



Architecture of Mise-en-Scène: Courtyards as Central Characters in Akad's 'Migration Trilogy'

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Abstract

This study examines the representation of courtyards as women's living spaces in the mise-en-scènes of Lütfi Ö. Akad's *Migration Trilogy* (*Göç Üçlemesi*)—*Gelin, Düğün, Diyet*. Akad adopts a socially realistic perspective to explore internal migration in Istanbul, a significant issue in Turkey from the 1950s onward, through women-centered narratives. Each film portrays courtyards as vital living spaces for women, set within the context of migration and social change. To analyze the architectural dimensions of courtyards represented in the films, the study employs semiotic, analytic and hermeneutic methods to interpret their role as cinematic and architectural constructs. The article consists of two sections. The first contextualizes Akad's filmmaking, examining the socio-political influences that guided his interest in migration films and his realist mise-en-scènes. The second explores the courtyard as an architectural setting, analyzing its portrayal as a women's space through camera angles, spatial depth, prop usage, and user movement. Akad's use of the camera as a realist lens frames the courtyard as both a central narrative and architectural element. By adopting a socially realistic approach, Akad depicts the courtyard as a living space that reflects the everyday realities of migration and gender, with various users, but primarily as a space for women. Through the interplay of cinema and architecture, the study highlights how courtyards in Akad's trilogy serve as dynamic spaces, reflecting the complexities of migration, gender, and modernity.

1. INTRODUCTION

The phrase '*mise-en-scène*,' which is formed by using the French word '*mise*,' which means placing or arranging something in a place, together with the word '*scène*,' meaning stage, is primarily used as 'putting on the stage' or 'stage arrangement' to describe the practice of directing theater plays,' has been used as a term corresponding to its meaning. Later, the discipline of cinema borrowed this term from theater and was expanded to refer to film direction similarly, expressing the director's control over what is seen within the film's framework [1]. According to Gibbs [2] the phrase *mise-en-scène*, which came into English¹ as written in French, has been used since 1833. This study places the concept of *mise-en-scène* at the center of the research, with its use extending from theater to cinema and with the idea that it forms an intersection with the discipline of architecture. In this context, Lütfi Ö. Akad is considered the pioneer of the auteur directors generation in Turkish cinema. *The Migration Trilogy*, one of Akad's prominent works, is reconsidered through *mise-en-scène*.

Kurtuluş Kayalı, known for his expertise on the history of Turkish thought and cinema, he commemorates Akad as Turkey's first cinema professor and highlights him as a 'thinker-filmmaker' rather than a director because he incorporated thought into cinema [3]. One of the most distinctive features of Akad's cinema is that he produces films from a sociologist's perspective by dissecting situations, without aiming to resolve

¹ According to Nişanyan Dictionary [4] which includes the words transferred from French to Turkish, this term was transferred to Turkish as *mise-en-scène* as it is read in French, and was first identified as *mise-en-scène* in 1914 by Hüseyin Rahmi Gürpınar [...] a theater that considers the most scrappy details of *mise-en-scène*. It was used as a theater term such as [...] director.

the issues [5]. In his movies, Akad preferred to tell stories through visuals instead of Yeşilçam's traditional oral narrative tradition. In this regard, he treated the places he created in his images as main characters and used the places effectively in storytelling. With innovations such as taking the camera to the street, liberating the camera from the *traveling* system by creating deep mise-en-scènes, treating the character as a social entity with its environment without commodifying it to bring the thought to the fore, and breaking the fourth wall by making him look at the camera, Akad made significant contributions to Turkish cinema. This innovative approach has attracted the attention of researchers interested in social sciences, especially in the last 20 years, and Akad, as a director, continues to be a subject of study, and his films are among the essential works of Turkish cinema history as cult productions. Many reference books, theses and articles have been written about Akad, especially his autobiographical book *Between Light and Darkness* [6]. Among these books, especially Onaran's book "*Lütfi Ö. Akad*" [7] has become an essential reference book for the study. In addition, many thesis studies have been conducted about Akad and his cinema. Başer [8], Orhan [9] in these theses, all of which were conducted in the field of Social Sciences, within the scope of the Department of Radio, Television and Cinema, the theatrical and realistic effects in the director's cinema, the process of meaning creation, and how he handled Istanbul were investigated. Apart from the articles produced from these theses, the director has been the subject of many articles. Erkılıç [10], Erdal Aytakin [11], Çelik [12], Bostan [13] These studies discuss the social morphology and political perspectives in the films, object-human relations, and the influence of literature on Turkish cinema through village reality, as well as the director's *auteur* identity and filmmaking practices.

The Migration Trilogy, which was chosen as the research object of this study, has been examined by researchers, mainly in the field of social sciences. The trilogy was discussed by Duran [14] in the context of social forms and individuality from a Simmelian perspective, Çakır [15] examined the religious and mythical narrative as a criticism of society, Akyurt [16] evaluated it on the axis of economic and cultural conflict, and Güner [17] examined Turkey in the light of the trilogy. Articles have been published on migration, employment and urbanization problems in Turkey. Although these articles have an important place in understanding the social context of the migration trilogy, Kozan [18], discusses Akad's migration trilogy through female representations, Kirel and Yetimoğlu [19], examine cinematographic preferences in the creation of meaning, Kara [20], Who examines the phenomenon of migration from rural to urban areas. and Çöloğlu [21] and Fazlıoğlu [22], who deal with the modern-traditional and male-female contrasts. Studies also made significant contributions to developing this research and selecting mise-en-scenes. They were also influential in determining the place of the study in the literature.

The literature review shows that although the element of space is brought to the fore in Akad's films, studies have yet to be done on this subject from the perspective of the architectural discipline. This study focuses on Akad's approach to treating spaces as main characters from an architectural perspective, primarily through the Migration Trilogy, thus contributing to the literature. As can be seen from his autobiography, Akad gave great importance to the issue of immigration from the first years of his directorial career and dealt with this issue with determination. The Migration Trilogy deals with the living spaces established by migrating people in Istanbul, which has received intense immigration since the 1950s, with different scenes. In this context, examining the meanings Akad attributes to the mise-en-scenes in his trilogy and how he shapes these elements is of great importance in understanding both the director and his directing style.

In the process of determining the places used in common in the director's trilogy, it is observed that the female characters in all three films relate to other areas such as streets, neighborhoods, and cities. However, these places are excluded from the scope of this article because they are more limited and intermittent in the films, so they do not have a dominant structure. Although their functions have changed in the movie, it has been determined that places such as the courtyard (house and factory courtyard), kitchen, and table stand out. The role of these spaces in the creation of meaning has attracted attention, especially with their relationality with women. In this context, the mise-en-scène in which the "courtyard" is located, stands out as the living space of the woman, who is the main character in all three films and are arranged by the director with the aim of creating realism with reference to Brecht as places where people live are analyzed in detail.

According to Alkan, women who provided unpaid services at home until the 1950s also participated in paid working life as of the 1950s. While this participation creates contradictions about urban land use, it also raises new questions about women's use of space and time. Women participating in the labor market experience two different lives: domestic life and working life. Unlike men, women are the primary workers at home, whether they are in working life or not [23].

In Akad's women-based narratives on the issue of internal migration from a socially realistic perspective, the courtyards, which are the common subject of the stories, are depicted as women's living spaces. This means that the house, specifically the article, the courtyards that function as residences, corresponds to a concept in which many social relations, apart from the general meaning of shelter, are met in ideological and symbolic meanings. The relationship between the concepts of space and gender is attributed to women at the scale of the house - the courtyard - and this is a presupposition regarding gender roles. While living spaces are included as non-public spaces in gender classification, they are generally described as women's spaces [24].

The study mainly consists of two parts. In the first part, Akad, referring to Kayalı [3]. Akad's identity as a thinker and filmmaker will be examined through the innovative firsts the director selected from his cinematography brought to Turkish cinema as a basis for the subject discussed in the article. Then, the process that led Akad to the migration trilogy will be focused on, and information about the social context of the period will be presented. In the second part, a new perspective will be brought to the concept of *mise-en-scène*, on which the study is based, from the intersection of cinema and architecture. In this section, scenes selected from the trilogy films *Gelin* (1973), *Düğün* (1973), and *Diyet* (1974) will be analyzed in detail from an architectural perspective. In this study, analytical and didactic research will not be conducted on the internal migration problem that has been going on in Turkey since the 1950s, and general inferences about Akad's cinema will not be put brideforward. Instead, Akad's use of locations in his films will be examined in depth through a specific sample.

2. METHOD

This study uses a combination of analytical, semiotic, and (hermeneutic) methods based on the idea that cinema, by its nature, creates a narrative through places. In the first stage, the selected *mise-en-scènes* will be conveyed in a descriptive manner accompanied by visuals. Then, the analytical approach will examine the role of these locations in the film, their structural features, and how they serve the narrative. During the analytical evaluation of the selected scenes, the focus will be on the positioning of the camera, the depth of the spaces, the users, and their movements/actions in the space. The semiotic approach will include the process of interpreting signs to analyze the symbolic and narrative meanings of these spaces. While descriptive and analytical studies will reveal the visual and structural features of spaces, semiotic analyses will reveal the cultural and narrative burdens carried by these elements. Finally, the (hermeneutic) approach will allow us to illuminate the artistic and narrative layers of these elements from a broader perspective by interpreting the deep meanings of the spaces within the context, *mise-en-scène*, and narrative relationship. In this way, the study aims to comprehensively examine not only the formal parameters of spaces but also their narrative and cultural meanings. This mixed methodological approach seeks to understand how space is used as a cinematographic narrative element in films and to reveal the meanings of these elements in the context of architecture and cinema in a multi-layered manner.

3. THE 'FIRSTS' THAT PHILOSOPHER-FILMMAKER LÜTFİ Ö. AKAD BROUGHT TO TURKISH CINEMA

Akad states that he has as much prior knowledge of the camera as anyone before he starts directing, and he sees the camera, unlike the camera, not just as a witness of an object or moment, but as an "impartial witness" of a long or short process. However, from the first moment he steps into directing, he realizes that the camera is not actually impartial. According to him, unlike the borderless and frameless world he is accustomed to, the camera presents the world as a delimited and evaluated part. In addition, Akadian thinks

a moment that seems ordinary to the naked eye takes on completely different meanings within the camera frame. [6] While a mental focus is necessary to distinguish one object from others when viewed with the naked eye, the camera leaves out everything unnecessary and clearly presents what needs to be seen. This approach of Akadian is not only a technical choice but also becomes one of the essential narrative elements of his cinema. Using the camera frame as a means of production of meaning, Akad manages to deepen ordinary moments and offer a different perspective to the viewer.

According to Onaran [7], Akad's cinema career is divided into two periods. The first period started with Akad's film *Vurun Kahpeye*, shot for Erman Kardeşler Film in 1949, and continued until 1962. During this 13-year period, Akad shot 28 films for different production companies and wrote the scripts of most of these films himself. This period was followed by a period from 1963 to 1966, during which he stopped producing films and sought to redefine himself. This process ended with the movie *Sırat Köprüsü*, which he shot in 1966, and the second and last period of Akad's cinema career began. The second period was completed with the shooting of *Diyet*, the last film of the Migration Trilogy, in 1974. After this date, Akad focused on education, documentary films and short television films rather than cinema [7-6].

Akad's career as a director began with the adaptation of Halide Edip Adıvar's novel *Vurun Kahpeye*, for which he illustrated and handwrote the script. This film, which corresponds to the period between 1939 and 1952, defined as the transition period in Turkish cinema, arouses great interest in the period. During this period, Akad shot a few films for Erman Kardeşler, and as a result of the disagreement, he parted ways with Erman Kardeşler and moved to Kemal Film. Akad, who remained within a certain creative limit at Erman Film, found a freer artistic expression and creation environment and the opportunity to produce more socially in-depth works after moving to Kemal Film. The film *Kanun Namına*, which he shot here, is considered to be the film that started the era of filmmakers in Turkish cinema, in which a new cinema language emerged that lasted approximately six years [25]. The importance of this film is that Akad takes the camera to the streets [7]. With this way of doing things, Istanbul ceases to be a stage and turns into a natural environment in which the actors live (Figure. 1.). In this movie, Akad instinctively discovers his ability to use limited opportunities to the maximum extent. As he stated in his autobiography, he later realized that the Russian director Kuleshov had unwittingly used the method of creating a previously unexpressed and non-existent idea by stringing together various shots. The limited resources of the actors taught Akad to imply a situation and direct the audience with a stream of consciousness rather than explaining it directly. He had to rediscover the principles of names such as Griffith, Eisenstein and Pudovkin, who shaped cinema theories 30-40 years before his time, through his own experiences. As Akad progressed in directing, he realized that making cinema is not just about putting images together consecutively; He has learned that this is a much deeper and more complex form of expression [6].



Figure 1. Footage of the camera going out onto the street from the movie in *Kanun Namına* (1952)

Another innovation Akad brought to cinema was his pioneering approach to decor design and mise-en-scène in the 1954 movie *Öldüren Şehir*. In this film, three-dimensionally designed props were positioned in the background and the actors performed in front of these props. This method enabled the creation of in-

depth mise-en-scènes and offered the director the opportunity to create scenes in which the foreground and background characters are in focus at the same time. Thus, the need for the traditional traveling system has been eliminated and player mobility has gained a freedom similar to that of the theater stage. This approach, in which the camera is used as a tool that reflects the director's view, made it possible to edit long-term scenes with an uninterrupted flow [7]. This innovative method of Akad also appears frequently in the Migration Trilogy. In this context, in the analysis part of the research, the depth of space and the effect of mise-en-scène fiction on the narrative were explicitly discussed.

Another essential feature that can be said for Akadian cinema is the realistic perspective in his cinema. Instead of directly explaining or showing a situation, Akad preferred to enrich the narrative language by using symbols, euphemisms and analogies that would inspire the audience's stream of consciousness [6]. One of the first examples of this narrative style can be seen in the 1955 movie *Beyaz Mendil*. In this film, Akad reflects the village life realistically, conveying the difficulties experienced by the people and the dynamics of the society in a cinematic language [11]. In this context, Bostan's [13] opinion that the characters in Akad's films are neither politically advantageous nor epic heroes is essential. The characters in Akad's films reflect ordinary Turkish people and their drama. He further deepened this realistic perspective throughout his career, especially with the Migration Trilogy, aiming to tell the inner dramas of the people and the transformation of society.

Akad discovers that in the movie *Üç tekerlekli Bisiklet*, the actor does not have to move or form a sentence to describe a situation, but can convey the psychology of the situation by holding a certain picture at a certain length. Akad wanted to make the actors perceive themselves as a social entity with their environment instead of commodifying them, and therefore adopts an objective point of view with the interpretation "A face that covers the whole screen takes the actor out of the concept of human and turns him into an object." [6] Akadian describes this approach in his films as "breaking down the fourth wall²" (Fig. 2.) and diegetic space³, allowing to reflect social reality and the characters' relationships with their environment in a more natural and effective way. This approach, as one of the essential elements of Akadian cinema, was applied in all three films examined within the scope of the study.



Figure 2. Images from the scenes in the Migration Trilogy, where the fourth wall is torn down in the films *Gelin*, *Düğün* and *Diyet*, respectively.

3.1. The Context That Prepared Akad for the Migration Trilogy: Who Are They?

The 1950s marked the period when internal migration in Istanbul began, and the city grew rapidly. During this period, the lives of the villagers began to change with the modernization of agricultural production and technological developments that increased productivity in agriculture. The increased use of tractors and the increase in agricultural production enabled small landowners in the villages to earn more income. In addition, emphasis was placed on infrastructure work to transport agricultural products to urban markets more quickly and efficiently. These developments triggered the migration of villagers to city centers [26-27-19]. In addition, the nation-state policies that started with the Democrat Party coming to power in the early 1950s caused the non-Muslims who settled in Istanbul at that time to migrate from the city [28]. However, the importance given by the Democratic Party administration to urbanization increased and this accelerated internal migration movements. Thus, the population of Istanbul increased rapidly and the city became a city of immigrants. This social change was also reflected on the big screen, and the 1960s began

² This concept, which originates from theatre, means acting in epic theater by showing that the actors are aware of the presence of the audience, without acting as if there were four walls surrounding them. [31]

³ Sound, music, and other elements that are part of the story found in diegesis, the fictional story world. Diegetic elements in Akadian's films. [32]

to be shaped by the influence of internal migration-themed films and the social realism movement in Turkish Cinema [27- 29- 30].

The event that brought this trilogy to Akad's mind was an article published in the Milliyet Newspaper dated January 18, 1958 in the early 1960s, supported by a panoramic photograph titled "WHO ARE THEY?" It is an article. In the picture, six unemployed men are sitting next to the wall of the New Mosque and watching the surroundings. At the same time, the article states that some of them came to Istanbul from the countryside in the summer and returned to their hometown in the winter, and some of them continued to live in Istanbul by staying in an inn room they could find. Akad emphasizes in his autobiography that this situation is not as superficial as it is stated in the news. According to him, the constant migration of these scattered people to Istanbul is an important social phenomenon and, therefore, has the potential to be a good movie subject [6]. Akad has aimed to reflect this social phenomenon realistically in cinema throughout most of his career. It has taken several steps in this direction. First, he asked for a script from Orhan Kemal, whom he met frequently at that time. From Akad's autobiography, it is learned that Orhan Kemal experimented with scripts on the stories of people migrating from rural to urban areas. However, it is understood⁴ that this idea was abandoned because none of these scenarios were in line with what Akad was looking for. Because Akad thought it was essential to work with a writer, he started a working process with Selim İleri in the following years. However, this work has not progressed due to differences in opinion and method. Finally, Akad decides to continue the process alone [6]. At the end of this whole process, he collaborated again with Erman Film and started to realize his migration-themed trilogy, which he had been subconsciously maturing for years, in 1973. This trilogy, which first began with the movie *Gelin*, continues with the movie *Düğün* and ends with the movie *Diyet* in 1974. The movie *Diyet* has special importance because it is also the last movie shot by Akad. In this work, cinematographer Gani Turanlı, who played an important role in creating the mise-en-scène, should also be mentioned. As understood from Akad's autobiography, Turanlı is a name that Akad particularly preferred because his ability to successfully handle visual issues such as depth earned the director great trust [6]. Turanlı's contributions have an essential place in Akad's cinematic language and he has been one of the most valuable accompanists especially in this project.

The trilogy tells the stories of people who came to the city but had no chance to return and had to hold on to the town [6]. In *Gelin*, people who are trying to hold on to the city with their small capital by selling all their assets from their hometowns; In *The Düğün*, a family of six with no capital and no craft; In the *Diyet*, some people work in the factory and form a class consciousness over time. The trilogy is about the 'man who has fallen into drama', which Akad has dealt with in his other films. These films reveal the interactions of social, economic, and cultural developments in Turkey of the period by dealing with different social sections, such as shopkeepers, hawkers, and workers, and emphasize the changing effects on tradition [5].

If a general evaluation is to be made about the *Gelin-Düğün-Diyet* trilogy, it can be said that Akad deals with the urbanization process and the problem of slums in Turkey in depth with its economic, social and cultural dimensions through these films. Akad offered a comprehensive perspective on the process of slums brought about by rapid urbanization and tried to show the class roots of human behavior and the influence of traditions and values in obtaining rights in the class struggle. Akad emphasized that social and individual changes cannot be explained only by socio-economic factors, but also the influence of traditions and values on structural transformations. He drew attention to the fact that these transformations can be used as a tool for social change as well as their effects on the current order of society [5].

4. MISE-EN-SCENE AND REALISM AT THE INTERSECTION OF CINEMA AND ARCHITECTURE

In his book *The Architecture of Image: Existential Space in Cinema*, referenced by many researchers working on cinema and cinematic space in the discipline of architecture, Pallasmaa (2001) justifies the commonality of the architecture and cinema disciplines, which are very close to each other, through the

⁴ After Orhan Kemal's work, it turned into the novel "Gurbet Kuşları" [35] and was published by attributing it to Lütü Akad, who coined the phrase "Istanbul's stones and soil are gold".

concept of 'lived space'. According to Pallasmaa [33], both forms of artistic expression create and instrumentalize detailed images of life. Güzer [34] mentions that the space in the cinema ceases to be the background of the story and becomes a frame that determines the boundaries of life, and adds that sometimes experiences and actions go beyond the limits of the space, allowing the forms of action, habits and alternative relationships to be seen.

Again, Pallasmaa [33] expresses the similarity between architecture and cinema through the fact that both disciplines undertake the function of creating and preserving images of the context, culture and particular lifestyle in which they are made. Just as buildings and, on a larger scale, cities embody and maintain the context, cinema, through the fictional spaces it produces, illuminates the cultural archeology of both the period in which it was made and the age it visualizes or reflects. Erk [36] takes this situation one step further and states that the places framed in cinema turn into visible cities and that films make visible not only a city's physical structure (buildings and streets), but also its invisible and intangible dimensions. In summary, both art forms define the dimensions and essence of existential space and; Both create experiential scenes of life situations [33].

Likewise Şumnu, since cinema and architecture are two separate disciplines that think and produce on the subjects of action, time and space, they have been influenced by each other and have provided new possibilities to each other since the first film made [37].

German theater historian Max Herrmann, who researched the historical development of the theater space and the spatial dimensions of dramatic arts as cited in Hermann, Erk, [36]. It mentions that the fundamental values of performance in performance arts are revealed on the space and puts a significant burden on the space. Film critic and theorist André Bazin approaches the issue of space a little differently. According to him as cited in Bazin [1], the human element is much more critical in theater than space. However, in cinema, meaning can be produced only through places and the events that take place there, without the human element: a door slamming, a leaf swinging in the wind, etc. That is why, in cinema, space goes beyond being just a volume for human events or performances and becomes an indispensable element by becoming a part of the narrative action [1].

In his book 'How to Read a Film', Monaco [38] writes that a director thinks about three questions: What will he shoot? How will he shoot? How will he present what he has suffered? According to him, the questions starting with 'what' and 'how' here are the areas of *mise-en-scène*. The director searches⁵ for the answers to these questions by arranging the 'framed images' produced and presented to the audience through three-dimensional installations (referring to the word *mise*) in the space [38-2] Who interprets *mise-en-scène* as a concept, makes a similar definition and states that *mise-en-scène* is the director's organization of what the audience can see and how they see them. As can be seen from these two definitions, the director is associated with two places; 3-dimensional *scene space*, where installations are made and things are organized, and 2-dimensional space, that is, *screen space*, where the image framed from this stage space is reflected to the audience. From this point of view, it would not be wrong to see and define *mise-en-scène* as the act of arranging or creating the stage space and screen space by the director.

According to researchers from the cinema discipline such as Gibbs [2] and Bordwell, Thompson & Smith [1], when creating the *mise-en-scène*, the director uses light, costume, make-up, decor, (*props*), space - or (*setting*). It makes choices and arrangements about the actor and the acting, and creates a meaningful narrative by establishing their relationship with each other. Çinici [39] points out that most of the basic parameters that make up the visual language of cinema, such as frame, camera angles, point of view, perspective, shooting scales, light-color and time, overlap with the terms used in architecture.

Directors can choose an existing location for *mise-en-scène*, as well as produce alternative spaces. The arrangement of the selected or constructed spaces, or as expressed in this study, their design and architecture, are related to how the storytelling will be. According to Schaal [40], film architecture is a fictional architecture. It does not matter whether a city, structure, or room exists or is only built on its facades; film architecture is, in essence, an architecture of meaning. The director deals with *mise-en-scène* elements such as light, décor and accessories specified by Gibbs [2] and Bordwell, Thompson & Smith [1],

⁵ The coming together of framed images is the answer to the question of fiction, 'How will he present what he shot?' [38]

together with elements such as user density, depth perception and camera angles of the performance that will take place in the space, and builds the architecture of meaning with the holistic relationship of all these elements. In this construction process, directors aim to achieve an authentic image or to create 'realism' that will allow the actors to perform as naturally as possible. [1] The film director Godard (from Godard. Monaco), [38] and film critic Bazin cited in [1]. The German playwright and director Brecht provides an essential perspective on this issue when he states that "realism does not involve reproducing reality, but showing how things are." This phrase is an essential reference for this work, which examines the mise-en-scène of Akad, which seeks to reflect the reality of things in framed images.

In the next part of the study, the spaces that are common to all three of Akadian's films, which are instrumental in the production of meaning about the main character, the woman—the courtyard; Mise-en-scène—which includes elements such as the kitchen and the table—will be examined in detail. In this context, the spatial features and reality reflections of the mise-en-scène designed by placing the elements in the stage spaces will be described and analyzed, and how the director creates the narrative through the spaces will be [5].

4. 1. Courtyard as a Woman's Living Space

In The *Gelin*, the first film of Akad's *Migration Trilogy*, the process of adaptation of a little family who migrated from the Sorgun district of Yozgat to the extended family and the city that had migrated before is discussed. The second film, *Düğün*, is about the efforts of six brothers who have recently migrated from Urfa to hold on to the city with a hawker business. In the third film, *Diyet*, the story of a working woman and her family, who have primarily adapted to urban life after they migrated to the city, is told. The main characters of all three films are women: In the movie *Gelin*, the female character is married with children; In the movie *Düğün*, the female character is single and engaged; In the film *Diyet*, the female character is a widow and mother of two children. In this context, the director makes the audience experience the spaces she has constructed with these three different states of being a woman.

Throughout the trilogy, Akad takes the audience to explore the effects and consequences of migration—that is, significant spatial change. In this process, urban spaces, streets, courtyards, home interiors, and work areas are the main scenes in which the story is traced. Looking specifically at women, the living spaces of women who migrated to Istanbul are concentrated in the courtyard and house in the *Gelin* movie, while the courtyard stands out as the primary location in the *Düğün* movie. In the movie *Diyet*, it is seen that the woman's daily life largely takes place in the factory area.

The mise-en-scenes discussed in the article were selected by focusing on women's experiences of the courtyard, which is their living space. In this section, the mise-en-scenes of the courtyard arranged as a living space will be described and analyzed using parameters such as the courtyard's functions, depth of space, user situations, and camera positioning.

Functions

In the movie *Gelin*, the woman uses the courtyard as a traditional business processing place. In the courtyard, pickles are set up for the house's men to sell (Fig. 3.), carpets are washed and beaten, men and women come together, and guests are welcomed. In this way, the courtyard functions as a semi-public space. It is also used as a private place to escape the crowds of the interior and communicate between two people. In addition, the courtyard is also the area where the sacrificial ram bought by the family to fulfill religious obligations is kept. Although this courtyard combines different functions and is actively used by all characters throughout the film, it appears as the woman's living space with varying user situations and numbers.



Figure 3. Images of the use of the courtyard in the *Gelin* movie.

In the *Düğün* movie, the director reuses the same house and courtyard he used in the *Gelin* movie, with some changes in the stage setting. These changes include adding or removing architectural elements (stove) and accessories, changing shooting angles, and installing new functions (Figure 4). This time, the courtyard functions as a kitchen and table area, living spaces where daily life takes place, a guest reception area, and a commercial kitchen. In this film, the director adapts many of the interior functions to the courtyard, combining traditional and commercial functions and emphasizing the different usage possibilities of the courtyard.



Figure 4. Images of the use of the courtyard in the *düğün* movie.

In the movie *Diyet*, in line with the spirit of the social approach in the whole movie, there is a courtyard shared by two slums. In this courtyard, people eat, sit, gather, do business with neighbor women, and host guests (Figure 5). Additionally, due to women's involvement in business life, the factory courtyard is frequently used in this film. The courtyard appears in the film as an important part of both daily life and the business life of the female character.



Figure 5. Images of the use of courtyards in the *diyet* film.

Generally, the courtyards featured in the movies are observed as areas where these immigrant people continue their traditional lifestyles. This situation is clearly expressed in the film *Gelin*, when the courtyard is described as "little Yozgat." In this context, the courtyard functions as a place where migrating families try to adapt the lifestyles they brought from their villages to urban life.

Mise-en-scène Design: Depth of Space and Camera Angles

In the film, the *Gelin*, mise-en-scène involving the act of work, used the courtyard as a living space (Figure 3). In the first three selected frames, the angle at which the camera is positioned is fixed. The depth of the space is provided by the experience of the space through the movements of the actors, which are frequently

observed in Akadian films. In these frames, we see the different users in front of the entrance façade of the slum in the frame, which vary in number and the way they experience the space. In the fourth frame, with the camera angle changing in the opposite direction, garden fences, garden gates, street images, and partly the city are also reflected in the image. With this change in the camera angle, the depth provided by the first angle is increased, creating a general impression of the entire courtyard and making the dimensions and usage patterns of the space more prominent.

As stated, Akad used the same house and courtyard in his *Gelin* and *Düğün* films. In the courtyard pictures shown in depth from the same point from two different angles in the *Düğün* movie, it is seen that in the first frame, unlike in the *Gelin* movie, an open living space was created with couches and pillows. The remaining facade of the hut was closed and arranged as a blank surface, almost a stage. The materials used were chosen based on the traditional structure and are compatible with texture and patterns. The fact that the courtyard is a living space is reinforced by placing potted flowers in front of the glass (Figure 4). In the second frame, there is an earthen stove in the corner of the area representing a kitchen. The fence behind the furnace, which fills the center of the mise-en-scène, forms the basis for various cooking utensils representing the kitchen cabinets. The counter in front of the fence is positioned as the food preparation section of the kitchen. The rug and stool on the floor represent the dining area in the mise-en-scène created by the director (Figure 4). In these two scenes, we cannot observe user movements and the feeling of depth. However, in the third frame, the facade of the building opens with the actor entering the frame and the changing angle; The entrance door of the house and the tap that serves as a sink complete the mise-en-scène (Figure 4).

In Figure 6, it is possible to see the director's use of depth and the three different mise-en-scène created by the three scenes shot at the same angle. In the first two frames, a visual space is created that extends from the corner of the courtyard with the cedar used as the living area to the border of the courtyard and the neighborhood behind it. In these frames, where we see the different areas of use of the courtyard, the director gives this feeling with the female character cooking coffee in front of the burning stove and the kitchen area behind her. With the woman's movement within the stage, the depth of the space is understood; with this movement, the courtyard space is made realistic and familiar as a place to live. Additionally, thanks to the use of depth in the first two frames, the city facades can be read clearly (Figure 6).



Figure 6. Images of the use of courtyards in the *düğün* movie.

Figure. In the frames in the 7th, two different camera angles used by the director in the courtyard can be seen. The depth of space created at these angles allows for multi-user mise-en-scènes that reinforce the movement that takes place with the different courtyard uses. In the first two selected frames, the entrance gate of the courtyard, which is a domestic situation in the film, and the fences marking the border with the street are visible. In this scene, the director reflects on the village life of the family in the city with the flowers planted in the finished oil cans and the items stacked in the corner of the garden. In other frames, starting from the house door with varying user movements, with the help of depth, the floor carpet positioned as the fountain, the dining area, the living area, and the facade of the house behind the frame can be followed, respectively.



Figure 7. Images of the use of courtyards in the *düğün* movie.

In the movie *Diyet*, because the female character takes a more active role in social life and becomes a worker, two different courtyards are observed: the house courtyard and the factory courtyard (Figure 8 and Figure 9).

As in other films, the house's courtyard is presented to the viewer from different angles. In these shots, looking at the courtyard and the slum, the director emphasizes the functionality and dynamics of the space by displaying the various ways of using the courtyard and its different users (Figure 8). The director sets the first frame as a residential facade. The wooden tray in front of the door, the cedar at the foot of the wall, and the pegs hanging on the pergola show that the users experience the courtyard as a multifunctional area, such as a dining and living area. In the first frame, the director sets the frame as a residential facade. The wooden tray in front of the door, the cedar at the foot of the wall, and the pegs hanging on the pergola show that the users experience the courtyard as a multifunctional area, such as a dining and living area. The coal burner attached to the facade and the converted box flowerpots in front of the window symbolize continuing ties with tradition. The coal burner attached to the facade and the converted box flowerpots in front of the window represent the continuation of relations with tradition.

In the second and third frames, the director sets up in-depth scenes, showcasing the use of the courtyard by multiple users. In the second frame, we follow the boundaries of the entrance of the courtyard together with those who experience the space. In the third frame, the laundry hanging on the line is the laundry that the neighbor woman washes and hangs to earn money. In this way, the courtyard has different functions, such as washing and drying laundry. The street bordering the courtyard was also included in the image by using depth. In the same frame, the director places the work area of the neighbor woman, who uses the courtyard as both a living space and a workplace, at the center of the mise-en-scène, together with the washbasin where the laundry is washed and her customer.



Figure 8. Images of the use of courtyards in the *Diyet* movie.

In Figure 9, the living space outside the home, which is part of a woman's daily life working in a factory, is shown for the first time in the movie *Diyet*. In two frames, arranged at the same angle but with a different sense of depth, the director supported the scenes with various building materials, a wheelbarrow, and pieces of iron to emphasize that the space was a factory yard. In addition, the metal sliding door, the poster hung on the door, the iron bars on the windows, and the sheet metal roofing materials were also used to indicate that the place was a factory courtyard. User diversity and clothing style are also among the elements that

reinforce the mise-en-scène. Again, in these frames, the audience is given the feeling of a living and experienced space with the depth of space and user movement.



Figure 9. Images of the use of the factory yard in the diyet film.

In the frames in Figure 10, the director created the exact moment using different angles and depth. In the first image, the factory facade was chosen as the frame, while in the second image, a part of the factory structure and the urban environment were included by using depth. In both frames, the sense of space in the courtyard is strengthened by the mobility of the users. The number of users and their appearance stand out as elements that complement the director's factory courtyard mise-en-scène.



Figure 10. Images of the use of the factory yard in the movie Diyet.

In Figure 11, the director captured three sequentially close moments from different angles and at various depths. In these frames, we can see the courtyard from three different angles and its borders. In the first frame, the users line up in front of the factory structure to give an idea of the dimensions of the courtyard. In contrast, the structure clearly completes the scene as a factory structure with its band windows and the way the interior is illuminated. In the second frame, from another angle, an administrative building bordering the courtyard and a limited amount of urban structures can be seen at the border of the frame. In the third frame, the director offers the audience a look at the guard section, which indicates the courtyard exit, thanks to the angle chosen. Nizamiye borders the street, and the urban elements behind it form the horizon of the stage. The facades on the sides of the frame and the positioning of the users are elements that reinforce the courtyard. The succession of mise-en-scènes from these three different angles gives the viewer an idea about the courtyard space in general and makes the courtyard feel like a realistic and lived-in space.



Figure 11. Images of the use of the factory yard in the movie Diyet.

5. CONCLUSION

Known as the director of firsts in Turkish Cinema, Akad noticed the internal migration in Istanbul since the 1960s and believed in the necessity of making a film on this subject, considering that this was an important social issue. Throughout his career, he thought about how to transfer this social phenomenon to the cinema, and in the early 1970s, towards the end of his film career, he made the films *Gelin*, *Düğün*, and *Diyet*, which he called the *Migration Trilogy*, to achieve this goal. Interestingly, the film *The Diyet* was also the director's last film. Akad's perspective on the issue of migration is different from that of Orhan Kemal and Halit Refiğ, two of the most critical thinkers and directors of the period. Akad observed that people who migrated from the countryside to Istanbul were not afraid of the city, did not underestimate themselves, and had no concerns about adapting to the city. Over time, these people established their neighborhoods in the places they came from and never thought of returning [6]. Akad has shaped this situation around the female characters he places at the center of his stories, focusing on the efforts of these people, who have no possibility of returning, to hold on to the city in all three of his films.

The daily life cycle of the woman, who is portrayed as the main character in all three films, takes shape in a courtyard. In this context, the director has placed the courtyard element at the center of the movie, almost as a main character. In the first film, *Gelin*, the woman spends her life at home and in the courtyard representing the Yozgat border. This space becomes a multi-purpose area that performs functions such as handling outside and inside work and gathering and receiving guests for a crowded family. The director created the *mise-en-scène* by arranging the courtyard in a simple and multifunctional way. In the second movie, *The Düğün*, the director chose the same courtyard and house he used in the first movie. Akad has built different lives in this courtyard, where two family structures that are different from each other in terms of lifestyle and tradition live together. The director, who strongly emphasizes the perception of space, reflects women who can move in and out more quickly and have a more extroverted lifestyle in the courtyard. Thus, the courtyard has become a space where life and traditions are carried to the outdoors, and the opportunity to observe the use of this space for a longer period of time has been created. In the third movie, *Diyet*, the spaces inside the house are almost not visible, except for the kitchen and living area. Much of daily life is spread around a common courtyard and factory courtyard, in keeping with the social spirit seen throughout the film. Here, women actively participate in business life in addition to their role at home. The boundaries of private and unmahram have disappeared in accordance with social life, and equality has been achieved in social life, except for jobs that require strength. In this film, women take on roles both at home and in the social sphere, and their way of existing in daily life spreads to a broader area.

In all three films, an evolution is observed between space, lifestyle, and the way women exist in daily life. While the courtyard, which was the woman's limited living space in the first film, expands into a livelihood and living space in the second film, in the third film, the woman becomes a part of the common living space and a center that integrates into social life. Thus, the courtyard element has created a medium in which women's social roles are transformed in each film, with lives expanding from the inside to the outside over time.

The director's filmmaking technique is based on establishing in-depth *mise-en-scènes* to create meaning. This approach creates a frame-by-frame structure in his films, allowing the meaning to emerge in a layered manner through the arrangement of space in each scene. The reason why the director is the subject of an architectural article is the deep and realistic *mise-en-scènes* he created in line with this search for meaning. The setting stands out not only as an aesthetic element but also as a tool used to meaningfully reflect the thematic depth of the film and the worlds of the characters, and even as the main character. The director demonstrates how the courtyard is used and experienced in daily life in all three films through the physical features of the space as well as the movements and interactions of the users. In this way, the space appears as a dynamic, living, and realistic space that is constantly changing and shaped by the users in it rather than a static environment. Every detail of the setting is meticulously structured to reflect the story in the film and the internal conflicts of the characters so that the location and characters become an essential narrative force in the movie.

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