularity of the arabesk stars. While Orhan Gencebay was also popular in the 1980s, according to Gürbilek, İbrahim Tatlıses was the undisputed arabesk king of the decade. Orhan Gencebay sang about enduring the present, while not losing hope for a better future, he was known as "Orhan Ağabey" (Brother Orhan), the voice of reason. Whereas İbrahim Tatlıses was not looking for justice, but for freedom and the freedom to take part in the 'perks' city life had to offer (Gürbilek, 1992, pp.96-97). He was proof that one did not have to become educated or sophisticated to climb up the social ladder (1992, p.98). Even his lyrics were openly about love and lust, in a way that Gencebay's lyrics were not. Gürbilek dubs this the era of "Ben de İsterem" (I Too Want) which was a popular song of Tatlıses where he sang: "Ben de isterem, elma yanaklardan/ Ben de isterem, kiraz dudaklardan." (I also want a taste of those apple checks/ I want a taste of those cherry lips).

Throughout the 1970s arabesk music was banned on state radio and television despite its popularity. Television in Turkey became a household item in the 1970s and despite only having one state channel (TRT), it quickly gained popularity. By the mid-1980s, color television and a second channel (TRT2) were introduced to the public, but it was not until the 1990s, that Turkey television expanded to multiple and privately owned television channels (Tunç, 2005, pp.114-115). This meant that whatever was going to be on state television, also had to be following the cultural ideals of the state,

and the bureaucracy of TRT did not allow such music, which was seen as synonymous with the lumpenproletariat, to be played. Despite this, Gencebay managed to perform in the TRT new years' eve celebration program of 1978 (Bengi, 2019a, pp.24-25).

In 1989, the Minister of Culture and Tourism Tınaz Titiz appointed a conference in Istanbul about the problems in Turkish music. The conference endorsed a new kind of arabesk: '*acısız arabesk',* which means: arabesk without pain. In this conference, Titiz felt the need to create this new kind of arabesk because as he explained, the present genre was: "Degenerate, not in accord with musical norms, (lyrically) offered only suffering and insolubility and instrumentally incompatible with any other genre." His solution to this was "a genre that perhaps used the same themes but with the correct musical culture." The term "*acısız*" is generally used as an adjective for food in the Turkish language, to distinguish between spicy and nonspicy food. In that context, it can also mean "nonspicy arabesk," which is ironic, because this type of state-endorsed arabesk was not as successful. At the time, writers and experts in the media all agreed that arabesk was an "unhealthy" musical genre but most of them found the solution in getting rid of the conditions that made the public listen to it. On the other side, there were journalists like Tevfik Yener and Ahmet Altan who defended arabesk against critics who called it degenerate, giving examples of Blues, French ballads, Greek and Yugoslavian music as proof of Western cultures having their local musical genres mixing melancholic lyrics with traditional sounds, insisting that it was not a result of Turkey's 'backwardness' (Bengi, 2019b, pp.13-15).

Another interesting correlation between the word *acı* (pain, sorrow) and arabesk was that two of the most famous new figures of arabesk in the 1980s were Küçük Emrah -Little Emrah- who was nicknamed *acıların çocuğu* (the child of sorrows) after his famous song title, and Bergen, a female arabesk singer known as *acıların kadını* (the woman of sorrows). In fact, during the decade both of them sang the same song with the different title: "Acıların Çocuğu" (the Child of Sorrow) and "Acıların Kadını" (the Woman of Sorrow). Küçük Emrah (who later dropped his moniker "küçük" and became known as simply 'Emrah') became famous as a child singer and throughout his teenage years had a successful career both as a singer and actor. His films in the 1980s were mostly tearjerkers about the cautionary tales of poor families living in the big city after migrating from the village and either becoming corrupt by the "immoralities" of modern life or being the target of evil people who try to take advantage of them. Emrah was always the good and naïve son, who wanted to keep

the family together and protect the chastity of his mother and sister. His popularity grew so much that at a sold-out concert in Sivas in 1988, 1500 fans who could not get it caused a riot and clashed with the police. As he grew older the plotline of his films focused more on love stories and less on family tragedies. In the 1990s, his music became evolved into *fantazi* (a mix between pop and arabesk) and his career continues till the present day. Bergen, on the other hand, did not live enough to have a long career. She was already a tragic figure in real life because she had lost an eye because of her abusive ex-husband. She sang her songs with a badge on her eye or styled her hair so that her scar would not be seen. She was killed by her ex-husband in 1989, further solidifying her image as a woman of sorrow (Bengi, 2019b, pp.68-69). Besides Bergen, in the 1980s there was a significant number of female singers (Tüdanya, Ayşe Mine, Kibariye) and transsexual (Bülent Ersoy, Merve Sökmen, Zümrüt Cansel, Seyhan Soylu, Talha Özmen) singers in arabesk music as well. While masculinity in arabesk is another topic to explore, I think it is interesting that many non-masculine and non-male singers found a place for themselves in this genre, despite it being known as primarily male-dominated (Stokes, 1992, p.121-123). Gürbilek makes a parallel between the Küçük Emrah films and popular postcards of the 1980s. One of them was a drawing of a little blonde, blue-eyed boy, crying. A kitsch painting of an Italian painter named Bruno Amadio. That postcard had become popular nationwide in the 1980s, especially among minibus drivers. She believes this is due to the Turkish public feeling like a helpless and victimized child at the time, in the wake of the 1980s coup[26] and the authoritarian military government (Gürbilek, 2001, p.43-48). She says it also explains the public's fascination at the time with child singers constantly singing sad arabesk songs and playing the role of the helpless victim in films.

By the end of the 1980s, even Zeki Müren, who was known as the *Sanat Güneşi* (The Sun of Art) of Turkey and a 'model citizen had succumbed to the popular trends and had sung arabesk in his 1987 album, *Helal Olsun* (Stokes, 1992, p.111) The influence of arabesk not only permeated different genres of music, it also branched into different subgenres such as taverna music. Taverna music was essentially a type of music that was influenced by arabesk and pop music and the tavern entertainment

[26] After the coup, anyone who had expressed leftist political views became a target, including university teachers, lawyers, journalists, politicians. Torture under arrest and during imprisonment became common, to the point where international pressure was applied by Amnesty International (Zürcher, 2004, p.280).

culture adopted from the Greeks. The taverna singers were also known as "piyanist şantör"s, who played piano, synths, or keyboards. This genre of music was played not only in nightclubs and bars but also in luxurious restaurants, accompanied by food. The simple setup of the singer and electro keyboard eliminated the need for the usual crowded TAM and arabesk music orchestras and made it a profitable business. Ferdi Özbeğen, Ümit Besen, Nejat Alp and Rıza Silahlıpoda are a few of the most taverna singers of the 1980s (Bengi, 2019b, pp.332-334).

To sum up, it seems apparent to me that Yeşilçam, arabesk, and singer films share the same space of being "in-between." Yeşilçam started to form as the rural population began migrating into large cities and filmmakers started making films for the masses, realizing that a huge section of filmgoers were the common people. The love between the Turkish public and arabesk (Egyptian music, but also singer films) was also established before this, but arabesk was not 'named' in Turkish society until the late 1960s. Neither Yeşilçam nor arabesk is either fully Western or Eastern, just like Turkey itself. Both of them are influenced by both and despite being frowned upon by elitist sections of society and critics, both of them eventually became an integral part of Turkish society. Similarly, singer films as a genre can neither be described as film musicals, nor they can be dismissed as not because they do share some similarities. For this reason, I think Yeşilçam as a film industry, arabesk as both a film subgenre and music genre and singer films occupy the same space of in-betweenness and are similar to one another in terms of their relationship to the West and the East. Something that the Turkish culture is inevitably both and neither fully a part of both in terms of its history and terms of its geography, literally being between the Western world (Europe) and the East (Middle East).

The next chapter is the analyses of the 32 films chosen, with regards to Bordwell and Thompson's analyses on *Film Art*, by examining the mise-en-scene including: lighting, location, costume, décor, and cinematography: shots, framing, and editing. Only the singing scenes and sequences will be analyzed after a summary of the film synopsis. Keeping in mind that Bordwell and Thompson do not make a distinction between the form and content of the film, the singing scenes will also be examined in terms of when they happen in the film and how they serve the narrative.

## 5.FILM ANALYSES

When analyzing the films, it was made sure to include three films of every artist and to include one from each year of the decade, which posed a challenge because of the fact that some years were packed with singer films from my list and some years only had one. For example: From all the artists on my list, in the year 1963, only Zeki Müren had made a film. This meant that I had to make sure to cover each year while choosing films. However, I could not fit any film from the year 1961 into my list. Not because there was not a singer film during that year, but because among my list of singers none of the films they did that year were available to watch, or (in the case of Gönül Yazar and Ajda Pekkan) they had not released a single or an album yet. Despite my rule of watching three films per singer, I have analyzed five films of Orhan Genecebay and four films of Zeki Müren because I had to make sure to include every year from each decade. Not to say that no other singer on my list did not have films that year, but taking into consideration that there were many films I could not access because they were not found online if I had not included *Bahçevan* from Zeki Müren and *Sev Dedi Gözlerim* from Orhan Gencebay, I would have not seen any film from 1962 and 1972. That being said, I wanted to include the film *Derdim Dünyadan Büyük* (My Troubles are Never ending, 1978) in my thesis as well.

Another challenge was that some of the singers' available films did not feature them as the main character, for example from the films I could watch of Tanju Okan, he was usually the side character in the story. In *İstanbul'da Cümbüş Var* (Istanbul Nights, 1968) he only starts as a guest act on stage, but the film had to be included in my analysis because it is a depiction of Istanbul's nightlife and musical entertainment in the 1960s. I have included every scene that includes the singer singing or performing. This does not include every time their song is being played in the film, for there are instances in which a song of theirs might be playing over a scene or sequence. The decision to omit them is because the thesis focus is not on the soundtrack but the "musical" scenes.

The analyses of the singing scenes/song sequences have been made with an approach influenced by neoformalism. I have analyzed the scenes both regarding the formal elements (color, camera movements, music) but also tried to understand how integrated these sequences were, regarding the plot and the storyline. In doing so, I regarded John Mueller's article "Fred Astaire and the Integrated Musical" as a

yardstick, wherein he dissected the degrees of how integrated a musical number can be in a film musical.

According to Mueller (1984, pp.28-39), there are six degrees/categories:

1. Numbers that are completely irrelevant to the plot (when a performer steps out of character and comes forward to do a song or dance). Mueller does not count these as musicals.
2. Numbers that contribute to the spirit or theme
3. Numbers whose existence is relevant to the plot, but whose content is not (i.e. characters who are performers, performing on stage, without their relating who they are as a character)
4. Numbers that enrich the plot but do not advance it (musical numbers which establish a situation or atmosphere, deepening our knowledge of a character)
5. Numbers that advance the plot but not by their content (some elements during the number move the plot along, but the story of the film would remain the same without the number)
6. Numbers that advance the plot by their content (during the numbers something that happens changes either the characters or the storyline and to omit these numbers would leave a gap in the story)

Mueller's categorization is a yardstick to look at each scene and figure out their level of integration. Despite not film musical being an integrated musical, meaning, not all of the songs or performances help to advance the narrative in every film musical, it is nevertheless an important aspect of the Hollywood film musical.

### 1. Aşk Hırsızı (Thief of Love, 1960)

**Melodrama**

**Black and White**

**Director:** Osman Seden

**Cast:** Zeki Müren, Öztürk Serengil, Vahi Öz, Leyla Sayar

Zeki (Zeki Müren) is a shopkeeper who looks after his sick mother. His brother (Öztürk Serengil) is the up to no good, worthless son who steals money from the shop and spends time with his group of rascal friends instead of helping the family. Zeki's

mothers' illness is getting worse every day and he sells the shop to be able to afford to have her mother get treated at the hospital. When the evil brother finds out that Zeki sold the shop he steals most of the money. Zeki is left with enough money to have his mother hospitalized and promises the doctor he will pay for the rest of her treatment. Realizing that he has Zeki cornered, his brother forces him to seduce and marry a young socialite Leyla (Leyla Sayar) who is diagnosed with melancholy. The brother and his gang come up with a plan to find money from pickpocketing and then rent the mansion next to Leyla's family home. They all dress nicely and act as if they are the servants of Zeki, who presents himself as a rich man. Zeki reluctantly agrees and tries to make friends with Leyla. First, he catches the attention of her family by his singing and is invited into an event in the house. Leyla lives with her father and evil stepmother. She is fed up with the superficial and dishonest people around her and has retreated from people, but when she meets Zeki she is impressed by his genuineness. She and Zeki eventually fall in love. But Zeki feels unease by having tricked her into believing he is someone else. Although he wants to tell her the truth, he is threatened by his brother to not do it. Eventually, someone who finds out Zeki and his posse are playing a game on Leyla, informs her. This happens right before the night of her and Zeki's engagement party. Right before the engagement, Leyla reveals that she knows whom Zeki is in front of everyone, calling him a liar and an imposter. Zeki, who is embarrassed and devastated tries to explain himself but when he realizes that she will not believe her, commits suicide by stabbing himself with a knife. As he is rushed to the hospital, Zeki's accomplices explain to Leyla that he truly loved her and only did this to help his dying mother, Leyla starts to cry. Zeki is survived by the doctors and has surgery. Leyla visits him at the hospital, and they reunite.

**Singing Scenes:**

1. The film begins with an old lady entering the shop of Zeki, with a crying baby in her arms, saying that the baby stops crying when s/he hears him sing. Zeki smiles and starts to sing the song "Mihriban Sevgilim." The shop is fairly large, with tin cans on the counter, jars on the shelves, sausages hanging on threads. It looks like a place between a grocery store and a charcuterie. The lighting in the scene is too harsh even though it is an indoor scene. In the cutaways to the children outside the shop the lighting does not change, which gives the

impression that the shop might be filmed in a studio. Zeki is wearing a shirt and a jacket over it that looks like a working uniform. He smiles at the customer's proceeds to pick up their orders (canned goods) while singing the song. The song is an upbeat love song, but Zeki does not yet have a love interest in the film at this point, so the song choice seems to be random. We cut to children running in the street to gather in front of the shop to listen to him. Then we see a short montage of different people (women in the street, shopkeepers, street vendors) looking at where the voice is coming from. Then we see a shot of the outside of the Zeki's shop. The children have their backs to the camera and are watching him from the window. From this scene, it is apparent that everyone in the neighborhood is captivated by his voice. He seems to be a beloved character in the neighborhood. Zeki makes a gesture to the children towards the door. They all rush to the entrance of the shop, and he hands out lollipops to them. Then we see him in medium shot returning inside the shop after the children are gone. The two female customers who came to the shop at the beginning of the song are still there and there are a few new customers. All of them seem to be housewives. He puts packs up their orders and hands them out to the customers. One of them (the elderly lady who holds the baby) is smiling while listening to him. The song ends there.

2. This scene takes place in Zeki's home, in her mother's room. She mentions how much he has done for him as a son. Zeki starts to sing the song "Deva Bulmayacak Mı?" (Will there be no cure?) He is singing about how his heartache. The lyrics are somber and although it is a sad love song, the name of the song may be alluding to his mother's condition. The room Zeki is singing in has big windows and an old bed, a bedside table with medicines and a big wardrobe. The decoration is minimal, and it is apparent that the family has a modest income. As Zeki paces the room and sings, we cut to young women looking out the window to listen to him, a couple in the street looking upwards (presumably to Zeki's window). We see Zeki in a loose close-up shot sitting by the window of the room, singing. At the corners of the windowpane, we see tree branches. As Zeki is seen in close-up singing we occasionally cut to shots of the people in the street listening to him, looking up at his window.

3. This singing scene starts as Leyla and her family is having lunch in their garden while Zeki, his brother, and the gang is in the next house. The gang uses a telescope to spy on them, wondering how they can make Zeki and Leyla meet. Zeki feels uncomfortable and wants to escape but is stopped by his brother. His brother says if he escapes, he will turn him into the police and say that he was the mastermind of this plan of deception. They tell him to sing so that he can get the attention of the family. Meanwhile, the family of four (Leyla, her father, stepmother, and a family friend) is dining outdoors. They haven't met Zeki yet, but the stepmother is gossiping about him, saying that she heard that he is very rich and is a songwriter. Just as they are talking, they are interrupted by Zeki's singing as he starts to sing "Bir Gönül Hikayesi" (A Love Story). Then we see Zeki in a medium full shot wandering around the living room of the rented house. This time the setting contrasts with the one we saw before. He is in a big living room with a big mirror, sofa set and a table with chairs. All of them are gold foiled. The windows are huge. The rest of the gang members are seen lounging around the sofa as Zeki is singing. All of them are in suits. They are sort of in disguise as wealthy people, all part of a plan to get Zeki in Leyla's social circle. Zeki leans to a chair as he sings while looking longingly into the distance. The scene shows us cuts to the brother and the members of the gang sitting on the chairs, idly listening to the song. They were laughing at his helplessness a minute ago while his brother was threatening him, but they have all seemed to have calmed down with the effect of Zeki's singing. Similar to the previous scenes, Zeki is singing acapella in the film, but we hear nondiegetic, orchestral music accompanying his singing. The camera returns to Zeki and slowly zooms into his face. He completes the song in this close-up frame.

4. This scene takes place in a similar setting as the previous one, the gang is spying on what is going on in the next house looking for the perfect moment to get Leyla's attention. When they see that Leyla is alone in her room, they tell Zeki to start singing. Zeki is resting on the table, this time he has another suit on as this scene takes place a few days after the last one. He reluctantly agrees to sing. We see Leyla in a room alone, filmed in a medium full shot and through the lens of the telescope as the song starts. The furnishing is antique

and expensive. She is wearing a black and white checkered skirt and a black blouse. Then we see a loose close-up shot of the people in her living room smoking and playing cards. As they hear Zeki's singing voice, they all stop playing and start staring in the direction of the house. Zeki is in the same living room he was in before. Now he is standing in front of the large mirror with golden framing, singing the song "Kara Sevda" (Bad Romance). Zeki paces around the room slowly coming close to the camera. Then we see the same shot of Leyla, she does not move and looks sad. We return to Zeki singing in a close-up shot. He is crying while singing. The sadness and helplessness of the lyrics correspond to his feelings, but they do not correspond to the plot, as he is not in love yet. The rest of the song is filmed in this last frame.

5. There is a ball at Leyla's father Ruhi Bey's house and Zeki is dancing with a female guest. The dance is cut short as Ruhi Bey politely asks Zeki to sing a song for the guests. Zeki says that he only knows Turkish Art Music and his dancing partner replies "You mean Allaturca music? You must be joking; how can it suit you?" To which Cemil Bey says "Of course it does. He sings a mean *gazel*." (Cemil Bey is a younger family friend who is wary of Zeki and is jealous of his relationship with Leyla). Leyla leads Zeki to the piano as the guests make remarks that make it clear, they are not interested in listening to Allaturca music. Leyla apologizes to Zeki on their behalf and says, "This kind of rude behavior is what they call joking around." Leyla sits on the piano stool and smiles at Zeki to signal that she is ready to play. As she starts to play the piano, a Turkish Art Music Orchestra is heard as nondiegetic music. We see Cemil Bey in a close-up as he sits on a sofa to listen to the song. The setting is in a ballroom. The guests can be seen in the background, wearing suits and ballgowns. Then we see a shot of the two gang members who are wearing suits and have crashed the party by taking advantage of Zeki being invited. They are at the open buffet. One of them is eating a chicken wing with his hands and the other one is drinking wine. This is scene is filmed funnily, to show the viewer that although they have the right clothes, they are still greedy, low-class people who do not have a lack social graces and are out of place. We see a full shot of Zeki singing and walking around the guests who are seated at tables. He is singing the song *Hancı*. The song is about a drifter who is at a *meyhane*, singing

about his loneliness. The setting, the décor, and Zeki's attire contrast with the song. He is wearing a tuxedo, looking elegant. Interestingly, Zeki's manners and speech are in perfect synch with the rich crowd even though he comes from a poor family. But his brother and his criminal gang are presented as low-life people. It is as if the film says that if you are a kind person with the right manners, you can blend in with an upscale, westernized crowd. We see the guests in silence, listening to him sing. We return to Zeki in a close-up shot as he sings. Then we cut to a scene of the two gang members in suits, alone at the buffet, eating anything they can get their hands on. They are not listening to the song, but enjoying the lavish meals, looking foolish as they gulp down the food. We see Zeki, again in a close-up. Then we see him in a full shot, walking and singing among the guests. The song ends in the same shot. The guests are very impressed. They stand up and applaud.

6. In this scene, Zeki and Leyla are at a hill overlooking the beach and they are flirting. Zeki starts to sing "Söğüt Dalı" (Willow Branch). The lyrics are describing how the beauty of the female lover. This scene is in accord with a musical scene because it can be said Zeki is singing his feelings to her in a song. Zeki is wearing a sweater, trousers, and a foulard around his neck. Leyla is in a white summer dress. We see them in a medium shot. Then in a full shot as Zeki wanders around and sings to her.

7. Zeki and Leyla are at a *kahvehane* (coffeehouse). They have rescued a blind violin player in the previous scene. He makes money by playing in the streets, accompanied by a singer but his partner took advantage of him being blind and stole the money they have earned. Zeki and Leyla take him to the *kahvehane* so he can play and make money. The *kahvehane* has male customers besides Leyla and all of them are low-class people. Leyla and Zeki are sitting at a table, drinking tea. Leyla has a headscarf loosely tied around her hair, as a sign of modesty (this is a different style than the hijab and is commonly seen in older women or peasant women in Turkey. It is a sign of modesty, rather than religious connotations). Zeki is wearing a jacket and shirt. Leyla looks at him as the violin plays as if asking him to sing along with the music. Zeki looks around then smiles at her and begins to sing the song "Yeşil Ördek" (Green

Duck). The violin player man is shown in close-up, surprised as he was not expecting anyone to sing along. After we see another shot of Zeki singing next to Leyla, we see different shots of men sitting at tables and looking at Zeki. Everyone there seems to be mesmerized by his singing. All of them have stopped talking and are looking in his direction of him. By this time, we have seen Zeki sing in different settings, to different social classes and it is apparent that he is loved equally in all of them. No matter who the audience is, he can command their attention and admiration. Zeki gets up from the table and starts wandering around the seated crowd of customers. He goes next to the violin player. Next, we see the same cuts to the customers listening. Leyla gets up and walks over to Zeki. He is now standing at the open doorway. He is singing while looking at Leyla. All the customers inside are now turned towards him and are watching him sing. He seems to be singing the love lyrics to Leyla. After the song ends the violin player gets up and asks who was singing the song. Zeki does not answer but instead takes the man's hat off and puts money inside of it and places it in his hand. Then he and Leyla run away together.

8. This scene takes place on the same day. As Leyla and Zeki are walking home, they pass through a *gecekondu* neighborhood as they come across a wedding celebration in a house. The owners of the house invite them in to celebrate. Leyla is sitting with the ladies on one side of the living room and Zeki is sitting with the male guests. The room is crowded, and people are going in and out. There is live music in the room. A man is playing a pipe. Zeki is sitting at a table with other men and the older one (probably the father-in-law) says that they were supposed to book a singer for the day but he was not available. Zeki gets up and says that his voice is not so bad and offers to sing. The guests agree and Zeki goes over to the small band in the corner and starts to sing the song they are playing, which is "Entarisi Ala Benziyor" (Her Dress is Like Red). It is a traditional gypsy song. As Zeki stands near the small band playing in the corner of the room we see that it consists of a violinist, a darbuka player, a pipe player. As Zeki sings we see the women at the other side of the room, including the bride, rush to watch him sing. Leyla is also among them. The song is playful and flirty. The guests are cheerful and Zeki walks among them happily as he sings. Most of this scene is in the full shot. Showing Zeki singing in the

crowded room from different angles. The room is decorated with sofas, chairs, framed pictures, and long floral print curtains. It can be said that this scenery is in contrast with the socialites in Leyla's family house watching Zeki sing in previous scenes. Not only does Zeki look happier, but it is a scene of celebration. We see a close-up of Zeki singing, he gestures to the crowd to sing the backing vocals and they join him. We cut to a close-up of Leyla smiling while watching him. Then we return to Zeki and realize that he is singing to her. As he is singing "Yoksa sen de benim gibi sevdalı mısın?" (Are You in Love Like Me?) he comes closer to Leyla. As the song ends, everyone surrounds him and applauds.

9. This scene takes place right before the climax of the film where Leyla reveals Zeki's identity in front of everyone. It is the night of their engagement, and the scene takes place in the ballroom of Leyla's family house. Leyla has just found out the day before, who Zeki is, and why they met. She holds her grudge inside, waiting for the right moment. But it is apparent from her gestures that she is upset. Zeki is asked to sing before the engagement, and he happily agrees. He goes over to the piano player who is playing an antique piano in the corner. Zeki makes a gesture and the song begins. The piano player is supposed to play the song, but we hear the song played with an orchestra.

   While singing, Zeki realizes that Leyla is looking at him with a serious face and he gestures to her what is wrong, but she does not answer. Zeki looks perplexed. The camera shows Leyla's parents in a loose close-up, watching the performance. We see other shots of the guests and just like in the previous singing scene in this house, the same two gang members are there, dressed in tuxedos and gulping down food from the buffet. Leyla is wearing a tight, strapless dress and she looks nervous. We see Zeki again, this time beside the piano player in medium shot. He comes closer to the camera, he is singing the song, Leyla. Interestingly, he is singing a love song specifically addressed to her name. Although I could not find information on whether the song was written specifically for this film or not, knowing that in singer films, singers tend to sing songs from their albums, and not songs written specifically written for the films, I believe this must also be the case here. In this song, he sings

"kovsan kapından yine gelirim Leyla" (I would come back again, even if you kicked me out), which also runs parallel with the film because Leyla is upset at him and is about to break up with him, but Zeki is none the wiser. He keeps looking at her as he sings, but Leyla's expression does not change. We occasionally cut to a loose close of her parents listening, a close up of Leyla's face then we return to Zeki in a tight medium shot and this is the shot where he finishes singing.

The singing scenes in the film mostly take place indoors. Zeki Müren's voice and stage charisma play a big part in his film role as well, as his voice is presented as captivating people from all walks of life. The camera movements and editing in these scenes are minimal and the lighting is always the same. The décor of the indoor spaces is constructed to reflect the socio-economic status of the characters. Despite his low class status, Zeki does not struggle to fit in with Leyla's social life. His mannerisms and speech are not so different than hers, which contrasts with his older brother and his hick friends. The scene where he is singing in a house, at a wedding celebration he spontaneously visits with Leyla, is proof that he is also down to earth and can please any crowd with his singing.

### 2. Hayat Bazen Tatlıdır (Life is Sometimes Sweet, 1962)

**Comedy**

**Black and White**

**Dir:** Nejat Saydam

**Cast:** Zeki Müren, Belgin Doruk, Sadri Alışık, Avni Dilligil, Kadir Savun, Suna Pekuysal

Zeki (Zeki Müren) is a poor man who has a beautiful voice, who was raised in the village by his single mother. He leaves his village to go to Istanbul and find a job and intends to have his mother come live with him, once he starts earning money. He finds a job in Mümtaz Bey's (Avni Dilligil) factory as a worker. Hearing him sing, Mümtaz Bey is impressed by his voice and invites him over to sing at his house. It is there where Zeki meets Mümtaz Bey's niece Yeşim (Belgin Doruk) and they are mutually attracted to each other. Yeşim is taken by Zeki's kind and gentle nature,

despite being engaged to Semih (Sadri Alışık) who is insensitive and cheats on her every chance he gets. At the beginning of the film, Yeşim is in a wheelchair, having difficulty walking after an accident but after meeting Zeki she feels better and starts walking again. In the mansion of Mümtaz Bey, besides Yeşim there is also a group of live-in housekeepers. One of them is Rasim, who is the twin of Zeki (also played by Zeki Müren). Contrary to the polite and naïve Zeki, Rasim is street smart and sly. The two of them are not aware of each others' existence. Rasim flirts with Aysel (Suna Pekuysal), who is the maid of the house, but also wants to marry Yeşim, saying that he is in love with her. Aysel is the first person in the house to realize that Rasim and Zeki look the same. Meanwhile, spending more time with Zeki accelerates her healing and she starts to walk. Zeki sends his mother a picture of him and Mümtaz Bey's family. That is when his mother realizes that Mümtaz Bey is Zeki's long-lost father and sends a letter to Mümtaz, saying that she does not want him to work as a worker in his father's factory. Mümtaz invites Zeki to his house to move in with him. When Rasim realizes that he is the doppelganger of Zeki and that he Yeşim loves him, he tries to have an affair with him using this likeness. This causes some comedic confusion in the film. Yeşim makes a ploy to reveal Semih's infidelity to his uncle Mümtaz and the engagement is called off. Meanwhile, Zeki finds out by accident that Mümtaz Bey is his father. He is angry at Mümtaz Bey for leaving him and his mother to live in poverty, while he enjoyed a wealthy life. He leaves the house and then buys a theatre company from Mümtaz's friend Rıfat (Nubar Terziyan) and wants to put together a revue. Mümtaz Bey suffers a heart attack after the stress of Zeki leaving, but he survives. Zeki moves into a bigger house and misses Yeşim. Yeşim contacts Zeki's mother and brings her to Istanbul. Zeki is reunited with the mother backstage of his theatre. His mother explains to him that she left Mümtaz because his father wanted him to marry a rich man's daughter and that she did not want to keep him from marrying into a rich family. The three couples in the film marry one by one: Mümtaz and Zeki's mother, Zeki and Yeşim, Rasim and Aysel. The film concludes with Zeki's revue "Hayat Bazen Tatılıdır"s opening night. Zeki performs the song on stage[27].

**Singing Scenes:**

[27] Two of the song scenes in this film were shot in color, however the only format I could watch this film was from a You Tube channel. The copy I watched was not only solely in black and white, but the image quality was also very poor, and the last few minutes of the film were missing.

1. In the first song sequence of the film, Zeki has arrived in his new home in Istanbul. He is moving into a room in an old Istanbul house in a quaint neighborhood. He arrives in the room with his pet dog and suitcase in hand, with the landlady that he has just met. The landlady shows him the room and then leaves him politely to unpack. The house is a typical old Istanbul house that used to be very common around the city until most of them were torn down to build new apartments for the booming population. The interior decoration is modest but also sophisticated with a few antique pieces, small picture frames, and large windows. Zeki is wearing a long dark coat and he sits down on the sofa and opens his suitcase and takes out a picture and places it on a small table. Then he takes off his coat and looks around, sits down next to his suitcase, and starts to take out his clothes. He is happy to have found a new place. This scene is filmed in medium full shot. The camera pans to the right as Zeki gets up and picks his dog and kisses him and holds him in his arms as he sits beside the window bench and starts singing the song "Yanıyorken Aşkın Ateşi" (As the Flame of Love Burns). The lyrics of the song are not related to the events of the scene. The camera cuts to a street vendor walking down the street in a full shot. Then we cut to a medium shot of Zeki from the outside view of the windows. There are some flowers placed on the windowsill and Zeki's face is seen framed by the open window frame. The song's lyrics sing of love but Zeki is not in love at this part of the story so the song's lyrics do not serve a purpose, instead this is scene shows us how beautiful he can sing and the effect it has on people. The camera pans to the left, away from Zeki and we see his neighbors in the house next door, come looking out of their windows to see whom this voice belongs to. The camera keeps on panning and shows the street. Young children are running in groups to Zeki's house. The scene changes to a medium-long shot of young girls in dresses playing in the street and suddenly stopping and turning to the camera (apparently the side where the voice is coming from) and starting to run outside of the frame. Then we cut to a full shot of young men playing football, they also stop their playing suddenly and start running. In the next scene, the children, the street vendor that we saw earlier, the young boys and girls are all walking together towards Zeki's house,

in a full shot. We cut to a medium close-up shot outside of Zeki's window, of him singing with the window open. His face is framed by the windowsill and the flowerpots placed outside the window. Then we see his next-door neighbors peaking outside their windows in a medium long shot. The camera tilts down and we see the crowd that has gathered in front of Zeki's house. Then we see a medium shot of the inside of the house with Zeki sitting at the window porch, singing. It is the same frame we saw him in before but this time the crowd outside can be seen from outside the window. Zeki is lost in the song he is singing and is oblivious to the people outside. When he finishes the song, the people start to clap and cheer and Zeki is surprised.

2. Zeki is at the factory and is standing in front of a fabric machine, working. He is shown in a medium long shot. İbrahim Usta, his constructor, approaches him and tells him to sing a song. Zeki is reluctant at first, but İbrahim Usta says it makes the workers more motivated. The nondiegetic music starts to play, and the camera turns around Zeki to show the rest of the workers. Then shows a medium full shot of a row of female workers packing up fabrics, all dressed in white overalls. Then we return to the same shot we saw Zeki in before. İbrahim Usta is standing next to him, smiling. Zeki starts singing the lyrics to "Yana Yana Kül Oldum" (I Burned into an Ash). The song's tone is playful, happy and the song is about being deep in love. As the female vocals of the song are heard, the camera pans left of Zeki and shows us the group of female workers singing the back vocals of the song. This is the first time the film becomes close to a Hollywood musical as the people in the film become a part of the musical sequence. Then we return to Zeki in the same spot, this time in a close-up. We cut to Mümtaz Bey entering the studio with his associates. They are filmed at a full shot. Mümtaz Bey looks around as if to see where the singing is coming from. They walk down the hall, and they enter the door of the workroom. In the next shot, we see them coming inside the workroom. In a medium full shot. Mümtaz Bey is wearing a white lab coat and his associates are wearing suits. Inside the room, there are rolls of fabric stacked on each other. Mümtaz Bey walks closer towards the camera. As he walks closer to Zeki, the camera zooms out to show him singing in front of the fabric machine. Zeki is happily singing and does not notice that Mümtaz Bey is standing behind him. Mümtaz Bey

listens with a serious expression. As the song ends, his expression turns to a smile, and he starts applauding.

3. In this part of the film, Zeki is invited to sing in Mümtaz Bey's mansion at a gathering. He is wearing a suit and is introduced to the house by Mümtaz Bey himself. Zeki is standing in front of the small orchestra that consists of musicians playing Turkish Art Music instruments. Mümtaz Bey's niece Yeşim comes in as the piano player. The song "İnleyen Şu Kalbim" (My Wailing Heart) starts to play. We see the orchestra in a full shot, at a slightly low angle. Zeki is at the center, the orchestra is seated behind him, all wearing tuxedos. Yeşim is on the left side of the frame, playing piano in a wheelchair. Her hair is tied up in a bun and she is wearing a shawl over her nightgown. We cut to a full shot of the guests in the living room, sitting in wingchairs, drinking, and watching Zeki. The men are in tuxedos and the women are wearing gowns. The windows are draped with long curtains and there are big lamps. We return to the previous shot. Zeki is moving towards the piano and the camera tilts slightly left. Then we see the Zeki and the orchestra shot from a high angle. While Yeşim is playing the piano, Zeki is slowly walking around her, and as he sings, he moves further from the orchestra and closer to the entryway of the living room. He is looking up as he sings, still shot at a high angle, then the camera tilts up to show the chandelier and then cuts to a mid close up of Yeşim playing the piano. Then we cut to a low-angle close-up shot of Zeki singing the song standing under the chandelier. The camera starts to slowly rotate as Zeki sings. Next, we return to the same full shot of Zeki and the orchestra. Zeki slowly comes closer to the camera as he sings and then the song ends.

4. In this part of the film, Zeki has confessed his love to Yeşim and she becomes emotional and sits on her piano. She starts playing the first notes of the song and Zeki comes closer to her. They are filmed in a full medium shot. Yeşim has a long-sleeved dress on and Zeki is wearing a suit. The room is furnished with a big mirror, big vases and on the piano is a large and fancy candlestick and a small frame of a portrait of Yeşim. Zeki looks at the notes she is playing and asks the name of the song. Yeşim says it is new and that she composed the song herself. Zeki starts singing the song "Mazimi Unut Gel Kalbime Koy

Başını Dinle" (Forget About My Past, Rest Your Head on My Heart). The scene cuts to Rasim and Müsellim (another housekeeper) listening to the song in the garden of the house, in the full shot. They are both standing outside of the gates and are listening with admiration, Rasim's mouth open in disbelief. We return to the previous shot, Zeki sits next to Yeşim on the piano stool with the note and lyrics sheet in one hand, singing. Then he gets up and walks out of the frame. The camera is still filming Yeşim. We see Zeki singing in a medium shot, standing beside the piano, looking at Yeşim. He is shown singing while leaning on the piano and Yeşim's picture that is placed on top of the piano is right below him. He starts walking around the piano and the camera pans right to track him. Then cuts to the same full shot of Rasim and Müsellim in the garden. Then cuts to Yeşim playing piano in the same medium full shot frame we saw her last time and Zeki is standing on the left side of the frame. The last time we saw him he was walking around the piano to get closer to her. As Zeki moves behind her the camera pans slightly left to follow him. Cut to Rasim and Müsellim once again. Then we cut to Zeki in the same frame, and he finishes the song. As is often the case in singer films, the main character sings their feelings to their lover. This is also another scene to show how mesmerizing Zeki's voice is.

5. Before this scene, Zeki has to perform in a play (a revue) at the last minute because the lead has dropped out. Mümtaz Bey's friend is directing the play and he suggests Zeki play the lead. Rather than contributing anything to the story, this scene seems more like an excuse to give Zeki Müren a singing scene on a stage, with a different concept. Zeki is performing under his real name but in this scene, one he is introduced as a new talent to the audience. The scene is filmed with a full shot of the stage. There is a village scenery of trees, a pastoral background, and goats. Zeki is dressed as a shepherd with a long flute in his hand. As the song "Köylü Kızı" (Peasant Girl) starts to play a group of young men and women, also dressed in peasant attire, gather in the back of the stage, starting to dance together. A young girl (symbolizing the peasant girl in the song) starts to dance next to Zeki as he sings the lyrics. This time he is not singing a Turkish Art Music song, but a folk song addressed to a village girl. The angle and frame stay the same during the sequence. When the female

vocals of the song begin the girls in the back come forward to sing the song with him. The scene cuts to a medium close-up of Yeşim, her girlfriend, Semih, and Mümtaz Bey sitting at a loge in the back, watching the stage. Semih and Mümtaz Bey are in tuxedos, Yeşim and her friend are wearing white gloves and white gowns. Everyone is happy to expect Semih who is bored. By this time in the film, he is aware of the admiration between Yeşim and Zeki, and he is jealous. We return to the stage, filmed at the same angle. Zeki and the girls dance as he sings and as he finishes the song everyone gathers in the back with their arms open. This is also one of the scenes where the film comes close to a Hollywood musical.

6. This is another scene from the revue. It starts with a full shot of Zeki behind a thin curtain. He is wearing an elaborate costume and a headpiece, looking ahead. Then, two women dressed as odalisques from an Ottoman harem pull back the curtain, and Zeki is revealed, dressed as an Ottoman prince. He is wearing embellished attire, a cape, a turban with a feather. He comes down the two steps of stairs and paces around. Then the camera first cuts to Yeşim in close-up, watching him from her seat, then to a full shot of the stage. The female performers are dressed as odalisques and Zeki is seated in the middle. The back of the stage is divided into three parts of draped curtains and in the middle, there are two pillars. As Zeki starts singing the song "Gülnihal," a black servant comes from behind and starts to fan him with a big straw fan. Then, while he is singing the chorus of the song, Zeki slowly gets up from the pillow he had been sitting on in the middle of the stage and starts walking towards the left side of the stage. The camera is still filming in full shot, from the viewpoint of the audience in their seats. Then it cuts to a tight medium shot of Zeki next to a blond woman dressed as an odalisque. He runs his hand through her hair as he sings to her. In this shot Zeki's hoop earrings, thin mustache, and eye make-up are visible. He looks like Rudolph Valentino from the film *The Sheik* (Melford, 1921). The scene briefly cuts to the audience sitting in their seats, watching. Then cuts back to Zeki in the same shot. Next, we return to a full shot of the stage as Zeki paces around, flirting with women. In the next verse, he sings to the belly dancer, kissing her hand. Then we see him in a full shot again and after he claps his hands, the women get up, bow

down to him and slowly start to revert to the corner of the stage. The belly dancer is the only woman left and she goes next to Zeki as he sings to her. The black servant also leaves the stage as the lights are dimmed and Zeki is illuminated by a single spotlight. This last part is also filmed in a full shot. As the audience applauds, the stage curtain goes down.

7. The last song in the film is Zeki Müren's performance of "Hayat Bazen Tatlıdır" on stage. The song is filmed in a full shot of the stage with the camera standing still. On the stage, there is an elevated entryway on top of stairs and the back is decorated with drapes of fabric and balloons. Below the entry are Greek pillars. Women in modern dresses in 1960s style are dancing. Zeki is at the top of the stairs, swaying to the music as the women are dancing. In the chorus part, the women stop dancing and turn in Zeki's direction as he slowly comes down from the stairs. Then we see him in a tight medium up as he goes inside the pillars and arrives with a different costume: he is still wearing a suit but the pants are white and the jacket has sequins. After this shot, we return to a full shot of the stage and then we cut to a loose close-up of Yeşim watching Zeki from backstage. Then we see the full shot of the stage again and this time Zeki returns with another costume. This time he is wearing white pants and a black tuxedo tailcoat, dancing across the stage. The women lie on stage with their arms pointing at him. Then Zeki dances away from the frame and in the next scene he reappears between the pillars, again with a costume change: he has returned to the previous costume of the sequined jacket. Then he starts dancing and disappears between the drapes and then comes back wearing a different costume with an embellished jacket, white shirt, and white pants. The camera follows him dancing around.

It is not difficult to guess that the scenes of Zeki singing in the revue are added to give the viewers the experience of watching him on stage. At the beginning of the film, the locations such as the back of a pick-up truck, his one-bedroom home and the factory emphasizes his working class status and the locations of the singing scenes start to change as he starts moving up the social ladder, eventually reaching the stage and becoming the lead singer of the revue. Not only does he play two different characters in the film, but each time he sings on stage he plays a different character: a

sultan, a shepherd, a well-dressed gentleman. Arslan says that the two last color revue scenes in the film "implicitly address musical performance, its cultural politics, and Müren's double personality." The film plays with his stage and public persona by not only allowing him to dress up and assume characters on stage. During the scene where he sings next to Yeşim, he is dressed in a suit and Yeşim is playing the piano, which contrasts with the revue scene in which he is singing "Gülnihal" by Dede Efendi, who was a famous Ottoman composer (2011, p.144). The last singing scene in the film is perhaps the most important, as Zeki leaves the stage and rushes with Yeşim to catch a flight to their honeymoon vacation, the audience is cheering for an encore. Zeki tells Rasim to go on stage and lip synch to please them. However, Rasim fails: his lip synch is off, and he cannot dance. This scene further solidifies Zeki as the "real" Zeki Müren. Most of these scenes are added to the film like an interlude between the plotline, even though his character going on stage is also in the story. The singing scenes which are not performed on stage are him singing at home, at work, in Mümtaz Bey's house is similar to his performances in *Aşk Hırsızı,* in that they show him capturing the listeners with his voice and turning a mundane setting into a stage.

### 3. Bahçevan (The Gardener, 1963)

**Comedy / Melodrama**

**Black and White**

**Dir:** Nejat Saydam

**Cast:** Zeki Müren, Belgin Doruk, Behzat Butak, Ali Şen, Vahi Öz, Melahat İçki

Ali is a young man who is a traveling grocer who vegetables on a horse cart while riding his horse Düldül. Orphaned at a young age, he with his younger brother Cemil and his grandfather Tahir (Behzat Butak) in a small house. He helps the family next door who has a bedridden mother, an alcoholic father, and a young daughter named Fatoş. He is also a ladies' man and prides himself for not falling in love. One day as he is selling vegetables from house to house, he meets Gülşen who is a young teacher at a primary school who has just moved into the city. Ali falls in love the moment he sees her. His brother Cemil is also a student in her class, and one day she visits Cemil's house after work to talk about his low grades. She tells Ali that Cemil

is a nice kid but does not study. At first, Ali is ecstatic that the woman he fell in love with has visited her home but when he learns about Cemil's grades, he becomes angry and after Gülşen leaves, he slaps Cemil for the first time, saying that he works hard just so that his brother gets the chance that to finish school and be educated, something that Ali did not have the chance to do because of poverty.

As time passes Cemil's school performance starts to get better, and he gets along with Gülşen. Ali and Gülşen also strike up a friendship, although we do see Gülşen receiving letters frequently from someone, she acts very generously and compassionate for Ali. Two contractors come to see Grandfather Tahir because he owns the small land where Ali grows the vegetables he sells. They try to convince him to sell his land, but he refuses, saying that it was passed on to him by his family and that he cannot sell his family heirloom. Meanwhile, Ali's beloved horse Düldül falls ill and dies. After his death, Ali starts selling vegetables by carrying a large basket on his back. Once again, the contractors contact Tahir and try to convince him by making a deal to give him a large sum of money for the land and their house, so that he can buy a new house and they also offer a job for Ali to become a clerk at their office. Tahir decides to discuss it with Ali. After having a conversation with his grandfather, Ali is not convinced but goes to Gülşen to ask for her opinion. Gülşen says his father was also a farmer and he has to sell it and move to the big city. She says he died missing his land, and therefore tells Ali not to sell their land. Grandfather Tahir starts to have second thoughts and one day Ali comes home to find one of the contractors at his home presenting his grandfather with a contract to sign. Ali makes a speech about not giving up his values, his land for money, and leaves. Meanwhile, the drunk father who lives next door, Mustafa, eavesdrops on the conversation and hides in the backseat of the contractor's car. After Ali leaves, Tahir kicks the man out of the house. The man gets in the car and leaves, not realizing that there is an intruder in the vehicle. Later, as he is driving the car, Mustafa strikes him on the head and he faints, stopping the car. Mustafa takes his briefcase of money and runs away. When the policemen arrive, the man says that Ali was the one who stole his money, assuming that it must be him. With the police after him, Ali runs away to seek refuge in Gülşen's house. Gülşen tells him that if he runs away from the law, everyone will presume he is guilty. She and Ali go to the police station to turn himself in and Gülşen says they will hire a lawyer for him. The next day, she notices that Cemil is not at school because, with his brother in jail,

he is the one who must work. Gülşen start to give him private tutoring at his home, so he can keep up with school.

Meanwhile, Mustafa is spending all his days in the *pavyon*, spending money on women every night. This catches the attention of the police, who take him to the police station to explain how he suddenly has a large sum of money. Ali, whose innocence is proven, is released from jail. He sees that his friends have saved money to buy him a new horse. Ali returns home and tells Fatoş that because her father is in jail, from now on he will take care of them. She goes to Gülşen's house to give her the good news but finds out that she has a fiancée in another city and that his work is sending him to Istanbul. Gülşen is happy that they will finally be able to get married and Ali tries to hide his disappointment. In the last part of the film, Ali attends Gülşen's wedding, and she kisses him before she leaves the city with her husband.

**Singing Scenes:**

1. This is a brief scene where Ali sings about himself being a gardener. The scene starts with Ali singing while riding his horse carriage through a neighborhood with wooden, old Istanbul houses. He is wearing a dark shirt and jacket and a fedora hat on. The back cart is filled with vegetables. As he sings in the street women gather around him. He smiles at them while singing, and after stopping briefly for a moment he takes off. The women around him shout "goodbye!" Then the camera cuts to a young woman looking out her window, shouting his name, so she can buy vegetables, this is when the song is cut off. This scene is integrated into the story and characters but not in a way that advances or enriches the story, therefore it is in the 4$^{th}$ category.

2. This is another scene of him singing while riding his horse carriage. "Bu Dünya Yalancı Bir Dünyadır" (This World is Full of Deceit) is the name of the song. The clicking noise of the horse's feet mix with the melody of the song. We see Ali in a medium shot on his carriage. He is passing a neighborhood filled with pretty houses and trees. Besides the scene of Ali filmed in a medium shot, the camera occasionally cuts to a close-up of the horse's hoofs galloping. Then cuts to a loose close-up of his horse Düldül, who is also wearing a fedora hat. In the second part of the song, Ali is riding through a road with cars. Again,

he is filmed in a medium shot. At this part of the city, apartments are visible and there is a small truck driving at the back. The song ends with him riding through the road in a full shot. The song is about the mysteries of love, therefore it is relevant to the plot because in a previous scene he saw Gülşen and fell in love at first sight. This scene is also in the 4th category.

3. This scene starts with a loose close-up shot of a bucket being filled at the fountain with water. Zeki starts singing as he takes the bucket and feeds his horse some water. The song he sings is called "Bu Çeşme Ne Güzelmiş" (How Beautiful Is This Fountain). He and the horse are filmed in a tight medium shot with a house and tree visible in the background. Ali is wearing a hat, shirt, vest, and pants. As he sings, he moves to the end of his carriage, as the camera zooms out and then he gently pulls his horse's halter, and they start to walk together. The next shot is the two of them walking and then Ali stops and gets on the cart and the horse takes off. Then the camera cuts to a high angle full shot of them passing through the street, with Ali sitting on the carriage and holding the whips of the horse. The camera shows the neighbors looking out of their windows and listening to him sing. Then returns to a full shot of Ali, filmed from the back, riding the cart and passing through the street. It is integrated in the 3rd degree.

4. This scene is not related to the prior events and serves as an interlude. It opens with a full shot of Zeki in a field with his horse. Some apartments can be seen at the back, on a hill. This is the field that belonged to his family and also where he grows the vegetable he sells. As his horse walks, Zeki uses the device tied to him to plow the soil while singing the song "Yalan Dünya" (World of Lies). He is wearing a white shirt, black vest and pants, rubber boots and a hat. As he sings, he passes the camera and the camera pans left to follow him. As he passes, we can see that there are new buildings (apartments) around the city, surrounding the greenery and the field. This also taps into the story of Zeki wanting to continue living like a farmer in the city and work with the soil, but the city landscape changing and the industrialization happening in big cities. The camera cuts to his grandfather throwing sees to the soil, walking with a bucket in his hand, filmed in full shot. He is wearing a long white shirt, a wool

vest, loose pants, and a wool beanie. Both of them are dressed as if they are living in a village. As the grandfather comes closer to the screen, the camera tilts down and focuses on the ground. Then it tilts up and pans left, showing Ali coming from the left and singing, riding the plow machine backed up by his horse. The camera follows Zeki as he walks. In a full shot, we see teacher Gülşen leading the kids from school on a field trip. The school kids are all dressed in their school uniforms. The camera tilts left and follows them. Gülşen is wearing a long shirt with ruffles, a white skirt, and a black kerchief on her head. The camera cuts to Ali singing, with his grandfather standing next to him. They look at each other and smile. Zeki finishes the song. This song is about being in love, so it is related to Ali's feelings, but the scene does not serve the plot. It is in the 3rd category of integration.

5. In this scene, Gülşen and her students are taking a ferry trip and Gülşen asks Ali to join them and to sing a song. As the song begins, we see a close-up of the waves of the sea in color. Despite the film being in black and white, two-song sequences are shot in color and this is one of them. Next, we see a medium shot of the students in the open part of the ferry, cruising through the Bosphorus. Ali is in the middle of them, singing as they pass Rumeli Hisarı. Then we cut to a loose close-up of Gülşen standing beside two women and a man, who looks like the teachers from the same school. Gülşen is wearing a white shirt, navy cardigan, and a red kerchief on her head. She is smiling and looking at Ali singing. The scene alternates between the shot of Ali singing in a medium shot, filmed outside of the ferry, and a close-up shot of Gülşen smiling at him. Then comes a close-up of Zeki singing to her with the blue skies visible in the background, giving it a dream-like quality. Next comes a full shot of the Maiden's Tower and their ferry passing by. Then comes a full shot of the ferry from the front. Then we see a full shot of the pier in Eminönü and then the camera pans right and shows Zeki singing as the ferry comes closer to the Haliç Bridge. As they pass under the bridge, the song concludes. This song is integrated in the 3rd category.

6. This is the part in the film when Ali's horse Düldül gets sick, and Ali is nursing him at home. He is lying beside him, caressing his face. He later falls asleep

on him and starts dreaming. The camera tilts up from a shot of Ali and Düldül sleeping together to a shot of the gas lamp hanging on the wall and from there the scene transitions into the dream sequence. The dream sequence begins with a full shot of a green field and suddenly colorful balloons start to appear. The field is full of pink, yellow, blue, green, and white balloons and Ali appears (these parts look like they were filmed in stop motion). He is wearing a suit and running towards the camera, then he stops and looks at something off-screen. The camera cuts to a shot of an empty field and suddenly a swinging porch chair, a white table, a white chair, and lastly Gülşen appears sitting on a chair, wearing a beautiful, purple princess gown and a purple cape. She gets up and waves to him. In the next shot, we see her in close-up, walking towards him. The frame is filled with balloons, and we cut to Ali walking to her surrounded by balloons. Both of them are in the middle of balloons, trying to reach one another. We finally see them in the same frame as they find one another, then the balloons flying around them cover the screen. They lose each other in the balloons and then meet again. Then Ali realizes she is slipping by as she starts to run away in reverse. We return to a full shot of Gülşen in the field as she runs in reverse smiling, among the balloons. Next is a shot of a pond, then the camera tilts up to show Ali standing on a small hill beside the pond. He seems to be in a forest. He continues to sing and walks away from the hill, into the greenery. Then we see Gülşen filmed in an extreme full shot, coming down a hill, still wearing the purple gown and the cape. Ali is at the bottom of the hill, and he looks up and waves at her. He runs to catch her, but she hides. He misses her and keeps on looking while she smiles. As she runs away Ali sees her and begins to chase her. The camera follows him in a full shot. Just as he catches up and they are about to embrace, Gülşen back off, her arms still in the air and drops the flower in her hand to the pond. The camera follows the fall of the flower to the pond and suddenly the color goes back to black and white. We see the same waves we saw in the earlier song scene in black and white. Then we return to the shot of the field in balloons. We see the earlier shot of Gülşen surrounded by balloons, but it is shown in reverse, which looks like she is walking backward, away from the camera. A close-up shot of Ali shows his worried face. Then the chairs, table, and porch chair start to disappear one by one. The balloons start floating in the sky. The last shot is a

full shot of Ali looking at them. This sequence is important because it shows his dreams and how he feels like happiness is slipping away from him. His dream world is colorful but as soon he and Gülşen cannot be reunited, the colors fade to black and white. Another important symbol is that he is dreaming of losing her but when he wakes up, he sees that he has lost his horse Düldül, he has passed away. It is in the 3rd category.

7. This song scene comes right after he finds out Düldül is dead. There is a full shot of the neighborhood from the hills and the camera pans left to show Zeki singing and carrying a huge basket on his back. He is walking the streets to sell his produce because he does not have a horse to carry him. The camera follows in in a loose close-up. Next, he is seen coming down the stairs of a street. Two young girls in dresses go up the stairs and stop to look at him as he passes. Zeki is wearing his usual uniform: a hat, shirt, pants, and boots. Some of the houses he passes look like *gecekondu* homes. As he turns the corner, we see houses that have strings of clothes hung out to dry and children playing in the streets. Ali is filmed in a full shot with the neighborhood kids playing in the back. In front, we can see that he is carrying a scale in his hand to weigh the vegetables. He stops by a small wall to sit and takes the basket off. He looks exhausted. The camera cuts to a loose close-up of his face as he sings. The song he sings is somber and about lamenting one's bad luck. It is relevant to the storyline. This scene is in the 3rd category.

8. Ali is in jail because of a false accusation. The scene starts with a close-up on his face while he sings in front of the prison bars. The camera cuts to another inmate in a loose close-up, smoking a cigarette. The camera pans right to show another man sitting by the bunk bed and smoking. He has a mustache and is wearing a shirt and jacket. The camera continues the pan and shows a few more inmates (mostly young men) sitting on their beds, listening to Ali. Then we return to the previous scene of Ali in close up and the camera slowly starts to zoom out. It stops at a tight medium shot. The other inmates are seen behind him, pacing the room, and another man is standing next to him, smoking. The camera cuts to a full shot of the silhouette of Istanbul, filmed from the Bosphorus sea. Then we return to a close-up of his face singing, again. Then

comes a night shot of Istanbul shores. Then the song ends with him in a close-up, in the same position.

9. This is the final song scene of the film and Ali has returned to his old life, selling vegetables with a new horse. The scene starts with a scenery shot of Istanbul hills. The title song is "Bahçevan" but the lyrics are different and it is at a slower pace. In the opening credits of the film the song was played in its regular up-tempo speed, and it was more cheerful. the song was about him as the Bahçevan (Gardener) character. This time the slow tempo of the song is like an indication of Ali's heartbreak, as the woman that he loves, got married to someone else. The lyrics are also about heartbreak and his sorrow. The camera pans left to show Ali riding his new horse in the hills in a full shot. Ali comes closer to the camera passes it. Then we see a shot of him from behind. Next, a shot of him filmed from the side, in a tight medium shot. The frame suddenly becomes colored. We can see the color of his red shirt and blue jeans. As he rides the carriage, he passes a mosque. In the last shot, he is seen in a full shot riding through the city and the words "SON" (the end) appear on the screen. This scene is in the 5$^{th}$ category.

Compared to Müren's other films I have seen, this one comes the closest to a film musical, as it features the character walking in the streets, singing about himself. The choice of shooing in color in the scene where is Zeki singing in a boat sailing the Bosphorus and the dream sequence can be interpreted as his singing opening a magical and literally, colorful world in the film—something that classical Hollywood musicals also do with their singing and performance scenes. The element of color in these scenes are especially important as the rest of the film is shot in black and white. Most of the scenes take place outdoors and give an idea of how low class neighborhoods looked in Istanbul at the time. The ferry scene can be assumed to have the purpose of showing the beauty of the Bosphorus to the Anatolian audiences while listening to Zeki Müren sing. The dream sequence takes us to a neverland where Ali is dressed nicely just like Gülşen and they are in a happy place in nature where they can be together, however, she keeps slipping away. This foreshadows the ending of the film, which reveals that Gülşen already has a lover. During his career Müren embodied different ideologies at the same time and despite his untouchable status and somewhat privileged upbringing

he could appeal to all of the Turkish society. One could assume that playing the role of a gardener in the film made him more relatable to the general public.

### 4. Fabrikanın Gülü (The Sweetheart of the Factory, 1964)

**Comedy**

**Black and White**

**Dir:** Ümit Utku

**Cast:** Nuri Sesigüzel, Muhterem Nur, Aysel Tanju, Hüseyin Baradan, Muharrem Gürses

Nuri (Nuri Sesigüzel) is a young man from the village, who has newly arrived in Istanbul at the beginning of the film. He finds a room for rent and the owner is Gül (Muhterem Nur) who is trying to pay off the installments of her house. When she meets Nuri she is surprised because she knows him to be from a rich family in Adana. Nuri explains that he used to be rich but his uncle stole his share of the family inheritance. Nuri and Gül instantly like each other and start flirting. Nuri impresses her as a righteous young man who does not care about material wealth. Gül is working as a factory secretary and talks to her boss Vahit Bey (Vahi Öz). Vahit Bey accepts because he likes her and Nuri starts working in the factory as the gopher of the boss. He joins the entourage of the boss's men which include his simpering subordinates at work and the caretakers. These characters serve most of the comedic effect in the film.

Gül starts to get jealous of Nuri as the boss daughter Ayten (Aysel Tanju) starts to flirt with him. Ayten is depicted as a promiscuous young woman who is the opposite of Gül. Although Nuri resists at first, he eventually starts to have an affair with Ayten. At Ayten's request at her father, he is promoted to the position of assistant manager, which boosts his confidence and makes him conceited toward the people at work. Gül confides in her friend Emine that she is angry with Nuri but her friend says it is men's nature to be womanizers and advices her to get back at him she advises her to use Vahit Bey's weak spot for her. When Gül starts flirting with Vahit Bey she immediately asks for him to be removed from his position to his older one. Vahit Bey complies and Nuri becomes the driver. This time the roles are reversed and Nuri is not only back at his lower status, but he has to see Vahit and Gül flirt as he drives them around. When he catches Ayten having sex with another man, he beats him up and breaks up with her. Then, one night as Gül and Vahit are on a date in a pavyon, he lies to Vahit and tells

him his mansion is on fire, to get rid of him. When Vahit leaves he “kidnaps” Gül and drives away with her in the car. As they fight, he tells her that he loves him.

The next day Vahit fires Nuri and as he leaves Gül also quits and they leave together happily reunited.

**Singing Scenes:**

1. The film starts with a shot of Nuri singing on a ferry balcony, while the credits are rolling. At first, we see a full shot of an Istanbul scenery from the balcony of a ferry, and as the camera slowly pans left we see Nuri singing and the camera films from the back in him watching the scenery. He is wearing a shirt and black pants and a small luggage is placed beside him, on the floor. The camera cuts to a full shot of the Marmara Sea. Then it returns to the same full shot of Nuri singing at the ferry balcony. He turns his back to the camera as he sings. After the chorus, the camera, once again cuts to the scenery of Istanbul shores, filmed from the ferry. Then cuts to a full shot of the waves crashing as the ferry passes by. The rest of the song continues with Nuri singing and filmed in the same frame, then the song concludes as we see a full shot of the dock in Üsküdar.

2. Nuri and Gül are flirting while taking a ferry ride together. Nuri gets angry when a blind violin player starts to play music but the friend group next to them laugh and shout. They hear Nuri insulting them and calling them disrespectful. One of the men gets up to start a fight but Nuri knocks him down. He then touches the blind man on his shoulder and says he can continue to play. As he starts to play, Nuri starts to sing a song. The song is sad and does not relate to the plot. As he sings he walks back next to Gül and sings the song to her. They are on the top floor (the open part) of the ferry and as they sail, the Bosphorus is visible behind them. Nuri is wearing a white sweater and grey pants, Gül is wearing a dark-colored shirt with a pattern of a daisy, a black, long skirt, and a small bag. Nuri touches her as he sings and they smile at each other. The scene cuts to a loose close-up of a young passenger girl watching the sea from the balcony, then to a close-up of a flotation ring tied to the rails of the ferry. Then we return to Nuri singing to Gül in the same frame but a loose close-up. Then

the camera cuts to a shot of the Maiden's Tower, filmed from the ferry. Next, we see a close-up of the Istanbul city silhouette from the sea. The camera cuts to two young boys on the ferry, watching the sea. We return to Gül and Nuri filmed in a tight medium shot as the ferry approaches the dock. Gül is leaning on Nuri's shoulder, smiling. The song ends with them embracing. This scene is in the 2nd category.

3. Nuri, Gül, and her friend Emine are sitting at home drinking and eating dinner to celebrate both of them getting a raise at work. He starts to sing a song for them. Gül is wearing a blouse with flower patterns, Emine has a polka dot dress on and Nuri is wearing a shirt and cardigan. The table is small and has three bottles of alcohol and dishes of aperitives. The camera films them in a tight medium shot and the frame stays the same for a while. Both women laugh and clap their hands to the rhythm as he sings. The song is a random happy song and the scene is in the 2nd category of integration. The camera cuts to a loose close-up of Nuri and Gül and pans left to Emine. Then we see a close-up of Emine, then Gül, the song is cut when Emine starts to speak.

4. This scene is another one of Gül, Emine, and Nuri sitting at the table, eating. Once more Emine asks Nuri to sing. This time the table is filmed from aside, in a full shot, showing more of the room. The walls have wooden wainscotting, there is a carpet on the wall and on the left side curtains can be seen. The couches in the room are makeshift, they are made by using a mattress and pillows, and covered over with a cloth. Gül is wearing the same dress she wore at the ferry, Nuri has a suit on (which indicates that he is earning more money), and Emine is wearing a white shirt and a long, black skirt. Emine starts to dance as Nuri sings and Gül claps her hands unenthusiastically because she is angry at Nuri for flirting with the boss's daughter. The frame of the scene barely changes as it stays in a medium full shot. Towards the end of the song, Gül starts to cheer up, and in the end, they raise their glasses for a toast. This scene is in the 2nd category.

5. Nuri is working as the boss's driver and as he drives he starts to sing. Next to him, sitting in the passenger seat is the boss's daughter Ayten. The camera

shows him singing in a close-up shot. He has a black suit on and a black cap. The camera cuts to a close-up of Ayten looking at him. She has a jacket on and her hair is tied up in a messy bun, with a ribbon. This scene continues with the same two frames. It is in the 2nd category.

The singing scenes in the film are mostly brief and do not serve the narrative, nor do they give the viewer the experience of watching the singer on stage. They mostly serve as interludes in the plot, which is a common aspect in the films that were analyzed for this research. Nuri Sesigüzel not only shares the name of his character, but his life story is also similar in that he migrated to Istanbul as a young man and lived in a poor neighborhood in Balat before becoming a professional radio singer[28]. The opening scene of Nuri singing in a ferry with a luggage in his hand already indicates that he is probably a villager arriving to the city and mirrors his own life. Nuri's image remains more or less the same throughout the film and the singing scenes do not contribute much to the storyline. The two scenes of Nuri singing to Gül and Emine are almost the same and the way the songs start abruptly and end quickly makes them seem like interludes.

### 5. Plajda Sevişelim (Lets Make Love at the Beach, 1964)

**Comedy**

**Black and White**

**Dir:** Orhan Elmas

**Cast:** Ekrem Bora, Ajda Pekkan, Erol Büyükburç, Gürel Ünlüsoy, Sevim Emre, Nilgün Esen, Ali Şen

Muzaffer Bey (Ekrem Bora) is the owner of a mansion close to the beach and every year he goes there to meet his lover Lale (Ajda Pekkan), a painter. Unbeknownst to him, while he is away, his main butler Adil Efendi (Ali Şen), and the rest of the staff use the mansion as a hotel, so they can make more money. One day he comes in unannounced to meet with Lale. However, a young group of three teenage girls and their older teacher Muazzez Hanım are already staying in the mansion. To cover up Adil Efendi tells Muzaffer that the girls came from a trip and stayed at the hotel

[28] (Rakı Yoksa İspirto İçiyordum, 2000)

because their car broke down. He tells the guests at the mansion that Muzaffer is a rich customer who is crazy and thinks he is the owner of the hotel. Meanwhile, Lale comes to the mansion to meet with Muzaffer, but Muzaffer (to keep people from gossiping) tells the girls and the teacher that she is his cousin. Muzaffer makes a fool of himself trying to meet with Lale in his room at night without the other girls noticing. The next day a group of four young musician men (played by Erol Büyükburç and his band) comes to the mansion to stay. Adil Efendi admits to Muzaffer that he rents the mansion as a hotel in the summers because his salary is not enough to look after his family. Ekrem Bey forgives him and lets the young men stay at the hotel. The young girls and boys eventually start to flirt and go to the beach together while Suat (Erol Büyükburç) starts to flirt with Lale, who is upset that Ekrem hasn't proposed to her after all the years they've been together. Things get more complicated when Muzaffer's evil twin (also played by Ekrem Bora), who is a gangster and has kidnapped a young American girl for ransom, comes to stay at the mansion/hotel with his henchmen. He flirts with the women at the hotel and when Lale sees him (thinking that he is Muzaffer, gets mad at him and this causes a rift in their relationship. The rest of the film is filled with comedy scenes caused by the staff mistaking Muzaffer and the evil twin, the relationship between the young girls and boys, and the love triangle of Muzaffer, Lale, and Suat. By the end of the film evil, Muzaffer and his men's identity is discovered by the police and while they are running away, Suat and the boys go after them as well and they have a fight. The bad guys lose and Muzaffer and Lale reunite.

**Singing Scenes:**

1. Suat (Erol Büyükburç) is wearing a swimsuit and singing the song, "Kayadan İndir Beni" while playing classical guitar. He is filmed from the side and is placed on the right side of the frame. In the background, we can see that he is in a public pool. The facility is empty besides the girls and boys dancing in the background. The camera cuts to a full shot of them jumping around and dancing in their swimwear. Throughout this sequence, the camera remains static. In the second part of the song, we see the young men run toward the poolside and jump in the pool. The rest of the sequence continues from the same shot of the Erol to the teenagers dancing. Then as the song is about to end the camera pans left and we see Muzaffer and Leyla coming down the stairs

and the sequence is over. This sequence feels like an interlude, it does not have a connection to the plot, nor are the lyrics relevant. It is more like a short video clip of the song that is placed in between scenes (1st category).

2. The song "Haydi Güllü Gel Bana" starts playing in the background while we see Erol cleaning his car, filmed in medium full shot. Leyla is visible in the background, walking towards the car. She is wearing a mid-length dress, Suat is wearing black trousers, a white jacket, and a fedora. As Leyla walks past, he stands in front of her to keep her from leaving. When Leyla walks to the other side of the car, he goes around the car to again stand on her way. This scene goes with his playful attitude and childlike character, as he stops her each time she turns the other way to leave. Eventually, as he sings to her she starts smiling and gives in. Suat holds her hands and leads her to the car and opens the door to the passenger seat and they drive away. The song's lyrics are somewhat relevant to the plot as he sings about trying to convince his loved one to be with him. As he sings the lyric "kapının önünde durdum/ şapkamı yere vurdum" (I stood at the door, I threw my hat on the floor) he is standing in her way and he takes off his hat and drops it to the ground. This sequence is in the 6th category, as it shows us how Leyla has finally accepted to go on a date with Suat.

3. This scene does not have relevance to the scenes with it precedes or follows. It is simply a scene of Suat singing to his friends. He is filmed in full shot, singing while playing the guitar, while leaning on a tree trunk. His bandmates and their girlfriends from the hotel are around him. Some of them are standing next to him, listening to his song and some of them are lying on the ground, chatting. They seem to be at the garden or poolside of a house. Everyone besides Suat is in swimsuits. This scene (along with the first singing scene brings to mind Elvis Presley's films where he is performing at a party or to an audience of teenage boys and girls ready to party. When he sings during the chorus, they all chant together. As the song progresses the camera starts to move closer. In the next scene, we see the same mise en scéne, this time filmed from a closer distance and more camera movement. The scene concludes as we see them from a bird's eye view, filmed from a high angle. The camera angles don't add anything to the scene.

4. This song “Haydi Güllü” starts playing once again and we see Suat and Leyla at a café. Suat has flowers in his hand and is singing the song looking outside of the window. He is filmed in medium shot but as he sings he comes closer to the camera. When he sings the lyrics “Altın yüzük, bilezik alayım sana” (Let me buy you golden rings and bracelets) the camera tilts down as he puts his hands in his jacket pockets and pulls out golden rings and puts them on the table. This detail is the closest this scene gets to a musical number because the lyrics relate to what is happening in front of us. Then the camera pans left and we see Lale sitting at the table smiling. The camera zooms out and we see a shot of the two of them together, with Lale sitting and Suat standing next to her and singing. This musical sequence solidifies to the viewer that Lale is starting to like him too. This scene is in the 4th category because it enriches the plot but does not advance it.

The film utilizes Büyükburç’s star persona as the “Turkish Elvis” and it is apparent in the song sequences where he sings with his guitar, to a group of teenagers in a beach or hotel resort are reminiscent of Elvis Presley singing in beaches or holiday resorts in his films *Blue Hawaii* (1961) and *Clambake* (1967). The two scenes where his character is singing to his love interest, played by Ajda Pekkan, also bring to mind film musicals where the male character is courting with the female lead through a song. However, both the numbers in this film lack a dance routine, and the use of the same song for different scenes is not typical for a standard Hollywood film musical. In addition, using the same song twice and cutting away to the next scene before the song has ended gives a sloppy feeling to the film.

### 6. Pantolon Bankası (The Pant Bank, 1966)

**Comedy**

**Black and White**

**Dir:** Aram Gülyüz

**Cast:** Sadri Alışık, Ajda Pekkan, Hüseyin Baradan, Zafer Önen, Gülbin Eray

Hüdaverdi (Sadri Alışık) is a hobo with a heart of gold, living in a modest neighborhood with his dog Garip, in a tiny house. At the beginning of the film, we see

him praying to god for money. The next time he puts his hand into his pocket he finds 10 liras. Thinking that this is some spare money he lost in his pocket, he buys a meal for himself and heads home. On his way home, he sees Ayten (Ajda Pekkan), a young girl from the neighborhood whom he has a crush on. Later on, we find out that Ayten likes him as well but her mother wants her to marry someone rich. At night he realizes there is more money in his pocket, as every time he puts his hand into the pocket of his pants, more money comes out. He believes he is dreaming because he is drunk and goes to sleep. The next day he thanks God and as he finishes his sentence, even more money starts to come out of his pant pockets, each time he puts his hands there. Hüdaverdi goes to a store to buy fancy clothes, but he never takes his lucky pants off. He takes his friends from the neighborhood (Hüseyin Baradan, Sami Hazinses, and Zafer Önen) on a night out with his newfound money. Now that he has more money, he finds the confidence to talk to Ayten. She comes to visit him at his house, and he asks him if they can be friends and talk occasionally. Ayten agrees.

Now that Hüdaverdi has an unlimited supply of money, he builds new apartments for the neighborhood and becomes a local hero. He is now a rich philanthropist helping his neighborhood and his three friends are now working for him. Hüdaverdi decides to open a bank named "Pant Bank." The film uses Hüdaverdi's conflict between his social and financial status for comedy. Hüdaverdi is still the same, and he cannot become sophisticated no matter how hard he tries. But he also never forgets where he comes from and makes sure he is helping poor people.

His friends record a radio ad for the new bank, saying that anyone who becomes a client of the bank will get a house as a gift. This angers a rival bank's owners and they decide to use a singer named Nermin (Gülbin Eray) to seduce him and get information. Hüdaverdi is spoilt by the attention he gets and even forgets to spend time with his girlfriend Ayten. Ayten gets him drunk to ask where he gets the money and when he explains, she steals his pants and he is sleeping. Hüdaverdi wakes up to find he has no pants and walks home with his shirt, jacket and underpants. Meanwhile, his photograph is taken while he is on a night out with Nermin and Ayten becomes jealous when she sees it in the newspaper. She learns how Hüdaverdi got his pants stolen and goes to the nightclub where Nermin works. She asks to sing on stage and is presented as an up-and-coming singer. After her performance, she sits at the same table with Nermin and the men from the bank, who are after Hüdaverdi. She manages to blend in as no one knows her real identity. Nermin explains Hüdaverdi's story to them and

explains why she got the pants but as they go to the backroom to try the pants on, none of them can get money out of their pockets. They all conclude that Hüdaverdi tricked Nermin to believe in a ridiculous story. As part of their plan, Nermin goes to Hüdaverdi's house and the bankers sneak in. When Hüdaverdi puts on the pants and puts his hands in the pocket, this time money starts coming out. The bankers come out of their hiding place and tie Hüdaverdi to a chair to steal his pants but start fighting on who will own them. Ayten comes to rescue Hüdaverdi and after she frees him, the bankers decide to burn the pants outside. Ayten and Hüdaverdi rush to save the pants from being burned but they are too late. Hüdaverdi cries that he will not be able to finish the hospital and orphanage he is building. Just then, as he puts his hands in the pocket of the pants he put on while rushing to go out, money starts coming out of them as well.

**Singing Scene:**

1. This is the only singing scene that Ajda Pekkan has in the film. Her character is not a singer therefore there is no logical reason why she would be on stage, nevertheless, it seems that the filmmakers took advantage of her singing career and decided to put a singing scene in the film. It should be noted that she is not the only one who sings in the film: both Gülbin Eray and Sadri Alışık have scenes where they sing. Gülbin Eray has a scene of dancing and singing on stage, and Alışık briefly sings a song, acapella, in another scene. However, because Pekkan is the only singer among them, only her scene will be analyzed.

   The premise of the scene is that Ayten (Pekkan) learns that Hüdaverdi lost his trousers after having an affair with Nermin, as she stole them. Ayten also sees the two of them as a couple in the newspaper. Although she is jealous and angry, instead of lashing out at Hüdaverdi she only sulks and ignores him. Then she decides to go to the nightclub where Nermin works and asks to talk to the owner. Nermin and the men she works for are at the club and Ayten plans to introduce herself to them and find out about their plan against Hüdaverdi. Before doing that, she is introduced as a "new talent" and sings on stage. Her singing does not have a logical place in the story but presumably is placed so that she can be familiar with Nermin's crew and introduce herself to them. How

she quickly convinces people to put her on stage is a mystery. At the beginning of the singing scene, we see the owner of the club introducing her on stage as "Alev Dilses." Ayten is wearing a tight, V neck black dress. There is a jazz band on stage consisting of a piano player, electric guitar player, drummer, a double. A bass player and a saxophone player, all dressed in tuxedos. In the back of the stage, there is a big ornament resembling an oyster shell. The song she is singing (*Fındık Dalları*) is a famous folk song, but it is performed in a jazz arrangement. This could be an attempt to bring together Ajda Pekkan's westernized music background with a song that is familiar to the audience. In the first part of the scene, Pekkan is singing in a medium full shot. Then as she comes down from the stage to the audiences' level, she is filmed in a full shot. The stage is surrounded by the audience, sitting at their tables and listening. Pekkan starts dancing and making gestures at the audience as she sings. She goes to Nermin's table which is full of the rival bankers, whom she knows are plotting against Hüdaverdi. As she finishes the song, the men stand up and applaud.

This singing scene does not serve the plot in any way, however, the use of Ajda Pekkan singing at a nightclub with a jazz band can be interpreted as using her image of a pop and jazz music singer in this particular scene. Before starting her acting career Ajda Pekkan was not a nationwide star but she had made a name for herself in Istanbul night clubs. Her singing scene is presumably to put her singing talent into use but this is not a singer film that leans heavily on the singer, which is an exception among the films in the scope of this thesis. Sadri Alışık, who is arguably one of the most talented Turkish actors, is the true star of the film.

### 7. Avare Kız (Vagabond Girl, 1966)

**Melodrama**

**Black and White**

**Dir:** Ülkü Erakalın

**Cast:** Ajda Pekkan, Fatma Girik, Ekrem Bora, Turgut Özatay, Reha Yurdakul, Serpil Gül

The film opens with the bad guy Turgut (Turgut Özatay) plotting to have his niece, who is about to be born, stolen by his criminal friends so he can inherit the family money. He makes a plan with some criminals to come to his cousin Hayri's house on delivery day (it will be a home birth). Since Turgut will be with his cousin in the living room, waiting for the baby to be delivered, no one would suspect it is him. On that night, the doctor announces to Hayri Bey that he has two daughters but they are born as joint twins. He says he will try to remove them but there is a very small chance that the two of them would survive. Hayri insists that the doctor tries anyway. Just as the operation is completed and both babies survive, the electricity is cut in the house: The burglars have arrived. They enter the bedroom and steal the babies and then cause a fire by accident. The next day we learn that down and Hayri and his wife did not survive the fire. Turgut pays the burglars but is now stuck with not one, but two babies. He takes one of them brings back the other one to the house under the guise of having saved her. The other sibling is left to Recep and he decides to leave the baby under a tree, seeing a traveling theatre company in a bus nearby.

The baby under the tree is found by a traveling theatre group. She grows up raised by theatre/musical company members and they name her Fatma (Fatma Girik). From a young age, Fatma becomes accustomed to performing on stage. The twin sister who is raised by her own, rich family is Ayla (Ajda Pekkan). After her father dies her uncle Turgut becomes her closest family member. In the film, Fatma is seen singing in a nightclub owned by her boyfriend Ekrem (Ekrem Bora). After seeing Fatma perform on stage, Ekrem wants to have her perform in his *gazino*, but out of loyalty to her family and her modest audience, she refuses to perform in an upper-scale nightclub. Meanwhile, one of Turgut's partners in crime from years ago (Recep) comes back to ask for money from both Turgut and Fatma's parents. He was complicit in the kidnapping of Fatma as a baby. He manages to get hush money out of Turgut, to keep him from telling Ayla the truth. He also goes to Fatma's family and demands the same amount of money and threatens to tell Fatma that she is adopted, if they refuse to pay him. Fatma learns that her family owes a lot of money, but does not know why. She decides to perform in Ekrem's *gazino* so she can help out her family financially. Fatma goes through the process of becoming a "lady." This causes Ayla to become jealous of her as she realizes her fiancée has taken a liking to her. She goes backstage to talk down to Fatma to remind her that she is a woman from the streets. Fatma talks back

and tells her she may not be rich and sophisticated, but she never comes between a man with a girlfriend. She decides to leave her job there and admits she felt a closeness to Ayla when they first met and had hoped Ayla would be friendly to her. Ayla starts to cry but Fatma says there is no way she can stay there after hearing her insults. Meanwhile, Recep tells Turgut that Fatma is the other sister and asks for more money to keep his mouth shut. Ekrem finds out from Ayla that Fatma is packing her belongings to leave the *gazino*. He goes over to her room to stop her and admits that he loves her. They start to kiss. Fatma says that she feels like she knew him and Ayla before they had met. Ekrem admits that he loves both Ayla and her and asks her to stay. Ayla gets the news that her father is in the hospital, about the die. Before he dies, he tells her that she is not her biological father. Ayla says no matter what he is her real father. He tells her to meet her real family and tells her that Recep knows the whereabouts of her real family. Fatma and Ekrem find Recep in a coffeehouse playing cards. He tells her who her sister is. Fatma and Ekrem return to his house to find that Ayla is waiting for them. Once again, she insults Fatma for not keeping her promise and spending time with her boyfriend. Fatma starts crying and says she wants to hug and kiss her. Confused by her actions, Ayla eventually agrees to hug her before she leaves and after Fatma is gone she has a change of heart. She says she felt like she lost someone close to her.

After losing her father Fatma is found drinking and crying at a bar. Her old friends from the theatre group embrace her. Meanwhile, Recep goes over to Ayla to tell her the whole story. He tells Ayla that Fatma was stupid to not ask for her right over the family money. Just then her uncle Turgut comes in and Recep calls him a liar and a killer. Turgut tells him to shut up and fires a gun at him. Recep falls into a chair, seemingly dead. Just as he tells Ayla and Ekrem to call the police, Recep (who has faked his death) takes out a gun from his jacket and fires it at Turgut, killing him. Both of them die. Ayla says she wants to see Fatma and ask for forgiveness. They find her at a bar, drinking. Ayla says that she is her sister and regrets everything she has done. Fatma says that she is a street singer and refuses to take their family's money. She says that she does not want to come between them and that she will visit Ayla now and then and will only ask for money if she wants to open a theatre one day. But she does not want to be a part of their rich and upper-class life, because she does not belong to their lives.

**Singing Scenes:**

*****Although this film has many singing and dancing numbers performed on stage, I have omitted them because they are not performed by a singer, but actors. Only Ajda Pekkan's singing scenes will be analyzed.

1. After Ayla's 18th birthday, Ekrem suggests that they go to his *pavyon* (night club). The next scene begins with Ayla on stage with a band, singing a song. At first glance, it looks like a big room rather than a stage because the band members are in close vicinity. Ayla is filmed in a full shot singing beside the piano. Next to her is the drummer and close to the camera are the saxophone player and the guitarist. All of them are wearing suits while Ayla is wearing a sleeveless blouse and a mid-length, tight black skirt. Her hair is down and styled in the typical half-up 1960s hairstyle. The stage is decorated with draped white curtains. The song she is singing is "Çal Gitar" (Play, Guitar), a famous Turkish Art Music song, which does not fit the instruments the musicians are playing. As she walks towards the camera, the camera pans left and we see the accordion player who is also playing in the band. She walks further and the camera focuses on her face. In this film, Ayla is not singing with her voice, which could be because she may have not established herself as a singer back then, despite having recordings. The camera shows Ekrem in a loose close-up, who is watching Ayla's performance. Behind him, the audience/clients are visible, watching her from their tables. The camera shows the electric guitar playing strumming the guitar, then tilts up and focuses on Ayla's face. Then zooms out as she starts singing the chorus. The rest of this sequence continues with the same angles and frames until she finishes the song and everyone applauds. This scene is in the second category.

2. This song functions as an interlude. After deciding to dance for money as a belly dancer to help out her family financially, the scene suddenly jumps to Ayla on stage dancing. She is on the same stage as last time, with the same musicians. The decoration, the outfits of the musicians are all the same. Only her outfit has changed as she is wearing a sleeveless, black, nightdress. She is singing the song "Çatılmış Kaşlarınla," a more upbeat Turkish Art Music number. She is dancing and singing. Once again, as she sings, sometimes she

walks to the left and the camera follows her and goes into a close-up. Then, we see a close-up of Ekrem, who is once again in the same framing, is watching her but this time he looks upset. At this point of the plot, Ayla is open about her jealousy between him and Fatma and is rude to her which explains Ekrem's upset facial expression. The song is about a lover singing about his/her lover who has been estranged. As Ayla looks at him and dances suddenly Ekrem takes off. Shortly after, the song ends.

In this film, Ayla (Ajda Pekkan) and Fatma's (Fatma Girik) performances on stage correlate to their characters in the film. Ayla comes from a wealthy and upper-class family, therefore she is a lady and sings foreign songs. She also looks down on Fatma because she is a belly dancer. Fatma's performances on stage are lively as she both dances and sings Rumeli folk songs. At the beginning of the film, she is singing and dancing on a theater stage as part of her family theater troop. Ayla on the other hand is singing Turkish Art Music songs and her stage presence is ladylike as she looks like a typical 1960s *chanteuse* on stage. Both Ayla and Fatma's stage shows, and musical styles emphasize the differences between them. Pekkan has always had a European flair as a singer from her signature blond hair to her concert in Olympia Stadium in Paris with Enrico Macias and her recordings in French and Italian. Her fifth studio album *Süperstar* in 1977, gained her nickname that would last a lifetime (Bengi, 2019a, p.160-161). (Dilmener, 2006, p.236) (Dilmener, 2007, p.32-33).

**8. Bilen Kazanıyor (Those Who Guess, Win, 1965)**

**Comedy**

**Black and White**

**Dir:** Sadık Şendil

**Cast:** Öztürk Serengil, Gönül Yazar, Münir Özkul, Hulusi Kentmen, Mürrüvet Sim

On the same night, two babies are born in different families. One of them is named Mıstık and the other, Fıstık. They grow up together like brothers. When they are in primary school, Mıstık's sister Gönül is born. They both grow up to be rascals who cannot finish school in their adulthood. In present time, Gönül (Gönül Yazar) is living with her brother Mıstık (Münir Özkul) and Fıstık (Öztürk Serengil) who is her fiancée. Gönül is working at a bank where the boss's son Çimdik (Altan Erbulak) is in

love with her. Her boss Hulusi Bey is a serious and perfectionist man and his son Çimdik is nerdy, socially awkward, and afraid of his father. He has proposed to Gül many times, only to be rejected. He asks her if he can propose to her again if one day she and Fıstık were to break up, but Gül politely rebuffs him.

Meanwhile, Mademoiselle Piliçyan (Mürrüvet Sim) is an Armenian woman past her younger years, who is looking for another Armenian suitor to marry. Fıstık sets them up on a blind date, tells him that Mlle Piliçyan knows him as Monsieur Mıstıkyan. It is an interesting choice that her character title is French, despite her being Armenian. In a nightclub scene Hulusi Bey, his wife and son Çimdik encounter Gönül, Mıstık and Fıstık. Mlle Piliçyan is also at the table, flirting with Fıstık. When Gönül and Fıstık dance, Çimdik becomes angry with jealousy. He later asks Gönül to dance when a slow song begins but makes a fool of himself on stage and then goes crying to his parents.

Mıstık and Fıstık make their money by street peddling snake oil. One day as they pretend to be policemen undercover to bribe money from a street seller, the man seller turns out to be an actual police undercover and arrests them on the spot. They are jailed for 30 days and Gönül, who visits them in prison is furious at them. After 30 days they are released and decide to find some money. Fıstık visits Mlle Piliçyan at her house and tells him his friend Mıstık wants to marry her and wants his drahoma[29] upfront. Piliçyan first refuses, saying that the marriage has to be completed before the groom can receive his drahoma, but Fıstık says it is in their tradition to receive a down payment before the wedding. Piliçyan decides to give them a small amount of money which equals a thousand liras. After receiving the money, Mıstık and Fıstık buy fancy clothes and return home wearing suits. They tell her they have become businessmen and Piliçyan is their partner. Gönül forgives them and the three of them go out to have fun.

Fıstık gambles with their newly acquired money and loses again. On Mıstık and Piliçyan's wedding day, the two friends play a game on Piliçyan. Mıstık and Piliçyan show up to the church in their wedding attire, only to be welcomed by Fıstık who is posing as the priest. After the wedding ceremony is done, the two friends take Piliçyan's money and run away.

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[29] Drahoma is a dowry paid to the groom before the marriage. This practice comes from Greek, Armenian and Jewish traditions. Source: http://blog.milliyet.com.tr/baslik-parasi-ve-drahoma/Blog/?BlogNo=531886

While working in the bank, Gönül sees Fıstık with another woman. She follows them home and catches them about to have sex. She starts shouting and breaks up with Fıstık immediately. When she returns to the bank crying, Çimdik who learns that she has broken up with her boyfriend proposes to her again and this time she accepts. Çimdik and Gönül get married and on their wedding night Fıstık disguises himself as the hotel waiter in the hopes of trying to win Gönül back but she refuses. Mıstık and Fıstık decide to clean up their act and pay their debts. To do that, Mıstık decides to gamble one last time to win back all the money they have lost because of Fıstık's gambling. At the gambling table, they see Hulusi Bey and decide to play against him. They end up winning his whole estate. The next morning Hulusi Bey comes home to his wife, son, and daughter-in-law Gönül to tell them the bad news. However, Mıstık and Fıstık visit the house to give him back the bonds he had signed and say that they will not take his money. Hulusi Bey is touched by their kindness and starts crying. Gönül is also emotional but does her best not to show her emotions. As Mıstık and Fıstık leave the house we found out that they did this gesture to impress Gönül. Realizing that it did not make a difference, Fıstık says he will always love her regardless. Just at that moment, Gönül comes running and catches them. "Let's go home," she says. A taxi stops in front of them and Mlle Piliçyan steps out saying "First, we are going to the marriage office."

**Singing Scenes:**

1. The scene starts with Gönül singing in the house while doing chores. It is not before or after a significant moment in the film and it seems to be placed between scenes as an interlude and to entertain the viewers by using Gönül Yazar's singing. Gönül is in the living room of the house and from the furniture, it is apparent that they are not rich. Some traditional touches in the décor like the carpet on the wall and the curtains with floral patterns are mixed with a glass cupboard displaying a glass set of drinkware. Gönül is wearing a striped cardigan and a tight, knee-length skirt. She is singing the song "İçin İçin Yanıyor," a famous Turkish Art Music song while setting up the table in the living room. She is filmed in medium shot and on the left side of the frame Fıstık can be seen sitting on a chair and reading a newspaper. The lyrics of the song are about someone who is in love with an untrustworthy person but can't seem to forget them. As she finishes setting the table she goes over to Fıstık

and sings the song to him. There is a comedic moment when she lifts the newspaper he is reading, and he freezes and stands still. Then as she drops the paper and walks away smiling, he picks it up and continues to read it. The scene cuts to Mıstık washing the dishes in the kitchen. He is wearing an apron and merrily scrubbing the dishes. An open cabinet of dishes and a stove are visible. As Gönül comes in, singing she opens the lid of the pot on the stove to check the meal cooking. Mıstık smiles as he hands over the bag of salt to her and she adds a pinch to the meal. The scene shows the love between two siblings and how they share the housework. Mıstık also enjoys her sister's singing. As she sings the chorus of the song, they both sway together. Then as one of them cuts the bread to prepare the meal, the other one dries the dishes with a towel. This is a scene in the 1st category of Mueller's integration level because it does not serve the plot. However, the content of the lyrics does make one wonder if Gönül is singing about her situation (loving a man who is a scammer), but the tone of the scene is very uplifting.

2. This scene happens in the middle of a sequence of the film in which the main characters (Mıstık, Fıstık, and Gönül) are at a nightclub. Fıstık invites Gönül to the dancefloor for a dance and a song. This is interesting because Gönül is not a professional singer but somehow, she does not flinch at the idea of singing on the stage. Before she starts singing several things happen in this sequence: While Fıstık and Gönül are dancing they see that Hulusi Bey, his wife, and their son Çimdik are also sitting near the dancefloor. Çimdik gets jealous. Meanwhile, Mademoiselle Piliçyan is sitting at the back of the club, and she sees Mıstık sitting at the table. Mıstık goes to ger table and sits next to him. Fıstık is wearing the same clothes he wears at home (shirt, cardigan, pants) and a black fedora hat. Gönül is more dolled up in her mid-length dress with a collar, her hair tied up in a neat bun, and a thin headband. They are dancing to a lively jazz song played by the band. Suddenly, Fıstık stops dancing and goes over to the piano player and whispers a song to him. They start playing a new song that Gönül starts to sing. There is no logical explanation as to why Gönül, an ordinary customer can sing a song at the nightclub and the musicians play that song without a question. Her song is a slow-tempo pop music song, and it is different from the upbeat jazz and surf rock that was playing in the club. As

with many other Yeşilçam films from that era, there is a dissonance between the song playing and the instruments that are being played in the scene. The musicians in the background can be seen playing the piano, accordion, cello, and drums. The song features electric guitar, piano, and violins. When the song starts Gönül and Fıstık are dancing together at the dancefloor, with the musicians playing in the back and when her vocals start, the camera zooms to her face. The song is a duet between Fıstık and Gönül, singing about how much they love each other. They occasionally hug as they sing. Besides the occasional cuts and zooms, the camera is mainly static during this scene, filming them in medium shot. This scene is in the 2nd category because it contributes to the spirit and the theme of the film but does not enrich or advance the plot.

3. Gönül starts singing the song "Söyle Naz Mı Bu Kaş Çatış" while cleaning the house. She is in the same location as the first singing scene of the film, and she is shot at the same angle and frame. This time she is wearing a shirt, a plaid skirt, and a white headband. She has a white cloth in her hand which she uses to dust around. As she is dusting and singing, the camera zooms out, and from the left side of the frame we Fıstık and Mıstık dressed up in suits and fedora hats. Gönül does not see them as they are behind her. They come over to her slowly and they place their hands on her eyes to surprise her and she stops singing. This scene happens soon after they find a way to get out of jail and they have come home to surprise Gönül. It is a brief sequence.

4. This scene starts right after the previous one. After her brother and fiancée have come home to surprise her and after getting out of jail. At first, she is angry at them but they quickly make it up to her by offering to take her out to the nightclub. In the next scene, she is singing in the same nightclub in the previous scenes and singing on stage. The musicians behind her are dressed the same and playing the same instruments, which gives the impression that perhaps this scene was filmed on the same day as the others. Gönül is wearing her hair down in a short bob with a black headband. She has a sleeveless dress with a neck collar. She is holding a small, square microphone. She looks like a teenager, rather than a woman. She is singing a Turkish Art Music song, "Arabacı Yol

Ver Geçeyim," which differs from the jazz and 1960s pop music that was playing in the club. The audience can be seen at the lower corner of the frame, sitting and listening. The women are wearing summer dresses and the men are dressed up in suits. As she is singing, she goes over to Fıstık who is also wearing a suit and tie. He is smoking a cigarette and moving his hands in unison with the melody. Sitting next to him is Mıstık. As the camera zooms out to a full shot and pans to the left, we see that Mademoiselle Piliçyan is also sitting at the table. Gönül is singing to them, and they all smile at her, raising their glasses. Then as she moves to the left the camera follows her and Fsıtık gets up on stage and starts dancing to the song. After the chorus, Gönül and Fıstık start dancing in traditional Aegean dance. The film not only utilizes Gönül's talent as a singer but also Öztürk Serengil's comedic talents in the song scenes.

This is also one of the films which seem to use the singing scenes just for the sake of it, or to utilize the singer's talents in both acting and singing, in the film without much relevance to the plot. In the scenes of Gönül dancing in the house, her singing can be interpreted as an expression of happiness and in the scenes of her singing in the nightclub, there is no logical explanation as to how she can nonchalantly get up on the stage and sing without being a professional singer. Therefore, the singing scenes do not serve as revealing her innermost feelings, or the storyline, but rather are used as entertaining interludes to the plot. While the film is not based on Gönül Yazar's star persona it is interesting that her role in these films differs from another famous singer of the same era, Yıldız Tezcan. Her character Gönül is faithful to her fiancé but she is also headstrong and does not hesitate to put her brother and fiancé in their places when they upset her. When she finds out that her fiancé Mıstık is cheating on her she does not breakdown but decides to leave him and marry her bosses' son out of spite. This contrasts greatly with the kind of roles Yıldız Tezcan plays which are women who are meek and dependent on their lovers for happiness. Another interesting difference is that despite being from a low-class background Gönül is often dressed in mini dresses with collars, which also gives her a more youthful look and she likes to go to nightclubs to dance. On the other hand Tezcan's characters are family girls who are modest and do not have a night life. This can be due to the fact that Tezcan's musical genre (folk) is directed towards an Anatolian, rural audience, while Yazar is more associated with a modern and urban audience.

**9. Şıngırdak Melahat (Loud Melahat, 1965)**

**Comedy**

**Black and White**

**Dir:** Aram Gülyüz

**Cast:** Suzan Avcı, Kenan Pars, Adnan Şenses, Hüseyin Baradan, Vahi Öz, Vasfi Uçaroğlu

Melahat (Suzan Avcı) is a young woman making her living as a street vendor selling meatballs. She is known for her tough and feisty personality and is also friends with Tosun (Necdet Tosun) who works as a waiter in the tea house and Necmi (Hüseyin Baradan) a greengrocer. Şanzıman Adnan and Salim are two best friends. Adnan is a driver and Salim sells fish at the market. One day as they are driving in a neighborhood they see a fight and try to break them up. The two friends break up the fight as Melahat, Tosun, and Necmi cheer them on. The two groups become friends and have dinner together. When Adnan realizes that Melahat likes her friend, he talks about him as if he is rich, to make him appear more attractive. When Salim later realizes he lied about him, Salim says not to worry. The next day Salim and Adnan go to the same neighborhood to see Melahat. Adnan and Melahat start to flirt and start dating.

Meanwhile, Melahat has a twin that she is unaware of who is a rich heiress. Suzan (Suzan Avcı) and her uncle Seyfi live in the USA but are back in Turkey for 10 days to divide an inheritance that has been left for their relatives. Her uncle is well known rich man and is interviewed by a newspaper reporter after they land. As her uncle answers questions, Suzan wanders off and gets into a bus, assuming that her uncle is in there. When she realizes she has lost her uncle, a young woman named Yıldız next to her starts talking to her. Because of her naïve and gullible nature, Suzan tells Yıldız how rich her uncle is and why she is in Istanbul. She tells her that she does not know her relatives in Istanbul, that her uncle will give an ad in the newspaper to find them. Suzan and Yıldız come off the bus and she takes her home to her husband Şevki. Yıldız tells Şevki in secret that the woman is their chance to become rich. They tell Suzan that they will call her uncle to let him know where she is and take her out to dinner. Uncle Seyfi, who still has not found his niece gets ill from worry. He gives a missing person’s ad to the newspaper looking for Suzan. Kazım and Tosun see the ad

and realize that the missing niece looks just like Melahat. The reward for anyone who finds Suzan is 100 million dollars.

The "bad" couple Yıldız and Sevki call Şefki and tell him that they have his niece and want a ransom. The same night Necmi and Tosun take Melahat out to drink and when she gets drunk they decide to play a prank on Melahat and they take her to the police station and hand her over as the missing niece. Just as Seyfi is about to leave the house with the ransom money to meet Yıldız and Şevki, he gets a call from the police saying that his niece has been found. He goes over to the station instead and when he sees Melahat, he thinks she is Suzan. When Seyfi does not show up, Yıldız and Şevki are left waiting in vain. The next morning Melahat finds herself out of place in Seyfi's mansion, filled with caretakers. Melahat tries to explain she is not Suzan and at first, Seyfi thinks she is joking. But when she insists, Seyfi starts to feel sick once again and his doctor warns her to not upset him. Eventually, Melahat decides to play along. The same day Şanzıman and Salim see her picture in the newspaper announcing that the niece has been found. Both are surprised that she is an heiress and go over to her neighborhood to see her. Necmi and Tosun continue with the prank and tell them that Melahat is a rich heiress and sells food in the neighborhood for fun. Adnan and Salim are disappointed. They ask for the address of the mansion and Tosun gives them a card with the address on it. After they leave, they see Melahat driving back to her neighborhood for a visit. Her friends are surprised because they were not expecting that the millionaire uncle would believe she is her niece. Melahat decides to go along with her new life until the real niece comes along. She decides to take her friends Necmi, Tosun, and her childhood friend Mikro, back to the mansion. She takes them in as the new gardener and cook.

Şanzıman and Salim go to the mansion to visit her, Selim is upset thinking that she has lied to her. Since her "uncle" Seyfi does everything she demands, Melahat convinces him to hire Adnan as the driver and Selim as his assistant. The bad couple read in the newspaper that Seyfi's niece has been found and that anyone who can prove that they are related to him will take a sum of the 20 million inheritance. The couple has Suzan tied up in the house and they decide that the three of them (Yıldız, Şevki, and their friend Reco) will go to the mansion separately acting as if they are long-lost relatives to Suzan and Seyfi. They also sense that something suspicious is going on since Suzan is still with them. Meanwhile, Melahat and her friends are living happily in the mansion. Salim admits to her that he lied about being rich, which makes her very

happy. She says that she was secretly wishing that he would be poor like her because she is not an heiress. Adnan finds that crush Nazlı, whom he had lost track of, is working in the mansion. One night Salim and Melahat go outside to a *gazino*, Reco goes over to the mansion claiming that he is a distant relative. Later Yıldız and Şevki also go over to the house as relatives. They ask for his niece and Seyfi explains that she is out and asks them to stay over, as there are plenty of rooms in the mansion. Melahat's little friend Mikro hides in the room they are staying and overhears their plans to kidnap Melahat when she comes over to the house. Just then, Melahat, Salim, Adnan and Nazlı return from their night out. They found out that three people have come to stay over. Melahat is suspicious and Mikro comes over to tell her that the guests are there to kidnap her. Salim tells Melahat to over to her room and pretends to sleep, while the rest are on guarding duty. Later that night the guests come over to her room as she pretends to sleep and they put a cloth of ether over her face to make her faint and carry her outside. They bring her over to their house into the same room where Suzan is tied up in a chair and sleeping. They think that Melahat used her likeness to Suzan to live in the mansion. Yıldız and Şevki go back to the mansion to not cause suspicion and wait for his signal to call Seyfi later and ask for ransom money. After they leave Melahat wakes up and realizes she is in another house, with Reco in the room. Adnan and Salim have followed them and barge into the house to rescue her. Just then Reco shows his identity and reveals that he is undercover police, sent over to bring down Şevki's gang.

The next morning Yıldız and Şevki are having breakfast with Seyfi. Uncle Seyfi goes over to Melahat's room as she is sleeping there. Suzan is also staying in the house and when Seyfi comes out of the room he sees Suzan and faints when he sees the two of them. Reco, Salim, and Adnan arrive at the house. We find out that Reco planned to show both twins and create a diversion so they can catch the bad guys. Necmi, Tosun and Adnan go over to catch Yıldız and Şevki and a chase begins. Adnan and Salim beat them up as Suzan starts tackling Yıldız. Then the police arrive and Reco's true identity is revealed. The police arrest Yıldız and Şevki. In the last scene, we see Melahat, Tosun, and Kazım have returned to their old lives. Adnan and Nazlı are going to get married. Salim and Melahat are also dating and have returned to normal.

**Singing Scenes[30]:**

1. In this film Adnan Şenses, although playing with his name, is not a singer, for a change. However, the filmmakers had decided to use his singing talent in one scene, where his character is singing in a *meyhane*. This scene comes right after Melahat is having dinner with her supposed uncle that she just met, in his lavish, rich house. She is finding it difficult to adapt to the dining etiquette, she enjoys the abundance of food. The singing scene starts as we see the inside of the meyhane: there are small paintings framed on the wall and small tables and wooden chairs. A small Turkish Art Music band, consisting of a violinist, an oud player, and a pipe player is playing the intro of the song. The tables are filled with male customers eating and drinking. From their clothes, it is obvious that the clientele is lower or middle class. The camera pans to show us Adnan and his friend Selim sitting at a small table covered with a table cloth with checkered print. On the table, a rakı bottle can be seen. Adnan starts singing the song "Meğer Sevmek Ne Zormuş" (I Found Out, Loving is Hard). It is a love song with lyrics from the point of view of a heartbroken lover. The camera slowly focuses on Adnan singing. He is wearing a shirt with short sleeves. He is soulfully singing the song. As the camera focuses on him, the bartender and the other customers sitting in the back can be seen behind him. He takes a sip from his glass and then gets up. The camera shows him from a medium shot, filmed from the other side as he gets up and starts singing by himself while slowly walking around, almost using the *meyhane* as his stage. He walks over to a pillar on the wall and sings over there. Then he moves over to the orchestra and slowly leans over them as he sings. He goes over some tables, walking around the other people. They do not seem to mind, acting as if he is a professional singer. Some of them glance at him singing, and some of them continue eating and drinking. Adnan slowly moves back to his table and sits next to Salim as the song ends. The customers applaud. Although the song does not allude to any specific event, it can be said that it reflects how Adnan and

30 In this film, there are two singing scenes in which Suzan Avcı (Melahat) is singing the title song. The singing scenes are dubbed over by vocalist Sevim Şengül, as it is explained in the credits of the opening scene. Melahat is singing a song about herself, which introduces her to the viewer. Although these scenes are appropriate for a film musical. Because this thesis is about analyzing the singers' singing scenes, Avcı's singing scenes are omitted, as she is not a singer.

Salim are feeling. We get the context after the song ends and Adnan tries to cheer his friend up, but Salim says he misses Melahat, as they could not see her when they went over to the mansion to find her. Adnan tells him, they will go there again and that he also misses Nazlı, the girl that he has a crush on, not knowing that she is working as a maid in the mansion. Rather than emphasizing their melancholy, this scene serves more like a musical interlude. The happy tone of the film and the events do not call for a melancholic song.

This film does not utilize the singer's persona unlike the other films of his in this analysis. However, it does somewhat provide his character to express himself through the song. The setting is a typical *meyhane* scene which is common in Turkish culture. It provides a link between the working-class background of the characters as well and possibly makes them more relatable to the viewers. Adnan Şenses had played working class drivers in his films *Avare Şoför* (The Idle Driver, 1961), *Şoförün Aşkı* (The Driver's Love Affair, 1962), *Avare Şoförün Kısmeti* (The Idle Driver Finds His Match, 1963), so the role he plays in this film is already associated with him.

**10. Affet Sevgilim (Forgive Me, My Love, 1966)**

**Melodrama**

**Black and White**

**Dir:** O. Nuri Ergün

**Cast:** Ajda Pekkan, Ediz Hun, Filiz Akın, Hulusi Kentmen

Filiz (Filiz Akın) is the daughter of a rich factory owner Hulusi (Hulusi Kentmen) who is about to marry Ekrem (Ediz Hun). At the beginning of the film, her uncle (Nubar Terziyan) who is also a doctor performs a test on her and discovers that her cardiac valves are worn out and that she has at most a year to live. Her father and uncle are aware of the situation but have decided to spare Filiz the bad news and keep this a secret from her. Hulusi wants her daughter to be happy in her last days so he made sure Ekrem will marry her by employing him in his workplace in exchange. Filiz is also oblivious to the fact that Ekrem is dating Leyla (Ajda Pekkan). In opposition to Filiz's life in luxury with her father, Leyla lives alone and makes a living on her own. She complains that she has endured disproval from her family and neighbors that she is having an affair without marriage and wants to get married to Ekrem. However,

Ekrem admits to her that he is about to be married to his boss's daughter in exchange for money. To console her he says that he accepted the offer so that he and Leyla can secure their finances for their future and that he will only stay married for a few months. Leyla is devastated and gets angry at him for putting money before she kicks him out of the house. Ekrem insists that he will return to her.

Filiz and Ekrem's wedding is announced in the newspaper and when Leyla's friends from work find out they make fun of her that Ekrem dated her for years, only to marry a rich girl. Leyla goes to their wedding and introduces herself as Ekrem's friend and makes a snarky remark before she leaves. Ekrem and Filiz embark on a honeymoon trip to Europe and U.S.A. While in the U.S.A. Ekrem takes her to a heart doctor and they get some encouragement from him. the In voice-over, we hear that Ekrem has begun to fall in love with Filiz's kindness and naivete. He starts to feel remorse for how he married her. After returning to Turkey, the newlyweds start living in Hulusi's house, while their own house is being built for them. The doctor in America sends them a letter saying that he can save Filiz's life using a new operation technique. Ekrem decides to reject the money Hulusi has promised to pay to him and Hulusi is happy that his love for her daughter is genuine. Meanwhile, Leyla learns that Ekrem took her to the doctors during their honeymoon trip and is angry. He calls Ekrem and when they meet, she asks "what were you planning to say to me when your wife was cured?" She asks her to leave his sham of a marriage and return to her, but Ekrem says that it would destroy Filiz's feelings. He explains that when he accepted to marry her, he was not in love, but saw this as a chance to earn money, but later he started to develop feelings for her. Leyla drinks pills to commit suicide and leaves a letter to Ekrem and Filiz. Hulusi finds out about it in the newspapers and hides them from Filiz. Hulusi says the letter has his name on it and that the prosecutor is waiting for him. They go to the police station together and the prosecutor warns them that the letter reveals Ekrem and Leyla's relationship and that it would have been a disaster had the letter got into the hands of the press. Filiz goes to the hospital to see Leyla and asks her why she is trying to come between her and her husband. Leyla not only reveals that Ekrem married her for money but also that she has no more than a year to live. She admits that she took the sleeping pills on purpose and that her real intention was to disgrace them.

Filiz goes to the hospital room of her uncle's and looks at the documents revealing that she has a terminal illness. When her uncle arrives, she starts screaming

that she has been lied to. She goes home and locks herself into her room, crying and saying that she wants to die. Ekrem breaks the door and goes in, tells her that at first he did not like her but in time he fell in love with her compassion, kindness, and noble character. He says that he loves her and tears apart the checks that have been written in his name and says he is quitting his job. Filiz is convinced and stops him as he is about to leave. Meanwhile, after Leyla's name is on the news because of her attempted suicide, her employer fires her. She goes around looking for a job and after not being able to find one, she decides to work in a nightclub as a singer.

The doctor from America is about to come to Turkey to perform surgery on Filiz. To calm her nerves, Ekrem decides to take her out to a club. By chance, Leyla is working at the club as a singer. She is announced on stage and when she sees the couple together and before she sings her song "*Satılık Aşk*" (Love for Hire) she explains that the song is about a girl whose love has been taken away from her with the promise of money and a man who sold his love in exchange for money. When the song is over, she says that the lyrics are inspired by real-life events and that the people who inspired the song are in the audience. When she calls Ekrem out by his name, he goes over to her and slaps her. Meanwhile, Filiz starts to have palpitations from stress and Ekrem takes her away. The next day the doctor (Prof. John Higgins) arrives and the surgery is performed. Not only is the operation successful but during surgery, she has a c-section birth(!) The couple embraces happily as the film ends.

**Singing Scenes:**

1. This scene is the introduction of Leyla's character. It starts with Ekrem listening to a record in his room and smoking. The camera focuses on the picture frames on the wall and focuses on the one of him and Leyla sitting together at a table, holding hands. Then the camera cuts to a close-up of his face looking at the picture. The camera pans left on the wall, one by one showing their pictures on the wall in close-up. Leyla's (Ajda Pekkan) voice is heard singing a Turkish version of the song "The Autumn Leaves". After showing a picture of Leyla by herself, the camera cuts to her singing on stage filmed in a medium shot. Her hair is pulled up and she is wearing a black dress with long sleeves and a white-collar. The location looks like a nightclub with a jazz band playing behind her and from the side of the stage, the audience is visible, drinking at their tables. (Later we find that it is a big living room). Most

of them are men but there are also women too, dressed similarly to Leyla. It seems to be a celebration, as party decorations are hanging from the ceiling. The camera angles stay the same, besides Leyla dancing and occasionally coming close to the camera. At the end of her performance, we learn that the audience is her friends, and she is not a professional singer. They tell her that her voice is beautiful and that she should consider a singing career.

2. This sequence happens after Leyla is fired from work because her name is in the newspapers after she committed suicide. She struggles to find a job and then meets her friend who owns a night club and he tells her to start that night. The next scene opens with a close of the guitarist of the band, playing the guitar and zooms out to show Leyla singing an Italian song, she has a long-sleeved, light-colored dress on. The camera zooms in to her face and the scene transitions into another one of her singing "Dio Come Ti Amo", at a different day. This time she is sitting on the piano, and she has a short, black dress with embellishments in the front. The guitar player comes close to her as she sings in her chanteuse pose. Then the scene cuts to an instrumental montage of Leyla singing on stage in a different dress. Close-ups of her face are shown between close-ups to the musician's hands playing the guitar, then we transition to a close of her hands playing the bongo. The camera zooms out she starts singing a different Italian song. We see the keyboard player and the electro guitar player at the back of the stage, and on her left the drum kit is visible. Leyla starts to dance and then as she sings the camera focuses on her face once again and fades out. This sequence also features famous musician Yurdaer Doğulu on keyboards, as his name is visibly written on the side of his keyboards. The scene is integrated into the 2$^{nd}$ category because it does not contribute to the story besides showing off the singing talent of Ajda Pekkan. This film also uses her image as a Westernized Turkish singer who came to fame by singing foreign songs.

3. This part is close to the ending of the film. Ekrem and Filiz have come to a nightclub to dance, and the pianist of the club presents Leyla as the new talent. The clients all applaud as Leyla takes the stage. She is filmed in a medium shot, in the same club we have seen her sing. Before starting the song, she makes a

short speech about the song she is about to sing. “A poor girl, whose love has been taken away from her by trickery and the promise of money, and a lover who became a husband for hire.” As she talks the camera cuts to Ekrem and Filiz sitting on their table and Ekrem tries to get up from his seat in anger, but Filiz holds his hand and stops him. Then Leyla starts to sing the song “Satılık Aşk” (Love for Sale). She is wearing a sequined top and small round earrings. Her hair is coifed up in a 1960s bob. As she sings, she is overcome with emotion. The camera shows her face in close-up, then cuts to a close-up of Ekrem in a tight medium shot, looking at her with an angry expression then lowering his eyes in guilt. Leyla sings about being abandoned and not being rich enough to buy his love. As she sings, filmed in a tight medium shot, the orchestra is behind her, and the audience members are sitting at the tables placed on the side of the stage. This scene focuses mostly on Leyla’s face as she cries while she sings and Ekrem’s guilt. The camera cuts to Filiz once to show her averting her eyes from Leyla. We see Leyla in either a close-up or medium shot. As she finished her song she starts crying and she gets a standing ovation from the audience. The song’s lyrics are directly about her relationship with Ekrem and her devastation, the scene is also pivotal to the plot, therefore it is in the 6$^{th}$ category.

The fact that Ajda Pekkan’s character is singing Italian and English songs in a jazz club mirrors the start of her career. However, the film does not present her real name, which can be interpreted as an effort to put a distance between her and the character that she is playing. The fact that the medley scene features famous musician and composer Yurdaer Doğulu as well, it is possible that it was included in the film to give the viewers the pleasure of watching her on stage singing in jazz. Ajda’s singing career began in 1962 as a nightclub singer, therefore the career of her character also mirrors her own (Dilmener, 2007, p.14). By this time, Ajda was a successful singer but she had not yet become the “superstar” of Turkish music. She was dubbed by the media as a “local version of Sylvie Vartan” and her costumes and hair in the film certainly validate that claim. It can be said Her final singing scene in the film is essential to the plot, as she sings about her heartbreak to the man who broke her heart, and her words also bring the climax of the film before the final.

**11. Kocamın Nişanlısı (My Husband's Fiancée, 1965)**

**Comedy**

**Black and White**

**Dir:** Turgut Demirağ

**Cast:** Sadri Alışık, Gönül Yazar, Çolpan İlhan, Hüseyin Baradan, Mürrüvet Sim

Sadri (Sadri Alışık) and Leyla (Çolpan İlhan) are a married odd couple with a young son. Leyla is an associate professor at a university who is uptight, intellectual, and pedantic. Sadri is a businessman who is outgoing and loves to party. Leyla has a serious demeanor and is always quoting from famous philosophers and thinkers, while Sadri is a jokester who does not take anything seriously. He is cheating on his wife with Gönül (Gönül Yazar) who is unaware of Sadri's marriage and thinks he is living with his sister. Gönül is also fooling Sadri because she has a lover Hüseyin (Hüseyin Baradan) whom she introduces as her brother, and they both are after Sadri's money. In the film, Gönül Yazar plays two different roles: Sadri's lover and herself as a singer. This causes confusion in the plot, that is resolved in the last scene.

Sadri and Leyla are in the process of divorcing, because of their incompatibility as a couple. Leyla takes her belongings and their son Kerem with her as she is leaving the house. Sadri is excited that his wife is leaving, so that he can invite Gönül home, skips one court hearing, confident that his lawyer will take care of things. However, when Leyla finds out that Sadri has a girlfriend she decides to not divorce him. She goes home to find Sadri and Gönül in the house, while Gönül is taking a bath. She declares that she will save him "from the claws of that hyena" (referring to Gönül) and that she does not want to see her in the house again. Leyla leaves the house saying that she is going to see her lawyer and Gönül slaps him on the face and leaves too.

Leyla gets into a car accident and survives, but one of the passengers in the other car dies and the other falls into a coma. She is jailed for a short amount of time. During her time in prison, she is befriended by a woman named Seher, who is feared amongst the other women. Seher teaches Leyla how to be street smart and defend herself but also that she has to be more feminine and attentive to her husband to win him back. After a while, the man wakes from his coma and testifies that Leyla is innocent. Leyla is released from prison with Seher and after meeting with her brother Ömer, she decides to play a game on Sadri to intimidate him. She returns home unannounced,

telling Sadri that she escaped from prison with Seher and Ömer. She acts as if the prison has changed her and now she is a criminal. Meanwhile Gönül's lover (disguised as her brother) Hüseyin and Gönül are living in the same house and Leyla and her "gang" are bothering them as part of the plan. As the three of them go on a vacation to escape Leyla, Seher and Ömer follow them. As they spend time together Sadri falls in love with Leyla once again and after her plan has been successful, Leyla admits she was fooling him. Hüseyin (as an attempt to break them up) says that Gönül is seventeen years old and pregnant from Sadri. At first, Leyla is devastated and gets in her car but Seher who overhears that Hüseyin has lied, tells Ömer to catch up to Leyla and tell her the truth. After a chasing scene where Leyla is chased by Ömer and Sadri, the problem is solved and the married couple, who has found love again, return home to their son who is waiting for them.

**Singing Scenes:**

1. This is a scene in which the performance and the characters blend. Sadri is planning to go out for a night of fun and his wife makes an unexpected decision to join him. He cannot pursue her to change her, and they end up going to Beyoğlu together. The song scene starts with the shot of a band on stage. It is a typical Turkish Art Music band and the musicians are all wearing white shirts, bowties, white blazers, and black pants. Behind the musicians, there is a huge décor in the shape of an oyster shell. They are playing "Nazende Sevgilim," which is a famous TAM song. When the vocals being, the camera pans to the right to show Gönül at the corner of the stage. She has a mid-length dress and her hair is pulled up. There is a long staircase at the corner of the stage which connects the top floor with the stage and also continues down to get off the stage. The walls are decorated with wainscotting and have framed pictures and one of them seems to be an oil painting of a woman. Gönül is filmed in full shot and as she sings, she slowly descends the stairs, among the audience/ clients of the *pavyon* who are sitting at their tables, eating and watching her perform. The clientele consists of both men and women. She dances as she walks between the tables and comes closer to the camera. Then she turns her back to the camera and dances towards Sadri's table. Her boyfriend (who introduces himself to Sadri as her brother) is waiting by the end of the stairs.

Sadri is excited and can't take his eyes off her, while his wife sitting next to him is reading a book. The camera passes them and follows Gönül as she continues to dance. Next, she comes near Sadri again, and both her, Sadri, and her brother in the back are in the same frame and this placement seems to sum up the plot perfectly: Gönül charming Sadri who is too occupied with her to notice her wife; her wife being too occupied with books and academia to notice his husband cheating and Gönül's boyfriend Hüseyin watching over them so that he could make us of Sadri's money. Sadri is making eyes at Gönül as she sings and at the same time checks his wife over his shoulder to make sure she does not notice them flirting. He is wearing a suit and tie, and his wife Leyla is wearing a blouse with polka dots and a white-collar, and glasses. As Gönül moves to the left we see the rest of the table and see that Leyla is drinking a glass of milk while Sadri is drinking alcohol. Gönül uses the stairs to get on the stage and ends her song. After this scene, we learn that it was Gönül the singer who sang the song, but Sadri's girlfriend Gönül poses as her, backstage to fool Sadri. This scene is in the 3rd category.

2. This is a scene in which Sadri, Gönül, Hüseyin, and Hüseyin's female friend are out on a double date in a nightclub. A man approaches their table and asks Gönül to sing, to which she is surprised and replies, "But I don't know how to sing." Hüseyin kicks her under the table and tries to save the situation by acting as if she is being modest. Gönül gets on the stage which consists of a small band of a drummer, a saxophone player, a cellist, and a piano player. She is wearing a mid-length, tight black dress with straps and a black headband. The stage is small, and the band is standing close to each other. Gönül starts to sing but her voice is off-key, and she forgets some of the words. This time the song seems to be recorded live as it is not a studio recording and only the piano accompanies her. The camera cuts to a short dialogue between Hüseyin and Sadri. Hüseyin says that their dating period has been too long and that they should be getting married soon, acting like he is guarding her sisters' chastity when in reality he wants them to get married so that he and Gönül can run off with Sadri's money. Sadri does not respond enthusiastically, as he is not so keen on marrying her. The camera cuts back to Gönül who is singing terribly. The scene continues as Leyla and friends Seher and Ömer who are acting like

criminals come in and sit at Sadri's table to ruin their night. The song continues in the background while they talk. This scene is in the 2nd category.

The film makes use of her singer persona in both ways as she is both playing herself as a singer and a young woman who is posing as her. The singing scenes are very few and the songs do not serve the story. Like Zeki Müren playing twins in HBT, Yazar plays both herself and her doppelganger who is the "other woman." At the time the film was made Yazar was known as a Turkish Art Music singer and did release pop songs until 1967. The location in the film wherein she sings is between a gazino and a pavyon. Such as with many entertainment spaces, *gazino*s also went through different phases in the Turkish culture. Starting from the 1950s, *gazino*s began to take over the music scene in Istanbul as the first examples of entertainment venues which served food and alcohol while a TSM singer sang on stage (Eğribel, 2015, p.318). Yazar's singing scene is a typical sight from the 1960s nightlife where a TSM orchestra and singer accompanied dinner and drinks.

**12. Aşkın Gözyaşları (Tears of Love, 1966)**

**Melodrama**

**Black and White**

**Dir:** Zafer Davutoğlu

**Cast:** Yıldız Tezcan, Efgan Efekan, Neriman Köksal, Senih Orkan, Parla Şenol, Bedia Muvahhit

Yıldız (Yıldız Tezcan) is the daughter of a rich landlord in a village and is in love with her cousin Efgan (Efgan Efekan) who is a worker in Istanbul. When his father decides to marry him off with another guy from the village and embarks on a month-long trip. The evil maid plans to marry the landlord for money but wants him to disown Yıldız so that she can inherit all of the money. She convinces Yıldız to go to Istanbul to go and bring Efgan to the village so that she can convince him to give them his blessing for marriage. However, Efgan is having an affair with a rich woman (Neriman Köksal) who is in love with him. Efgan tries to break their relationship off but Neriman is angry when she realizes he loves someone else. Efgan's mother also does not want him to marry Neriman instead so that he can become rich. While Efgan

and Yıldız decide to get married the next week, Efgan gets a special request from his job to deliver wagons with the crew to another city and come back within a week. Yıldız agrees to wait for him while she stays at his mothers' house. Efgan and his crew get into a traffic accident and his name is pronounced dead in the news, even though he is still alive. His mother, even after Efgan informs him that he is alive and coming home, lies to Yıldız that he has died and kicks her out of the house.

When Efgan comes back home his mother lies again, saying that Yıldız has decided to leave him while he was away. A distraught Yıldız goes back home to find that his father is back and angry that she tried to marry someone he does not approve of, he kicks her out of the house. Efgan goes to the village to take her back but Yıldız has escaped and when her traces are found near the sea, she is presumed to be dead. Efgan goes back to Istanbul to see that Neriman has taken her mother under her wing. He swears he will never marry her. Meanwhile, Yıldız is back in Istanbul and finds a job as a factory worker. She is pregnant with Efgan's child. After her baby is born Yıldız becomes homeless and wanders the streets with her child. One day as she tries to commit suicide she is rescued by three street buskers. After the accident, Yıldız is saved but she becomes blind. She moves in with the buskers and her daughter and makes her living by singing with them in the streets. As her daughter Parla grows up she dances for them as they play. Parla is now a grown child and one day she meets Efgan by chance. Efgan has become a famous singer with the help of Neriman. Efgan and Parla take a liking to one another and start a friendship. When he learns that Peri's mother is homeless (he still does not know whose child Peri is) he decides to help her by giving money to Parla so that her mother can go through an operation to fix her sight. As he asks for a large sum of money from Neriman, she gives him one condition: He will embark on a musical tour for a year and after he comes back, he will marry her. Efgan agrees and meets Parla to give her the money and says he will be gone for a year and promises to see her when he gets back.

Yıldız has the operation, and her eyesight is restored. Efgan travels Middle Eastern countries and his tour is a success. When he comes back his upcoming wedding is announced in the newspapers and Parla says to his mother and the three buskers that he was the person who decided to finance the operation. The buskers decide to crash the wedding to sing to them as a show of gratitude. Yıldız still does not know who the singer is because his name is not mentioned to her and she has not seen his posters. The group arrives at the mansion's garden just as the wedding is about to

happen inside. When Yıldız starts to sing, Efgan recognizes her from her voice and runs to the garden to see her before the wedding vows are completed. The two lovers and the family are finally reunited, and the film concludes as they leave together.

**Singing scenes:**

1. The scene starts after Yıldız and Efgan are discussing marriage. Efgan says that if she cannot convince her father for her hand in marriage, then they will elope. Yıldız says that her father will disown her if that happens and from their dialogue, we understand that neither of them minds being poor as long as they are together. Yıldız Tezcan's song "Söylenir Bana" (They Tell Me) starts playing and we see a close up of Yıldız looking lovingly at Efgan. Then we cut to a close-up of pond lilies. The camera tilts up and we see a river and trees. In the next shot, the camera tilts down from the trees and we see Yıldız running around a natural setting beside reeds, near a pond. She is carrying flowers in her arms as she is singing and is filmed in medium-full shot. The camera moves to the side and we see Efgan laughing and throwing rocks at the pond playfully as he listens to her song.

   In the next cut, the camera shows us a close-up of sand and tilts up as we see dunes and the couple running hand in hand. They stop and rest under a tree branch. The scene makes it seem as if they are running in the desert although there is no dessert in Turkey. Cut to Neriman at her home in a loose close-up. We see fancy lamps in the frame, she is smoking a cigarette and drinking alcohol. Her hair is styled in a classical 1960s fashion with her hair down and she is wearing a fancy mid length dress. She is visibly worried (about Efgan not wanting to marry her) and paces around the house. As she walks away the camera tilts right and we see her walking around the house in a full shot. The house is decorated in a modern and Western mid-century style. It is obvious that she is rich and has a Western lifestyle. In the next scene, Yıldız and Efgan are on a sandal on Küçüksu River in Istanbul going under the bridge, in an extreme full shot. We cut to Yıldız in the boat, in a tight medium shot, singing the song to Efgan. At the end of the sequence, we return to Neriman in the same setting, in a medium full shot. This time she is having a fit and knocks down a vase and also bottles of alcohol in a rage as the sequence ends. It is implied that she will not accept Efgan's relationship and still hold a threat to the couples' happiness. This scene is in the 3rd category of enriching but not advancing the plot, but it is not due to the lyrics of the song, but the interaction of

the couple during the singing scene. If it were only a scene of Yıldız singing, with the song imposed on the images of her and Efgan, it would be less integrated. However, because she is singing the song directly to him as they are spending time together, the song is semi-integrated into the film.

2. The sequence starts right after they make love for the first time, which is not shown on camera. The song "Dünyada Aşk Olmasaydı" (If There was No Love in the World) starts as we see the medium shot of Efgan's room and quickly the scene cuts to a pier where we see Yıldız waving goodbye to Efgan as he is leaving for work. She has a light-colored, sleeveless mid-length dress with a white collar and is filmed in a full shot and from a slightly low angle. Efgan is wearing a checkered shirt and plain colored trousers and he is on a ferryboat filmed in a medium-full shot. He is waving her goodbye and from reading his mouth we can see that he tells her to wait for him. Cut to a loose close-up of Yıldız waving back and nodding her head in agreement. In the next scene, she is singing the song diegetically in a bedroom in Efgan's house as she is sewing her bridal gown. We see her in a full shot. The house has old furniture, a dresser and mirror, some small pictures on the wall and a bed. The curtains have flower prints on them. The decoration of the room is modest. Yıldız is now wearing a long-sleeved dress with frills on the neckline, she looks at the mirror and holds up the bridal gown to see how it looks on her. Now that she is getting ready to be married to a working-class man and not living with her rich father, her dress is more like a housewives' attire than a girly dress. The scene cuts to Neriman lying in her bed at home with a black negligee, tossing and turning in bed in anger. She is filmed from the side in full shot, and then she is seen lying on the bed, filmed from a high angle. There is a stark contrast between the two houses and their decorations. In the next scene, we see the convoy of wagons driving through a road and Efgan taking a break with his crew, eating some food. The scene returns to Yıldız sewing with a sewing machine, the camera zooms out and we see that Efgan's mother is sitting next to her besides another dress, sewing by hand. She looks at her with disdain (although Yıldız does not see it) and gets up and sits somewhere close to the camera where she continues to sew. However, she is bothered by her singing, and she tosses the shirt in her hand and starts staring at a point outside the frame. The camera focuses on her worried face. This sequence is also in the 4$^{th}$ category.

3. In this scene, Yıldız is at home with the three buskers. Now that she is left blind after the accident, they are taking care of her. As a gesture to Yıldız and her daughter they steal a chicken from a coop and some fruits from a market so that they can have a nice meal together. Their demeanor and cheerful banter provide some comic relief in the film. The scene takes place in a small, one-bedroom shack (or *gecekondu*) and Yıldız is singing by a makeshift baby swing. They ask Yıldız what she can do for a living, now that she is living with them but then they fall silent as she does not answer right away. Yıldız pauses and then starts singing the song "Yetim Yavrum" (My Fatherless Child). Suddenly the cheerful atmosphere disappears, and everyone is both mesmerized by her voice and saddened by her song. While she is singing the song Yıldız is shown in a close-up. She is wearing a long sleeved patterned dress and her hair looks somewhat disheveled. The buskers grab their instruments (violin, pipe, and *darbuka*) as they start playing the instrumental parts of the song are heard as well, which makes the song diegetic, although a prerecorded version is playing. As they play their instruments, they are shown in a medium full shot. As the song goes on the three men are overcome by emotion and as they see Yıldız singing and crying, they start to cry as well. One by one they stop playing and the scene ends. This scene can be considered 5$^{th}$ category because it advances the plot by Yıldız's voice being discovered by her new friends and therefore explains how she began busking in the streets, however, I'm hesitant to call it a 6$^{th}$ category scene because if taken out of the film, we would still know that Yıldız became a street singer.

4. This scene starts right after the previous one ends. Contrary to the song playing in the one before, this song "Kız Fatma," is up-tempo and more cheerful. It is a love song. Yıldız and her three friends are sitting at a dock near ships and are playing a song. Yıldız is still sad and sings sitting with her baby in her arms. The three men look happy as they play and smile at the people passing by. The camera pans to show their surroundings: they are at the docks in Karaköy, near the Haliç Bridge. Yıldız is in a plain dress and the rest of the crew are also wearing worn-down-looking shirts and trousers. While the song is continuing the scene changes into another one in which Yıldız and the crew are singing to a crowd in a poor neighborhood. The buskers and Yıldız are in different clothes so it is apparent that

this is another day. However, the biggest difference is that Yıldız's daughter Parla is grown up (she looks 6-7 years old) and is dancing in a loose white dress which looks like a nightgown. The timeline of the film has jumped forward and we now understand that the scene we are watching is taking place several years later. Yıldız is still looking sad, however, her daughter is quite happy making faces while dancing, straight into the camera. She takes the hat off of the violin player and uses it to collect money from the bystanders in the street. Many people hand out money into the hat as the song ends. This scene advances the story by showing us the new life of Yıldız and also during the number the timeline of the film jumps a few years into the future, hence the scenes of her daughter going from a baby to a grown kid.

5. The song "Doğduğuma Pişmanım" (I Rue the Day I was Born) starts as the camera shows us the Marmara Sea, the fairies, and ships in Istanbul. In another shot, we see the minarets of the mosques. Yıldız is again sitting near the Haliç Bridge in Karaköy, beside the dock. The song is somber and slow but the buskers seem to be in a good mood as Parla runs among them and two of them stop playing their instruments are start playing with her. Then they continue playing but the song is not affected by this, despite it being diegetic. This is one of the scenes that disrupt the diegetic and nondiegetic world, as the songs are not recorded live. Occasionally the camera pans and shows us the sea and there are cutaways to scenes of other places in Istanbul. Next, we see Parla looking at her mom singing with a sad face and she hugs her. In the next cut, we see her curled under her mothers' feet and sleeping on the ground as they play. There has been a temporal ellipsis but the song plays without interruption. The moment the song ends the scene cuts to Efgan singing in a recording booth. He is wearing a suit and singing the exact song. Although he is singing the same song, his circumstances are the opposite of Yıldız's. He looks elegant and well dressed and is singing in a very modern-looking studio. These sequences are integrated in the 4$^{th}$ level.

**6.** The last singing scene is at the end of the film when Yıldız, her daughter, and their friends all go to the mansion where Efgan is getting married. The setting is at the entryway/garden of the mansion. There is lots of greenery, trees, and a small water fountain. This time Yıldız and the buskers are dressed nicely. Two of them are wearing suits, although to emphasize their comical purpose in the film, the suits

are ill-fitted. Yıldız also looks more put together with her hair in a headband and a chic dress. The sequence is shown parallel editing between the wedding scene in the mansion and Yıldız singing a song in the garden of the mansion. In the marriage scene, Neriman and Efgan are shown sitting side by side in a loose close-up. We hear the marriage officer asking Neriman if he takes Efgan as her husband, she says yes. Just as Efgan is also about to answer, the singing voice of Yıldız is heard from the outside. Efgan recognizes her voice and immediately gets up from the table and leaves. He looks out of the window saying, "This is Yıldız's voice!" As he leaves the wedding ceremony, his mother enters the frame running after him. After she realizes Efgan will not be stopped, she faints. Yıldız is singing the song "Aşkın Gözyaşları" which is the title song of the film, while Parla is hugging her crying, emotionally overcome from her mothers' singing. Efgan runs to Yıldız and they are reunited. Both were presuming the other was dead. Yıldız explains that Parla is his daughter. Three of them are crying tears of happiness. Everyone hugs one another and the newly united family and the buskers all leave the mansion together as the film ends.

Yıldız Tezcan's singing scenes in the film are often used as an expression of her emotions. For example, when Yıldız is singing "Söylenir Bana", which is a love song, her character is happy and in love. Conversely, when she is singing Kader Gülmez Yüzüme, a song about her tragic fate, she is kicked out of home walking in the streets in Istanbul. However, there are some exceptions where the song lyrics may not fit the mood of the characters. For example, the song *Kız Fatma*, which is written from a man's perspective to a woman he admires is sung by Yıldız in a scene where she is singing sadly in the street with her busker friends, and with her baby in her arms. Neither the song's tempo nor the lyrics match her depressed state. Her outfits and surroundings often reflect her financial state, her dresses get longer as she gets poorer and at the beginging and ending of the film, when she is doing well financially, her dresses become shorter and more fashionable. This is something that we often see in Yeşilçam movies, that dressing in mini skirts or fashionable clothes is associated with being rich and living a Western lifestyle such as attending parties, drinking alcohol etc. While wearing longer skirts or more modest clothing is reserved for lower class or peasant women. In the second, fourth and fifth singing scenes, the sequences advance

the storyline by editing different scenes while the song plays, while the other ones pause the narrative, which more typical in Yeşilçam singer films.

**13. Düğün Gecesi (The Wedding Night, 1966)**

**Comedy**

**Black and White**

**Dir**: Osman F. Seden

**Cast:** Zeki Müren, Türkan Şoray, Ajda Pekkan, Kadir Savun, Nubar Terziyan, Ali Şen

Zeki (Zeki Müren) is a singer who is forced to marry a peasant girl Zeynep (Türkan Şoray) at the request of his father (Ali Şen), because of her family's money. Although his roots are from the village Zeki is urban and sophisticated while Zeynep is a hick with a thick accent and bushy eyebrows. Kadir (Kadir Savun) is the village landowner, who is like a father to Zeynep. Zeki is appalled by the thought of being with her and after the marriage is done, he escapes the village and returns to the city. Zeynep realizes that after living in the city, Zeki is used to modern women and does not find her attractive. She is hurt and decides to seek revenge by going overseas to learn how to be Westernized and modern.

While Zeynep has a makeover in another (western) country, Zeki becomes a famous singer and is engaged to Güner (Ajda Pekkan). Güner's father (Nubar Terziyan) wants them to get married but Zeki cannot marry Güner without divorcing Zeynep first. Güner's father finds Kadir and asks her where Zeynep is and he lies and tells them that after Zeynep was left by Zeki she was devastated and took off on a journey through Anatolia. Zeynep learns about this in a letter Kadir has sent to her and decides to go back to Turkey. With her new look and her family's money, Zeynep becomes the boss of the *gazino* where Zeki sings at. She is introduced to Zeki as "Miss Tülin, who just came back from the USA." When Zeki meets her he is reminded of Zeynep but cannot picture this young and sophisticated woman as her. Zeki is impressed by "Tülin" and they start seeing each other often, much to the jealousy of Güner. Güner's father is getting impatient that Zeynep is not found, therefore Zeki cannot divorce her so that he can marry his daughter. After Zeki embarrasses himself numerous times to prove his love for her, Kadir warns Zeynep that she should stop playing with him and that she took it too far. Zeynep decides to give him one last lesson and gives the court a divorce appeal. When Zeki finds out his ex-wife has finally

decided to divorce him, he tells Zeynep (whom he knows as Tülin) that he regrets treating his ex-wife the way he did and that he wants to marry her (not knowing that she is the same person). However, before the court date, Zeki overhears a conversation between Kadir and Zeynep's father, where Kadir is complaining that she is playing with Zeki's feelings. After realizing what Zeynep is doing, he goes to the divorce court where Zeynep is sitting in fancy clothes and a big hat. When she takes it off and reveals her identity, Zeki is not surprised and tells the judge that he will divorce her. He admits he was wrong to treat her badly but because his pride is wounded, he insists on a divorce. Both Zeki and Zeynep are affected by this breakup. Zeynep becomes depressed and decides to leave the city by plane and writes a farewell letter to Zeki. He tells Kadir to give it to him after she has left. Kadir reads the letter and realizes she is going to the village to commit suicide. Meanwhile, Zeki is about to get married to Güner, unwillingly. Kadir finds Zeki on his wedding day before he gets married, and they both go to the airport to catch Zeynep. Zeki enters the plane and finds Zeynep sitting on her passenger seat, but before he can convince her to leave the plane and go with him, the plane takes off. In an absurd sequence, Zeki and Zeynep leave the plane together by jumping with parachutes. In the next scene, we see them in a car driving happily to the village.

**Singing Scenes:**

1. This sequence starts as Zeynep gets on the plane to leave the country (probably going to the USA). The song "Ağla Gitar" (Cry, Guitar) starts playing non-diegetically as we see a plane taking off from the airport. The camera pans left and shows Kadir in front of the gates, waving goodbye to Zeynep. He is wearing a white scarf and a coat. Then the camera cuts to a full shot of the plane in the sky and a medium shot of Kadir filmed from a low angle. Behind him, we can see the letters on the signboard of the Yeşilköy airport. This shot was put in to emphasize that. The comes to a montage that is used quite often in Yeşilçam cinema: a collage of magazine and newspaper articles of the singer. We see a montage of newspapers, magazine covers, and autographed pictures of Zeki being thrown on what seems to be a satin sheet. This is a shortcut way of showing the viewer how famous he has become. Then we cut to Kadir, possibly at home in the village sitting at a table, smoking hookah, and

looking at postcards, presumably from Zeynep. Then comes a scene in the *gazino*. In the forefront of the frame, there are three men in suits discussing business (perhaps the owner of the *gazino* and Zeki's business associate and manager, signing a contract) filmed in a tight medium shot. In the background, Zeki is singing on the *gazino* stage during rehearsals and there is an orchestra behind him. Then we cut to a loose close-up of Zeki singing on stage on a different day, wearing a white two-piece suit and a Turkish Art Music orchestra playing behind him. The stage decoration consists of four Greek pillars, three chandeliers, draped cloth, and an entryway. Then after a quick cutaway to the magazines being thrown on the satin sheets, we return to Zeki singing again, in the same frame but this time wearing a black two-piece suit and a bowtie. In these parts the song becomes diegetic. Then we cut to Zeynep in a modern and tastefully furnished apartment, filmed in a tight medium shot. She looks very different than the last time we saw her. She is wearing a low ponytail and a chic cardigan and sitting at a table reading a book. She seems to be studying. Behind her, we can see a couch, a lamp, a big window, and long curtains. On the table, there is a black telephone and some books. The film gives the impression that she is still going through her make-over, "studying" to become a modern lady so that she can be on the same level as Zeki. The camera returns to the same shot of Zeki singing on stage in a black suit. Then the camera cuts to the same frame in Zeynep's apartment. Only this time, an elderly man (her teacher) is sitting at the table and Zeynep is standing next to him, smiling. She is wearing a white shirt and a dark skirt, holding a book in her arms. Her outfit makes her look like a schoolgirl. The camera cuts to Zeki, once again, filmed in the same angle and frame, on stage and this time wearing an embellished jacket with fur trimmings. The rest of the scene continues the same formula: Showing Zeki filmed on stage in the same angle and frame with occasional cuts to Zeynep in a gown in her flat, listening to his records. Then cuts to the montage of Zeki's pictures in magazines and returns to Zeki singing again. His outfits change with every cut, which emphasizes his image as a singer with fancy stage costumes.

2. This scene starts with Zeynep's first encounter with Zeki after her makeover. She arrives at the *gazino* and signs the papers to become the new boss. Zeki is

called to the *gazino* to meet the new boss. As the song begins Zeynep is seen walking downstairs into the concert hall of the *gazino*, with her business associates and Kadir. Both her and Kadir are out of their peasant clothing. She is wearing a trench coat, a messenger hat, and high boots all in silver (or what looks like silver, since we cannot see the exact color because the film is in black and white). Kadir is wearing a suit and tie, like the other men. The stairway is wide, and the middle of the stairs is covered with carpeting. From the small lights on the ceiling to the velvet carpeting on the walls, the entryway of the *gazino* looks like a Western music hall, but the music that we hear is Turkish Art Music. Zeynep stops and looks at the stage. The camera cuts to the stage and we see a T-shaped *gazino* stage. Zeki's girlfriend Güner (Ajda Pekkan) is sitting at the edge of the stage with her back to the camera, looking at him. Zeki is at the back near the orchestra and as he is singing the song *Çatılmış Kaşlarınla*, he walks slowly to Güner, and thus gets closer to the camera. He is wearing a dark-colored striped sweater and black pants. Güner is smoking and wearing a sleeveless top and a tight plaid skirt. Zeki sits down next to her and puts his hands around her. The camera slowly zooms in as they both smile at each other. We cut to Zeynep at the stairs, and she stops when she sees the display of love between Güner and Zeki, on stage. She makes a gesture with her hand signaling the rest of the men to stop and she continues to walk down the stairs by herself as if she does not want the others to see that she is jealous. She comes closer to the camera and stops at a close-up as she watches the stage, peaking behind a curtain. Then the camera shows one of the men in suits whom Zeynep was coming down the stairs with, leaving the rest of the men and coming downstairs. The camera cuts to Zeki and Güner in close-up as sings to him. Then we cut to a medium shot of Zeynep looking watching them. Even though the song is not addressed to Zeynep herself in this scene, the lyrics are addressed to lovers who fell apart and one of them is bitter. This scene enriches the plot but does not advance it, therefore it is in the 4$^{th}$ category.

3. This is a scene that takes place in an empty nightclub after midnight. Right after Zeki and Zeynep go to a nightclub to dance and Güner is shouting at her fathers' bodyguards on the phone for not finding where Zeki is. The dynamic between the trio is shifting and now Güner is the jealous one. The song "Sen

Aşk Nedir Bilmez Misin?" (Don't You Know What Love Is?) begins as we see a full shot of the empty nightclub stage and Zeki is sitting at the piano on stage while Zeynep is dancing next to him. The heard on the soundtrack is a studio recording with an orchestra, but diegetically Zeki is playing the piano (despite the song not having a piano in the instruments). The song is supposed to be a duet between Zeynep and Zeki but Türkan Şoray's vocals are dubbed a singer. As Zeynep "sings" her part the camera films her in close-up. She is wearing a mini dress and her hair is tied up with a white ribbon in a low ponytail. Then, when Zeki's vocals begin we see him in a close-up as well. He Is wearing a white shirt and dark-colored jacket. He is supposedly playing the piano but we only see him from the waist. As he sings the chorus "don't you know what love is?" the camera cuts to Zeynep shaking her shoulders and smiling, as if to say she does not. However, from the way Zeki looks at her it is obvious that he is in love. Then we cut to a shot of Güner in her house lying on the floor of her living room sleeping, with a tape recorder next to her, presumably playing music. Moments ago she was angry that she could not get a hold of Zeki, but now she has gone to sleep. The rest of the scene continues with more or less the repetition of the same scenes. This sequence is in the 5th category.

4. This song is a duet between Ajda Pekkan (Güner) and Zeki. In the film, they do not sing the song together but in different places. Güner is waiting for Zeki to arrive at the *gazino* but he is late and spending time with Zeynep. The song is called "İki Yabancı" (Two Strangers) and it is a cover of Frank Sinatra's Strangers in the Night. Like all *aranjman* songs, besides the lyrics which are adopted (rather than translated) into Turkish, the music of the song remains the same. The song starts with Güner waiting for Zeki impatiently in the *gazino*. She is filmed in a medium shot, sitting in a corner next to a pillar, and in the background, we can see the stage and musicians rehearsing. As the song starts, she starts singing with a cigarette in her hand. She looks modern and youthful in her bangs and hair pulled up. She is wearing a turtleneck and short-sleeved sweater, a plaid skirt, and a black fur coat that hangs over her shoulder. Details like the cigarette in her hand and fur coat signal that she is upper class and modern, which also coincides with her image as a singer. The fact that the song she is singing is not TAM, but an *aranjman* song also alludes to her musical

style, rather than Müren's. When Zeki's verse comes we see him walking hand in hand with Zeynep in the forest, in a full shot. They are wearing coats and walking slowly towards the camera. Zeynep looks very elegant in her hat, black coat, and high heels. The camera returns to Güner who is sitting in the same position and singing, then goes back to Zeki and Zeynep, this time filmed at a cliff near the sea. Zeynep is standing close to the camera while Zeki is further away, singing to her. He is standing close to a wooden fence near the edge. From the change of their clothes and the scenery, we can understand that it is a different day. Zeki is wearing a dark-colored jacket and pants, while Zeynep is also wearing dark pants and a black and white jacket with patterns. Zeki comes close to Zeynep as she looks away with a mischievous look on her face—she knows that she has Zeki at the palm of her hand. The camera cuts back to Güner, sitting in the same place, presumably on a different day since this time she is wearing a tight black dress with straps. We return to Zeynep and Zeki filmed from afar in full shot, at the top of a hill next to a tree as they kiss. In the next scene where Zeki's part of the song is heard, we see them yet again at a hill at Rumeli Hisarı. Behind them, a ship is sailing in the Marmara Sea. They are both wearing casual clothes and sitting together on the grass, facing the camera. The last part of the song is occasional cuts between Güner singing in the same spot and Zeki and Zeynep walking together near the sea. This song is integrated in the 4th sense.

5. This scene begins with a similar premise to the previous song sequence. Once again, Zeki and Zeynep are out and having fun while Güner is at home. A friend of Güner's Meloş, calls her on the phone to say that Zeki is at the club, dancing with a beautiful woman. In the next scene, the song starts playing while Zeki and Zeynep are dancing. There is a strange dissonance between the music that we hear and the song that is being sung by Zeki in the scene. He and Zeynep are at the dancefloor dancing together while an orchestra (jazz band) is playing behind them. The dancefloor is crowded with many couples dancing. Zeynep has her hair up in a bun and is wearing a light-colored cape over a gown, Zeki is also wearing a light-colored suit. Supposedly Zeki is singing the song they are playing but the orchestra does not seem to be playing by the melody. Still, the audience is supposed to believe that Zeki Müren is singing the song. The

name of the song “Ayrılsak da Beraberiz” (Together, Even Though We Are Apart), does not seem like a random choice because Zeki does not realize that the woman he is spending time with every day, is the same person he ran away from. They are supposed to be separated but they are together. The camera continues to film them dancing in medium shot, with an occasional cutaway to Güner in close up, driving a car to the *gazino*. The camera cuts to another car with men who look like criminals, these are the men who are working for her father, and they are driving in another car, also headed to the *gazino*. Towards the end of the song, we see Güner in a full shot coming down the stairs of the *gazino*. As she comes near the camera, she stops and when she recognizes the couple dancing, there is an angry look on her face. The camera returns to the same shot of Zeki and Zeynep dancing. After the song ends, Güner starts a fight.

6. The song is sung by Zeki while he is rehearsing in the *gazino*. It starts with a full shot of the stage with Zeki in the middle and the Turkish Art Music orchestra in the back. Contrary to the previous song sequences, the soundtrack matches the scene. In the previous scene, Zeki was taking boxing lessons to prove that he is the kind of man that Zeynep says she likes. But he ends up getting beat up instead. During rehearsals, he squirms in pain as he tries to walk, which brings a comedic effect to the scene. He is wearing a suit and a sheet of paper in his hands, reading the lyrics as he sings them. The camera cuts briefly to Zeynep who is watching her and laughing. She looks like every bit the boss lady with her coat with fur trimmings, a chic turban, and a cigarette in her hand. The camera returns to Zeki singing, in the same frame and then cuts to the entryway of the hall as Güner and her father’s men come inside. Then we see Zeynep’s face as she sees them and gets upset. The competition between her and Güner has become more serious. Then the camera cuts to Zeki, this time in a tight medium shot. The lyrics “sözüme inan artık” (believe my words) allude to the fact that Zeki is trying to prove his love to Zeynep. The rest of the sequence continues to show Zeki singing, Zeynep listening to him and she and Güner exchanging glances. Then we see a montage of Zeki at the gym taking boxing lessons. Then we see him at a boxing ring wearing martial arts attire and practicing karate with his trainer. He seems to be doing well as

he knocks down all his opponents. Then we see him next to the boxing ring, filmed in medium shot, lifting a huge barbell. Behind him, there are two men boxing. The camera cuts to people boxing, a close-up of a boxing bag, Zeki boozing with his trainer and the montage ends with the same shot of Zeki lifting weights.

7. This scene happens at a nightclub after Zeki confesses his love to Zeynep which she laughs off, then he tries to propose to her, but Zeynep reminds him of the girl he has yet to divorce and his girlfriend. Frustrated, Zeki gets up to leave. Just then, the owner of the nightclub gets on stage to ask Zeki Müren to sing a song for the audience. Zeki does not turn this offer down and gets on stage. The stage is small and contrary to the *gazino*, it is not elevated. The orchestra consists of jazz musicians and behind them is a colorful wallpaper. This is a common theme in Yeşilçam films as nightclubs are depicted as more modern and Western spaces but *gazino*s are more of an in-between space where the music is performed is usually arabesk or Turkish Art Music, but the decoration is also extravagant and modern. This time the song Zeki sings is not a Turkish Art Music piece, but a jazzier rendition of the song *Mühür Gözlüm* sung by folk musician Neşet Ertaş. Zeki, filmed in a medium full shot, is wearing and suit and tie and he is sitting on the edge of the stage and the camera cuts to Zeynep listening to the song. Her hair is down, she is wearing one shoulder evening dress and she is looking at him with seductive eyes. The lyrics of the song are from a jealous lover, which is in line with how Zeki is feeling. The camera cuts to Zeki and the camera slowly zooms to him. His frustration can be read from his face, but Zeynep listens to him smiling, as she enjoys that she is getting her revenge from him. The next shots consist of Zeynep being filmed from the same angle (medium close up) and Zeki being filmed closer, eventually in close up as he stands up and sings. Then, the camera filming Zeynep slowly zooms out and Zeki enters the frame with a microphone in his hand. He continues singing next to Zeynep and the camera stops at a medium shot. Zeynep's expression has changed, and she seems upset, probably because she is starting to feel remorse. This is the last shot of the song, and it is the 4$^{th}$ category.

The song scenes in this film are used in several ways: as a montage sequence to show the passing of time – in this case, the growing fame of Zeki and Zeynep's make-over. This type of sequence can also be found in the films of Yıldız Tezcan and Orhan Gencebay. In most cases, the songs give Zeki a chance to express his feelings. The use of the *aranjman* version of "Strangers in the Night" is notable because it is the only time we get to see Ajda Pekkan sing, and it is the only song that is not in Turkish Art Music genre. Besides being a renowned Turkish Art Music singer, Zeki Müren was also famous for his gazino performances. He was known for his flamboyant costumes and for dictating his own rules, including deciding the shape of the stage and the clothes of his orchestra (Beken, 2003, para.41-48). Ajda Pekkan, as usual, is in playing the role of a Westernized and rich woman as Güner, but she is not sympathetic like Zeynep (Türkan Şoray) who is down to earth and honest. Güner comes off as spoiled and smug but Zeynep makes the audience feel like she is one of them because of her peasant roots and not forgetting who she is despite moving up the social ladder. This plays into their public personas as well as Türkan Şoray was known as the Sultana of the Yeşilçam cinema and embraced by the public. Ajda Pekkan, despite enjoying a long and successful career was never seen as one of the common people but as a modern and fashion forward pop culture figure.

### 14. Zehirli Çiçek (Poisonous Flower, 1967)

**Melodrama**

**Black and White**

**Dir:** Osman F. Seden

**Cast:** Yıldız Tezcan, Efgan Efekan, Reha Yurdakul, Sevinç Pekin, Senih Orkan

Yıldız (Yıldız Tezcan) and Osman (Efgan Efekan) are lovers. They are both students: Osman comes from a humble background and works while studying and Yıldız comes from a rich family. Yıldız finds out that she is pregnant from Osman, and they decide to get married. Yıldız's father İshan Bey (Atıf Kaptan) whom she loves very much, writes a will and leaves the biggest sum of his inheritance to Yıldız, making her older sisters envious. Her older sisters are married to Reha (Reha Yurdakul) and Erol (Senih Erkan) who are as evil and materialistic as they are. The four of them are waiting for İshan Bey to die so they can inherit his money. The four of them are angry and come up with a plan to make sure Yıldız is out of the will.

Osman comes to the house to meet Yıldız's father and ask for her hand in marriage. His father does not like that he is a driver and even though Osman says that in two months he will graduate and get a better job, İhsan Bey rejects him and kicks him out of the house. When Yıldız says that she is leaving too, her father slaps her. Reha goes over to Osman's home and lies to him that İhsan Bey forgives him and has invited him back to the house. While in his room he secretly looks at his belongings and finds a picture of dancing with another woman during a celebration. He takes the picture away as Osman is getting ready. Reha takes him to the house and Erol welcomes them. While İhsan Bey is sitting in his room, unaware that a guest has arrived, Reha hides in his room. When Reha comes into the room İhsan Bey is angry and tells him to leave. Just then Reha fires a gun from his hiding place, aiming at İhsan Bey and he falls to the ground. Reha throws the gun near İhsan Bey and escapes the room. When Yıldız hears the gun and comes in, he sees her father lying unconsciously and Osman standing beside him, holding the gun. Osman immediately says he did not shoot him, but the sons-in-law and sisters blame him and say he is lying. Yıldız believes him.

Erol traces the whereabouts of the girl in the picture in Osman's home. She is a nightclub singer named Sevinç (Sevinç Pekin). He goes to the club to meet her and asks her about the picture. She says that it is from a new years eve party in which she a group of students came to the club and danced. She says Osman danced with her but when she flirted with him, he rejected her saying that he is in love with his girlfriend. Erol bribes her to give false testimony at court. When Osman's court date comes, İhsan Bey is also present at the court as he survived the gunshot. Osman tries to explain that he is innocent but when Sevinç shows up as a witness she says that Osman and she have been together for a year and that he took the gun to threaten İhsan Bey for money. Although Osman denies it, she shows a picture of them dancing together, and Osman is found guilty in court. He is sentenced to 10 years in jail. Despite believing that he did not shoot her father, Yıldız is devastated because she thinks that Osman was unfaithful to her. Meanwhile, İhsan Bey learns that Yıldız is pregnant and kicks her out of the house and disowns her. She starts working at a factory.

In the factory, Yıldız's singing voice is discovered, and a fellow worker named Ali, who plays the *saz* introduces her to a famous folk singer Recai Murat Bey (Nubar Terziyan). Recai bey likes her voice and decides to sign her up for a record company. Ali confesses his love to Yıldız but she only sees her as a friend. Nevertheless, Ali

continues to support her throughout her journey to becoming famous. Meanwhile, as İhsan Bey gets older, her sons-in-law and daughters get in charge of his fortune, and now that they own the money, they stop treating him nicely. They kick him out of the house and when he goes to his son-in-law to ask for money, he is beaten by the guards and kicked out. While he is beaten up he becomes blind and starts living in the streets. On the other hand, Sevinç is having an affair with Erol and continues to spend his money. When they fight, she threatens to call his wife and confess that he is having an affair with her. Erol beats him up and leaves. Yıldız becomes a famous singer and Osman hears her voice on the radio. 10 years later we see that Yıldız has a son from Osman (Ömercik) and is now rich and famous, with Ali as her companion. One day as they are driving, they see a blind, homeless man and realize it is İhsan bey. Yıldız starts crying and explains the situation to Ali. They take him into her house and Yıldız does not speak, because she does not want to be recognized by him. Ali tells Ömer in secret that the old man is his grandfather but tells him to keep it a secret. Yıldız gets angry at Ali for revealing her secret to Ömer but Ali reminds her that he has been a part of their family as well and proposes to Yıldız. Yıldız says she cannot marry him because she still loves Osman.

Sevinç calls Erol on the phone and says that Yıldız is rich enough to spend a lot of money to find out who put her boyfriend in jail and that she is going to reveal their secret to her, in exchange for money. She threatens to go and tell the truth to Yıldız unless he sends 2 million liras to her bank account until Friday. She also tells him not to go after her as she is leaving her house and going to a secret location. Erol and Reha are backed up in a corner as they have lost most of their fortune on gambling. Erol says that have to track her down until Friday or they will go to jail together. Meanwhile, in Yıldız's house, Ömer and his grandfather İhsan meet and have a conversation. Ömer introduces himself as Ali's son and tells him he does not have a mother. İhsan tells him about his past and tells him why he lost contact with her children. He says his two daughters were evil and threw him out to the streets and that he betrayed his other loyal daughter by disowning her. He says he knows that she became a famous singer but he is too ashamed to get in touch with her because he is ashamed of what he did. Yıldız hears their conversation from afar and starts crying. Sevinç calls Yıldız's house phone number and Ömer picks it up. She says she knows the people who got her boyfriend wrongfully incarcerated. Ömer keeps the conversation a secret and decides to solve this by himself. He finds out where his father is and goes to visit him in jail. He makes

a plan with Osman and the police to catch the people who got him in jail. The next time Sevinç calls he talks as if he is his mother and invites Sevinç home to give her the money so she can tell them the truth. Meanwhile, he calls the police and they make a plan to arrive at the house the same day. İhsan bey goes through an operation and he regains his eyesight. When he opens his eyes he realizes Yıldız had been with him along with Ali the whole time and he asks for her forgiveness. Father and daughter are reunited.

Reha and Erol find Sevinç and follow her to where she is going. Sevinç arrives at Yıldız's house thinking that she will see her but Ömer opens the door instead and tells her to wait for her mother. He is trying to buy time as the police arrive, but they take too long and Sevinç becomes impatient. When starts to question Ömer and he admits that he called the police, Sevinç takes out her gun to shoot him. Just as she aims, Erol comes in and shoots her with a gun. Then the police and Osman arrive at the house. Erol takes Ömer hostage, but the police stop him. As Sevinç is dying, before she gives her last breath, she tells the policemen that Ömer is innocent and that she gave false testimony in exchange for money. İhsan, Ali and Yıldız arrive at the house and see Osman and Ömer together. As Yıldız goes over to them, Ali accepts that the family has been united and although he is sad that he will not be able to marry Yıldız, he is happy for them.

**Singing Scenes:**

1. In this scene, Yıldız is singing a love song in her family garden. She is in love and is planning to introduce Osman to his family that day. The scene starts with her filmed in a full shot in an idyllic garden with trees and flowers. She is wearing a long-sleeved dress, a collar, a light-colored necktie, and pigtails, which give her a childish look. The camera cuts to Osman in close-up, in a moving car, smiling. Then we see Yıldız in a medium full shot, walking slowly in the garden. In the background, a white table and chairs can be seen. After a close-up of Osman filmed in the same frame, we see Yıldız in a different shot, still in the garden walking towards the camera and passing big pots of plants. She is touching their leaves as she paces slowly. We cut to Selim again, then the song ends with him arriving in the house with his car.

2. In this scene, Yıldız is at home alone with her son, slowly rocking his cradle as he sleeps. The cradle and baby are close to the screen and Yıldız is on the other side of the cradle. Inside the room, there is a wrought iron framed bed, a table and chair, and a gas lamp on the table. From where she is sitting, she is not visible from the chin down, so her clothes are not seen, but she has a kerchief on her head. Her appearance and her living situation have changed due to her economic status changing. Despite her modest clothes and her surroundings, she is still wearing the same heavy makeup on her eyes, which seems unrealistic. It seems like a poor choice on the filmmakers' part, to let the character wear such heavy makeup. The camera cuts to Ömer lying on his bed in jail, smoking and looking pensive. He is wearing a plaid shirt and pants. The camera returns to Yıldız, then back to Osman in a loose close-up. Then we see Yıldız filmed in a tight medium shot. We can see that she is wearing a long-sleeved, white dress, which looks like a nightgown. She is looking at her baby and the camera cuts to a close-up of the baby sleeping. After another close-up of Osman and Yıldız, the camera cuts to a scene of people sitting in a park, beside a pond. Two women and a man are sitting next to each other. The man (Ali) is playing *bağlama* and the women are listening. Their attire makes them look like villagers who have immigrated to the city. The women are wearing loose and long dresses, with kerchiefs tied to their heads and the man is wearing a shirt, pants, and a cap. The camera zooms out and pans right to show Yıldız sitting on a park bench next to them and singing. She is singing to her friends from work. She is also wearing a kerchief and is wearing a mid-length skirt, jacket, and shirt. There are two women at her side, with a sad look on their faces as she sings. The camera cuts to a close-up of Ali, crying silently as he plays. Then the camera shows Yıldız again and slowly zooms in to a close-up on her face. Next, we see a medium shot of Yıldız singing, filmed from the side with Ali at the corner of the frame.

3. At this part of the film, Ali wants Yıldız to meet Recai Murat, a famous folk singer so that she can become a singer. At first, Yıldız does not like the idea, but when he insists, she agrees to let them in her house. In the next shot, we see Recai Murat (Nubar Terziyan), his wife, Yıldız's female friends from work, and Ali at her house. The scene starts with them sitting and Yıldız serving them

coffee. After coffee, Recai Murat asks Ali to play a song so that she can hear Yıldız sing. The camera cuts to Ali in a tight medium shot, as he starts to play *bağlama* and the song "Kaz Mezarcı" (Dig, Gravedigger) begins. He is wearing a light-colored suit and a tie. The camera zooms out and shows Yıldız next to him, sitting down and rocking her babies' cradle, with her back turned to them. She is wearing a kerchief tied to her head, exposing most of her hair, and a long-sleeved dress. The camera cuts to Recai Murat looking at her, impressed. The house has a few nice pieces of furniture (a big sturdy chair, a long corner shelf for knick-knacks, and flower-patterned curtains) to keep it from looking shabby. The camera shows Yıldız singing, in close-up, still rocking the cradle. Then we see a shot filmed from the side of the cradle, including Yıldız, Ali, Recai Murat, and another woman in the frame. Yıldız's face is closest to the camera and the others are further in the back. The closest to the frame is the baby, in the cradle. Then after a medium shot of Ali playing, we see Yıldız in a wider frame, shot from the side as she gets up and starts to slowly walk around as she is singing. Then she sits in a chair. The song ends.

4. At this part of the film, Yıldız starts a singing career, and her father loses his status in the family, as his sons-in-law start to keep his money from him and his other two daughters are disrespecting him. Yıldız's song starts to play in the background and the scene cuts to Osman in jail, smoking, and standing behind prison bars. Then the camera cuts to a close-up of Yıldız singing. Her hair is styled and there is an orchestra behind her, playing the song. Later we see a montage of her records and magazine clippings on the floor, showing how famous she has become to the viewer. Next, we return to the same shot of her, this time under dimmed lights. She is singing to a microphone. The scene cuts to Ali, dressed up in a suit, listening to her. From the background, it seems like they are in a recording studio. He sighs as he watches her. After another shot of Yıldız singing in close-up, we see a poster of her on a wall. The camera cuts to a medium shot to reveal several posters of her side to side, in a street wall. The camera pans right to show a bird's eye view shot of the panorama. This indicates that she is now famous all over Istanbul, with her poster being in such a significant place. Next, we see a poster of Yıldız on the prison wall, the camera zooms out to show the prisoners on a bunk bed and shows Osman

looking at her picture and then turning her head towards the camera. He has an upset look on her face. He may be jealous now that the woman he loves is now an object of desire for another man to look at. Next, we see Yıldız singing under dimmed lights in a different setting. In the background, there are curtains hanging as décor, which can be stage decorations. Then we see her father İhsan Bey walking around the Beyoğlu district wearing a suit and hat, carrying his cane. He stops when he sees a billboard covered with his daughters' posters. The camera shows the poster, then İhsan Bey's face in close up, staring at the poster. He puts his head down and continues to walk, slowly. Next, we see Yıldız finishing the song, the lights are turned up and applauses are heard as she smiles.

5. This song scene starts right after İhsan Bey is kicked out by his daughters and sons-in-law and starts living in the streets. The scene cuts to Yıldız singing in a studio. She is placed close to the camera, singing into three microphones. Her hair is styled half up with a fancy hair clip, and she is wearing a dress with puffy trimmings. There is a *bağlama* player in the back, and further back, there is a man in the recording booth. She is singing the song "Ekinler Biçer Old." The song is heard through a speaker in the prison cell of Osman. The camera shows the speaker in close-up with Yıldız's poster hanging next to it. There are other posters of women in bikinis, taped to the prison wall. The camera zooms out and shows the prisoners listening to the song. The camera pans right and shows Osman sitting on his bed, listening to the song while smoking. Then we see Yıldız in the same studio, but with different clothes on. Now she is wearing round earrings and a shirt dress. In the corner we can see another musician, besides the *bağlama* player, playing the *oud*. The scene cuts to İhsan bey walking in the streets with his cane. He now has a long beard and is wearing a worn-out jacket and pants and a black shirt. He has a hat on and round sunglasses, signaling that he is blind. He passes by a billboard of the same posters of Yıldız we saw earlier and a young man who walks beside him gives him money, as he is now a homeless beggar. In the next shot, we see Yıldız, again in the same studio with different clothes. This time Recai Murat Bey and Ali are listening to her and smiling, which indicates that she is doing well in her career. They come closer to her side as she sings. Ali is now wearing a suit,

which shows that he is earning good money as her manager and has climbed up the social ladder. Next, the scene fades into Ali, Recai Bey, Yıldız, and another man in a suit, signing a contract. Ali signs the contract while smoking a cigar. His earlier appearance as the man who played *bağlama* and dressed like a villager is now gone.

These sequences and scenes serve as Yıldız expressing her joys and sorrows, and the latter two sequences are montages of her singing as her career takes off. We can see this without dialogue and with cutaways to scenes of her singing in a studio, with her posters on billboards and even prison walls. These give us a clue of her success. Also by showing her lover Osman in prison and her father walking down the street, we can see the changes in their lives as well without the need for a dialogue. The last two singing sequences bring advance the narrarive by showing the three characters and how they have changed, without the need for dialogue. This type of montage was also present in the film *Aşkın Gözyaşları*.

**15. Trafik Belma (Traffic Belma, 1967)**

**Comedy**

**Black and White**

**Dir:** Sırrı Gültekin

**Cast:** Gönül Yazar, Berkant, Vahi Öz, Kenan Pars, Suna Pekuysal, Öztürk Serengil

A young woman from a wealthy family named Belma (Gönül Yazar) is about to be forced into a marriage with a young man (he remains nameless in the film; I will refer to him as Belma's fiancée from now on) by her mother. Belma and her father (Vahi Öz) do not want her fiancée. However, because her mother is the ruler of the house and they cannot reason with her, Belma decides to escape on her wedding day and her father helps her. While on the run, she sees a man named Mıstık riding a donkey. She hops on the big basket the donkey is carrying. Mıstık unknowingly carries her to the hotel he lives in. When no one is looking Belma sneaks into the hotel. This is also the hotel where Berkant lives in. Berkant is a young man who is the singer of a band. His band also lives and practices in the hotel which is run by his sister (Suna Pekuysal) and her husband (Öztürk Serengil).

That night Berkant sees Belma, still in her wedding dress, hiding in his room. At first, he wants to turn her to the police, but when she begs to let her stay, he gives her a place to sleep in the attic. The next day the police come to look for her and ask the owners if they have seen her. Berkant dresses Belma in men's clothing and Belma walks out of the hotel with him, disguised as a man. Berkant works as a *dolmuş* driver during the day, and he shows Belma how to be a *dolmuş muavvin.*[31] Belma gets used to the job quite easily and when the *dolmuş* runs out of gas, they get out and go to the hotel by horse carriage. At the hotel, Berkant introduces Belma to his sister and brother-in-law. Belma lies and tells them she is an orphan and that her adoptive parents beat her so that they take pity on her and allow her to stay in the hotel. Eventually, they accept to let her stay. Belma's fiancée finds her whereabouts and tells her parents. When Belma's parents and fiancée go to the hotel to look for her. But when they arrive Berkant's sister, brother-in-law, and friends (believing that they are the evil stepparents) kick them out of the hotel. Belma decides to leave the hotel without saying goodbye and writes a farewell letter to her friends. Just as she is about to get into a taxi, Berkant stops her and confesses that he loves her. Belma also professes her love for him. Knowing that she comes from a rich family he feels beneath her but proposes marriage and they kiss.

Meanwhile, it is revealed that Belma's fiancée works for the mob and his boss had ordered him to find a rich girl to marry so that when they go on a honeymoon by car, he can smuggle drugs into Europe. His boss is mad at him for not completing his duty and the fiancée wants to prove him wrong. He arrives at the hotel with his goons and tells them to kidnap Belma, but Berkant and his family interfere and they get beaten up and sent home. Failing once again, the fiancée tells his boss to give an ad in the newspapers for a maid so that she can work for them undercover. Belma and Berkant want to get married but her mother does not want her to marry someone poor. Happy but unemployed, they decide to earn money by singing but are not very successful as their violinist steals the money they've earned and run away. Berkant and Belma see an ad in the newspaper looking for a man who can drive and a woman who can speak a foreign language. The ad is placed by the mob boss. When Berkant and Belma show up for the job interview, telling the boss they are a newly married

31 The drivers' helper who collects money and announces the stop routes. The muavin is always male.

couple. He tells them they will be working for him for a generous salary and their work includes going to Europe twice a year and bringing him a large sum of money. Berkant is suspicious but Belma thinks it will be an adventure. They are given passports and will soon be going to Yugoslavia via Germany, by car. Unbeknownst to them, their driver will be Belma's ex-fiancée. Berkant witnesses the mob boss kill one of his men who ratted on him. The boss threatens Berkant to not tell anyone. That night he and Belma go to a nightclub because the boss wants to keep an eye on them before they take off the next morning for Europe. Coincidentally Berkant's band is performing in the same nightclub. Berkant pretends not to see his bandmates because the boss is looking at them. While dancing he explains to Belma that they have accepted a dangerous job. Belma wants to escape and wants to do it without the mob men knowing. She starts a fight with a band member on purpose to cause a commotion. While fighting she tells him to call the police and that they are in trouble. Berkant's brother-in-law and band members continue the fight to cause a distraction and in the meantime leave to call the police. Berkant and Belma are escorted out of the club by the mobsters and placed in the car. They are told to wait for the driver and when the driver arrives they realize it is the ex-fiancée. When he sees her, he informs his boss that he used to know her and that they are not married. The mobster, his men, and the couple get in the same car. Because they are driving fast, the traffic police catch up with them. Belma takes out her pocket mirror and writes "help" on it with lipstick and throws it out of the window of the car as they leave. As the mobsters drive, their path is blocked by a parked car. It is Belma's father, Berkant's sister and brother-in-law, pretending to fix their broken car just so they can block the way and buy time until the police come. The two groups start fighting and Berkant and Belma's family beat the men up. The mob boss takes out his gun, but Berkant kicks it out of his hand before he can fire it. The police arrive on time and our couple is saved.

**Singing Scenes:**

1. The film begins with a song sequence. Singer Berkant is at the back of a pickup truck, in the streets of Istanbul singing the song *Ah Kızlar* (Oh Girls), a typical Turkish pop song of the 1960s, influenced by rock music of the time. Berkant is filmed with a static camera, in the same frame. The camera moves slightly up and down as he stands up but besides the

occasional cuts to the road, traffic, and the pedestrians, this sequence is only him singing at the back of a car. He is sitting on the edge of the truck bed. He is wearing a light-colored sweater and black trousers and his hair is combed in a slight bouffant hairstyle. Because the film is shot in black and white, it is not possible to see the exact colors. Behind him we see the cars, busses, and streets pass by. He seems to be in the Şişli district of Istanbul. Near the end of the song, he hops off the truck and starts running behind it, then hops in again. He gets up and sits at the higher edge of the bed. As the song ends, he waves to the people on the road.

2. While Berkant's sister and brother-in-law are bickering outside the motel, suddenly we hear music coming from the band that is playing in the balcony. They are playing an up-tempo song. Berkant gets up and rushes over there. We see the band in full shot, playing in what looks like a big yard. The motel is on top of a hill and has a nice view of the Bosphorus. The band members are young and look hip. It's a three-piece band of a bass player, guitar player, and drummer. The bass player is wearing a sweater and jeans, the drummer has a long-sleeved sweater, a hat, and vest on and the guitar player is wearing trousers, a sweater jacket, and sunglasses. Berkant comes over and after a small banter the song *Bin Bir Gece Masalı* (a Thousand and one-night fairy tales) starts and Berkant starts dancing as he sings. The camera cuts to a mid close of her sister and brother-in-law looking at them and smiling. The sister was complaining of the band's noise just a moment ago but she seems to be secretly enjoying it. Her husband is dancing next to her but as soon as she notices he stops, trying to hide the fact that he is enjoying it too much. But then they both look at each other and laugh. The scene cuts to a full shot of the motel window. Belma is inside and she opens the windows to look at the band play and smiles. She still has her wedding dress on. At this part of the film, no one in the motel knows she's there, yet.

   We return to the full shot of the band playing and see that Berkant's sister and brother-in-law have joined them. The brother-in-law picks up a classical guitar and imitates playing it. The song is a love song between a

shepherd and a princess. Although the playful tone fits well with the scene, the lyrics do not. Nor do the lyrics allude to anything that is going on in the film. The rest of the sequence is filmed with a still camera and at the same angle. It is essentially the band playing, Berkant singing the lyrics to his sister and his brother-in-law (Öztürk Serengil) playing around and dancing with the guitar as if he is one of them. Serengil's comical persona comes out in this scene, as he was known to play goofy characters in his films. The camera occasionally cuts to Belma, watching from her window.

3. In this scene, Belma and Berkant have spent a day together, and Belma has learned how to adapt to a life of a *dolmuş* driver. She is dressed up like a man with her cap, shirt, oversized jacket, and pants. After the day is done and they are driving home, the *dolmuş* runs out of gas and Berkant has an idea. In the next scene, we see the *dolmuş* is being carried away by two horses and the camera tilts up to show Belma and Berkant sitting on the top of the vehicle, holding the whips of the horses. Berkant has a leather jacket and cap on and next to him is Belma wearing the same outfit but her hat is off and her hair down, which makes her look more feminine. The camera cuts to a full shot of them from the front. They are on a highway going slowly and there are trees at the side of the road, which indicated they are not at the city center. They start singing the song *Arabamın Atları* which is a song from Berkant, released a year before the film was made. This scene serves as an example of a film scene being adapted to a song, which is more common in Turkish cinema and makes the film function like a music video for the song. After the full shot, the scene cuts to a loose close-up of the couple on the bus. Then the camera cuts to a high-angle shot of the two of them from above, including the horses. After a close-up of the two of them singing, the scene transitions into two of them talking.

4. Belma and Berkant have left home after they realize that their families are not going to reconcile. So they take off decide to fend for their own. While sitting beside a dock, thinking about how they will make money, Belma sees a violinist and a goblet drum player and offers Berkant to join them. The couple crosses the street to meet them and in the next scene, we see

Berkant and Belma in a tight medium shot, in a meyhane, standing beside a violin player and singing. The camera zooms out to reveal the meyhane. It is small that looks like a basement. The place is filled with male customers sitting at tables, drinking and eating. In the back, there is a wooden display of wine and rakı bottles. Berkant is wearing a sweater, a jacket, and pants; Belma is wearing a shirt, a black skirt, and a black jacket. She has her hair braided from the side. Berkant is singing a famous Turkish Art Music song *Ayrılmaksa Maksadın*. As the camera stays in full shot, Berkant continues to sing and walk through the tables. He even pores the drink of a man, as a sign of hospitality and playfulness. Belma sits at the table in the corner and taps the table to the rhythm of the song. The lyrics are about a relationship gone sour, which is not related to the plot. In the second verse, she stands up starts singing as Berkant sits on her chair. This time Belma sings and sways to the rhythm of the song. In the final part of the song, they both sing the vocals and the song turns into a duet. This scene serves to show how joyful they are as a couple.

5. In the final song scene, Belma and Berkant are at a nightclub where their band members are playing. They are dancing on stage, however, their new boss is watching them and Berkant says they should not reveal to the boss that they are talking to other people because they have undertaken a dangerous task, and if the boss does not want them to give information to their friends. Gönül has a tight stylish dress, her hair is in a bun and she is wearing big earrings. Berkant is in a suit. The band in the back is playing instrumental pop music. They consist of two guitar players, a bass player, and a drummer. Berkant gives them a sign to play something faster and the band breaks into "Her Gün Sarhoş," which is a song of his from 1967. While he is singing, the people dancing on the dance floor stand on the side to make way for them and Berkant's brother-in-law, who is also playing electro guitar in the band, steps down and joins them on the dance floor. The three of them are dancing in tandem in a full shot. The camera cuts to their boss and his men watching them from their table. Then we return to the same full shot of them dancing. This scene is the closest the film comes to a musical, complete with a dancing number, although it does not

contribute to the plot besides showing off the singing talents of Berkant. It is in the 2nd category.

The song scenes are congruent with the light and fun atmosphere of the film. However, they do not serve the storyline, nor do the formal elements in them differ from the rest of the film. Berkant's musical scenes are more aligned with the 1960s pop-rock style, as is evident from the nightclub or band practice scenes. Berkant performs his song *Arabamın Atları* with Gönül Yazar, which was his first LP in 1966. The following year, in 1968, he would have a hit song Samanyolu which would reach a record number of sales by selling 100.000 copies (Dilmener, 2006, p.85-117). Berkant was briefly the lead singer of the orchestra of Vasfi Uçaroğlu, who was very popular in the 1960s with his orchestra which played Western music and also made jazz covers of popular folk songs. His band backed up many famous pop singers, made successful albums, and even won prizes in musical competitions. [32] *Arabamın Atları* is one of the folk songs Berkant had made earlier in his career, sung in an upbeat pop/jazz rhythm. Despite also featuring Gönül Yazar, the film largely focuses on and utilizes Berkant's singing career, as most of the songs are in pop rock rather than TSM.

**16. Yasemin'in Tatlı Aşkı (Yasemin's Sweet Love, 1968)**

**Comedy**

**Color**

**Dir:** Atıf Yılmaz

**Cast:** Hülya Koçyiğit, Erol Büyükburç, Birsen Ayda, Aynur Aydan, Hüseyin Baradan, Ali Şen

Yasemin (Hülya Koçyiğit) and Erol (Erol Büyükburç) are lovers who belong to rival families. Erol's father Hüsamettin a rich man who works as a pawnbroker and Yasemin's father Muzaffer is a businessman who is in debt and owes money to Hüsamettin. At the beginning of the film, Muzaffer's office is being emptied because of the garnishee order. Hüsamettin is relentless and refuses to give him more time and they fight. In the film, Muzaffer and Hüsamettin are presented as opposites despite both being rich. Hüsamettin is a cheap stake who is originally a landowner from the

32 (Vasfi Uçaroğlu, n.d.)

village, living in Istanbul. His extreme stinginess is often used for comedic effect in the film. On the other hand, Muzaffer and his wife are from the Istanbul high society. Despite his financial troubles he is trying to keep up appearances with his friends. Early in the film, Muzaffer holds an invitation in the house for his friends and Yasemin offers Erol and his band to play music, so that she can introduce him to her parents. However, her parents want her to marry Orhan, the son of a rich family friend and things go awry as Erol becomes jealous.

They later make up and Erol decides to ask Yasemin's father her hand in marriage and when Muzaffer Bey learns that he is the son of Hüsamettin he chases him out of the house with a rifle gun. Erol asks his father for money to get married but is refused. Meanwhile, his helper in the house Şakir has plans to find out where he hides his money. He takes Hüsamettin to the same nightclub every night to flirt with his dancer Handan girlfriend so that she can learn where he keeps his money. Yasemin and Erol have a secret wedding without telling their parents and after Hüsamettin fires one of his maids in the house, Erol introduces her as the new maid. The plan is to get Hüsamettin to like her so that eventually they can disclose that they have been married. One day they see Hüsamettin dancing in the nightclub with Handan and decide to follow them to see what he is hiding from them. Handan spikes Hüsamettin's drink and takes him home to get intimate. At home just when they are about to make love, she asks him once again where his gold is. He says they are in the doghouse and faints. After Handan tells Şakir where the golds are, he rushes home to steal the golds and when Hüsamettin finds out his golds are gone, he makes a scene. Erol finds Şakir, beats him up, and brings back the golds to his father. Meanwhile, a gossiping neighbor tells Yasemin's parents that she has been secretly married. However, Hüsamettin has grown too fond of Yasemin to the point that he wants to marry her. After Muzaffer Bey and his wife find out that not only has their daughter married Hüsamettin's son but that she is also working in his house, they get furious. Yasemin goes over to the house to warn Erol but instead, she accidentally sneaks into Hüsamettin's bedroom, thinking that she is in Erol's room. When Erol goes into his father's room to tell him that she has married the girl he wants to marry, he sees Yasemin in his fathers' room and the two of them fight. Just at that moment, Muzaffer Bey barges into the house with a gun in his hand and the two families start fighting and chasing each other. In the next scene we see that the families have resolved their issues, are not getting along

fine, and Yasemin and Erol, once again getting married and celebrating with their families.

**Singing Scenes:**

1. This scene starts with a dialogue between Yasemin and Erol as they are walking in the rain under an umbrella. Yasemin complains that they are forced to meet in secret outside and that they are still dependent on their families for money, but Erol says that he has the best band in the country and that they will become rich and famous eventually. He mentions that they have found a new practice space and invites her. She insists that he sings for her at that moment. Erol hesitates but later starts singing the song "Nisan Yağmuru" (April Rains). Since the song is love and song and mentions the rain, the film comes close to being a musical at this sequence. In the beginning, Erol and Yasemin are seen in a tight medium shot. They are standing under the umbrella Erol is holding and looking at each other with googly eyes. Yasemin is wearing a camel-colored trench coat and a red and green scarf tied loosely on her head, and Erol is wearing a black coat. They are at a deserted street with quaint houses and it is dark. As Erol continues to sing they start to walk and the camera zooms out and tilts to the left and begins to follow them without focusing. As they walk and the camera is in the back they are now in full shot. We can see that Yasemin is wearing a skirt and Erol is wearing blue jeans under his coat which signals their youthful and hip style. They get further away from the camera and the song starts fading away but then the sound comes back as we cut to the next scene where Erol is singing the rest of the song, this time in the practice "space" he mentioned. Erol and his band are playing in a barn. Three of them are in comfortable clothes: jeans and knit sweater, while two of them are in blazer jackets. They are a typical rock music ensemble. The band is filmed in a medium shot with Erol in the middle, wearing a red sweater, singing, and looking at a single spot where we assume, Yasemin is standing at. The camera cuts to Yasemin, sitting in a chair and watching the band in a tight medium shot. Since it is the same day, she is wearing the same coat, but she has taken off her scarf and is watching the band, smiling at Erol.

Then the scene cuts to a full shot of the band filmed from the side. We can see the full orchestra and Yasemin sitting in a chair at the right corner of the frame and (possibly as a comedic effect) we can see a few chickens eating hay on the other side of the frame. The song ends abruptly and cuts to the next scene. This sequence is in the category of 4.

**2.** In this scene, there is a party at Yasemin's family house and Erol and his band are playing. Yasemin is asked to dance by Orhan, the son of a family friend, and her parents who do not know yet that she is dating Erol, are thrilled and encourage her to dance with him. While they dance in front of the band, Erol is visibly upset. The band is dressed up in suits. The wide staircase in the living room can be seen behind them. The house is big and has wood furnishings. Yasemin's hair is up in a bun, and she is wearing a sleeveless, tight-fitting orange and pink short dress with pink ostrich ruffles in the hemline. Orhan is also wearing a suit and he is carried away by the song, while Yasemin is looking at Erol with worried eyes. The couple is dancing very close to him, which angers Erol, but his anger is towards Orhan. They see the dancing couple in a close-up with the guests looking at them. Yasemin seems anxious. In the middle of the song, we cut to Yasemin and Orhan's family watching them in a tight medium shot, talking about how good they look together. They are dressed sophisticated but not flashy. The song ends but after the band stops playing, Orhan is still dancing and continuing to hum the song. Then realizing the band has stopped playing he says "come on, what are you waiting for?" Erol makes a gesture to the band and they start playing an up-tempo pop song "Sen İster Miydin?" and Yasemin and Orhan start to dance in classic sixties dance moves. Then the band changes into a song "İmam Bayıldı". Yasemin and Orhan start hopping and dancing to the melody. Then to wear them out they start to play "Kaşık Havası", another up-tempo song. Yasemin and Orhan change their dancing styles accordingly. Yasemin starts to get impatient, but Orhan has lost himself in dance. The band is also dancing and then the song ends. Orhan starts to complain about the band and that is when Erol snaps and punches him in the face. This sequence is in the 3rd category of integration, as the songs and Erol's singing in a band are relevant to the plot, but the content of the songs is not.

**3.** This scene comes not long after the previous one. Yasemin is sitting on her bed wearing a light blue nightgown. She is upset because of the fight that broke during the soiree in their home. Then she hears Erol's voice as he is singing to her outside in the rain. As she looks down from her window we see her point of view in the next shot. Erol and his band are filmed at high angle, playing in the street under the streetlamp, and Erol is looking up and singing the song *Yasemin*. I do not have information on whether the song was made for this film, but since the lyrics are addressed to a girl named Yasemin, this seems like an integrated musical number. The camera angles change during the song, as in the next shot we see the band in a full medium shot, in a slightly low angle, then we cut to Erol singing in a loose close up, again in a slightly low angle. As the song goes on Erol and Yasemin start smiling at each other and that's how we know they have made up. The camera cuts to a loose close-up of some band members playing. Then the song continues with the same cutaways: Yasemin in close up, the band playing in a medium full shot.

**4.** This scene begins after we see Yasemin sneaking out of her parent's house to go see Erol and his band play at a club. Like the song, "Aşk Tomurcuğum" (My Love Bud) begins she enters the club wearing a tight long-sleeved mini dress with silver embellishments in the front. She is carrying a small black handbag and her hair is pulled up. She looks elegant and happy. As she enters the club the camera slowly focuses on her face as she shyly smiles at Erol. Then the camera cuts to Erol singing, filmed in close-up, and then slowly zooms out. Erol is wearing a salmon-colored turtleneck inside a camel-colored two-piece suit. The other band members are wearing black suits and white shirts with ruffles as they play behind him. One of the members who was playing the keyboards in earlier scenes is now playing the piano, despite the song not featuring the instrument. The camera stops at a medium full shot and we can see that the stage wall has a wooden screen grid in front of a lit-up white wall, giving the optical illusion of small white dots on a dark screen. Round chandeliers are hanging from the ceiling. This style of decoration gives us a clue that this is a modern nightclub. As Erol is singing the song looking at Yasemin, he moves closer to her until they enter the same frame. Then as she

walks next to him, he starts singing the English verses of the song. Yasemin smiles as she sits at the nearest table, which is the first time we see other people in the nightclub. Up until now, the camera only showed us the band members and Yasemin. Yasemin sits and continues to watch the band, shot at a loose close-up. The camera cuts to Erol singing in a full medium shot. He is in the middle of the frame and on the right side we the other customers in the club, seated at the table and listening to the band. The camera stays in this frame until the song ends and the audience starts applauding.

The song scenes in which Erol is singing to his girlfriend can be considered close to a film musical song sequence because of him singing his feelings to her and her reacting during the song. The part where his band performs in Yasemin's parents' house -the medley- is also important is at combines dance and song, which is rare in a Yeşilçam singer film. Erol Büyükburç singing with a rock band, dressed up in a suit is reminiscent of Elvis Presley's films where he is dressed up similarly and performing in a house party (*Blue Hawaii*, [1961]) and singing in a nightclub (*Fun in Acapulco*, [1964]). Erol Büyükburç is not only playing a character in the same name but he is also backed up by a band, presumably his own, which also mirrors his career at the time as he always sang with his own bands in the 1960s. In the first decade of his career Büyükburç started out with his own band Erol Büyükburç Vokal Grubu (The Erol Büyükburç Vocal Group) and later worked with The Şerif Yüzbaşıcıoğlu Orchestra[33]

**17. İstanbul'da Cümbüş Var (Istanbul Nights, 1968)**

**Comedy**

**Black and White**

**Dir:** Sırrı Gültekin

**Cast:** Münir Özkul, Vahi Öz, Hüseyin Baradan, Suna Pekuysal, Zeki Müren, Tanju Okan, Gönül Yazar

Horoz Nuri (Vahi Öz) and his son in law Necmi (Hüseyin Baradan) are two villagers who are under the thumb of their grumpy and bad-tempered wives, Bedia

33 (*Erol Büyülburç*, n.d.)

(Mualla Sürer) and Hürmüz (Suna Pekuysal). One day Nuri gets a letter that he has inherited a big sum of money and has to go to Istanbul to collect it. But tells her wife that she is going to another village. Necmi decides to join him as well, on the bus they meet Ali (Münir Özkul) who tells them about Istanbul. Meanwhile, Bedia and Hürmüz have found out that their husbands have gone to Istanbul without telling them and they also go to Istanbul to find them and bring them home.

When Necmi and Nuri arrive in Istanbul they decide to have a night out. They go out drinking at Çiçek Pasajı, then they watch a folk dance. After that they go to several *gazino*s to watch several singers perform: Gönül Yazar, Aladdin, Şensoy, Tanju Okan and finally Zeki Müren. Their wives eventually catch them and at first, they fight but then when Nuri offers to take them to a Zeki Mürenconcert, everything is solved. The film has a loose plot and is dedicated to showing the nightlife of Istanbul with a variety of different entertainments from belly dancing to flamenco dancing to nightclubs. There is also a sequence showing the touristic sights of Istanbul, which feels like a travel documentary. In one scene when the characters go to a nightclub to see women dance, the women they watch in bikinis are inserted from an olf Hollywood musical. I could not find which film the footage belongs to. Münir Özkul is the narrator of the film and occasionally breaks the fourth wall to talk to the audience. He acts like a meddah (storyteller) from an *ortaoyunu*. The singers in the film do not have dialogues and are merely performing their songs. Since the film has three of the singers on my list, I will be analyzing their scenes only. All the singing scenes in this film are in the 2nd category of integration.

**Singing Scenes:**

1. **Gönül Yazar:** Yazar is singing in a small nightclub with a band behind her. The musicians are playing violin, qanun, oud, and piano. The nightclub looks modern and the audience is dressed elegantly with women in dresses and men in suits. Gönül Yazar is wearing her hair in an elegant bun and a black dress. She and the musicians are not on an elevated stage, but at the same level as the audience. The song she is singing “Tombalacık Halimem” is a folk song but the setting of the nightclub, the audience, and the singer look modern. To keep tempo, the audience occasionally claps their hands. The camera movement is

minimal, occasionally following Yazar as she moves around. There is only one cut to Necmi and Nuri watching, which seems to be filmed separately.

2. **Tanju Okan:** This scene is interesting because although the setting of the nightclub is modern and westernized, there is a belly dancer on stage next to Tanju Okan. Okan is wearing a dark sweater and pants, he is singing what seems like a folk song with modern production. There is a band behind him that looks like a jazz band. The band consists of a piano player, a saxophone player, a conga player, and a drummer. The musicians are all dressed in black and white suits. Tanju Okan looks energetic as he sings to the female dancer and makes gestures at her. In one scene he smiles at the audience and the camera cuts to Bedia and Hürmüz sitting next to each other and looking at the stage, smiling back. This nightclub looks similar to the one Gönül Yazar was singing in, earlier in the film.
3. Zeki Müren's concert is presented as the big event of the film. His performance is the exact copy of his final performance in the film "Hayat Bazen Tatlıdır." The filmmakers have used the same footage, only filmed from a slightly different angle. There are occasional cuts to the main characters watching him from his seats.

This film comes close to a revue with its loose plotline and multiple music acts. Sometimes it resembles a documentary on the entertainment life of Istanbul, rather than a fiction film. The narrator in the film who tells the story for the viewer is a concept adapted from early Turkish theater. Most of the song and entertainment scenes seem to be taken from concert footage rather than being filmed exclusively for the film, which gives it a disjointed and fragmented feeling.

**18. Şirvan (Şirvan, 1969)**

**Melodrama**

**Black and White**

**Dir:** Kemal Kan

**Cast:** Yıldıray Çınar, Hülya Darcan, Kadir Savun, Ali Şen**,** Kazım Kartal

Ali (Yıldıray Çınar) is an owner of a small textile shop in a small village and at the beginning of the film, he has a fight with Kurtça (Kazım Kartal) who is the thug of

the village. Kurtça comes into the shop and orders him to give him one of the best clothes in the store and Ali refuses, saying that he has not paid his debt to him in a year. This angers Kurtça and he threatens Ali as he leaves the town.

A woman nicknamed Kara Sülük visits Ali's shop, she is in love with Ali but he does not give him attention. Then Şirvan (Hülya Darcan), a young village girl enters the shop and Ali falls in love with her. She likes him too. Unbeknownst to Ali, Şirvan is the younger sister of Kurtça. She lives in a house with her older sister and brother. While Kurtça is away on a trip to the city, he writes a letter home telling the older sister to make sure Şirvan does not flirt with anyone, because he has decided to marry her off to someone. Şirvan's sister is kind and compassionate but she is also very scared of their brother. Şirvan and Ali continue meeting in secret. Meanwhile, Kurtça returns to town. Kara Sülük, the woman who is jealous of Şirvan and Ali's relationship, tells Kurtça that Şirvan is having an affair with Ali. Kurtça beats Şirvan and tells her that she will marry his wealthy friend Zühtü. Later, Ali's father Veli (Kadir Savun) goes to Kurtça to ask for Şirvan's hand in marriage for his son, but he is refused. Şirvan tells Ali to meet him at the house at midnight and run away together. But Kara Sülük follows her and overhears her saying these words. She immediately tells Kurtça what she has heard.

At midnight Ali and his close friend go over to Şirvan's house and wait for her to come outside. As Şirvan is sneaking out her brother catches her, beats her up. He tells her to say to Ali that she is not going to marry him and does not love him. He holds a gun to her back, threatening to shoot her if she does not agree. Şirvan does as he says and tells Ali that she was only playing with him and that she would not marry a poor guy like him. Ali is devastated. The next day Kara sülük goes to tell Ali that Şirvan is having an affair with Zühtü, and when he does not believe she tells him to wait outside the house to see with his own eyes. When Ali comes to the house at night, Kurtça and Kara sülük (knowing that he will be there), undress in front of the mirror and start to kiss. Since the curtains are closed and all Ali can see are their shadows, he assumes that the couple he is seeing is Şirvan and Zühtü.

Ali spirals into a depression and starts drinking every night. Şirvan talks to Zühtü, the man he is supposed to marry and says that she loves someone else and begs him to refuse to marry her. Zühtü agrees. Before leaving the house he scolds Kurtça for trying to marry her sister to him while knowing that she loves another person.

Kurtça starts beating Şirvan and the older sister points a rifle at him and tells her to stop. He grabs the rifle and locks them both in the house.

Meanwhile, a drunk Ali falls down the stairs and goes blind. He is told that he must have an operation in a hospital in Istanbul. Şirvan tries several times to go and see him and after not being rejected she goes to his house with the village mayor, in the hopes that he will reconcile them. However, when blind Ali recognizes her voice in the room, he says that they are done and that he is in love with who she was before she cheated on her. Şirvan starts to cry and tells him that she was forced to lie to him and that one day when her innocence is proven, he will be sorry for rejecting her. This seems to affect him.

When Kurtça finds out that Şirvan left the house to go see Ali, he beats her so bad that she dies. Kara sülük witnesses this and tells Kurtça to leave before he is caught. Kurtça turns his anger to her and says she is the one who caused everything. He strangles her to death. The older sister comes and when she finds out her little sister has died she calls him a murderer and they both start to cry.

Zühtü returns to the village and after finding out about Ali's accident he decides to secretly pay for his operation, as he feels regret for unknowingly coming between him and Şirvan. Ali is about to go to the city to have his eye operation. He feels remorse for kicking Şirvan out of the house and tells his friend to go and invite her to the house. Kurtça is arrested and as he is escorted by the police, he passes by Ali's house and calls out to him from the window and admits that Şirvan was innocent. He explains that it was him who forced her to say she did not love Ali and that he staged everything to make it seem like Şirvan was cheating on her. Ali finally accepts Şirvan's innocence, but he later finds out that she has died. Ali decides not to have an operation because knowing that his one true love has died, he does not want to see anymore. The film ends as he attends her funeral.

**Singing Scenes:**

1. The first scene of the film starts with the credits as Kurtça comes to Ali's shop and they argue. After the argument ends Kurtça leaves on his horse and a song starts abruptly. Ali (Yıldıray Çınar) takes his *saz* and starts playing the song "Şen Ola Düğün" (May the Wedding be Happy). As is often the case in Yeşilçam films, the song is heard nondiegetic as a studio recording but is played

diegetically with a different instrument, which in this case is a *saz*. Ali sits in the entryway of his store with his body facing the camera. On his right and left sides, we can see shirts and dresses hanging for display. The camera is placed inside of the store and behind Ali, we can see the street and a passerby comes and sits on a chair near the doorway to listen to Ali play. The camera cuts to Kurtça filmed in a full shot, riding his horse in a field, then crossing a small bridge. Then we return to Ali playing the *saz* and we see the young man sitting on a chair in close-up, enjoying the song. The lyrics of the song are about a wedding, so they are not congruous with the events of the film. The credits go on throughout the song. The rest of the sequence is Ali filmed in the same angle, with occasional close-ups to his face and instrument, and cutaways to Kurtça riding his horse and passing through other villages. This sequence is category number 1.

2. This sequence starts after Şirvan mentions Ali to her sister. Then the song starts with random imagery of the village: a man riding a donkey in the middle of the street, a shot of a pastoral scene with a tree in the foreground. Then we cut to Ali singing and playing the *saz* in front of his house, sitting on an empty oxcart in the dark. The song is called "Deliyim Dostlar" (I am Crazy, My Friends) The lyrical content of the song is about being in love, which is relevant to the plot. This number is in the 4$^{th}$ category of integration. The camera cuts to Şirvan in her house going inside her room and sitting on her bed, thinking about Ali and smiling. The house is a standard wooden mansion that is common in Turkish villages. Her room has high ceilings, a wooden door, and a wrought iron bed frame. The contrast between her and Ali's financial circumstances is also pronounced in these two scenes. Next, we see Kurtça (the woman who is in love with Ali) walking through a neighborhood and holding a water jar in her hand. It is a typical back alley in a village with small houses, unpaved dirt roads, trees, and little children playing in the street. Kurtça approaches the village fountain to fill her jar with water. She is wearing a kerchief on her head and a cardigan and a knee-length dress. From the way she looks at a distance, we can presume that she is listening to Ali's voice as he sings. The next scene confirms our guess as we see a group of villagers (mostly young men and kids) standing together watching something. The camera cuts to Kurtça, having filled the water jug,

standing up and walking closer to where Ali's voice is coming from. She stops and listens. Then the camera first cuts to Şirvan sitting on her bed and smiling, then to Ali, playing the song in the same position. Then we see his father appear at the back, coming through the doorway. Ali is still filmed in the same way, in the middle of the frame and his father is seen in the back, walking towards him. He holds a cigarette in his hands, smiling at his son. The song abruptly ends as Ali realizes his father is next to him. This scene is in the 3rd category.

3. This song sequence starts after the scene where Şirvan is beaten up by her brother for wanting to marry Ali. As the song starts, we see a cutaway to a mosque minaret filmed from afar and the camera pans right to show the village house briefly and then cuts to a group of children. The children are gathered in front of a wall looking somewhere and as the camera pans right we see that they gathered in front of Ali's house and he is playing the song we are hearing. Ali is sitting in the same place as we saw him the last time he was singing, only this time it is during the day instead of night. He is filmed in a full shot, wearing a light-colored shirt and dark pants, playing the *saz*, and sitting on an empty oxcart (or a horse carriage). Behind him is a wall with two doors, supposedly opening to the yard of the house. Beside the doors, there is a stack of hay and a single carriage wheel placed on top of it. The camera cuts to a medium full shot of the adobe village houses and the camera tilts down and pans right and we see that they are the houses that surround Ali. The camera stops at a tight medium shot of him singing. He is singing a somber folk song "Boyu Uzun Beli İnce" (Tall and Thin Waisted). Then the camera cuts to a full shot of Ali in the same position. The children are sitting beside the oxcart, listening to him. Then we cut to a close-up shot of Şirvan lying on her bed listening to Ali's song. Similar to the previous scenes, his voice can be heard from her room. This can be interpreted as his way of communicating with her and confessing his love through song. The camera cuts to Veli who is sitting in front of the house of Kurtça and his sister. He has a worried look on his face. The camera tilts up to show Kurtça getting out of the house and walking downstairs to where Veli is sitting. The song abruptly ends as Kurtça starts to speak. This scene is in the 3rd category.

4. This sequence starts not much after the previous one. Ali is at home drinking his sorrows away as his father comes in and asks him what is wrong. Ali tells him that he has been betrayed by Şirvan. As he finishes his rant, he goes near the window where his *saz* is, picks it up, and starts playing. The camera shows him in a tight medium shot as he is playing the *saz* This time, he is sitting by the window in his living room. The camera occasionally cuts to a close-up of his fathers' face as he looks at him with a sad look on his face. The living room is decorated modestly, with a small wooden table and chairs, a mattress covered with cloth, and pillows next to the window, where Ali is sitting. From the window behind Ali, the mountains are visible. He is singing the song "Su Ver Leylam Yanıyorum" (Give me some water Leyla, I'm on Fire) but in the lyrics, the name Leyla is changed to Şirvan: "Aşkın ile ateş oldum, su ver Şirvan yanıyorum" (I am burning with your love. Give me some water Şirvan, I am on fire). The camera zooms to the mountains, then cuts to Şirvan entering her room. She can presumably hear him singing because she has a somber look on her face. She is wearing a short-sleeved, mid-length dress and earrings. She is more dressed up than usual because Zühtü has come to visit her. She begins to tear up and she sits on the bed. The song ends abruptly as her brother and Zühtü appear at the door. This scene is integrated in the 4$^{th}$ sense because the lyrics of the song are relevant to the story, as they address Şirvan herself. But the plot would not change if this scene were omitted from the film, therefore it is in the 4$^{th}$ category.

5. This song sequence happens right after the scene where Şirvan convinces the mayor of the village to take her to Ali's house to convince him to forgive her. As the song starts, we see Şirvan and the mayor walking together, filmed in a full shot. Şirvan is wearing a long-sleeved dress, a wool vest, and a headscarf. The mayor is wearing a three-piece suit, a white shirt, and a fedora hat. As the camera follows them, we see Kurtça standing by herself in the corner of the frame and the camera stops and focuses on her. Kurtça is wearing a long-sleeved black dress and from her headscarf, her bangs and the rest of her long hair is visible. She has a worried look on her face. The camera cuts to Ali singing a song about a heartless lover and playing the *saz* in his living room. He is sitting in the same place as he did in the last singing scene. The camera films him in a

medium close-up sitting in front of the window, singing. The camera cuts to Şirvan and the mayor arriving at the front door of Ali's home, filmed in medium full shot. The mayor knocks on the door and Ali's father Veli answers. There is a short dialogue that takes place between them, as the song continues to play in the background diegetically. At first, Veli apologizes and explains that he can't let them in. But when the mayor suggests that perhaps Ali's sorrow will end when he sees Şirvan in front of him, Veli gives in and lets them in. The camera cuts to Ali playing music and singing at the same angle as the last one. The camera slowly zooms in. Then it cuts to Veli, Şirvan, and the mayor slowly entering the room. Instead of showing the four of them in the same frame the camera films the three of them from the front, looking at Ali, and then cuts back to Ali singing. In this part of the film, Ali is blind so he cannot see who them coming inside. Veli and the mayor slowly sit beside Ali. Şirvan is at the other side of the room, crying and her face is filmed in close-up. Later the song ends and Şirvan starts talking to him. The lyrics of the song are indirectly related to the plot and since this scene also involves dialogue, it is integrated into the story and because it also includes an important turning point in the story, it is integrated in the 6$^{th}$ category.

**6.** This scene begins after Zühtü admits to the mayor that he only intended to marry Şirvan because of her brother and after realizing that he was standing in the way of her and Ali, he decides to pay for Ali's operation for his eyes, so he can redeem himself. Veli gives his son the good news and Ali is happy that he will regain his eyesight and see Şirvan once again, not knowing that she has just died. Veli sends a friend over to Şirvan's house to summon her. Just then, Ali gets a strange feeling that something awful has happened. He asks his father to give him his *saz* so he can call out to her by a song. As he is handed his *saz*, he starts singing a song addressed to her. His voice reaches Şirvan's house and we see her sister's face in close up, crying as she hears the song. She is sitting on Şirvan's bed, in her room. Ali's friend enters the room, asking for Şirvan, and her sister cries, saying that she has passed away. The young man, visibly upset, gives his condolences and exists the room. The camera cuts to Ali singing in the living room with his father sitting next to him, this time filmed in a full shot. Their friend appears on the left side of the frame with his back against the

camera, entering the room. Veli sees the look on his face and gets up to ask him what is wrong, while Ali (who cannot see) keeps playing. The two men are in front of the camera, while Ali is in the background. The viewers can see the look on Veli's face as he hears the news, but Ali does not. A short dialogue is heard between them over the music, as Veli asks how he is going to tell his son what happened. The young man leaves the frame and Veli turns his back to the camera, walking towards Ali. This time he sits on the chair beside the wooden table in the middle of the room. Then the camera cuts to him filmed in close up and Ali sitting behind him at the left side of the frame. The framing of this scene is important as they show the viewer how the characters feel and how they are trying not to show it to Ali. Ali is oblivious as he is sitting in the background and the scene focuses on the desperation of his father. This scene is also in the 6th category of integration.

The songs in the film, except for the opening scene, are scenes in which the character expresses his feelings, similar to Yıldız Tezcan and Orhan Gencebay films. In some scenes, while the character of Ali is singing, the interior shots of his home are juxtaposed with Şirvan's, which emphasizes their differences. The scenes in which Ali's voice echoes through the town and reaches Şirvan's house, capturing everyone's attention are vaguely similar to Zeki Müren's singing scenes in his films where all the people in the neighborhood gather around to listen to him. Some of the songs Çınar sings in the film are anonymous folk songs and some of them are covers. For example, Çınar perfoms Aşık Mahsuni Şerif's song "Leyla Leyla" and Bedri Çağlayan's "Su ver Leylam" but he changes the name Leyla to Şirvan to keep it relevant to the film. This film does not utilize Çınar's star persona and does not resort to using the singer's road to fame, opting to focus only on the star-crossed lovers' tragic story. It is not possible to analyze the use of color in the film as it is shot in black and white, however, the locations are either indoors or Ali (Çınar) singing in nature, as it is to be expected in a village drama. A film which includes the singer singing on a stage, whether it is a nightclub or *gazino*, happens in an urban setting and most of Çınar's films either take place in the village or are period dramas.

**19. Öp Beni (Kiss Me, 1970)**

**Comedy**

**Color**

**Dir:** Hulki Saner

**Cast:** Erol Büyükburç, Yılmaz Köksal, Esen Püsküllü, Fatma Karanfil, Avni Dilligil

Metin (Yılmaz Köksal) and Erhan (Erol Büyükburç) are two sailors who are two fun-loving womanizers. They both work in a ship who is led by Captain Murat (Avni Dilligil). Unbeknownst to him, the two friends are dating his daughters. Erhan is dating the older sister Nermin (Esen Püsküllü) and Metin is dating the younger one Nesrin (Fatma Karanfil). Murat's captain's promotion at work depends on his ship landing on the sea but Erhan decides to delay the launch by hiding the cogwheel of the ship so that he and Metin can spend more time with their girlfriends. The sisters want to meet each other's boyfriends so they arrange a date but right on the date night, their father becomes sick with the flu. Metin and Erhan go to the place they were supposed to meet, not knowing that the date is canceled and at first they think they are dating the same person but after a small discussion it is revealed that they are not. When they explain the situation to Erhan's older brother he says that you can never trust women and if they meet someone better looking, their girlfriends would abandon them. This causes suspicion in Metin and Erhan and they decide to play a game to see if they can seduce each others' girlfriends. They place a bet for 2000 Turkish liras and both of them tell their significant other that he is going to Izmir. They also tell Captain Murat that they will go to Anatolia for the job. When they phone him, they lie and pretend they have found the cogwheel. Captain congratulates them and tells them to stop by Iskenderun to retrieve a file, but the friends act as if they cannot hear him through the phone.

Metin (who hasn't met Nermin before) goes to Nermin's painting class but gets rebuffed when he tries to seduce her. Erhan goes to Nesrin's Turkish Art Music class and after the teacher falls asleep he organizes the classmates to go outside and have fun. Nesrin starts to date Erhan and although her sister judges her, she also starts to complain that she hasn't heard from her boyfriend (Erhan) for a month. After a while, she insists that she wants to meet her little sister's new boyfriend. Nesrin plans to introduce Erhan to her sister but as Nermin arrives she sees her with her boyfriend and leaves. Just as she is walking outside Metin sees her and approaches her and when

Nesrin sees this through the window, she also feels betrayed. The next day, both of them are mad at each other but after fighting they realized that they have been tricked by their boyfriends and they decide to play the same game on them.

Nermin seduces Metin, knowing that it will make Erhan jealous. The two men decide to "return" to their girlfriends, pretending they are back in Istanbul. However, both girls tell them they are not interested in them anymore. They lose the bet to Erhan's brother. One day both men decide to go to their house to explain themselves and propose marriage but the sisters are still playing games with their nightgowns on, trying to tease them. Unexpectedly their father (who is supposed to be out of town) comes home and when he sees that two men are in the house he takes his gun and barges into one of the rooms, seeing each of his daughters alone in her room with the sailors who work for him. He flips out and goes to call the cops, saying that "only marriage can fix this scandal." When he returns, he sees that the "right" couples have made up and they are willing to marry each other. At the end of the film, the captain's ship finally sails successfully and the couples have a double wedding: Nermin and Erhan, Nesrin and Metin.

**Singing Scenes:**

1. In the first singing scene of the film, Erhan and Nermin have gone on a daily trip to Uludağ, which is famous for its skiing resorts. This scene (like many other Erol Büyükburç singing scenes) would not be out of place from a Hollywood scene, but the biggest difference is that the lyrics are not written specifically for the film, therefore could not be replaced for dialogue. The scene and the song "Öp Beni" (Kiss Me) start with a full shot of a snowy hill and six people skiing down the hill swaying from side to side. Their skiing moves look like dance choreography. As they come closer and the camera pans to the side, we see Erhan and Nermin riding a snowmobile and Erhan is singing. The camera pans left and follows them. Erhan is wearing a camel-colored jacket and Nermin has a chic red coat on with white fur trimming and red trousers. The scene changes and we see the skiers holding hands and skiing together, in colorful coats. We see Erhan and Nermin in the snowmobile in full shot. In the background, there are pine trees and from the corner, a hotel can be seen. While the two of them ride in the snow, coming closer to the camera the skiers ski from side to side of the mobile and go down the hill, as Nermin and Erhan go

up. We cut to another shot of the skiers doing stylistic moves. Then Erhan and Nermin are seen hand in hand looking at each other standing in front of a pine tree in a loose close-up. In the next scene, they are filmed in a full shot, riding a sky tram up a hill. Then we see them hand in hand in the snow, as the skiers once again ski beside them in acrobatic moves. This sequence serves not only as a musical sequence but also like a music video. It is upbeat, the colors and the movement go with the playfulness of the song and possibly attract the young audience. At the end of the song they have a snow fight, then kiss. This song is in the 2nd category.

2. This scene serves as a dream sequence. Nesrin is describing her new boyfriend to her sister Nermin, who does not know that she is talking about Erhan. However, as she describes him, Nermin is reminded of him and starts to daydream about the two of them getting married. In this dream, she is sitting in what looks like an empty nightclub, with a group of groomsmen in suits and holding a bouquet of roses dancing towards her. She has a white two-piece suit on is wearing a white fur coat. Her hair is made up. Her father is sitting next to her wearing his navy uniform. Then we see Erhan come wearing a yellow suit and holding a long train of the veil. He comes over to her singing the song "Kölen Olayım" (May I be Your Slave). The groomsmen are doing a small dance routine by swaying the roses. Erhan comes puts the veil on Nermin's head. They are filmed in full shot. Nermin gets up and they come closer to the camera holding hands and looking at each other while Erhan sings. They start dancing. The camera zooms in and shows them in a loose close-up. Then we see a full shot of the groomsmen doing a dance routine. Then we see a close-up shot of Nermin as she slow dances with Erhan. She looks over to her father and then we see him in a close-up, smiling at her daughter. Then we see the couple slow dancing and looking at the camera, filmed in a loose close-up. Erhan continues to sing while looking at the camera. Then we see a full shot of the groomsmen swaying and dancing around the couple with rose bouquets in their hands. At the end of the sequence, their dance stops and Nermin sits in the chair next to her father, and Erhan goes over to her father to kiss his hand as a sign of respect. The camera zooms in her face and as the screen gets blurry, she snaps out of her daydream. This scene is in the 2nd category.

3. At this part of the film, Erhan returns from his "pretend" trip and sees Nermin again after a month of absence. However, when she says he wants to marry him Nermin, who is aware that he has been playing a game on her, decides to get back at him and says that she does not want to be with him anymore. The song starts as she leaves him at the painting class and he goes after her. He starts singing the song "Ben Ettim Sen Etme", Erhan goes after her and they stop in front of a bus as he sings. Nermin is wearing black trousers, a purple coat, a purple headband, and a white purse. Erhan is in his navy suit and hat. Nermin turns away from him as he sings, signaling that she is not impressed and does not want to listen. Nermin gets onto the bus and Erhan follows him. When they get inside, the passengers are all swaying their heads to the song and they start singing the vocal parts of the chorus. Nermin is surprised by this. This part of the film can be classified as a film musical because not only do the lyrics of the song is him begging for forgiveness but the other characters (the extras in the film) also join the song. The magical moment of the song and dance numbers where people do things that are outside the norm and in the spirit of the song is found in this sequence. Erhan continues the song on the bus. The phrase "Ben ettim sen etme" can loosely be translated as: "Don't make the mistake I've made" which also summarizes what is going on in the film since Nermin is doing what Erhan has done to her. At the end of the song Nermin gets off the bus and Erhan is left behind because the conductor stops him to ask for his ticket. The bus goes on and Erhan is frustrated. This scene is in the 4$^{th}$ category.

The playfulness of Erol Büyükburç's singing scenes in his films can be found here as well. In the first scene, the skaters skating in colorful clothes and Erol singing to his lover in a snowy vacation resort would not look out of place in a Hollywood musical. The use of lighting and dance number in the dream sequence and the colorful outfits in other singing scenes are instances where the formal elements are successfully utilized. The movements of the skiers during the song "Öp Beni" or the people in the bus joining in the chorus of the song in the last singing scene are also details that make those scenes more like a film musical by utilizing color and movement.

**20. Bir Teselli Ver (Give Me Consolation, 1971):**

**Melodrama**

**Color**

**Dir:** Lütfi Ö. Akad

**Cast:** Orhan Gencebay, Tülin Örsek, Kadir Savun, Osman Alyanak

Orhan (Orhan Gencebay) is a factory worker who lives in the outskirts of the city in a *gecekondu* neighborhood, who is also an aspiring songwriter and Nermin (Tülin Örsek) is a young woman who is the daughter of a rich factory owner. They meet by chance one day when Nermin's car breaks down and Orhan is sent from work to repair her car. When he leaves, Nermin discovers that he has left his musical notations in her car. Nermin lives with her father (Feridun Çölgeçen) and uncle Cemal (from her father's side) who are selfish and materialistic. She is about to marry her equally materialistic fiancé Vedat (Aydın Tezel) She feels closer to her uncle Yakup (Turgut Boralı). Nermin plays the song on her piano and after recording it on tape, she takes it to Orhan and they become romantically interested in one another. Despite her family and friends not approving of Orhan on account of him being poor, his uncle Yakup supports their relationship, as he understands that Nermin is not fond of the superficial life she lives and wants to be around more genuine people. Nermin feels happier when she is around Orhan and his friends in the neighborhood. She decides to help him get a record deal.

Meanwhile, Nermin's fiancé Vedat becomes jealous of Orhan and decides to have him sacked from the job for singing during work hours. When Nermin finds out, she goes to Orhan to personally apologize. However, Orhan's pride is wounded and he ignores her at first. But when Nermin runs away from home to live with him and his community, Orhan is convinced of her love. Orhan's elders from the neighborhood go to her family's house to ask for her hand in marriage. However, they are met with hostility by Nermin's father and uncle and are rejected. Nermin's father and uncles go to the neighborhood to take Nermin back, saying that she's not 18 yet and that they will take legal action. A fight breaks out between both sides but Nermin stops them by saying that she decided to go home and that her feelings for Orhan were not real. The audience knows that she was forced to say this because she is informed by her father's lawyer that her fiancé wants to have Orhan murdered if she insists to be with him. Orhan is oblivious to this and sinks into a depression.

Uncle Yakup visits the neighborhood and talks to Orhan's friends, explaining the situation and how Nermin was forced to lie, and that she is about to marry her fiancé unwillingly. Orhan and his friends crash the wedding and say that the marriage is forced. Nermin gets up without saying anything and leaves with them. The film ends with a happy wedding scene in the neighborhood, with all the residents dancing together, including Uncle Yakup. The film ends with the happy couple walking together hand in hand through the guests as the films' title song plays.

**Singing Scenes:**

1. Orhan is in the car with Nermin. This is the second time they have met and Nermin has brought a tape recording of her playing Orhan's song "Bir Teselli Ver" on piano. They are sitting next to each other and Orhan is driving. Nermin is wearing a light yellow shirt and yellow earrings. Orhan is wearing blue-colored worker overalls that are stained from working under cars. We see them in mid-close-up and a slightly low angle. Nermin starts to play the recording of the song she has on her cassette player. The song is played on the piano, however, after a few notes, we hear the album recording of the song being played over the soundtrack. Orhan starts singing the song. There is a dissonance between the song diegetically being played as a piano ballad and Orhan singing over it, but the audience hearing it non-diegetically as the album version. In the next scene, we see the road in the full shot and the car moves closer and as it moves outside of the frame the camera pans right and does a tracking shot. The setting is pastoral, in the outskirts of the city. Then we return to the inside of the car again filmed in a slightly low angle but this time we only see Orhan in a medium close-up shot, singing. The trees and fields on the side of the road are also visible from the car window. Then we see Nermin in the car in a medium close-up shot. She looks emotional as she listens to the song. We cut to an extreme long shot of an asphalt road with greenery and trees on the side and the Nermin's car is driving through. The camera pans right, following the car. We return to Orhan and Nermin inside the car. They are filmed at the same angle and shot as we first saw them at the beginning of the sequence. As he sings, they look at each other and smile. Once again, we cut to Nermin in a mid close-up. Then we see the car again riding in the middle of the road. It is a little further down the same asphalt road we saw before. Next

to Nermin's car, a truck is passing. After the car rides out of the frame, we return to the mid close up shot of Orhan and Nermin again. It is in this scene that the song ends. This scene is not related to the plot and does not further the storyline. It is simply put to show Orhan singing along to his song, which we cannot tell if he is singing diegetically with the cassette recording or not because what we hear as the audience is not music from the cassette. It can be said that when Orhan starts to sing he is professing his love to her. The way they look at each other further solidifies that the song might be opening up a space for him to confess his love to her.

2. Before this scene, Orhan was at Nermin's house. They had arrived together without knowing Nermin's friends were having a party at the house. After learning that he is a singer, they ask him to sing but their mocking demeanor turns Orhan off and he leaves the house. Afterward, he arrives at his neighborhood and dines together with them at a floor table placed outside of a house. Seeing that he is upset, his friends hand him a *bağlama*. Orhan starts playing. In the first frame when the song starts, he is shown playing the baglama in medium close up. The women of the neighborhood are seen in the background, wearing either peasant clothes or modest clothing that consist of a mid-length dress, a cardigan, and a headscarf. Then he is shown in medium shot with his friends Kadir and the other friend whose name we do not know is sitting at the table next to him. Orhan is in the middle of the frame. The setting looks more like a town with picket fences and trees. As Orhan plays the baglama solo, the camera zooms in to him and stops at a mid close up as Orhan finishes playing his *bağlama* solo. This scene shows Orhan playing music to his people; the working class and the poor. Although it takes place on the outskirts of the city, it looks more like a village, which can be said to be put in the film to reiterate Orhan's image as an arabesk singer, someone who is singing for the outcasts of the city.

3. In this scene, Nermin is visiting Orhan. We see Nermin, Orhan, and three of his friends sitting together at the floor table. There are cutleries, glasses, and a dish of tomatoes on the table. The diner has not started yet. His friends ask Orhan to play a song. Nermin takes out her cassette recorder tape and places it

on a small wooden stool and takes out the microphone to record him playing. Orhan is shown sitting in a medium long shot. His unnamed friend is sitting on the left side of the frame and Nermin is not on the right side. She is wearing a red t-shirt. Orhan is still in his blue worker slacks. The camera pans right to show the rest of his friends who are sitting at the table, listening to his song with a somber expression. An elderly woman who is like a mother figure to Orhan, Ferhunde, is sitting next to Nermin. She is wearing a long dress with pajama bottoms underneath, a cardigan, and a kerchief tied on her head. As the camera pans right we see the other residents of the neighborhood who are dressed like village people. Then comes a long shot of this scene, only this time we see it from a different angle. The camera is placed behind the neighborhood residents, so they are closer, with their backs turned to the camera. Orhan is seen playing the baglama sitting at the floor table, but he is further away. The houses are small, there are trees everywhere and the ground is soil. Orhan starts singing "Ümit Şarkısı" (The Song of Hope). And the scene changes into a medium full shot, like the one we saw before but this time Orhan is on the left side of the frame and we can see all the people sitting at the floor table in the same frame. The camera slowly zooms into Orhan and stops at mid close up. Then we see the same scene, shot at another angle. The camera is now showing Orhan from the back and Nermin from the side as she is sitting next to him. In the middle, we see an old man (another friend from the neighborhood who was sitting at the table in the previous scenes). This time the people watching Orhan play standing up, are facing the camera, in the further back. The camera pans left and shows the other people sitting at the table and we see that many people have gathered around them standing at a distance listening to Orhan play. Then we see a close-up of Nermin looking at Orhan. She is wearing light make-up and red hoop earrings. Her outer appearance is not fancy, but she looks more modern and stands out from the environment she is in. Then we Orhan from Nermin's point of view. He is shot close up and is singing while looking at her. The lyrics "the hope song of my hopeless love" are in accordance with his feelings and the fact that their love does not stand much of a chance because they are from different social backgrounds. Then we see the two of them in a medium shot. Nermin is shown sitting down and she is visible from above her shoulder level while Orhan is seated higher, Nermin looks at the camera. Then

we see a medium shot of two women in villager clothes and the camera pans left showing us the rest of the people who are watching, now filmed closer to the camera. We see young girls, elderly women, old men all standing at a distance from one another, watching Orhan play. Cut to Nermin's face in close-up again, at the same frame as before. The camera continues to pan left and show us, little children, until it reaches the table of friends and stops to show Nermin and Orhan at the same frame in mid close up. The song ends at this frame. This scene is integrated in the 3rd degree because it makes sense for Orhan to sing to his friends, as he is known for his voice but it also shows how Nermin can be integrated into his own life, as she is sitting down with his friends, although she is dressed more modern than the women around her, her clothing does not stand out.

4. Before this song sequence, Orhan has been laid off at work and goes to the shop to vent to his friend Kadir's atelier. Kadir is a blacksmith and is working at the shop while talking to him. Learning that he has been laid off for singing at work Kadir suspects that it was just an excuse. He hands Orhan a hammer and says, "come on let's sing our song," as an invitation to forge the hot iron together. As they both start forging the hot iron by beating it with hammers, the noise of the hammers blends into the song "Bir Yol Göster" (Show Me a Way), which starts to play. Once again, the song plays non-diegetically as an album recording (with an orchestra), and Orhan in the film, sings it acapella. Kadir and Orhan are filmed in a medium full shot, hammering the iron together. Orhan is wearing a light purple shirt and black trousers, Kadir is wearing a white shirt, a gray vest, and an apron. When Orhan starts singing the lyrics, they stop hammering. Orhan slowly starts walking and the camera starts panning left following him walk inside the studio. The walls are brick and various tools, and a wooden table can be seen. Then Orhan slowly starts walking towards Kadir again and the camera follows him panning right. As Orhan stops singing the chorus and the instrumental part starts, he and Kadir start hammering again. As they hammer the camera jump cuts to a close up of the iron and the noise of the hammers is in cling in harmony with the beat of the song. As the next verse starts we see them in medium full shot from another angle. Orhan's back is at first turned to the camera but as he starts to sing, he

turns to us slowly and stops hammering. As he starts singing he slowly walks towards the camera. Kadir is behind him, listening to him sing. Orhan's lyrics of disappointment and asking God to show him a way also reflects his state of mind at this stage in the film. Orhan slowly paces inside the place and as he moves the camera tracks him while staying in the same frame. Orhan comes closer to the camera while facing it, almost as if he is singing to the audience. Eventually, he ends the song. This song shows Orhan in an atelier, doing manual labor but also taking his aggression out on the iron. It contributes to the theme of Orhan being a hardworking man who instead of lashing out, buries his anger into work and song. This song is integrated in the 2nd degree.

5. This is the part of the film where Nermin has returned to her family after the fight and she and Orhan have been forcefully separated. Orhan is drinking at a *meyhane* (a place between a tavern and a saloon). As the song "Hor Görme Garibi" (Don't Scorn at the Unfortunate) starts, we see Orhan in a mid close-up, wearing a white shirt and gray cardigan, drinking alcohol, and looking sad. He is standing beside the bartender's counter. The bartender and customers can be seen behind him. The bartender is an elderly man and the customers are wearing suits. Then the camera shows us the rest of the *meyhane* in a medium long shot, slowly panning left. The camera stops at a shot of Orhan singing at his table, in the left corner. The rest of the customers are looking at him. They are all seated and drinking alcohol and dining. Although they are wearing suits (shirts and dark-colored suits, vests), they look like lower-class people. The decoration of the *meyhane* is modest and mismatched. Half of the walls are painted light blue and have traditional paintings on the walls, while the bartenders' side of the wall is painted light pink, green and yellow. Instead of a realistic *meyhane,* it seems like a set decoration, which it probably was. Orhan is sitting in the corner by himself, with a table filled with plates of bread, tomato and olives, appetizers, and a bottle of rakı. He is wearing a light yellow shirt. He is placed in the middle of the frame, while the bartender can be seen behind him. As the song plays he gets up and goes to the bartenders' counter to refill his drink. The camera pans slightly to the left as Kadir comes inside and enters the frame. Both he and Orhan are filmed in a full shot. Orhan, still singing sees Kadir but slowly goes back to his table and sits, clearly sad. The camera shows

Kadir looking at Orhan in a full shot. He is upset to see Orhan depressed and sitting by himself. As he reluctantly goes to the other side of the room the camera follows him walking among the other customers but also looking at Orhan. The customers are not listening to Orhan's song anymore, but instead, are chatting among themselves and drinking. Kadir is finally greeted by a friend and the two of them sit at an empty table, but Kadir is still looking in Orhan's direction, clearly worried about him. We cut to Orhan sitting at the table filmed in mid close-up. He is singing about destitute people who have lost their way. The lyrics of the song match the events of the film as they also reflect Orhan's current state of mind. We see a medium close-up of Kadir and his friend sitting at the table drinking rakı and looking at Orhan. They both look worried. We return to a medium shot of Orhan sitting at his corner. He is visible from the chest up and the waiter, standing beside the counter looking at him, is shown in full figure. Orhan pours wine into his glass as he continues to sing. Once again, the camera slowly pans right to reveal the other customers and this time, most of them are silent, looking at Orhan and listening to his song. As the song ends we see Kadir getting off the table and walking towards Orhan. This scene enriches the plot while it focuses on the feelings of loss and devastation Orhan feels. The word "Garip" in the title of the song can be roughly translated as the unfortunate but is also used as "destitute" in the Turkish language. It is appropriate in describing how Orhan feels. The scene also shows how much his friend Kadir is worried about him and Orhan sitting alone by himself further solidifies his position as a loner.

6. This sequence is not much after the first one. After the last song ends, Kadir takes a drunk Orhan from the *meyhane* and helps him get home. He helps him get to bed. As Orhan lies there with his clothes on, Kadir leaves. Orhan's room has little furniture: two-bed mattresses next to another. One is covered with cloth and pillows, used as a sofa and the other is Orhan's bed. A wooden nightstand and a carpet are hanging on the wall, along with a small, framed picture. There are a couple of instruments around the room: two ouds, two *bağlama's,* and a tambourine. As the song "Başa Gelen Çekilirmiş" starts, the camera shows us a close-up of the oud and *baglama* on the sofa. The camera zooms out and pans left to show the other instruments lying around the room:

a violin and a classical guitar. As we see the left side of the room, we realize that time has passed because Orhan is awake and playing baglama at the other end of the room, sitting on a table. The song's lyrics are about enduring the pain of life, specifically the pain of love. As the song goes on, he stops playing and gets up, slowly walking around the room, and comes closer to the camera, while the camera stays at the same distance, only following him. It stops panning when Orhan is at mid close up, singing and looking at a point outside of the frame. Then we cut to a close-up of the instruments: a darbuka, a violin, a flute, and a classical guitar standing next to each other. On the sofa, the couch cushions are covered with a cloth with traditional patterns, something that is common in village houses. The camera pans left to show the rest of the room: the bed, the carpet on the wall, the coat rack. And then from the left side of the frame, Orhan appears. The camera pans left to follow his movement as he paces to the left side of the room, singing the song to himself. Then he sits down on the sofa and takes the oud and starts playing. He is filmed in mid close up. Then the scene changes and we see Nermin at her house in full shot. She is wearing a white negligee and is sitting in front of her vanity table and mirror. The walls of the room are light pink and her bed and vanity table is white. She gets up and slowly walks around the room looking sad. As she walks the camera slowly pans left and we see the parts of the room: the small trinkets and small lamp on her bedside table, the small and framed pictures on the wall of pastoral scenes and flowers. She sits down on the armchair in the room and looks in the direction of the camera. Cut to Orhan singing in his room, sitting down and looking at the camera. He is filmed in mid close up. This is the last frame of the sequence. This scene is not much different from the previous one. It can be said that the visuals in Orhan's home and Nermin's room highlight their social and economic differences, but the fact that they are both thinking about each other at the same time confirms their bond.

Like most Orhan Gencebay films, the singing scenes are a way for his character to vent his feelings. However, it is notable how the visual elements in the scene when he is singing "Ümit Şarkısı" provide us a realistic depiction of life in the outskirts of the city. Whether it is the dinner table that is set up outside the house, or the ordinary people from the neighborhood, who are watching him sing, dressed like villagers

despite living in the city, it gives the viewer a peek into the life of the *gecekondu* people. Despite coming from the fringes of the city Orhan is well spoken and well dressed. He is charming and polite enough to make a girl like Nermin fall in love with her. Like most working-class men in Yeşilçam films, he choses to drink away his sorrows in the *meyhane*.

**21. Ah Bir Zengin Olsam (Oh, If Only I Were Rich, 1971)**

**Comedy**

**Color**

**Dir:** Sırrı Gültekin

**Cast:** Murat Soydan, Tanju Okan, Zeynep Aksu, Semra Yıldız

Murat (Murat Aksu) and Zeynep (Zeynep Aksu) are a couple living in a small poor neighborhood. Zeynep lives with her single mother (Mürrüvet Sim) and is engaged to Murat. One day as the couple is at a nightclub listening to the singer Tanju Okan (played by himself) on stage. Tanju is a friend of theirs and while he is singing passes the microphone to the Zeynep starts singing, he invites her on stage. The nightclub owner likes her voice and offers her a job as a singer in the nightclub. Murat does not want her to take the job and they fight. When Zeynep goes home she tells her mother she had a job offer with a big salary but does not want to take it because it upsets Murat. Her mother is very enthusiastic about her daughter becoming a singer and tells her to take the job.

The next day Zeynep goes to Murat to explain to him that she will refuse to become a singer because he is more important to her and they make up. Meanwhile, her mother has gone to the club to sign a deal on behalf of her daughter, on account of her being younger than 18. When Tanju finds out that Zeynep has become the new singer of the club, he tells that Murat. Assuming that Zeynep has lied to him and is upset that she will sing to drunk men every night, he decides to abandon his job at the café and leave town. He writes a farewell letter to Zeynep saying that he is going away to become rich (because he believes she chose money over her) but he will not be the same, Murat.

Zeynep has a successful career as a club singer and becomes rich. She and her mother move out of the neighborhood to a nice apartment. Her mother is enjoying the wealthy lifestyle more than she does. One day when Zeynep, her mother, and her boss

are going to the club, they see that Murat is working there as a waiter. He insults Zeynep, saying that she sold herself to her boss. A woman named Cavidan sees Murat there likes him and offers him to work for her. She is a lady mixed in the illegal gambling business and wants Murat to work for her as a bodyguard. In time, Murat realizes that the men who work for her are goons, and day they get involved in the murder. When Murat wants to quit over the incident, the men threaten to kill him.

Meanwhile, Zeynep is devastated that Murat does not want to see her and asks Tanju for help. When Tanju goes to Murat to try to mend his relationship with Zeynep, Murat admits that he was jealous of Zeynep and her boss. Tanju explains that they only have a professional relationship and Zeynep does not even want to continue to sing once her business contract is over. But Murat refuses to return to Zeynep because he is ashamed of having been involved in illegal work. Murat goes over to see Zeynep's boss and he also tells him that he loves Zeynep like a sister and rips her contract. Murat and Zeynep are reunited but Murat has to quit his job before he can marry. Cavidan refuses to let him go and sends his goons over him. When Murat beats them all. However, one of them is killed during the fight. Cavidan is the one who kills him but they tell Murat that he was killed during the fight. The woman also informs the police that Murat has killed a man. The next day he calls Zeynep and says that they cannot be together because he killed a man. Tanju offers Murat to go over to Cavidan's house and investigate to be sure whether or not the man is dead. The same day Zeynep goes over to see Cavidan and as she sits in the living room waiting for her, finds a tape recording of Cavidan confessing that she is the one who killed the man and will frame Murat for it. Cavidan also hears the recording while it is being played in the living room. Zeynep quickly puts the tapes into her bag and Cavidan tries to stop her. When Tanju and Murat arrive they see from afar that Zeynep is getting in her car and that Cavidan and her men are going after her. A chasing game begins: Zeynep is running away from Cavidan and her goons, Murat and Tanju are chasing the two of them. They also inform the police. Just as Zeynep is about to be caught and killed Murat and Tanju come and rescue her. The police also arrive in the end and arrest the bad guys.

**Singing Scenes:**

1. This is the scene early in the film when Murat and Zeynep are at the nightclub listening to Tanju Okan sing. Tanju is wearing a pink suit and a purple shirt underneath. The colors in the club are bold and bright. The walls are light blue

with colorful patterns painted on the walls. Because of the red lightning, some parts of the wall appear to be red. An orchestra is playing at a small, elevated stage and Tanju is on the same level as the audience, who are seated at the tables. The stage has red carpeting, and the orchestra is a typical five-piece rock band, except for an accordion player. They are dressed similarly in white ruffled shirts, black trousers, and green vests. Tanju is filmed in a medium full shot with the band playing behind him and he walks among the audience. The audience is relatively young and dressed in modern clothes. Zeynep and Murat are also singing close to him. Tanju starts with the song "Dudaklarımda Bir Ateş" (A Fire in My Lips), a love song. Then the song ends and as he starts the next song "Kara gözlüm" (My Black Eyed One), he tells the audience to join him. He occasionally extends the microphone to the seated guests so they can sing the verses. Then he hands the microphone over to Zeynep and she finished the song and everyone applauses. Tanju gestures her to get up and sing. Zeynep agrees reluctantly. She is wearing a multicolored blouse and a short red miniskirt. Zeynep gets up and sings the rest of the song while Tanju is standing next to her. In the film, there are three more scenes of Zeynep singing but since the actress who played her is not a singer, I have decided to omit her scenes from my analysis. The songs that Tanju Okan sings are not related to the plot at all, besides him being a singer and this scene precedes the scene of Zeynep being invited to the stage, so this sequence on its own does have relevance. Therefore, it is integrated in the 3rd degree.

2. Tanju is singing in the same nightclub, however, this time he is shot from another side of the stage. The camera's angle showed the left side of the club, but now we see the right side and a portion of the stage. The band members have the same clothes on, Tanju is wearing black trousers and a black shirt under a light blue jacket. He is singing the song "Ağlayan Gözler" (Crying Eyes). As he sings, he walks around and the camera pans slightly right. Then he walks closer to the camera and stops at the loose close-up shot. He is singing right in front of the camera, but he is not looking at it. The scene ends as he is singing while leaning next to a pillar. This song is like a musical interlude, more than anything else. The band members being dressed like a rock band and the modern look of the nightclub contributes to Tanju Okan as a pop singer.

Although the formal elements of the scene such as the décor of the club, the clothes of Tanju Okan and his stage members, remind us that Tanju Okan is a pop singer who sings in nightclubs, rather than a *gazino*. The decoration of the club is colorful, modern and the audience is hip and young, which is different from the atmosphere of a *gazino.* The formal elements, in general, do not differ from each other as both of the singing scenes of Tanju Okan are practically the same in terms of visuals. His image as a singer who loves to drink is also mentioned in dialogue, which makes use of his singer persona and blurs the line between Tanju Okan playing a character or himself.

**22. Yırtık Niyazi (Ragged Niyazi, 1971)**

**Comedy**

**Color**

**Dir:** Sıırı Gültekin

**Cast:** Sadri Alışık, Feri Cansel, Tanju Okan, Mürrüvet Sim, Necdet Yakın

Gül (Feri Cansel) and Binnaz (Mürrüvet Sim) are out of prison. She and Binnaz, who is a much older lady, have become friends while serving time. They both want to start over and open a café. Niyazi (Sadri Alışık) and Sansar (Necdet Yakın) are two poor friends working at odd jobs and living at a big house in a poor neighborhood. Binnaz is an old friend of theirs and when she runs into Sansar, fresh out of prison, she decides to take Gül to the house to live with them. But first, Gül decides to find some money so that she can help Binnaz open the café. She decides to use her pickpocketing skills one last time, and with the condition that she will pay back the person, she steals from, once she makes money. She sees Tanju Okan, the singer, driving in his car and decides to fake being blind. When Tanju stops the car and tries to help her by helping her cross the street, she steals his wallet.

After finding some money Gül and Binnaz separate, promising to meet up at the same spot later so that they can go home together. Gül goes shopping to buy some new clothes and we see that Niyazi is dressed up as a live store mannequin to make money. He leaves his job still wearing the fancy clothes from work and runs into Gül, who is also wearing new clothes and looks more polished. Just then, the gang members find her and try to kidnap her, but Niyazi intervenes and beats them up. Gül is impressed by him and they both instantly like each other. They go on a date and both pretend as

if they are rich people, lying about who they are. Niyazi feels embarrassed about having lied to her and secretly leaves the restaurant after paying the bill. At night dinner, Niyazi returns home and unbeknownst to her, Gül is also going to the same house with Binnaz. Both of them are happy to see each other. Gül, Binnaz, Niyazi, and Sansar have a happy evening eating and singing together at the dinner table.

When they spend alone time together, Niyazi and Gül confess their love for one another. The next day the four friends open a café but it is closed down immediately because they do not have a permit. They decide to put on a musical act to make money. They start performing on stage in a small bar, dressed up as a gypsy band. By chance, Tanju Okan is in the audience and later sends his card to Gül backstage. The band rejoices when they see that they caught the attention of a famous singer, but later it becomes clear that Tanju only wants to work with Gül. This causes problems between her and Niyazi as he gets jealous of her.

Meanwhile, the goons who used to work with Gül find out where she lives and ask her for money and threaten to reveal what she used to do for a living if she does not comply. Tanju confesses his love for Gül and Binnaz tells Niyazi that he has to accept if she chooses Tanju. Niyazi decides to treat her badly so that she can leave her and be with Tanju because he believes she deserves to marry someone with money and that he cannot give her the life she wants. Before he leaves, he asks her for money just to make it seem like he only cares about money and not her, to make it easy for her to leave him. Gül starts crying and gives him a large sum of money. As Niyazi leaves he sees the goons that are after Gül. He gives them the money so they will stop stalking her and beats them up. During the fight, his hat falls to the ground.

Gül decides to be with Tanju and they plan a vacation together to go to Europe. Just as they are leaving, over at the house, Sansar tells Niyazi that the lottery results are announced and that his lottery ticket matches the numbers. Niyazi has suddenly become rich and the first thing he says is “now Gül and I can be together.” However, his lottery ticket was hidden in the hat he wore yesterday, and he lost it. Sansar and Niyazi go to the same spot to find the hat. Somebody found it on the ground and gave it to someone else. They look all around Istanbul to find the hat and they finally do.

Now they have to stop Gül before she leaves. Binnaz, Sansar, and Niyazi rush to the border of Edirne and they catch Tanju and Gül before they can leave by car. Gül and Niyazi are reunited and Tanju accepts to let her go.

**Singing Scenes[34]:**

1. We see Tanju Okan on stage in a *gazino*. We see him in a close-up shot. He is wearing a white sua it, a white shirt, and a black bow tie. He is singing the song "Başlık Parası", a song about being poor. He is not singing about himself obviously, but the lyrics are more related to the situation of the three main characters. At this stage of the film, they are happy that Gül is becoming famous but they also fear that she may not want to return to her old life. Then we see a close-up shot of Niyazi, Binnaz, and Sansar sitting next to each other. They are all smiling and carried away by the song. The camera pans right to show their faces. Then we return to Tanju, this time in a medium shot as he gets down from the stage and walks along with the seated audience. The *gazino* has walls that have white moldings, and the inside of the moldings have dark green patterns. The audience looks like a mixed crowd. There are elderly ladies, men in suits, and young women. While walking through the tables, Tanju smiles at the main characters singing towards them, and touches their shoulders as they pass by. They smile back. Then he walks towards the camera and gets back on stage. The song ends as he is singing on stage in a loose close-up. This scene is more of an interlude in the story but it establishes Tanju as a kind man who likes to connect with the audience as he sings. I think this is also parallel with his image in the film. Despite confessing his love for Gül in the film and becoming kind of a competitor for Niyazi, he is never established as the bad guy. The song in this scene is about not having enough money to marry, which is something that Niyazi feels towards Gül. He loves her but feels inferior next to Tanju because he is neither famous nor rich. It can be said that Tanju is singing Niyazi's feelings. The scene can be considered as 4$^{th}$ degree integrated.

2. This is later in the film when Gül is about to embark on a trip to Europe with Tanju. A few scenes before, Tanju has confessed his love for her and even bought her a house. He proposes to her but she did not give him an answer and says that she needs time to think. We know that she loves Niyazi instead, but when Niyazi says she belongs to her boss and that he is only interested in

[34] The singing scenes of Feri Cansel are omitted

getting a share of the money she earns, she is devastated. We, as the audience, know his true intentions but she does not. The song "Bilsem Ki" (If I Knew). It is an emotional ballad of a man waiting for his lover to come back and love him once again, like in the old days. The song comes after the scene when Niyazi breaks Gül's heart, although he is present in the audience, watching Tanju's performance with Binnaz and Sansar. We see a close-up of his face, looking upset. Tanju Okan is singing on the same stage and this time we the stage not from the side but front. Tanju is in the middle of the frame, facing the camera and the band member can be seen behind him. There is an electro guitar player, two violinists, a drummer, and a man playing the xylophone. The song lasts for only a minute and then Tanju introduces Gül on stage. The camera cuts to a loose close-up of Niyazi, Binnaz, and Sansar. They all look sad. Gül has her hair up, she is wearing an elegant, yellow gown and gold earrings. Before starting the song, she announces that she will embark on a trip to Europe and that after she returns, she will resume her program in the *gazino*. Then she starts singing the Turkish Art Music song "Nasıl Geçti Habersiz" (How Did They Pass Unnoticed). Interestingly, the band starts playing the song diegetically while not being a standard Turkish Art Music orchestra. The song Tanju sang before her was a pop ballad. Once again, Tanju seems to be singing the song from Niyazi's point of view, as he has decided to let Gül go. The song is again, in the 4$^{th}$ category.

In this film, Tanju Okan plays a version of himself and despite his character also being included in the storyline, his singing scenes do not contribute to his character but are used as interludes. In this film, he is singing in a *gazino*, and similar to the previous film he is sharing the stage with a new female singer. The film is not based on him, but his character in the film is clearly inspired from his singer persona as Niyazi jokes about his fame as a singer who loved to drink alcohol. Although Tanju is the rival of Niyazi, he is not the villain which can be interpreted as a choice on the filmmakers' part to not make him look like the bad guy in the film and spoil his reputation.

**23. Sev Dedi Gözlerim (My Eyes Told Me to Love, 1972)**

**Melodrama**

**Color**

**Dir:** Orhan Aksoy

**Cast:** Perihan Savaş, Orhan Gencebay, Selma Güneri, Şükriye Atav

Serap (Selma Güneri) is a *gazino* owner who is in trouble with another *gazino* boss named Cemil. One day his men try to abduct her and take her away to him, but she is saved by Orhan (Orhan Gencebay) who just came out of prison. Selma offers her money to thank him but he refuses, saying that he did not help her for his gain. Serap gives him her business card in case he ever needs her help. Serap goes back to her *gazino* and tells the guards to look out for Cemil's men in case they arrive. In a flashback we learn about her past: She comes from a working-class background and when her father died 15 years ago, her family lost the breadwinner of the family. To help them out, she found a singing job in a nightclub owned by a man named Nusret, who is the older brother of Cemil. After Nusret rapes Serap, she becomes his mistress. With the money she earns, she can buy a house for her family and her sister can continue her education in private school. Eventually, they expand their business and Cemil starts working at another *gazino*. When Nusret dies in a car accident, the ownership of the *gazino* is transferred to Serap, according to his will. This makes Cemil jealous and since then he is trying to take the *gazino* from Serap by force. When Serap visits her family, we see that despite living in a big and luxurious house, her mother is still living a humble lifestyle and her sister Meral (Perihan Savaş) is a happy and sociable young girl who is about to finish high school. Serap is planning to send her to England for her internship and after she comes back, she is planning to marry her off before she can marry someone else.

Orhan is looking for a job and applies to the *gazino*, without knowing that Serap is the boss. When Serap sees him, she wants to hire him for saving her earlier, but Orhan says he cannot accept a job offer as payback and leaves. After he leaves Serap tries to find him but fails. One day her friend Rıdvan comes in, saying that a man is playing in his tavern and that she should listen to his singing. When Serap goes there she finds Orhan singing on stage. After he gets off the stage, they have a drink together. He tells her he was in prison until recently and he got there trying to help a friend abduct the girl she loved, for marriage. Orhan accepts Serap's job offer and goes through a make-over to become a high-profile *gazino* singer. His opening night is successful but when he goes backstage Cemil's men sneak into his room and beat him

up. When Serap finds him lying on the ground the men tell him "You will either give up the *gazino* or your life." Serap tends to Orhan's wounds and tells him she is in love with him. She sends him to her summer house until he gets better. While Orhan is in the summer resort he goes out to the beach and sees young teenagers dancing in a club. He sees Meral who is dancing with her friends, they lock eyes and during a game of singing songs, he sings to her. But she leaves before they can meet. The next day they meet again and they instantly like each other and start dating. Meral is also on vacation with her friends and she and Orhan promise to meet again once they return to Istanbul. Meanwhile, Serap gives Cemil 400.000 liras so he can leave her alone. Cemil realizes she does not want to give up Orhan. Serap calls Orhan on the telephone and says she is planning an evening celebrating his return to the stage in the *gazino*. She also calls him "my love" during the conversation, oblivious that he has started dating her younger sister. Orhan is not pleased with this and does not respond.

When Meral returns to Istanbul she and Orhan continue to meet and the next time she sees her sister, she announces that she has met someone and wants to marry. Serap is so happy for her and she says that she also found the love of her life, and wants her sister and mother to meet her. Both of them give a rendezvous to Orhan to meet the family on the same day, Serap at noon and Meral in the evening. When Orhan goes into their house for lunch, as Serap's guest, Meral is devastated when she sees him as the boyfriend of her sister. She keeps quiet but her mother notices that both Orhan and her try not to look or speak to one another. Later when her mother asks, Meral says her date will not be arriving. In the next scene, we see Serap having a drink with Orhan, telling him he made a good impression on her family. It is then Orhan decides to tell her that he loves her as a sister. Serap asks if he has another woman in his life but Orhan asks her not to ask anything. He says they cannot remain friends, but that he will always remember her fondly. Serap calls her bodyguards at the *gazino* and tells them to follow Orhan to see whom he is dating. Orhan meets with Meral and she tells him that she cannot take him away from her sister. She wants to break up but Orhan insists to continue the relationship. As they leave, Serap's men kidnap Meral (without knowing who she is) and bring her to Serap's *gazino*. When Serap sees that the person they brought is her sister, she calls her a traitor and slaps her. Just then, their mother arrives and interferes. She tells Serap that no one is to blame and Meral did not know who Orhan was when she loved him. However, Meral feels humiliated by her sister and says she does not love her anymore, and leaves. She goes home to pack her

bags and leave. Her mother begs her not to go but Meral does not listen. Orhan finds out what happened and takes his anger out of Serap. He says that she does not exist for her anymore and that he loves Meral before he leaves the *gazino*. Her mother also scolds Serap. "You have been blinded by love. If your sister wanted to take revenge on you, she would have gone to Orhan but she did not. She stayed away from him to spare you pain but you beat her up in return" she says and starts crying.

Having abandoned his previous life Orhan becomes a vagabond and starts frequenting bars. One night as he is walking in front of a *pavyon* he sees the poster of Meral as a belly dancer. He goes inside and watches her perform, but when Meral sees him in the audience she runs backstage. Orhan goes backstage to see her. Meral asks him if he has married her sister. Orhan tries to take her out of the *pavyon* to save her and shames her for having chosen this life just to get away from him. Meral tells him to leave and go to his sister instead. Orhan gives in, but only if she agrees to go back to her old life. He tells him to think about how much pain she has caused her mother who has been looking for her. Orhan takes her back home and leaves as she is at the door. Meral rings the doorbell and her mother opens the door and embraces her.

Orhan goes back to Serap who has been drinking in sorrow. He says he was wrong, that he loved her all along. He agrees to marry her if she still wants to. In the next scene, we see the day of their wedding as Serap is getting ready. The wedding reception is at their home and Meral is sitting in her room, visibly sad. Orhan does not look happy either. However, when they come together in front of the guests and he lifts the veil of the bride, he sees that it is Meral, not Serap. She says "my sister wishes us happiness." As the two lovers embrace and start the wedding ceremony, Serap is seen outside of the house, walking away, and crying, the sound of the song is very faint.

**Singing Scenes:**

1. This scene comes after Orhan refuses a job by Meral, saying that she does not take the job, thinking that she only doing it as a favor. He storms out of the *gazino*. In the next scene, we see Serap in a boat dock, sailing at night. She has a long white coat with fur at the rims. She is filmed in a medium shot and, in the soundtrack, we hear Orhan's song playing at a distance. She walks towards the camera to see where the voice is coming from. Next, we cut to a scene of Orhan playing *bağlama* and singing to a group of men sitting at the same table.

They are drinking and eating appetizers from their clothing they seem to be working-class people. The table is from wood and does not even have a cloth. It seems to be a makeshift drinking table at the beach shore because they are sitting outdoors, beside the sea. The man next to them is grilling meat for them to eat. Then we cut to Meral at the dock of the boat, filmed from behind and sailing towards the shore. The sea is dark and all we see are the lights on the shore. The camera cuts to a tight medium shot of Meral, with her hair and the fur on her coat blowing in the wind. She has a glass of drink. Then the sound gets louder as we cut to the scene of Orhan playing the song *Akşam Güneşi* (The Sun of the Night) at the table. This time the men at the table are filmed in a tight medium shot, from the side. An older man is sitting next to Orhan and the two of the other men look young. Orhan is wearing a plaid shirt and a dark blue jacket. Next, we cut to another shot of Meral at the boat, she comes closer to the camera as she tries to look closer. After a close-up of Orhan playing we see Meral in a boat, sailing to the shore and an older man who has his back to the camera, is rowing the paddles and the song ends.

2. Meral hears from his friend of Rıdvan who owns a bar. He visits her at work saying that he has found a new talent. He invites her to listen to him. In the next scene, we see Orhan playing on stage in what seems to be a dingy bar. The place is small and men are sitting at tables drinking. The walls have murals painted depicting sceneries of nature. Orhan is singing on a small stage, sitting on a chair with his *bağlama*, and a microphone in front of him. Then we cut to a tight medium shot of Orhan sitting on stage filmed from a slightly low angle. He is wearing a navy-colored jacket, black pants, and a white shirt. The camera cuts to a medium shot of Meral standing at the entry door, watching Orhan. She is wearing a hot pink shirt and pants and a white jacket with flower patterns. At the front of the frame, a woman and a man are sitting at a table filled with drinks and food. She is inside and the camera pans left to follow her. Then comes a close up shot of Orhan singing. We return to Meral standing beside a table, at a medium shot looking at Orhan, mesmerized. Rıdvan comes to greet her but Meral makes a gesture with her hand, signaling “not now.” Rıdvan pulls a seat at the table reserved for her and she sits. Both of them are watching Orhan. We see a shot of Orhan filmed from the stage as he is at the

right side of the frame and most of the frame is a full shot of the audience looking at him. Next, the camera goes between a close-up of Orhan singing and Meral watching her from her table. As he sings Orhan notices Meral is in the audience. The song ends.

3. This is a make-over/rehearsal sequence of Orhan. It starts with him at the *gazino* stage, with an orchestra playing in the back and he is singing with a sheet of lyrics paper in his hand. The stage is shot from the side and in the front of the frame, we can see a table where two people are drinking, though we do not see their faces yet. Orhan walks on the podium as he sings and is wearing a white shirt and black pants. The scene cuts to him in a clothing store, getting a jacket tailored for him with Serap at the side of the frame. Next comes a full shot of Orhan, this time from the front of the stage, and Serap is at the left side of the screen, smoking as she watches him. This time Orhan is wearing a light turquoise colored shirt and white pants. The back wall of the stage has a decoration in the shape of white archways, and the floor is covered with red carpet. Next comes a full shot of Serap and Orhan inside a house with furniture, carpet flooring, a big bookshelf and orange, and yellow striped curtains. Orhan has a grey suit on and Serap is wearing a two-piece grey-colored jacket and skirt and a black turtleneck. She opens her hands as if to show "this is all yours" and Orhan smiles. Next, we cut another full shot of Orhan on stage at rehearsals filmed from the side and Serap also included in the frame, filmed from the back, watching him. We understand it is a different day because their clothes have changed. In the next frame, Orhan and Serap are sitting at a café overlooking the Marmara Sea. They are sitting at a table together. Serap is wearing a black shirt with patterns and Orhan is wearing a chic, light blue suit. They are smiling and chatting. These scenes solidify Serap's presence in every aspect of his life and their relationship developing. Next, we see the two of them filmed in reverse light and full shot standing on a dock by the sea as the sun is about to set. Next, we see another shot of Orhan on stage, then we cut to a tight medium shot of him getting dressed backstage in a white suit with Serap next to him, wearing a white gown and white cape. In the next shot, we see Orhan on stage, this time singing to a crowd of people in the *gazino*. It is his opening night. The tables are full, and the waiters are rushing around, serving

people. Then we cut to, first a close-up shot of Serap watching him, sitting among the audience, and next, Orhan filmed in a medium shot on stage looking at her and singing. The stage has flower baskets placed on the floor as decoration. Orhan comes closer to the camera as he sings. The rest of the scene is various shots of him stage filmed in medium and tight medium. This scene is in the 3rd category.

4. This is the scene in which Meral and Orhan meet. It takes place in a beach disco where Meral and her friends are dancing. We do not see much from the shots inside the disco because most of the frames are filled with people but the wooden walls are visible. Meral decides to play a game of song, in which she starts to sing a song, and anyone she points to starts singing the rest. She finally points at Orhan but instead of singing her looks at her and smiles. It is obvious from his face that he likes her. Suddenly everyone becomes quiet. Meral starts to laugh and says "we have found someone to punish." Just then Orhan starts to sing the title track of the film. Everyone stops talking and starts to look at him. As Orhan starts singing he is filmed in a tight medium shot, wearing a colorful shirt. As he sings, his eyes are fixated on Meral and the camera slowly zooms in. Next, we cut to Meral standing with a group of friends, watching him. She is standing in the middle, smiling back at him. The rest of the group is formed by young men and women, although most of them do not look young enough to be high schoolers. Meral has her hair down and is wearing a colorful summer dress with long sleeves. The camera starts to slowly zoom in on her, and her expression becomes serious as if she is falling in love. Next, we cut to a close-up of Orhan singing. Then we see Meral and his friends in loose close up. Two young men are standing next to her. Once again, the camera slowly zooms in. Next, the camera cuts to Orhan singing in a full shot, but the camera is behind Meral and she is at the left half of the frame. The people around them are not moving, only listening to Orhan. He starts to walk slowly towards Meral, smiling and singing. The scene ends with a close-up of his face bathed in red light. The use of lighting is interesting because as people are dancing on the dance floor, some parts are dimmer than others and among the spotlights, there is a dominant red light. Orhan's face is highlighted under the spotlight, whereas Meral's face is sometimes under the red light as she walks around her

friends. The fact that the red light is illuminating most of Meral's face as Orhan sings to her can be interpreted as a symbol of passion as Orhan's eyes look passionately at her. Since the song is about love at first sight, this song is related to the plot. It is integrated in the 4th degree.

5. The scene happens after Orhan and Meral start a relationship and then Orhan goes back to the *gazino*. In the next scene, he starts to sing the title track on stage, with an orchestra. He is filmed in a full shot from the side and a slightly low angle. The orchestra members are dressed in white suits and black bow ties. This is the same *gazino* stage as before. Orhan is wearing a light brown suit and a white shirt. As he sings the intro, the stage lights are dim and the bright spotlight is on him. The camera cuts to Meral watching him, wearing a white sparkly gown. As Orhan sings, the scene cuts to a close-up of Meral's face, receiving a flower from him. Then we return to Orhan singing on stage. The scene alternates between a full shot of Orhan on stage filmed in either in full shot, tight medium, and close-ups of Meral from his point of view. As he sings, he is thinking about her.

6. This is the last singing scene of the film. In this stage of the story, he has quit the *gazino* and he is staying away from Meral, despite wanting to be with her. After a scene of Serap getting drunk and singing on stage, Orhan's song begins to play and we see him filmed in a full shot, walking at the seashore, next to a big tree. He stops walking and the camera cuts to a closer shot of him, standing at the seaside, singing a sad song. He resumes walking slowly and the camera slowly pans left and follows him. Next, we see him in a full shot walking on a road by a row of trees in a forest. The ground is filled with yellow leaves. Next, the camera cuts to another full shot of him, this time in the hills of Istanbul, walking in a green field, surrounded by tall trees. The Marmara Sea is visible in the background. Then we cut to him filmed in a medium shot sitting by a lake, singing. He is wearing a brown cardigan, a turtleneck, and black pants. Then comes a full shot of him at the seashore during the sunset. He is standing on a small dock and looks like a silhouette from afar. Next, we cut to the interior of a small *meyhane*, with men sitting on their tables, drinking, and watching him sing. The camera pans left to show Orhan standing at a corner

leaning on a colon, he starts to pace slowly as he sings as he cries. He does not look like the singer he was, but more like a drifter. The stubble on his face is an indicator that he has not shaved for a few days. He slowly turns his back to the camera and sits at a table. After sitting he covers his face with his hands. The song is about desperation and losing hope and the scene is in the 5th category of integration.

The locations of these scenes differ according to Orhan's status in the film. First, he is seen singing at a drinking table set up by fishermen, outdoors; then he is seen singing at a small club and then we see a montage of him getting a makeover and preparing to sing at a *gazino*. After scenes of him singing at the *gazino*, in the last scene, he is seen singing outdoors, in nature and a *meyhane*, having returned to his poorer days after rejecting a career as a singer in Serap's *gazino*. Another notable scene is him singing his love to Meral as he falls in love at first sight and him thinking about her as he sings on stage, and the use of the red light is important as well. Bellantoni explains in her book on color in the film that bright red "… is like visual caffeine. It can activate your libido… In fact, red can activate whatever latent passions you might bring to the table, or to the movie" (2005, p.2). The scene where Orhan is singing in the greenery outdoors is a motif that is not uncommon in arabesk films.

**24. Ezom, Bir Dost Bulamadım (My Ezo, 1973)**

**Melodrama**

**Color**

**Dir:** Kemal Kan

**Cast:** Yıldız Tezcan, Aytaç Arman, Sami Tunç, Yusuf Sezgin, Ali Şen, Şefik Döğen

Ali (Aytaç Arman) is the son of Rüstem Ağa (Ali Şen) and Ezo is the daughter of Haydar. Ali and Ezo see each other in the streets and stare. They have a crush on one another but haven't spoken. Reşo Ağa (Sami Tunç) is a landowner who is also a smuggler and wants Ezo as his second wife, but Ezo's father refuses. This causes Reşo to hold a grudge against Ali as he shoots him in the arm one day while he is walking in the street. When Ali survives, Reşo goes to the village chief and demands that Ali be called to military service (the film takes place during the Korean War).

Meanwhile, Ezo and Ali get married. During their wedding night, they are happy to realize they have married each other. However, their nuptial night happiness is cut short by one of Reşo's men trying to shoot Ali. He misses but Ali realizes who sent him and goes to talk to Reşo. Reşo lies says that Ezo loved him but her father forced her to marry Ali. When Ali goes back to Ezo to confront her about it she denies it and tells him to kill her if he does not believe her. Ali is convinced of her honesty. Reşo's daughter Zeyno and Ali's younger brother Gaffar are in love and Zeyno wants him to go to her father to ask for her hand in marriage. When Gaffar says that her father is at odds with his family, she asks him to elope together. Gaffar refuses and says that he has to wait for his brother to finish his military service before he can marry, for he will be the one to look after his family when Ali is gone. Ali is leaving for military service and his father Rüstem's health declines. The doctors tell him that he has a weak heart and that he should stop smoking. Before Ali leaves the home, Ezo tells him that she would rather kill herself before she will do anything to harm to family's honor. Time passes and a commando visits the village and tells Rüstem that his son has become a martyr during the war. When Reşo finds out, he immediately goes to Rüstem to ask for permission to get married to widowed Ezo. Rüstem refuses and Reşo takes out his gun, but before he can shoot him, the policemen arrive and arrest him for smuggling.

Then we find out that Rüstem wants to marry his younger son Gaffar with Ezo. When both of them refuse, he shouts "we need offspring in our family!" Ezo and Gaffar get married. The night of their wedding, Gaffar tells her to not worry, that he will never consummate the marriage because she was his brother's bride. Gaffar's lover Zeyno is crushed and no matter what Gaffar tells her, he cannot convince her that they have not been together. One day the doorbell rings and Ali walks inside, alive. He tells his family that he was wounded and after he was held captive by the enemies, he finally got free." After the family members tell him that his wife has been married off to his brother, he is devastated. He tells his family that he cannot stay in the same village, that he must leave. His father apologizes and tells him to visit every once in a while. Just as Ali leaves, his father has a heart attack and dies. Gaffar stands in Ali's way, telling him to not leave because the marriage was not consummated. He says that he applied to the government to have the marriage annulled. He gives Ali a gun, so he can shoot him and restore his honor. Just at that moment, Ali remembers Ezo saying that she would kill herself if the honor of the family is ruined because of her. He rushes

off to Ezo, but he is too late, she has committed suicide by hanging herself. The film ends with Ali praying at Ezo's grave.

The songs she sings in the film are folk songs. The ones which I could find the names of are written. But most of them remain nameless.

**Singing Scenes:**

1. We see a close-up of cloth in the river, Ezo is beating it with a wooden stick. Then we see a close-up of her face from a low angle as she looks down with the wooden stick in her hand. Then we see her in a full shot. She is by a river, doing laundry, dressed in full traditional village clothing (specifically from the Eastern side of Turkey). In the background, there is a flock of sheep. This is a scene of a village woman in her daily life. Ezo has just learned that she is to be married off to Ali soon. In the next scene, as the instrumental part of the song plays, she is seen in a mid-length shot, holding a sheep in her hand and petting it. She says: "My dear sheep, may my fate be as beautiful as you. May I be married and have children." In the background, there are two children beside the sheep. As she starts singing the lyrics the scene changes and we see her in a close-up. After a full shot of her walking with horses, we see that she is seeding plowing fields by using the horse carriage. We see a close-up of the plowing gear in the soil. Then we cut to a medium full shot of Ezo singing and pulling the reins of the horses, walking after them. She is in a field with olive trees. Then we see a full shot of her further away from the camera, walking among the olive trees with her horses. We see a close-up of the horses walking. A medium shot of ducks in the river. A full shot of Ezo walking to the river. This supposedly her carrying clothes to the river. We see her in medium close up turning a gristmill. She is outdoors, singing the song and peasant children are sitting, a few men and young women sitting beside the wall watching her. We cut to the same scene filmed from a high angle. Then we return to the same angle and frame as before. We see a close-up of the mill turning, Then we see the same scene from another angle from the side, filmed in medium long shot. Then we see it filmed from a higher angle. This song does not contribute to the plot in any way, if Yıldız's singing was omitted from the film and we only saw her doing chores, nothing in the plot would change.

2. Yıldız Tezcan's song "Göresim Geldi" starts playing right after her character sends her husband Ali off to compulsory military duty. She is seen in the yard of her house, making lavash bread and rolling out the dough with a rolling pin. There is an open oven in the background another peasant woman is packing the dough. Both she and Ezo are wearing traditional clothes. The girl in the back is wearing a fustian dress and a cardigan over it. Her hair is covered with a white keffiyeh. Ezo who is rolling the dough and facing the camera is wearing a long-sleeved dress and shalwar underneath, a vest with traditional embellishments and is wearing traditional headwear (a type of headwear that is traditional and not religious, which she wears throughout the film). The wall of the yard is white limestone. The scene cuts to a close-up of her in the same setting. We see a close-up of Ali's mother in the garden turning the wheels of water well. Then we see a medium full shot of Ezo singing and churning butter. We see her mother-in-law from the waist down in close up and Ezo is in the back. From the entryway of the yard, her father-in-law Rüstem comes inside and he watches her sing, looking worryingly. We cut to the scenery of mountains. Then we see a full shot of Ezo wearing different clothes, perched on top of mountain rock, looking at the fields below her. We cut to a close up shot of her then cut to her in full shot again. Her face has full makeup on which is something that is visible throughout the film and is at odds with how a peasant woman looks in her daily life in the village. This sequence shows close-up nature shots like ducks in a river, a bird flying into a rose. Then we cut to another scene of Ezo in full shot, walking next to the houses in the village. As she walks she comes closer to the camera. We see her in a medium full shot walking upstairs in the streets. The song is cut off by the next scene. This song contributes to the spirit of the scene, which is about Yıldız missing her husband, therefore it is in the 2nd category.

3. This song starts right after we learn that Ali has died in the war (although it will later be revealed that he is alive). Ezo is sitting by the river singing and crying. The camera tilts down to the river beneath her. Then we cut to a close-up of the ducks in the river and then we see Ezo again, in a close-up filmed at a low angle. When the camera zooms out we see that her surroundings have

changed and she is now sitting on a rock on top of a mountain. Then we see an extreme full shot of the village, with the mountains in the background and trees in the foreground. The camera pans right and when it stops we see Ezo sitting on the mountain, from afar. Then the camera zooms in, coming closer to her. Now we see her from the side, sitting on the rock and the rest of the frame is filled with trees. Then we see a close-up of her face, with tears coming down her eyes. Then we cut to a close up of Rüstem's face, crying. He seems to be in the yard of the family house. Then we see another extreme full shot of Ezo sitting on the mountain, this time filmed from behind. The camera once again zooms into her and stops when she is in the middle of the screen. Then once again we cut to Rüstem crying, this time filmed in a medium full shot. The camera pans to the right to reveal the other family members (his wife and younger son) also sitting in the yard, mourning and crying. This is the same house yard we saw Ezo singing in, earlier in the film. Then we return to Rüstem crying in the same close-up we saw him before.

Then we see Ezo sitting outside of a house, filmed at a high angle. Her hand is resting on her head. In the foreground of the frame, there are flowers in tin cans. This was probably filmed from the windowsill of the house because it seems like we are inside the house looking at the backyard. There are some cuts to Rüstem and his wife crying, filmed in close-up. Then we see a close-up of Ezo looking down and crying while she is singing. She is in the same place as we see her, but she is filmed in a close-up. The lyrics of the song are about the death of a loved one, however, this scene does not contribute to the plot and it is in the 2nd category.

4. The song starts as Ali is walking in the streets of the village, carrying a suitcase in one hand. He is wearing a white shirt and a black suit. He is filmed in medium full shot and walks out of the frame. We see Ezo singing, filmed in profile and close up. Then we see a full shot of Ali walking in a small street. There is no one besides him and two young children. The houses are traditional southeastern village-style homes with white, limestone walls. The scene is cut by the same close-up of Ezo singing. She seems to be in the yard of her house. Then we return to Ali walking again, in the same shot, coming closer to the

camera. He stops walking and turns around. It is implied that he is hearing her sing “gitme” (don’t go), but then he continues to walk. Then we cut to him walking through another street between a house and a stone wall. We see a young man pass by riding a donkey. As Ali comes closer and passes by, the camera follows him by panning right. Then as he passes the frame we see his friend Garip standing beside the wall crying because Ali is leaving. The camera shows him in a medium full shot. Then we return to Ali walking in full shot. As he walks away the camera zooms in on his brother who sees him leave. Ali is walking ahead and Gaffar is coming from the side, so Ali does not see him and continues to walk away. However, Ali is alarmed when he sees him but does not move. Then we return to a mid close up shot of Ezo from the side as she walks inside the yard of the house. She has a black cloth on her head, symbolizing mourning. The camera pans right as it follows Ezo go to the rope hanging on the wall. The camera does not focus on her but because she has moved away from it, she is now seen in medium full shot with her back to the camera. This scene is important because it is an indicator of what will happen soon.

We return to Ali walking down the streets. Then we return to the same shot we last saw Ezo, only now she is filmed from the side. She is holding the rope and crying while singing the lyrics “gitme” over and over. Then we see her filmed from another side, she is in the same position. But now her face is more visible as she is singing, facing the camera. This scene is important because we see Ezo about to commit suicide, the fact that she is singing “don’t go” in the lyrics almost makes it seem like an integrated scene, therefore it is in the 5$^{th}$ category.

All the singing scenes in this film take place after important events in the film. They serve as a way for Ezo to express herself. The locations and décor are all aligned with the aesthetics of a village film, as they take place either in the village house or in nature. The songs do not have a purpose other than to spruce up the film with scenes of Yıldız Tezcan singing, and set the tone for the scenes, as they do not reveal much about either the characters or the storyline. *Ezom* is a remake of the Ezo Gelin films

which has been made in 1955, 1968, and 1973[35], the two latter ones both starring Fatma Girik. The story of Ezo Gelin (Bride Ezo) was a folk story beginning from the early 20th century and it later became a successful litearary novel Behçet Kemal Çağlar in the 1950s by the name of Dertli Gelin (The Troubled Bride)[36]. In most resources Fatma Girik's versions are mentioned rather than Yıldız Tezcan's version which can be explained by Girik's acting talent surpassing Tezcan's. This version is the only one in which the leading actress sings. Village films have been a staple genre in Yeşilçam films since the 1930s. Their storylines usually portray star-crossed lovers, the clash between landlords and peasants, migrations, and the troubles caused by feudal social rules (Scognamillo, 1973b, p.34-36). Since this is a story which takes place in the South Eastern parts of Turkey, the film was show in a small village in Gaziantep and the region of the film is also evident from the accent of the characters[37].

**25. Elbet Bir Gün Buluşacağız (Surely, One Day We Will Meet Again, 1973)**

**Melodrama**

**Color**

**Dir:** Ülkü Erakalın

**Cast:** Tennur Solak, Adnan Şenses, Hülya Şengül, Önder Somer, Gülistan Güzey

Tennur (Tennur Solak) is a lonely drunk woman who goes to the same *meyhane* to drink every night. She goes to listen to Adnan Şenses performing on stage. In a flashback, we see that she and he used to be together. Tennur used to be a lover of a man named Ferit (Önder Somer) who is a gangster. Ferit wants Tennur to seduce Adnan Şenses into marrying him so that she can inherit the family heirloom necklace and they can steal it. Tennur meets Adnan and they instantly like each other, however, she decides not to go forward with the plan and calls the cops on Ferit and her men. Ferit is put into jail and Tennur and Adnan continue their relationship and eventually

35 *Ezo Gelin,* https://www.imdb.com/title/tt0330269/?ref_=fn_al_tt_4, accessed: 17.12.2021
*Ezo Gelin*, https://www.imdb.com/title/tt0345209/?ref_=fn_al_tt_2, accessed: 17.12.2021
*Ezo Gelin*, https://www.imdb.com/title/tt1694057/?ref_=fn_al_tt_3 accessed: 17.12.2021

36 *Güzelliği, aşkı, hasreti ile efsaneleşen Ezo Gelin,* https://anadoludabugun.com.tr/roportaj/guzelligi-aski-hasreti-ile-efsanelesen-ezo-gelin-20357h

37 *Ezo Gelin, Ezom bir dost bulamadım (Altındağ Köyü)* https://www.youtube.com/watch?v=u8wysyFonMM accessed: 10.09.2021.

get married. After their marriage, Adnan wants to make Tennur a famous singer. Tennur not only has a successful career, but she is loved dearly by both her mother-in-law and her sister-in-law Hülya (Hülya Şengül). Five years later Ferit comes into her life unannounced, out of prison. He introduces himself to Adnan and his family as her brother and starts flirting with Hülya. He demands hush money from Tennur, so that he won't tell Adnan's family who she is. Eventually, he demands the heirloom necklace. After being fed up with his threats and no longer have enough money to give him, Tennur fakes her death by putting her clothes in a small boat that sails to the sea, giving the illusion that she sailed away and committed suicide. Then she gets a gun and kills Ferit and manages to escape before the police arrive. She has to live her life on the run, in anonymity.

We return to the present-day when Adnan assumes her wife is dead. He sees Tennur in the audience and follows her. Believing that his wife is dead, he at first thinks he mistook her for his wife and takes him home. Then, when Tennur reveals who she is, he has an anger fit and kicks her out of the house. The next day Adnan and his mother find the necklace that has been missing. Adnan remembers a past conversation he had with Tennur and predicts that she is about to kill herself. He arrives just time to save her before she is about to jump off a cliff and they reunite.

**Singing Scenes:**

1. This scene is at the beginning of the film. We are introduced to Tennur (played by Tennur Solak) who frequently visits the same *meyhane* and drinks. She has no money, but the bartender agrees to give her a drink each time in exchange for a song. The song "Merhaba Meyhaneci" (Hello Bartender) starts to play. All songs in this film, including this one, are Turkish Art Music songs. Tennur Solak had not yet made a record when this film came out, according to the website diskotek.info, her first 7-inch record (or "45'lik" as it is known in Turkish) came out in 1974. I could not find any information on whether she is singing this song in the film but considering that she was about to embark on a musical career of her own the following year, there is a big chance that it was her voice. The setting is an old and dingy *meyhane* and although Tennur is dressed well (she has a long-sleeved dress, a vest, and a scarf around her neck)

her hair is a little messy and she looks sad and tired. The song starts with her and the bartender in a loose close-up shot. The bartender is wearing a shirt underneath an apron and a chef's hat. He is looking emotional as Tennur is singing. On the counter and in the background, on the shelves, there are bottles of alcohol. Tennur's gaze is fixed on somewhere outside of the frame, she has a faraway look on her face. The lyrics she is singing are reflective of the story. "Çok kalacak değilim, bir kadeh bana yeter. Biraz da teselli ver, ayrılık sarhoşuyum" (I won't stay long, I just need one glass. Give me some consolation, for I am heartbroken from a break up). The camera zooms in on her while she is singing and stops at a close-up. We cut to one of the guys sitting on the table who was talking about who she was earlier in the film. He looks overcome by emotion, listening to her sing, resting his hand on his chin. He looks like a lower-class worker with his white shirt, brown vest, and white beanie. He is sitting at the table with his friend who has his back turned to us and there is a rakı bottle on the table. Then we cut to a close-up of his friend, an older man who is wearing a shirt, vest, and a cape, drinking wine from the bottle. We then see Tennur singing in a loose tight medium shot, with her back to the bartender, slowly walking away and singing. As she comes closer to the camera, the camera pulls away and zooms out. Showing her in from the waist up. She stops moving and now the bartender is in the far back and she is facing the camera and singing, in a loose close-up, at the left side of the frame. Once again, as she sings, we cut to another man who is sitting at the table drinking and looking sad as he listens to her singing. These short cutaways to the people in the bar area show the audience how her voice affects people and makes them feel her pain as she sings. Then we cut to an elderly lady in a loose close-up, sitting with a man at her side. She looks well put together, wearing a summer dress and make-up. Then we cut to Tennur, singing in the same spot as we saw her last. The camera slowly zooms to her face. After the chorus ends, we see another short close-up shot of the bartender eating, another man drinking, then we return to a close-up of Tennur as she begins the second verse. After watching her sing in the same spot for a while, and occasionally cutting away to the characters we saw before, crying and listening to her, we cut to a scene of her walking to the bar, this time filmed from the side in a medium shot. She leans on the bar counter with a full glass in her hand, then turns to the side,

facing the camera, singing. The camera zooms in. Then we cut to an individual close-up shot of the three men listening to her. One of them cries another one chugs a wine bottle. Then we return to the mid full shot of Tennur, and as she sings the last words to the song the camera slowly zooms into her face and stops at a close up. This scene shows the desperation and the sadness of Tennur. By this time in the film, we know nothing about her backstory but the lyrics of the song reveal that she is broken-hearted. The fact that she is singing a song that has lyrics addressing a bartender and she is facing the bartender in the film while singing somewhat makes this integrated film. However, it does not reveal her backstory but contributes to her character development. It is in the 4th category.

**2.** The second singing scene is of Adnan Şenses singing at the *gazino* stage. He is wearing a black suit, a dark red vest, a white shirt, and a black bow tie. The stage is T-shaped and he is walking to the end of the podium. The orchestra is in the back, there are flower ornaments placed at the sides of the stage, and at the left and right side of the podium, the *gazino* audience is seated and watching him perform. Adnan is singing the Turkish Art Music song "Tövbeler Tövbesi" which is a song which is written from the perspective of a heartbroken lover who vows not to return to or accept their lover again but also never loves someone else beside them. The song is not written for the film, it does not have lyrics that specifically address the situation, but the theme of the song fits how Adnan feels because he is also heartbroken and cannot move on. Adnan is filmed in a full shot but as he moves to the edge of the stage and closer to the camera, the camera zooms in and stops at a close-up of his face. Then we see a medium shot of Tennur in the audience. She is standing between a flower arrangement and a pillar, looking at the stage. The audience is visible behind her. She is wearing the same clothes she did in the previous scene. The camera slowly zooms in. Then we see a loose close-up of Adnan, singing sadly and the song ends, the audience starts to cheer and applaud. The setting of the stage shows us the difference between Adnan and Tennur at this stage in their lives. Adnan is a beloved singer singing in an elite *gazino* and he is singing a song vowing to never love again. This scene also gives us a glimpse into how he

feels about love and what may have been his backstory, it is integrated in the 4th sense.

3. This is a brief sequence of Adnan singing the beginning of *Sev Dedi Gözlerim* (My Eyes Told Me to Love) in a nightclub. The nightclub has walls covered in purple and red velvet cloth. There are colorful lamps in the shape of spheres, hanging from the ceiling. The camera shows us Adnan standing in front of the camera singing, while a group of violin players is standing on the side, playing. There is also a purple lamp hanging from the ceiling, where Adnan is standing. This is a more intimate and small venue, compared to the *gazino* he was performing earlier. This is a sequence where we see Adnan and Tennur meet for the first time. After they see each other, we hear Ferit speaking over the soundtrack explaining to Tennur how she will seduce Adnan. The events we see are happening in the present moment but the voice-over is speaking from a flashback. The lyrics of the song are related to what is happening in the film because he falls in love with Tennur at first sight. This sequence enriches the plot, therefore it is in the 4th category.

4. In the last singing scene of the film, we return to the same scene, where we saw Adnan for the first time, singing in the *gazino*. The events of the film are told in flashback and we return to the present day, where Tennur is watching him sing on stage in the second singing scene of the film. Adnan is singing "Elbet Bir Gün Buluşacağız", a song about a lover asking, "My love, when will we meet again?" This song is again appropriate for the storyline because Adnan is about to meet his lover again after years of presuming her dead. This scene is cut short because we see him singing only the final chorus of the song and the scene ends. This scene is also in the 4th category.

The first scene of Tennur singing is important in introducing her character as she seems to be singing about herself and her state of mind. The *gazino* scenes of Adnan Şenses give the viewer the experience of watching him on stage and the songs he sings are also related to his feelings. Adnan Şenses was a famous gazino performer, so much so that Zeki Müren saw him as a rival. The film does not have many singing scenes, but they happen in crucial moments of the film. The first and second ones are

essentially the same scene where Tennur and Adnan see eachother again after many years. The other singing scene happens when Ferit's voiceover is heard during a flash forward in which we see how Tennur and Adnan will meet.

**26. Başa Gelen Çekilir (1974)**

**Melodrama**

**Color**

**Dir:** Mehmet Bozkuş

**Cast:** Nuri Sesigüzel, Meral Orhonsoy, Reha Yurdakul, Kenan Pars

Vedat (Reha Yurdakul) is a rich man addicted to gambling. His girlfriend Mine is addicted to drugs and is also having an affair with Süha (Kenan Pars), who is the owner of the gambling house. Both of them are after Vedat's money. After leaving the gambling house in his car, one of his tires inflates and he asks help from a young man. This man is named Selim (Nuri Sesigüzel), who has just come to Istanbul from the village, with luggage in his hand. He helps Vedat and after the car leaves, he realizes that Vedat has dropped his wallet. Selim takes the wallet with him and goes to his aunts' house. In his aunt's place, he meets her two tenants whom she loves like her sons: Ahmet and Veli. Both of them are working-class men and they are impressed with Selim's honesty as he takes out the wallet he has found and tells them he wants to give it back to its owner. After Selim contacts Vedat to tell him he has his wallet, Vedat phones home to tell his niece Hülya that a young man will visit the house. Hülya (Meral Orhonsoy) decides to play a game on him and she switches her clothes with the young housekeeper Seher. When he meets Hülya (disguised as Seher) she talks to him as if she is the maid and they both have a crush on each other. As a reward for his honesty, Vedat is hired as a driver in Vedat's factory. Meanwhile, Selim runs into a distant relative of his from the village named Azap Mustafa, who is running a coffee shop. He becomes like a father figure for Selim as someone who is also a migrant.

One day his friend Veli overhears a conversation between Vedat and Süha. After losing in the gambling game yet again, Vedat is under serious debt and tells Süha that he will pay him back by tricking his niece Hülya to sign a contract transfer her inheritance left from her father to him. Meanwhile, Selim and his friends strike up a friendship with Hülya and Seher. They start spending time together as a group and Selim's love for Hülya (whom he knows as a poor girl) grows more every day. His

friends also know Hülya as Seher and Seher as Hülya. One day, as they are out Veli (thinking that Hülya is Seher) tells his friends that he feels sorry for Hülya because her uncle is under serious debt and will make a sign a contract to give his inheritance to her. After finding out Hülya decides not to sign the papers his uncle brings to her and keeps stalling the process. Meanwhile, she is also in love with Selim and after meeting his aunt, Selim asks to marry her. Hülya decides to invite him to her house the next day to give him her answer.

The next day she hosts a party at her house celebrating her birthday and tells her rich friends that she will introduce her future husband to them. When Selim arrives, he feels betrayed and thinks Hülya was playing with his emotions the whole time. Hülya tells him that it started as a game but as she got to know him she fell in love and hid her true identity in fear that he would not find him as relatable. He insults her by saying that she deserves someone who is superficial and materialistic and slaps her.

Before leaving Vedat tries to tell him off, but Selim calls him an uncle that she wants full control of the leach who feeds off his niece. Vedat tries to ease Hülya into accepting Süha as the third partner of the factory, but she declines, saying that she wants to be the sole owner of the business. One day she gets a phone call telling her that Selim is ill and in the hospital. As she leaves the house, Süha and his men (who have tricked her) kidnap her with a car. Süha tries to convince her to sign the contract to hand over her rights to him, but she refuses. When Mine tells Vedat that Süha and she are planning to get rid of Hülya and she signs the contract and admits that she was only dating him for his money, Vedat has anger fit and strangles her to death and calls the police to turn himself in. Selim and his friends go over to Hülya's house to apologize but the maid tells them that she left to see him. Meanwhile, Vedat tries to rescue her niece but Süha kills him by shooting him with a gun. Selim and his friends arrive at the crime scene and beat Süha and his men. Selim and his friends win the fight and the police arrive. Just before he dies Vedat admits that he killed Mine and Süha shot him. Hülya and Selim go to visit Azap Mustafa to invite him to their wedding, but they find out that he has passed away. At the end of the film, Selim and Hülya get married.

**Singing Scenes:**

1. This is the section of the film where Selim is getting used to his life in the city. He just found a job, he meets Hülya and likes her. His friends take him out drinking to celebrate his new job. The scene consists of him singing to his friends in the *meyhane*. But the song starts abruptly with a shot of Hülya in her room. She is filmed in a loose close-up, wearing a pink tank top and reading a book. Her room is large, with pink carpeting, a wall lamp, and wood panel walls, which shows her wealthy social status. At first, the scene is quiet and then suddenly the song begins. Hülya closes her book and stares into space with a smile on her face, alluding that she is thinking about Selim. Then the scene cuts to a full shot of Selim and his friends sitting at a table in the *meyhane*. They are all dressed in a similar style, wearing shirts and pants. Selim is wearing a light green colored patterned shirt. They are drinking *rakı* and eating. The other clients are young men and women sitting together, which makes the location look like a family-friendly environment. As Selim starts to sing a folk song, the camera slowly focuses on him. In the background we see a young couple, drinking together. After he sings the verse, the camera cuts a close-up of each of his friends drinking *rakı*. Then comes a shot of Hülya who is filmed in the same spot and she is looking down. Later she tilts up her head and looks straight to the camera and the camera does a slow close-up on her face and goes in an extreme close-up to her eyes. Then we return to Selim singing in a close up and it slowly zooms out to show the same setting in a full shot.

2. Selim and his friends visit Hülya and Seher to take them out on a daily trip. On the way, Selim sings a song to them. The scene opens with a full shot from a high angle, showing a pickup truck passing by through a road filled with trees. Selim and his friends have gone to a place outside of the city, in the greenery. The camera cuts to a full shot of them sitting in the trunk of the car, clapping their hands to the rhythm as Selim sings. The camera is close to them but it shoots them from a slightly high angle. Then we cut to a tight medium shot of Hülya and Selim sitting next to each other. Hülya, who is acting as if she is the maid of the house, is wearing a colorful striped shirt and dark blue colored pants. Selim is wearing a striped shirt and pants as well. In the front seat, we can see Seher, who is acting as if she is Hülya, sitting with a big, white hat on

her head. The camera cuts to his friend Veli sitting in the other corner, looking at them and smiling. On the other side is another female friend, wearing more modest clothes: a headscarf, shirt, and jacket and clapping her hands. The camera shows Seher in close-up, sitting at the front seat, watching them and smiling, next to her is Ahmet driving the car. The rest of the scene consists of various close up of the people in the car, listening to the song and having a good time, full shots of the car driving through the road, and Selim and Hülya in the same frame.

3. In this part of the film, Selim has found out that Hülya was lying to him about her identity. Selim goes to the coffeehouse to confide in Mustafa. After he leaves, still upset, the song begins as a new scene starts. We see an extreme full shot of green scenery and the camera pans left. Then it zooms in to show the green hill and Selim is seen from afar, walking by himself in the field. Next, we see him in a close-up, singing a breakup song, which is the title track of the film. Then we cut to a scene of him sitting by the sea in a tight medium shot. In the next shot, we see him walking through the trees in what seems to be a park. He is wearing a yellow, two-piece suit and a green colored shirt and walking slowly. The camera slowly zooms out as he walks closer. Next, we cut to a close up shot of him sitting at home with Ahmet and Veli. Selim is at the right side of the frame and the closest to the camera, Ahmet is at the left side and Veli is in the middle, further back. They all look upset, and Ahmet is smoking listening to Selim sing.

The singing scenes in the film repeat some stereotypes such as the singer singing in the *meyhane*, or alone in nature when he is upset (as seen in many Orhan Gencebay films). The scenes do not differ from other ones in terms of formal elements, and they seem to be sprinkled into the film like interludes. Except for the last singing scene, in which he sings after being heartbroken, the song in the other scenes seems to be unrelated to the script. An important aspect of the film is the *hemşerilik* which can be translated as townmenship. It is the comraderie that happens between people from the same town or city hwo have migrated to big cities such as İstanbul, İzmir and Ankara. It is common for migrants from the same town to look out for eachother and form frienships and the character Azap Mustafa fulfills that purpose for Selim in the film.

Since a big portion of arabesk music fans in the 1970s consisted of migrants from rural areas, they were used to experiencing homesickness for their hometowns. The film caters to their emotions by putting a charcter in the film who comes from the village to the big city. This is amplified by the fact that Nuri Sesigüzel himself had imirated from Urfa and was one of the first folk singers to come from there and become famous around the country.

**27. Çoban (The Shepherd, 1973)**

**Melodrama**

**Color**

**Dir:** Ülkü Erakalın

**Cast:** Yıldıray Çınar, Seyyal Taner, Emel Özden, Aliye Rona, Önder Somer, Nubar Terziyan

Ali (Yıldıray Çınar) is a shepherd living in the village. One day as he is singing and playing the *saz* by himself, he encounters a woman named Sevda, who is from the city and passing by the village. Sevda's car breaks down and while she is trying to fix it she hears him sing. She is immediately attracted to him but he is not flattered by her attention because he loves Ceylan (Emel Özden), a girl from the village. Because her car broke down, Sevda has to stay with Gül Ana and her daughter Ceylan. Gül is also a mother figure to Ali who is an orphan. One day as Ali is singing a song in the barn, Ceylan and Sevda separately go to watch him sing. While Ali is singing Sevda takes her clothes off to seduce him. In the dark, Ali mistakes her as Ceylan and they start making love. Ceylan witnesses what is going on and flees in devastation.

Ali and Sevda start having an affair and she wants to take him to the city to make him a famous singer but Ali tells him that he wants to sing for himself, not for other people and that he does not want to be separated from his land. Sevda eventually decides to return to the city but tells that she tells Ali to find him there, should he need anything, and that she is well connected. Meanwhile, since witnessing Ali making love to Sevda, Ceylan has become silent and withdrawn. Gül Anne is worried about Ceylan and asks Ali to help her but Ceylan does not talk to him. Later when she becomes ill, Ali takes her to the village doctor. The doctor tells Ceylan that she is healthy but wants to talk to Ali alone. He explains to Ali that she has tuberculosis and it has advanced.

Her only hope is to get treated in the city. Upon learning this Ali decides to go to Istanbul so he can find the money for Ceylan's treatment.

Ali finds the *gazino* Sevda is working at and asks her for 30 thousand liras. Sevda gives him the money with a deal: He has to work for her. Ali agrees and brings the check to the city hospital where Ceylan is being treated at. He insists no one tell Ceylan that he is the one who paid for her treatment. He asks the doctor what caused her to fall ill and the doctor says "It must be the aftermath of a traumatic event." When Ali wants to visit Ceylan at her hospital but she refuses to speak to him. Under Sevda's supervision, Ali goes through a transformation to become a singer. He takes lessons on how to be modern from a middle-aged (non-Turkish) madame (Aysel Gürel). He becomes famous but he still loves Ceylan and despite his success, he cannot find happiness. Sevda realizes that she cannot make Ali love her and she starts getting phone calls from her past lover (Önder Somer) who wants to see her again but she is trying to stay away from him. It is implied that they had to break up but we do not know exactly why. When Gül Anne visits the gazino to see Ali, she runs into Sevda and tells her off, saying that her daughter became sick because of Ali and her. Sevda cries and explains that she never meant to harm them by taking Ali away and that she promises to send him back home. Sevda decides to let Ali go, and she finally reunites with her former lover. Ali returns to his village to see Ceylan who has now been cured and sent back home. He rushes to Ceylan and asks her to speak to him. Ceylan forgives him and says she wants to start a new life with him. The lovers reunite.

**Singing Scenes:**

1. This scene starts right after Sevda meets Ceylan and her mother and settles in the house as a guest. She and Ceylan are in the same room and Sevda asks her where Ali stays at night. As Ceylan replies that he sleeps at the barn and likes to sing to the sheep, the camera cuts to Ali playing the *bağlama* and singing "Gülüm Senin Yollarında Ölemedim." The scene starts with a close-up of the *bağlama* and zooms out to show Ali sitting and playing the instrument in the barn. He is filmed in a medium shot and is wearing a colorful shirt with the buttons open and necklaces, tight pants, embellished boots, and a small fedora hat. As he starts singing the camera cuts to Ceylan. When she hears his voice, she stops in excitement and looks over to Sevda. The camera pans left to show

Sevda in the room crossing her arms and looking mischievous. The camera zooms on her face. The effect of his voice on women is clear and Sevda is determined to seduce him. Ceylan is in traditional peasant clothes, wearing a long and loose dress and a kerchief on her head, while Sevda is wearing a white blouse, a colorful cardigan, and bell-bottomed pants. The camera returns to Ali playing, then once again shows Ceylan and Sevda. Ceylan looks over at Sevda and runs out of the room. Sevda is under the influence of the song and starts taking off her clothes. Instead of showing her undressing, the camera cuts to Ali for a moment and then cuts back to Sevda. This time showing her putting on a long dress. Sevda is dressed up like Ceylan, wearing a loose dress and a kerchief on her head. However, her looks and demeanor show that she is the antithesis of Ceylan. She is exuding sexual energy as she listens to the song and goes over to the door and opens her arms, sensually touching the carpet of animal fur that is hanging over the door. The camera cuts to Ceylan who is now in the barn. She sees Sevda coming in wearing a long dress, dressed like her, and she hides in the corner. Sevda is filmed in a tight medium shot with Ceylan visible in the back. She does not see Ceylan because she is fixated on Ali. Sevda moves closer to Ali who is singing and playing the *bağlama*. He does not see her at first because he is looking at the instrument, he is playing but then he turns as the song ends and sees Sevda.

2. In this part of the film, Ali has moved to Istanbul and gone through a makeover to become a singer in the *gazino* owned by Sevda. This is the scene where he is singing for the rehearsals. The scene starts with a medium shot of the musicians and pans left to show the band. In the back there are electro guitarists, and, in the front, there is a *goblet drum player* and a *bağlama* player. As the camera moves, we see a flute player, a keyboardist, and a drummer. Then as the camera zooms out suddenly Ali appears in the frame and starts singing the song. He is wearing a red shirt with a few buttons open and his golden necklace showing and tight, black pants. The stage is in a T shape, the band is in the back, playing behind a mustard-colored, long curtain. At the side of the podium part of the stage, where the audience is supposed to be, there are empty tables with white chairs stacked on top of each other. We see Ali singing in the middle of the podium, filmed in full shot. Then we cut to a tight medium

shot of Sevda and her uncle Ferit (Nubar Terziyan) watching him in the corner, smoking. Sevda is wearing a blue gown and her uncle is wearing a tuxedo. They both have a satisfied look on their face, as they realize their work has paid off and Ali will be successful. Then as the song continues, the camera cuts to Ali performing on stage to an audience. The band is again in the same spot, wearing the same clothes (yellow shirt and black pants), but this time the curtain behind them has opened and there is a mural of a what a balcony overlooking the sea. There are three large bouquets on the stage and Ali is wearing a two-piece white suit and a redshirt. As the camera zooms out we see the audience seated beside the podium. Ali walks slowly towards the camera as he sings. Then the camera cuts to Sevda and her uncle once again and they are in the same place and same clothes as before. The camera cuts to Ali singing in a close-up. The rest of the scene is him singing in a full shot and when the song ends and the audience starts to applause, Sevda appears on the frame with her back turned to the camera, as if she is on the edge of the stage. She turns to smile at her uncle, and we cut to him applauding. However, this does not seem logical, as she is only watching the performance. Perhaps the director only wanted to show her from behind as she looks at Ali then flashes a proud smile, however, her placement is off and it looks like she got up on the stage. The next shot shows her next to her uncle, looking at Ali.

**3.** This singing sequence happens right after Sevda tells Ali off for being late to the concert. Ali has been avoiding his career because he feels homesick and depressed. After all, Ceylan refuses to see him. After his talk with Sevda, the camera cuts to him performing on stage. The scene starts with a medium shot of the goblet drum player and a *bağlama* player, then the camera tilts up to show the guitar players and the flute player. Next, it zooms out to a full shot of Ali at the stage, with the keyboardist and the drummer on the left side of the stage. It is the same stage as before and this time Ali is wearing a light yellow shirt and a navy-colored two-piece suit. He is singing with a microphone in his hand. Then the camera cuts to a loose close-up of Sevda's ex-boyfriend while he enters the *gazino*. He is wearing a white shirt, a black tie, and a grey two-piece suit. The camera zooms out and shows the bodyguards of the *gazino* waiting behind him. The man stops and looks at someone out of the frame.

Then the camera shows Sevda in close-up as she turns behind and sees him. Next, we return to the full shot of Ali on stage. The camera zooms in to a loose close-up, then shows Sevda's ex-boyfriend in a close-up while he is looking at her from afar. Sevda and him exchange glances. Then the bodyguards behind him grab the man and drag him out. They take him to what looks like an empty saloon and start beating him up. The scene cuts to a close-up of the man's face as it gets slapped and zooms out and follows him as he tumbles down. He does not fight back and after being worn down and looking as if he is about to collapse, he walks out and leaves. The camera returns to Ali singing on stage and first starts as a full shot, then zooms in to a close-up of his face. Then we cut to a close up of Sevda's face again, she seems worried, then breathes a sigh of relief. Next, we return to Ali in close-up, then the camera slowly zooms out to show him in a full shot and the song ends.

The first singing scene has an important part in the narrative, and the scene where Ali is singing in a dimly lit barn not only serves the plot as he mistakes Sevda for Ceylan in the dark but also adds a sensual quality to the scene. While he sings Sevda gets undressed and when she goes to the barn to watch him sing, her face is in the light while the rest of the barn is dim. The scene focuses on her gaze and Ali playing. In the scene, his singing has the effect of a siren, luring the listener. The second scene is a typical make-over scene which is a reoccurring theme in many singer films. The location and décor of the scenes as well as his clothes change as he migrates from the village to the city. The décor of the *gazino* is similar to those seen in other films featuring *gazino* scenes. This is another film that centers around the main character migrating from his village to the city.

**28. Bahtı Karalı Yarim (My Lover with a Dark Fate, 1975)**

**Melodrama**

**Color**

**Dir:** Mehmet Bozkuş

**Cast:** Nuri Sesigüzel, Fatma Belgen, Bilal İnci, Sami Hazinses, Mürrüvet Sim, Nubar Terziyan

Atıf Bey (Atıf Kaptan) is a factory owner and has put Ferit Bey (Bilal İnci) in charge of managing his business. However, he learns from a colleague that Ferit is ripping off other companies and stealing from the factory's earnings while also dating Atıf Bey's niece Meral (Mine Sun). Ahmet (Nuri Sesigüzel) is a factory worker who is honest and reliable. He and his friends İzmarit (Sami Hazinses) and Ofsayt (Ehat Alinçe) and Karadayı at work are like brothers. His lover Gül (Fatma Belgen) is also working at the factory. One day Ferit orders his men to shoo away a vendor who is selling food in front of the factory, a fight begins. Ahmet and his friends get involved in the fight and beat Ferit's men and he ends up being fired. We see Ahmet and his friends talking to an old man at the coffeehouse after work. They call him Rıza Baba and treat him like a father figure. What they do not know is that Rıza is Atıf Bey in disguise. He frequents the coffeehouse where the factory workers gather, disguised as a poor retiree, so he can get information on what is going on inside his factory. Ahmet lives with his mother, who is a pillar of honesty and morality just like Ahmet himself. But unfortunately, he cannot marry Gül because her parents want her to marry the owner of a neighborhood market named Murtaza (Cevat Kurtuluş). Murtaza is a shammer who only cares about money. When Ahmet goes to their home to ask for Gül's hand in marriage, her father (Nubar Terziyan) and mother (Mürrüvet Sim) rebuff him. Later on that day Murtaza is invited to their home to talk to Gül but when he enters her room, he finds that Gül has escaped from the house.

Meanwhile, Ferit and Meral receive a letter from their uncle while partying with their friends at home. The letter (supposedly)from Rıza Bey was written from Europe, saying that he has reduced their salary in half and fired Ferit from his managing position. Gül, who fights with her mother and father over whom she will marry, asks Ahmet to elope together, which also means to abduct her[38]. Ahmet comes to abduct Gül but sees Murtaza in the house and they start fighting. The police come and take Ahmet and his friends and Gül's family to the police station to solve the issue. Their bickering is interrupted by the arrival of Atıf Bey's lawyer. He announces that Rıza Bey decided to make Ahmet the new manager of his factory. Everyone is surprised and Gül's family suddenly agrees to let Ahmet marry their daughter.

38 It is a common practice in old Turkish culture, especially in rural areas, for the male to "abduct" his girlfriend if her parents do not give permission to marry the person she wants. The abduction is performed in secret so that the female can go secretly from her family's house to her husband to be, without anyone stopping them.

Ahmet and Gül go over to meet with Ferit and Meral who invite them over to their mansion. Ferit and Meral are jealous and come up with a plan to make sure Ahmet fails but they act friendly when they meet to trick him into thinking they will help him with the job. Ahmet falls for their act but Gül is suspicious and does not want Ahmet to trust them. He makes Ferit his assistant. Gül and Ahmet start living in the mansion but Gül is uncomfortable with their new lifestyle. Meanwhile, Atıf Bey has still not disclosed his true identity and is still around Ahmet's friends, listening to them talking about him. Ahmet gets too comfortable in his new rich lifestyle, to the point where he ignores his old friends and starts flirting with Meral. When Gül sees the two of them together alone in a room at a party, she starts running away from the house and as she is running a car hits her and she is taken to the hospital. Ahmet's friends visit her at the hospital and after learning about what he has done, they are angry with him. Gül loses her eyesight after the accident. The three of them visit Ahmet at his office to tell him that they are leaving their jobs because they do not want to work with him anymore. Atıf Bey learns about what Ahmet has done and one day shows up at the mansion where he is having a party with Ferti and Meral. He angrily barges in and reveals that he is the owner of the factory. He says he gave the job to Ahmet because he was an honest and honorable man, but since getting the job he forgot about his friends and family and started living an immoral life. He kicks him out of the house and fires him from the job. Ahmet says his biggest mistake was to accept a job he was not qualified for and trust Ferit. Ahmet learns that Gül is in the hospital. She is still angry at him. The doctors say that she needs 25 thousand liras to have an operation that will fix her eyesight. Ahmet decided to rob the safe box of the factory to steal the money needed for her operation. As he leaves, he is seen by an onlooker and eventually gets caught by the police. Before getting caught by the police, Ahmet visits her mother to tell her why he had to resort to theft. With the money he provides Gül has a successful operation and after learning that Ahmet stole the money to pay for it, they all forgive him for stealing and ignoring them. When Atıf Bey visits them Gül tells him that Ahmet is a good person and their lives were better before he gave Ahmet the job and made him rich. Atıf Bey takes the blame and defends Ahmet during his trial saying that he forgives him because he is the one who made him enter a world of money and corruption and that Ahmet forgot who he was because of him. He also says that Ahmet had no choice but to steal from someone who gave him a chance and then

took it away. Ahmet is acquitted and he and Gül get married. This time Atıf Bey makes him his assistant.

**Singing Scenes:**

1. This is the introduction scene of Ahmet and also the workers of the factory. It starts somewhat abruptly. The scene starts with the song and with Ali in a loose close up and the camera quickly zooms out to show a full shot. Ahmet is walking around the garment workers in the workshop, who are also his friends. There are also other men around the workshop, working with machines. Ahmet starts to sing the folk song "Gel Gel Kaçma Sevmişem" and walks towards the camera. He is wearing a light pink shirt and jeans. The other workers are also in shirts and jeans or pants. As he walks beside them he exchanges friendly glances with the men, which indicates that they like and trust him. Then as he reaches the end of the line he turns left and the camera follows him and shows the rest of the men working, then does a quick zoom in to the corner, showing Ahmet's love interest Gül working at her desk. She is wearing a blue cardigan and a white shirt. Her hair is in braids which gives her a youthful and innocent look. She has a pile of garments on her working desk and a sewing machine. She turns towards Ahmet and smiles. Then we see a close-up of Ahmet smiling at her and singing. The lyrics are a man singing about his bashful lover. It may be an odd choice for an introductory song but it does coincide with establishing the relationship between him and Gül. The camera zooms out and we see the denim workers around him. Then the camera shows Gül in the same position in a tight medium shot. The camera slowly zooms in to focus on how she smiles at Ahmet. We cut to a close-up of the machines, then the camera zooms out to show the worker standing next to it. Then the camera shows Ahmet's friend İzmarit working the machine at his desk and also moving along to the song. The camera shows several other friends from his crew in a tight medium shot, smiling and working. However, it is unclear whether they are looking at the camera or singing. Then we return to a loose close-up of Gül. Then to a tight medium shot of Ahmet at the other side of the workshop singing and walking along with the women workers. The workshop consists of two parts, the male section operates heavy machinery or more labor-intensive duties, while on the other side, women are working on their sewing machines and garments. When

Ahmet reaches Gül's desk, the camera focuses on them as he leans toward her, singing. Then we see a different angle of the same shot. Gül and Ahmet are filmed from the side in a loose close-up. Then we see Ahmet's friends leave their desks to look at him and Gül. The three of them come together and smile, looking at them, filmed from the front. Another worker who is working on the corner comes near the camera and smiles. It is unclear whether he is smiling at Ahmet and Gül, because from where he stands he can't see them. In these instances, it is unclear whether the director was trying to establish a documentary feel or not. The rest of the sequence shows Ahmet singing, the rest of the male workers gathering around to watch him as a group of men in suits rush in. Suddenly the song stops and one of them (Ferit) starts to shout that this is a workplace. This sequence may feel like a musical at times because all of the characters are listening and enjoying the song while Ahmet singing to his love interest. However, it is not truly integrated, therefore it is in the 4th category.

2. This scene takes place in a meyhane, where Ahmet, his friends from work and Atıf Bey (disguised as Rıza) are drinking rakı. Ahmet is confiding in them about him being refused to marry Gül by her family, because of his economic situation. The men raise their glasses to drink and cheer up and the song begins to play. The studio recording of the song is playing non-diegetically as Ahmet is singing in acapella. The camera starts with a close-up of his face and slowly zooms out to show the rest of the men at the table. Ahmet is wearing a pistachio-colored shirt; Atıf Bey is wearing dark-rimmed glasses, a brown shirt, a camel-colored cardigan, and a grey-colored cap and two of the other friends are wearing shirts and jackets. The table has a plaid cloth and several bottles of rakı. It is a typical rakı table consisting of a drink with *meze* (appetizers). The camera zooms out to a medium shot and we can see the rest of the clients at the *meyhane*. All of them are men and from the way they are dressed, one can tell that they are working class. The camera cuts to a close-up of his friends as they listen to him sing with a sad look on their faces. The camera work and editing are minimal, and we get the same close-ups or medium shots of the crew sitting at the table. Since the scene takes place in one

location the close-ups and zoom outs work to use the space as much as possible. This is integrated in the 2nd category.

3. This scene happens at a house party that Ferit Bey gives for Ahmet who has become the new manager of the factory. In this part of the film, Ahmet is getting too comfortable with the rich lifestyle and also flirting with Meral, which makes Gül jealous. Ferit Bey announces to the guests that Ahmet has a beautiful voice and that he will sing for them. The location is in the living room of the house. The carpeting is red and the walls are also painted red. There is an expensive-looking white seating group, a big dark green couch in the back, two white lamps, an antique cupboard, and a painting with gold framing in the living room. After the guests applause him, Ahmet says "I don't know how to sing *alafranga*" which means he does not know how to sing European style. This scene is similar to other scenes in *Bir Teselli Ver* and *Aşk Hırsızı*, where Orhan Gencebay and Zeki Müren's characters were also put in a similar situation. Meral encourages him to sing by saying that "good music does not have a nation." Ahmet is convinced and starts to sing "Aşkı Oyun Sandım Ben" (I Thought That Love Was a Game). He is filmed in a loose close-up with Meral at his side. He is wearing a colorful shirt, a dark green blazer, and light grey pants. Meral is wearing a patterned orange, light brown short dress. He sings while looking at her and we cut to a close-up of Gül's upset face. The camera returns to Ahmet singing in close-up and pans right to follow him as he sits down on an armchair. Meral is sitting on the couch next to him. The frame includes him singing while looking at the camera and Meral at the right side of the frame, listening to him and smiling. Then the camera once again zooms in from a medium shot to a close-up of Gül's face. Her hair is down and she is wearing a black sleeveless short dress with sparkling trimmings. Then the camera does a close-up of Meral's legs and tilts up to show her face in a close-up, smiling. The camera cuts between her looking at Ahmet and a medium shot of Ahmet close to the camera looking at her with Gül in the back, looking at Ahmet. The song is completed with Ahmet sitting in the same position. This scene is in the 3rd category.

4. In this scene, Ahmet goes to see his friend group who are sitting in a tea garden (an open public space with tables where people drink tea) after he has been fired by Arif Bey, who also reveals his true identity. His friends are drinking beside a table overlooking the Bosphorus. When they see Ahmet, they start to leave and tell him that they are not his friends anymore and that Gül had an accident because of him. As they leave a sad song starts playing. Ahmet turns his back and sits at the table his friends were sitting at. Looking at the scenery overlooking the sea, he starts singing. He has a striped shirt and a light blue suit on. The camera cuts to a shot of the Bosphorus Bridge and pans left to show Ahmet's face in close-up, singing. Then it slowly zooms out to reveal him sitting at the top of a hill with a view of the Bosphorus and the ferries crossing the sea. This type of "song scene" is reminiscent of the song scenes in many arabesk scenes and early music videos. Ahmet gets up slowly starts walking out of the frame. The camera cuts to a shot of a ferry at sea, then a shot of the road of the Bosphorus bridge. The somewhat shaky movement of the camera suggests that it was probably at the front seat of a moving car. While crossing the bridge, the camera turns to the left to reveal the scenery. Then we return to Ahmet singing in a loose close-up. The camera zooms out to show him near a hillside in nature, by the trees. He is at a remote side of the city as there is greenery and some small houses can be seen down the hill. The camera zooms out to a full shot of Ahmet and the scenery. Then we cut to Ahmet singing at a dock with small boats. As he paces the camera pans to the left, zooms out and we see that he is at a dock in Üsküdar, close to the Maiden's Tower. This is one of the sequences that, instead of contributing to the plot, act like an interlude and an excuse to show the touristy places of Istanbul, as it is always the center of attraction in Yeşilçam films. This sequence is in the 2nd category.

5. Ahmet is in prison because he has stolen money from the company safe, to pay for Gül's eye surgery expenses. The song "Bir Lokma Ekmek Peşinde" (After a Loaf of Bread) starts and the scene opens with a loose close-up of him singing behind prison bars. He is in focus and behind him is another prisoner lying in bed, out of focus. The camera slowly zooms out to show the other prisoners behind him, smoking and listening to his song. A short montage of the

Marmara Sea and the people in the Eminönü district are shown. The camera shows the street vendor, simit sellers next to close up of people eating in restaurants. The montage is congruent with the lyrics, which are about social injustice and poverty. The camera cuts to young men carrying stacks of wooden crates of food on their back, then to the crowds of people walking in Eminönü. Then it cuts to a close-up of the pigeons that are always present near the steps of the New Mosque. Then the camera returns to Ahmet singing, sitting on his cell bed. He is filmed in loose close up. Later, he gets up and slowly walks around the cells as he continues to sing. The camera follows him and later the song ends. This scene is in the 4th category.

Besides the first singing scene which introduces us to the characters, the song scenes in the film can be regarded as the "singer character singing his emotions." The last one which takes place at a prison cell can be regarded as "documentary-like" as Ahmet sings about poverty and desperation in the prison cell. The cutaways to working-class people in the streets are congruent with the lyrics and also contribute to the documentary quality of the scene as they show real-life people from the streets of Eminönü Meydanı, one of the most famous cities centers of Istanbul filled with shops and street vendors. It shows the desperation of the working-class men who come to the big city from the village and struggle to make ends meet. A similar theme is also explored in *Aşkı Ben Mi Yarattım?*

**29. Söyleyin Anama Ağlamasın (Tell My Mother Not to Cry, 1976)**

**Melodrama**

**Color**

**Dir:** Çetin İnanç

**Cast:** Yıldıray Çınar, Gülay Başar, Aliye Rona, Atıf Kaptan, Baki Tamer, Tarık Şimşek

Eşref (Yıldıray Çınar) is the son of Ökkeş Ağa (Atıf Kaptan) who is a rich landowner in the village, in the Ottoman Empire (the exact date of the story is not

given). His family consists of his father, his mother (Aliye Rona), and his younger brother Yusuf. One day his brother Yusuf is stabbed to death by unidentified men who seem to be rivals of the family. His mother wants Eşref to take revenge to save the family's honor. Besides killing the son, the men also steal the gold he was carrying. Eşref goes to a dervish lodge to seclude himself to deal with grief. He is an *aşık* who likes to sing and play his *bağlama*. He is also in love with Mircan (Gülay Başar), a village girl from another wealthy family. She and Eşref are in love and are meeting in secret, planning to marry, but Eşref is waiting for his older brother to get married first.

Eşref's uncle Kasım (Baki Tamer) and his sons are plotting against Ökkeş Ağa because they want the family fortune for themselves. They hire İbo to kill Eşref during the wedding ceremony. İbo and his men follow Eşref and his friend Çeto after the ceremony and start shooting Eşref runs and hides from them. As İbo is looking for him, Eşref catches him off guard, threatens him with a knife, and asks him who sent him. İbo says he is not the one who killed his younger brother, but he refuses to tell him who wants him killed. Çeto convinces Eşref to let him take İbo to the police. In the police station the chief says the law will take care of him and Eşref tells them if they do not, he will take matters into his own hands. Eşref's mother tells him he did wrong and whoever hired him will not let him tell the truth at court. Eşref's uncle Ökkeş and his sons are angry at the news. Just as İbo is being detained by the police, Çeto sees them and rushes over to Eşref to stop them. Some men with guns stop-start shooting the police and İbo. The police are dead and İbo survives. He is being surrounded by men with guns (they have scarves around their faces, to hide their identity). Just as Eşref arrives at the place the men shoot down İbo and then run away. As Eşref kneels and picks up the gun, the policemen arrive and assume he did the murder. Despite denying he did, Eşref is presumed to be the murderer and is jailed.

Ökkeş goes to talk to his brother Kasım, saying that Eşref has been unjustly trialed and suggests finding the murderers together. When Ökkeş refuses to give Kasım money, his sons take out their guns and shoot him. Eşref witnesses his father's funeral from the prison window and sings the *azhan* for him. Eşref's mother finds out that the murderers of his son and husbands are Eşref's uncle and his sons. Eşref swears revenge on them and asks her mother to stay with Mircan, now that she is kicked out of her house by Ökkeş. On the day of his trial, Eşref escapes and finds his uncles and cousins and kills them in a shoot-off. Eşref is wounded but goes to see her mother. As he is writhing on the floor in pain, he is reunited with Mircan. Mircan says she will live and

die for him. The police arrive at the scene and tell Eşref to surrender or they will shoot. When Mircan stands in front of Eşref, they start shooting at them. The lovers die holding hands.

**Singing Scenes:**

1. Eşref has lost his brother and has secluded himself in a derviş lodge (*derviş tekkesi*) which is like a convent for dervishes to come together, pray and have religious conversations. The song starts as we see Eşref sitting in a lotus position during a gathering, with a *bağlama* in his hand, playing a song. The location is the yard of the lodge, which is a large, stone building. The yard is also an outdoor location with stone floors and some plants. The men are sitting in the yard in a lotus position on the colorful carpets placed on the floor and wearing traditional village attire from Ottoman times. They also wear headcloths on their heads, which is common among the villages in Turkey with especially hot and dry summers. The men are placed in a circle, and at the middle of them is Eşref, singing the song "Hünkar Hacı Bektaş Veli," who was a famous, Anatolian mystic and philosopher who lived in Anatolia in the 13$^{th}$ century. As he is a important figure in Alevi culture, this scene hints that Eşref might be Alevi as well. The camera films them from the side, in a full shot and after a while, it starts to move to the left and comes closer. The slight shakiness suggests that the camera was handheld. The shadow of the cameraman can be seen if looked closely. The cameraman sits on the floor and continues to film Eşref singing from a closer distance. The scene continues with the same frame. Then we see a close-up of an old man with a long white beard and with a black cloth over his head, then the camera cuts to another old man, then cuts to a close-up of Eşref's hands playing the *bağlama*. The camera tilts up to show his face. He is wearing a long black attire with gold trimmings on the sleeves and ankles. Then we cut to a close-up of his lover Mircan filmed from the profile, sitting in the dark. She has a shirt and a long purple cloth tied to her head. She turns her head towards the camera and the camera does a close-up on her face. This is not the kind of shot one would see in a Western film, but it is a common camera move in Yeşilçam films. Then we return to Eşref singing in a loose close-up. Then the scene zooms out into a full shot, this time filmed from

another corner. At the side of the frame, plants are visible. The lyrics of the song are religious. The scene is in the 3rd category of integration.

**2.** The song scene happens during the wedding of his older brother. The wedding takes place in a yard of a large mansion, which a *davul* player and a *zurna* player, playing a melody and a group of men dancing the *halay*, a traditional group dance. The men are all dressed in traditional clothes: shirt, vest, and *şalvar* (harem pants). Some of the guests can be seen from the patio overlooking the yard. Then the bride appears coming outside from the patio upstairs. The camera shows her in a medium shot, her mother is behind her, and Eşref's mother kisses her. Mircan is also next to them. The women are wearing burgundy-colored, gold embellished long dresses. They are wearing long clothes as the traditional village headgear, which consists of a long cloth draped over the head and a kerchief placed around the forehead like a bandana, to secure the cloth from falling. Eşref's mother kisses the bride, and she starts coming down the stairs. The camera cuts to the previous full shot, showing the yard and the dancers. Then as the men finish their dance they stand to the side and make room for Eşref who starts to sing as he comes forward. He is singing the folk song *Erzurum Dadaşı*, which is about a wedding. The camera does a tight medium close-up on him then zooms out again to a full shot. After singing the first verse, the camera zooms into the left corner of the frame to show two men sitting at a table and Mircan standing in the corner. The camera cuts back to a close-up of Eşref dancing *halay*, then it cuts to a close-up of Mircan's face as she looks at him. The camera cuts back to show Eşref smiling back at her. Next, we see the bride and groom in a loose close-up, both of them dressed in white. They supposedly noticed Mircan and Eşref looking at each other. The camera cuts back to the same full shot of Eşref singing in the middle of the yard, next to the dancers. The camera zooms to his face in close-up, then tilts up to show his mother sitting on the patio, smiling as she watches her and his friend Çeto dancing. Next, the camera pans left to show Mircan and her mother, then zooms out to a full shot. The camera movements and the editing is less sophisticated compared to the other films, as it feels like rather than shooting in different angles the camera stays static in instead uses a zoom in and out. The camera cuts to close-ups of Eşref's mother, Mircan, the bride and groom,

and then returns to the same full shot. We see the men dancing the *halay* in full shot, as the guests have gathered around a long table. This song is in the 4th category.

3. Eşref is in jail after he is ambushed by his cousins. The scene opens with him in the jail yard with his back against the prison bars. He is wearing a red shirt and is in an open yard. The prison is in a historic, old building. Eşref turns left and starts to sing. The song is called "Bölemedim Felek ile Kozumu." Still, in the same frame, he turns to the camera as he sings, holding the bars. Then he lets go of the bars and starts to walk into the courtyard, where the other inmates are pacing. The camera cuts to his father at home, walking with a pensive look on his face and turning his tesbih. He has a white, embellished shirt, a black vest, and a red *fez*. The camera moves to the left and shows Eşref's mother sitting at home with a worried look on her face, the camera zooms into a close-up. Then we see a close-up of Eşref's friend Çeto sitting by himself and crying. Next, we see a medium shot of Eşref in reverse lighting, playing *bağlama* in the yard under one of the arches. Next, we see a shot of Mircan in full light, wearing a black chador (as if she is mourning), sitting under an arch, in the shadow. The scene cuts to a close-up of her face. Then we return to Eşref playing *bağlama* in the same shot as before. We see a close-up of Eşref's face as he walks down a stair, then the camera zooms out to a full shot, showing a group of inmates, all crammed up in a small, dark space, sitting together. They seem to be sitting on the steps of a stair. Eşref walks down the steps and sits in the front, still singing. Then he gets up as he sings and holds the iron bar near the ceiling, looking ahead and the camera zooms in to a close-up and the scene ends.

4. At this part of the film, Eşref has escaped prison. Mircan asks Çeto to take him where he is hiding. The next scene is Eşref filmed in a full shot, sitting on a hill at the moors, playing *bağlama* and singing "Gitti Canımın Cananı" (The Love of My Life is Gone). He is wearing a long red cloak. The camera zooms out to a birds-eye view shot and pans left to show the scenery. Then we see a full shot of Mircan and Çeto walking down the hill, holding hands. Mircan is wearing a tight, black traditional dress and headscarf; Çeto is in a shirt, vest, and harem

pants. Then we see Eşref singing in a tight medium shot. He is wearing a red turban, a redshirt, and a red cloak with golden trimmings. The camera zooms in to a close-up to his face and then to his hands playing the *bağlama*. Then we see a medium shot of Çeto and Mircan running towards him. The scene cuts to first, an extreme full shot of him playing on the hill, then to a full shot. We cut to Mircan and Çeto running again, and later to shot of Eşref in full shot and another zoom in to a tight medium shot. We see a shot of him from the back as Çeto and Mircan run towards him, and they stop when they reach him. The camera zooms into Mircan's face and then the song ends. This song is called Mircan. I do not have information on whether it was recorded for this film or not, but it does fit the narrative, therefore it is integrated in the 5th degree.

The singing scenes in the film happen during or after important events, whether it's a joyous occasion such as a wedding, or after the death of Eşref's brother. The placement of Eşref singing in the middle of the square in the *tekke* lodge, shows him to be an important person there and the way he sings in front of the prison bars in a later scene emphasizes his captive state. The scene of Eşref singing to Mircan is shot in nature, alone in the open space, singing about his lover, and also his singing scene in the *tekke* lodge presents him as an *aşık.*[39]as *aşık*s were known to sing love songs and also spend time in *tekke*s where they wrote poetry on divine love. Yıldıray Çınar was a singer who admired the Alevi culture and throughout his career he sang many Alevi folk songs and even played roles of Alevi *aşık*s in his films, despite not being Alevi himself[40]. Many locations in the film are filmed in historical places and the nature of Diyarbakır. The scene in which Eşref is running away from the police was shot in the City Walls of Diyarbakır, other scenes where shot in Ulu Cami (The Great Mosque), Hasan Paşa Hanı, as well as historical landmarks like Eğil Castle and the Tigris. Besides being an unmistakable South Anatolian village film, there is also a religious undertone in the

39 *Aşık* is literally translated as lover, however, in Turkish folklore, it is also used for the lover/musician who wanders to find the woman he is in love with (Stokes, 1992, p.159). The "love" in the context of Aşıks can also mean the love for God, as it is heavily influenced by Sufism. They are known to have existed since the 15th century in the Ottoman Era and have continued till the 20th century with famous poet Aşık Veysel and folk singer and musician Neşet Ertaş. Besides singing about divine love, *Aşık*s are known as the voice of their communities as well, as they also sing songs that depict hardships and injustice. (https://www.kulturportali.gov.tr/portal/halk-muzigi), (Tee, 2013, p.1-2).

40 (Yıldırım Alkan, n.d.)

film which becomes palpable with the scene of Eşref singing the *azhan* which is the call of prayer for Muslims. This scene happens when his mother has his husbands' casket brought outside of Eşref's window in jail and asks him to sing the *azhan* for his father, as it is customary for the ceremony to be done during the call of prayer, so that he can rest in peace. This scene cements the image of him as a strong male figure who is also a devoutly religious person.

30. **Yansın Bu Dünya (May This World Burn, 1977)**

**Melodrama**

**Color**

**Dir:** Oksal Pekmezoğlu

**Cast:** Esengül, Adnan Şenses, Saadet Sun, Yaşar Yağmur

Adnan Şenses is a famous singer and Esen is a young woman living with her father, sister, and nephews in a working-class neighborhood. She is a fan of Adnan Şenses and attends one of his concerts in a music hall and after the concert decides to introduce herself to him and ask for singing lessons. Adnan is kind but rejects her offer saying that he does not give lessons. One day during a celebration with her family Esen goes on the stage and starts singing. Adnan and his manager happen to be nearby and they are impressed by her voice. His manager goes up to Esen and gives him his card and offers to make her a singer. Realizing how talented Esen is, Adnan is impressed and decides to help her become a singer. Esen and Adnan start to work together and despite having partners they fall in love. Despite Adnan's insistence that his love for her is platonic, his girlfriend Saadet is deeply jealous. Esen's singing career takes off and as she becomes popular another music hall makes her an offer to work with them and she agrees. Meanwhile, Adnan's career is in decline but all he cares about is his love for Esen. Realizing that she has been pushed to the side, Saadet decides to seek revenge. She overhears Adnan saying that he will invite Esen to her house the next day to propose to her. Saadet arrives at the house before Esen does and says that she wants Adnan to kiss her one last time before she leaves for good. While Adnan kisses her Esen arrives in the house, and it visibly devastated. Instead of explaining what is going on, Adnan tries to diffuse the situation by talking about business, but Esen acts distant and leaves. Realizing what Saadet has done, Adnan slaps her and kicks her out of the house. Esen is so distraught that she gets in her car, drives too fast, and crashes into a

tree. Esen survives the accident but her relationship with Adnan is never the same. Adnan spirals into depression and starts drinking heavily. He is fired from the music hall that he sings in and after learning that Esen is getting engaged, he withdraws even more and becomes a depressed alcoholic. Because of his worsening financial situation, he almost loses his house but just as his house and belongings are about to be confiscated, Esen arrives in the house and pays for his debts as a gesture of gratitude.

In the last scene of the film, Esen's wedding is being broadcast on television and as she exists at the wedding venue with her husband, she sees Adnan in the streets. Having watched Esen on television Adnan is having a breakdown as they run into each other. Esen stops the car and goes over to him, but Adnan is giving his last breath (both from alcoholism and sadness). As he is dying, they both confess their love for each other.

**Singing Scenes:**

1. The first singing scene happens right at the beginning as we see Adnan sitting by himself and drinking. He looks unkempt and sad. A violinist is playing a song. A man approaches his friend and looking at Adnan he says: "Look what he has become. I feel so sorry for him." From the other man's reply, we understand that he became this way because of a broken heart. The waiter says Esengül's[41] concert is about to start and asks Adnan if he can open the television so that everyone can watch it together. This is how the audience understands that Esen is the reason why he is sad. Adnan nods in agreement and as the waiter opens the television set the scene cuts to the concert. The presenter looks at the camera while presenting and as Esen appears on screen everything is performed to the camera. We do not see the concert on the television screen. Esen comes on stage with a long, blue, elegant gown. Her hair is in a bun. She has an orchestra of musicians playing the oud, *qanun*, pipe, and violin (a setting for both arabesk and Turkish Art Music). She begins by saying: "I want to begin my set with a song by the great Adnan Şenses, whom I owe everything to." As she starts to sing the title song of the film, the title appears on screen and the credits begin. As a backdrop to the credits, we see a

41 Her stage name is Esengül, however, in the film, she is known as simply "Esen," which is she will be referred to from hereon.

circle of steel burning. It is placed as a prop in front of Esen as she is singing and at first, it looks like a sphere on fire, hence the title name: *Yansın Bu Dünya* (May This World Burn). While Esen is singing the scene occasionally cuts to Adnan watching her, crying, and drinking. Although Esen is supposed to be singing in a television studio, it seems like she is doing a live concert and Adnan is in the audience. This sequence moves the plot but not by its content or the lyrics, however, if taken out a significant scene would be missing and we would not see how much Adnan is effected affected by seeing her. So it is in the 5th category.

2. This scene starts right after Esen's song is finished. We understand that the timeline of the film has jumped back as Adnan looks younger and healthier. He is wearing nice clothes and is in a nicely furnished house with big windows, portraits. He is playing the piano and playing the title song to himself. His singing is cut off as the doorbell rings, his servant, an old lady opens the door. His girlfriend, manager, and boss at the music hall have arrived to visit him. Adnan is happy to see him and decides to play him the song he is working on. He starts singing *Yansın Bu Dünya* acapella while playing the piano. This is a very brief sequence. This does not contribute to the film; therefore, it is in the 1st category.

3. In this scene, Esen has gone to a matinée (a daytime concert) in a music hall to see Adnan Şenses perform. The concert hall is crowded with many people sitting at tables and watching in the audience. Each table has a table cloth and a vase of flowers in the middle. Adnan has a big Turkish Art Music orchestra behind him. He is singing the song: "Yaralı Ceylan" (The Wounded Gazelle). He is wearing a white suit, a black shirt, and a golden chain. We see him mainly in full shot on stage. Esen is wearing a white blouse, a long skirt, and a black cardigan. Her hair is mid-length and light brown. An elderly is sitting at the same table as her, drinking tea. The audience is cheering and clapping during the song. This singing scene's existence is relevant to the plot, but the content is not (3rd category).

4. The setting is in an outdoor circumcision ceremony celebration (it is a common tradition to celebrate after young boys get circumcised in Eastern countries). People are doing a halay dance and Esen is talking to her boyfriend who is visiting from his compulsory military service. Their talk is interrupted as a friend approaches her and insists that she sing for them. Instead of a stage, she is standing among the guests' tables as they clap for her. There are ornaments and balloons are hanging over them. Her friend introduces Esen and she starts singing the song "Alışmışım Bir Kere" (I've Gotten Used To). There is no orchestra in sight but we hear the full album recording of the song. She is wearing a plain black dress and singing the love song while looking at her boyfriend who is staring at her in his military suit, smiling. Both of them are shown in close-ups as if Esen is singing the song only to him. Esen is happy and she smiles and hugs her girlfriend while she is singing. Then we cut to the next scene of Adnan's car in the full shot. The car breaks down and his manager gets off of the car and opens the trunk to fix it. As they talk we are still hearing the music play. When Esen's vocals are heard, Adnan is distracted. He asks his manager if he can hear the song. The next shot is a medium shot of Esen and her boyfriend together. She is now singing the song next to him. Then we return to the scene of Adnan in middle shot as he is speaking to his manager. They both express admiration for her voice. As Esen finishes the song everyone starts to clap and right after we see that Adnan's manager has arrived to see who is singing. He introduces himself and gives her his business card. This scene is relevant in terms of Esengül being discovered, however, Adnan hearing her voice happens as a parallel scene, not as a part of Esengül's singing (3rd category).

5. Esen is in Adnan's house. It is the same house and same angle we saw Adnan play his piano earlier in the film, which is a medium full shot. Adnan is playing the piano while Esen sings and the manager is standing beside the piano. Esen is wearing a modest camel-colored dress and her hair is in pigtails which makes her look younger and childish. Esen is singing "Yaralı Ceylan" and even though there is a whole orchestra and string section heard in the soundtrack, in the film her voice is accompanied only by Adnan's piano. This creates dissonance. The camera angle does not change during this sequence. Later in

the song, Esen moves from her spot beside the piano and closer to Adnan. He stops playing, gets up, and joins her in singing while holding her hand. Another dissonance happens as he stops playing but the soundtrack continues the same as before. The camera focuses on them as they sing together looking at each other. As their vocals finish, an instrumental section of the song begins and now we cut to a scene of Esen's face in close up. As the camera pulls back we see that she is in a hair salon and her hair is getting done by a male hairdresser as Adnan's girlfriend Saadet is standing in front of her, presumably giving her ideas on the new hairstyle. We see a close-up of the hair salon sign outside and as the camera tilts down we see Saadet and Esen leaving the salon, chatting together. Esen's hair has been dyed platinum blonde and styled in a famous feathered layered Farrah Fawcett-like style and it is the same color we see her with at the beginning of the film. We can assume that this hair color symbolizes fame and moving up the social ladder as her previous hair color was modest and more subtle, but this one is bolder. She is wearing a black cardigan, black skirt, and white shirt. Adnan's manager meets them and from his gestures, we can understand that he is complimenting Esen's new style. He escorts them into the car and drives them away. In the next scene, we see Adnan's entourage and Esen touring an empty apartment flat, choosing a home for Esen. They like the apartment they see and Adnan and Esen go to the balcony to look at the view. They are at one of the flats of a tower block. They hold hands and look at each other as the camera focuses on them as if they are about to kiss. In the next scene, Adnan and Esen are coming out of a shop with a car salesman. Esen's attire is more modern. Instead of the modest skirts and blouses, she is now wearing a sweater and tight, bell-bottomed pants. Adnan is also wearing light colors. The camera pans and shows a row of expensive, new model cars. They decide on buying an orange car (3rd category).

6. The next song sequence begins right after the previous one ends. Esen is on stage in the music hall, at rehearsal. She is singing "Beterin Beteri Var". She is singing with a small orchestra consisting of a violinist, a sax player, an accordionist, and a tambourine. She is wearing a light blue shirt and grey trousers. Adnan is sitting close to her on stage, listening. His clothes are in a

similar color palette. This scene is brief, as the scene starts shortly before she is about to finish the song (3rd category)

7. This scene starts with focusing on the orchestra players on the stage. It is the first time Esen is about to appear on stage. The orchestra is a standard Turkish Art Music instrument with a few odd choices such as the sax player and accordion player. Esen and Adnan enter the stage together. Esen is wearing a long white gown with a deep slit. She also has a long white shawl wrapped around her neck. Adnan is wearing a black and white suit and a bow tie. They bow down to the audience in the music hall. They sing the song "Dertliler Meyhanesi" (The Tavern of the Troubled). We see them in medium full shot and when they look at each other it focuses on their faces. Then the camera pans around the audience and we see a full room of people seated at tables, watching the show. The camera does a close-up on familiar faces: Esen's family, Adnan's business partners. Then the camera does a close-up on Esen's face while she is singing and zooms out to a medium shot to include Adnan next to her before they sing the next verse together. As the song ends as the camera zooms out to show them bowing down before the audience. This scene is relevant to the plot but it does not advance the story (4th category).

8. The song "Taht Kurmuşsun Kalbime" (You've Set Up a Throne in My Heart) starts playing and the camera shows the violinist in a medium full shot. There is an orchestra behind him, playing the song. This time we are in a new music hall. Esen enters the stage wearing a red evening gown and her hair is pulled up. She looks elegant and confident. She is filmed in a medium full shot and then we see her through a kaleidoscope vision. This can be read as her being at the height of her fame, in a dreamy state. The scene cuts to her and Adnan out on a date. They are sitting beside the sea in one scene, holding hands in a field in the other. Then we return to her singing in the music hall in close-up. Only this time it is a different concert because she is wearing a black dress and her hair is down. After the close up, she is once again shown in rotating kaleidoscope vision. The vision turns to normal and the camera zooms out as her song finishes. This sequence lets us know how much Adnan and Esengül's

relationship has developed, however, instead of them singing to each other how they feel, the song only acts as a backdrop to their scene together, like a music video. Therefore it is not an integrated number.

9. This sequence starts right after we see Esen out of the hospital, having recovered from the accident. Adnan is there to see her, but he misses her as she exists with her family and her boyfriend and they all get in a taxi cab. Then the song "Dost Bildiklerim" (The Ones I Thought Were My Friends). It is a song about being let down by the one you love. Esen is singing the song in the same music hall as last time with the same musicians. This time she has a black gown with straps and a black feather boa. Whereas she used to be happy on stage before, this time she is sad. The camera shows us the audience. It seems to be a women's matinée in the music hall. Most of the audience is female. The camera zooms in on their faces. The scene suddenly switches to Adnan singing the same song. He is in another music hall and his audience is much smaller. He is wearing the same white suit he wore in his first singing scene earlier in the film. The camera focuses on his sad face as he sings the last line and then as the song ends it zooms back and the audience applauds. This scene is important to show the differences in their careers and the lyrics contribute to the feelings of betrayal which both of them feel ($4^{th}$ category).

10. After a flashback to what happened between Adnan and Esen, we return to the present-day where Esen is on television performing the title song on her wedding day and Adnan is watching her in the tavern. This time she is performing the song in her wedding dress. Adnan gets up and leaves. Right after that Esen finishes her song. This is the last singing sequence of the film ($4^{th}$ category).

The singing scenes all happen at important moments in the film. In the opening scene, the glamorous look of Esen on stage clashes with the destitute state that Adnan is in while he is watching her on television. Esen first meets Adnan after she watches him perform in the *gazino* and she first catches his attention while she is performing at an outdoor wedding. Her clothes, even hair color in these scenes change as she becomes more and more successful. The *gazino* as a location and the stage are places

where she is introduced as a singer and eventually where the downfall of Adnan's career starts as she performs to larger crowds and his audiences get smaller. The film has multiple similarities between Esengül's own life as she plays a version of herself, so does Adnan Şenses. In real life her voice was discovered at fifteen years old and during her career had many lovers, including Adnan Şenses whom she also lived together[42]. The fact that she lost her life after a car accident eerily matches the scenario as well as her character also has a car accident but survives.

**31. Aşkı Ben Mi Yarattım? (Am I the One Who Created Love?, 1979)**

**Melodrama**

**Color**

**Dir:** Şerif Gören

**Cast:** Orhan Gencebay, Müjde Ar, Serpil Şafak, Asuman Arslan, Yavuz Karakaş, Necdet Yakın

Orhan (Orhan Gencebay) and Senem (Müjde Ar) are two villagers who love each other but cannot get married because Orhan does not have enough money to afford her dowry. She ends up getting married by force to a man she does not love. On her wedding night, before she can consummate the marriage, Orhan barges into their room and her husband gets his rifle to shoot Orhan but before he can do that Senem stands in front of Orhan to protect him and she ends up getting the bullet. And dies Orhan has an anger fit and beats the man to death. He goes to jail for manslaughter. There he makes friends with Davut (Yavuz Karakaş), who saves him from getting killed. However, he later dies from being stabbed. Later, Orhan is released from prison, but he has the brothers of the man he killed waiting to take revenge. Despite knowing that, he is not afraid to die and goes to Istanbul to start a new life. He goes to visit Davut's mother and sister to give them the bad news. He treats them like his own family. At night he goes to a *pavyon* and sees a prostitute who looks the same and is named Mehtap (also played by Müjde Ar). Just then the police raid the bar and Mehtap asks him a favor: to pretend as if they are a couple so that the policeman does not take her because she missed her last gynecologic exam. Orhan agrees and they end up leaving together without her getting into trouble. They end up getting eating soup together and

[42] (Çelik, 2015)

Orhan says he wants to make money playing musicians. Mehtap decides to help him find someone who can get him to sing on stage and tells him that he needs to give money to managers so that they can help him. She takes his money and pretends to talk to a manager as he waits outside. Then she sends him upstairs to talk to the boss while she takes off. When he goes in, Orhan realizes he has been scammed. He goes back to the *pavyon* at night to find her but to no avail. He starts looking for a job but cannot find one and gets kicked out of the hotel he stays in after not being able to pay the fee. That night he sleeps with street kids and becomes their friend. The next day he steals bread and cheese from a store so that he and the children can eat. His two friends (Çakal and Recai) who had heard him sing the first time he came to Istanbul, find him in the street and tell him they had been looking for him and tell him they have an offer for him to sing at a *pavyon*. This happens to be the same *pavon* where Mehtap is working at. As he is performing on stage, he sees Mehtap being molested by a client on stage and jumps in to save her. After being kicked out of the *pavyon* together, he asks her to give back his money. At first, she refuses, then she decides to pay him back. She goes to a brothel and waits for a client so that she can have sex with him and get paid. However, when Orhan realizes what she is about to do, he enters the room and breaks them up. He tells her to put on her clothes and that he no longer wants the money. Later he explains he did not want her to sell herself. When Mehtap sees that he is homeless, she takes pity on him and offers him to stay with her. There he realizes that she has an innocent character but acts tough to stay alive. There he also meets Fahriye (Asuman Arsan), her neighbor who used to be a prostitute, but who is now married. As Orhan starts to like her, his morals start to clash with her job, and does not want her to sell herself to make money.

Orhan gets an opportunity to record an LP. Meanwhile, Mehtap wants to become a woman worthy of Orhan decides to get her prostitution license canceled[43]. They both enjoy living together and start to fall in love. His records start selling and he becomes popular. He gets an offer to play at a *gazino* and a music fair, but he hesitates, saying that he wants to give public concerts and not sing to rich people. He meets with manager Apo who is a rich but sketchy businessman who operates like a mafia boss. He gives Orhan money in cash and buys him a car to pursue him to perform in *gazino*s. Orhan decides to give back the money and car, but Apo sends his man over to threaten

43 In Turkey, sex workers require a license to work legally.

him, but Orhan is adamant to not perform in *gazino*s and decides to perform a public concert instead. Mehtap's license cancellation is refused, and she returns to prostitution, and they have a fight. On the night of his first public concert, her house is raided by the men from Orhan's village, who came to take revenge for their dead brother. They leave but not before slapping her and killing her pet bird. Then they barge into his room backstage and start to beat him. Orhan gets on stage with his hands in bandages, as they have stepped on his hands. He makes a speech on stage about being a man of the people and starts to sing his popular song *Batsın Bu Dünya*. While he is singing on stage, Mehtap is watching him among the crowd and she sees the men who beat him backstage, hiding in a spot ready to shoot him with a rifle. She starts running to the stage. Like Senem, she ends up getting shot. The audience members catch the men before they can escape and start beating them. The film ends with Orhan carrying Mehtap's dead body off the stage.

**Singing Scenes:**

1. The first song sequence of the film starts with Orhan visiting the grave of Senem with his hands cuffed and the police waiting behind him. The song "Kara Toprak" (Dark Soil) starts to play. Then the scene changes into him getting inside the jail cell, escorted by the police. He has a light blue shirt and a vest on. Next, we see a full shot of him placing his belongings next to his bunker. On his left and right side two more bunkers with inmates sitting on them. The walls are light blue and have newspaper clippings and pictures taped on them. The camera zooms in to show him placing his *bağlama* on the bed. Then, from the outside of the prison window, we see him sitting on his bed, playing his *bağlama*. The camera zooms in to show him in a close-up. Then we see him walking in the courtyard by himself. A few young men are walking further from him, pacing back and forth. The camera cuts to a close-up of his face. Then shows another inmate crouched down beside the wall, wearing a shirt, vest, pants, and a cap. He is looking at Orhan. Next, we see the man in a full shot getting up and starting to run towards Orhan. He stops and takes out a knife trying to stab him, but before he can, another man (who is named Davut) holds the man's arm and beats him up, all while Orhan is standing without turning back. The camera shows him in close-up as the two men fight and he

stands there closing his eyes. Davut goes over to Orhan, places his hand on his shoulder, and says "brother, have you given up on life?" The camera shows Orhan in close-up as he turns his face towards him. But before we hear his answer, the song cuts to the verse and at the same time, we see Orhan singing in the prison cell, in the same shot as we saw before, sitting on his bunker bed. All the other inmates are watching him play and the camera slowly zooms in. Next, we see a medium shot of him crouched down the prison walls in the yard, sitting next to Davut. The scene returns to Orhan playing *bağlama*, this time filmed in a tight medium shot and filmed from the side. Next to him is Davut, who is listening to him, sitting on his bed. Next, we cut back to the two men sitting beside the wall, another man lights their cigarettes. We see the doors of the prison open, filmed in a full shot, and the who is getting out of jail looks up to the window. The scene cuts to Davut and Orhan sitting by the prison window, smiling at him. Then we see the men in the prison cell lined up for police inspection. Then we cut to a full shot of Orhan and Davut walking together in the courtyard for a moment and return to Orhan singing and playing *bağlama*. The scene is cut short when we hear the cries of Davut. This sequence is important not because the song is directly about the events, but because it is the show Orhan getting into jail and the introduction of the character Davut. Therefore, it is in the 6$^{th}$ category.

2. In this part of the film, Orhan sits down in a coffeehouse full of men playing cards, chatting, and drinking. He befriends an old man named Recai who tells him that life in the city is difficult and advice him to be careful. When he sees that Orhan is carrying a *bağlama*, he asks him to play it. Orhan takes out his *bağlama* and starts playing. Everyone suddenly stops talking and starts to watch him in silence. After a full shot of the coffeehouse, we cut to a close-up of his hands playing the *bağlama*. After a brief close-upon of his face, we see Orhan in a medium shot and the rest of the men behind him, watching him in amazement. After the *bağlama* solo he starts singing "Bir Görüşte Aşık Oldum." The camera slowly zooms in to his face and stops at a close-up. One of the men shouts "Way to go, bro!" Then after a close-up of Orhan singing, we see a close-up of Recai sitting next to him, listening. Then we return to the medium shot of him playing and the rest of the people in the coffeehouse

watching him, with a brief close-up on some of the characters' faces watching him in awe. After some cutaways to close-ups on his hand and face, while playing, the camera shows another tight medium shot of him playing, this time filmed from the side. Recai and Orhan are in the middle of the frame, sitting at the same table and Çakal (the waiter) is visible from the side, standing next to Orhan. The walls of the coffeehouse are painted red with wooden wainscotting, and the table is covered with a light green. The scene ends with a full shot of Orhan playing. This is in the 3rd category.

3. After getting kicked out of the hotel he is staying in, Orhan starts to walk the deserted back alleys carrying nothing but his *bağlama*. He is wearing a black jacket, black pants, and a light blue colored shirt. It looks like midnight as he passes closed shops during the night. Later he sees a group of street kids, sitting on the front steps of a building. He looks at them chatting on the steps with their dirty clothes and ratty hair, smoking cigarettes. He becomes emotional and sits on the street and takes out his *bağlama* from its case to sing them a song. The song "Yokluk" (Poverty) starts to play. The scene alternates between a shot of him playing, sitting down, and filmed in a medium shot, and brief cuts to the children listening to him. Next comes a close up shot of him, which zooms out into a medium shot. The kids are shown in a medium shot, with all of them in the frame, as the song continues some of them wake up from their sleep and start to watch him play. The majority of this scene alternates between a medium shot of the kids and Orhan. This scene is important because it is the start of the friendship between Orhan and the kids, whom he stays friends with even after he becomes famous. This scene is in the 3rd category.

4. At this part of the film, Orhan is performing in Istanbul for the first time, on stage. He is in a *pavyon* stage. In earlier films from the 1960s, *pavyon*s had not yet had the reputation they had today which places to listen to live music, but primarily for men to meet with professional escorts (*konsomatris*) who work there. In the earlier films I have analyzed, the *pavyon*s did not necessarily have this connotation, but in this one, it does. Before the song begins we see Orhan getting ready backstage among women who are getting dressed and applying makeup for the customers who are waiting for them. As Orhan takes the stage,

we see a full shot of the *pavyon*. In the middle, there is a small stage with red curtains hanging from the sides. The wall of the stage has a black and white checkered background. There is a drum kit and a keyboard player on stage and next to Orhan there is a small chair and a microphone stand for him to sit and sing. The male customers can be seen sitting further back. The waiters are walking around, serving people drinks. Orhan sits down on the chair. He is still wearing the black suit, pants, and blue shirt he wore in the previous song scene. The camera cuts from full shot to a medium shot of Orhan. He starts to sing the song "Aşk Değil" (It's Not Love), and the camera zooms in as he sings. Then we see a close-up of Mehtap sitting with a customer, laughing and drinking. She turns to the stage to see that it is Orhan who is playing. Then the camera cuts to a tight medium shot of a young blonde girl (possibly a teen) in a strapless yellow dress, sitting at a table by herself. An older, bald man in a suit comes to greet her and sits next to her. He starts touching her face and she looks away. Then the drum parts of the song are heard, we see a close-up of a man playing the drums with his hands. Next, we cut to a medium shot of an escort, sitting at a table with two male customers in suits. Then the camera cuts to Orhan singing on stage, filmed from the side in a medium full shot, with the male customers visible from the lower corner of the frame. Their chatter and laughter are heard in the soundtrack which gives the scene a more realistic vibe. The scene cuts to Mehtap, filmed in the same frame, peeking to see Orhan from where she is sitting. Then we cut to a full shot of the other side of the pavyon with a bar in the back and tables of customers sitting and chatting. The bar is in the color red, the lightings are in both green and red and the tables have purple-colored tablecloths. Next comes a somber-looking young woman in close-up with a whiskey bottle at her table. Then comes another full shot of Orhan filmed on stage with the customers visible. The stage has soft lighting with a keyboard player and bongo player in the back, and a spotlight directed at Orhan. One of the customers sitting by himself suddenly gets up from his table and starts to applause Orhan. Orhan smiles back. Another escort sitting in the back, with red hair and a blue dress, gets up and cheers for him as well. The scene cuts to a full shot of Orhan playing further in the back and the two customers who are filmed from behind, applauding him. Then all of the customers start to applause. Cut to Orhan's face, smiling at them. Then we cut

to the Mehtap entertaining her customer, this time shot in the same angle, but from further away. She is wearing a yellow dress with flower patterns and big gold hoop earrings. The camera cuts to a close-up of the man's hand touching her knee and his hand going upwards. Mehtap gets uncomfortable and lightly hits his hand to shoo it away. As she tries to get up and the men stop her, they get into a fight. We cut to a close-up of Orhan's smile disappearing from his face as he looks up and sees Mehtap. The camera (showing Orhan's viewpoint) zooms in to a close-up of Mehtap fighting. The song ends and Orhan stands up to go and save her.

5. This sequence comes after Orhan gets the chance to sing for the first time in a studio to record his first LP. It is a montage of different scenes. First, it starts with Orhan getting ready at home to go to the studio. We see a close-up of Mehtap ironing his shirt, Orhan shaving his face in front of the mirror. Then we see a cut to Mehtap singing in close-up and then her bird Geveze chirping. Next comes a close-up of Orhan putting on his shirt and Mehtap looking at him proudly. Then comes a tight medium shot of Mehtap buttoning his shirt. After that, we see a close-up of a recording tape spinning and the camera tilts up to show a recording machine with many buttons and display panels. Next comes a close-up of the violin players in the studio, seated in a row and filmed from the side, playing the violin section of the song. Then as Orhan's vocals are heard we see a dull shot of him singing in the booth with his orchestra. It is shot inside the recording booth and the recording engineer is closer to the camera, sitting with his back turned and Orhan is seen further in the back with his band, from the window of the booth. The camera zooms in closer, then we cut to a medium shot of his friend Çakal, in the recording studio cheering him. Next, the camera shows a close-up of a part of the control panels of the recording device inside the booth and zooms out to a shot of Orhan and his band in the studio. He is playing with a big band. As we hear the violin section of the song the camera cuts to the same close-up of the violin players, as we had seen before. Next, we see the violin players shot from a different angle (inside the studio) and Çakal can be seen in the background, miming playing the violin. Next, we return to the same medium shot of Orhan singing. Then to a close-up of him singing followed by another close-up of the recording tape.

Then after the first chorus ends, we see Mehtap and home, talking to her friends Fahriye about how she does not feel worthy of Orhan. When Fahriye asks why she replies it is her prostitution license (her profession) that makes her feel insecure about being his girlfriend. The camera cuts to a close-up of her license. Then we cut to a montage of Orhan's manager in his office, handing him a contract to sign. Orhan smiles and signs. After he does, the man gives him his cash advance. Orhan's vocals singing the verse, are heard in the background. Then we see Mehtap in full shot coming out of a hairdresser and dressed prim and proper with a light peach-colored blouse and a long, white skirt, with her clutch in her hand. She goes to a police station and hands in her letter of application to the clerk. The man who is sitting at his work desk wearing a short-sleeved white shirt and tie reads the letter out loud. The camera shows her face in a close-up. The man says there is no reason stated in the letter and asks if she is about to be married, to which Mehtap says she does not. The man says the commission gathers every fifteen days and that she should come again in fifteen days to find out their decision. Mehtap says thank you and leaves. Then we cut to a full shot of Orhan sitting with his friends Çakal, Recai, and the homeless kids, having a picnic under a tree. The camera shows a close-up of what they are eating. They have laid their food, on a newspaper sheet using it as a picnic blanket. They are eating bread, cheese, tomatoes, cucumber, cherries and drink *rakı*. The kids are eating bread with their hands and joking around. Their clothes have changed and looked better dressed (probably with the help of Orhan). The camera does a close-up on each of their faces. They open the soda pop bottle using their teeth and laugh. The camera shows them drinking coke and soda from bottles. Then we see Orhan filmed in close-up, joking around with his friends and drinking *rakı*. The song fades away as we see Mehtap in the shower closing her eyes under the running water. This seems to be a metaphor for her trying to "clean" herself from her past. This sequence is important to the film, and it is in the 5$^{th}$ category.

6. This is the scene of Orhan in his first public concert and the climax of the film. The audience is cheering and chanting his name as Orhan is led to the stage with the help of his friend Çakal. He just had the men from his village come backstage and assault him, stepping on his hands many times so that he can't

play on stage. Orhan has to go on stage with his hands in bandages with blood leaking from them. When he first appears, the crowd starts to cheer and applaud. The camera cuts to Orhan walking on stage in a full shot. The location is the amphitheater of Rumeli Hisarı. His posters are all lined up at the back of the stage. His orchestra is wearing tuxedos and he is wearing a two-piece white suit and a light blue shirt. He bows down to thank the audience. Everyone is shouting his name. He later gets to the middle of the stage to his chair and microphone. Before he starts to play he makes a short speech and says "You are the ones who brought me here today. My music is for the people, for brotherhood, for humanity, for the poor ones, for the lovers. To start in a new world, may this world burn." In the last line, he says "Batsın Bu Dünya," which is also the name of the song he is about to sing. The camera goes from a medium shot of Orhan to a full shot, showing the huge red banner at the stage wall which says, "The Public Concert of Orhan Gencebay." Then the camera cuts to a close-up of the audience members, some of them his friends talking among themselves looking at his bleeding hands and wondering what had happened, worrying. During that chatter Orhan slowly picks up his bağlama, trying to play but his hands are too battered to play properly. The camera does a close-up of his hands struggling to play and a close-up of his face squirming in pain. We see Mehtap entering the venue, filmed from afar, wearing a white dress. She has a sad look on her face and Orhan tries to play. Then shows some of the audience members leaving because he cannot start the song. Then, filmed in a full shot, we see Orhan put his instrument down and start the song without his *bağlama*. The audience starts to cheer. The camera alternates between a close-up of Orhan singing, Mehtap watching her, and a full shot of the audience members, with his friends sitting in the front row, joining the song. The audience joins in singing the chorus of the song. Then we return to Orhan standing on stage and singing in a full shot. Then the camera shows a full shot of the audience filmed from the side and zooms in on two men (the brothers of Senem's dead husband) watching him hiding behind a wall and carrying a rifle in their hand, covered in white cloth. They are two of the men who assaulted Orhan backstage. The camera shows the audience in a full shot and then cuts to a tight medium shot of the two men in their hiding spot, taking out the riffle. They come out of their spot and one of them points the riffle towards Orhan.

> Next, we see Orhan through the hole of the riffle. Then Mehtap, who is filmed in a close-up she notices that Orhan is about to get shot. The camera cuts to a close-up of the man looking through the riffle. The scene shifts from a close-up of Mehtap to a close-up of the audience members, then to the man holding the riffle, and finally a full shot of Orhan on stage as Mehtap throws herself in front of him and she gets shot.

Almost all of the singing scenes happen at key points in the film. The first singing scene happens near the beginning and the montage accelerates the storyline by the use of editing and showing the viewer the events from Orhan's first day at the prison to how his friend Davut was stabbed. The scene when he sees the homeless kids and sings to them is the start of their friendship; the first time he sings on stage is when he encounters Mehtap again and the scene of him singing in the recording studio is also a montage of him falling in love with Mehtap. However, the grande finale comes while he is singing on stage, which is the scene when he narrowly escapes death, only to have his girlfriend be killed instead. The lyrics of "Batsın Bu Dünya" take on a whole new meaning in this scene. The different locations Orhan performs in such as the *kahvehane* (coffeehouse), a *pavyon* stage, the studio and in the end, *Rumeli Hisarı* a prestigious open air concert venue in Turkey, all symbolize him moving up the social ladder. He starts the film singing in prison and ends it singing on stage in a sold-out concert. Some of the dialogues in the film are successful in terms of reflecting the music culture of the times. From the minibus drivers listening to him during their rides and street vendors selling his cassettes, to a friend asking if his songs passed the supervision of the national radio and he replies "No, for some absurd reason, they haven't passed," alluding to the strict policies of TRT regarding Eastern influenced music. Another important aspect of the film is that Orhan refuses to sign contracts to become a *gazino* singer because he does not want to be owned by a gazino boss and have him interfere with his music. He says that he does not want to sing in expensive gazinos and instead want to sing in public concerts where his fans can afford to see him. The gazino boss is presented as a mafia like figure and Orhan is the working-class hero who stands up to him, although Orhan's loyalty to the working classes can also be read as a leftist political undertone which would not be out of place in a Şerif Gören film. The film also features two singing scenes that do not break up the

narrative: The first singing scene is mostly consisted of a flashback of Orhan's first days in jail and the last scene happens during the climax of the film.

**32. Derdim Dünyadan Büyük (My Troubles are Never Ending, 1978): Melodrama**

**Color**

**Dir:** Şerif Gören

**Cast:** Orhan Gencebay, İnci Engin, Selçuk Özer, Memduh Ün, Tugay Toksöz

DDB can be classified as a "social realist melodrama" besides being a singer film. The film is a snapshot of the life of Turkey in the 1970s, both from the perspective of the *gecekondu* neighborhoods and rich upper classes. The scenes of working-class people in crowded municipality busses versus rich people in their luxury cars, the mention of political unrest in conversations, the main character Orhan jokingly calling his friend "Çekirge" (Grasshopper) as an allude to the famous television series Kung Fu (1972-1975) which was popular at the time, are all snapshots of Turkey at the time. Derya Bengi (2019a) points out that while, in most Yeşilçam films, the residents of *gecekondu* neighborhoods dream of becoming rich and moving out to a better place, in DDB it is a place of solidarity and resistance against capitalism (although neither the word capitalism nor the names of political parties are mentioned in the film). The female protagonist, who starts to look down on her neighborhood and residents is later punished in the story for wishing to become rich and leave her people.

DDB is both the story of a love triangle and the fight between the *gecekondu* residents and a rich tycoon who wants to tear their houses down to build factories. Orhan Gencebay plays Orhan, an honest young man who works as a carpenter and is loved and trusted by the people in his neighborhood. He is the leader of the neighborhood committee and goes to meetings with the municipality to get them to set up running water and electricity for his neighborhood. He is best friends with Apo, whom he loves like a brother and wants to marry his sister İpek (İnci Engin). However, Apo (Tugay Toksöz) is extremely protective of his sister and her chastity, even going as far as beating a young man up at a wedding because he asked İpek to dance with her. When İpek is walking down the street to go to school and is cat-called by a man in a car, Apo beats the man and by accident, kills him. When Apo is jailed, he asks Orhan to take care of his sister, saying that he is also her brother, İpek moves in with

Orhan and his mother (Şeref Çokşeker). Despite wishing to tell Apo that he wants to marry his sister, he is now stuck with the role of being his "older brother." Orhan and Apo live in the city but still carry on the rural traditions of Turkey wherein, a man and woman are only allowed to have sex within marriage, the only "permissible" way a man can approach a woman is either by being brotherly (a non-sexual way) or by asking to marry them. Any other type of non-familial relationship is viewed as a potential for extramarital sex. That is why Orhan is reluctant to tell Apo that he likes her sister, for fear that Apo will think Orhan is thinking of her in a non-brotherly way and that is also the reason why he is alarmed when he sees İpek secretly dating another young man. He goes to meet her outside her university when she is leaving her classes, only to see that she is getting in another man's car (and a rich man at that). When İpek comes home and sees the devastated look on Orhan's face she immediately realizes what has happened and says that "they did not do anything to be ashamed of" meaning her virginity is intact. She tries to justify herself by saying that all she experienced in her life was hardship and poverty and now she wants out of the neighborhood by marrying rich. When she calls the people in the neighborhood stupid Orhan loses his temper and slaps her. Later on, he agrees to meet and talk with Engin (Selçuk Özer) and tells him to only continue this relationship if he is going to marry İpek.

Meanwhile, we get to see the life of Engin, the son of tycoon Rahmi Kabancı (Memduh Ün). Engin lives a luxury lifestyle, his mother is shown drinking alcohol and playing cards, his father provides him with a generous allowance and a red Corvette. However, when Engin brings İpek home to meet his parents, his parents make backhanded compliments at İpek and do not take their relationship seriously. Engin tries to rebel against them by getting engaged with İpek, however, when his father cuts take back his allowance and car, he realizes that he does not want to forgo his privileged lifestyle. While this is happening Orhan is burdened with both making the engagement happen as İpek's protector (Apo gives his blessing to Orhan to decide on his behalf), meanwhile trying to stop Rahmi Kabancı's plans of demolishing the *gecekondu* neighborhood site and build factories instead. In one scene we see Rahmi Kabancı in a business meeting, disregarding the future of the residents of the neighborhood he is planning to demolish, saying "Who cares if they resist? Once we put up the factories, they will come around" meaning that they will want to work in them.

At the end of the film, İpek realizes that her relationship with Engin does not have a future once he goes back to obeying his father and Engin is ordered by his father to be in charge of the construction of the neighborhood. When the bulldozers arrive to start the destruction, they are greeted by the whole neighborhood. Orhan sits in front of the dozers to block their way and starts singing his song *Bitecek Dertlerimiz* (Our Troubles will End). İpek and the other residents join him and the film ends with the bulldozers backing away as the people join hands and walk together while singing the song.

**Singing Scenes:**

1. The first song sequence happens right after Apo beats a guy who is coming onto his sister. While İpek is walking down the street, a man approaches by driving his car next to her and offers to give her a ride. Apo, who is coming out of the grocery store sees this and immediately rushes over them and forces the guy out of the car. Before the man can explain he starts to beat him up and after he pushes him, the man hits his head on the pavement and dies. The first notes of Orhan Gencebay's song "Felekten Beter Vurdu" (She Hit Me Worse Than My Fate Did) begin to play as Apo realizes what he has done and starts to run away. We see İpek's face in close up and then a close-up of her school book on the ground is shown as people around them are rushing to the scene and it gets stepped on. This could be an allusion to her future being ruined, although she does continue her education later in the film. Then we see short cutaways to people rushing up and down some stairs and then a close-up of a typewriter writing a police report – all of them are indications that the police have been alerted. The editing of this sequence is more fast paste and music video like compared to the rest of the singing scenes in Yeşilçam films of the era, which plays into the music video aesthetic that is even more apparent in another Şerif Gören / Orhan Gencebay collaboration I have analyzed for this thesis which is *Kır Gönlünün Zincirini*. The camera cuts to Apo in full shot, running through a small bridge in the city center while cars pass by. Then we see a close-up of men talking and a close-up of İpek's face as she is silently crying. In the next shot, we see a full shot of the previous one: İpek is at the police station and she is sitting next to the commissar's desk, talking to him. While another man is

sitting at the side of the desk, writing on the statement. Two other men (possibly eyewitnesses) are standing next to them. In the next shot, the camera pans right, following Apo as he runs. Next, we see Orhan in the carpenter workshop. He is wearing a plaid shirt and black pants. His sleeves are rolled up and he has a cigarette placed at the back of his ear and is singing the song. Around him are men working, cutting wood. Next, we return to Apo running. He stops and sits down at a bank near the sea. As he is sitting with his back turned to the camera, the Marmara Sea and the Maiden's Tower in the middle of it are visible from afar. The camera cuts to a close-up of his face, then to the seagulls flying. Then we return to Orhan in the workshop again. He is filmed in a medium shot and picks up a wooden frame. We cut to a full shot of a young man and woman (probably students, as they have books in their hands) at the pier of the Marmara Sea. They are filmed from afar. A ferry boat is seen behind them and seagulls are flying around. Then we return to Apo sitting by himself near the seaside. He looks pensive. After a medium shot of Orhan working with the cutting board in the workshop, we see Apo's face in close-up as he gets mad and bangs his head to what looks like a wooden pole. His forehead is peeled and is bleeding. Then we see İpek exiting the police station in a medium shot. Then the camera cuts to Apo holding arriving at Orhan's workplace and looking at him from the window. He is holding his forehead and peeking through the glass window, as he does not want to be identified. He sees Orhan working and after some thought, he decides to go in. As he enters, the song is cut. This sequence is in the 3rd category of integration as the theme of the song goes with the scene but if it were eliminated from the film, the plot would not change.

2. This song comes after a happy montage of Orhan and İpek at home, as they spend time together. Orhan pens down a letter to ask Apo İpek's hand in marriage. Then as İpek is sitting in her room, reading a book she hears Orhan playing *bağlama*. The camera cuts to him sitting in the lotus position in his room playing the instrument. Different from the other song sequences, this one seems to be diegetic music, because it starts with a *bağlama* solo, but later turns to a studio recording. Orhan is wearing a brown shirt and pants, and a camel-colored vest. In the room, there is a carpet on the floor, two small coffee tables,

light yellow wallpaper, and lace curtains. His bed is a mattress on the floor, with a colorful quilt. The decoration of the room is similar to many low-income households living in a *gecekondu*. After a close of Orhan's face and his hands, the scene cuts to İpek in her room sitting on the floor and with an emotional look on her face. Her room is even more minimal: there is a couch covered with white sheets and embroidery on the rims. On the floor, there is also a floor bed. İpek is wearing a burnt orange-colored turtleneck and a long plaid skirt. The camera shows Orhan in the same position filmed in medium long shot and as he starts singing the camera slowly zooms to his face. Then we cut to a close-up of İpek's face as she listens, which can be interpreted as her falling in love with him. Then we return to the same shot of Orhan and this time the camera starts to slowly zoom out. Then we see a close-up of İpek's face as she slowly gets up. Orhan is filmed in the same place, but the camera occasionally cuts to a high-angle shot of him or a close-up of his hands playing the instrument. Then it alternates between close-ups of Orhan's and İpek's faces until Orhan sees her in the room and stops playing. A short dialogue takes place between them and İpek asks him to continue. Then as he continues to play the camera films them in a medium shot and also shows a close-up of Orhan's mother's face as she watches them, smiling. The rest of the sequence alternates between the close-up of their faces and the medium shot of both of them sitting on the floor bed. Since the song is about being in love, it is in the 4$^{th}$ category of integration.

3. This is the part of the film when Orhan goes to pick up İpek from her university to take her on a date. He is watching the school gate from afar and smiles when he spots her. However, his smile quickly fades when he sees her running off to a red Corvette and another man (Engin) comes out to hug her. The song "Zalimsin" (You're Cruel) starts to play as he watches the young man open the door for her and she gets in. We see Orhan's face in close up and then the shot of the couple beside the car is filmed from a distance. Later we see a close-up of Engin talking to her and the window of the car starts to roll up. We return to the close-up of Orhan looking sad. Then we return to the full shot of the car as it starts and rushes off. Orhan sits down near the booth he had been standing next to. At the left side of the frame, a parked red Mercedes can be seen.

Contrasted with the red Corvette taking off, his olive green parka and him sitting on the pavement is like a symbol of him not only being devastated in love but also his lesser economic status. The green parka is also a symbol of the left-wing movement in Turkey at the time, since Deniz Gezmiş, a famous Marxist student leader was known for wearing one. The camera cuts to a close-up of his eyes welling up with tears. Then we see him sitting in the same spot but filmed from a high angle. The camera cuts to a medium shot of İpek and Engin laughing together in the car, then to a full shot of the car speeding. Next comes a full shot of Orhan at the beach. The weather is foggy and cold. He paces slowly on the beach with his coat on. Then comes a few shots of İpek and Engin at the same angle, then a close-up of Engin's hand changing the stick shift, followed by other shots of the car speeding through a neighborhood. These shots emphasize Engin's wealth, but also remind the viewer of a car commercial. Then we return to Orhan singing and walking at the beach as the waves crash to the shore. Then we see a full shot of the car as it slows down and stops near the *gecekondu* neighborhood. İpek comes out of the car and runs towards her house. She probably does not want Engin to stop in front of her house, lest the neighbors see her and gossip about her. As she is filmed running in full shot, the camera cuts to a close-up of Engin's face watching her from the car. Then the camera cuts to a close-up of Orhan's face at the beach as he is singing. Then we see a full shot of İpek rushing home and passing a group of children playing. The children are all young girls and they are dressed in bright-colored vests, pants, and skirts which contrast with the grey and muddy tones of the rest of the neighborhood. The *gecekondu* houses are all small, either painted white or some of them are not painted at all. There are small and barren trees in front of them and because the road is not paved and it is wintertime, the ground is muddy. From the outside, it looks more like a village than a neighborhood in a big city, which is common with all *gecekondu* areas. In the last part of this sequence, there is a dialogue between İpek and Orhan's mother as the song is playing in the background. As İpek arrives home and takes off her shoes, Orhan's mother asks her where he is and adds that he was supposed to take her out to the movies. İpek is surprised at first and assumes he has forgotten but when his mother insists that he does what he says, İpek's face falls as she realizes he must have seen her with her boyfriend. We see the

look on her face in close-up as she looks at the parakeets in a cage. Parakeets are common pets in Turkish households. The two parakeets are standing side by side, which is an allusion to lovers. Then we return to a full shot of Orhan standing beside a small hut at the top of a hill near the shore. Then we see İpek sitting on a couch at home with a book in her hand, but she is not reading and has a worried look on her face. Then we see Orhan walking towards home during nighttime. He has been out all day by himself and has just returned home. As the song ends, we hear a sound of thunder which is diegetic because it is about to rain but also alludes to the gloomy state of Orhan and İpek's worry that she does not know how he will react. This is important because when Apo went to jail, he addressed Orhan as the guardian of his sister, which also means to watch out for her chastity and make sure she does not have extramarital sex. A woman's chastity being protected until marriage is important in traditional Muslim culture. Since this song is about a cruel lover, it fits the theme of the storyline despite not being addressed to İpek specifically. It is in the 5th category.

4. This last singing sequence coincides with the climax of the film. It also is the moment where the film becomes the closest to being a musical. At the beginning of the scene, the *gecekondu* houses are about to be demolished. All the neighbors, including İpek and Orhan's mother, are outside, while the two bulldozers are waiting. Orhan and Engin arrive together, because Engin, who is working for his father, is responsible for overseeing the demolition. Orhan is with him because he wants Engin to make an explanation to İpek and admit to her that he decided to choose his family over her. She gives back her ring and asks him to stop the demolition, but Engin is too afraid to cross his father again and live without his money. As the bulldozers start to come down from the hill towards the houses, the title song of the film begins. They are filmed in a full shot and look like monsters approaching. The camera cuts to the worried faces of the gecekondu residents. As they reach near the houses Orhan appears walking towards the middle of the road, and he sits down in a lotus position. The bulldozers slow down and the hoisting bucket of the bulldozer stops right in front of Orhan's face, close enough to touch him. Orhan does not flinch and starts singing the song "Bitecek Dertlerimiz" (Our Troubles Will End). The

camera first films him from the side, then from the back. As the camera zooms out first İpek, then the other people come and sit next to Orhan. We see close-ups of their faces, then the camera shows them in a medium shot, filmed from the front. The people start singing the back vocals of the song. *Yılların günahı kaderde mi kalacak? / Elbet bir gün insanlık sizden hesap soracak / Bin dertle bin gamla yaşadık çok yılları / Sardıkça ezdi bizi yoksulluğun kolları / Bir gün mutlaka göreceğiz biz de o güzel yarınları / Biz görmesek de görecekler var o mutlu yarınları* (Will the years of wrongs deeds go unpunished? / Surely, the people will confront you one day / We have spent years with pain and sorrow / The arms of poverty surrounded and crushed us / Surely, one day we will also see those happy days that wait for us / Even if we don't, some will)[44]. As the song continues, more and more people gather and sit together, filling the frame. The camera cuts to a shot of Engin standing alone, then cuts to a loose close-up of Orhan singing, filmed from the side. Then as he sings the second verse, we see him filmed in close-up from the front. Then as the back vocals are heard again, the camera shows İpek and the rest of the residents singing their parts. When the chorus is heard, the camera cuts to everyone sitting in front of the bulldozer and singing, filmed in full shot. Occasionally we cut to a close-up of their faces while they sing. Then the camera shows close-up people holding hands. The bulldozers start to back off. As they drive away, the people start marching together and singing, with Orhan and İpek in the front row, holding hands. As the people march, we see Engin at the top of the hill, he starts to back off. The last shot is the people walking towards the screen. Although the ending is not clear, it is implied that the power of the people triumphs against the rich man and his company.

This scene is a number that advances the plot, not only because the characters in the film are also singing it, but because it covers the whole climax and ending, therefore it is truly integrated. According to Bengi, when the film was shown in theatres, some of the copies had extra footage at the end, of May 1st (International Worker's Day) protests from Turkey, something that may have been done without the director Şerif Gören's permission. That extra footage made it seem as if the characters

44 Translation belongs to the author of this thesis.

in the film, after stopping the demolition had gone to May 1st protests (Bengi, 2019a, p.101).

The singing scenes in the film take place in working-class settings as Orhan is not a famous singer in the film. The singing scenes happen before or during important scenes such as after Apo accidentally kills a man, or after Orhan sees İpek with another man. The final scene of the film is when it becomes the closest to a film musical, as this time not only does Orhan sing lyrics that directly address the injustice that is going on in the scene, but the characters also join him in his song. The song becomes a part of the collective uprising of the neighborhood as they sing and protest together. Furthermore, the song is fully integrated into the film, to the point where if it were taken out, the film would be missing its final and arguably most crucial scene. Although Orhan does not state his political views nor is he affiliated with any political movment, him rallying up the workers to demand their rights to stay in his neighborhood and defending his people against the big company owners makes it evident that he is a leftist figure in the film. Although this does not exactly suit Gencebay in real life as he did not associate with any political movement in his career, he was known as a wise, older brother figure among his fans. The film shows life of İpek, rushing out of her house early in the morning with the rest of her neighbors, as she heads to school and they head to work, all of them trying to catch the jam-packed municipality buss. In contrast there is Engin who is selfish, lazy and lives a luxurious, priviledged life despite being unemployed. Orhan is the reliable and honest male figure because he is working class and Engin is materialistic and weak because he is rich.

### 33. Kır Gönlünün Zincirini (Break the Shackles of Your Heart, 1980):

**Melodrama**

**Color**

**Dir:** Şerif Gören

**Cast:** Orhan Gencebay, Müjde Ar, Sümer Tilmaç, Eray Özbal, Coşkun Göğen

Orhan (Orhan Gencebay) lives in a gecekondu district with his parents and younger sister Gülcan. Gülcan is dating Erman (Eray Özbal) who is a rich and spoilt young man who is using her. One day during a house party he spikes her drink and rapes her as she is unconscious, then she kicks her out of the house. Gülcan commits

suicide by drowning herself. When Orhan comes home from a music tour, he learns about his sister, and suspecting that someone drove her into suicide, he vows to take revenge. He eventually finds out about Erman and decides to kill him, however, his close friend Mehmet (Ajlan Aktuğ) pursues him to not do so. Finding out that Erman has an older sister, Orhan decides to seduce her and be with her to take revenge on Erman. As Orhan's singing career takes off, he becomes rich enough to buy a house next to Ebru (Müjde Ar). The two of them meet and begin an affair. In the end, Ebru falls in love and decides to give his virginity to Orhan. As part of the revenge, Orhan later reveals who he is and why he seduced her. However, his plan does not work because Erman does not care. Orhan later regrets what he has done but Ebru has decided to be with Haşim just to make him jealous. Haşim (Sümer Tilmaç) is somewhat of a gangster and is jealous of Orhan and Ebru's previous relationship. Mehmet has also fallen in love with Ebru but can't do anything because of his loyalty to Orhan. Ebru finds out she is pregnant but still hurt from Orhan, she does not want to take him back. Finally, despite Haşim's threats, he goes to her house to take her back. Ebru finally gives in and accepts to be with him again, Haşim lets them go. Then, at the last minute Mehmet comes to the house and shoots a gun at Orhan in a fit of jealous rage and drunkenness. The film ends as Orhan gives his last breath with Mehmet and Ebru crying.

**Singing Scenes:**

1. This scene comes right after Orhan finds out his sister is dead, as he is called to identify her body at the morgue. The scene starts with his song "Bitecek Dertlerimiz" (Our Troubles will End) starts to play. We see a close-up of a flower placed on Gülcan's grave. Then we see a full shot of Orhan praying by the grave. He is wearing a black shirt and gray trousers. In front of the frame, there is a red poppy. Then comes a close-up of Orhan's face as he is praying. The red poppy is closer to the screen and is placed in front of Orhan's face. The depth of field changes and the poppy comes into focus as if to symbolize the dead sister. As Orhan finishes praying and gets up, we see him from another frame, in medium full shot. This time as he stands in the graveyard, between two graves and we can see the Bosphorus Bridge in the background. In a full shot, we see Orhan walking in the graveyard, leaving. Then we cut to his eyes in extreme close-up as he is walking. His eyes have an angry expression. In the next scene, we see him in a

medium full shot starting to sing the song as he is leaning on a tree. The background is blurry. In the next scene, he is shown in full shot singing and walking around the trees. In the last shot, we see a close-up of his face at the left side of the frame while on the right side there is a scenery of a *gecekondu* neighborhood and clothes hanging on a clothesline drying in the sun, which is a common sight in a poor neighborhood. This gives us the clue that the graveyard is close to the neighborhood he lives in. This singing scene contributes to the spirit of the scene (2nd category). This is a common scene in arabesk films where the male lead goes to nature by himself to sing about his sorrows. This scene is in the 2nd category.

**2.** The song "Vazgeç Gönlüm" (Give Up, My Heart) starts with a jump-cut a close-up tambourine, and an oud being played. We are in a studio and Orhan's orchestra has surprised him in the earlier scene, by agreeing to play for free so that he can make a recording. After the jump cuts, we see a medium shot from the point of view of the outside of a recording booth in a studio of Orhan and his musicians playing. Orhan and his orchestra are inside the booth playing music and in front of them is the glass window and sound recording gear, with the recording tape machine on the right side of the frame. As the song plays the wheels of the tape recorder are turning, recording the song. The camera slowly zooms into Orhan as he is singing and playing the *bağlama*. We see a close-up of the sound system. Then we cut into a close-up of the tambourine. Then Orhan is seen singing, filmed in a medium shot while playing *bağlama*, and behind him are the rest of the orchestra. The ones in the back are playing violin and the ones sitting are playing the oud. Then the frame changes and again we see Orhan's singing outside of the booth and inside the sound recording booths window, with the recording gears showing in the right and lower half of the frame. In the next frame, Orhan is in medium close-up on the left side of the frame, and on the right side, we see the violin players. They are closer to the frame and Orhan is further in the back, singing into a microphone. The frame once again changes into the same frame we saw Orhan and his orchestra playing from the recording booth. A very similar scene to this one was also in the film *Aşkı Ben Mi Yarattım*? also shot by the same director, the previous year. It is important to note that both films use the songs from the same album by Orhan Gencebay, *Aşkı Ben Yaratmadım*. Only this time, the same frame is shot in a tighter frame. Then we have a close-up on Orhan's face as he is

singing. The frame is focused only on his face and the microphone. Then as the song continues, we see a medium full shot of the orchestra (and Orhan) taking a break in the studio and eating together. The orchestra members and Orhan have gathered around the table. They are filmed in medium full shot and high angle. The table is covered with newspaper as a table cloth and they are eating bread, tomatoes and cheese, and drinking water. It is a modest table, but they all look cheerful and happy. We cut to four different members eating tomatoes, cheese. The last close-up is of Orhan eating. Then we see a close-up of an elderly member of the orchestra looking at Orhan, who is outside of the frame, saying: "What a nice thing it is to share, Orhan." Orhan smiles back. Interestingly, we see Mehmet and Orhan in this frame because, in the following parts of the film, Mehmet's jealousy of Orhan will result in a tragedy. This is a scene to point out the positive aspects of community and shared joy of the common people, who Orhan is also a part of despite being on the brink of becoming famous. In the next scene, we return to Orhan singing in a close up frame. The next part of the song is a mix of Orhan singing in the studio filmed in more or less the same frames, along with scenes of his records and cassette tapes being sold in the street. Signaling his rise to fame. First, we see a close-up of a magazine rack. Then we cut to a close-up of Orhan Gencebay's record cover where he is shown in profile. Then we cut to a scene of a close-up of a crowd of people walking in the street. Next comes a mid-length full shot of Orhan in the studio, again from the window of the recording booth. This time with the musicians surrounding him one of them playing flute, another one a tambourine. This is supposedly the same day but a different moment. Then comes a medium close-up of a display window of a record store. Four different records of Orhan Gencebay are on display at the window, the camera tilts down. Next, we see a close-up of Orhan's cassettes being sold at an over-the-counter market. We only see the cassettes stacked on each other and a cassette tape player. There is another close-up of Orhan singing into the microphone, with the violin player seen in the background. The focus is on Orhan, and the violin player is blurry. Next, we see posters of famous singers of the era, back to back while the camera tilts from left to right. From left to right we see the posters of Sezen Aksu, Ferdi Özbeğen, Muazzez Abacı, and next to him is the poster of Orhan. All of these artists (besides Ferdi Özbeğen) have continued to have successful careers in the coming decades and Orhan Gencebay is also one of them. So the choice of putting him together

with those big names was not out of the ordinary, since he also had become a legendary arabesk singer in the 1970s. There is another close-up of an over-the-counter cassette sign written on cardboard saying that "Orhan Gencebay's latest cassette is available here." After another close-up of Orhan's LP covers and him singing in the studio, the song (and musical sequence) ends with a close-up of his cassette cover and the camera tilting down. This sequence advances the plot, in that it shows us Orhan's music career taking off as we see his records and cassettes being sold in the street. The scene of him eating together with his orchestra members is a moment of solidarity and shows the friendly relationship Orhan has with his musicians, also as someone content to eat with his loved ones at a modest food table. This scene is in the 4th category.

**3.** The song "Kır Gönlünün Zincirini" (Break the Shackles of Your Heart), the title of the film is heard as we see a boat speeding through the sea in a full shot. Orhan is driving the boat topless (in a swimsuit) and Ebru is standing up, wearing a red bikini. The camera tilts right as it follows the boat speeding and slowly zooms in. The beginning of the song is quite different from classical arabesk songs as it starts with a lively beat and bass riffs. The song's lyrics, which are about giving oneself to love, match the sequence as well because Orhan and Ebru are falling in love and enjoying the summer together. In the next scene, we see them closer, in a medium shot facing the camera. Behind them, we see the sea as they are cruising. Both are smiling. Cut to a long shot of Mehmet and Ebru standing next to each other. Orhan is standing at the left side of the frame with his back turned to the camera, has a portable video camera in his hand, and is filming Ebru and Mehmet. Ebru is dressed in a white jumpsuit, posing at white stairs while standing up, presumably in either outside of her mansion, or Orhan's. Standing next to the stairs is Mehmet, wearing a beige shirt and camel-colored trousers. Orhan is also dressed in all white, like Ebru. Mehmet and Ebru smile at the camera and shake hands.

Cut to Orhan and Ebru eating at a table in medium shot, the same day as Mehmet is seen from the back as he is filming them. He has taken off his shirt. Ebru gets off the table and in the next frame, we see her in full shot lying on a porch swing with blue cushions and a blue canopy with Orhan filming her on camera. Both Mehmet and are squatting down and Orhan has their backs turned to the camera. We cut a high-angle shot of Orhan (seen from the point of view of Ebru who is

presumably on top of the white stairs), holding the camera above, looking through the lens. In the next few frames, we cut to Ebru and back to Orhan again as Ebru is standing on the top of the stairs, in the balcony of the house, wearing a sleeveless and tight, light-colored summer dress, posing. The second time we see her she is looking down from the balcony smiling shot at a low angle. Mehmet is also standing behind her, further in the back, smiling at Orhan's camera. Then we see a montage of the two of them playfully running from each other, playing a game of tag. The camera tilts left and stops at a medium close-up of Ebru. Ebru runs away and the frame cuts to Orhan who is chasing her. Next, we see them in a medium long shot, in the back garden of the house. The camera tilts right at a fast pace, following them as they chase each other amidst the garden.

In the next scene the camera is static showing a white wall and in front of the camera at the right side of the frame, is a red rose. Orhan and Ebru come into the frame as they run in and out of the frame, finally stopping as Ebru leans against the wall and Orhan holds her hands against the wall as his back is turned to us. The red rose is on the right side of the frame and they are on the left side. Their all-white attires almost blend into the white background and the red color of the rose pops out in contrast. In the next frame, we see them in the same pose, in medium close-up, about to kiss. We see of few close-ups of their faces and then, a close-up of their hands holding each other. A close-up of the two of them in profile. Ebru's back is on the wall and Orhan standing in front of her. Cut to two of them in the same frame as before: In medium full shot at the left side of the frame, with Orhan's back turned to us, standing in front of Ebru and a red rose at the right side of the frame. Orhan is holding her hands up against the wall, leaning for a kiss. Suddenly Ebru lets go and start to run out of the frame. In the next frame we return to the boat scene, only this time, Ebru and Orhan's boat enters the frame from the right side. The camera tilts left as it follows them and in front of the camera some flowers are hanging from the trees, but there are shown out of focus, as the camera is focused on the boat.

In the next shot, the female vocals of the song start and we see a close-up of a row of female vocalists singing, focusing on their mouths. The setting has changed but we do not know where it is yet. This question is answered in the next frame where we see Orhan in close up and the female vocalists can be seen blurry, in the background. Orhan is on stage, with a microphone in his hand, singing the song.

In the next frame, we see Ebru in the *gazino* in medium close up, sitting in front of a white wall at a table with a white table cloth and a fruit plate, drinking alcohol. There are several flowers in vases. She is the special guest Orhan at the *gazino* loge. She is watching Orhan on stage, admiring him. Next, we see the female vocalists at medium close-up and on the right side of the frame, the violin player of the orchestra is also visible, in a blur. The camera is focused on the young women singing. They are wearing white shirts and black skirts, swinging from side to side as they sing. We go back to the same frame we saw Orhan singing in close-up. Next, we see Ebru in mid close-up, this time she has the video camera in front of her face filming Orhan. In the next frame Orhan is on the balcony we saw earlier, only this time he has his back to the scenery of the sea and houses the lounging chairs and umbrellas can be seen in the lower side of the frame. The camera slowly zooms in. Then it zooms into Ebru filming him, this time shot from the side. Then we return to Orhan in a medium close-up, posing for her. We cut to Ebru still in close up filming him, then to Orhan in close up, smiling at her. In the next scene, we see the living room of Orhan's new house in a long shot. In the foreground, there is a white sofa and in the back, there is an open kitchen. The dominant color in the house is white. In the background we see Orhan introducing Ebru to his mother. His father gets up from the sofa to go and meet her. Cut to a close-up of Mehmet watching this from the balcony. He is visibly upset and jealous. We return to the interior scene this time in a mid-length shot, zooming in on the family in the kitchen, with Ebru kissing the hand of Orhan's father and placing it on her forehead as a customary sign of respect for elders. We see Orhan's face in close-up as he proudly smiles. Then we see Ebru's face in close-up as he looks at him and then looks down modestly. We see Mehmet again in the same angle looking from the outside in, drinking a from his flask.

In the next scene we return to Ebru and Orhan sailing in the boat, filmed from behind in a long shot. Cut to Ebru at the balcony of the house in a long shot, far from the camera. We have returned to the scene where both of them are wearing white. Orhan is outside of the frame. We cut to Orhan wearing all white and again, with the camera on his face, filming her. We see a different side of the house. The white opening gate can be seen in the background, Orhan is in medium full shot. We cut to Ebru again in the same spot, posing, leaning against the balcony rails, but this time she is closer, in mid-length shot. We see Orhan in close-up from the

side as she is zooming the camera to her, smiling. Next, we return to the scene in which he is on stage singing the song. This time the scene is in long shot with the orchestra and singers on the left side of the frame. On the corner, we see the audience, seated at tables, and in the far back, there is Ebru, sitting by herself at the table we saw her sitting at earlier. The camera first zooms Ebru in a medium shot. Next, we see Orhan in a long shot, with the orchestra members placed behind him, singing into the camera. We see Ebru in the same position but at a closer frame, in a loose close-up. Then we see Orhan again on stage in a closer frame, and as he walks out of the frame, the camera focuses on the vocalist girls singing. Once again we have come to the female vocal parts of the song.

This sequence is very much reminiscent of a pop music video with bright colors, a love plot, and jump cuts. Most of the scenes here also contribute to the story as we witness the burgeoning love between the two characters and his friend's jealousy. The fast-paced editing, the camera movements, and the intentional use of color; Orhan and Ebru wearing white, or the clash of red over the white wall, are all formal elements that can be found in music videos, which was also a common trait found in many dance musicals in Hollywood films in the 1980s (Dickinson, 2003, p.143-145), (Feuer, 2013, p.60) The detail of Orhan using a videotape to film his lover is also a detail that reminds us that this film takes place in the 1980s. This sequence is much faster-paced and detailed than the usual singing sequences in films belonging to the previous decades. It is also at a more joyful part of the story, which is evident in the editing and the pace of this sequence. The scenes where Ebru is posing for Orhan reminds the viewer of the many films in 1980s Yeşilçam cinema which used the top of photoshoot scenes of a beautiful woman. This type of scene can be found in some Banu Alkan films such as *Gecelerin Kadını* (Woman of the Night, 1983) and *Arzu* (Desire, 1985) with a sexually charged scene of Banu posing for the camera. This is a time when visuals high fashion and modeling began to influence the aesthetics of Yeşilçam cinema. This scene enriches the plot and establishes the growing feelings between Orhan and Ebru, also hinting at the jealousy of his friend Mehmet. This sequence is in the 4$^{th}$ category because it enriches the plot.

**4.** In this part of the film, Orhan has betrayed Ebru and she takes revenge by bringing her new lover Haşim to the *gazino* to see Orhan perform. As the song, "Ne Geçti

ki Eline" *(*What Have You Gained, Anyway?) starts we see Haşim and Ebru enter the frame as they come inside the *gazino*, in diagonal framing. In the forefront of the frame, there is the audience sitting at the tables, dining, and watching the stage. The men are dressed in suits and the women are in evening gowns. Halim and Ebru can be seen in the background and focus. They are greeted by a head waiter in a red jacket. The scene changes into a full shot of the stage and audience. Orhan has not arrived on stage yet. All we see is the orchestra (string section, qanun player, oud and *bağlama* players, and a percussionist) all dressed in white shirts and black trousers, and the audience with their backs against the camera. The *gazino* walls are white and there is a big lighting system on the ceiling. In the middle of the stage, there is an entry door that is covered with drapes. Next, we see a close-up of Mehmet who is sitting in the orchestra, playing *bağlama*, looking happy. Next is a full shot of the audience and Ebru and Haşim in the back, sitting in a place above the audience, near the wall. This is the same spot we saw Ebru sitting by herself in the previous song sequence. Ebru is wearing a sparkling purple top and a long black skirt. Haşim is wearing a dark-colored shirt and a white suit. The head waiter welcomes them to the table. Other waiters bring trays of food. Then we see a long shot of the stage. The orchestra is playing and at the lower part of the frame, the seated audience can be seen with their backs to the camera. Cut to a close-up of Mehmet's worried face as he sees Ebru. The camera cuts to Ebru and Haşim sitting together at the loge in a medium shot. This is supposed to be Mehmet's point of view, however, it does not coincide with his viewpoint, as he is sitting at the back row of the stage but when we see Ebru and Haşim, they are facing the camera head-on. We return to Mehmet's close-up again and then another shot of the *gazino* stage from the middle. As Orhan's vocals are heard, the lights are dimmed for a few seconds and as he enters the stage coming in between the curtains, the lights are lit up again. The crowd cheers and applauds. Then we see the stage from the side view angle. Orhan is wearing a black tuxedo, a white shirt, and a black bow tie. Then we see a close-up of Orhan's face as he turns to the side Ebru is sitting on, he looks upset. Instead of the camera showing us Ebru from Orhan's point of view, we cut to a full shot of the stage in diagonal framing. Orhan is in the left side of the frame singing to the audience, the audience is at the lower half of the frame, and Ebru and Haşim are in the middle, watching Orhan. We return to a tight medium shot of Ebru and Haşim sitting at the table, showing them from the waist up. We cut back

to Orhan, now in mid close-up, the orchestra is playing behind him. He is looking at Ebru and walking closer to her and the camera pans left as it follows him. Orhan is visibly upset and is singing the song's lyrics to her. The song is about a man who has been heartbroken and left by his lover, asking her what she has gained after breaking his heart. We cut to a closer shot of Ebru, this time we only see her and Haşim from the waist up and Ebru has a smirk on her face, clearly happy to have made Orhan jealous. After seeing Orhan, we return to a shot of Ebru and Haşim, however this time in a full shot. The camera is at the same level as the audience, they can be seen clearly, and the camera zooms on Ebru and stops at a medium shot. Next, we see Orhan singing at the stage in a full shot. This scene is in the 4th category as the lyrics are relevant and it shows Ebru's relationship with Haşim.

**5.** This scene comes right after Orhan's concert and he is sitting at the front patio of his house, overlooking the sea. He is seen filmed from the inside of his house, in a full shot. Sitting at a table by himself playing *bağlama* and his friend Mehmet enters the frame as walks and sits next to Orhan. Then we see Orhan filmed in a tight medium shot as his *bağlama* solo turns into him singing his song "Ben Topraktan Bir Canım." He is wearing a blue shirt and blue jeans. He has a cigarette in his hand and the table has a glass of drink and a fruit bowl. Then we cut to Mehmet in a tight medium shot, wearing a polka dot shirt and drinking alcohol. The camera cuts to a full shot of them filmed in a full shot from the opposite direction. They are on the second floor of Orhan's house. Next, we see three men in suits enter the frame as they walk to Orhan and stand beside the table. Orhan stops playing. They have an intimidating stare. They are Haşim's men and came to intimidate him. This scene is in the 2nd category.

**6.** This scene comes after Ebru announces that she is pregnant and when Orhan gets happy that he will be a father, she mocks him by saying "how do you know it is from you?" and tells him that she is marrying Haşim. After he walks away defeated, he stops, turns, and says, "this game is not over yet." In the next scene, he is seen walking along the pier. The song "Hatasız Kul Olmaz" starts playing. He is wearing a striped shirt and white pants. He is pacing slowly with his head down. As he walks the camera pans left and follows him. Next, he is shown from afar as a silhouette and the sea fills the background. Then we see a close-up of his

profile. The scene cuts to Orhan sitting by the pier on a white chair beside a white iron table, drinking, and eating. He is looking at the sea and smoking. Then we see him filmed in reverse lighting. He and the table look like silhouettes. This scene is in the 3rd category.

Although the film was released in the first year of the decade, the film is very much under the influence of the commercial aesthetic and music videos, which can be seen from the close-ups of certain objects like Coca Cola bottles, the fast-paced editing during the song sequences and the intentional use of color, such as Orhan and Mehtap being dressed in white in front of a white wall in the background, with a red flower in the foreground. Interestingly, the first song that plays in the film is from DDB. Most of the songs are congruent with the feelings of the main character and the film also contains two scenes at a *gazino*. The cinematography of the song sequences, in a similar vein with *Aşkı Ben Mi Yarattım*, are more developed, especially in terms of color, lighting, and camera movements. The happy days of Mehtap and Orhan are perfectly captured in the song sequence of "Kır Gönlünün Zincirini," in which they both enjoy each other's company during the summer. Similarly, Orhan walking by himself during *Hatasız Kul Olmaz* by the seashore during sunset, filmed in reverse lighting, is another scene where the light has been used effectively. These improvements can also be attributed to Şerif Gören, who was on his way to becoming a seasoned director and only three years away from winning the Palm D'or in Cannes with *Yol* (Özön, 1995, p.63).

### 5.1. The Purpose Of The Song Scenes In The Narrative

In this section, I want to analyze what kind of a purpose are the singing scenes/sequences are serving in these films. Knowing that Yeşilçam films were mostly made with the philosophy of making the maximum number of films a year with the least expense, it often shows up on the cinematography. Whereas in most Hollywood films, a color of a garment or a camera angle is intentional, in a Yeşilçam film it may not always be the case. That is why in some films (especially in the early 1960s) the song scenes have less camera movement with fewer cuts, besides Zeki Müren and

Yıldız Tezcan films. From all the films I have seen, the song scene can be categorized into a few groups in terms of how they serve the narrative:

1. Scenes that have almost no purpose than to utilize the singing talent of the singer/actor in the film.
2. Scenes that are included to give the viewers an experience of watching the singer on stage (usually a *gazino* stage).
3. Scenes in which the singer is singing their emotions (which usually comes after a sad event or at the event of being in love).
4. Scenes which are used as the climax of the film (only in *Derdim Dünyadan Büyük* and *Aşkı Ben Mi Yarattım*)

The use of these scenes may vary from film to film, but also may depend on the singer as well. For example, in the films of Ajda Pekkan, Gönül Yazar, and Tanju Okan their singing scenes almost work as an interlude and do not serve the plot. It serves to utilize their singing abilities, to bring some flair to the film. On the other side of the spectrum there is Orhan Gencebay's films with Şerif Gören (*Derdim Dünyadan Büyük*, *Aşkı Ben Mi Yarattım* and *Kır Gönlünün Zincirini*) utilize the singing scenes in more innovative ways by sometimes turning them into sequences in which the plotline is advanced or as music videos, which makes them more similar to film musicals. There are many common uses of singing scenes, for example in all of the films I have watched whenever the character of the singer is jailed in the film, it is followed by a scene of them singing in jail, or heartbreak is usually followed by them singing a sad song. Similarly, romantic love is also commonly expressed through a song.

Another aspect that has caught my attention is the duration of the scenes, a Zeki Müren film has far more song scenes and sequences than Ajda Pekkan for example. This can be attributed to the fact that by the time Pekkan was starring in films, she was a newcomer and did not have a successful singing career as Müren did. Perhaps, had she continued her film career in the 1970s when she gained notoriety and earned the nickname "superstar," one can guess that her singing scenes would be much more elaborate and long. Singing scenes also differ in terms of location. A pop music singer such as Erol Büyükburç or Tanju Okan is usually seen singing in a modern night club, whereas Adnan Şenses, Orhan Gencebay and Zeki Müren perform in *gazino*s.

Yeşilçam cinema has been looked down upon by many film critics (Özön, 1995, Adanır, 1994) not only for relying on recycling the same genres and stories but also for its weak film languages which especially affects the formal language of the films: the discontinuity between space and time (characters looking the same even after years have passed in the plot), the asynchronistic dubbing, the illogical plot twists (characters becoming blind after a car crash), the dissonance between the song that is being played diegetically and the instruments that are being played on stage.

## 6. Conclusion

This research was aimed at finding out the similarities between Hollywood film musicals and the singer films of Yeşilçam cinema, and in conclusion, their differences seem to outweigh the similarities. Film musicals in Hollywood were a celebration of song and dance; the films did not rely on one singer's fame but rather the singing and dancing talents of two actors. While music and singing were usually thrown in interludes in Yeşilçam cinema; in Hollywood films, it was a part of the storyline and the dialogue, integrated into the film. Yeşilçam singer films do not fit the criteria of Hollywood musicals considering the definitions made by Barry Keith Grant (2012) and Rick Altman (1987) because the song numbers usually do not provide a charmed space, the films, and scenes which are exceptions have been mentioned, and the singing performances are not combined with dancing, which is a very important element in musicals. The lyrics of the singing scenes are at best, related to the scenes of the plotline, whereas, in the film musical, the lyrics are often in place of the dialogue. Furthermore, as Altman has explained, music plays an important part in the film musical's discourse: in the backstage musical subgenre, the couple's relationship in the film is often parallel with the success of the staging of the musical number, or in many Fred Astaire films, the storyline is based on the conflict between characters who enjoy music, one those who do not (Altman, 1987, p.109)

The singer films do not have a steady formula and the singing scenes and sequences are usually not integrated into the film enough to serve the narrative and the level of integration of the songs usually vary. The closest singer films have come to be a film musical was in the Erol Büyükburç films and a few scenes in Orhan Gencebay films. According to John Mueller, if the film includes the characters watching a performance, for example in a nightclub, without performing in it, the film does not count as a musical, and if the musical numbers can be removed and replaced with something else, it counts as an "unintegrated musical." (Mueller, 1984, p.29). Despite not fitting the criteria of an integrated musical, the songs in the films do originate from the lead character(s) and oftentimes the plot is couple based, even though the singing character in the film may not be the main character (*Ah Bir Zengin Olsam*, *Yırtık Niyazi*) or even be one of the couples in the film (*Affet Sevgilim*, *Kocamın Nişanslısı*). Altman had stated the importance of couple focused plotlines (1987, p.108-109), though in the later era of film musicals which was dubbed as "ambivalent" by Kelly

Kessler, this rule of heterosexual coupling was bent. As it has been explained in the first chapter on musicals, Altman recognizes that the film musical, with its "shared configuration of plot patterns, character types, and social structures associated with that music" is not an international genre. Therefore, it can be said that singer films can count not as "film musicals" but "musicals" in the weaker sense of the word.

While singer films and Hollywood film musicals were products of different times and made for different societies, what makes them somewhat similar is not only the use of songs but that both genres served the need for what the society needed at the time. As Altman explains, in the early 1930s, genre formed the same formula of the pleasures of entertainment, music-making, the joys of coupling, and the importance of community (1987, p.119). Altman gives a detailed explanation on how American film genres are redemptive in nature and serve as an antidote to the lost values of modern society and in this view, film musicals serve as championing and restoring the values of the old world: the fairy tale musical reminds us the myth of old fashioned love and coupling; the backstage musical brings back the joy of live entertainment and the folk musical is about community over the individual (old world vs the modern world) (1987, pp.360-363). This is very similar to how Dilek Kaya Mutlu has defined the Yeşilçam cinema's purpose as "an attempt to manage and eradicate feelings of social anxiety and despair in a particular period (…) provide useful sources for unraveling the social contradictions and anxieties caused by the Turkish modernization/westernization process…" (Mutlu, 2010, p.418). Despite her mentioning Yeşilçam melodramas in this quote, this thesis suggests that it can also be applied to Yeşilçam cinema and therefore, singer films as well. But what makes the singer films special in terms of their purpose is that they also gave arabesk fans a chance to see their favorite arabesk singers on the big screen at a time when they were banned from television and national radio. Although film musicals are not in their heyday anymore and have gone through changes and do not have the same formula (i.e. the self-reflexive film musicals or the darker undertones of the musicals that came after the 1960s), they are still alive in Hollywood cinema, whereas singer films are not. They belong to a bygone era in Turkish cinema and have not been made since the demise of Yeşilçam. Instead, the tropes of singer films have moved onto arabesk singers' television shows. In the early 1990s many arabesk/fantazi singers such as Ebru Gündeş, Emrah, Mahsun Kırmızıgül and Seda Sayan made television series named

after the titles of their popular songs. There were many similarities between the roles Gündeş and Sayan played and their own life stories.[45] These melodrama series continued the Yeşilçam storytelling stereotypes which also continue today in many successful television drama series in Turkey.

The neoformalist analysis was helpful in terms of understanding how the films fit into the narrative and how their formal elements have been used. In the end, as expected singer films provide the viewer a complete package of entertainment and perhaps the escapist ideals of Hollywood musicals. However, because Yeşilçam differs from Hollywood cinema the most in terms of storytelling, which is a result of it being from a different culture, and in terms of cinematography, Yeşilçam's technical shortcomings also have affected how the formal elements have been used in the films as well. While conducting the analysis it has been found that, contrary to Hollywood musicals, in the singer films, the formal elements in the singing scenes or sequences, do not differ much from the rest of the film. When watching a musical film such as *Mary Poppins* for example, the singing scenes are scenes where the film opens a window into a world of possibilities: the characters can click their fingers and make the clothes in the room fly or jump into a street painting and suddenly find themselves in a cartoon. Even without such visual tricks, some scenes give characters the power to sing what they cannot say out loud and reveal their inner thoughts, such as Gaston realizing he is in love with Gigi while singing to himself in the film *Gigi*.

As it has been explained in the previous chapter, singer films differ in terms of the integration level of the song scenes and sequences, whereas in Hollywood film musicals the number of fully integrated scenes is higher in number, because they are expected to contribute to the storyline. In terms of how the formal elements were used, it should be remembered that the production of Yeşilçam permeated the cinematographic language of the films as well. During the Yeşilçam era, there had been a handful of directors who wanted to stray from the filmmaking practices of Yeşilçam and to create more original works, however, their efforts were short-lived. Yeşilçam's film language did not allow pluralism, and instead, directors had to forgo a signature style to make films in the Yeşilçam style. The details of Yeşilçam style film production have been mentioned in the previous chapters. Only in the 1980s,

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45 *Seda Sayan: Bir bacının anatomisi part 3*, https://www.youtube.com/watch?v=Y2ep2wZfN74
*Fantezi Müziğin Genç Prensesi Ebru Gündeş Part 4: Kurtlarla Dans*, https://www.youtube.com/watch?v=aYohg_DFtEE

which is the late stage of Yeşilçam, did directors begin to make films outside of this cycle (Ayça, 1992, p.125-126). Therefore, in the era that this thesis focuses on, the filmmakers did not have much say in terms of creating their style and nor did they have the time and budget to create elaborated dance sequences or use color effectively. However, *Hayat Bazen Tatlıdır* and *Bahçevan* stand out as exceptions to this rule.

The significance of having singers play the lead roles in the film meant more than having singing scenes. In most films, we can see their star personas carry over to the roles they are playing. This is especially apparent with Zeki Müren and Orhan Gencebay's films. Müren came from a middle-class urban family from Bursa and was a successful student who excelled in his studies. As a child he had his family hire private music tutors and had the privilege to be sent to a high school in Istanbul so he can also work with the big names in the music scene (Boyacıoğlu, 2016, p.35). Despite his clean image and eloquent speech there were times he played street smart and low-class characters like Ali in *Bahçevan* or Rasim, the evil twin, in HBT. However, even in these roles his persona comes through: Ali is a gardener who can charm the idealistic and demure young teacher and Rasim's brash and shrewd personality is a contrast to the "real" Zeki in the film. When Rasim tries to sing like Zeki he fails because he only looks like him but does not possess his kindness, his presence, and his voice therefore he is not the "real Zeki Müren." In his essay "Mute Bodies and Disembodies Voices" Nezih Erdoğan explains that his aim is to "show how it oscillated between non-illusionism and classical realism. (…) while Yeşilçam operated within the codes of realism, the operation itself always failed to meet the requirements of a fully fledged text" (2002, p.235-236). In another article he says that Yeşilçam is a star-based text and that a star text has the automony of self reflexivity, which is evident in how some famous actos play characters with their own names or how the star text correlates with the star persona (Erdoğan, 1998, p.161). The star persona in turn starts to dictate what the star will or will not do in the film. In singer films there is almost always an allude to the star persona of the singer, which can sometimes blur the line between reality and fiction, especially in Zeki Müren and Orhan Gencebay films. Whether it is Nuri Sesigüzel migrating to Istanbul with a luggage in his hand, to Şerif Gören using real life footage to show Orhan Gencebay's posters and records being sold in the streets, the singer's persona usually peaks out and it is not hard to imagine the audiences not seeing any difference between the singer on screen versus the singer they listen to real life. This creates a more complicated relation in terms of Yeşilçam's relation to

realism. Erdoğan (2022) and Arslan (2011) have previously discussed Yeşilçam films breaking the cinematic illusionism, especially by the usage of dubbing. While the Yeşilçam actors' voice coming from another source and the occasional lip sync error distrupts the realism created by the film. The fact that the singers are playing a version of themselves, or rather their public personas, creates an even more complicated situation by creating a space between the filmic and the real world. It must also be noted that the singers' persona is not as potent in each and every film. For example there are instances in which Ajda Pekkan's singing scene is dubbed by another singer, which can make us question how much of the purpose of having her in the film was based on her singing career and how much of it was to include a singing scene in the film just for the sake of it.

Another thing to consider when looking at singer films from the perspective of American musicals is the difference of the audiences. From the 1940s to the 1950s MGM conducted a long-term study to reveal the tastes of audiences abroad. During this study, they rated nations into seven different groups according to how their tastes correlated with American audiences, from one to seven. One being the closest and seven being the most unrelated. Turkey was in the sixth group along with India, Egypt, Iraq, and Lebanon (Segrave, 1997, 197)[46]. That gives us evidence that American musicals may have not been popular in Turkey. In fact, in the 1950s, musical films such as *Kismet* (1955) and *South Pacific* (1958) were screened with their singing and dancing scenes omitted; a decision made by the distributors and theater owners (Dorsay, 1991, as cited in Gürata, 2011). Considering that Hollywood musicals were not popular with audiences, it becomes clear why Yeşilçam would need its domestic musical genre. These films were made at a time when music videos did not exist in Turkey yet. Besides going to concerts, the closest way to interact with a famous singer was to watch them perform at a *gazino*. In his article on *gazino*s, Münir Nurettin Beken had the chance to observe many performers for the fieldwork of his research and he took notice that the gazino was a space where the audience and singers could connect the most: the head singer of the *gazino* had a more interactive relationship with the singers as the singers would address them would a smile and sometimes young children in the audience would deliver flowers to them (Beken, 2003, para.19-22). The

[46] Turkey's name is indirectly mentioned as "the Near East." According to dictionary.com The Near East is a geographical location that refers to Southwest Asia, including Turkey (https://www.dictionary.com/e/east/)

*gazino* culture is utilized in the singer films in many forms: from the stage decoration styles which resembled European music halls and the owner-managers of the *gazino*s as tastemakers. In films like *Çoban*, *Düğün Gecesi*, *Sev Dedi Gözlerim*, and many others, the relationship between the singers and *gazino* owners are at the center of the plot. Sharing a similar fate, both Yeşilçam, the gazino culture and therefore singer films began to slowly wane in the 1980s (Meriç, 2006, p.63-64).

The unexpected box office success of the parody film *Arabesk* (1988) by Ertem Eğilmez was because of the emergence of a more sophisticated and educated new audience, and can also be regarded as the swan song of singer films (Scognamillo, 2011, p.336). *Arabesk* was an absurd comedy film that parodied the singer film trope and Yeşilçam melodramas. From beginning to end, it was based on Yeşilçam's clichés. The audience of the film was not the typical Yeşilçam spectator (Sevim & Sevim, 2021, p.154-155). While Giovanni Scognamillo defines the Yeşilçam target audiences as a "naïve audience with low education and lacking critical thinking" (2011, p.296), this new audience was a more urban, modern, and younger segment of society who preferred foreign films over domestic ones (Dorsay, 1996, p.216 as cited by Sevim & Sevim, 2021, p.142).

The difference between the two decades in Turkey had indirectly and directly influenced the films. In many history books the 1960s are remembered as a blooming phase for Turkey, especially after the Democrate Party days were over and the country could enjoy a decade of relative freedom and advancement in arts, education and civil rights (Arslan, 2011, p.99-100). However, in the 1970s Turkey witnessed martial laws, tortures, a petroleum crisis, financial crisis, The invasion of Cyprus, workers protests, political violence, the rise of left-wing politics and the birth of political Islam. Looking back at both decades Derya Bengi summarizes the 1960s as the decade of "today" and the 1970s as the decade of "tomorrow," meaning that in the 1960s people believed in freedom and their ability to make a change in the world, whereas in the 1970s they had the sobering realization that they had a long way to go (Bengi, 2019a, p.8). The chaotic atmosphere in Turkey seems to have affected singer films as well; while almost half of the 1960s singer films analyzed in this thesis are comedies, in the 1970s this number falls to only three.

In conclusion, besides being a domestic version of film musicals, the singer films in Yeşilçam cannot be considered as a genre, because of the lack of stable semantics

and syntax. Rather, what we can find is that singer films appear within melodramas or comedy films, -- and even a few other genres such as adventure or the sports biopic as it has been stated in previous chapters. Therefore, the singer films appear as a "phantom genre", that can be latched onto other genres. The term phantom genre has been borrowed from Arslan's book where he talks about melodramatic modality. In conclusion, the singer films emerge as a phantom genre, specific to a certain era in Turkish cinema and made for a specific audience that will forever be remembered as an integral part of Yeşilçam.

## 7. FILMOGRAPHY

The Wizard of Oz (Victor Flemming, 1939)

Singin' in the Rain (Gene Kelly, Stanley Donen, 1952)

Funny Face (Stanley Donen, 1957)

Gigi (Vincente Minelli, 1958)

Blue Hawaii (Norman Taurog, 1961)

Aşk Hırsızı (*Thief of Love,* Osman F. Seden, 1960)

Hayat Bazen Tatlıdır (*Life is Sometimes Sweet*, Nejat Saydam, 1962)

Bahçevan (*The Gardener*, Nejat Saydam, 1963)

Mary Poppins (Robert Stevenson, 1964)

Fabrikanın Gülü (*The Sweatheart of the Factory*, Ümit Utku, 1964)

Plajda Sevişelim (*Lets Make Love at the Beach,* Orhan Elmas, 1964)

Aşkın Gözyaşları (*The Tears of Love*, Osman F. Seden, 1965)

The Sound of Music (Robert Wise, 1965)

Bilen Kazanıyor (*Those Who Know, Win*, Sırrı Gültekin, 1965)

Şıngırdak Melahat (*Loud Melahat*, Aram Gülyüz, 1965)

Kocamın Nişanlısı (*My Husband's Fiancée,* Turgut Demirağ, 1965)

Dişi Düşman (*The Female Enemy,* Nejat Saydam, 1966)

Affet Sevgilim (*Forgive Me Love*, Nuri O. Ergün, 1966)

Avare Kız (*The Vagabond Girl*, Ülkü Erakalın, 1966)

Düğün Gecesi (*the Wedding Night,* Osman F. Seden, 1966)

Pantolon Bankası (*The Trouser Bank*, Aram Gülyüz, 1966)

Zehirli Çiçek (*Poisonous Flower*, Mehmet Dinler, 1967)

Trafik Belma (*Traffic Belma*, Sırrı Gültekin, 1967)

İstanbul'da Cümbüş Var (*Istanbul Nights,* Sırrı Gültekin, 1968)

Yasemin'in Tatlı Aşkı (*Yasemin's Sweet Love,* Atıf Yılmaz, 1968)

Mahallenin Namusu (*The Honor of the Neighborhood*, Yücel Uçanoğlu, 1969)

Şirvan (*Şirvan*, 1969)

Öp Beni (*Kiss Me*, Hulki Saner,1970)

Feride *(Feride*, Metin Erksan, 1971)

Ah Bir Zengin Olsam (*Oh, If Only I Were Rich*, Sırrı Gültekin, 1971)

Bir Teselli Ver (Give Me Some Consolation, Lütfi Ö. Akad 1971)

Yırtık Niyazi (*Ragged Niyazi*, Sırrı Gültekin, 1971)

Sev Dedi Gözlerim (*My Eyes Told Me to Love*, Orhan Aksoy, 1972)

Elbet Bir Gün Buluşacağız (*Surely, We Will Meet Again*, Ülkü Erakalın, 1973)

Ezom, Bir Dost Bulamadım (My Ezo, Kemal Kan, 1973)

Başa Gelen Çekilir (*What Can't Be Cured, Must Be Endured*, Mehmet Bozkuş,1974)

Çoban (*The Sheppard*, Ülkü Erakalın, 1974)

Haydi Gençlik Hop Hop (*Come on Youth, Lets Dance*, O. Nuri Ergün, 1975)

Bahtı Karalı Yarim (*My Lover with Bad Fortune*, Mehmet Bozkuş, 1975)

Söyleyin Anama Ağlamasın (*Tell My Mother not to Cry*, Çetin İnanç, 1976)

Yansın Bu Dünya (*May This World Burn*, Oksal Pekmezoğlu, 1977)

İşte Bizim Hikayemiz (*Here is Our Story*, Orhan Aksoy, 1978)

Minik Serçe (*Little Sparrow*, Atıf Yılmaz, 1978)

Derdim Dünyadan Büyük (*My Troubles are Never Ending*, Şerif Gören, 1978)

İsyankâr (*The Rebel*, Temel Gürsu, 1979)

İnsan Sevince (*When You Love Someone*, Osman F. Seden, 1979)

Zincirini (*Break the Shackles of Your Heart*, Şerif Gören, 1980)

Annie (John Huston, 1982)

Aşıksın (*You Are In Love*, İbrahim Tatlıses, 1988)

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