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THE IMPACT OF THE MIGRATION OF THE SPATIAL TEXTURE CHANGE IN CITIES, AND THIS HAS CREATED PROBLEMS IN TERMS OF TURKISH CINEMA

Derya GENÇ ACAR*

Summary

Turkey from the 1950s has entered into a quick process of change. "Little America" set out with dreams of becoming exit this year, stripped the country's existing agricultural non process identity to enter quickly. So to become mechanized of agriculture and increasing industrialization in the cities from villages along the right, there was an intense migratory movement. Istanbul has a privileged position in that sense. Indeed, in parallel with the increase in industrialization of the city from the rural areas to work in factories has taken an intensive migration. The city's lack of this migration request respond yet situation slum called crooked urbanisation. In addition, also be social memory erosion identity that represents the many buildings or the fate of abandoned or demolished for the opening of the apartment or streets. In this sense social transformation he went with urban transformation.

Cinema in the 1950s in parallel with changing social and economic change is an art. The last time a sense of Visual memory that serves as a cinema that is present in the Exchange. Turkish cinema of the 1950s, then stop and stand on their own two feet to move him more freedom has given way institutionalization. So there's the structure of Turkish cinema has been a way to the opposition at the same time. In this study, we present the dimensions of social change in the scale of the cinema will be explained through İstanbul. Here the most important films from among today's still "Gurbet Birds" and "Oh Beautiful İstanbul" movies over the social transformation and the spatial dimension of corruption.

Keywords: Migration, Social change, Urban, Architecture, İstanbul.

* Dr, Adnan Menderes Üniversitesi, Atatürk İlkeleri ve İnkılap Tarihi Bölümü (drygncacar@hotmail.com).

KENTLERİN MEKÂNSAL DOKUSUNUN DEĞİŞİMİNDE GÖÇLERİN ETKİSİ VE BUNUN TÜRK SİNEMASI AÇISINDAN YARATTIĞI SORUNLAR

Özet

Türkiye 1950'lerden itibaren hızlı bir değişim süreci içine girmiştir. "Küçük Amerika" olma hayalleriyle yola çıkan bu yıllar, ülkenin mevcut tarımsal kimliğinden sıyrılıp hızlı bir kapitalistleşme sürecine girmesini öngörüyordu. Böylece tarımın makineleşmesi ve kentlerde sanayileşmenin artmasıyla birlikte köylerden kentlere doğru yoğun bir göç hareketi yaşandı. İstanbul bu anlamda ayrıcalıklı bir yere sahiptir. Nitekim kentte sanayileşmenin artmasına paralel olarak kırsal kesimden fabrikalarda çalışmak üzere yoğun bir göç almıştır. Kentin henüz bu göç talebine karşılık verecek durumda olmaması, gecekondular denilen çarpık kentleşmeyi beraberinde getirmiştir. Ayrıca toplumsal belleğin erezyona uğramasıyla da toplumsal kimliği temsil eden birçok yapı ya kaderine terk edilmiş ya da yerine apartman veya caddeler açılması için yıkılmıştır. Bu anlamda toplumsal dönüşüm kentsel dönüşümle birlikte gitmiştir.

Sinema 1950'li yıllarda toplumsal ve ekonomik değişime paralel olarak değişen bir sanattır. Bir anlamda görsel bellek işlevi gören sinema geçen zaman içinde var olan değişimi gözler önüne sermektedir. Türk Sineması'nın 1950'lerden sonra kendi ayakları üzerinde durması ve kurumsallaşması onu daha özgür hareket etmesine imkân vermiştir. Böylece Türk Sineması var olan yapıya muhalefet etmenin bir yolu olmuştur aynı zamanda. Bu çalışmamızda mevcut toplumsal değişimin boyutları İstanbul ölçeğinde sinema aracılığıyla anlatılacaktır. Buradan yola çıkarak günümüzün hala en önemli filmleri arasında yer alan "Gurbet Kuşları" ve "Ah Güzel İstanbul" filmleri üzerinden yaşanan toplumsal dönüşüm ve yozlaşma ortaya koyulacaktır.

Anahtar Kelimeler: Göç, Toplumsal değişim, Kent, Mimari, İstanbul.

Introduction

Immigration concept may be defined as a name given to the movement of people from the place they live to another place due to economic, social, political and cultural reasons and as a universal phenomenon. Immigration phenomenon is a situation which has been continuing since the earliest times of humanity and shall continue into the future and which may be seen all over the world. Immigrations may be from rural areas to urban areas, from rural areas to rural areas and from urban areas to rural areas¹.

In Turkey, immigration phenomenon appeared upon the modification of the

¹ Yüksel Koçak, Elvan Terzi, "Immigration Phenomenon in Turkey, Effects of Immigrants on Urban Areas and Proposals for Solution", *KAU-IIBF Magazine*, Volume: 3, Issue: 3, 2012, pp. 164-166, www.iibfdergi.kafkas.edu.tr

rural structure in the late 1950s and usually took place from rural areas to urban areas and from urban areas to urban areas. With the urbanisation developing in line with the increase in industrialisation in the 1960s, an increase occurred in immigration as well. And after the 1980s, the immigration phenomenon was carried over to another dimension due to both the increase in terrorist incidents and village evacuations as a political means. An imbalance has occurred in the inter-regional distribution of population as a result of immigration in Turkey. The Black Sea Region and the Eastern Anatolia Region are those from which most immigration has originated. The Marmara Region and the Aegean region are those to which most immigrants have settled. In the present day, especially developing countries enter in a rapid urbanisation process. As a developing country, Turkey experiences the urbanisation process in a different manner as compared to the other western countries. Turkey has experienced the urbanisation process as a consequence of the intense domestic immigration but not by the driving force of industrialisation. And this process in which industrialisation has not kept the same pace causes substantial social, economic and cultural problems.

In this study, we will dwell upon the process of disappearance of the historic places of Istanbul where the immigration phenomenon is primarily and intensely experienced in Turkey and upon the problems which this process causes cinema to experience. In this study, causes and consequences of the immigration phenomenon will be first dwelled upon and then cinema's approach to this phenomenon will be stated. In the last chapter, the transformation experienced by the historic and cultural places of the city of Istanbul will be tried to identify with the movies "*Birds of a Foreign Land*" and "*Oh Lovely Istanbul*" and problems experienced in terms of cinema will be depicted.

1. Immigration and Urbanisation In Turkey

In Turkey, the immigration and urbanisation phenomenon appeared as part of the new world order in the aftermath of the World War II. After the World War II, the policy of integration with the West basically identified the basic economic lines of the 1946-1960 period. In this period, private capital accumulation gradually came to the fore, the domestic market extended as a result of the economic policies pursued and the view that development might only be achieved on the basis of foreign resources prevailed. Such developments caused Turkey to shift the foundations of development from industry to agriculture, development through domestic resources to development basing on foreign resources, from railroad policy to highway policy, from statism to development through private sector unlike the previous period. This especially sped up once the Marshall Aid had entered the country after 1950. The aid caused speculative investments to increase in urban areas, unplanned increase in mechanisation in agriculture and transportation facilities to shift from railroads to highways. Consequently, rapid development of transport connections opened rural areas to outside and made it easy for enclosed

and self-contained production units with unsuitable position to enter market relationships with urban centres².

The new political, economic and social climate which Turkey entered as from the 1950s created a multi-directional effect and started an intense immigration activity from villages to big cities including but not limited to Istanbul³. This was not perceived as a problem but even encouraged in the 1950s when immigration from rural areas to urban areas in Turkey. One of the remedies springing to mind first was to cover the man power needed in the ongoing process of industrialisation by the people who immigrated from rural areas to urban areas. However, this immigration movement brought together a great many troubles when it started to progress in an uncontrolled, unplanned and rapid manner in the subsequent years⁴. Effects created in the immigration-receiving cities by immigration are usually directed to the physical texture of the cities, urban administration and cultural structure of the cities. About this development which is the common characteristic of almost all developing countries, Inan Ozer, with so correct a determination, states that urban areas have become a place where excessive population accumulation isolated from their urban functionalities appears due to the fact that urbanisation had been tried to squeeze in too short a period of time. Therefore, a structure in which several infrastructural services including transport, sewerage, water, electricity and communications might not be properly performed⁵ and where urban areas might not integrate in social and cultural terms⁶. The third aspect of unplanned urbanisation may be described as the housing problem and shanty problem which has appeared on the former⁷. The shanty phenomenon which has played the role of one of the main resources of corrupt politics in the 21st century's Turkey and which has become an instrument of "*redistribution of wealth*" in the present day was initially created by the people who immigrated to urban areas and who failed to cover their housing needs through legitimate ways⁸. And finally, we can mention the environmental problems which appeared with immigration in urban areas (e.g., noise). Environmental problems further increase in those cities where population becomes crowded. Failure of the

² Inan Ozer, "City, Urbanisation and Urban Change in Turkey", *Turkey's Social Structure from Past to Present*, Editor: Memet Zercirkiran, Nova Publications, Istanbul, 2006, s. 457.

³ Many scholars list the causes of immigration as "Attractive" and "Repulsive" causes. For detailed information, see, Tevfik Cavdar, "Social Impacts of Unemployment", *Republic Period's Turkey Encyclopedia*, V: 5, Iletisim Publications, Istanbul, p. 1172; Emre Kongar, *Turkey in 21st Century*, Remzi Publishing House, Istanbul, 2005, pp. 550-553; Gulden Kazgan, "Agriculture", *Republic Period's Turkey Encyclopedia*, V: 9, Iletisim Publications, Istanbul, pp. 2412-2429; Ozer, *ibid.*, pp. 455-457.

⁴ Ertugrul Guresci, "Reflection of Rural-Urban Immigration on Rural and Urban Areas: An Evaluation on Akpınar Village", *Social Studies and Humanities Magazine*, V: 2, Issue: 2, 2010, p. 52; Kocak, Terzi, *ibid.*, p. 178, www.iibfdergi.kafkas.edu.tr

⁵ Ozer, *ibid.*, p. 457.

⁶ Ozer, *ibid.*, p. 457.

⁷ For detailed information, see, Cevat Geray, Rusen Keles, Fehmi Yavuz, Can Hamamci, "Urbanism", *Republic Period's Turkey Encyclopedia*, Iletisim Publications, V: 9, Istanbul, p. 2365.

⁸ Kongar, *ibid.*, pp. 562-563; Ozer, *ibid.*, pp. 466-467.

residents of urban areas to protect the urban facilities causes the costs of urban services to increase at enormous rates. Fountains, public parks, benches, floors and similar fixtures and equipment are destroyed and the environment is rapidly polluted. Due to such pollutions, urban problems are encountered contrary to what is expected of urban areas⁹.

2. Immigration Phenomenon In Turkish Cinema

Cinema is a strong art that has the function of creating a common view in large groups of people through its messages and that is capable of giving form(s) to the existing cultural life; it is a sometimes direct and sometimes indirect complex reflection of the society to which it belongs. Cinema is an art that not only reflects but questions, describes, interprets, orients and (like every art) creates sensitivity as well¹⁰. While research on the cinema-society relationships has reached different conclusions, the starting point has been usually the same. This starting point is that cinema is an effective means in forming the life style and culture of the society¹¹.

The 1950s is a period which is characterised by Turkey's transition to multi-party system and the relationships established with the United States. Just like many European countries, Turkey also followed the route of the United States both in economic and political terms and met the American life style after the World War II. Cinema was the branch of art which extremely reflected the social change in those years when the American dream was enjoyed. Turkey wanted to reflect the American life style watched on the screen in her real life and tried to dress and consume like them after the 1950s. While tendencies of the urban bourgeoisie were so oriented, the peasants and those who rushed to urban areas tend to movies representing a different sub-culture that started to form between urban areas and rural areas¹².

The liberal new order which started in the world in the 1960s synchronously took effect in Turkey as well. In this period, the liberal political environment in which the youth, women, labourers and employers vigorously came out brought about social change and a great transformation started to be experienced in all areas from clothing to music, from life style to hair style and to ideological choices¹³. Consumptions patterns were settled, traditions faltered and society's everyday life,

⁹ Kocak, Terzi, *ibid.*, p. 180.

¹⁰ Gulseren Guchan, *Social Change and Turkish Cinema*, Imge Publishing House, Ankara, 1992, p. 5.

¹¹ Güçhan, *ibid.*, p. 7.

¹² In fact, this rush started during the years of the Second World War. For detailed information on the matter, see Burcak Evren, "Movements, Trends and Outbreaks in Our Cinema" *Life Changing, Man Changing in 75 Years Republican Trends*, History Foundation Publications, Istanbul, 1999, p. 129.

¹³ Demet Dincay, Filiz Ozer, "60 Inner Space of Urban House in Turkish Cinema", *Black Sea Social Studies Magazine*, Issue: 8, 2013, pp. 149-150.

values, attitudes and behaviours entered a rapid process of change¹⁴. Movie-maker Cemil Filmer says the following with regard to the change of Beyoglu and the status of cinema in that period:

“Population of Istanbul increased by the people coming from everywhere in the course of time. Quarters, streets, workplaces all lost their order. Building contractors started to demolish and rebuild the length and breadth of Istanbul. A new class of rich men came into existence and started to replace the former bigwigs. This was also reflected in the night life. Clean and mannerly and sophisticated clients of places of entertainment and cinemas started not to come. People of the higher class started to incline to the environs of Sisli.”¹⁵

These years are those in which mobility and changes were observed in the world cinemas in line with the liberal movement which appeared all over the world. Such movements as New Wave and Free Cinema started in France and Great Britain respectively. While opposition to the Vietnamese War and denial of the traditional values by the youth by their own methods and movements of failure to integrate with the system constituted the roots of the new American cinema in the United States, such pioneering movies as *Bonnie and Clyde*, *Graduate*, *Little Big Man* appeared¹⁶. While this extremely active environment was experienced in the world cinema, the very first qualified products started to be produced in this period. In fact, Nijat Ozon, who considers the 1950-60 period to be the beginning of the “*Age of Movie-makers*”, says that, despite all its limitations, this period was extremely productive and instructive in terms of both directors and actors/actresses and movie production and argues that the foundations of the national cinema which would be established in the forthcoming years were laid in these years¹⁷. This period was further the years in which movements, factionalism and movie inflation were experienced. A popular cinema called “*Yesilcam*” (Green Pine) has settled as a pattern in the Turkish cinema. “*Going to the cinema*” was an indispensable habit for a generation who lived nested in any movies in this quite vigorous period¹⁸.

In this vigorous period when the Turkish cinema started to get interested in social problems, the domestic immigration phenomenon which had an important place in the society’s agenda started to take place in a consistent manner for the first

¹⁴ Guchan, *ibid.*, p. 83; Cagla Ormanlar, “Liberalisation Brought by Social Mobility 1970-80”, *Life Changing, Man Changing in 75 Years Republican Trends*, History Foundation Publications, İstanbul, 1999, pp. 74-75.

¹⁵ Cemil Filmer, *Memoirs*, Emek Printing House, İstanbul, 1984, pp. 199-200.

¹⁶ Guchan, *ibid.*, pp. 82-83; Kurtulus Kayalı, pp. 40-41.

¹⁷ Nijat Ozon, *History of Turkish Cinema (1896-1960)*, Doruk Publishing, İstanbul, 2010, pp. 153, 194-196.

¹⁸ Guchan, *ibid.*, pp. 10, 82-83.

time¹⁹. Such directors as Halit Refig, Metin Erksan²⁰, Atif Yılmaz were pioneers in the matter with the movies they made in real locations²¹. *Birds of a Foreign Land* (1964 Halit Refig) is the very first product of the Turkish cinema in which rural-urban immigration was handled as a problem. While the beginning of domestic immigration dates back to the 1950s in Turkey, its being reflected in the cinema in the 1960s is related with the development process of the Turkish cinema. Products of the previous periods of cinema are such films that have scarcely any relation with social life. The Turkish Cinema, in fact, has given a place to people “*who left their village and came to a big city*” in each period and in all sorts. However, it is seen that the number of the movies which approach the matter as a problem with any and all aspects such as adaptation to urban areas, rural-urban contradictions, etc. and which take the immigrating people together with the reasons for the immigration is not too many – in consideration of the importance of the matter²².

3. First Movies Reflecting The Immigration To The Curtain: “Birds Of A Foreign Land”, “Oh Lovely Istanbul”

Birds of a Foreign Land is a movie made in 1964 by Halit Refig²³. It is the very first example which gave wide coverage to the problems of those who immigrated to urban areas and addressed the social aspects of domestic immigration for the first time in the Turkish cinema. The movie was further awarded the best Turkish movie award (Golden Orange) at the Antalya Film Festival in 1964 when it was released. There was Istanbul of the early 1960s in the background of the movie. It also attracted the attention of the audience and earned a significant box-office return in the period when it was shown²⁴. The movie mentions a middle class family who immigrated from Maras to Istanbul. Tahsin Efendi, who had three sons and a daughter, came to Istanbul with such fantasies as “*being a sheikh to Istanbul*” or “*conquering Istanbul*”. Even though the family comes from an urban life, it bears the characteristics of a traditional family as the urban culture of the period is not in fact much different from rural culture. The essential cause for the family that dreams of getting rich by benefiting from the employment opportunities of the big city to immigrate is that their business in Maras fell apart. Tahsin Efendi expresses this fact in the following words: “*When our business in Maras fell apart, we had to sell the house in a garden and the shop inherited from my grandfather. We did not have anything to do but clinging to Istanbul where streets were paved with gold.*” That is to say, attractive opportunities of a big city

¹⁹ Guchan, *ibid.*, p. 11; Günseli Piskin, “Immigration in Turkey and Its Reflections in Turkish Cinema: 1960-2009”, *NWSA*, January, 2010, Issue: 1, p. 45, www.newwsa.com (15. 08. 2016)

²⁰ Metin Erksan is the pioneering person on the matter. For detailed information on Metin Erksan’s movies, see Kurtulus Kayali, *To Try to Read Metin Erksan’s Movies*, Dost Publishing House, Ankara, 2004, pp. 22-26,40-47; 57-63;84-90.

²¹ Piskin, *ibid.*, pp. 50-51.

²² Guchan, *ibid.*, p. 11.

²³ Piskin, *ibid.*, pp. 51-52.

²⁴ Guchan, *ibid.*, p. 98.

are shown as the basic cause of the immigration in the *Birds of a Foreign Land*. Another reason is that Kemal, one of the sons, won a seat at the university. In the beginning of the story, we see "Freerider" who also came for benefiting from the attractive opportunities of the city. Freerider which contains such meanings as unemployed, unnecessary, turning any opportunity to profit, etc. denotes the new rich class appearing with the capitalisation process. We also watch the Freerider's story to get rich by making extreme benefits of the opportunities which gold-paved Istanbul offered to him. As a matter of fact, these years when the doors getting rich in the easy way in a society that had entered a rapid capitalisation process and in which the urban culture had not yet settled created such double-dealing, upstart characters that only existed with their money. Corruption so experienced is laid before eyes through the Freerider.

Another theme addressed in the movie is the relation of those who immigrate with the urban people. Besides the discordance between the rural areas and the urban areas, reaction from the urban people constitutes the most significant obstacles in the family's integration with the city. City-dwellers' contemptuous and exclusionary attitudes and behaviours against the immigrants in the city create tribulations. The words of Ayla, who is the daughter of an old Istanbul family, constitute a good example for what we have said above. Her reaction to a beggar who appeared before them while she is walking with Kemal, saying, "one of those who came from the country and tries to rob the people of Istanbul" and her reply "I wonder if you are one of them?" to Kemal's question "Has all coming from the outside come to rob the people of Istanbul?" and Kemal's discouragement to tell his real identity summarise the identity crisis experienced and the urban people's us-and-them approach²⁵.

Plotline the movie is set up on four different female characters and events developing around the female characters to a great extent are given weight²⁶; and difficulties of a traditional patriarchal family structure to adapt to the urban life and their differences are reflected. New changing values are involved in the urban areas against the traditionalist and patriarchal family structure of rural areas. Intra-family relationships start to change upon arrival at the city in the *Birds of a Foreign Land*. Even though Tahsin Bey, head of the family with a traditional patriarchal family structure, maintains this position of his as a father, he experiences conflict with his two sons from time to time. Sister Fatma particularly constitutes the basis of this conflict. Murat sees the easy manners of women in Istanbul and does not want his sister to go out even to buy vegetables and fruits. Hence, when he sees Fatma going out in the presence of his brother Kemal, he starts to quarrel with him and the quarrel is concluded once the father breaks in. Tahsin Efendi rebukes his son, saying, "No one can say a single word in my house when I am present", but this incident will not be

²⁵ Ayla's opinion changes once she has known and loved Kemal. And she expresses her opinion as follows: "Is not every one entitled to live in welfare and to achieve a better life?" or "Should not they ever left their own small and poor village?"

²⁶ Piskin, *ibid.*, pp. 51-52.

the last one. Even if Tahsin Bey keeps being the one who says the last word within the family, the family does not stick together as in the former days. Selim does not come to work due to Despina, wife of the owner of the opposite shop; and Murat stays out all night long in pursuit of Naciye. This disintegration leads to the bankruptcy of the repair shop and the father does not have any option other than returning to his hometown when the junk lorry fails to serve well.

Naciye, who has run away from her family in Maras and come to Istanbul, describes one of the most repulsive elements of the countryside. Her reason for coming is to deny the life imposed upon her and to benefit from the comfortable environment and opportunities. However, Naciye is defeated by the challenging conditions of the city. She works as both a belly-dancer and a hostess at a nightclub. In this sense, big cities appear before us as a place full of great danger for unprotected women. In this environment where even men cannot find decent employment, the poor, the women and the unprotected are crushed in this wheel. However, what should be stated here is that Naciye, who tries to earn easy money, baffles Murat's efforts to dissuade her. This easy way to make money constitutes another aspect of corruption in the society. Of the female characters, Fatma has come from the countryside to Istanbul in an unexplored manner in an oppressive family. Fatma is a true Anatolian girl with her hair in plaits, her face without makeup and her clothing. She has discovered the consumption opportunities of the big city through her neighbour Mualla. In her role as an evil woman who seduces unsophisticated young girls, Mualla provides another aspect of the dangers of the city. Mualla, to whom Fatma runs away on the pretext of sewing, guides Fatma to the current fashionable consumption habits by making her up and giving her clothing. However, conflict between the urban and rural values, besides economic difficulties, makes the life Fatma desires impossible. That she thinks she would achieve her salvation thanks to Orhan has caused her to fall into a temporary love affair on false marriage proposal and then "*become a prostitute*". Ayse's suicide which is one of the most dramatic scenes of the movie brings about the family's understanding that they cannot keep pace with the conditions of the city and making a decision to return. The last scene of the movie takes place at the Haydarpasa Train Station, where they first arrived in the city, on their way back. It is filled with families that come to Istanbul with great dreams just like them. The only one who manages to hold on in Istanbul is Kemal, who will continue his studies at the university. These frames show us that immigration is now an unpreventable fact in Turkey.

"*Oh Lovely Istanbul*" is a movie of black humour style in which the story of old-fashioned Hasmet Ibriktaroglu who is far different from Sadri Alisik's typecast "*Tourist Omer*" is narrated. The movie directed by Atif Yilmaz was made in 1966. The movie starts with Hasmet Ibriktaroglu's life story which he tells at a table in a soup restaurant. The family whose roots we learn go back to the Ottoman palace was so rich once upon a time but sold and consumed all the properties in their possession in the course of elapsing years. As he himself could not perceive the changing economic conditions of the time, he was cheated of his money by several swindlers.

Eventually, he settled in the outhouse in the garden once he had sold the waterfront mansion inherited from his father. He earns his livelihood by working as a traveling photographer. He attributes the cause of this to his wishing to be independent. (Even though Hasmet has got poor, he keeps being a popular and estimable person thanks to his family's respectability from the past and his own politeness.) His friends continuously insist that he should marry. The first of Hasmet's suitors is Leman Hanim, who has graduated from two faculties, and the second one Belkis Hanim, who owns inns and Turkish baths, and the third one chubby Ayten, daughter of Butcher Salih. Hasmet's marriage to these women all of who represent different economic classes of the society fails to occur due to his making up various excuses. The story starts with Hasmet's meeting Ayse (Ayla Algan), who has come from a village, at Sultanahmet one day. Ayse, who has come from Izmir to be an actress, has four brothers, two being elder and two younger. Her father, elder brothers and their wives are workers, but her father is now unemployed because he had an accident some time ago. Eight people live in a shanty house. The reason why Ayse has come to Istanbul is that she does not want to be a worker. In her opinion, getting up early in the morning and going to the stinking rusty-faced factory is just like death. She therefore wants to be an actress by participating in the contest of one of the fashion magazine of the time. The story line of the movie starts with Hasmet's decision to own this unsophisticated and foolish girl. This time, we see the moral corruption appearing in the characters Naciye and Mualla in the *Birds of a Foreign Land* in Zambak Duruye, an ex-girlfriend of Hasmet. These two ex-lovers who were members of the upper class of the past have been totally broke when they squandered the properties inherited from their fathers. These two individuals who were together in the parties at the Pera Palas once have been scattered as they failed to keep pace with the change being experienced now. Duruye earns a living by working as a street walker. Here, we also witness that those who fail to hold on due to the difficulties of the big cities live at the lower levels.

Hasmet, who remains in the middle of the chaos we have mentioned above, appears before us as a figure that remains between the civilisation in which he has grown up and the one which is now experienced. A transformation of civilisation is being experienced. It is this transformation that throws Hasmet to the outhouse and that adds the daughter of a working family who has come to Istanbul to be an actress. Therefore, the civilisation concept works bi-directionally in the movie. On one side, it is in the origin of the refined tastes and virtues in the form of Istanbul politeness or elegance in Hasmet's person. And on the other side, it generates another notion which corrupts people through such thoughts as getting rich in the easy way and which makes all ways permissible in order to achieve this²⁷. This bi-directionality appears in music as well. In this period when popular culture rapidly becomes widespread, the society starts to get abstracted from its own culture and drifted under the influence of a new western culture (United States). This phenomenon first

²⁷ Mesut Bostan, "Oh Lovely Istanbul and Urban Conservatism", *Research on Turkish Cinema*, www.tsa.org.tr. (12. 08. 2016)

came to the fore by corrupting the Classical Turkish Music as an entertainment and club music. This new music genre was called “*Turkish Artistic Music*” in order to spread this new Turkish music genre among the people. The entertainment sector also went under change in line with these developments and a star system in the western sense started in the cinema sector and this system thoroughly settled in the 1960s²⁸. Oh Lovely Istanbul criticises aspiring for the West by expressing the controversy which it sets up on occidental/oriental styles through music. This criticism becomes more apparent in the following words: “*Oh old civilisation, are you incapable of constructing a firm, brand new world for your children? Will you feed us with lies which you have brought from foreign lands?*”; and it continues in the dialogues of his old friend Hiyar Sakir and his company. Despite he reacts to the popular notion of the period, for Ayse, he writes social lyrics to old songs which will confuse Ayse’s mind. Hasmet ever fails to conceive why the song which Ayse sings in her natural attire²⁹ is made a hit by the audience. In his opinion, this is in fact something which is not seen anywhere in the world now. The fact that the audience brings the house down while they should beat them because of the song which is neither fish nor fowl increases his astonishment still more. Ayse becomes a popular star but the people’s interest dies out a short while later. And this shows us that consumption is the basic determinant in music as in all areas in these years. The movie accommodates a handicap while criticising the negative consequences brought on the society by failure to internalise the consumption culture or any innovation. That is to say, the criticism set forth with occidental, arranged or foreign music bears in it a colour such as praising Ottomanism and the past period³⁰.

As Oh Lovely Istanbul and Birds of a Foreign Land were shot at real locations, we can see still-natural places and beauties of Istanbul in the background. In the Birds of a Foreign Land, the Haydarpasa Train Station primarily appears before us as the basic location of the immigration phenomenon. The stairs of the station is an important spot where the newcomers watch Istanbul for a long time and eventually say that they would conquer the city. It is followed by the Suleymaniye district where they settle and the neighbourhood of the Sultan Selim Mosque where their quarter is located. In these years, while the districts and quarters where the artisans, craftsmen and Levantines live in the city appear to be Kurtulus, Tarlabasi, Suleymaniye, etc., i.e. the places where old traditional Istanbul houses are located, bureaucrats and people of the upper income group reside in such districts as Nisantasi, Macka, etc. The immigrating family settles in this old structure of the city, i.e. in Suleymaniye, which was once one of the developed districts. The life style of

²⁸ Senem Duruel Erkilic, “Cinema and Music as a Representation of Changes in Social Acclaim: Oh Lovely Istanbul, Muhsin Bey and Where Are You, Firuze”, *Galatasaray University Communication Magazine*, Issue:8, 2008, p. 130, www.iletisimdergisi.gsu.edu.tr. (20. 08 2016)

²⁹ The song is as follows: Ayse is my name/I live in a shanty house/We were nine siblings, oh/Seven of them younger than me/One is now alive/And he keeps fighting tuberculosis/He spits blood every day of the Lord/He keeps spitting/Ptui ptui ptui

³⁰ Nijat Ozon and Halit Refig are two important persons who brought up these criticisms in the period when the movie was released. For detailed information, see Erkilic, *ibid.*, pp. 131-133.

this family is not so different front from the other people who share the same district. Also, the Greek quarter where the house of Despina, wife of Greek car mechanic, is located, Galata Bridge, Beyoglu, Macka Park, shores of the Bosphorus where Orhan's villa is situated, Karakoy, where Tahsin Efendi works as a shared taxi driver, Nisantasi, where luxury apartments are located, reveal Istanbul of the 1960s.

Shanty phenomenon hardly exists in the Birds of a Foreign Land. Such that, shanty houses are only shown once while Kemal and his urban girlfriend Ayla look at them from afar during their chat in the movie. Life styles and habits of both of them are different from those living in the shanty houses. In fact, considering that approximately 45% of the population of Istanbul live in shanty houses in these years, it is better understood that the shanty phenomenon has reached a size which may not be overlooked. However, as the movie first addressing the domestic immigration in the Turkish cinema, the Birds of a Foreign Land has chosen a family that has certain funds, has found the house they will reside and the workplace in advance, immigrates from a city but not from a village and resides in a typical Istanbul house in an old Istanbul quarter but not people who come to live in shanty houses. But in the movies addressing immigration as a subject, which were shot after the Birds of a Foreign Land, we cannot see these old quarters any longer. The incoming classes settle in shanty houses to a great extent and form the periphery of the city³¹.

In the Oh Lovely Istanbul, the destruction suffered by the city during the re-development works is revealed while the loveliest places of Istanbul of 1966 are shown. The scenes in which Hasmet looked at the Bosphorus sighing provide us with the opportunity of seeing the cosy and verdant Bosphorus where waterfront mansions were situated once upon a time. We cannot help thinking how verdant the Bosphorus was. The place where he works as a traveling photographer is the Sultanahmet Square. While Ayse poses artistically here, we see the Sultanahmet (Blue) Mosque, one of the largest complexes of Istanbul, and the ruins of the old quarters in the background. Istanbul almost appears to be a city just out of war in these frames. This process is the continuation of the demolition starting with the World War II with the capitalist economic policies. Mass demolition took place in most of the old quarters in downtown Istanbul in order to open broad streets and squares after the World War II. The demolition caused by the war reveals that such a city as Istanbul having a wooden congested quarter texture is under a great risk. Thus, broad streets and squares are considered to be escape routes from congested quarters. Another remedy is the concretion of the buildings. This brings forth the demolition of individual wooden buildings and construction of concrete buildings in their lieu besides mass demolitions. When high-rise building construction becomes fashionable, the urban texture of Istanbul starts to change and deteriorate considerably: "*Shanties springing up on the periphery of the city embellish the edges of this landscape decorated by demolished quarters and muddy streets. Oh Lovely Istanbul is a*

³¹ Guchan, *ibid.*, pp. 127-128.

picture of this social tumult which becomes apparent upon the transformation of the place."³²

Henri Prost, who was assigned with the development of Istanbul from 1936 to 1950, basically thought to remove all the ugly buildings and arrange the environs of the monuments as public parks in all the plans he prepared. He particularly stated that the most important issue which must be observed in all development activities to be made was that the unique silhouette of the city should not be disturbed³³. Besides these, two large public parks were suggested in the plan. Of these, the first one is the culture park and sports field at Yenibahçe within the city walls and the other is the public park which was opened as Inonu Gezisi in 1942 and which extends along the Taksim-Harbiye-Macka axis. The Gezi Park is considered to be a symbolic development movement due to the fact that it bears the name of "National Chief" Ismet Inonu. Planned as an uninterrupted green field up to the sports and exhibition palace and the outdoor theatre, the Gezi Park was first cut across upon the construction of the Hotel Hilton in 1955 and the green field considered to be extended from Taksim to Harbiye could not be achieved due to the construction of the Hotel Sheraton, Hotel Divan and Hotel Hyatt Regency. In the development works performed during this period, 1148 structures including historical works were demolished. Unable to bear all that demolition, Prost left the city by writing a letter to the governor in which he said "My plan has so changed that I cannot even recognise it."³⁴ Even if works had been carried out to document and protect the monuments by the 1950s, insufficient economic and legal regulations caused such works to be achieved much below what was desired.

The 1950s are the years when the Democrat party was in power. The economic policy which the party successfully maintained until 1954 declined to an unsuccessful level as from that year. Adnan Menderes, who thought to eliminate such decline through a development movement to be started in Istanbul and further to draw all attention here, caused a great development project. The basic area where development was achieved is the area remaining between Karakoy and Kabatas which may be considered to be one of the social, military and administrative centres of Istanbul, capital of the Ottomans. A great number of buildings including but not limited to the Dolmabahçe Palace, Tophane-i Amire (Royal Arsenal) and the works of Sinan the Architect are located within the boundaries of this area. These buildings survived with so minor alterations until the 1950s, but no significant work had been done due to economic deficiency as we have stated before. This situation in which the government took action with political reckoning was accomplished some time later. As a consequence of this action which irretrievably changed the texture of Istanbul, approximately ten thousand houses were expropriated and demolished. Narrow pedestrian walkways and the environs thereof were haphazardly

³² Bostan, *ibid.*, www.tsa.org.tr.

³³ Muge Ceyhan, Conservation of Historical Environment and Press in Istanbul: "A Dissertation via Newspaper Cumhuriyet", ITU, Institute of Positive Sciences Master's Degree Thesis, June 2006, p. 7.

³⁴ Ceyhan, *ibid.*, pp. 8-12.

demolished and converted to 70-80 meter-wide streets. During all these works, a great number of historical works located in the abovementioned Karakoy-Kabatas area were demolished, damaged, "planed" or relocated. Therefore, a great loss of historical works was experienced in this area³⁵.

The following are the historical works damaged or destroyed in the course of road broadening works in the area remaining between Karakoy and Kabatas during these development movements in Istanbul: Abdülhamid II Fountain, Nusretiye Mosque and Public Fountain, Karabas Turkish Bath, Kilic Ali Pasa Mosque and Shops, Marshall's Offices, Sanayi Barracks, Suhey1 Bey Mosque, Hekimoglu Ali Pasa Fountain, Yahya Efendi (Silahdar) Fountain, Yusuf Pasa (Koca) Fountain and Public Fountain, Findikli Turkish Bath, Esad Mehmed Efendi Fountain, Saadettin Efendi Fountain, Emin Aga Public Fountain, Karakoy Mesjid or Mosque³⁶. Photographs could not even be taken of these buildings by taking down the Higher Board of Immovable Antiquities and Monuments³⁷. Illegal housing rapidly became widespread once shanties were legitimised in that period. After those at Zeytinburnu and Taslitarla, Menderes prevented the demolition of shanty houses evacuated for demolition at Levent, saying "smoking chimneys of any shanties shall not be demolished". Kagithane was later added to those shanty areas. By 1960, the number of shanty houses had been more than 60.000 in Istanbul³⁸.

Alarm bells caused by such transformation were frequently put to question in that period. Doğan Kuban is one of the most important architects of Turkey, who addressed this issue. As a matter of fact, in an article he wrote in the magazine Mimarlik (Architecture) in 1965, he drew attention to the fact that the historical environment had disappeared in Istanbul and called for an immediate remedy to that situation. While Kuban listed the features of being a historical city in his article, he stated that Istanbul, which was one of the most prominent historical cities of the world, had unfortunately lost those features. He argued that what filled in the historical city concept was not considered to be individual works but the whole

³⁵ Baris Ertem, Mustafa Cevdet Altunel, "Study of Loss of Historical Works in the Development of Istanbul from the Perspective of History and Tourism: Karakoy-Kabatas Area", *ODU Institute of Social Studies Social Studies Research Magazine*, Volume:2, Issue: 4, December 2011, pp. 62-63.

³⁶ Ertem, Altunel, *ibid.*, pp. 68-72. For detailed information, see Ceylan, *ibid.*, pp. 41-42.

³⁷ Ceyhan, *ibid.*, p. 32.

³⁸ Ceyhan, *ibid.*, p. 33. It may be said that the development works in Istanbul taking place between 1956 and 1960 were started in order to open new roads to facilitate traffic, to construct new squares and repair historical-religious works, except for the approaching 1957 elections. The most important restoration activity of the period is the repair of the Rumeli Hisari (European Fortress). Included in the other works are the Sirkeci-Florya Coastal Road in the area created by filling in the sea, the Vatan and Millet Streets, Eminou-Unkapani Street, broadening of the Ataturk Avenue, construction of the Municipal Palace, opening of Barbaros Avenue, Levent-Sariyer Street passing through Maslak, Karakoy-Azapkapi access road at Persembe Pazari, Kemeralti Street between Karakoy and Tophane, broadening of the coastal road extending from Tophane to Bebek, landscaping of Eyup Square, opening of Uskudar Boat Station Square, Salipazari and Haydarpasa port facilities. Ertem, Altunel, *ibid.*, p. 68.

structure and drew attention to the quarters constituting the historical environment of Istanbul and representing life experiences in the 1960s. He stated that demolishing those structural series and replacing them with high rise buildings jammed in the same area would not add anything but ugliness to the city. The Suleymaniye Quarter we see in the *Birds of a Foreign Land* is one of the examples of a typical Ottoman wooden architecture. Despite they have reached the present day by preserving their character although they have been concreted so far, all the historical districts located in the Historical Peninsula of Istanbul including Suleymaniye are designed to rebuild under the designation of renovation and transformation in the present day. The project mentions the names of several other districts such as Sulukule, Tarlabasi, Fener-Balat, Ayvansaray, Yedikule, Yenikapi. However, these districts are part of the everyday life of the city and living representations of its architecture during its history. These districts very few of which have remained and which have been destroyed in exchange for economic benefits in the short run must be protected. The work to be performed for the wooden houses which constitute the identity of the city is to make them healthier and provided with conveniences. This arrangement is very important both as elements providing the continuity of the historical character of the city and in terms of originality of the environmental atmosphere to be provided by its picturesque assets, tourism and artistic value³⁹. Besides all these, it is of vital importance in terms of several branches of arts and thereby the richness of our cinema. In an evacuated house which has the outlook of an old house on the outside, it is not possible to imagine that period and make it experienced. When one now considers a movie with Istanbul as a setting, it seems that there is not any decent location which reflects the character of the city other than a few historical places or districts such as the Grand Bazaar, Sultanahmet Square, Galata Tower or Kuzguncuk. Several western cities we seen in movies many times such as Amsterdam, Bruges, Florence, Venice, etc. are preferred because they have a character and can reflect the historical atmosphere they have brought from their past. These buildings which have no historical characteristic remaining and which do not have any character and identity but are only provided with a historical outlook through decors with bay windows⁴⁰ turn out to be places failing to communicate anything in terms of cinema and Istanbul gradually becomes less attractive. Disappearance of places is a problem from the standpoint of the audience as well. As a great number of movies were shot at Istanbul in the 1960s, 1970s and 1980s, we can really feel and live the period in real places. However, as this number gradually reduced or due to scarcity of the places which may reflect it in the 2000s, Istanbul is reflected on the silver screen less and less. The part which may not be reflected is tried to fill in through computer games as the time goes by.

³⁹ Dogan Kuban, "A Significant Part of the Historical Environment Disappears in Istanbul", *Mimarlik*, Issue: 10, 1965, p. 21, www.mimarlikdergisi.com (4. 09. 2016)

⁴⁰ Çigdem Sahin, "Istanbul Is Becoming a Decor", *Mimarlik*, November-December 2010, Issue: 356, www.mimarlikdergisi.com (5. 09. 2016)

Another problem from the standpoint of the Turkish cinema is the Istanbul silhouette which forms the background of the movies. This silhouette forms the invariable frames of almost all films with Istanbul as a setting. Forming the silhouette of Istanbul, such buildings as the Topkapi Palace, Hagia Irene, Hagia Sophia, Galata Tower, Sultanahmet (Blue) Mosque, Dolmabahce Palace and Maiden's Tower that have been standing for many centuries are now in the shadow of high skyscrapers. The 16/9 Towers located at Zeytinburnu and situated in the background of the Sultanahmet (Blue) Mosque, Gokkafes, also officially known as Suzer Plaza behind the Dolmabahce Palace, the skyscrapers rising behind the Maiden's Tower and the Hotel Moda (Hilton Double Tree) situated on the coast of Moda are only a few of them. The Historical Peninsula has now attained an outlook which does not have any character and in which mosques are squeezed in between due to such skyscrapers.

Undoubtedly, another of the values reflecting seven-hilled Istanbul especially in film frames is the Haydarpasa Train Station. One of the most important symbolic places of the immigration in our cinema, the Haydarpasa Train Station was in the cultural memory of the city from 1908 to 2012. The very first project regarding the transformation of the Station to a rent area came up in 2004 and then Istanbul Metropolitan Mayor Kadir Topbas announced at the International Real Estate Exhibition in 2005 that "*they had offered Istanbul to suitors*". Afterwards, a fire broke out on the roof of the Haydarpasa Train Station on 28 November 2010 and the roof of the historical building burnt down to ashes. It was alleged by the people that it had been burnt to convert it to a hotel. Having given the High Speed Train as an excuse, first national train services and then suburban train services were stopped as from 1 February 2012 and 18 June 2013 respectively. The Kadikoy Municipality filed a nullity action against the plan dated 2012 of the Istanbul Metropolitan Municipality which converts the Haydarpasa Train Station to a hotel and designates the area of a million square meters as a trading and tourism area around the station. Legal process is still in progress. Today, it has been put into agenda to privatise it once again⁴¹.

Conclusion

In the 1950s, Turkey experiences a social, economic and political transformation in the new world order in which it took place. While the source of the social change is economic, immigrations from rural areas to urban areas appear before us as an important phenomenon. This intense immigration to Istanbul particularly changed the texture of the city. These years are those in which new districts and shanty areas started to appear with the domestic immigration wave. Oh Lovely Istanbul and Birds of a Foreign Land occupy a significant place in the history of the Turkish cinema as movies in which the effects of this occurrence are conveyed to cinema. These movies address the transformation experienced in the society in

⁴¹ Birgun, 18. 08. 2016.

family, music, place and economic aspects. Encounter of those who came from rural areas with the urban people and the disintegration experienced were presented. Even if this disintegration is a phenomenon created by economic difficulties, conflict of values is yet effective. It is particularly a disaster for female characters. Even if family relations seem to disintegrate in both movies, the message ultimately given in the movies is that family unity should be maintained.

Included in the basic places which we encounter in the *Birds of a Foreign Land* and *Oh Lovely Istanbul* are the Haydarpasa Train Station, such districts as Kurtuls, Suleymaniye, etc. where old Istanbul houses were located and where jet set of Istanbul was residing once upon a time (Ottoman period), Galata Bridge, Karakoy, Sultanahmet and Bosphorus, which was verdant at that time, and waterfront mansions. All these districts and quarters are our historical heritage and cultural assets with their history and experiences. These places not only constitute our heritage but our memory and memoirs as well. Besides the story, the places and background where such stories are set appear before us as so important an aspect in cinema. Therefore, Istanbul has lost many of its assets as a consequence of the intense immigration it has received and the haphazard urbanisation as from the 1950s. As we have seen in the two movies shot in the 1960s, the urban areas standing for many centuries have been sacrificed to rent in order to keep pace with the new order. It is not only the place which has disappeared but the past, lovely memoirs and silhouette as well. Although the Turkish cinema has now got a lot of stories to tell of Istanbul, lack of places to shoot movies is one of the biggest problems. Another one is that different districts representing the everyday life of Istanbul are wanted to destroy under the disguise of urban transformation. While this problem turns Istanbul to a city which is broken away from its culture and in which only a few historical works are exhibited, it is also the greatest obstacle before the narration of experiences.

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