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A Generic Evaluation of Movie Cape Fear (1962)

Cape Fear (1962) Filminin Türsel Açından Değerlendirilmesi



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Abstract

The concept of genre has had a significant place in cinema studies since the 1970s. Genre films are commercial feature films telling identical stories with similar characters. Definition and debate of genus and genres in cinema has tended to focus on mainstream, commercial films in general and Hollywood films in particular. In this study, it is aimed to make a generic evaluation of the movie Cape Fear directed by John Lee Thompson in 1962. The movie was selected with a teleological sample method because it inhibits the characteristics of some main genres and some sub-genres and makes the changes of some main species visible over time. The movie has the characteristics of psychological-thriller, psycho-thriller, film noir and neo-noir. The film was chosen in terms of both showing the change in the main genre, film noir, and blurring the boundaries of psycho-thriller and psychological thriller, which are two sub-genres of thriller. Movie selected as a sample, analyzed according to the generic criticism method. In this direction Cape Fear is evaluated from a generic perspective under the headings of "subject, narrative structure, characters, iconography and direction of photography."

Keywords: Cinema, Genre Critics, Film Noir, Psycho-Thriller.

Öz

Tür kavramı sinema incelemelerinde 1970'lerden beri önemli bir yer tutmaktadır. Tür filmleri, benzer hikayeleri benzer karakterlerle anlatan ticari uzun metrajlı filmlerdir. Sinemada tür ve türlerin tanımı ve tartışması genel olarak ana akım, ticari filmlere ve özel olarak Hollywood filmlerine odaklanma eğiliminde olmuştur. Bu çalışmada 1962 yılında John Lee Thompson tarafından yönetilen Cape Fear adlı filmin türsel bir değerlendirmesini yapmak amaçlanmaktadır. Film hem bazı ana türlerin hem bazı alt türlerin özelliklerini taşıdığı için hem de bazı ana türlerin zaman içerisindeki değişimlerini görünür kıldığı için amaçsal örneklem yöntemiyle seçilmiştir. Film, psikolojik-gerilim, psiko-gerilim, film noir ve neo-noir özelliklerini taşır. Film, hem bir ana tür olan film noir'ın zaman içerisindeki değişimini göstermesi hem de gerilimin iki alt türü olan psiko-gerilim ve psikolojik gerilimin sınırlarını bulanıklaştırması açısından seçilmiştir. Örneklem olarak seçilen film, türsel eleştiri yöntemine göre çözümlenmiştir. Bu doğrultuda Cape Fear filmi "konu, anlatı yapısı, karakterler, ikonografi ve görüntü yönetimi" başlıkları altında türsel perpektiften değerlendirilmektedir.

Anahtar Kelimeler: Sinema, Türsel Eleştiri, Film Noir, Psiko-Gerilim.



Introduction

Cinema converted into a major industry in the United States shortly after its invention. This huge industry has been producing according to rational principles since the 1920s and developed strategies intended to raise the profit. Genre films are one of the products of the Hollywood Studio system characterized by vertically integrated monopolies. Christine Gledhill claims that genres emerged from the studio system's dual need for standardization and product differentiation and that each has its unique repertoire of visual imagination, plot, character, environment, narrative styles of development, music, recognizable conventions treating among the stars (Gledhill, 2007, s. 252). Therefore, it can be claimed that the genres in cinema are films sorted by a set of conventions agreed upon by the producers and the audience (Sobchack, 1975, s. 196). Each film genre differs from other film genres with its similar narrative such as structure, characters, iconography, and themes. Although the concept of genre in cinema emerged as a result of its industrial structure in the early periods, over time, its aesthetic and social aspects have turned to a phenomenon gaining importance. Besides all, political and economic developments have also been effective in the formation of new movie genres. Therefore, genres with a dynamic structure are always close to the society. Why some species are on the rise in some periods and the relationship between changes in genres and enhancements in society are among the subjects examined in genre studies. On the other hand, sub-genres emergence, genres hybridization and their counterparts in cinematography are among the topics researched in genre studies. In this study, it is aimed to make a generic assessment of the movie Cape Fear directed by John Lee Thompson in 1962. Since the movie bears the characteristics of both some main genres and some sub-genres was chosen by the purposive sampling method because it makes visible the changes of some main genres over time. The film has the characteristics of psychological-thriller, psycho-thriller, film noir and neo-noir. Film noir is a genre originated in Hollywood but has also offering examples in other national cinemas. The world dominated by an uncanny and dark atmosphere after the Second World War, was realistically portrayed by American directors. These movies focusing on the state of the post-war world, has been designated as 'Film Noir' by French critics. These productions, with a dominant pessimistic mood, differs from classical Hollywood movies in terms of form and content. The classic era of Film Noir begins in the 1940s and ends in the 1960s. However, after a while, it is observed that the genre renews itself and movies produced in this genre are called 'neo-noir'. Despite the fact that neo-noir is fed from the classic Film Noir, it differs from it in various aspects. In the new film noir, "crime" is the main theme, and there are main characteristics such as "detective, femme fatale, victim, etc." But in neo-noir, the position and characteristics of the characters in the narrative have altered. Although there are similarities in terms of iconography, the conversion with color film in neo-noir is characterized as a significant change. It is observed that the aesthetic style of neo-noir also differs from the aesthetic style of classical film noir. The movie being the subject of the study, was produced approximately during the era when the classical film noir was expired. Therefore, it has the characteristics of both classical film noir and neo-noir. On the other hand, it has the features of both psychological tension and psycho-thriller sub-genres, which are the sub-genres of the thriller genre. Therefore, in this study aiming to assess Cape Fear as a hybrid character, from a genre perspective, first of all, theoretical discussions about genres in cinema are included. First of all, classical film noir and neo-noir film genres are handled then psychological thriller and psycho-thriller sub-genres are discussed. In the next part of the study, Cape Fear is treated under the titles of "subject, theme, plot", "characters", "iconography and cinematography".

Genre Context in Cinema

In the words of Barry Keith Grant; genre films are commercial feature films telling familiar stories with familiar characters and situations through repetition and variation and popular cinema mostly consists of genre films (2007, s. 1). Despite the fact that genre films are an important component of the Hollywood Studio System, continued to exist after the studio era. Moreover, genre concept is not only limited to American cinema, but also existed in other country cinemas. The concept of genre has occupied an important place in cinema studies since the 1970s; exemplified (solo or in various combinations) by western, gangster movie, musical, horror movie, comedy, melodrama. Sometimes, the term “subgenre” is also used, usually to cite to certain traditions or groups within those genres. (Like a ‘romantic comedy’ or a ‘gothic horror movie.’)” (Neale, 2005, s. 7). The existence of the term genre dates back to the early years of cinema, in the early years it was evaluated as a way to organize films according to their genre. Despite the fact that the French critic André Bazin referred to western cinema in the 1950s, he referred, genres, was not included as a key concept in Anglo-Saxon film theory until the late 1960s (Hayward, 2013, s. 165-166). Besides the term genre, the term ‘glut’ is sometimes used, usually made in a specific and limited time frame and is often used to refer to groups of films designed on the characteristics of individual commercial successes: like a historical adventure glut (Neale, 2005, s. 7). Although the term genre is a widely used term in film criticism, there is little consensus on what exactly it means (Buscombe, 1970, s. 33). The definition and discussion of genre and genres in cinema has tended to focus on mainstream, commercial films in general and Hollywood movies in particular. Sometimes, indeed, genre and genres are only identified with such movies (Neale, 2005, s. 7). Simply, a genre film, whether it’s a Western or a musical, a comedy or a gangster movie, involves familiar, essentially one-dimensional characters portraying a predictable story pattern in a familiar setting. (Schatz, 1981, s. 7). Andrew Tudor (2003, s. 3) says genre films ensure a roughly useful way of portraying American cinema over the years. Genres are one of the oldest tools used by the industry to organize the production and films marketing and to guide their viewing by critics and popular audiences. In this context, genres, like stars, emerged from the studio system’s dual need for standardization and product diversification (Gledhill, 2007, s. 252). During the reign of the studio system, genre films made up the vast majority of popular and fructuous productions, and this trend continued even after the studio system ended (Schatz, 1981, s. 6-7). Genres in cinema are based on popular narrative forms that have both cultural and universal roots (Kabadayı, 2013, s. 108). Genres, each with a recognizable repertoire of traditions operating between visual imagery, plot, character, setting, forms of narrative development, music, and stars, ensured the industry to forecast audience expectation. Differences between genres have meant that different audiences can be identified and covered for, all facilitating to standardize and stabilize production (Gledhill, 2007, s. 252).

According to Tudor (2003, s. 3), meanings and uses of genres vary considerably, and it is very hard to identify even a rare school of thought on the subject. In general, commercial cinema can be defined by the formal and narrative elements common to almost all of its products: a Hollywood movie is a story of a certain length focusing on a main character (a protagonist, a main character) and certain involves production standards, an (“invisible”) arrangement style, use of music, etc. (Schatz, 1981, s. 10). Films can be classified according to many criteria. Even, all of them can be divided into art films and non-art films and then shifted to their sub-genres (Abisel, 1999, s. 48). According to some theorists, there are some major categories of films and other subgenres are created

with reference to these major genres (Hayward, 2013, s. 167). Classical narrative forms such as drama, comedy, tragedy, melodrama can be applied to cinema, it is possible to group films and directors according to many criteria such as the emotion they highlight, the audience they are guided towards (Abisel, 1999, s. 48). Except for films noir and melodramas, which Neale (2005) specifically deals with, the main genres are sorted as; action-adventure, biography, comedy, crime movies, epic movies, horror, science fiction, musical, social problem movies, teen movies, war movies, westerns. Thomas Schatz (1981, s. 111-150) in his book 'Hollywood Genres' outlines the main genres as westerns, gangster films, detective films, comedies, musicals and melodramas. He considers film noir under the main genre of detective films. Besides, Rick Altman (2003, s. 29) states that a Hollywood genre can borrow from another medium with little change, a second species may evolve slowly, constantly changing, and fluctuating noticeably before settling in a familiar pattern and can go beyond instances of a third genres and that none can be claimed to be dominant. It seems that many Hollywood movies and many Hollywood genres are hybrid and multi-genre. This is true for feature film as well as for an obvious hybrid genre such as musical comedy. Consequently, genres often overlap and individual films are sometimes considered under several different general headings (Neale, 2005, s. 45, 46).

Film Noir, Neo-Noir, Psychological Thriller and Psycho-Thriller

The political, economic and social developments after the Second World War made the world a 'dark, unreliable and fearful' venue. Social life dominated by anger, uncanny, cruelty and anxiety was adapted into movies by American directors. These films, drawing attention with their dark atmosphere and differ from the classic American films, were designated as "Film Noir" by the French critics (Kolker, 2011, s. 307-308). These films have emerged with the combination of dramaturgical elements such as tilted camera angles, high-contrast lighting styles, the use of dark atmosphere, and themes such as crime, violence and sexuality (Tan Özdemir, 2011, s. 23). The classic Film Noir era, beginning with the 1941 movie *The Maltese Falcon* (John Huston), and ends with *Touch of Evil* (Orson Welles-1958) film. By 1970s, fear, anger and disappointment began to dominate social life again, due to Cold War effect (Keeseey, 2011, s. 11) and the directors have revealed this situation in their films (Hanson, 2003, s. 18-21). Thus, neo-noir emerged by taking advantage of the legacy taken from classical Noir.

Neo-noir themes are not shaped by historical and political events as in classical Noir, but by social transformations. In the new film noir, the woman has started to look after her desires and interests both at home and at work. The tough male protagonists of the classic film noir have been replaced by more fragile anti-heroes. Along with sexuality being one of the important themes of film noir, social problems such as race, age and class have also started to become the main issues of neo-noir (Keeseey, 2011, s. 17). Although neo-noir uses some thematic and stylistic clichés of classical film noir, it seems to differ significantly from it. As in film noir, crime, especially murder constitutes the main theme in neo-noir. Looking at the characters, there are main characters such as "femme fatale, detective, victim" in both Noir genres, in neo-noir, the features of the characters become distinct. The detective, who previously sought to solve the crime, now seeks to find his split personality. Similarly, the liberalization of women has transformed the character of the femme fatale. Femme fatale is now more powerful and fatal. Even in neo-noir, women sometimes appear as detectives and sometimes as victims (Mutluer, 2008, s. 75-76). It is observed that the most basic iconographic difference in neo-noir is the "use of the color

element” depending on the technological developments (Glitre, 2009, s. 11-12). Another difference in the new film noir is the use of space. More central extensions are preferred as spaces in Classic Film Noir; in contemporary Noir, it is observed that peripheral spaces are used as filmic extensions (Keeseey, 2011, s. 15). Thus, audience shown that crime has spread to smaller regions as well. Another changing element in neo-noir is the comprehension of aesthetics. With postmodernism, the understanding of intertextuality came into prominence and “hybrid” genres began to form, which came into contact with other genres (Conard, 2007, s. 101). Sub-genres such as ‘white-noir’, ‘country-noir’, ‘techno-noir’, ‘science fiction-noir’ emerged as a result of this relationship (Keeseey, 2011, s. 15). Neo-noir is an international film genre frequently observed in Hollywood and other country cinemas since the 1970s.

Thriller genre is a very difficult genre to detect, as it encompasses a wide variety of movie genres. Film noir, gangster, science fiction or horror movies, detective thrillers containing thriller are, in some respects, thrillers (Hayward, 2013, s. 420). As a distinguishing feature, in “thriller films” the story is based on “suspect”; curiosity is about the solution of the event, what the result will be, and this is where the tension originates” (Abisel, 1999, s. 155-156). A thriller relies on a complex plot to create fear and anxiety in the audience. He plays with our own fears, drawing on our infantile and therefore often repressed fantasies that are voyeuristic and sexual in nature (Hayward, 2013, s. 420). Murder is not required to be shown in these films, it is more important than malicious acts, how to rehabilitate the perpetrators, how to catch the murderer or criminal, how hero gets rid of current situation (Abisel, 1999, s. 156). Often there is a fairly simple theme at the center of the narrative, the thing that catches and captivates the audience is the detention. The action we recognize to take place is delayed (Hayward, 2013, s. 420). Even though there are all hazards in these films, especially the danger of death, the weight is in the plot and from time to time, the tension is based on whether film’s central character will be caught and how he will get himself out of trouble (Abisel, 1999, s. 156).

Susan Hayward claims that psychological tension is based on sadomasochism, insanity and voyeurism. The murderer spies and traps his victim with a series of complex and sadistic acts waiting to strike. The killer is mostly psychotic, and his insanity is an explanation of what motivates his actions. He attains lethal power with his madness (Hayward, 2013, s. 441) Kim Newman makes the following distinction between psychological tension and psycho-thriller:

“Psycho-thriller deals with the horrors of madness (as opposed to psychological thriller which is quite different). Pure mystery is disturbing because of murder mania, because a criminal without reason sabotages the core puzzle element of a ‘who did it’. A murderer driven by the lust to kill rather than by something deductible such as monetary gain or revenge, makes the ultimate disclosure of guilt purely arbitrary. Anyone can confidentially be a psychopath” (Newman, 2001, s. 71).

Therefore, although the border between them is quite blurred, it can be said that psycho-thriller differs from psychological thriller in that the crime is committed without cause and is the product of a sick mind.

Purpose and Method of Study

This study aims to evaluate the movie Cape Fear directed by John Lee Thompson in 1962 from a genre perspective. Cape Fear film was determined according to the purposive

sampling method. Purposeful sampling is “the researcher’s determination of the units that he thinks are most suitable for the purpose of the research, according to his own judgments or the information he has acquired” (Taylan, 2015, s. 79-80). The film was chosen in terms of both depicting the change in the main genre, film noir, and blurring the boundaries of psycho-thriller and psychological thriller being the two sub-genres of suspense. The movie chosen as a sample was analyzed according to the genre criticism method. Genre criticism, is realized in a framework mainly basic forms, narrative structures, themes, characters, spaces of various genres; in short, where all the semantic and syntactic elements are defined and classified” (Özden, 2014, s. 212). In this direction, “subject, theme, narrative structure, point of view, characters, visual iconography and image management” were discussed in the genre analysis of Cape Fear.

Findings Intended for Cape Fear Genre Analysis

Cape Fear is a 1962 film directed by John Lee Thompson, adapted from a screenplay by John D. MacDonald’s novel “The Executioners”, and re-adapted by Martin Scorsese in 1991. The aim of this study is to make a generic evaluation of the first version, called Cape Fear, by focusing on film noir, psychological-thriller and psycho-thriller genres. Cape Fear movie is a movie produced in 1962 as film noir, psychological-thriller, psycho-thriller directed by John Lee Thompson. The movie was selected according to the purposive sampling method, which is one of the non-probabilistic sampling determination methods. In this sampling method, the researcher uses his/her will and decides what/who will constitute the sample conforming for the purpose of the research (Balci, 2016). In the study, first of all, the theoretical approaches about the species are narrated followed by discussions on the genre of film noir, psychological-thriller and psycho-thriller. Then, Cape Fear is assessed with the method of genre analysis in line to its subject, theme, plot, characters, iconography, use of sound and music.

Cape Fear (1962)

The screenplay of the first version, shot in 1962, was adapted from John D. MacDonald’s novel The Executioners and directed by John Lee Thompson. The movie is evaluated in terms of the theme, plot, characters, iconography and the use of music and sound after movie’s story is briefly narrated.

Short Story of the Movie

The film is about Max Cady, who wants to take revenge on lawyer Sam Bowden, finds the lawyer and harasses and threatens his family after he gets out of prison. Described as a psychopath and murderer, Max was imprisoned eight years ago with Sam’s testimony and during his imprisonment he studied the laws and plotted revenge. Max begins to harm the Bowden family without a deficit to law. At some point, Sam begins to hesitate as a legal man between obeying the law and protecting his family, and traveling back and forth across the border. Realizing that he can’t deal with Max in normal ways, Sam sets up a trap for Max with a friend. Placing his wife and daughter in a houseboat in the Cape Fear area, Sam gives the impression of being out of town. In fact, he and his friend Kersek are hiding in the field next to the house and waiting for Max. Max notices and kills Kersek, untie the rope of the floating house, allowing it to be caught in the current. Sam’s wife, Peggy, is swept away with the floating part of the house, while her daughter Nancy stays on her fixed part of the pier. Seeing that Max is going to attack his wife, Sam swims home. But when he gets home, Peggy tells her that Max wants to mislead her, and that his main target is Nancy, who is stranded on the shore. Sam, swims back to shore hurriedly, rescues

his daughter. He contents himself with injuring Max when he could have killed him, and decides to bring him into justice.

Subject, Theme, Plotline

As stated in the theoretical part, although crime is a common topic in many genres, the establishment of the narrative from the criminal point of view in classical film noir, In psycho-thriller, on the other hand, unlike psychological tension, the mentioned genres and sub-genres differ from each other in that it deals with a disordered mind committing crimes for no reason. In the movie, Max Cady's crimes and the revenge he wants to take from Sam stand in the center. Max's crimes are sexual assault and violence against women. Max raped and beat a woman to death eight years ago, and was arrested for his testimony against Sam Bowden and spent eight years in prison. Although Max's crime is not shown in the movie, it is explained in detail by Sam to his friend, police chief Mark Dutton. Similarly, in another scene, Max tells Sam about one of his past crimes. He was very angry with his wife, who left him and married someone else because he went to prison. He describes how he kidnapped his ex-wife and tortured her for three days. Max, who forced his ex-wife to write a letter as an element of blackmail, left the woman naked in a secluded place. Although Max's tortures to his ex-wife are not shown in the film, Sam is told in a disturbing way. On the other hand, Max strangles Kersek to death. The movie approaches the classic film noir in terms of theme, by putting the crime, especially a murder, at the center of the narration. On the other hand, the movie has elements suitable for both psychological thriller and psycho-thriller being the sub-genres of the thriller genre. There is a strong motive for revenge that drives Max as one of the main characters of the movie. But on the other hand, Max exhibits an extremely morbid personality. Diane, who has nothing to do with her revenge, shows violence to her character for no reason and accidentally misses him while she intends to kill. Diane is a woman Max met at the bar. Max takes a long look at Diane, who is sitting at another table with a man. At that moment, Max, who surrendered without any difficulty to the police who came to arrest him, said confidently as he passed by the woman, "Get rid of the man next to you in an hour and I'll come to pick you up". Indeed, the police, who found nothing to detain him during his interrogation at the police station, released him. Max, who goes to a hotel with the woman, does not know that he is being followed by a private detective. At the hotel, he starts beating the woman for no reason. In this sense, the film approaches the psycho-thriller genre. When the police came to the hotel after the private detective informed him, he escaped from the hotel before he could kill the woman. Moreover, the expressions he uses in the scenes where he tells Sam about the evil he has conceived for his wife and daughter are extremely disturbing and pathological. For this reason, the film carries the characteristics of both sub-genres in terms of theme.

Nilgün Abisel pointed out that the story in thriller films is based on "suspect", "Curiosity is about the solution of the event, its consequence" and that's where the tension comes from. Even though all the hazards, especially the danger of death, are in question in these films, she underlines that plotline is the center of weight and at times the tension is based on whether the central character of the movie will be caught, how he will get himself out of the way." (Abisel, 1999, s. 155-156). Accordingly, it is seen that the plotline of the movie, being the subject of the study, is surrounded with suspicion. When it comes to Sam's family, whether he will break the law and order, whether Max can harm his family or how Sam will get rid of him is an element of doubt and curiosity for the audience. When Max meets Sam for the first time, Sam doesn't take him too seriously and continues

with his daily life. However, when he realizes that Max is watching them while they are bowling with his wife and daughter, he gets nervous and talks to the police chief. In the movie, the plot progresses in a special way that increases the curiosity and tension. We think that Sam, as an experienced and knowledgeable lawyer, will beat Max in every move, but it doesn't. Each time, Max prepares the conditions to turn the situation against Sam. Every step Sam takes turns against him and accumulates. After being arrested on petty grounds to find a reason to get him out of town, Max files a harassment suit. He increases the accusations against Sam by saying that the landlord kicked him out of the house and became the victim because of the accusation that Sam poisoned his dog. Unable to stand the threats of his family, Sam eventually gets into a situation that could result in him losing his law license when he hires three men to have Max beaten up. This move-countermove-based progression in the plot continues in the same way until the last minutes of the movie. When Sam arrives at the floating house, we learn that Max's true target is his daughter Nancy, who is stranded on the shore. This point and the scene that follows are the most disturbing parts of the movie. It is also the highest move Max has ever made. Breaking down the door to Nancy's hiding place, Max walks up to Nancy. Lifting a piece of iron to protect herself, Nancy is trembling and crying with fear. Standing in front of him, Max grabs Nancy and drags her out. He takes Nancy to the forest. The plot climaxes when Sam catches up to save Nancy and defeat Max. In terms of the plotline of the Cape Fear, the psycho-thriller and psychological thriller sub-genres focus on the crime element it has a hybrid structure involving the elements of classical film noir together with these subgenres.

Characters

In Cape Fear, the plot not only adds to the tension, but also allows Max to unfold his character. Therefore, as the character of Max deepens, a pessimism that spreads throughout the film, which is one of the most distinguishing features of film noir, is revealed. At the beginning of the movie, Max Cady's arrival in town is not cause for concern. Sam, his wife Peggy, his daughter Nancy and their dog are depicted happily in a bright world. As the narrative progresses, Max's evil causes a pessimistic feeling to collapse into the film. As mentioned in the previous title, Sam, who doesn't take Max seriously at first, starts to get more and more afraid as Max's character opens himself up in the narrative. Similarly, Sam's friend Police Chief Dutton is initially very confident that he will find an excuse to easily send Max out of town or arrest him. However, as the narrative progresses, it becomes clear that Max reads law books in prison, plans a detailed revenge, and has an extremely sick mind. As a result, both the Bowden family, Dutton, and detective Charlie's anxiety levels rise.

In generic classifications, words such as tension, horror, brutality, horror, disaster are sometimes used instead of each other in a flexible manner (Abisel, 1999, s. 119). As in horror movies, there are also some common characters in thriller movies. The hero, the beast and the victim trilogy are also included in the film being the subject of the study. In the classic film noir, the lawman, the detective, the femme fatale and the victim seduced by the femme fatale are common characters. Cape Fear approaches the classic film noir in terms of characters. Although there is no femme fatale in the movie, detective Charlie Sievers, lawman Sam Bowden, villain Max Caddy overlaps with the characters of the classic film noir. Symbolizing law and order, lawyer Sam Bowden's moral stance is blurred, especially when his daughter is under threat it cannot be claimed that this is a complete corruption like in the classic film noir. The first place where Sam acts illegally

is at the point where Max abuses Diane, but she does not testify against him because she is too scared. Dutton's attempts to arrest Max have been unsuccessful each time. Diane stands before Sam as a living example of what Max is capable of. Worried for his family and unable to get any results from legal means, Sam feels helpless. He accepts Dutton's previous offer. With a somewhat clumsy plan, Sam Bowden has Max Caddy beaten by the vagrants he hires. His aim is to scare and remove Max away, however, this move does not make Max go away and makes him guilty. If he wants to keep his job, he has to go to Atlanta to testify to the ethics committee. Sam realizes that he can only be convicted Max if he is caught red-handed. Therefore, he sets up a trap against Max, creating the impression that he is out of town. The final scene where Sam's moral stance is blurred takes place at the end of the movie. His wife and little daughter have narrowly escaped death after being subjected to violence. After a long fight with Max, Sam finally wins the fight. Capturing Max, Sam decides not to kill him but to bring him to justice after a short hesitation when he could have killed him. As in many movies, in this movie, the hero is also a victim. Sam is Max's main victim in the filmic story. His family, career, in fact, his whole life are under threat. Max's other victims, Peggy, Nancy, and Diane, exposed to violence from Max, they are saved from being killed thanks to Sam. On the other hand, Max overlaps with the characters of both psycho-thriller and psychological thriller sub-genres by committing crimes with and without reason. From the point of view of the characters, the film iterates the common characters in the thriller genre more than the common characters in the classic film noir.

Iconography and Photography Direction

It was mentioned that one of the most distinctive features of film noir is the pessimism that pervades the entire film. Although Cape Fear starts on a sunny summer day, it is felt in the first seconds that something bad will happen through the thriller music composed by Bernard Herrmann and the presence of Max Cady on the screen. The look from behind the woman who came down the stairs while Max was entering the building, his attitude towards the woman he collided with while inside the building, and the slang he used when asking the janitor about Sam Bowden - although his clothing indicates the opposite - he is a bad character in a short way.

In classic film noir, flashbacks are frequently used to link with characters' history and to tell the audience what happened before. When we take a look at Cape Fear's cinematographic time design, it is seen that time progresses in a straight and linear way. Past experiences and memories are narrated by Sam and Max rather than using flashbacks from cinematographic elements. On the other hand, it is seen that the time is extended and the rhythm is increased in order to increase movie's tension. Thus, the movie is not classical film noir in terms of time use; approaches the tension type.

When the film is evaluated in terms of locations, it is seen that classical noir films are concentrated in urban centers but in the Cape Fear sequence, which is one of the most important sequences of the film and gives its name to the film, a wild land by the river takes place as the space. The introduction and development phases of the movie take place entirely in the city center. Places such as Bowden's house, judicial building, city police station, school, cafes, bars, restaurants, bowling halls are used. The main place creating the sense of closure in the film is the Cape Fear region. The area where the Bowdens houseboat is located can be reached by boat after a long drive through narrow canals covered by trees. In this sense, it exhibits an isolated and dangerous appearance.

One of the most distinctive features of the film noir genre is that it uses a special form of lighting. High-contrast lighting, shadows that take up a lot of space in the frame, contributes to creating a pessimistic atmosphere in the movie. Cape Fear takes place in the summer, and the opening part of the movie features exterior scenes that take place during high daylight hours. However, with the recognition that Max Cady is a dangerous person seeking revenge, interior scene weight illuminated with low values increases, and the approaching danger is emphasized by the photography direction. On the other hand, tilted camera angles use is common. Thus, the claustrophobia effect prominent in film noir is created.

When the visual iconography and photography direction of the film are evaluated in general the use of time, space and lighting approaches to classical film noir. In addition, Charlie Sievers, one of the secondary characters of the movie, overlaps with the detective character of the classic film noir with his clothing. On the other hand, it is observed that elements such as cigarette smoke, blinds, guns, hotel rooms, secluded places, which are frequently encountered in classical film noir, are also used in the movie.

Conclusion

The emergence of the concept of genre in cinema is mostly seen as a result of its industrial structure but its aesthetic and social aspects have become a phenomenon that gains importance over time. In addition to these, the transformations in the economic and political structure have also had an impact on the dynamism of the film genres. Therefore, as dynamic structures, the bond of species with society is always tight. Boundaries between species, transitivity between species, why some species have risen in some periods, and the relationship between changes in species and developments in society are among the subjects examined in genre studies. On the other hand, the emergence of sub-genres, hybridization of genres and their cinematographic counterparts are among the topics researched in genre studies. The movie was selected by purposive sampling method. The film was chosen because it carries the characteristics of some main genres and some subgenres, and because it makes visible the changes of some main genres over time. The film has the characteristics of psychological-thriller, psycho-thriller, film noir and neo-noir. It has the characteristics of both classic film noir and neo-noir, as it was produced around the time that classical film noir was finished. On the other hand, it has the characteristics of both psychological tension and psycho-thriller sub-genres, which are the sub-genres of the thriller genre. Therefore, in this study, which aims to evaluate Cape Fear, which has a hybrid character, from a genre perspective, firstly, theoretical discussions about genres in cinema are included, then classical film noir and neo-noir film genres are examined, and psychological thriller and psycho-thriller sub-genres are discussed.

Although the subject of crime is a common subject in many genres, the genres and sub-genres in question differ from each other in terms of establishing the narrative from the point of view of the criminal in classical film noir, and in psycho-thriller, different from the psychological thriller, in that it deals with a distorted mind that commits a crime without reason. In the movie, Max Cady's crimes and the revenge he wants to take from Sam stand in the center. Max's crimes are sexual assault, violence and murder against women. The film approaches the classic film noir in terms of theme, by putting the crime—especially a murder—at the center of the narrative. On the other hand, the film has elements suitable for both psychological thriller and psycho-thriller, which are sub-genres of the thriller genre. There is a strong reason to take revenge that drives Max, one of the main characters

of the movie. But on the other hand, Max exhibits an extremely morbid personality. He shows violence to people who have nothing to do with his revenge for no reason. For this reason, the film carries the characteristics of both sub-genres in terms of theme. In thrillers, the story is based on "suspect". Curiosity is about the solution of the event, what the result will be, and this is where the tension originates. Even if there are all dangers in these films, especially the danger of death, the weight is in the plot (Abisel, 1999, s. 155-156). In the film, whether Sam will break the law and order when it comes to his family, whether Max can harm his family or whether Sam How to get rid of him appears as an element of doubt and curiosity for the audience. Cape Fear has a hybrid structure that includes psycho-thriller and psychological thriller sub-genres in terms of the suspense of the plot, and the elements of classic film noir with these sub-genres in terms of focusing on the crime element. In Cape Fear, the plot not only adds to the tension, but also allows Max to unfold his character. Therefore, as the character of Max deepens, a pessimism that spreads throughout the film, which is one of the most distinguishing features of film noir, is revealed. At the beginning of the movie, Max Cady's arrival in town is not cause for concern. However, as the narrative progresses, it becomes clear that Max reads law books in prison, plans a detailed revenge, and has an extremely sick mind. So the anxiety levels of both the Bowden family, Dutton, and detective Charlie are heightened as the character deepens through the plot. As in horror movies, there are some common characters in thriller movies. The hero, the beast and the victim trilogy are also included in the film that is the subject of the study. In the classic film noir, the lawman, the detective, the femme fatale and the victim seduced by the femme fatale are common characters. Cape Fear approaches the classic film noir in terms of characters. Although there is no femme fatale in the movie, detective Charlie Sievers, lawman Sam Bowden, villain Max Caddy overlaps with the characters of the classic film noir. Although the moral stance of Sam Bowden, who symbolizes law and order, becomes blurred, especially when his daughter is under threat, it cannot be said to be a complete corruption like in the classic film noir. Sam is Max's main victim in the filmic story. His family, his career, in fact, his whole life are under threat.

In classic film noir, flashbacks are frequently used to connect with the past of the characters and to tell the audience what happened before. When we look at Cape Fear's filmic time design, it is seen that time progresses in a straight and linear way. Past experiences and memories are narrated by Sam and Max rather than using flashbacks from cinematographic elements. On the other hand, it is seen that the time is extended and the rhythm is increased in order to increase the tension in the film. Thus, the film is not classical film noir in terms of the use of time; approaches the voltage type. When the film is evaluated in terms of locations, it is seen that the urban centers in classical noir films are concentrated, but in the Cape Fear sequence, which is one of the most important sequences of the film and gives its name to the film, a wild land by the river takes place as the location. The introduction and development parts of the movie take place entirely in the city center. Places such as Bowden's house, judicial building, city police station, school, cafes, bars, restaurants, bowling alleys are used. The main place that creates the sense of closure in the film is the Cape Fear region. The area where the Bowdenlar houseboat is located can be reached by boat after a long drive through narrow canals covered by trees. In this sense, they display an isolated and dangerous appearance. One of the most distinctive features of the film noir genre is that it uses a special form of lighting. High-contrast lighting, shadows occupying a large space in the frame contribute to creating a pessimistic atmosphere in the film. Cape Fear takes place in the summer, and

the opening part of the movie features exterior scenes that take place during high daylight hours. However, with the understanding that Max Cady is a dangerous person seeking revenge, the weight of the interior scenes illuminated with low values increases, and the approaching danger is emphasized by the image management. On the other hand, the use of tilted camera angles is common. Thus, the claustrophobia effect that is prominent in film noir is created.

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Cape Fear (1962) Filminin Türsel Açından Değerlendirilmesi

Derya ÇETİN (Asst. Prof. Dr.)

Genişletilmiş Özet

Sinema, icadından kısa bir süre sonra Amerika Birleşik Devletleri'nde büyük bir endüstriye dönüşmüştür. Bu büyük endüstri 1920'li yıllardan itibaren rasyonel ilkelere göre üretim yapmış ve kârı yükseltmeye yönelik stratejiler geliştirmiştir. Tür filmleri, dikey bütünleşmiş tekellerle karakterize olan Hollywood Stüdyo sisteminin ürünlerinden biridir. Christine Gledhill türlerin stüdyo sisteminin standartlaşma ve ürün farklılaştırmaya yönelik ikili gereksiniminden doğduğunu ve her birinin, kendilerine ait görsel imgelem, olay örgüsü, karakter, çevre, anlatsal gelişim tarzları, müzik, yıldızlar arasında işleyen farkedilir uyulaşım dağarcığı olduğunu söyler (Gledhill, 2007, s. 252). Dolayısıyla sinemada türlerin, yapımcıların ve seyircilerin üzerinde anlaştığı bir dizi uzlaşım ile sıralanan filmler olduğu söylenebilir (Sobchack, 1975, s. 196). Türler arasındaki farklılıklar, farklı izleyicilerin tanımlanabileceği ve karşılanabileceği anlamına gelmiş ve bütün bunlar, üretimi standartlaştırmayı ve istikrarlı hale getirmeyi kolaylaştırmıştır (Gledhill, 2007, s. 252). Bu çalışmada 1962 yılında John Lee Thompson tarafından yönetilen Cape Fear adlı filmin türsel bir değerlendirmesini yapmak amaçlanmaktadır. Film hem bazı ana türlerin hem bazı alt türlerin özelliklerini taşıdığı için hem de bazı ana türlerin zaman içerisindeki değişimlerini görünür kıldığı için amaçsal örneklem yöntemiyle seçilmiştir. Film, psikolojik-gerilim, psiko-gerilim, film noir ve neo-noir özelliklerini taşır. Film, hem bir ana tür olan film noir'ın zaman içindeki değişimini göstermesi hem de gerilimin iki alt türü olan psiko-gerilim ve psikolojik gerilimin sınırlarını bulanıklaştırması açısından seçilmiştir. Gerilim türü çok çeşitli film türlerini kapsadığı için tespit edilmesi çok zor bir türdür. Gerilim unsuru içeren kara film, gangster, bilimkurgu ya da korku filmleri, dedektif gerilim filmleri bazı açılardan gerilim filmleridir (Hayward, 2013, s. 420). Ayırıcı bir özellik olarak "gerilim filmlerinde öykü "kuşku" üzerine kurulur; merak olayın çözümüne, sonucun ne olacağına yöneliktir ve zaten gerilim de buradan kaynaklanır" (Abisel, 1999, s. 155-156). Bir gerilim filmi, seyircide korku ve endişe yaratmak için karmaşık olay örgüsüne dayanır. Çoğunlukla bastırılmış fantezilerimizden yararlanarak kendi korkularımızla oynar (Hayward, 2013, s. 420). Bu filmlerde cinayetin gösterilmesi gerekmez, kötücül eylemlerden çok bunları yapanların nasıl ıslah edileceği, katilin ya da suçlunun nasıl yakalanacağı, kahramanın içine düştüğü durumdan nasıl kurtulacağı önemlidir (Abisel, 1999, s. 156). Genellikle izleyiciyi yakalayan ve büyüleyen şey gecikmedir. Gerçekleşeceğini bildiğimiz eylem geciktirilir (Hayward, 2013, s. 420). Bu filmlerde de ölüm tehlikesi başta olmak üzere bütün tehlikeler söz konusu olsa bile, ağırlık olay örgüsündedir ve zaman zaman gerilim, filmin merkezdeki karakterinin yakalanıp yakalanmayacağı, kendini işin içinden nasıl sıyracağı üzerine kuruludur (Abisel, 1999, s. 156). Psikolojik gerilim yapısını röntgencilik üzerine kurar. Katil, saldırıyı bekleyen bir dizi karmaşık ve sadist hareketle kurbanını gözetler ve tuzağa düşürür (Hayward, 2013, s. 441). Psiko-gerilim ise deliliğin dehşetiyle uğraşır. Cinayet çılgınlığı nedeniyle rahatsız edicidir, çünkü sebepsiz bir suçlu, bir 'kim yaptı'nın temel bulmaca unsurunu sabote eder. Maddi kazanç veya intikam gibi somut bir şeyden ziyade öldürme şehvetiyle hareket eden bir katil, suçluluğun nihai ifşasını tamamen keyfi hale getirir. (Newman, 2001, s. 71). Dolayısıyla aralarındaki sınır oldukça bulanık olmasına karşın psiko-gerilimin psikolojik gerilimden suçun nedensiz işlenmesi ve hasta bir zihnin ürünü olması noktasında ayrıldığı söylenebilir. Film noir İkinci Dünya Savaşı sonrasında yaşanan politik, ekonomik

ve sosyal gelişmelerle ilişkilendirilir. Karanlık, güvenilmez ve korku dolu bir dünya tahayyülüne dayanır. Öfkenin, tekinsizliğin, acımasızlığın ve kaygının hâkim olduğu toplumsal yaşam Amerikalı yönetmenler tarafından sinemaya aktarılmıştır. Karanlık atmosferiyle dikkat çeken ve klasik Amerikan filmlerinden farklılaşan bu filmler Fransız eleştirmenler tarafından 'Film Noir' olarak adlandırılmıştır (Kolker, 2011, s. 307-308). Film Noir'ın klasik dönemi 1940'lı yıllarda başlayıp 1960'lı yıllarda sona erer. Fakat bir süre sonra türün kendini yenilediği ve bu türde yapılan filmlerin 'neo-noir' olarak adlandırıldığı görülmektedir. Neo-noir klasik Film Noir'dan beslenmekle birlikte çeşitli açılardan ondan farklılaşmaktadır. Yeni kara filmde de "suç" ana temayı oluşturmakta, "dedektif, femme fatale, kurban vb." gibi ana karakterler bulunmaktadır. Fakat neo-noir'da karakterlerin anlatıdaki konumu ve özellikleri değişmiştir. İkonografi açısından da benzerlikler bulunmakla birlikte neo-noir'da renkli filmle geçiş önemli bir değişim olarak nitelendirilmektedir. Çalışmaya konu olan film yaklaşık olarak klasik kara filmin bittiği dönemlerde üretilmiştir. Dolayısıyla hem klasik kara filmin hem de neo-noir'ın özelliklerini taşır. Diğer taraftan gerilim türünün alt türleri olan psikolojik gerilim ve psiko-gerilim alt türlerinin her ikisinin de özelliklerini taşımaktadır. Suç konusu pek çok türde ortak konu olmakla birlikte klasik kara filmde anlatının suçlu bakış açısından kurulması, psiko-gerilimde ise psikolojik gerilimden farklı olarak sebepsiz suç işleyen bozuk bir zihni konu alması noktalarında söz konusu türler ve alt türler birbirinden ayrılır. Filmde Max Cady'nin işlediği suçlar ve Sam'den almak istediği intikamı merkezde durur. Max'in suçları kadınlara yönelik cinsel saldırı, şiddet ve cinayet suçlarıdır. Film, anlatının merkezine suçu -özellikle de bir cinayeti- alarak tema açısından klasik kara filme yaklaşır. Diğer yandan film, gerilim türünün alt türleri olan psikolojik gerilim ve psiko-gerilim türlerinin her ikisine de uygun unsurlar taşımaktadır. Filmin ana karakterlerinden Max'i harekete geçiren intikam almak gibi güçlü bir neden vardır. Ancak diğer taraftan Max aşırı hastalıklı bir kişilik sergiler. İntikamıyla hiçbir ilgisi olmayan kişilere sebepsiz yere şiddet gösterir. Bu nedenle film tema bakımından her iki alt türün özelliklerini de taşır. Filmde Sam'in ailesi söz konusu olduğunda kanun ve düzeni çiğneyip çiğnemeyeceği, Max'in ailesine zarar verip veremeyeceği ya da Sam'in ondan nasıl kurtulacağı izleyici açısından şüphe ve merak unsuru olarak karşımıza çıkmaktadır. Sonuç olarak Cape Fear filminin psiko-gerilim ve psikolojik gerilim alt türlerinin unsurlarını taşıdığı gibi, klasik kara filme ve neo-noir'a ait unsurlar da barındıran melez bir yapıya sahip olduğunu söylemek mümkündür.

Anahtar Kelimeler: Sinema, Türsel Eleştiri, Film Noir, Psiko-Gerilim.

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In this study, the rules stated in the "**Higher Education Institutions Scientific Research and Publication Ethics Directive**" were followed.

Araştırma tek bir yazar tarafından yürütülmüştür.

The research was conducted by a single author.

Çalışma kapsamında herhangi bir kurum veya kişi ile **çakar çatışması** bulunmamaktadır.

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