

ABOVE SEMIOLOGY COMPARING AND CONTRASTING THE REFLECTIONS OF HOLLYWOOD ACTORS AND ACTRESSES ON YEŞİLÇAM ACTORS AND ACTRESSES IN THE 1950-1970 PERIOD

Nevin ALGÜL

Marmara University, Department of Communication, İstanbul-Türkiye

nevinalgul@marmara.edu.tr

Abstract: The aim of this article is to explain the effects of Hollywood actors and actresses on the structuring of Turkish cinema Yeşilçam period actors and actresses by using the data of semiotics. It covers the tone, body language and all visual elements. Such as Clark Gable look and his moustache, Kim Novak's posture, hair and his gaze at the camera.

Keywords: Semiotics, Clark Gable Look, Kim Novak, Moustache of Clark Gable, Body Language,

Introduction

The Western world met the ideology of capitalism after the 18th century enlightenment. The environment of the 18th century Enlightenment which valued to human and put it into the center and put emphasis on humanitarian values must not have satisfied the playmakers who wanted to make money without putting too much effort that, the foundation of the ideology of capitalism was formed. The answer to the question what were the reflections of the determinations in the nature saying "whoever fits he survives, natural selection" on the social life may be also the proliferation and deepening of capitalization. If the strong defeats and eats the weak in nature, and if it is only those who keep up with this system will have the chance to survive, then it is also the case for the human being. This is the law of jungle. In the current system, the one who can remain standing will survive. Yet we, as 'animals which can think and talk', could have also preferred to protect the weak, powerless, child, and old and also protect the animals that need help within the framework of all those universal human rights, push them up, save them and aggrandize them, this is a philosophy that has been existed in the Anatolian land at the same time, however, then, the others would not exist and it would not be possible to earn lots of money. The cinema industry is considered as a cruel world that has been established on such a system and which is prioritizing capital. The cinema industry is being considered as a cruel world that has been established on such a system and that is putting the money in the center and thinking about the capital in the first plan. This may have been the case, particularly for women. Because it is Hollywood that is being talked about, some differences have occurred between the American and the European cinemas starting from the first quarter of the 20th century. While American cinema focused on profitability as the main starting point, the Europeans have continued to improve the art of cinema in a people-oriented way.(moviesdatabase.weebly.com/tarih)

Some references were necessary to be put in the center of the profit-oriented cinema. Although the silent cinema periods must be studied in terms of 'fame' and 'celebrity' concepts, the following can be said from a birds-eye-view: In that period, fame was not a thing to be designed and sold. Charlie Chaplin may be a 'celebrity' created by himself: He had inborn acting talents and his intelligence was included in that. Maybe, that is why he could survive strongly among the gears of the period; at least without being ground...

Hollywood was sales-oriented and therefore impressing was the star. It was more like company management rather than a state founded around oil. The Hollywood movies were being marketed in a jaw-dropping way in the other countries of the world that were developing and were being avoided to develop. Top model Fords were being watched in admiration from all countries of the world. The state-of-the-art products to be put on the world market: Toasters, clothing for men and women,

Well, then, through whom could they realize all those sales? Why and how was the 'celebrity' concept fabricated in the first place? Did technology alone fail to direct people to purchase? Did they see it in a movie house, left it there and ran away? Perhaps it was scientific data that triggered the act of realizing sales through 'celebrity'. For people to interiorize something, they need to find it close to themselves or develop role models. And to some extent, it was necessary to idealize these people, so that the public could emulate and say that I also can possess everything that supreme existence (the perception created) has.... The first years of 'Perception is everything'. Perception is everything: Was it created for Hollywood? This article has brought along many topics to study and everything that was included in the content of this article as a question and a subject that could not be explained completely will be planned to be discussed through either an article or a book.

The Ongoing Effects of Hollywood's Beauty Criteria on Yeşilçam Actors and Actresses

In the silent motion pictures period, along with the words, fame and even faces were almost absent and the technology was not developed enough to transfer everything in detail. Maybe this was the reason why makeup was not that important: So we do not observe dominant makeup examples. It is movement-oriented and depending on an incident. The message arises from an act or incident. In the beginning, the characters seem to be weak. The first examples of makeup are seen on Laurel of Laurel and Hardy. There is kohl on Stanley's eyes. Gestures facial expressions are important and this may have been considered necessary because Laurel's eyes could not be differentiated from the frame enough. Charlie Chaplin's makeup is much more significant. Like a clown... This kind of makeups has been present since the beginning of the theatre. The purpose is to ensure even the most distant spectator can see it and furthermore, to transfer the emotion, sustain the continuity of the watching, ensure the focusing and of course, impressing.

The development of the technology has revealed for the directors the necessity that the face and body should be more significant and clear and that the actors and actresses should be much more careful than before. Ways to be effective and attractive on the magical screen have probably been researched. It is not a desirable situation for a celebrity to be overweight. Moreover, the movements of an over-weighted person are limited. Note that, the public emulates the characters idealized as a role model. Or this is the perception created: 'you should take the ideal as the role model; and it is me who creates the ideal patterns'. Is it possible that the aesthetics sector in the entire world is formed in this way? What are the possible reasons that these created beauty criteria are still considered as the ideal criteria in third world countries and developing countries? There is a technology that is being used also in the aesthetics world and it may be so valuable that it cannot be thrown to the garbage with every value and this is because the entire system may have been established on 'money'.

European cinema does not have such a problem. There are all kinds of people: there are more human and it is more human-oriented, it is more realistic, it includes more humane problems and therefore it is more of an art branch ... Just like theatre... It is improvement-oriented, established less on the exploitation system... In fact, when you look from the physical aspect, they don't seem to need aesthetics that much: for example the Sweden cinema; smaller noses, colorful eyes, and they seem fitter and healthy perhaps due to their healthy food habits...

How should the role models who are being imitated be? The aesthetics industry will be brought into existence; it will be one of those sustainable sources of money and this industry will be constantly supported by Hollywood cinema.

Role models to be effective when seen in the frame: thick lips, big eyes, well-shaped thick eyebrows, and there should be a distance between the eyebrows and the eyes. Abundant hair with brilliantine, suits, tie, flowers on the neck, ironed trousers, tight dresses, flaring skirt dresses, elegant, dresses with full pleat skirt (Marilyn Monroe's subway dress) <https://www.youtube.com/watch?v=ej5vaUwDsp8>

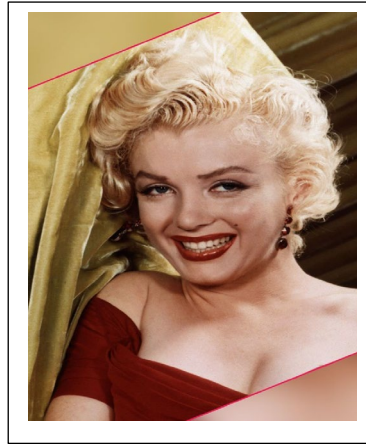
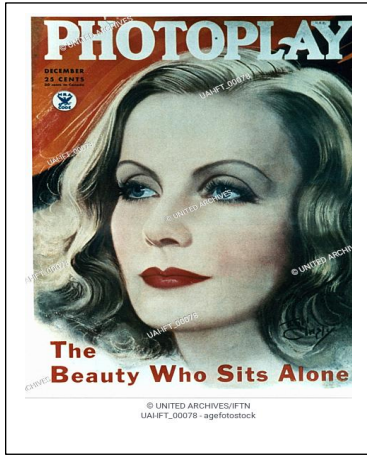
Once the role model impression is created, the sales will always realize this through these 'famous' role models. More well-coordinated, hitting target and effective, the science must have been also benefited from.

It is quite certain that Hollywood actors and actresses were effective on Yeşilçam actors and actresses not only in terms of visuality but also acting. Filiz Akın has told in the interviews she made with reporters that she had many times watched and tried to imitate Kim Novak's stance and glances against the cameras. Although the actors and actresses were unaware of this situation, it was impossible for the directors to be unaware. At the end of the day, the actors and actresses taking their place in Yeşilçam were not coming from extremely wealthy families. Some has completed their education while the rest discontinued. Later on, the money-oriented position remained intact, however, in an attempt to attract more educated people to the cinema for more sectorial success, many actresses were removed from the university environment, particularly from one university. This information has also been taken from the public through digital environments.

Greta Garbo look, Marilyn Monroe who was inspired by her and made the same makeup, and Cahide Sonku and Bedia Muvahhit among Yeşilçam actresses who imitated this sleepy look

<https://www.agefotostock.com>

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



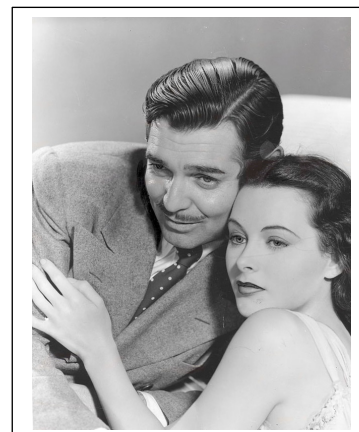
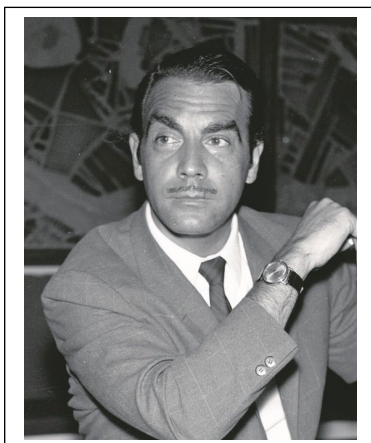
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values of the general society about liking on female artists. One of these artists is Türkan Şoray: She has enabled conversion of praises of female appearance as embraced and supported also by women in Turkish culture with her eyes, eyelashes, looks, hair and full-figured body to a cultural code as done by women(Algül, 2017:198)

Visuality praising in Yeşilçam: These data which were announced to be physically superior, apply to also men in different qualifications. There was a period even this handsome and fit male actor rule has been attempted to demolish in line with rumors heard among the public. All of them were moves towards realizing more sales.

Clark Gable moustache, look and Ayhan Işık, Kim Novak and Filiz Akın





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Results and Discussion

In the magical effect of the cinema, the designs of the movie houses that are indexed to the developing technology have a big role. A huge dark movie house which is silent first and noisy later on, first colorless and colorful and magical images later on: which talk about other lives, other lands other worlds. That creates a hypnotic effect and attract all the attention, and that is equipped with the most accessible technology of the period; an environment that all the senses are ready to get and that is thirsty for stealing all the humane senses, and having hitting, impressive and transforming characters to the same extent and could play to this. For this reason, the way and purpose such important and transforming power is used is important to the same degree. Therefore, in order to protect the identity and integrity of the state and not to be deceived by the company-state plan of the imperialist powers, it may be a solution for everyone to go through an inquisitive education from the early childhood. The roads to the solutions of all problems come to *education* because the thing that we call *education*: is not something that can be realized without information transfer.

It is also the Hollywood cinema industry that is being modeled. Everything is established on money and sales. Above all, together with the digital age, Turkish cinema may engage in a race with Netflix and Hollywood in terms of exploiting the digital media to gather a bigger number of spectators. It is acting as if they are a common culture fueled by the same source: it seems like cultural texture that has a structure which is placing money on top of all kinds of humanitarian values, rejecting the humanitarian values if they are not being used for returning profit and that has been inured through centuries (transition of genetic code). Commercial morality (!) seems to be restructured on this cultural texture. Working conditions, the seizure methods of the subjects to make commercial sales (various plagiarism cases and unrevealed digital enslavement), attitudes considering everything as fair for the sake of money, to use everything for ensuring sales and doing this by its very nature, doing this without any discomfort can possible only through internalization that becomes a reflex. This kind of movie-making culture is not a movie-making culture that has arisen from the core of this land. The development of the cinema sector which has started with Yeşilçam has occurred in this direction and this will be the subject of a separate study. There is the internalization of humanitarian values in the essence of the Anatolian land. There is

humanity and one cannot dice with the lives of people for profit or money. And since the same team is monopolizing also the TV sector, the folks and the ensnared people become the natural victims of this system and solutions for this problem have to found promptly.

The interesting part is that these beauty criteria are still relevant for some people even in 2019. Or the fact that these kinds of personalities are still preferred because they can work only with them. Even if Netflix and even Hollywood which have realized that it will fade away in this way have started to give place in a wrong way to people who may otherwise be ordinary. This 'mistake' is so comprehensive that it can be the subject of a book, therefore, it will not be elaborated in this article.

The answer that will be given to this question will be one of the auxiliary element for understanding the general mindset.

Are the products of IKEA being advertised mostly in Swedish movies or rather in Netflix and Hollywood movies?

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