

ÖMER LÜTFİ AKAD CINEMA AND INVESTIGATION OF THE“GELİN” FILM INDOOR ITEMS

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ABSTRACT

Society and art have fed and guided each other for each period. As in all other branches of art, the traces of this interaction are also manifested in the relationship between cinema and the individual-society. Ömer Lütfi Akad, who has produced many works in the history of Turkish cinema, is one of the directors who uses the Turkish social structure and the problems of individuals in the cinema works and aims to emphasize the social structure. The aim of this study is to describe the period of Ömer Lütfi Akad cinema; The aim of this course is to explain how social structure of society is interpreted in the works of interior fiction which is an auxiliary element in cinematic narration. In this context, the director's film the “Gelin“ was discussed. After explaining the artistic life and works of the director, the basic features of the film are explained. The social and urban life of the period as well as film interiors and symbolic narratives were discussed.

KeyWords; Ömer Lütfi Akad, the “GELİN” Film, Meaning and Narrative, Interior

1.INTRODUCTION

Ömer Lütfi Akad starts his film career by shooting the last few scenes of the “DAMGA”. This film is Akad's first film experience. His success in filming does not go unnoticed by Hürrem Erman, the owner of Erman Film, and he makes his first film with “Vurun Kahpeye” (1949), an adaptation of Halide Edip Adıvar's novel. (Kuyucak Esen, 2010, 80). After that, he directed 48 feature films until 1974 in the film “Diyet”. With documentary and television productions, he directed 65 works until 1979. He has also written scripts for many of his works. Among these works, he has produced comedy such as the “CİLALI İbo, melodrama like the “Vesikalı Yârim”, social realism such as the “Hudutların Kanunu”, and the “Tanrının Bağışı Ormanlar” as documentaries. The director has endeavored to make films of different genres and styles. Akad, saw every film he made as a tool to learn. Professor of Marmara University. Dr. Şükran Kuyucak Esen expresses Akad cinema as follows; “The seriousness of Turkish cinema, to give importance to art and simple language of expression has brought Cinema has placed Turkey as a strong intuition and artistic ability with the observation, self has greatly influenced later film makers ”(Kuyucak Esen, 2010, 100). Akad, out of the cinematic language of the period, approached the events from a different perspective. The different themes in his films create his own cinematic language with his simple language. Ömer Akad, made his first film “Vurun Kahpeye” in 1949. Starting this year to know to understand films Turkey's political and social situation is important if you're hungry. which is also subject to the Akkadian films in Turkey in the period when the village increased migration to urban population increasing in major cities and slum phenomenon it was first began to show itself in public life. The emergence of class difference in the society with the

problem of urbanizedurbanization has started and Akad has been fed on theseissues in his cinemaworks.

2.Cinema of ÖmerLütfiAkad

Director ÖmerLütfiAkad, who has given many works to Turkish cinema, has dealt with social issues in his works and sought solutions to these problems.

The director stated that he divided cinema life into two terms; He called his first period as the“TanrınınBağışıOrmanlar”as“the period of making films and the period that started with the”HudutlarınKanunu” as ” making films.

In his first period, he worked on the language issue of cinematic expression. He states that the language used in the traditional Turkish folk arts, which has adopted a simple expression in the language he has created, is simple and not deprived of depth, but rather a profound simplicity.

(Onaran,1993, 97). Akad, who settled the language issue in the second period, starts to produce products with its simple and simple expression. Akad continued to develop the language of cinema in each of his films, thus developing a different language of expression in his films.

For example, the “Kanun Namına” film used in the dynamic fiction the “İngiliz Kemal” indicates that the development. In “Kanun Namına”, the director draws attention to the integrity of the subject.

Indicates that the players contribute as a tool in subject and shooting characteristics and that the basic elements serve as a whole.“White Handkerchief ilk is the first realistic film about village life and its problems. In fact, the first known village fiction film “Aysel;” DamaklıDamınKızı “It belongs to Muhsin Ertuğrul. However, the “BEYAZ MENDİL” has a different place in the history of Turkish cinema since the subject is a foreign adaptation and is far from realism.

Akad, preferred a more simple style in the actors' behaviors with a simple expression in his film.

In the film, a simple background music is used. In the film made in 1955, it is seen that Akad made fiction in a plain language by addressing the problems that were not mentioned in the history of cinema. Particularly in the second period of Akad, the films of city, Migration and Village are more oriented towards the public and the problems of the public.

In the film “Diyet”, Akad examined the relationship between the state and the individual and discussed the integration of the individual in the society without losing his personal dynamism. It investigates the reasons why the individual is trivialized and that everything in society is for the state. Akad, connecting this with the establishment of the state at every period of the Turks, interprets the stories of ÖmerSeyfettin with this perspective.(Onaran, 2013, 132).

Akad uses symbolism in cinema.In his film”ÜçTekerlekliBisiklet”, he connects a tricycle to a family of three.(KuyucakEsen, 2010, 88). If a wheel is removed, the balance of the bicycle will be lost.In the film, a family is seen to be out of balance with the outgoing father figure.

When the “VesikalıYârim” film is examined, Sabiha, one of the film characters, represents modernity, while Halil represents traditionalism. ÖmerLütfiAkad draws attention to the importance of benefiting from the past culture. According to him, it is not possible to cut

away the past, it should be taken into account in the past accumulation of modernization.(Onaran, 2013, 150). He says that he makes use of public resources and proverbs for language and dialogue.It draws attention to Turkish used in the poems of folk poets, Shah Ismail and Pir Sultan Abdal.(Onaran, 2013, 153).

3.The “Gelin” Film (1972)

Sepil Kirel expresses the rapidly changing social structure of the 60s as follows; In the 1960s, when the economic, social and political changes took place, a coup began in 1960. Adoption of the new Constitution, village-to-city migration and rapid differentiation of the urban population are other typical features of this period. While the housing problem of the population coming to the city is tried to be solved by the shanty, the apartments begin to rise in the neighborhoods one after another as the symbols of the new urban life style. While the cities are getting crowded, a new life is starting for those who come from the village to the big cities”. (Kirel,2005,15). Serpil Kirel put it, the sixties were the years when social changes were high.The phenomenon of migration is one of the important problems that accelerated in the sixties. People who come with migration experience some troubles and cultural conflict in urban life.Akad also draws attention to the waves of migration from village to city in his trilogy. He states that these people are ambitious and successful. Comparing Istanbul to a forest, the director states that these people follow the rules of the forest, therefore they are predators and breakers, and they are essentially good people.(Onaran, 2013, 127). A good observer, Akad successfully transfers his talent to his films. Migration trilogies contain a realistic narration.

The film “Gelin“, which was shot in this direction, begins when Veli, Meryem and little Osman emigrate from Yozgat and settle with Hacı İlyas, the father of Veli who lives in Istanbul.

Hacı İlyas runs a grocery store with his other son Hıdır in a suburb of the city. Their aim is to open a second grocery store in a richer neighborhood. Osman is ill and needs surgery. Although the bride Mary struggles alone, family members who are greedy for money sacrifice Osman in this way. In the film, it is seen that they are strictly attached to the traditions of this immigrant family. The sale of their land in Yozgat disturbs the mother. Hacı İlyas intends to make money in Istanbul and is permanent in the city and tries to jump the class. In addition, they are very dependent on Anatolian culture instead of urbanization. For example, when you look at the food scenes, they all eat from a tray. The patriarchal structure is strongly depicted. The dominant character and Hacı İlyas is mentioned. On the women in the household, the mother-in-law has a very strong authority.

Ana constantly tries to capture Mary by talking about customs and traditions. From the perspective of this family structure, it is clearly stated that women have no place in social life. When she takes the child to the hospital, she is warned by her husband Veli. The sight of Mary in the square again disturbs the family. They do not approve of the work of İbrahim's wife Güler, who is their fellow countrymen, in the factory and do not talk to them. According to Hacı İlyas and her family, the place of woman is house. The idea of shutting the woman home is clearly given. In terms of women's representation, the first encounter scene at home is important. Nobody helps her when all the burdens are loaded. At the end of the film, it is seen that Mary can change and stand on her own feet.

Şükran Kuyucak Esen describes the female characters in the film as the changing women of the changing society.(Kuyucak Esen, 2010, 98).Ömer Lütfi Akad, uses religious symbols a lot in the film. Hacı İlyas is in constant prayer and the rosary is not missing from his hand. We

see women praying together at home. Hadiths and verses written in Arabic and Turkish are prominent in the house and in the shop. They also sell open wine in the grocery store and make good money. In the house of Abraham and Guler, which can be called more modern, the prayer rug hangs on the wall. Religion appears to be at the center of the characters in the film. When Osman becomes ill, Hacı İlyas and his wife read and blow the child and try to correct it. They don't believe doctors. Hacı İlyas, who believes in superstitious treatments for Osman, takes medicine from his pharmacy for his aching knees. In all this ignorance and oppression, Mary stands and opposes the family and takes the child to the hospital. It turns out that Osman had a hole in his heart and that he needed surgery. Mi Would there be a hole in the heart? H Hacı İlyas concluded that the problem was not eating and that this was the treatment. Osman's disease does not react to the family, the operation is paid attention to the need to pay 6000-7000 pounds. Hacı İlyas constantly postpones paying for the surgery. On the morning of Eid al-Adha, Osman's small body could no longer survive and died. Osman is sacrificed to ignorance, recklessness, ambition to earn money and a new shop. İbrahim makes a metaphoric connection to the prophet's sacrifice.

After Osman's death, Mary broke away from the family and started to work in the factory. This bothers Hacı İlyas and tells Veli to clean it up. Instead of going to the factory to kill Mary, the parent asks if there is any work for him in the factory. Akad shows the necessity of getting rid of this structure by giving the solution of the problem he put forward at the end of the film. It can be interpreted that women's freedom will be realized when it gains its economic independence.

4. Interior Inspection

When the concept of the house in which the film takes place is considered as a concept, it is seen that the bohemian style is predominant in the architectural language even if it has the appearance of a classic village house. The shelves hanging on the wall in the kitchen section, the cedar in the living room and the rugs on the floor of the house reflect this style. The settlement of the living spaces given by village life reflects to a great extent, even if it is seen that it is tried to adapt to urban life.

It is seen that the deer patterned rug on the corner sitting (cedar) in the entrance hall is reflected in this. In the village life, the burden of the houses where the crowded families live together is the reflection of the village life to the city. The appearance of patterned curtains at the door passes was a separator in the villages between 1980-1990, although the city was also fashionable. Even though the transition from the floor table to the dining table is to adapt to the requirements of living conditions and urban life, the fact that not all families eat from a single tray with a spoon explains that the adaptation process cannot appear in a single moment. The rugs used on the floor of the house revealed the culture in which they were located, although they started to live in the city.

The city is brought to the apartment with a hot heater in the house where this film does not occur in the common area of the house called the hall in the section of the family members together and warming is seen only in the stove.

5.CONCLUSION

In this film, movies star (HülyaKoçyiğit) goes beyond the usual melodrama typing. Plays the role of Anatolian women successfully. All the characters in the film have been as realistic as possible, avoiding contrived acting. The migrants from rural to urban areas have been well observed and described. The clothes were chosen according to the environment. The objects completing the space show that it did not occur suddenly during the transition from village to

city, and that it spread over time and that the furniture and accessories in the scenes could not adapt to a new life. Akad states that due to the immigration flow, the inhabitants remain in the minority and their urban functions cannot be fulfilled. He says that a neighborhood can be seen in every province of Anatolia in Istanbul (Onaran, 2013, 127). The director presents the audience with another film in Istanbul. Haydarpaşa, starting with the Maiden Tower, the film continues in one of the city's suburban neighborhoods. Distorted urbanization, slums, broken roads form the decor of the film.

Hospitals are crowded and unusually the leading role is waiting in the hospital. Yeşilçam is often used outside of the beautiful Istanbul pattern, the city has been shown to be another face. The film takes its aesthetics from its simplicity. science is not drowned in details, on the contrary, the details used contribute to the whole. The fluency of the film is based on the story, and all elements serve the story.

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