

CONVERSION PROCESS OF VISUAL-RELATED PRAISES OF WOMEN DURING YEŞİLÇAM PERIOD OF TURKISH CINEMA TO VISUAL CODES OF CULTURE AS EMBODIED BY TÜRKAN ŞORAY

Nevin ALGÜL

Marmara University, Communication Faculty, Istanbul/Turkey
e-mail: algulnevin@gmail.com

Abstract: Human is a kinesthetic creature first, then auditory and then visual. This order is in line with the way physical development is accomplished in a mother's womb. That being the case, among our sense organs, eye is still the most credible and reliable organ despite all the perception managements... That is evident in the sayings that are popular in the society such as "I won't believe if I do not see it myself" "I believe what my eyes see". On the other hand, 21st century human has been designed primarily as a visual creature as it has never been before. Capitalist system has generated a new type of human which is supported also by the creative side of the digital age: human who obsessively consumes, believes they become anything they want by consuming, think that consumption is the meaning of their life, who build their self-confidence on consumption and therefore who do not think... If they take the time to think, they will not consume that much; if they take the time to think, they will not be the pawns in the game of divide and rule. It seems like every medium which is not related to the action of reading or which reduces the action of reading to the lowest level and which is based on visually will become even more prominent in the upcoming years.

So it can be inferred that a human's rate of interaction with visual materials changes depending on being less or more mindful. This must be true for the whole world. We cannot claim that education is the only way that leads to mindfulness. For example there are some literacy trainings which specifically focuses on certain mediums... Cinema was introduced to Turkey even before printing, has not been radically interrupted and has been loved a lot. Cinema has naturally and intrinsically played a positive role in this fast development. It appeals to more than one sense, primarily sight, which is mostly analyzed once seen and therefore has a universal language; which alternates between dreaming, delusion and life's realities and which is independent...

In Turkish cinema of Yeşilçam period, female visuality came first. Visuality is a concept which encompasses attractiveness for a woman and is equivalent to beauty. Adjectives used for women such as beautiful eyes, full-figured body, slim waist, long hair are the reflections of the values of the general society about liking on female artists. One of these artists is Türkan Şoray: She has enabled conversion of praises of female appearance as embraced and supported also by women in Turkish culture with her eyes, eyelashes, looks, hair and full-figured body to a cultural code as done by women.

The purpose of this manifesto is to investigate and present how this process has started, worked and was converted into codes of visual culture.

Key words: Türkan Şoray, Visual Culture, Semiology, Face Reading, High-Set Eyes and Ears, Yeşilçam.

Introduction

It has been established by science that human babies know the sense of touch first which is followed by sense of hearing and eyesight which is the last sense to develop. Human fetus is able to open their eyes as of the twenty seventh week in the womb and tell day from night. An infant is able to clearly see up to thirty-cm distance immediately after their birth. As modern psychology, modern philosophy and some of the alternative philosophies assert that the time fetus spends in the mother's womb, the moment and aftermath of birth are of importance for human development and psychology, the period during which a human baby is born might be analyzed again in terms of each cultural texture. Perhaps findings of such researches may contribute to rise of utterly different awareness that is based on birth trauma in order to solve humans' shameful/shameless/discriminatory/egocentric violence policies towards female gender and their own species overall. Ultimately, the hypotheses which assert that human baby learns the attitudes and behaviors which are nurtured by cultural codes induced by human judgement as early as when it is in the womb and their existence on earth is shaped by this knowledge may become more important in near future.

This is surely not the subject of the manifesto but all of these aspects can be associated with the effort to seek an answer to the question of why cinema is and will be so effective on people by looking into the phase during which an infant starts to know the world. A mother's womb can be compared to a type of movie theater: infant mostly hears the sounds in the womb but is also able to see the light starting from the twenty seventh week. A movie theater might function as a medium which takes humans back to a phase which is very familiar for them and let them enjoy the eyesight with which an infant meets later than the other senses. In this sense, 21st century will continue to be visual in every medium but it can be foreseen that the most effective one among such mediums will be the movie theater where movies directed by talented and skillful directors who are visionary enough to reach a wide audience or the productions which enable simulation that feels like cinema. Today the reason why cinema is not effective might be the rareness of the movie makers who are able to find the elements which would appeal to the human identity which is lost in the changing digital mediums and to the humans who are lost but who are also incredibly informed about everything and who is satisfied with and almost bored of different and new things. All of these visual human definitions are applicable for wide social communities and majority of educated people whose academic background has been shaped by the capitalist understanding.

How Does Türkan Şoray Show Sympathy?

(Now let's take a look at the process during which Türkan Şoray's eyelashes turned into a knitting model)

You can understand from Türkan Şoray's looks (spiritual, emotional world), posture (body language) that she shows sympathy. For example, a semiological study may reveal to what extent a star is effective in creating the meaning of a movie. In such a study, star is one of the means of creating the meaning of a movie." (Büker; Uluyağcı, 1993:11) "... a visual presentation which is worth a thousand words ... (Zileli, 2009:63) Türkan Şoray easily does this through her personality, character, surely her ability to convey meaning and especially through the way she looks. She already experiences those feelings. As soon as Türkan Şoray is on screen, she is easily grasped

by the audience with her entire attitude and behaviors, in other words, audience can easily analyze and internalize her. Even this is enough for her to be successful.

One does not become a star by coincidence. Star is born when physical beauty unites with a stereotype, a character which appeals to the audience for a certain period of time. Stars are born out of needs. For different reasons, audience seeks an idol who embodies certain qualities. They need the idol. When they meet once, it is a necessity to maintain this relationship because star has a psychological and sociological function now.” (Büker; Uluyağcı, 1993:20) Şoray is one of the rare actresses who is able to build this link both psychologically and through her body language. Is it possible to tell spiritual language from body language? Some people can put on and take off their masks easily, which means that the bond between their inner and outer world is already broken. Şoray maintains this bond all the time; the reason might be that she can keep her integrity while most people cannot. It should be



noted that humans always long for kindness and honesty at heart. On the other hand, Şoray has always fears, reservations, never-ending modesty and shyness (Dorsay, 2013: 6) and these characteristics of her will always appeal to large masses and she will deserve the title of Sultan. She was sixteen years old when she was first introduced to Yeşilçam. She had a fully-figured body and therefore her face looked childish because of her age and

wider because of her weight. Her eyes are ready to make its rightful impression on such a wide face. A little bit of dental aesthetics: the front teeth; and the eyebrows must be plucked but still look natural and the beauty of her eyes will be spectacularly evident when she loses weight. The fact that her face and body have a golden ratio contributes significantly to her being accepted as a symbol of beauty. People find golden ratio beautiful although they are not aware of it. Şoray has quite a symmetrical face.

Atilla Dorsay writes in the anecdote that belongs to Türker İnanoğlu: “Her eyes used to penetrate deeply into one’s heart. They were extremely beautiful. Cinema had not seen a more beautiful woman than her so far. I was so impressed by this brunette lady that I opened up to the producer Zeki Çan that night. She was exactly whom we were looking for the role. She was much better for the role than Emel Yıldız and, on top of it, she was younger and more beautiful than her.” (Dorsay, 2013: 6). This anecdote reveals both working principles of Yeşilçam and the popular male attitude towards women in the society regardless of whether men are educated or not. An attitude which is based on the idea that women exist for men.



However; the idea that women are created for themselves must prevail. Can women be reduced to a means of ensuring survival of human species? The period when she becomes even younger, more beautiful, reaches the age when her beauty is at the top level and the beauty of her eyes become evident follows that. That must be what they call star quality. Ümit Çeliker reminds the words of an elderly journalist: “There is not a single Turkish man who does not find Türkan Şoray beautiful... That is not possible.” (Büker; Uluyağcı, 1993:29) Perhaps the dominant male attitude inclined to define shy, timid, obviously in need of protection (economically disadvantaged), innocent but who are definitely younger and more beautiful women as having ‘eyes which penetrate deeply into one’s heart.

Penetrating As an Arrow...

Eyes, Eyes, Eyes, Eyelashes Each of Which is As

The Sultan’s Eyes

Lights went of in the darkened halls
We held our breathes in expectation
Our bodies on edge
The silver screen shuddered from our gaze
It was the Sultan’s eyes
Inviting us to great dreams
Telling us Tales
From the big times of the heart

.....
Murathan Mungan



Praises of Türkan Şoray’s eyes, eyebrows and eyelashes which turned into the on-screen symbol of female beauty complimented by Turkish people of literature for centuries also imply the inclination which exists both in folk literature and divan literature and therefore inherited into genetic codes of the society.

Women designed the knitting model out of the model of her eyelashes starting from the 1960s and taught it to one another. Her long and rich eyelashes which open like a ray continue to inspire the false lash websites today.



Türkan Şoray type of eyelashes / I am learning to knit / Bakı; people use this knitting model to use with both needle and crochet hook. There is a model called Zeki Müren's teeth which can be knitted only with a needle of Zeki Müren Eyelashes which are the ornaments of eyes became one of the means of promotion to increase the sales of digital market starting from 2008: <http://urun.gittigidiyor.com/kozmetik-kisisel-bakim/turkan-soray-kirpigi-diyoruz->



Arch brows, losing weight, a slim face made her high-set eyes evident, which are called cute in society. High-set eyes in the eye hole: "if whites of eyes are visible on the sides and below the iris, it means they are high-set in the eye-hole (Brown, 2002:41). High-set eyes may enable one to have deep and meaningful eyes but the main factor that makes eyes beautiful is their size because big eyes are the symbol of ideal beauty. One wears make-up to make their eyes look bigger (Brown, 2002:41). Şoray's face is symmetrical and round-shaped. In society, the adjective of two-faced is used to indicate that right and left side of one's face is distinguishably different from one another. According to the science of face-reading which is prevalent in Far East Asia and which has started to become popular also in the West, an honest face is symmetrical. A round-shaped face implies a wide face in general. It is related especially to the width between two temples. People with such a face are stable. Their behaviors are usually balanced and they use their common sense to solve problems (Brown, 2002:25). Evident cheeks are also the indicator of people who love to share their feelings (Brown, 2002:46).



Briefly: It is not a coincidence that she has become a symbol of beauty of Yeşilçam screen. Her star quality, physical and spiritual characteristics appealed to a large mass, were approved and even blessed. Her straight eyes took the shape of an arch in time, her slightly crooked nose was fixed with an aesthetic operation, she lost weight, her wide face became slimmer, her childish face became more formed in time; the fact that she has thin wrists and ankles, her posture is good-looking, her body is not unattractive, she has shy and naïve eyes so Şoray has managed to become a successful means of expressing emotions and behaviors of Turkish people even with her existence.



Although her childhood pictures reveal that she was able to use her eyes to express herself even when she was a child, the actress tells that she has learned to give meaning to the way she looks in time especially from a director.

Conclusion

Şoray who believes at heart that women exist for themselves and who have maintained her relationship which started when she was eighteen years old for a long period of time in a society that is bound by some traditional rules and who has even become a subject of an column written by Rauf Tamer who said that if Türkan Şoray does it, it is called love stated that Şoray has a privileged place in this society woman is weak in this society: Rüçhan Adlı is the man who was possessive towards her, who protected her, took care of her and her wellbeing and who called her Sultan. It seems inevitable not seeing the existence of a man in the eyes of a woman, who values her in the society where she was born and lives.

We should look at the fact that Hürrem Erman who made great personal efforts and contributed significantly to the increase in the number of viewers in

Yeşilçam's success and in the Turkish movies recently, the enhancement of domestic and foreign markets. (Kara, 2006:8)

For Halit Refiğ “West’s insulting attitude which looks down on the cultures which are different from their own is an important issue which is not acceptable at all, must be criticized and struggled with strongly. It is the clear indication of the reason why she has become an idol. She has not acted like the Westerners and has not insulted and looked down on her society like a small bird which has just hatched. That was contrary to the general inclination on this country because generally they generally insult and look down on large masses instead of understand and finding solutions for them. She did not do that.

In the 60s, American cinema introduced the whole world a new life style and new car models which they had not seen ever before. A new thing which was not seen and could not even be imagined by people... “it seems inevitable that some conditions are met for people to have greater interest in a movie. Advertising, famous people, easily understandable narrative and a certain plotline with ups and downs... “it is normal that commercial movies which provide an opportunity for people to escape from their own reality or which make them see the reality from a safe distance, which are easy and not exhausting attract more viewers.”: (Ceylan, 2012:55) If movie theaters have lost their earlier effect, that is the problem of those who control this industry... Cinema will always exist thanks to those mindful people who have a good command of the age’s characteristics and human nature.

Atilla Dorsay: “A life becomes deep and meaningful only when it is addressed with other lives around it and life stories of other people who accompanied that life.” It should not be ignored that it changes depending on the personal characteristics of the person.

Attention: Special attention has been paid to make sure that this article does not contain any sexist words which push women into the background. Although I make sure that my articles do not contain such words, this is the first that I have been using this expression; in this regard, I am its patent holder and I foresee that more and more articles will start to be written this way within a short period of time.

References

- Agaç, Özgüç (2006), Türkan Şoray, Murathan Mungan, Fatih Özgüven, Ünsal Oskay, Perihan Mağden, Tuğrul Eryılmaz, Taner Ay, İstanbul: Mas Matbaacılık A. Ş.
- Brown, Simon, G.(2002), Pratik Yüz Okuma Sanatı, Çev. Tefik Pınar, Ankara: Hacettepe Doktorlar Yayınevi.
- Büker, Seçil; Uluyağcı, Canan(1993), Yeşilçam’da Bir Sultan, İstanbul: AFA Yayıncılık A.Ş.
- Ceylan, Nuri Bilge(2012), Nuri Bilge Ceylan Söyleşiler, İstanbul: Mas Matbaacılık A.Ş.
- Dorsay, Atilla(1997), Sümbül Sokağın Tutsak kadını, İstanbul: Remzi Kitabevi.
- Dorsay, Atilla(2013), Türkan Sultan’a Armağan, İstanbul: Alfa Basım Yayım Dağıtım San. ve Tic. Ltd. Şti.
- Evren, Burçak (2014), Türk Sinemasının 100 Yılı, İstanbul: Rumi Matbaa San. Tic. Ltd. Ş.T.İ.
- Evren, Burçak (2014), 100 Years of Turkish Cinema, , İstanbul: Rumi Printing Industry Trade Ltd. Tic. Ltd. Co.
- İnanoğlu, Türker(2004), 5555 Afişle Türk Sineması, İstanbul: Kabalcı Yayınevi:235, Türvak Kitaparı:2.
- Kara, Mesut(2006), Yeşilçam Hatırası, İstanbul: PMP Basım Yayın Matbaacılık San. Tic. A. Ş.
- Refiğ, Gülper; Zileli, Irmak (2011), Sevgili Halit Refiğ’e Mektuplar, İstanbul: Everest Yayınları, Melisa Matbaacılık.
- Zileli, Irmak(2009), Halit Refiğ Doğruyu Aradım, Güzeli Sevdim, İstanbul: Bizim Kitaplar 65.

<https://www.nazarca.com>

<http://urun.gittigidiyor.com/kozmetik-kisisel-bakim/turkan-soray-kirpigi-diyoruz->