

T.C.
KADİR HAS UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF AMERICAN CULTURE AND LITERATURE

**ARM-WRESTLING A SUPER POWER:
AMERICAN REPRESENTATIONS IN TURKISH
COMEDIES**

M.A. Thesis

ELİF KAHRAMAN

İstanbul, 2010

T.C.
KADİR HAS UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF AMERICAN CULTURE AND LITERATURE

**ARM-WRESTLING A SUPER POWER:
AMERICAN REPRESENTATIONS IN TURKISH
COMEDIES**

M.A. Thesis

ELİF KAHRAMAN
Advisor: DR. MURAT AKSER

İstanbul, 2010

To my family,
for every angelic touch upon my life...

ACKNOWLEDGEMENTS

I would like to show my gratitude to *Dr. Murat AKSER* for his greatest support and help from the beginning till the end. I would like to mention his patience against my hard times, his encouragement and precious advices during the research. His taking pain over this study is invaluable for me.

I am grateful to *Dr. Mary Lou O'NEILL* for being a trigger of all my thoughts and plans during my M.A. years. The idea about this study comes true with her great help, support and inspiration.

I would also like to thank to *Dr. John DRABBLE (R.I.P)* who is not with us now but had been a great support during my M.A. years and this study. I will always remember his advices and support.

I would like to show my appreciation to my family (*İnci, Tacettin, Sena KAHRAMAN and my cat Felix*), my aunt *İpek SARIKAYA* and my grandmother *Necmiye TURAN* for being with me in every step that I have taken during my life with showing great understanding and support. They are the very reason of my success.

Finally, I would like to thank to the special person *Bilal ÇAKIR* for showing great understanding in my hard times, his invaluable support and inspiration that I always feel with me.

ABSTRACT

The purpose of this thesis is to analyze the cinematic representations of American characters in Turkish comedy films. It claims that through comedy films Turkish society expresses its feelings and thoughts about Americans. This study suggests that Turkish comedies that represent American characters are not only aimed at providing amusement to Turkish audiences but also express feelings on changing the power relations of the real world. While these comedies turn the power relations upside down, they make Turkish characters superior because of the fact that American representations just include the American military and CIA, which are regarded as powerful institutions. Beating these institutions provides superiority to the Turkish side in representations. From this point of view, this study includes the changing relations between Orientalism and Occidentalism via these films.

For the study, five films have been chosen (*Five Masqueraders – Iraq, Americans at Black Sea – 2, European, Ottoman Republic* and *Super Spy K9*) to show American representations that are related with the American military and CIA. It explores the three findings of physical, behavioral and linguistic representations of the American characters. This study is important in that it unites American Studies and Film Studies and it also the first that examines American representations in contemporary Turkish comedy films. The main aim of this study is to reveal the hidden thoughts and feelings about Americans in general from the perspective of Turkish comedies.

ÖZET

Bu tezin amacı, Türk komedi filmlerindeki Amerikalı karakterlerin sinematik temsillerini incelemektir. Bu çalışma, Türk toplumunun Amerikalılar hakkındaki hislerini ve düşüncelerini komedi filmleri vasıtasıyla ifade ettiklerini iddia eder. Bu çalışma, Amerikalı karakterleri temsil eden Türk komedilerinin Türk seyircisine sadece eğlence sağlamayı amaçlamadığını, ayrıca bu filmlerin gerçek dünyadaki güç ilişkilerini değiştirme hakkındaki hislerini de ifade ettiğini önerir. Bu komediler güç ilişkilerini ters yüz ederken Türk karakterleri üstün kılmaktadırlar; çünkü Amerikan temsilleri sadece güçlü kurumlar olarak görülen Amerikan ordusu ve CIA bürosuna mensup kişileri içerir. Bu kurumları yenmek temsilde Türklerin tarafında üstünlük sağlamaktadır. Bu açıdan, bu çalışma bu filmler aracılığıyla Oryantalizm ve Oksidentalizm arasındaki değişen ilişkileri de içerir.

Bu çalışma için beş film seçilmiştir: *Maskeli Beşler – Irak, Amerikalılar Karadeniz’de – 2, Avrupalı, Osmanlı Cumhuriyeti ve Süper Ajan K9*. Seçilen bu filmler Amerikan ordusu ve CIA bürosuyla ilişkili Amerikalı temsilleri göstermek içindir. Bu çalışma fiziksel, davranışsal ve dilsel temsil açısından üç bulguyu içerir. Ayrıca, bu çalışma Amerikan Çalışmaları ve Film Çalışmalarını birleştirmiş olma niteliğine sahip olması ve günümüz Türk komedi filmlerinde ki Amerikan temsillerinin ilk kez incelemiş olmasından dolayı önemlidir. Bu çalışmanın esas amacı Türk komedilerinin bakış açısından Amerikalılar ile ilgili gizli düşünce ve hisleri açığa çıkarmaktır.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
ÖZET.....	vi
TABLES.....	ix
I.INTRODUCTION.....	1
II.PHYSICAL QUALITIES OF THE AMERICAN CHARACTERS.....	10
III.BEHAVIORAL QUALITIES OF THE AMERICAN CHARACTERS.....	23
IV.LINGUISTIC QUALITIES OF THE AMERICAN CHARACTERS.....	61
V.CONCLUSION.....	76
APPENDIX: Synopsis of the Films.....	79
BIBLIOGRAPHY.....	95
FILMOGRAPHY.....	98

TABLES

1. The Distribution of Race among American Characters.....	22
2. The Distribution of Roles among American Characters.....	22
3. Concepts of Quality.....	59
4. Concepts of Process.....	59
5. Character Types.....	60

I.INTRODUCTION

“They cannot represent themselves; they must be represented”

Karl Marx

In the book Orientalism, Edward Said uses the words of Karl Marx, which are stated above, in order to explain the Orientalists’ view of the Orient. Said mentions that the Occident views the Orient as incapable of representing itself. Due to this incapability, the Occident believes that it must be the one to depict the Orient. However, film has provided one way for the Orient to show that not only can it represent itself, but that it can also represent the Occident. In recent Turkish cinema, comedy films have become the voice of the Orient. Representation is also important for creating an ‘I’ that becomes an ‘us’ with regard to nationality. In representing the ‘Other’, the ‘us’ is also represented. Here the concept of nation enters the battlefield of representations. In other words, while films try to represent the ‘Other’, they also represent the ‘us’.

In Turkish comedies, Occidentalism is linked to the nation. The concept of nation is an inseparable part of communal identity which creates a sense of belonging. Although Benedict Anderson states that the, “nation is an imagined political community” (6) in his book Imagined Communities, it is hard to deny the importance of nation in today's world. This sense of belonging creates boundaries for non-members and draws lines which result in conflicts. Whether imagined or not, nationality has been a key factor in both the literal and metaphorical power wars in recent Turkish cinema. Due to its status

as a world superpower, the United States has been faced with many competitors, especially in the 21st century. This competition stems from the concept of ‘us’ versus ‘them’, which is a consequence of national identity. The ‘us’ is the powerful side in the imagined world of binary opposition. The dominant ‘us’ is important for the representation of ‘them’; but, naturally the portrayal of the represented one – the Other - also is affected by the one doing the representing.

Cinematic representation is a battlefield for the power relations between ‘us’ and ‘them’. In cinema, impartiality is not required, and thus the battle between ‘us’ and ‘them’ can be played out. It is important to see who has the upper hand and is able to win the game. Stuart Hall explains in Representation: Cultural Representation and Signifying Practices that, “There is always a relation of power between the poles of a binary opposition” (235). This is exemplified in the recent competition between Turkey and the United States in Turkish comedies where Turkey plays the powerful role.

In this study, ‘us’ becomes the East and ‘them’ is the West, representing the conflict of the Orient versus Occident. The nations are represented in cinema. As Anderson states, “For these forms (the novel and the newspaper) [in this case films] provided the technical means for ‘re-presenting’ the *kind* of imagined community that is the nation” (25). In the representation of the nation in cinema, other nations are also represented. In recent Turkish comedies not only is the Turkish nation represented, but American characters are represented as well. The quote from Karl Marx above elucidates the reason for the desire to represent Americans in Turkish comedies. But in this case, it is the Occident that cannot represent itself and needs to be represented. This

is significant as the Turkish victory the arm-wrestling match reverses the power relations between the United States and Turkey.

American characters have increasingly been depicted in Turkish films, especially after the start of the Iraq War. As the United States was an invading force in the region, the Turkish relationship with the United States has been frequently reported by the media. This has raised the attentiveness of society and has opened a new window in Turkish cinema. While this situation has affected the film plots in general, surprisingly American characters have been included in more comedies than dramas. As a result of the Iraq War, the American characters are either agents or soldiers. Non-agent or non-military characters are rare. This situation has reversed the typical views of powerful and weak and Occidental and Oriental. Therefore, these representations should be examined in order to find how the power relations have been reversed.

In addition, the style of the comedy genre provides a stage where power relations can be altered. Comedy discovers weak characteristics and naively attacks or makes fun of them. Using the features of the comedy genre, such as joking about real issues, these films provide a point of view for the Turkish society towards the United States. As is claimed in AS Film Studies, “films do not exist outside of a society and certain social relations” (15). In this study, I intend to show how American characters are portrayed in Turkish comedies as soldiers and agents while the recent wars the United States has been involved in are tacitly referred to.

In light of these ideas, the main research question that leads this study is as follows: How are Americans represented in contemporary Turkish comedies? Representation represents an already existing subject. Representing contributes a new dimension from the

viewer's perspective onto the viewers. The construction of characters in cinema provides this kind of representation. In this case, Americans are represented in Turkish cinema. Accordingly, a cinematic battle takes place between the Turks and the Americans. In this study, this cinematic battle is compared to an arm-wrestling match, where two opponents use physical power, which is concrete and finite - to beat the Other. Turkish comedies provide a new point of view about the Americans. The American characters are represented physically, behaviorally and linguistically in different battlefields. In Turkish comedies, the American characters are constantly defeated as the Turks are victorious every time. With regard to the main research question and battlefields, I intend to examine the different representation strategies which include race, gender and the costumes of the American characters, the behavior and speech of the American characters, and the language use of the American characters in order to determine the arm-wrestling strategy which is employed to defeat the Americans.

METHODOLOGY

The main approach to this study is Occidentalism. The Turkish comedies included in this study present an Occidental view. While the American characters are taken as representative of the Occident, the Turkish characters are viewed as the representative of the Orient. This gives way to the comparative approach of Orientalism versus Occidentalism, putting the Americans and the Turks in opposition to each other in cinematic representations. The Orientalist versus the Occidental modes of representation, which allow this study draw attention to the hegemonic power struggle in Turkish cinema, provides a different type of analysis. Using Turkish film as a

window from the East to the West, a new perspective on Occidentalism is presented, which itself provides a unique vantage point of its opponent: the Oriental.

This study claims that in Turkish films, the usually superior Americans are confronted and humiliated so that they can be presented as inferior. This confrontation is done through the ‘us’ versus ‘them’ that Orientalism and Occidentalism causes. The notions of ‘us’ and ‘them’ are affected by the notion of nation. Therefore, in light of the existence of the notion of nation in Turkish comedies, another issue is the representation of the nations. The notion of nationality is tied to the analysis of the physical and linguistic qualities of the American characters.

While Occidentalism and Orientalism provide the main basis of this study, there are other approaches that are applied in this study. The issue of representation is also looked at throughout this study. Film Studies is used for the analysis of costume, race and gender issues in the chapter “Physical Qualities of the American Characters” as well as in the analysis of body language in the chapter “Behavioral Qualities of the American Characters”. Colonialism and Post Colonialism are used to analyze language use in the chapter “Linguistic Qualities of the American Characters” and behavioral representation in “Behavioral Qualities of the American Characters”.

To sum up, Orientalism and Occidentalism provide the background for this study while the issues of representation and nation back up these two notions. Film Studies and Colonialism and Post Colonialism are used to emphasize some points that are relevant to the study.

LITERATURE REVIEW

This study is important and unique as it unites American Studies and Film Studies through an examination of American characters in Turkish comedies. These films are important for as they are contemporary films recently shown in Turkish movie theaters. I have not encountered a study that has united these two disciplines in terms of American representation in recent Turkish comedies.

A book by Giovanni Scognamillo called Turkey and Turks in Western Cinema is related to this topic (the translation of the book's title is my own) (Scognamillo, Giovanni. Batı Sinemasında Türkiye ve Türkler. Istanbul: +1 Kitap, 2006). However, this book studies the reserve of what this thesis looks at as Scognamillo examined the Orientalist view of the Occident, while this study focuses on the Occidental view of the Orient. Secondly, Scognamillo analyzes much older films about Turkey and/or Turks while this study analyzes contemporary Turkish films. Scognamillo also provides more generalized knowledge about Western cinema pertaining to Turkey and/or Turks rather than performing a deep analysis from many perspectives. In addition, this book describes Western cinema in general, not just focusing on American cinema. Therefore, this project is crucial to American Studies and Film Studies as a contribution to “views from outside”, or the Orient's views of the Occident, the Americans. It is hoped that this study encourages academicians to conduct more research in this field in order to find more elements to explore and discuss.

OUTLINE OF THE THESIS

The chapter “Physical Qualities of the American Characters” contains an analysis of Turkish comedies focusing on how the American characters are physically represented. In this case, physical is composed of dress, race and gender as these are what the audience notices at first glance. These three issues are analyzed using concepts of analysis which classify the mutual representation styles of the films included in this study. Concepts of analysis have two parts: concepts of quality and concepts of process. Concepts of quality are related to the qualities that the American characters inherently have such as race and gender. It contains three parts: *Silliness and Clumsiness*, *Whitening* and *Man Fist*. The concept *Silliness and Clumsiness* reveals the stereotypes in Turkish comedies of Americans as generally silly and clumsy. This silliness and clumsiness reflects both the stereotyping of Americans in terms of race and gender as well as the costumes worn by these characters. *Whitening* is the concept that stresses the point of white hegemony throughout these films. American characters are usually played by white actors. The concept *Man Fist* is about the American male domination. Concepts of process are related to the physical change in the representation of Americans. This concept also consists of three parts: *Orientalization*, *Worsening Characterization* and *Formality-in-reverse*. The concept *Orientalization* uses clothing to depict the Americans as Oriental. *Worsening Characterization* stresses the change in the characteristics of the Americans after their clothing is changed. The concept *Formality-in-reverse* shows the lack of seriousness of the American characters which is unexpected based on their formal clothing.

The chapter “Behavioral Qualities of the American Characters” analyzes how the Americans represented behave. This part is important as it shows the behavior of the American characters in their behavior and dialogue. This chapter makes use of concepts of analysis which are separated into two parts: concepts of quality and concepts of process. As in the previous chapter, concepts of quality show the inherent behavior of the American characters whereas concepts of process indicate the change in these behaviors. The important feature of these concepts is that while they are valid for both American and Turkish characters, they are used to make the Americans inferior and the Turks superior. Concepts of quality can be divided into five parts: *Naiveté*, *Silliness and Clumsiness*, *Cowardice versus Courage*, *Good versus Bad* and *Carnavalesque*. *Naiveté* is the concept that shows the naïve actions and behaviors of the Americans and Turks represented. This concept shows the good intentions of the Turkish characters while generally categorizing the Americans as either sinister or as not having enough understanding about the world around them. The concept *Silliness and Clumsiness* is different from the concept with the same name in the previous chapter. This concept is relevant to the concept *naiveté* because the *naiveté* of the American characters gives way to their silly and clumsy behavior. *Cowardice versus Courage* is the concept that shows how American characters are stereotyped as cowards while Turkish characters are usually stereotyped as brave. The concept of *Good versus Bad* demonstrates how the American characters are stereotyped as bad whereas the Turkish characters are portrayed as good. *Carnavalesque* describes two Turkish figures, a drunk and a madman, who are superior to American officials.

Concepts of process can be used to describe the behavioral changes of the American characters. These concepts are: *Turkification*, *Belittlement*, *Serious-in-reverse* and *Self-realization*. *Turkification* shows how the American characters are transformed into Turkish characters. *Belittlement* indicates the childlike and insulting actions of the American characters. *Serious-in-reverse* is the concept that describes the difference between the appearance of American characters and how they behave. Finally, *Self-realization* describes the American characters' acceptance of the superiority of the Turkish characters.

The chapter “Linguistic Qualities of the American Characters” is about the language used throughout these films. The first part deals with the language usage of the American characters. The second part deals with the words that are used for American characters by Turkish characters and the words used for Turkish characters by American characters. These parts are analyzed with the concepts of analysis. These are: *Turkification*, *Under-standardized Turkish*, *Serious-in-reverse* and *Molded Americans*. The concept *Turkification* is used for the excessive usage of Turkish by American characters. Here, Turkish replaces English. *Under-standardized Turkish* is about how American characters who do not know Turkish understand what is said in Turkish. *Serious-in-reverse* is the concept that stresses the slang used by American officials who should be using formal language based on their position and rank. The last concept *Molded Americans* is about how American characters are stereotyped through the use of certain words by the Turkish characters.

II. PHYSICAL QUALITIES OF THE AMERICAN CHARACTERS

1. INTRODUCTION

There is a saying, “never judge a book by its cover”, which means that physical appearance influences the first impression that people have about another person. In a similar fashion, audiences can form their first impression about another nation or country through film. Costumes are important as they send a message about the characters' race and gender. These features are also important as they represent the nationalities while also stereotyping the characters. The Turkish comedies included in this study stereotype the Occident, i.e. the American characters, through their physical appearances. This is how the arm-wrestling match between the Turks and the Americans begins in the cinematic battlefield.

Clothing can give clues about the personality of the those represented. Because soldiers and CIA agents represent Americans in these films, the characters generally wear formal clothing. This type of clothing, which makes the Turks look superior, is used to defeat the Americans in the arm-wrestling match. Turkish comedies tend to characterize Americans as formal and serious when they are not actually like that. Second of all, race and gender are sensitive issues with underlying messages. In contemporary times, it is important to draw attention to how race and gender are represented in order ensure that racist and sexist points of view are not displayed. However, through stereotyping, Turkish comedies seem to attack the weakest part of American society, the persisting problems with race and gender. This is done through the use of racist and sexist points of view as well as by making Americans look and feel

Oriental in their appearance. Hence, the Americans, as representatives of the Occident, become what they fear: the Orient.

Overall, the American characters are practically represented as Oriental. Occidentalism in Turkish comedies takes its roots from Oriental ideas. It is like holding a mirror up to the sun and reflecting the sunlight back to the sun. It is obvious that this arm wrestling match allows the Turks to beat the Americans, who are not superior despite being typically cast as Occidental. In this chapter, I analyze the physical representations of the American characters in two ways, clothing and race and gender, which are used in these films as a way to help beat the Americans in arm-wrestling.

2.CONCEPTS FOR THE ANALYSIS

This chapter analyzes the appearance of the American characters. Race, gender and clothing are important as they help create the first impression of the Americans. Concepts can be used to show the relevant background issues. These concepts are divided into two: concepts of quality and concepts of process. Concepts of quality represent the supposed inherent appearance of the American characters whereas concepts of process indicate the change in appearance of the American characters throughout the films.

2.1.Concepts of Quality

- *Silliness and Clumsiness*: This concept is used both in the clothing of the American characters and in the representation of race and gender. Silliness and clumsiness are inferred from the style of the American characters' clothing. Here, clothing shows the characteristics of the American characters. In addition,

this concept enforces the stereotypical norms of race and gender by mainly depicting white Americans. Hence, white Americans are put into the same mold as the other races in terms of silliness and clumsiness, and the superiority of the Turks gains weight.

- ***Whitening***: This concept is used for the lack of characters of other races such as African, Asian, et cetera in Turkish comedies. This exaggeration of representation is a reflection of how Turkish cinema views Hollywood. As previously mentioned, while white Americans are equated with non-white Americans in Turkish cinema, non-white Americans still have a lower status.
- ***Man Fist***: This concept is used to describe the lack of female characters as well as to indicate the patriarchy that is featured prominently throughout the films in this study. Because the female characters are suppressed by men, their lack of representation is equivalent to male hegemony.

2.2. Concepts of Process

- ***Orientalization***: This concept is used to Easternize – or Orientalize in another word – the Americans' appearance or clothing. The American characters wear clothing typically worn by Turkish villagers. This makes the Americans Oriental in Turkey. This also indicates of how Americans turn into Turks after having spent some time in Turkey.
- ***Worsening Characterization***: This concept indicates the change in the characteristics of the American characters when their clothes change. Although

these characters are not represented positively, the change makes them worse than before.

- ***Formality-in-reverse:*** This concept shows how American characters are mainly formal in appearance. They usually wear uniforms but do not act as formal as their appearance suggests they should. Their clothing and behavior are not consistent.

3.ANALYSIS

3.1.Clothing

The visual aspect of film focuses on the physical representation of the characters. Physical appearance provides the first clue about a person. It is the first thing the audience understands about a character and helps form the audience's overall perception or first impression. Stuart Hall states that, "Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture" (15). So, American representations have meaning for the Turkish audience.

Clothing is an important part of the physical qualities of a character and gives clues about the personality of the American characters to Turkish society. The clothing of the characters has meaning for the audience (AS Film Studies, 34). In addition, clothing becomes a part of the meaning that is inferred. As Hall puts it, "The clothes themselves are the *signifiers*" (37). Hence, the clothes worn in the Turkish comedies included in this study symbolize the American characters and their personalities.

The Turkish films *Super Spy K9*, *Americans at the Black Sea – 2*, and *European* all feature American CIA agents. Timothy Corrigan explains that, “Costumes...provide a writer with the key to a character’s identity” (62). So, how does the clothing in Turkish comedies give clues about Americans?

At first glance, *Silliness and Clumsiness* are evident solely based on the costumes of the American characters. The silliness and clumsiness of the American characters are hidden in the details, but stand out with a second look. In *Super Spy K9* and *European*, the agents wear formal clothing: the men wear dark colored suits, ties, leather shoes, dark sunglasses and earpieces, the women wear very short skirts, tight shirts, high-heeled shoes and earpieces. At first glance, the men's costumes stand out for their resemblance to agents in the Hollywood movies that the Turkish audience is used to seeing. But at second glance, their accessories, such as their earpieces, are conspicuous. As agents they must be camouflaged and should not stand out; however, the size of their earpieces indicates the agents are puppets controlled by outside forces. The costumes of the unnamed male agents in the film *European* reveal their identity. The size of their earpieces demonstrates their clumsiness and the failure of their mission. It also gives clues about their character and helps form the Turkish audience's overall impression of the Americans. They are formal, serious and dangerous; at the same time, they are conducting business which is not beneficial for Turkey. The strength of the American government is manifested in the CIA. However, as the CIA agents are portrayed as incapable and clumsy, this results in the weakening of the traditionally powerful CIA and is a loss for the Americans.

In *Super Spy K9*, formal clothing was chosen for an American agent but in a rather distorted way. The character Ayse Kosovalı, who is half American as her father is American, is the only American agent in the film. Her costume is not casual but not totally formal, either: a very short skirt with a slit, a tight shirt with the top buttons unbuttoned, and high heels. In its totality, her costume makes her anything but an agent. Her overt sexuality is not necessary for her job as an agent and influences the first impressions of her of both by the men in the film as well as in the audience. In addition, as an American character her being blond is not surprising. She is dangerous since she is an agent, but is not a direct threat to the Turkish people, because she is not fully American.

Worsening Characterization describes how the characteristics of the American characters change when they change clothes. But, it is not the same as journalist Clark Kent turning into Superman. Rather, it is actually worse. Before the change in costume, the Americans are not represented positively and this change worsens their situation. In *Americans at the Black Sea – 2*, there are five agents – three men and two women - who are undercover as tourists and thus are wearing casual clothes. The men are wearing pants, T-shirts, and caps and women are in short skirts and tight T-shirts. They are dressed like tourists, which Turkish people encounter in real life on the streets. When in casual clothes they are harmless, naïve and friendly, like tourists rather than agents. When they change into their black suits, which reveal their original identity, they become frightening and dangerous, pointing guns at the Turkish people who had welcomed them thus far. To sum up, the agents who are fully American in *Americans at the Black Sea - 2* and *European* are depicted as dangerous and as a result they do not have

a relationship with the Turkish characters. Furthermore, their clothing reveals their true identity. In contrast, in *Super Spy K9*, Ayse Kosovalı is half Albanian-Turk and as such is characterized as a Turk with an American or Western appearance. As a result, she is not as dangerous for the Turks as American agents usually are.

Soldier characters are found in these four films: *Super Spy K9*, *Americans at the Black Sea - 2*, *Five Masqueraders – Iraq*, and *Ottoman Republic*. All these characters are in their uniforms. But what are the differences? *Formality-in-reverse* shows the difference between the clothing and the behavior of the American characters. In *Super Spy K9*, the general wears a brown uniform whereas a female soldier wears a skirt as part of her uniform. While the uniform worn by the male characters is formal and resembles a real uniform, the female characters have informal, sexy uniforms which are designed to appeal to the male gaze, which is overtly erotic. In *Americans at the Black Sea – 2*, the soldiers on the ship wear dark blue uniforms when they are with their admiral. When the admiral is not present, they do not wear their jackets. At the end of the film, when soldiers arrive on the shores of Turkey, they are in dark blue camouflage and their faces are painted. This indicates the instability of the characters, who transforms easily from naïve soldiers to evil killing machines. In *Five Masqueraders – Iraq*, the soldiers are in light brown uniforms which are worn in the desert for protection. While the Turkish characters wear green uniforms which are unsuitable for desert conditions, they seize the well-prepared American army first literally and then metaphorically despite wearing the wrong uniforms. In *Ottoman Republic*, the American soldiers again wear dark blue uniforms but in some parts of the film they wear different green-brown uniforms which are similar to those worn by the Turkish

soldiers and thus displays how the Turks are adored. This gives way the acceptance of the superiority of the Turks.

3.2.Race and Gender

The agents in *European*, *Super Spy K9* and *Americans at the Black Sea - 2* are represented with racist and sexist point of views. *Whitening* is key factor which shows white supremacy in Turkish comedies. Although Americans are not just white Anglo-Saxons, in *European* and *Super Spy K9* they are portrayed as such. Because being racist does not only mean representing other races as inferior, it is also important to limit the visibility and speaking parts of the other races. Hall emphasizes that, “The meaning of the picture is produced, Foucault argues, through this complex inter-play between *presence* (what you see, the visible) and *absence* (what you can’t see, what has displaced it within the frame). Representation works as much through what is *not* shown, as through what is” (59). Disregarding African Americans, Asian Americans etc. and only casting white Americans demonstrates a tendency of racist views and/or white supremacy. While *Americans at the Black Sea - 2* does include one African American (Melanie) and an Asian American (Li-Ting), who are agents in the film, the film still displays racist tendencies. When the group of agents in the film is considered, these two people are in the minority as there are also three white Americans. Whether in a small group or a large one like a nation, the minority stays as the same. Li-Ting and Melanie do not play an important role in the film; they merely support the other white American characters. In addition, the involvement of these characters with the mission and their relationship with the Turkish villagers is relatively small when compared to the roles of the other white American males. In addition to their rather small

involvement with both the public and their colleagues, they also have fewer lines than the white males.

The sexist point of view in these three films is another issue. *Man Fist* is used to follow the representation of male dominance in Turkish comedies. There are no female American agents in *European* which shows the patriarchal point of view. *Super Spy K9* has one female agent who is characterized in an overtly sexual way. In *Americans at the Black Sea – 2*, the female agents Pamela and Melanie are not as active as their white male colleagues. Li-Ting's ethnic background is more important than his gender and thus he is put into the same position as the women. Also, among the three, Pamela, as the only white person, is superior. In addition, male gaze is dominant. The clothes of the female characters were chosen in order to provoke the attention of the male characters. While Melanie and Pamela were dancing in their underwear in a room, an old Turkish villager watches them from a tree. While this old man has a voyeuristic fetish in the film, the audience, watching the man watch the girls, partakes in the same voyeuristic pleasure. The focus of all the pleasure is these two women. Nitzan Ben-Shaul states in his book Film: The Key Concepts that, "Mulvey's major presumption was that films were a product of the 'patriarchal unconscious' and therefore served the patriarchal social order by replicating and reinforcing gender patterns that discriminated against women" (115). These three films support this idea by treating women as solely objects to look at for pleasure.

In contrast to the agents in these films, the soldiers are often of a different race and gender. In *Americans at the Black Sea – 2*, there are African American soldiers, but they are not as involved in the main story as the white Americans are. In *Five Masqueraders*

– *Iraq*, there are African American soldiers and one Asian American (the same actor plays Li-Ting in *Americans at the Black Sea - 2*). In *Super Spy K9*, there are African American extras. In *Ottoman Republic*, the African American characters are the servants of the white Americans. Interestingly, there are not any Latin American characters represented.

With regard to gender representation, three films have female characters. In *Super Spy K9*, there are female soldiers are like models rather than soldiers. In *Five Masqueraders – Iraq*, there is only one female soldier character who is emotional. This shows how the patriarchal order of the society continues to portray women as emotional. The fact that they are soldiers does not affect their personality. In *Americans at the Black Sea – 2*, there are female soldiers in the ship whom do not have as an important role in the film as the male soldiers do. In short, the female characters, whether they are agents or soldiers, are primarily used for male gaze. Like Ben-Shaul states, “Mulvey’s conclusion was that the dominant type of filmmaking (mostly from Hollywood) mainly addressed the male spectator whose scopophilic gaze it pleased” (118). Hence, American women are primarily represented in Turkish comedies in a way that appeals to the scopophilic gaze. Women are solely sex objects rather than individuals with personalities.

Orientalization appears only in one way: turning American women into Turkish villagers who wear traditional clothing. In *Super Spy K9*, the unnamed female soldier, who is the American general's girlfriend, wears a red headscarf while helping the General eat *lahmacun*, a traditional Turkish food. In *Five Masqueraders - Iraq*, Tezcan dreams of a female American soldier in traditional village clothes - again a red

headscarf and *şalvar*, which are traditional Turkish pants. The Orientalization of American women allows Turkey to reign over them; therefore, Turkey gains one more point in the arm-wrestling match.

In comparison, Turkish characters differ in physical appearance. Rather than soldiers and agents, the Turkish characters in these films are civilians. This sends a powerful message as civilians get the upper hand without having to resort to military force.

On the other hand, superimposition is found in two scenes of *Five Masqueraders - Iraq*. In the first scene, the Turkish flag dissolves over American soldiers, and in the second scene the face of the American president dissolves into the Turkish flag. As Anderson points out, “*emblems of nation-ness, like flags, costumes, folk-dances, and the rest*” (133), are symbols of nationality which is a powerful symbol of the Turkish dominance over Americans.

4.CONCLUSION

In conclusion, the American characters, or rather Americans in general, have been overpowered by the Turks in the metaphoric arm-wrestling match in the cinematic battlefield. However, the defeat of the Americans in Turkish comedies does not stand out; rather, it is presented in an entertaining way using the features of the comedy genre. Clothing is used to characterize Americans while helping defeat them by making them Oriental and presenting them in a way so that they are not taken seriously. Race and gender distribution has two functions: Firstly, they are used to emphasize Turkish superiority and secondly, they demonstrate the white and male hegemony in these films. In addition, the Americans are weakened as the problems in American society are

emphasized. The American characters are naively represented and in the background, and following the Turks' defeat of the Americans, victory cries can be heard. Hence, again 'us' becomes superior to 'them' in cinema.

TABLES

Table 1: The Distribution of Race among American Characters

	White	African American	Asian American	Latin American	Native American
Super Spy K9	√	X	X	X	X
Americans at the Black Sea - 2	√	√	√	X	X
Ottoman Republic	√	√	X	X	X
European	√	X	X	X	X
Five Masqueraders Iraq	√	√	√	X	X

Table 2: The Distribution of Roles among American Characters

	Hero	Villain	Lover	Buddy
Super Spy K9	√	X	√	√
Americans at the Black Sea - 2	X	√	√	X
Ottoman Republic	X	√	X	X
European	X	√	X	X
Five Masqueraders Iraq	X	√	√	√

III.BEHAVIORAL QUALITIES OF THE AMERICAN CHARACTERS

1.INTRODUCTION

Behavior provides clues about the characteristics of those represented. Behavior reveals what is hidden behind appearance; in other words, it reveals the bottom of the iceberg. Besides their entertainment value, comedies also help stereotypes to be formed. Stuart Hall states that, “stereotyping tends to occur where there are gross inequalities of power. Power is usually directed against the subordinate or excluded group” (258). Americans are stereotyped in Turkish comedies in order to alter power relations. The Americans are made the subordinates and the Turks consequently gain power by de-Americanizing the Americans. The Americans are portrayed as comical which both stereotypes them and alters their characteristics in order to shift power to the Turkish characters. The American characters in Turkish comedies entertain the audience in a way that helps the formation of stereotypes. Characterizing the Americans as comical gives the Turks the advantage in the arm-wrestling match. The Orient taking revenge against the Occident results in an arm-wrestling match. Like Edward Said mentions, “The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony” (5); in Turkish comedies, the Turks, rather than the Americans, are in control.

In this chapter, the behavior of the American characters is examined with regard to action and dialogue. Special attention is paid to the body language of these characters which reveals what these characters think as well as how they behave. Given that the

Turkish screenwriters and directors script the behavior of the American characters, it is important to realize that the script is written to benefit the Turkish characters by making it possible for them to defeat the Americans characters in the arm-wrestling match. Dialogues are a means to display approval of the actions of the Americans represented.

2.CONCEPTS FOR THE ANALYSIS

In this chapter, the characters are analyzed from many perspectives in order to show how the Americans are stereotyped. The characters in these films are depicted as genuine and typical Americans in order for these stereotypes to resonate with Turkish society. Two concepts are used: concepts of quality and concepts of process. The importance of analyzing body language in order to decipher the hidden meaning is mentioned in AS Film Studies:

We need to be alert to the subtleties of such interactions, bearing in mind that each movement and gesture will have been decided upon in order to convey some meaning. Interactive movements involving two or more characters will have been carefully choreographed with attention to the details of body language that is designed to communicate a sense of character and/or character relationships to us, the audience (25).

Hence, it is obvious that nothing is randomly done throughout the film. Every act, behavior and dialogue is created with a purpose. In this case, the purpose is to present the Americans as weak and incapable in order to show the Turks as strong and powerful. These analyses will show how American characters communicate with Turkish society. Concepts of analysis can be divided into two parts: concepts of quality and concepts of process. Concepts of quality aim to show that the behavior of the Americans is fixed and innate. Concepts of process are used to show the cinematic process that the American characters have gone through.

2.1. Concepts of Quality

- ***Naiveté:*** The first concept that belongs to the concepts of quality is naiveté. This concept is used to describe the naïve actions and behavior of the characters. This can be applied to both the Turkish and American characters in the films in this study. However, the style of naiveté differs in each representation. In general, Turkish naiveté stems from the good intentions of the Turkish characters; that is to say the Turks are good in nature and do not have any bad intentions. In contrast, the American naiveté does not entirely emanate from the good intentions of the Americans. They have sinister intentions towards the Turks but are unsuccessful. Their naiveté arises from their lack of knowledge, misunderstanding of Turkish culture, and miscalculations which allows the Turks to become superior. Some representations of Americans do not cast them as sinister but rather show them as not sufficiently understanding the world around them. So naiveté is the first move in the arm-wrestling match which attempts to alter the power relations.
- ***Silliness and Clumsiness:*** These two concepts are combined because one gives way to the other. American characters are more than naïve; they are also silly. Their misbehavior and poor decisions make them silly. Furthermore, their silliness is tied to their clumsiness. This puts the American characters in difficult positions when they encounter Turks. As will be discussed in the analysis, some Turkish characters are also silly and clumsy, but these qualities do not prevent them from reaching solutions which the Americans are unable to do. In addition,

these characteristics make the Turkish characters naïve in a way that is cute and innocent.

- ***Cowardice versus Courage:*** When opposing characteristics are considered, it becomes clear that the negative characteristics are associated with the American characters in the films analyzed. The American characters first appear cowardly in their thoughts, then in their behavior and action. While they may seem brave, the Turkish characters are always more courageous. The Turkish characters cause the American characters to be cowardly. By stereotyping the Americans as cowards, the Turkish characters appear brave which puts the Americans in the position of the “Other”. As Stuart Hall says, “stereotyping is what Foucault called a ‘power/knowledge’ sort of game. It classifies people according to a norm and constructs the excluded as ‘other’” (259). The battle of “us” versus “them” presents the Americans as “cowardly” to Turkish society. So, cinema helps construct the opinions and knowledge of a society and to create the “us” and “them”. In this case, Turkish comedies depict Americans as cowards which put them in the position of the “other”.

- ***Good versus Bad:*** Good versus bad is a typical characterization in film. The Turkish characters' behavior and intentions are good whereas the American characters' are bad. Hence, the bad person gets nothing in the end while the good person gains a lot. The good wins and the Turkish characters are superior when compared to the sinister and inferior of Americans. This relationship can also be referred to as the angelic Turks versus the demonic Americans. Stuart Hall

explains that, “Stereotypes arise when self-integration is threatened. They are therefore part of our way of dealing with the instabilities of our perception of the world” (284). In light of this idea, the instability of power relations throughout history has been balanced as the Americans have been negatively stereotyped in the contemporary world.

- ***Carnavalesque:*** The term “Carnavalesque” is used to reverse the situation and create irony. Two figures help change the power relations: a drunk and a mad man. These Turkish figures are the first to realize the true intentions of the bad Americans. Stuart Hall mentions that:

Power also involves knowledge, representation, ideas, cultural leadership and authority, as well as economic constraint and physical coercion. Both [Foucault and Gramsci] would have agreed that power cannot be captured by thinking exclusively in terms of force or coercion: power also seduces, solicits, induces, wins consent (261).

This concept shows that despite the power of the Turks in these comedies, the result is not a cruel war between the Turks and the Americans. Rather, the battle is won in more modest ways.

2.2. Concepts of Process

- ***Turkification:*** This concept refers how Americans are turned into Turks through behavior like eating habits and language use. Since Turkish society is typically viewed as Oriental, turning the Occidental Americans into Orientals allows Turkish cinema to take revenge. This is tied to Ania Loomba's statement: “the possibility of Christians ‘turning Turk’ (a phrase that also enters the English language during the Renaissance and begins to stand in for all betrayals and desertions) and Europeans ‘going native’” (114-115), which provides the

background for this concept. Historically, “turning Turkish” is used to signify not only the Europeans' betrayal of their nation but also their religion. Hence, the Turkification of Americans in Turkish comedies helps the Turks to win the game that is played out in these films. Also, Loomba mentions that:

Both in novels and in non-fictional narratives, the crossing of boundaries appears as a dangerous business, especially for those who are attracted to or sympathize with the alien space or people. ‘Going native’ is potentially unHINGING. The colonized land seduces European men into madness (136).

Rather than turning the Americans into madness, Turkish cinema puts them in the middle of the conflict between the Orient and the Occident.

- ***Belittlement:*** A typical Turkish insult refers to an adult as a child. In general, in these films the behavior and intonation of the American characters is presented as childish. Men and women are used in place of children. This belittles the Americans. This removal of maturity strengthens the Turkish characters. While the Turkish characters sometimes act like children, they do not move beyond being cute. Edward Said describes the way the Occident sees the Orient: “The Oriental is irrational, depraved (fallen), childlike, “different”; thus the European is rational, virtuous, mature, “normal”” (40). In Turkish comedies, this situation is reversed through another attack in the arm-wrestling match.
- ***Serious-in-reverse:*** At first look, the American characters seem serious. A closer look reveals the difference between their appearance and how they behave. The behavior of the American characters prevents them from being taken seriously even if they seem serious. This concept indicates that the American characters only appear to be serious.

- ***Self-realization:*** This concept is used to describe how the Americans admit the superiority of the Turks. It can also be called “enlightenment”. Stuart Hall states that:

Steve Neale, therefore, revives a concept from literary history, to underline the fact that, in fiction, ‘reality’ is always constructed. Verisimilitude, he argues, refers not to what to may or may not actually be the case but rather to what the dominant culture believes to be the case, to what is generally accepted as credible, suitable, proper” (360).

Therefore, the Turkish audience views the American characters' acceptance of the superiority of the Turks as plausible. In this round the Americans lose power.

3.ANALYSIS

One of the main characteristics of Americans in the Turkish comedies included in this work is *naïveté*. In general, the American characters act naïvely; this may either be good or bad. It is hard to find intelligent American characters who behave in meaningful ways in these comedies. However, the Turkish characters are also naïve. But the naïveté is portrayed differently. The naïveté of the Turkish characters stems from their good intentions towards the people around them. They are mostly innocent in thoughts and actions. This portrayal refutes the Orientalist stereotype of “barbaric Turks”. However, the American characters are portrayed as ignorant as well as unintelligent. Some American characters, who have bad intentions, show that the naïveté of the Americans is not related to innocence. This naïveté is analyzed in the dialogue and scenes below.

In *European Agent*, 1 (an unnamed CIA agent who will be referred to as “1”) tells Karacis that they have made the character named European resign from duty and that the Greeks must remove his father. He adds:

- Agent 1: So we will have killed two birds with one stone. The Greeks will take hold of the European drug market and America will start a war between the Turks and the Greeks in order to draw the power of the Turks to the west. As a result, we will have prevented the Turks from entering Kirkuk.

Despite openly discussing their intentions, the Americans are trapped in their ways. They neither hide their plans nor prefer being silent and cunning; they do everything openly. This demonstrates their naiveté. In real life, it is not expected that an agent would speak openly. However, in this case the CIA agent is not smart enough to disguise his intentions.

Super Spy K9 represents American agents and the military differently. This is because the bad characters are Albanian Turks, not Americans. In this film the goal of the Americans is, in cooperation with the Turkish agents and military, to save the world leaders. Despite this, the American characters are not immune from being represented as naïve even though they are not bad characters in the film. The fact that they are friendly does not change the portrayal of the Americans. Regardless of whether they are either good or bad, friend or enemy, the situation remains the same.

The American general and some soldiers arrive at the CIA Observatory. In the film, the building is referred to as the “CIA Secret Observatory” but the actual name on the building is the “Secret CIA Center” and there is an American flag. This is an obvious

portrayal of the Americans as reckless and naïve. They use poor methods to hide their identities as well as to hide their “secret” places.

In *Five Masqueraders – Iraq*, before leaving Kirkuk, Tezcan tries to speak to the female soldier one more time. She removes a picture of her husband and son from her wallet and says, “I am married and this is my son.” Then she gives him her identification tags and says she is sorry. She has been held captive, does not understand Turkish and is not in love with Tezcan, but she says that she is sorry. This demonstrates the naiveté of this American character and shows that Americans do not sufficiently understand the things around them.

Ottoman Republic is a mixed genre film; it is a comedic drama. As a result, the American characters in this film are drama actors and consequently their naiveté is depicted differently than the other comedies in this study. They are intelligent, strong and they know what they are doing unlike the American characters in the other comedies. These characters are shown in a situation that characterizes the Turkish people as naïve even though they are not. However, these American characters use the Turkish people as they like and in accordance with their plans.

In this film, Istanbul has become a mandate of the United States so there is an American governor and American soldiers in Istanbul. For this reason, the audience encounters Americans in official positions. The American governor and the commander play baseball with Ibrahim, the chamberlain of the Ottoman Sultan. When Ibrahim tries to catch the ball, the ball hits Ibrahim in the forehead and he falls down. The governor and commander help Ibrahim get up and the conversation begins:

- Ibrahim : I was about to fetch the ball, then I became dazzled by the sun.
- Governor : Sorry, Ibo. Come, take a rest.
- Ibrahim : Thanks. You are so kind, governor.
- Governor : Don't mention it. Aren't we Americans here in your country to support you Ottomans, anyway?
- Commander : Übo, you are not angry because we call you Übo, are you?
- Ibrahim : God forbid, commander. Of course not.
- Governor : We are really quite lucky that the Sultan has an assistant like you.
- Commander : Honest, smart, a people's person like you.

Ibrahim is a traitor and tries to get close to the American government in order to make his grandson sultan one day. He always flatters the Americans but in reality he is not sympathetic to their cause. The Americans are naïve as they believe his behavior is genuine. The language used demonstrates the hierarchal character of the conversation between Americans and Ibrahim. Interestingly, during this game, the Americans soldiers behave like children rather than officials. In addition, these officials are generally shown playing games which displays their lack of seriousness.

In another scene, Ibrahim is at the American governor's house. The governor, the commander and Ibrahim are playing billiards. After Ibrahim puts the ball into the hole:

- Governor : Perfect! Right on target!
- Ibrahim : It was an accident, governor. Having said the target, how about having my nephew Arda Mehmet ascending the throne and getting rid of Osman with your permission?
- Governor : It will be done too, when the time is right.

Here, despite Ibrahim speaking openly about his intentions, the Americans do not realize that the Turkish people do not like the Americans. Even if the Americans had understood Ibrahim's intentions, they are still naïve enough to appreciate the flattery.

Silliness and Clumsiness support the naiveté of the American characters. The American characters' lack of intelligence and capacity to be successful contribute to these concepts. This does not mean that the Turkish characters are depicted as very intelligent. They are mainly silly and clumsy as well. But the Turkish characters are portrayed as funny and cute rather than as idiots. These concepts help change the feelings of the Occidental about the Oriental. This is, in a way, revenge as it shows the Americans as incapable of doing their jobs correctly. As Ian Buruma and Avishai Margalit put it, "The mind of the West in the eyes of the Occidentalists is a truncated mind, good for finding the best way to achieve a given goal, but utterly useless in finding the *right* way. Its claim to rationality is only half true anyway - the lesser half" (76).

This concept also shows how the power relations between the Orient and the Occident have changed. Edward Said remarked that,

The idea of European identity as superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more skeptical, thinker might have had different views on the matter" (7).

However, in these Turkish comedies Said's statement does not apply. Instead of the Orient, it is the Occident, the Americans that are inferior while the Turks are superior. The next section will explore the supporting analyses for this concept.

In *European*, after the character European is pushed to make a speech prepared by the CIA agents, one of the agents gets his head stuck between the doors of the elevator and faints. This act diminishes the superiority of one of the United States' most

powerful agencies and demotes the Americans to weak and reckless men who cannot even walk properly.

In *Americans at the Black Sea – 2*, the American soldiers on the ship bet on American football. Because they cannot find a piece of paper to write the bets on, they write them on the screen which contains the bomb activation codes and mistakenly activate the bomb. Their naïve actions result in an international crisis. These soldiers are presented as not intelligent enough to act properly.

In another scene of *Americans at the Black Sea – 2*, the lines of both the American military and the CIA agents show the naiveté of the Americans. After an American military ship sends a missile to Turkey by mistake, the admiral enters and a conversation takes place between the admiral and the colonel.

- Admiral : Someone tell me I'm having a bad dream.
- Colonel : I'm afraid you are awake, sir.
- Admiral : Really? Oh shit! How the hell did you manage to launch that bomb?
- Colonel : Bomb? Technically it's not a bomb, sir. It's a missile. A T-X 12 class smart missile.
- Admiral : I hope the smart missile is smart enough to avoid World War 3. Just tell me how it happened?
- Colonel : Well, at exactly 21.00 hours one of our missiles which happened to be located in the Black Sea in case of a threat from Tehran was activated and launched by a yet unknown cause.
- Admiral : My God in heaven! What about Tehran? Is it still on map or is it too late?
- Colonel : We changed the coordinates. We sent it instead to the Turkish coast of the Black Sea.
- Admiral : Turkey? Fuck! Turkey was an ally!

- Colonel : Sir, I said it was a smart missile. We were able to activate the safe-landing mode 10 seconds before it hit the target.
- Admiral : Thank god!
- Colonel : But it doesn't mean it has been deactivated. In short, we have to get it back ASAP, sir.
- Admiral : Give me the secretary of defense and let's pray that this smart missile won't detonate. Otherwise we are in deep shit.

The Admiral uses slang as if he is talking to a friend rather than a colonel. He is angry due to the situation as he does not want the missile to cause a war, especially when relations with Iran are fragile. In addition, he, as a representative of the American military, admits that Turkey is an ally of the United States. Furthermore, American military does not want to make relations tense with Turkey.

In *Five Masqueraders - Iraq* the American general says, "Give me the president" after Turkish soldiers capture the oil plant. Here, the American admiral says, "Give me the secretary of defense," in order to take action to prevent a third world war. It becomes obvious that in Turkish comedies the American military has direct access to the Pentagon for decisions on important matters, especially when Turkey is involved. In addition, it is clear that the American military cannot act on their own and need the Pentagon for advice. Their clumsiness becomes a major issue when they cannot find a solution to the situation. The Americans obviously lack the capacity to find solutions.

In *Super Spy K9*, after the character Deşifre injects a virus into the NATO leaders' bottled water, it starts to affect the leaders. The physical characteristics of the leaders begin to change. The American general, who watches all of the changes take place, naively enjoys the situation and says "Yeah." An unnamed female soldier, who is the

General's girlfriend, reacts to the situation by saying, “Oh! They are so cute.” The General responds, “Are they cute? Say it again,” and she repeats what she said. Their reaction shows that the American characters are silly. Throughout the film there is a tendency to portray the Americans as foolish through the actions of the American soldiers in the film.

The following dialogue takes place in another scene in *Super Spy K9*:

- Deşifre : As you can see, the DNA of the world leaders is changing rapidly. I hope the Department of Defense and the Pentagon are ready for this.
- General : (Approvingly) Yes.
- Deşifre : Believe me, gentlemen, this is the first step of my deadly plan.
- General : Of course, that is it! Bravo, son, bravo! You have done so well!
- CIA Director : What?!
- Deşifre : Thank you, General. The idea is mine and the design belongs to Nam-I Kemal.

The fact that an American general is foolish enough to support the plans of a terrorist demonstrates how Turkish cinema portrays Americans as not being aware of what is going on around them.

Immediately after, two of Deşifre's men start to fight and Deşifre beats them as a warning. Following this scene, this dialogue occurs:

- General : Oh! You will see whether they do it again or not.
- Deşifre : Gentlemen, the world is currently in the midst of chaos. All the world leaders have this virus and only I have the antidote. And if my requests are not fulfilled within 31 hours, all of them will be dead. Think oil, arms ...
- General : Okay oil, arms, and the stock market!
- Deşifre : Oil, arms, the stock market gold, drugs.
- General : Oil, arms, the stock market, gold, arms.

- Deşifre : Ha ha! You said arms twice.
- General : Ha ha! God damn it!
- Deşifre : Let's get back on topic. Oil, imagine the price of oil hits the ceiling and thus no one can put gas into their car. What about the arms trade? Ha ha! Without an arms trade no one can shoot anyone. And of course the stock market, the stock market, and the stock market.. The part that I like most is this that the stock market will collapse. And the balance of the whole world will be turned upside down.
- General : What are you talking about? Now, do you mean that Africa is going to be the new world leader or the President of the United States is going to be black?
- Deşifre : Yes, General, exactly.
- General : You have done a very good job, son! I congratulate you.
- CIA Director : What do you say, General?
- General : Shut up, Director, shut up! Look at this man and learn something! Be enlightened by him, be enlightened!
- CIA Director : What?! Being enlightened by him?!
- General : Yes!
- Deşifre : You cannot even explain the death of a leader. Countries will be in chaos. It is a nice game, huh? Do you want to play, too, gentlemen? But you will need to invest some money to play. As you know, nothing can happen without money these days. If you say we do not have enough money or we cannot invest our money, I have lots of friends who are willing invest money in this game.
- General : Yes, it is a nice game. At least it can be understood.
- Director : Even after you understand...
- General : Yes.
- Deşifre : Hooray Director! If you do not deposit \$999 billion into my account within 31 hours, you will face the consequences.
- General : It seems like a reasonable price, Director.
- Director : Reasonable?
- General : It even seems like a discount. But I do not have that much cash on me. Excuse me, do you accept credit cards?
- Deşifre : If there is no money, there will be no game, General.

The dialogue between the general and the terrorist shows that the American general is so foolish that he cannot understand the situation. He treats this important conversation like a game and acts like a child. Generals do not usually behave like this. He is ready to give money to a terrorist and appears to like the terrorist. His lack of intelligence makes him inferior to the Turks. As a general, he represents the United States and thus the country is losing the arm-wrestling match.

In another scene, the general and the CIA Director come to Turkey and meet with some Turkish agents in the C.G.S. (*Cok Gizli Servis* – Very Secret Service). The conversation is as follows:

- General : What's up man?
- Turkish Director : Welcome!
- CIA Director : We are sorry to interrupt you, sorry. I guess it is time to work together. You as the C.G.S. must have a plan. We want to learn what it is.
- Turkish Director : Plan? Do we have a plan, Husnu?
- Husnu : No, we do not have a plan.
- CIA Director : I do not understand. You didn't make any plans?
- Turkish Director : No, we didn't.
- CIA Director : Mm... How you... Mm...
- Turkish Director : We leave everything to God Almighty. He saves us in one way or another.
- CIA Director : Can you save the day?
- Turkish Director : At least we can save the day. In order to save the day we are creating an emergency unit.

In this scene the Turks are portrayed as not intelligent enough to fight the terrorists. But they do not act as foolishly as the Americans; they at least know how to speak and act. They do not make any plans but are successful. They are innately intelligent.

When K9 comes the following dialogue ensues:

- K9 : How big is our budget?
- General : Big, big.
- K9 : Can I use weapons?
- General : As many as you want.
- K9 : Nice. What about bombs?
- CIA Director : If it is necessary, yes.
- K9 : Very nice. Look how well we understand each other. [K9 sees a picture of Deşifre]. This is Deşifre, huh? Are there any other pictures of him? Close-ups?
- General : Look, there is! Deşifre is such a gentleman. [He shows a picture]. We were together last summer.
- K9 : Yes, Gentlemen, how many nuclear bombs do we have?
- CIA Director : Mm... How many do you need?
- K9 : All of them. Drop all of them on him and everything will be finished.
- CIA Director : Fuck!

The General naively answers K9's questions. Interestingly, he shows him a picture of himself with a terrorist. He is still not aware that Deşifre is a terrorist.

Cowardice and *Courage* are, in essence, polar opposites. One side is always superior in such cases. In these films, the Turks are superior, or courageous, and the Americans are the cowards. Even though the American characters are either from the military or

the CIA, which are traditionally powerful institutions, the characters are cowards. Below are some examples of this concept.

In *Americans at the Black Sea – 2* based on the acts of the CIA agents, the point of view towards Americans becomes funnier. They do not have predominance over the issues in the Turkish village. When they are in disguise, they act like naive tourists instead of trained agents. At a dinner at the head of the village's house, the villagers fire guns for entertainment, frightening the agents. Despite the fact that one of the agents knows Turkish and is familiar with Turkish customs, the agents are still unaware of the facts about Turkey and its customs. Also, this is a great example of the cowardice of the American characters. They are armed agents, but in this scene they act like they have never used guns before.

In the film *European*, after the American agents are captured by the Turkish agents, a bomb is tied to one of the Americans. The American agents react similarly to how a child who gets caught misbehaving by his father acts. The Turkish agent plays the role of the father and the American agent is the child. The reaction of the CIA agents is cowardly when compared to how agents in Hollywood films behave.

In *European*, after the Turkish agents capture the CIA agents, one of the Turkish agents brings Agent 1 to Karacis' place. A bomb is put on Agent 1.

- Karacis : (Laughing) Hey Yankee! You become quiet like a cat when the Turks put a bomb on you.
- Bomber : Should I set the bomb off?
- Agent 1 : No! Don't! I promise, I swear that I will go back to my country right away!
- Turko : We kept our promise, you coward Yankee. Get going!

- European : So long, take care, cowboy! You should not expect the same thing again.

Unlike the Turks who are presented as brave, the CIA agents are cowards. Instead of using threatening words, the agents beg when in the weaker position. The agents, who once were superior, are now inferior. While the Turkish characters are brave regardless of their role, the characteristics of the Americans change based on the situation. They do not have a strong identity to protect like the Turks do. In addition, the Turks are depicted as reliable. The Turkish characters use the words “Yankee” and “cowboy” to refer to the Americans. These words are not used literally; rather they are used to generalize about all Americans regardless of where they come from.

The CIA agents are prepared to kill the character European at a celebration for him.

They are again captured by the Turkish agents:

- Türko : Look here! You like it here so much that you did not want to leave, did you? A grasshopper jumps once, twice, and is caught the third time. [He puts a sack on Agent 1’s head].
- Turkish agent : Come on you coward Yankee! Seeing that you cannot go back by yourself, we will send you to your dear United States via cargo.
- Agent 1 : I am citizen of the United States. The United States hold you accountable.
- Turkish agent : Let’s make him into *kokoreç* and make his owners eat it!
- Agent 1 : What are you going to do? Are you crazy? Even the Nazis did not do what you are doing! Are you trying to cause World War 3?
- European : Who is under the sack?
- Türko : The god’s Johnny.
- Agent 1 : Save me European! They are barbarians. Look, if you save me, I will make you a representative to the White House. Okay?

- European : [Laughing] After this, even I cannot help you. Your sins become a way home to America.
- Commander : Throw him in the sea; make him go to his country!
- Turkish agent : What address should we write on him, Commander?
- European : Write, “fuck you, man. Go home Yankee,” and he will make it home.

Unlike the Turkish characters, the Americans do not keep their promises. They are unprofessional and are captured by the Turkish agents. This event becomes very popular with the media and is regarded as an act of revenge against the Americans. As American agents, they have important connections to the White House as is evident with Agent 1’s bribe to European. However, the Turkish characters do not believe the Americans and do not betray their country. Furthermore, the language used towards the Americans is significant. The Americans are referred to as “Johnny”. In addition, the use of American slang is emphasized. The character European speaks English when using slang. This suggests that slang is generally used by Americans. Also, the use of the term “Yankee”, which was used during the Civil War by people in the southern part of the United States to refer to people in the north, is a symbol for the expulsion of Americans from Turkey.

In *Ottoman Republic*, the French ambassador Mr. Oliver visits the American Governor.

- Ibrahim : You have a guest, Governor, I should leave.
- Governor : Not necessarily, you are not a stranger, it’s just the French Ambassador.
- F. Ambassador: [in English] I’d like to speak to you about an important problem.

- Governor : [in Turkish]: You may speak, Ambassador. Ibrahim Pasha is not a stranger. Please speak in Turkish.
- F. Ambassador: Governor, we have some serious information about the Ottoman support to the Kurdish rebel movements in Antep and Diyarbakir.
- Ibrahim : The Republic of Ottoman respects the unitarity of France, Mr. Ambassador.
- F. Ambassador: But Antep and Diyarbakir are shown in the boundaries of The Republic of Ottoman on the maps at the palace.
- Ibrahim : It must be a printing mistake.
- F. Ambassador: Printing mistake? So what is this? [He shows a picture].
- Ibrahim : Long live Osman. It may be. Maybe Kurdish people have sympathy for the Sultan.
- F. Ambassador: It's such a shame that The Republic of Ottoman, for which we seriously work to join EU, is trying to split our country.
- Ibrahim : Don't talk about the EU, Ambassador. Tell us frankly that you want the Ottoman to join EU to abolish the sovereignty.
- Governor : Ibrahim Pasha and Ambassador, please relax.
- F. Ambassador: Dear Governor, don't get me wrong, but Americans are the ones who spoil them.
- Ibrahim : I never let you talk to dear Governor in this way!
- Governor : Ibo calm down please ... I will be sensitive about the issues that you've mentioned. Don't worry. [Ambassador leaves].
- Ibrahim : Please forgive me dear Governor. When he was being tactless towards you, I got into a towering rage.
- Governor : What forgiveness are you talking about dear Ibo. I saw how good of a friend you are one more time. Please accept this as an appreciation for defending us. [The Governor throws a sack of gold to Ibrahim and he takes the sack.]

The Americans have been put in a position where they need to be defended by the Turks. Although Ibrahim defends them in order hold on his sovereignty, the American Governor is comforted knowing that the Turks are at his defense. The American

characters are faced with a dilemma: the Turks want more sovereignty yet the Americans in need of Turkish defense. This puts Americans in a difficult situation.

Good versus Bad is another concept consisting of polar opposites. The Turkish characters are mainly good whereas the American characters are usually bad. Below are examples of this concept.

In *European*, two unnamed CIA agents are in the elevator with the Turkish character European. The CIA agents are trying to make him give a speech they wrote. So, they have bad intentions.

In another scene of *European*, CIA agents torture Niko by letting a dog attack him.

- Agent 1 : Bragging about being the grandson of Constantine won't work, Mr. Niko. If you work for the CIA, you must do it...we tortured Saddam with this dog in Iraq. Appreciate it! A senior American officer tortured that head of state.
- Karaçis : But, my chief, do not treat us like an Iraqi colony. This is very bad, let the lame man go.
- Agent 1 : If he says he has a wonderful plan and later runs away, he must face the consequences. How are you, dear Niko, do you understand that you shouldn't play a joke on the Americans?
- Karaçis : God forbid the Iraqis!
- Agent 1 : Forget the Iraqis and mind your own business! If today European does not give the speech that we want, you will kidnap him.
- Karaçis : Why don't you kidnap him?
- Agent 1 : When it is found out, we want it to be perceived as revenge between the Greeks and the Turks. No one should know that the United States is involved. We are strategic partners with the Turks, aren't we?

Here, the American characters reveal that they are bad both with their actions and in the dialogue.

Carnavalesque refers to the use of irony to change the power relations. There are two carnivalesque character types in these films: a mad man and a drunk. Both of them are Turkish characters who despite being mad and drunk are cleverer than the American characters. Here are examples of this concept:

In *European*, Karaçis and the CIA agents meet again at a restaurant. Karaçis learns on the phone that Niko's mission was not successful.

- Agent 1 : [Laughing due to the Greek's lack of success]. It is understood that you will not make it. The best thing to do is to set the Turks against the Armenians.
- Drunk : American! Give me money for the wine!
- Agent 1 : What are you talking about? What American?
- Drunk : Come on! Everybody knows what the hell you are doing in order to mess with the country. Give me money for wine!
- Agent 1 : [Gives him money] Buzz off!
- Karaçis : You are quite exposed in Turkey.
- Drunk : I cannot understand this, brother. How can a person be both registered as a resident in Sisli [a place in Istanbul] and a member of the CIA?

Agent 1 gets angry but cannot answer.

Similar to the mad character, the drunk is important for representation. A drunk is not supposed to be aware of what is going on. In this scene, a carnivalesque atmosphere is created by making the drunk intelligent and mentally sober enough to realize who is who around him. In this way, the roles are reversed. It is the American agent who is portrayed as mentally inept, or drunk, for being unaware of that he is supposed to be undercover. The drunk character becomes smart enough to belong to an intelligence agency. This situation creates an imbalance between the Turks and the Americans as

even the drunk is more intelligent than the agent. Here, the Americans lose another point in the arm-wrestling match.

In *Americans at the Black Sea* – 2, Muhittin, who is a mad character in a Turkish village, is the first person to realize that the tourists are not actually tourists.

The concept of *Turkification* has the Turks taking revenge against the Americans by turning them into Turks. This is a scary thing for the Occident. The first step in making the Americans like the Turks is make them equal to the Turks and then change their roles and treat them like Orientals. Hence, the Americans dominated and defeated through representations. This situation is the reverse of Edward Said's statement: “There are Westerners, and there are Orientals. The former dominate; the latter must be dominated” (36).

In the film *European*, after the CIA agent gets his head stuck between the doors of the elevator, he becomes reckless. He starts to eat excessively and constantly laughs. Thus he becomes an ordinary Turkish man rather than an American agent. Here, it is obvious that the American characters are Turkified in comedy films. The clumsiness of the agents contributes to their *Turkification*. After the CIA agents' first scene, the CIA agents behave exactly like Turks rather than Americans. Turkification, or, in other words, Orientalizing Americans, allows the Orient to take revenge against the Americans by making them something they do not wish to be, i.e the Orient. Stereotyping Americans as silly and foolish is also a way of Orientalizing and Turkifying them since the Orient is typically viewed as silly by the Occident. This is a dilemma. Orientalizing the Occident is an insult and a way to get revenge. It says, “we see you the way that you see us and this makes us laugh at you”.

In *Americans at the Black Sea – 2*, CIA agents and the head of the village have the following conversation in a coffeehouse:

- Jonathan : Selamin hello. We are Americans.
- Jonathan : My name is Jonathan, John for short. This is my wife Pamela, Pam for short. This is my brother-in-law Patrick; for short...
- Head of v. : Pat.
- Jonathan : Yes.
- Head of v. : I am *Muhtar* Salih. For short; Sal.
- Jonathan : This is Melanie and Li-Ting. We are not ordinary tourists. We have a belly like yours and I have a belly ... and from this belly a kind of nurse...
- Head of v : Haha! To us a nurse is someone who looks after a patient. For us, it is a fellow citizen ... How can we be fellow citizens?
- Jonathan : My great great great granddad...
- Head of v. : In short dad...
- Jonathan : Dad. Ottoman, war, etc. Later Portugal caught them and they went to America by boat. 20 Turks got grew up and reproduced and then you and me became fellow citizens.

In *Super Spy K9*, when Ayşe Kosovalı arrives in Istanbul she encounters her father and says, “Hello Daddy,” and the General replies, “Oh my God! My daughter, my daughter.”

In another scene of *Super Spy K9*, the General eats *lahmacun* in the C.G.S. and says “*ayran*”. His soldier girlfriend then makes him drink *ayran*.

In *Five Masqueraders – Iraq*, the naiveté of the American military is obvious. Despite being held captive by five Turkish men, the soldiers are happy with their situation and do not resist. While being entertained by Turkish men with music, the

American soldiers clap and enjoy themselves. In addition, the African American soldiers dance with the Turks and the female soldier dances with Tezcan. Traditional Turkish music is playing and they dance traditional Turkish folk dances. Despite this, the American characters enjoy the music and dance. Hence, the American characters become Turkish.

Belittlement is another way to triumph over the American characters. This includes portraying American adult as children who need their parents, who are the Turkish characters. But this concept does not only depict the Americans as children, it also shows the dilemma in behaviors of these characters. This kind of representation shall be referred to as belittling the stronger rival, or “belittlement”. *Belittlement* is not obvious or related to clothes or physical characteristics, rather it is related to the childlike actions of the characters.

In *European*, the CIA agents send a note to European that says, “Read the script that we have given you in Brussels at the university meeting, or you will be killed.” This is the first open threat made by the Americans. It is so important that European accepts the Armenian genocide that the threats go further. Killing Turks based on their ideologies is not as important as accepting a genocide.

In another scene of *European*, European and Asya are kidnapped by Karaçis. CIA agents come to Karaçis' home and frighten them. The following dialogue takes place:

- Karaçis : Bravo Yankee! Even we cannot be as cruel as you.
- Agent 1 : [to European] We are going and leaving you to your dear Greek brothers. Wait and see what will they do to you.

The American agents are called “Yankees” and are referred to as cruel. Karaçis, who pitied the Iraqis in a previous scene, is now satisfied with what has been done to the Turks. The CIA agent teases European by saying that the Greeks are his brothers.

After the CIA agents left, Karaçis continues to persuade European to make the speech.

- Karaçis: Look brother, your CIA brothers have rigged all the bridges with bombs. If you do not give the speech, the bridges will be blown up and Europe and Asia will be separated.

The notion of brotherhood is ambiguous. The Greeks admit to being the Turks' brothers yet at the same time they refer to the Americans as the so-called brothers of the Turks. However, this brotherhood just brings destruction and harm. In addition, the literal separation of Europe and Asia would also bring about the ideological separation of the Orient and the Occident. James Carrier states that:

As Herzfeld shows Greece is unusual because mundane elements of life are frequently seen as reflecting Turkish influence, and hence are oriental. At the same time, Greece claims to be the heir to Hellenism, the very source of the occidental. However, a growing number of Greeks are rejecting elements of their Turkish cultural heritage of the past several centuries, and replacing them with elements that mimic the West (23).

In *Americans at the Black Sea - 2*, the American military finds the missile's signal.

The conversation continues below:

- Soldier : We have new information, sir. First, we know the missile didn't explode. As for its location, we believe it is somewhere within 30 miles of here [points to the screen].
- Admiral : Why can't we find its location?
- Soldier : The signal is too weak. It could be under water.

The admiral says that the Pentagon has sent a special team to the area. The soldiers report that the signal is coming from under water. In the next scene Muhittin rips out the signal and it falls into the dog's water bowl. Then the soldier says, "Yes, yes the signal is coming from under water." The dog drinks the water and swallows the signal.

In *Super Spy K9*, the CIA director is aware of the situation while the general is not; therefore, the CIA is presented as more a more competent institution than the military.

In another scene, the CIA Director talks about Deşifre:

- Director : Deşifre is a banker for the terrorists in the world. We have learned that he is Albanian. Mathematics, physics and chemistry are among his hobbies. He is a genius.
- General : I know. Albanians are very hard-working and honest people. And very smart. You know my previous wife, my first wife, was Albanian.

Then the director talks about Zena and Nam-I Kemal:

- Director : [Referring to Nam-I Kemal] He is the person who founded techno-terrorism. He organized an attack on the New York subway.
- General : Of course! I remember him.
- Director : The Pentagon had been working on antidote for a long time but they made a huge mistake and instead created a lethal virus.
- General : Like usual.
- Director : Deşifre was able to steal that virus from the Pentagon.
- General : Bravo to him!

The director gives bottled water that has a virus in it to the general for examination. But the general tries to open the bottle in order to drink it, so all the CIA agents reach for the bottle. The director says, "Let him drink it, drink it." And the general looks

around surprised; he is not aware of what he has done. Then the director shows a picture of Ayşe Kosovalı, who is an agent as well as the general's daughter. Upon this:

- General : Who is that girl?
- Director : That girl. She is Ayşe Kosovalı.
- General : Kosovalı... Kosovalı... This Kosovalı name sounds familiar to me.
- Director : Anti-terror specialist Ayşe Kosovalı is your daughter from your first wife. Your daughter! She lives with you! [He goes crazy]. We set her off on a journey from Romania to Istanbul. Now we need a heroic, brave and intelligent agent who knows Albanian.
- General : I found one! Let's go to Istanbul together. Come on! Come on!
- Female soldier: [singing and taking her shirt off] We are going to Istanbul!

Serious-in-reverse shows that even American characters who represent serious institutions like the military and the CIA do not go beyond seeming serious. Thus, the audience's expectations of the American characters are distorted.

In *European*, how the agents are tortured is another issue related to naive behavior. They use dogs, who are on leather leashes and not in a position to harm anyone, to scare both the Greeks and European. While using the dog to torture them, the agents laugh and, like children, take delight in playing with the dogs. The dog becomes a type of entertainment rather than a torture machine. The agents act naively and foolishly with the dog, much like a small child with a pet.

In another scene in *European*, the naiveté in the dialogue shows how the dominant beliefs and thoughts about Americans in general have changed. These CIA agents first

meet European in Brussels. They are in an elevator with European and they give a file to him that contains a speech that they want him to read at the European Union meeting.

- Agent 1 : [Handing him the file] Take it!
- European : What is this?
- Agent 1 : This is the speech that you are going to give about Turkey in the parliament.
- European : That is nonsense, gentlemen. I am not going to make that kind of speech.
- Agents : You will do it!
- European : [Reading part of the speech] “The Turks killed a million Armenians.” I cannot do it, gentlemen. I am not crazy enough to make that kind of speech.
- Agents : You will be!

The agents’ reply to European in chorus, much like children answering their teacher's questions. Typically, the agents would be the ones threatening the other characters, based on the power of their country. However, here the situation is reversed. Although these agents appear to be threatening, the answers they give are comical. Their body language is serious but their actions show that they are “not seriously serious”. In a reverse of the stereotypical roles, the American agents are not taken seriously. This kind of representation will be called “serious in reverse”, in that the characters which appear serious based on their physical appearance are not actually serious.

Also, while European is practicing his speech at home in Brussels, CIA agents enter his home. As European is practicing the part of the speech that says someone must say the emperor has no clothes, Agent 1 enters and says:

- Agent 1 : Someone should say it but the huge European Union parliamentarian should know that the United States has the right to say which side is naked. [Hands European a paper]. The Oscar speechwriters have taken the trouble to prepare a speech for you but you do not like it. This situation will not be welcomed by the United States.
- European : [Throws the paper] Get out of my house!
- Ela : Calm down, darling. They are serious.
- Agent 1 : Look European! How do you say in your language, “you look like an honest lad”? But your wild youth makes a dent on us. Do you know what will happen to you if you do not say that the Turks slaughtered a million Armenians?
- European : Hey, what are you going to do? Whoever is afraid of you, will be like you! Are you going to kill me?
- Agent 1 : No. Our business with you is not finished, but, what about this? The international press is talking about how the famous parliamentarian European reproached Turkey. But, they are also reporting that our famous parliamentarian’s father’s is the head of the Turkish underground and he has been selling drugs which have poisoned Europeans.
- European : That is nonsense! My father is a businessman and always pays his taxes. He never misses Friday prayers.
- Agent 1 : What Friday prayers! If your father prays then I will be circumcised. Besides, the United States intelligence is never wrong.

From these lines it may seem like the Turkish character should be frightened; however, the way these agents speak and behave brings about the opposite result. The dialogue is very similar to the Turkish jargon. But this jargon is rather colloquial and not usually used by supposedly serious and dangerous agents. Rather, it is used on the streets in daily life of Turks. While talking to European, the agents are holding their guns, but they wave their guns in a way that makes the scene funny and presents the Americans as foolish.

A scene in *Americans at the Black Sea* – 2 that takes place in the Pentagon shows how the naiveté and childlike attitudes of the Americans originate with the very president of the United States. The relevant dialogues are as follows:

- We are certain that it is in this area. If it's not under water, then it must be somewhere here. *Yukari su-lak-ça.*
- You know what is strange about those crazy Turks?
- What?
- They don't know how to name anything. It's all gobbledygook.
- What do you think of the fact that we haven't received a report from the Turkish officials?
- Please. You know we sunk their ships by mistake. We dropped bombs on them by mistake. We banged their heads together by mistake. All these mistakes leave no room for the proper actions. We are racing against time. We have to find this missile before someone else does. Have your agents reached their destinations?
- Yes.

The agents have the following conversation in the next scene:

- Our first agent is Jonathan. He is very experienced. He is fluent in Turkish. He is a little odd but he is the man for the job. Our second agent is, as you all know, Pamela.
- [Laughs] Who doesn't?
- Patrick.
- Kind of young, isn't he? [woman]
- Yes, he is.
- Young but well-trained. Li-Ting and Melanie. Our close combat experts. Let's hope they won't need to come too close. [Everyone laughs]
- For Christ's sake! How close can they get? This is an undercover operation.

This conversation seems like it could take place in a café. In actuality, it takes place in the Pentagon between the President of the United States and members of Congress.

Their casual attitudes and indifference to the location and rank of those involved in the conversation makes them flippant. They make fun of Turks as well as of their own agents and speak as if they were talking with friends in a café. This shows the lack of seriousness on the part of the American characters.

Self-realization is the process whereby which the American characters realize the superiority of the Turks. They accept and do not question their subordinate position.

In *European*, CIA agents come to Istanbul to speak with Karaçis who is a member of the Greek mafia. Agent 2 eats too much and Agent 1 wonders if the huge CIA agent will get his head stuck in the elevator. In reaction, Karaçis knocks on wood and says, “God forbid!” Upon seeing this, the following conversation ensues:

- Agent 1 : What are you doing? You have become Turkish.
- Karaçis : You are right. Istanbul has not been good for me. The Turks’ traditions are good, the food is good. A person has no control of things beyond his power.
- Agent 2 : Their watermelons are good, the melons are good, and the cherries are good.
- Karaçis : But do not forget that the United States is our beloved one.
- Agent 1 : If we supported the Turks instead of you, they would have conquered all of Europe by now. You even could not eliminate a man.
- Karaçis : Do not talk like that! We are doing our best. I want to eliminate that poor excuse of a father, too.
- Agent 1 : Eliminate him! Fight openly! Do not be afraid! America is behind you.

Here the CIA agents accuse Karacis of being Turkish; however, in reality the agents are also becoming more Turkish each day. Although they did not act completely like Americans at the beginning, by the end of the film they have been *Turkified* and are not

much different from the Turkish characters. They are more like Turkish people without positive characteristics. In addition, the agents representing the Americans admit the superiority of Turkish intelligence when they mention how the Turkish people are more successful. The acceptance of the superiority of the Turks will be called “self-realization”. The American characters' realization of their inferiority is a key step toward their defeat in the arm-wrestling match.

In *Super Spy K9*, the general and his soldier girlfriend play together and do not pay attention to what is going on around them. Following this:

- Turkish Director : Do they give you the exact numbers?
- CIA Director : I don't know, but if K9 fails and the General plays a role as a military power I do not know what will happen, how do you guys say it, what shit is going to happen.
- Turkish Director : No, we do not need this. K9 and Ayse will have done it.

The Turkish Director affirms the inferiority of the Americans by pointing out that the general and the CIA Director are aware of the situation the Americans are in. Therefore, the CIA Director, accepting the superiority of the Turks, waits for a solution from them. Thus, this is the self-realization of the Americans.

In *Five Masqueraders – Iraq*, the American army is about to conduct an operation against the Turks; however, the Turks escape when they realize what is about to happen. The Turks leave a sign swearing at the Americans, but the female soldier and the colonel just smile when they see the sign. The parody lies in their smiles because this sign was made for them. This indicates of the acceptance of Turkish superiority.

In *Ottoman Republic*, Osman and his guards go to the Governor's home in order to rescue Asude, who was captured by the Americans.

- Soldier : Welcome.
- Osman : Keep it short, Lieutenant. Where is she?
- Soldier : Calm down please, Mr. Emperor. Who did you ask about?
- Osman : You know, who she is better than me. Asude Yilmaz, the girl who was arrested by your soldiers last night.
- Soldier : I guess, I see. The person you've mentioned was arrested, guilty of helping the rebels.
- Osman : Look, Lieutenant. It seems that there is a mistake. She is a harmless student and also a close friend of mine.
- Soldier : Ok, but you can see her for a very short while.
- Osman : I said where the girl was! [pushes the Lieutenant]

When Osman rescues Asude from jail without the American soldiers' permission, the soldiers take out their weapons at the exit in order to stop them. Osman's guards take out their weapons out in response.

- Soldier : Drop your weapon!
- Yedigir : Come, get it, if you dare! Is there a volunteer for it?
- Soldier : I'm sorry but I can't let you go away with an arrestee.
- Osman : Look, Lieutenant. If you have a problem, solve it with me. But this girl is my friend. I'm not going away anywhere without taking her.
- Soldier : I'd like to remind you that this is an American base.
- Osman : I'd like to remind you that this is the Ottoman's land. The Ottoman, who was celebrating her 500th Anniversary while your ancestors were trying to found your country! Now, put yourself together and get aware that there is an Ottoman Sultan in front of you! You let Asude come with me or call your President to say that you have started a political crisis between the two countries. Jerk!
- Soldier : [after taking approval from the Governor] You may go, Mr. Emperor.

After Osman's speech, the Americans start to become aware of their position in history. In Turkish comedies, an attack on the history of the United States and the acceptance of the historical importance of the Turks make the Americans attain self-realization.

4.CONCLUSION

Sometimes behavior and actions speak louder than words. In order to have the upper hand, Turkish cinema has placed the Americans in trivial situations which belittle their power. Timothy Corrigan explains that:

The movies are not just about a subject but the rendition of that subject for particular reasons and to create certain meanings. Films are not just about a story, a character, a place, or a way of life; they are also what John Berger has called “a way of seeing” these elements in our lives (25).

Hence, the way Americans are represented in Turkish comedies shows how Turks view Americans or want to view them. The stereotyping of Americans in Turkish comedies contributes to the impression in Turkish society that Americans are bad, silly, naïve, cowardly and that they have Oriental characteristics. Stuart Hall explains that:

Stereotyping, in other words, is part of the maintenance of social and symbolic order. It sets up a symbolic frontier between the ‘normal’ and the ‘deviant’, the ‘normal’ and the ‘pathological’, the ‘acceptable’ and the ‘unacceptable’, what ‘belongs’ and what does not or is ‘Other’, between ‘insiders’ and ‘outsiders’, Us and Them. It facilitates the ‘binding’ or bonding together of all of Us who are ‘normal’ into one ‘imagined community’; and it sends into symbolic exile all of Them – ‘the Others’- who are in some way different- ‘beyond the pale’ (258).

In this respect, Turkish comedies differentiate Americans through stereotyping by casting them as the Other, someone who is neither included nor excluded.

TABLES

Table 3: Concepts of Quality

Behavioral Qualities	CIA Agents and American Military	Turkish Characters
Naiveté	Naive during problem solving and understanding Turkish society	Naive during problem solving but more clever than the Americans
Silliness and Clumsiness	During problem solving	Not silly like the Americans, but clumsy in a way that does not affect problem solving
Carnivalesque	Defeated by the carnivalesque character structure	Aggrandized by the carnivalesque character structure
Coward vs. Brave	Become cowardly	Become brave
Good vs. Bad	Bad intentions	Good intentions

Table 4: Concepts of Process

Behavioral Qualities	CIA Agents and American Military	Turkish Characters
Turkification	Behave like Turkish people	Not Americanized
Belittlement	Belittled by the Turks	Aggrandized in representation
Serious in Reverse	Represented as losing seriousness	Serious and determined in actions
Sillification	Put in silly position	Cute position rather than silly; behind their cuteness lies intelligence
Self-realization	Acceptance of Turks as superior	Acknowledgment of self-superiority

Table 5: Character Types

<i>Films</i>	<i>CIA Agents</i>	<i>American Military</i>	<i>Turkish Characters</i>
<i>Super Spy K9</i>	Good intentions, better than military but not better the Turks	Good intentions, naive, cannot find effective solutions, silly	Naive but more clever than the American characters; their solutions are silly but effective
<i>Five Masqueraders - Iraq</i>	NONE	Seemingly not dangerous, naive, like Turkish people	Not dangerous, naive but make better decisions and behave better than the American characters
<i>Americans at the Black Sea - 2</i>	Good intentions, naive, clumsy and silly, cannot complete the mission properly	Good intentions, naive and clumsy	Naive and clumsy but complete the mission
<i>European</i>	Bad intentions, cowardly, naive and silly in actions, not successful	NONE	Naive but clever and successful
<i>Ottoman Republic</i>	NONE	Bad intentions, dangerous, generally successful in missions	Generally good, unsuccessful in their missions to not be a U.S. mandate

IV.LINGUISTIC QUALITIES OF THE AMERICAN CHARACTERS

1.INTRODUCTION

The linguistic qualities of the American representations are as important as the physical and behavioral qualities that were discussed in the previous chapters. Language usage reveals the characteristic qualities of the representations. Characters in films can be dominated through the use of language because of the fact that language is tied to culture, history, and the nation as a whole. Language does not make people “the Other”; instead it makes people belong. As Benedict Anderson points out, “Language is not an instrument of exclusion: in principle, anyone can learn any language. On the contrary, it is fundamentally inclusive” (134); language incorporates people – in this case Americans - into a nation and its culture. In other words, the use of Turkish by American characters makes them Turkish.

On the other hand, language is used to shape the Occidental “Other” in this study. The Occident is proud that English, which has become the lingua franca, is used around the world. The countries where the primary language is English, like the United States, have become conquistadors due to the domination of the English language. In the power wars that are played out in Turkish comedies, the domination of English is distorted as Turkish is presented as the global language, thus reversing the power relationship. With, as Ania Loomba states, “language as a tool of domination and as means of constructing identity” (41), the position of Turkey in these films is clear. This also downgrades the position of the Occident and makes the Orient superior. In this study, the American characters are subjected to the superiority of the Turks, who represent the Orient.

Overall, the use of Turkish by the Americans represented creates an atmosphere of Turkish dominance over Americans.

2.CONCEPTS FOR THE ANALYSIS

- ***Turkification:*** This concept is used for the excessive usage of Turkish in place of English by Americans and/or between Americans. Language is an important milestone for the embodiment of a society. This concept describes the usage of Turkish by the American characters which helps to Turkify them.
- ***Under-standardized Turkish:*** In these films, the American characters who do not speak Turkish understand it. It is not clear if the actors playing these characters actually know Turkish, but their response gives Turkish international status.
- ***Serious-in-reverse:*** This concept describes the informal use of both English and Turkish by soldiers and/or agents who would not usually use that kind of slang. This shows that the seriousness that is expected from official institutions and characters is absent in these films.
- ***Molded Americans:*** This concept is used for words that the Turkish characters use to generalize and stereotype Americans. In other words, during these films, the American characters are put into molds.

3.ANALYSIS

3.1.The Language Usage of the American Characters

The concept *Turkification* is related to the amount of Turkish and English used by the American characters. English, which is supposed to be the native language of the Americans, is used less in Turkish comedies than Turkish. Instead, it can be concluded that Turkish is used in the place of English since in some scenes Americans speak Turkish with each other. So, Turkish is transformed into a world language as well as the native language of the United States. The strength of the Turkish language subjugates the Americans. Hence, *Turkification* plays an important role in helping the Turks win the arm wrestling match. Edward Said explained that, “The Orient is ... one of [Europe’s] deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience” (1-2). Therefore, language usage can be viewed as the retaliation of the Orient in order to close the gap that has been created between the Orient and the Occident. There are several examples of *Turkification* in Turkish comedies:

In *European*, the CIA agents speak only Turkish throughout the film. They do not speak Turkish with an accent; they speak as fluently as a Turk. If they do not identify themselves as American agents, no one can tell that they are American. Interestingly, the agents speak Turkish in a conversation with Karacis, the head of the Greek mafia. Here, Turkish is used as a medium between different countries, replacing English: Turkish becomes the lingua franca. When these two CIA agents make plans with other CIA agents they speak Turkish. This shows that English is not the language of the Americans anymore; they use Turkish instead. This is important for the Turkish

domination of the Americans. Language can be used to dominate another country in order to alter the power relations. Thus, the United States is transformed into a Turkish colony which speaks Turkish.

In *Ottoman Republic*, the American governor and general speak Turkish with an American accent, and sometimes use English words in Turkish sentences. Although Turkey is a mandate of the United States in this film, English has not become the country's second language. In another scene, it becomes clear that the Americans prefer Turkish over English. When the French Ambassador visits the American governor he speaks in English. The governor answers in Turkish: "You may speak, Ambassador. Ibrahim Pasha is not a stranger. Please speak in Turkish." Turkish becomes the language of choice for communication between the characters from different countries.

In *Super Spy K9*, the American general, soldiers and CIA Director speak Turkish with an American accent. Also, they use some English words and expressions such as "Yeah", "Shut up", and "Yes". In addition, they speak Turkish when there are not any Turks around, even when they are not in Turkey. Here, Turkish becomes the native language of the Americans. When the American general arrives at the Turkish agency, he says, "What's up man?" to the director of the agency. When Ayse Kosovalı visits the Turkish agency and sees her father, who is the American general, she says, "Hello daddy" and he answers, "Oh my god! My daughter, my daughter!" He says "Oh my god" in English, but "my daughter" in Turkish. In situations like this, it is expected that the character would prefer to use his/her native language, which is English, to express his/her emotions. Instead, the General uses bad Turkish in the excitement of seeing his daughter.

In *Americans at the Black Sea – 2*, after the agents reveal their true identities, they point guns at the Turkish villagers and say, “nobody moves,” Despite the fact that Jonathan knows enough Turkish to say this sentence in Turkish, they say it in even though the villagers do not know English. The head of the village replies in Turkish, “John brother! In situations like this speak Turkish so we can understand what you mean.” As an American, Jonathan wants to speak his native language when revealing his true identity, but the supremacy of Turks prevails. The Turkish and American armies cooperate to solve the missile crisis, and after the mission is completed the American soldier says in English to the Turkish soldier, “Thank you for your cooperation,” and Turkish soldier replies, “You are welcome.” Here, the Turkish characters reward the Americans for their good behavior. In another scene, Jonathan is supposed to be the only CIA agent fluent in Turkish. However, he is not actually that fluent. Rather, he speaks half in Turkish and half in English. Surprisingly, even though the other agents do not know Turkish, they seem to understand Jonathan’s Turkish.

Under-standardized Turkish is the concept that shows the strength of Turkish. The American characters understand Turkish even though they do not know any Turkish. The Americans inherently know Turkish despite not being able to speak it. Turkish, in a sense, has cast a spell on the Americans in order to convey a message. Edward Said explains that, “For Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, “us”) and the strange (the Orient, the East, “them”)” (43). Thus, the American characters understand the strange, or the Orient, as the familiar, or the Occident. The next section will present some examples of this concept.

In *Five Masqueraders – Iraq*, the Turkish characters make an announcement in Turkish explaining why they seized the oil plant. This announcement is sent to the American military. The American general listens to the announcement and clearly understands what they are saying. The Iraqi Pestu complains, in Arabic, to the American general about the Turkish men in the oil plant. The general listens to him via a translator. It is clear that Turkish has become a language of the world as the general knows Turkish but not Arabic. He is a general in Iraq; therefore he should know Arabic rather than Turkish. The American soldiers do not know any Turkish but seem to understand what the Turkish characters are saying. However, the situation regarding language use is different when the American consul visits the prisoners with the Turkish minister. Although the consul lives in Turkey he does not know Turkish and the Turkish minister has to translate the conversation. This is significant since the American consul in Turkey should know Turkish rather than the American general in Iraq. As the consul is not able to understand the speech, the Turkish characters appear superior.

When Tezcan gives food to the American soldiers being held prisoner, the African American soldier says, “Hey man! Give me two, man,” Tezcan understands him even though he does not know English. Tezcan does not give him more food and tells him to go away. The soldier understands what he says in Turkish.

Tezcan falls in love with the only female soldier in American army. They do not speak the same language. However, when Tezcan tells his dramatic life story to this woman, she starts to cry as if she understands what he said. In another scene, she tells him, in English, that she is married and has a son and shows him a picture of her family. Despite not knowing the other's language, they understand each other.

In *Ottoman Republic*, after the American soldiers capture Osman and his guards and put them in jail, Yadigar, who is one of Osman's guards says, "Hey, Johnny, you're making a mistake! He's the Sultan of the Republic of Ottoman," to an American soldier in Turkish. The soldier replies, "I don't understand Turkish" in English. Yadigar yells, "You jerk!" at him in Turkish and the soldier asks, "What?" Yadigar replies, "See how you understand!"

In another scene, when Osman and his guards go to the American governor in order to get Asude back, Osman and the American lieutenant speak in Turkish. When Osman and his guards enter the jail, Osman says to Asude, "It's all passed. We'll let you out," in Turkish. An American soldier replies in English, "You can't get the girl out, sir." In response, the soldiers pull out their guns and say in English, "Drop your weapon," to Osman's guards. But lieutenant says, "Drop your weapon" in Turkish.

Again in *Ottoman Republic* the language usage of the American soldiers differs from that used by the American governor and general. The soldiers generally speak in English. It is not clear if they understand Turkish. When American soldiers enter a coffeehouse, a soldier says in English, "I said hands up. Don't you know Turkish?" This is significant because even though he says this in English, he equates Turkish with English. Another soldier finds a gun on a Turkish citizen and asks in English, "What is this?" Uzeyir, the Turkish man, answers, "Touristic. Five dollars." The soldier says "Fuck" in Turkish. Uzeyir says in Turkish, "It can be six dollars, too." He misunderstands the soldier because the soldier's Turkish slang sounds like English to him. He is confused because of language. In response, the soldier says, "Fuck you," in English; Uzeyir cannot understand this either. In another coffeehouse scene, an

American soldier finds a pocket knife on Uzeyir and asks, “What is this?” in English. Uzeyir replies, “This is a Bursa pocket knife,” in Turkish. Then another African-American soldier asks Uzeyir, “What would you do with this?” in Turkish. Uzeyir answers, “I would peel a cucumber with this. You feel like it?” in Turkish and offers a mirror to the soldier. The soldier responds by killing Uzeyir.

The concept *Serious-in-reverse* shows that informal language is used by the members of formal institutions like the American and Turkish militaries and agencies. In real life, it is not expected that a soldier, lieutenant or agent would use informal language and slang. But, in Turkish comedies these figures speak like they are on the streets rather than in important and formal institutions. Edward Said states that, “A certain freedom of intercourse was always the Westerner’s privilege; because his was the stronger culture, he could penetrate, he could wrestle with, he could give shape and meaning to the great Asiatic mystery, as Disraeli once called it” (44). Here are some examples of this concept:

In *Americans at the Black Sea – 2*, the audience first hears the language used by the American military. After an American military ship launches a missile at Turkey by mistake, the following conversation takes place between the admiral and the colonel.

- Admiral : Someone tell me I am having a bad dream.
- Colonel : I’m afraid you are awake, sir.
- Admiral : Really? **Oh shit!** How the hell did you manage to launch that bomb?
- Colonel : Bomb? Technically it’s not a bomb, sir. It’s a missile. A T-X 12 class smart missile.
- Admiral : I hope the smart missile is smart enough to avoid World War 3. Just tell me how did it happen?

- Colonel : Well, exactly at 21.00 hours one of our missiles happened to be located in the Black Sea in case of a threat from Tehran and was launched by a yet unknown cause.
- Admiral : My God in heaven! What about Tehran? Is it still on map or is it too late?
- Colonel : We changed the coordinates and sent it to the Turkish coast of the Black Sea instead.
- Admiral : Turkey? **Fuck!** Turkey was an ally!
- Colonel : Sir, I said it was a smart missile. We were able to activate the safe-landing mode 10 seconds before secondary target.
- Admiral : Thank god!
- Colonel : But that doesn't mean it has been deactivated. In short, we have to get it back ASAP, sir.
- Admiral : Give me the secretary of defense and let's pray that this smart missile won't detonate. Otherwise **we are in deep shit.**

This dialogue is in English with Turkish subtitles. The Admiral uses slang like he is talking to a friend rather than a colonel. He is angry due to the situation because he does not want the missile to start a war, especially when relations are tense with Iran. Also, he, as a representative of the American military, admits that Turkey is an ally of the United States. In addition, the American military does not want to hurt relations with Turkey.

In *Ottoman Republic*, the Turkish character Ibrahim, who is the chamberlain of the Sultan, stays on good terms with the American government in order to achieve his own goals. Although he is close to the Americans, he uses "sir" in conversation while the American governor and general call him "Ibo". Ibo is a nickname for Ibrahim, used in informal conversations. The American general asks, "Ibo, you are not angry because we call you Ibo, are you?" and Ibrahim replies, "God forbid, commander. Of course

not.” Here, it is obvious that although the American authorities use informal language, the Turkish authorities use formal language.

In *Americans at the Black Sea – 2*, slang is also used by agents. When the agents are trying to find the missile signal they hear interference from mobile phones:

- Melanie : What the fuck are they talking about?
- Pamela : Where do they find those words?
- Jonathan : It’s all gibberish to me man.

Later Pamela reacts by saying, “fuck this situation”.

In addition to these concepts, there is also a translation problem. Ibrahim goes to Osman's house in order to tell him that Asude is a rebel and he says, in Turkish, “I’ve just had a meeting with the head of the security organization of the U.S.” This quote is taken directly from the film’s English subtitles. However, he actually says, “friendly and the allied units command headquarters” but this part of the sentence is not in the English subtitles. Since these words are not part of the subtitles, this means that this film did not want to be seen as praising the Americans.

3.2.The Language Used to Describe the American and Turkish Characters

Molded Americans is the concept that is used to categorize the words used by the Turkish characters for the American characters. These words are used as insults rather than as praise. In addition, these words are used to stereotype the Americans, or mold and generalize them. Ian Buruma and Avishai Margalit state that, “The dehumanizing picture of the West painted by its enemies is what we have called Occidentalism” (5). The next section will detail some examples of this concept.

There are specific words that the Turkish characters use for the American characters. These words are used to refer to Americans in general rather than specific characters. One of the words is “Yankee”. Although Yankee was used by Americans living in the southern part of the United States during the Civil War for Americans living in the north, this word is used to refer to Americans in general. Here the definition from the dictionary is used. Another word is “Cowboy”. This word is not usually used to refer to Americans in general, but in Turkish comedies it is. The last word is “Johnny”. In the dictionary, the definition of this word is as follows: “‘Johnny’ was applied as a nickname for Confederate soldiers by the Federal soldiers in the American Civil War.” However, this term is indiscriminately applied to all Americans in Turkish comedies. It is clear that the Turkish characters do not use any positive words for the Americans. In addition, these words are attributed to Americans in general. While these words are generally used in English for soldiers, groups in the Civil War, or cowboys, the use of these words in Turkish reveals the Turkish view of Americans: they are fighters and warriors; in short, they are not innocent.

In *European*, Johnny is used to mean 'American'. When Niko escapes from his confrontation with Turko, Turko says, “The children of Eros escape to the laps of their Johnny fathers”. “Yankee” is later used both by Turkish and Greek characters in order to define the Americans. In addition, the CIA agents are called “cowboy”. When the CIA agents are preparing to kill European, Turko realizes what is happening and says to the Turkish general, “The G. I. Joe’s are up to something.” In the last scene, the informal language and slang are used to talk about Americans is much like the language the Americans use with each other. The following dialogue gives an example of this:

- Turkish agent : What should we write on him as an address, Commander?
- European : Write “fuck you, man. Go home Yankee” and he will find make it home.

Regarding the language used by the Americans about the Turkish people, the term “crazy Turks” is most commonly used. European says, “Europeans call us crazy Turks. Who called us crazy Turks first? The Europeans called us that first. What makes us crazy? The key word is patriotism, which is the important thing.” Here, European explains the general tendency to call Turks crazy. When the Turkish agents catch an American agent and tie him up, the CIA agent begs European for help: “Save me European! They are barbarians.”

Toward the end of *Super Spy K9*, the members of NATO are saved from the negative effects of the virus. At that time, the doctor says to the American representative, “Oh Johnny! See you later, elevator, come here.”

In *Americans at the Black Sea – 2*, when the Iraqis are speaking, they call the Americans “the infidel”. The language used by the Turkish characters for the African Americans is slightly different than what used for white Americans. When Tezcan gives food to the prisoners, he calls the African American soldier, “Arabian horse”. In addition, innuendos are made about the skin color of the African American characters. The African American soldiers are invited to dance to a Turkish song with the lyrics, “You are beautiful if you are black.” This song is actually about being a brunette rather than the skin color of the African Americans. The soldiers get up and dance Turkish style to this music. In another scene, Tezcan cannot see the African American soldier who is sleeping on the floor in the dark. When Tezcan mistakenly steps on him he says, “I’m sorry brother. I didn’t see you. It’s hard to see them in the dark.”

At the end of the film, when the Turkish characters realize that American army has sent them rubber bullets instead of real bullets, Recep says, “the bastards have sent rubber bullets.” The kind of language used towards the Americans differs between the Turkish and American authorities. The Turkish consul says to the American consul, “Let’s go my friend.” The American character does not many comments, his opinions are often implied. In an announcement from the White House, the consul says, “I am pleased to announce that a terrorist act on the Kerkuk-Taslik pipeline was prevented today by the American army.” It is clear that the Turkish characters are seen as terrorists even though in reality they are not.

In *Ottoman Republic*, when the American soldiers enter the coffeehouse, one of the Turkish characters says to a soldier, “What are you doing, Johnny?” In another scene, when the Ottoman Sultan tries to rescue Asude from the American jail, he says to the lieutenant who does not allow him to take her, “You let Asude come with me or call your President to say that you have started a political crisis between the two countries. Jerk!” When one of the American soldiers kills Uzeyir in the coffeehouse, Uzeyir's friend says, “Dishonorable,” to the American soldiers. The Ottoman Sultan was put in jail by the American soldiers. Yadigar, who is one of the guards of the Sultan, calls them, “Johnny,” while trying to tell them they have made a mistake. The soldier pretends that he does not understand Yadigar. In response, Yadigar says, “You jerk,” to him. At the same time, some prostitutes have also been put in jail and they say, “God’s Johnny,” to the soldier.

The language used by the Americans about the Turks is expressed on the television news. Although the American army has killed the rebels which were supported by the

Sultan, it is reported on the news that, “The attempt of the traitors was prevented by our ally and friend, the American troops.” This statement is given by the Turkish media but the American government wrote the script. However, the American characters did not say anything specifically about the Turkish characters in the film.

In *Americans at the Black Sea – 2*, the head of the village calls the Americans “the infidel”, and in the same sentence he also says, “an American brother”. In a scene in the Pentagon, someone from the government says, “crazy Turks”.

4.CONCLUSION

In conclusion, the language used by both the American and Turkish characters creates a conceptual map about the Americans and “ourselves”, or the Turks, in order to emphasize the concept of “us” as described by Hall:

That is indeed what it means when we say we ‘belong to the same culture.’ Because we interpret the world in roughly similar ways, we are able to build up a shared culture of meanings and thus construct a social world which we inhabit together. That is why ‘culture’ is sometimes defined in terms of ‘shared meanings or shared conceptual maps’” (18).

In addition, through these filmic messages stereotypes of Americans are created, the knowledge and opinions of Americans are presented realities which later become true. As Hall points out, “Knowledge linked to power, not only assumes the authority of ‘the truth’ but has the power to *make itself true*. All knowledge, once applied in the real world, has real effects, and in that sense at least ‘becomes true’” (49).

On the other hand, while in reality English is the lingua franca, in these films Turkish takes the place of English. In short, the Americans' usage of Turkish is welcomed. In *European*, the American characters only speak in Turkish. They do not

use any English. In *Five Masqueraders – Iraq*, the soldiers being held captive do not speak that much, but when they do speak, they use English. Apparently, they do not know any Turkish but somehow they understand the conversations in Turkish of the five masqueraders. The American general speaks in English; however, while he uses a translator in order to understand Arab Pestu, he does not need a translator to watch the video of the five masquerader's demands. This shows that he is able to understand Turkish. In *Americans at the Black Sea – 2*, only agent John knows Turkish. In *Super Spy K9*, the Americans know Turkish and interestingly they speak Turkish even when there are not any Turks around. The head of the CIA speaks in Turkish when he is meeting with the military. So, Turkish is predominated over English. In *Ottoman Republic*, the Americans speak Turkish with an American accent, but speak English among themselves. They use Turkish more often than English. Therefore, this is the last move by the Turks against the Americans in order to defeat them in the arm-wrestling match.

V.CONCLUSION

Comedies carry messages which transmit ideas to the audience. Thus, comedies in general are not impartial; their purpose is to mold the ideas of a targeted audience. As Hall explains, “Genre production, however, is not just about standardization – about fixing conventions and audiences” (355). The American representations in Turkish comedies do not exist purely for comedy. Rather, as is stressed in this study, as the comedies included are viewed as realistic, they are potential carriers of ideologies of that could change the power relations in the real world. The intention of these films is to make the audience to view them as realistic; the audience should not know that they are simulacra. The aim of these films is to portray the American representations as reality, rather than as representations. As mentioned in Film: The Key Concepts by Nitzan Ben-Shaul:

Ideologies operate by twisting the *relation* that people have to their reality, a twisting having to do with the *illusion of choice*. This illusion is what allows for ideological persuasion since if people perceive the ideology given to them as their own choice, they willingly submit to its representation of reality and willingly perform the duties it imposes upon them” (88).

In Turkish comedies, an image of Americans as unsuccessful and inferior is created in order to defeat the Occident by making the Orient – the Turkish people in this case – superior. The audience is unaware of the fact that what they see is not their choice nor is it reality; it is an illusion of choice.

In addition, the representations of the American characters change the status quo and reserve the roles of the Orient and the Occident. The arm wrestling match in Turkish

comedies between the Turks and the Americans, who are representatives of the Orient and the Occident, strives to create a mental representation much like Stuart Hall mentions, “Meaning depends on the relationship between things in the world- people, objects and events, real or fictional- and the conceptual system, which can operate as *mental representations* of them” (18). So, the intention of these films is to create a conceptual map about the Americans for the Turkish audience. As Hall explains:

Just as people who belongs to the same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language, for only in this way we can meanings be effectively exchanged between people” (19).

It is expected that the audience will correctly interpret the about American representations so as to create a conceptual map about the Occident as incapable, naïve and foolish.

Another important issue is the battle between “us” and “them”; or the “Other”. By portraying Americans as the “Other”, Turkish comedies also depict Turks themselves. Hall stresses that, “the ‘Other’ is fundamental to the constitution of the self” (237). This is the reason the Turks come to predominate over the Americans. Hall states that,

Media forms and representations constitute major sites for conflict and, a central goal of which is the definition of what is to be taken as ‘real’, and the struggle to name and win support for certain kinds of cultural value and identity over others (348).

This becomes the battle between the Occident and the Orient. These films enable the Orient to represent itself while not allowing the Occident to do so. This is something that the Occident is opposed to, like Edward Said mentions, “The exteriority of representation is always governed by some version of the truism that if the Orient could

represent itself, it would; since it cannot, the representation does the job, for the West, and *faute de mieux*, for the poor Orient” (21).

From an analysis of the physical qualities of the American characters, it can be concluded that clothing is used to make American military and the CIA, which are important institutions that showcase the strength of the United States, weak in order to turn the power relations upside down. It is stated in AS Film Studies that:

At its simplest, costume clearly acts as a type of uniform, linking a character to a particular group and often to a rank or position within that group. But costume can also ‘announce’ a character, giving an insight into what this person is supposed to be like; for instance, shy or flamboyant. At their simplest, props work to give an authentic sense of place, but may also be used in more complex ways to suggest important characteristics of particular individuals or even key themes for the whole film (33).

Racism and sexism are sensitive issues and attributing these problems to the American characters helps them shoot themselves in the foot. Although white males are dominant in American characterizations, these features do not help the Americans to overcome the Turkish supremacy throughout the films.

An analysis of the behavioral qualities of the American characters shows that the Americans are portrayed as being incapable and passive in spite of the fact that they represent the most powerful institutions in the United States. An analysis of the linguistic qualities confirms that the Americans have been conquered by the Turks concerning language usage.

In sum, as the powerful institutions of the United States have been defeated, the Orient has taken the reins while the Occident has lost its powerful identity. The Turkish language is upgraded while the status of English has deteriorated. Hence, the Turks win the arm wrestling match while the Americans lose.

APPENDIX: Synopsis of the Films

Americans at the Black Sea – 2

Muzaffer (Kıvanç Tatlıtuğ) finishes his obligatory military service and returns to his village Yukarisulakca in the Black Sea region of Turkey. The madman of the village, Muhittin (Kadir Çöpdemir), believes that he is a soldier. When he encounters Muzaffer, he tells him that there are enemies everywhere. Muzaffer enters the village coffeehouse where all the men have gathered. The head of the village headman, who is wearing a cowboy hat, is sleeping on a chair and in the background country music is playing. Later, Ercüment (Peker Açıklan), who is the prospective son-in-law of the head of the village, appears wearing cowboy clothing and again country music plays in the background. Ercüment enters the office of the head of the village. They start to talk about the combat boot factory that the head of the village and Ercüment have opened. Ercüment says that Americans buy these combat boots. Ecmal (Müslüm Gürses) tries to get in touch with Ercüment. Muzaffer goes his home and cuddles with his grandmother.

The *USS Mankato* is spotted in the Mediterranean Sea. American soldiers are placing bets on American football. Since they cannot find a piece of paper to write their bets on, they write them on a screen where the bomb activation codes are written and mistakenly activate a bomb. Muzaffer's old grandfather Regaip (Müşfik Kenter) has a dream that he has having sex with Natasha (slang for a Russian prostitute in Turkey). The American soldiers try to change the direction of the bomb. Muzaffer visits his fiancé Çiçek (Melis Birkan) but she snubs him. Muzaffer and his friend Osman talk about his memories of the military and martyrs. Muzaffer recalls a friend who died in his arms and comments on whether the country will be spared. Osman's wife Aynur comes with

their baby but she snubs Muzaffer. The bomb lands on Muhittin's house and throws him near his bed. Soldiers give information to the admiral about the incident and try to find a solution. In the coffeehouse the head of the village collects money from the locals for the factory. Muhittin enters the coffeehouse panicking and says that a bomb has been dropped but nobody believes him. Muzaffer goes to Çiçek's garden and she sees him from the window but ignores him again. Muzaffer has flashbacks of his memories with Çiçek. American soldiers confirm the missile's whereabouts. A special team sent by the Pentagon secretly enters the village by boat. The wife of the head of the village objects to the combat boot business. The head of the village does not want Muzaffer to marry his daughter because he is just a fisherman. He sees Ercüment as promising. The Pentagon talks about the missile issue and they introduce a special team which enters the village disguised tourists. They find the head of the village and all talk in the coffeehouse. The American ship takes the signal again and they more or less find the location. Ercüment visits Çiçek but Çiçek rebuffs him. Ercüment goes to town and changes his money into dollars. Ecmal calls and the head of the village answers the phone but he cannot reach Ercüment. Although Ercüment says that he loves Çiçek, he goes a brothel in town and sleeps with a foreign woman. Muzaffer visits Çiçek while she is washing clothes near the river. Çiçek says she was offended that he did not write her any letters while he was in the army but he insists that he did. While on a boat, Muzaffer learns from his friend that Çiçek is engaged to Ercüment and he angrily returns to shore. Çiçek's brother finds Muzaffer's letters in his father's cash box. Muzaffer goes to the head of the village in order to call him to account for letting Çiçek get engaged to Muzaffer. But they cannot make a deal. Muzaffer meets Ercüment and hits him. The head of the village shows the village to the agents disguised as tourists.

Ecmal and his crew take off to go to the village in order to find Ercüment. Çiçek's brother brings the letters to his sister. She reads them and there are flashbacks to Muzaffer's time in the military. Ercüment buys presents for Çiçek and her family but Çiçek throws the presents and goes to her room. Her father comes and gets angry. He is determined that Çiçek and Ercüment will get married. The tourists are the head of the village's guests for dinner. Muzaffer secretly visits Çiçek. When Muhittin hits the bomb, it changes to self-destruction mode. Ecmal's car breaks down so he and his crew return to the village on foot. Çiçek's runs away with Muzaffer at her bachelorette party. They hide in Muhittin's house. The agents discover the location of the missile and take action. Everybody starts to search for Çiçek. Ecmal and his crew run into Ercüment. The agents also arrive and everybody points their guns at each other. Regaip's wife arrives and points a gun at everyone. In the morning, the American soldiers come ashore and are united with the Turkish soldiers. Muzaffer deactivates the bomb and saves everybody. The bomb is taken by the soldiers. The dog leaves the signal on the ground and an American soldier unknowingly puts his foot on it so the Americans think another missile is heading towards them. The film ends with a missile heading towards America.

Five Masqueraders - Iraq

The film is set in Kirkuk, Northern Iraq, while the American army is stationed there. Iraqi Agha comes to Iraqi Peştu's station, Palm Resort, in order to find the best petrol that Peştu has and to place an order. Agha is wearing cowboy clothes. Peştu takes oil from the oil rig that belongs to the U.S. Army in return for an inflatable doll for the general. Five Turkish soldiers (Tezcan, Kamil, Recep, Zeki and Bahattin) secretly enter

the Taslik Oil Rig with parachutes. They seize the oil plant of U.S. Army and capture the U.S. soldiers. They record their reason for seizing the plant and send the CD with a U.S. soldier to the American soldiers in Kirkuk. After the general watches the CD, he calls the American president. These five Turkish men try to find the valve that belongs to Turkey in order to start the oil flow. They appear on the Turkish news. After Peştu watches the news, he takes his guns and then in another scene Peştu and his assistant Davi go with *ayrans* (a drink made of yoghurt and water) and the Turkish flag as if they were welcoming the Turkish soldiers. While Tezcan gives water to the soldiers being held captive, he meets the female American soldier and falls in love with her.

The Turkish ministry of foreign affairs sends the undersecretary to Iraq. Peştu and Davi speak to with Turkish soldiers and they open the valves but they cannot take any oil. Because Peştu cannot take the oil he goes to the general in order to complain about the Turkish soldiers. The general tells him that he should not get involved in that business. The Turkish undersecretary and the American consul visit the general to talk about the event. Tezcan gives food to the soldiers being held captive but he pays special attention to the female soldier. A Turkish taxi arrives at the oil rig and the Turkish soldiers' two friends get out of the taxi. The next day, the Turkish undersecretary and the U.S. consul visit the plant in order to talk to the soldiers. It becomes obvious at the end of their conversation that these men are neither soldiers nor the special team sent by the Turkish government. They naively act according to their own desires. The undersecretary tries to convince these men to surrender but they reject so the undersecretary and the consul leave.

Realizing that it is important to have good relationships with the Turkish men, Peştu brings lamb for dinner and they all enjoy food, drink and music. The American prisoners are happy that they are allowed to attend. They dance and eat. When everybody falls asleep, Peştu and Davi try to secretly take some oil but they are caught and are kicked out. The famous Turkish program producer and announcer Savaş Ay comes to the oil rig with his crew in order to make a program about them. The next day the Turkish men and the American prisoners have fun playing backgammon, clearing their weapons, and oil wrestling. Tezcan marries the female soldier and she gets pregnant. All of this turns out to be a dream of Tezcan's. Zeki accidentally detonates a hand grenade and they lose their ammunition. Peştu calls Agha and his crew to the oil rig. All of them are armed. They start firing at each other and the Turkish soldiers send bomb Peştu's station by mistake. When they understand that the Turkish men cannot be defeated, Agha and his men leave. The Turkish soldiers run out of ammunition. They send another CD to general with their demands.

Peştu visits the general again to complain about the Turkish soldiers and the general warns him not to come again. Then the general receives the CD and calls American president. The Turkish undersecretary visits the oil rig again to warn them for the last time. The U.S. Army sends the demands. Peştu digs on his land in order to find the oil but he cannot find any and he cries. Tezcan goes to the female soldier and she shows him a picture of her husband and son. Tezcan gets emotional. The woman soldier gives her military identification tags to him. Peştu and Davi return. Zeki shoots Tezcan by mistake but he does not die. They realize that the U.S. Army has sent rubber bullets used for training; this means that the U.S. Army is planning to act soon. They escape

before the U.S. troops enter the oil rig. Peştu welcomes the American soldiers. The White House and then the Turkish ministry of foreign affairs declare the end of the oil crisis. The last scene shows how the five Turkish men escape and come to Turkish border through pipes, which was Peştu's idea.

Super Spy K9

The first scene starts with K9 target practicing in an open area with some Arabs and some people wearing cowboy hats. K9 is wearing the uniform of a Turkish soldier. He tries to shoot the target but accidentally shoots everywhere and kills some of these men. Then he shoots the armory by mistake and it explodes. This event is reported in *The Istanbul Times* as, "K9 paralyzed 12 terrorists". The newspaper headlines continue to be about K9, mainly about how he survived a tick bite and a nuclear bomb. One of the headlines in *The Istanbul Times* is "20 American soldiers are found wearing belly dancer clothes in Iraq. K9 is last seen in Iraq". Then Turkish secret agency "Very Secret Service" (Çok Gizli Servis – Ç.G.S.) is shown. After that, the 300th NATO General Meeting Assembly Hall in Istanbul is shown. At the entrance of the building participants are seen in their national dress and behaving in accordance with their national stereotypes. At the Ç.G.S. meeting, the head of the agency says that there will be an attack on the general meeting. At the same time, Deşifre's team enters the assembly hall and injects viruses in all the bottled water that will be served during the meeting. After they finish their mission, they go in the sewers in order to escape but a woman on their team (Zena) kills them. Then the scientist Nam-I Kemal and his assistant Shrek are shown in Deşifre's laboratory working on an antidote for the virus. The NATO leaders enter the building where the meeting is taking place. The American

general enters the CIA Secret Observatory. K9 is on vacation with his girlfriend, a plastic doll named Şehrazat. The meeting starts and the participants drink the infected water. Then their bodies start to be transformed. In a live broadcast, Deşifre requests the antidote. Deşifre speaks with the American general on the television broadcast. The Ç.G.S. sends its secret police officers on a mission to find Deşifre. The head of U.S. secret service describes Deşifre and his team in the secret observatory. In an attempt to find a solution, they call Ayşe Kosovalı, who is the daughter of the American general, into the mission and prepare to go to Istanbul. The American general and his team meet with the Turkish agency in the Ç.G.S. observatory and they start to work together. They find the agent K9 appropriate for the mission and the Turkish director's assistant (Hüsni) starts to tell K9's life story. Ayşe Kosovalı arrives at the Ç.G.S. observatory. Deşifre and his team have a meeting with the terrorists while Ayşe Kosovalı has a meeting with the American and Turkish agencies. K9 arrives at the Ç.G.S. observatory. Deşifre and his team drink *raki* and have fun with belly dancers. Ayşe and K9 go to Deşifre's friend Settar's party in disguise. At the end of the party, they capture Deşifre's assistant, Vladimir, and torture him in order to learn where Deşifre's observatory is. Deşifre wants to take revenge against K9. There is a flashback to Deşifre's and K9's childhood and how Deşifre lost his eye is shown. Ayşe and K9 enter Deşifre's secret place and there is a fight between Deşifre's team and Ayşe and K9. Ayşe and K9 get closer and kill Deşifre's guards and they confront Deşifre. K9 and Ayşe fight Deşifre and Zena. Deşifre and Zena are killed. Ayşe and K9 find the antidote and all the leaders are rescued. Ayşe kisses K9. Deşifre gets out of the ruins of his observatory.

The Ottoman Republic

The film starts in Thessaloniki in 1888. A little boy is running on a farm in order to protect the crops from a crow. He sees a bird cage on a high branch of a tree. He climbs the tree in order to get the cage but the branch breaks and he falls down. He is supposed to be dead. This boy is supposed to represent Ataturk as a child.

Time passes and it is now 2008. The story takes place in Istanbul. Sultan Osman the 7th appears at the doors of his palace. At the same time, protesters are approaching. They are protesting the situation that the Ottoman Republic is in: it is an American mandate. American soldiers interfere in the protests. Osman gets in his car and goes to the mosque for Friday prayer. After the prayer, he sees that his car is being towed away so they take a taxi. As they enter Burger King, Osman mentions that he is angry.

Ibrahim Pasha, who is the chamberlain, plays baseball with American governor and the commander. Ibrahim falls down when he is hit in the head with the ball. They all drink coffee together and talk about how the European Union is trying to interfere in the Ottoman Republic. At this time, Osman's wife Saliha goes shopping and buys a lot of dresses.

The representatives of the European Union are in Istanbul and a yacht trip has been organized for them. The head of the government, Grand Vizier Sadik Muhtar, organizes this event in order to help the Republic enter the EU. After Osman's grandson, Mehmet Arda, arrives the yacht departs. The Ibrahim's son, who is also Osman's future son-in-law, wants to go on the yacht trip but his father does not allow him to because Ibrahim

wants to succeed the throne so that caliphate will be theirs. The EU will not support this but the Americans will.

In a coffeehouse in Ankara, teenagers discuss how their country is a mandate. While some of them want to take action against America, there are some liberal youth who do not care about the situation and mock the others.

Fine Arts students are at the palace in order to restore the old decorations. Asude is one of these students. When Osman passes by the restoration area, Osman and Asude exchange glances. That night Osman and Saliha talk about the protests. While Osman supports the protestors, Saliha is only concerned with the competition between her and Sadik Muhtar's wife. When his wife does not agree to sleep with him that night, Osman gets angry and goes to the tavern; the next day he is trying to sober up. His grandson arrives with Ginger and convinces his grandfather to take a ride. While Osman rides Ginger around the palace, he goes to where the students are and hits Asude who is at the top of the ladder. Asude and Osman fall down. In the palace Osman puts ice on Asude's leg. Saliha enters and gets the wrong idea and leaves. Osman goes after her and Saliha has a nervous breakdown.

Ibrahim is at the American governor's place. He plays billiards with the governor and the commander. The French Ambassador, Mr. Oliver, enters. Mr. Oliver has a problem with the rebel movements. He and Ibrahim argue about whether the Ottoman Republic should support the rebel movements or not; Mr. Oliver leaves after getting angry. The governor likes Ibrahim's defense of Americans and rewards him with money.

The youngsters in the coffeehouse talk about how to find weapons and ammunition. American soldiers burst into the coffeehouse and search everyone. Osman approaches Asude who is sitting in the garden of the palace and asks about her foot. He has picked flowers for her. Because he feels bad about her foot, he wants to take her out for dinner. She accepts his offer and they go out. On the road, a police officer stops them. His real intention is to take a bribe. They give him money and choose to go by boat. They go to the same tavern that Osman went to before. After that, they walk by the seaside. Osman accompanies Asude to her home and she gives her mobile phone number to Osman. He mentions that he does not have a phone but she still gives him the number. There are two men waiting in Asude's home. They turn out the lights in order not to be seen.

The next day, Osman's assistant, Yadigar, brings him a mobile phone but neither Yadigar nor Osman knows how to send a text message. Mehmet Arda teaches them how to send a text. Osman and Asude start to send text messages to each other. At night, Osman sends another message but Asude does not reply. The next day, Osman goes to the place where the students are working on the restoration and asks where Asude is. He learns that she is not there. He goes to Asude's home. Her friend opens the door and when he enters he learns that Americans have taken her away. Osman and his assistants go to the American base. Asude is in jail. They rescue her and try to take her home but the American soldiers are waiting for them. At first they do not give Osman permission to take her, but then the governor gives him permission and Osman takes Asude home. The press is waiting outside and this event is shown on the news.

The youngsters at the coffeehouse are still thinking of a plan to attack the Americans. After reading the news, Saliha mentions that this event is shameful and is

not proper for the palace. Osman says that if he is not proper for the palace then he will leave and he leaves. He rents a house. While Ibrahim is playing chess with the American governor, they talk about Asude's real identity. At this time, Asude meets her friends and discusses how she would like to quit her job at the palace.

Ibrahim visits Osman at his new home. Ibrahim informs Osman about Asude. He mentions that Asude is one of the rebels and her mission is to have an affair with the Sultan. Osman sees this as slander and send him away from his house. Then Asude comes. She has brought present for his new house. It is a framed picture of Asude She puts the frame in the bedroom and kisses him. In the morning, while Asude is taking a shower Osman secretly looks into her bag and finds documents about the rebels. He openly accuses Asude and she admits that she was a rebel but is not anymore because she is in love with him. Osman does not believe her and points his gun to her. After she tells the truth about the lack of sovereignty, Osman slaps in the face and she leaves. He goes to the tavern and drinks all night. The next day, he calls Asude but cannot reach her.

Osman goes to the palace's birdkeeper. He lets all the birds out of their cages. Ibrahim comes and informs him that Sadik Muhtar is about to give Heybeli Island to Greece. Osman enters the meeting and tears up the contract and says that he would never sell his country. He slaps Sadik Muhtar in the face and leaves. The youngsters in the coffeehouse keep thinking about how to find a solution. Suddenly, the American soldiers enter and search everyone. One of the soldiers kills Uzeyir, who is among these youngsters, for no reason. The liberal youngsters start to take action against the Americans.

While Osman and his assistants are in the car on their way home, they are stopped at an American checkpoint. The soldiers want to search the Sultan's car but Osman's assistants are against it. Therefore, they are all arrested and put in jail. The American governor comes in and apologizes for the situation and lets Osman and his assistants go. In his palace, Osman thinks about committing suicide by drinking the poison in his ring. He calls Asude for the last time but she does not answer the phone. He opens the ring but he sees a bug has been placed in it. He calls Yadigar and says that he wants to meet with the rebel representatives as well as representatives from the outlying regions in his cabinet the next day. The representatives arrive and Osman talks with them in order to solve the problem. He takes them to the armory and gives all the ammunition to them. Ibrahim goes to the American governor and tells him everything. At night, the American soldiers secretly enter to the palace and kill all the representatives including Osman's assistants. The next day, their dead bodies are lined up in the garden. Osman comes and, in a flashback, recalls the loyalty of Yadigar. The representatives are depicted as traitors in the media for attempting a coup against Osman. In addition, American soldiers are portrayed as heroes who saved the Sultan. Osman willingly abdicates the throne and leaves it to his grandson. He is about to leave Istanbul. Saliha does not come to say goodbye, only his grandson and daughter do. Asude appears and says that she loves Osman and wants to come with him. He accepts and learns that she is pregnant. While they are leaving Istanbul on ship, they talk about freedom. Asude hopes that they will be free in the future. The boy, who fell from the tree at the beginning of the film, opens his eyes and sets the bird free. Then he continues to scare the crows. In the background Ataturk's voice is heard: The Turkish people have always

known how to overcome difficulties in alliance and unity. Blessed is the one who calls himself a Turk.

European

The film begins in Brussels. Avrupali has been wandering around Brussels. In the elevator he encounters CIA agents. They want him to read a speech in the parliament. He refuses because the speech is about the so-called Armenian genocide. The agents get out of the elevator and a European parliamentarian gets on and they talk about how his speech will affect the meeting. Avrupali meets his Greek girlfriend Ela at a restaurant. A European journalist comes in order to get some information about Avrupali's speech. He does not want to talk about it and they have an argument about the position of women in Turkey, then she leaves.

In a Greek restaurant Ela and Avrupali meet Ela's uncle Niko. Niko explains how he is pleased with their relationship. When Ela goes to the restroom, Niko starts to talk about Avrupali's real father. Before Avrupali learns the truth, Ela returns so Niko says he wants to talk it later. Ela and Avrupali dance to traditional Greek music. After taking a shower Avrupali practices his speech and CIA agents enter his house. They want him to give the speech that they have prepared. When Avrupali refuses again they threaten him and leave.

The CIA agents come to Istanbul and meet Karacis, who is a member of the Greek mafia. Their plan is to eliminate Avrupali's father Turko, who is a member of the Turkish underground. Turko and the commander listen to their conversation. A journalist, Asya, and her boss have dinner and talk about Turko. A drunk comes towards

them and begs for money. Before Asya gives him money, he comments on their conversation. Two Turkish agents, who were in Iraq, have dinner in the commander's restaurant.

Avrupali returns to Turkey. At the airport, journalists ask why he resigned. At the same time, a famous model appears and all the journalists flock to her except Asya. Undercover Turkish agents follow Avrupali. He visits his father and says that he has learned that his father works for the underground. Later, Avrupali rides a horse. Asya acts as if she is fixing her makeup and makes Avrupali fall off his horse. The Turkish agents are disguised as cowboys. Asya and Avrupali race with their horses and Avrupali wins; then he kisses her. They have a romantic dinner and go on a yacht trip at night upon Asya's request. Turkish agents follow them on a boat and when watching Asya and Avrupali kiss, they fall off the boat.

Ela returns to Turkey and she meets Niko and Karacis. After they make a plan, Ela and Niko meet Avrupali. Niko says that Turko is not Avrupali's real father; his real father was killed by Turko. Turkish agents disguised as waiters reveal this to Turko. Avrupali and Niko go to a shooting gallery where Turko was. Niko waits outside. When Avrupali understands that he has been deceived, he and his father go outside but Niko has already escaped. Karacis and one of the CIA agents meet in the restaurant to talk about their plans. A drunk comes and begs for money from the agents and he says that he knows that he is an American agent. After the agent gives him money he leaves.

Turko watches Tom and Jerry and cries for Tom. When Avrupali and Ela are making love, his father secretly enters and talks to them. Turko wants Ela to call in Karacis. The next day Karacis comes. Turko talks to him that he knows the Greeks and the CIA work

together and warns him to quit their plans. Avrupali has sex with Asya and in the morning he goes for a walk. He sends a note to the undercover Turkish agents to state that he knows about them. The famous model sees Avrupali and invites him have a cappuccino on her boat. They have sex on that boat. Turko and the commander are disguised as fishermen and they watch Avrupali. Ela arrives at Avrupali's house and meets Asya. They fight for Avrupali. The CIA agents send a threatening note to Avrupali about the speech via a street peddler. Turkish agents and peddler fight and the peddler is caught. Avrupali is scolded by Ela and Asya. He offers to talk about this issue because a European journalist and a parliamentarian from Brussels will be his guests. Ela and Asya decide to join him, too. They all visit all the touristic and historical places in Istanbul. The drunk was there, too, and talks to Avrupali about EU membership. Then, they go to a Turkish bath and the model arrives.

At dinner, Asya feels bad about the situation and goes to her office to write about Avrupali. After seeing Avrupali's was upset about Asya, Ela leaves too. Avrupali continues to dance with the others and then all of them get drunk. The model takes the European parliamentarian and journalist to her car and they leave. Asya looks at the pictures of Avrupali while she is writing her article. Avrupali continues to drink with Turkish agents. Ela picks Asya up from her work and they go to a bar. Asya blames herself and Ela gets sad. Avrupali and the agents are drunk and get into the car. While Asya is about to leave two men in the bar molest them and Ela and Asya beat the men up. Police stops Avrupali and the agents and pressman record them. The police take Asya and Ela to the police station. Turko bails Avrupali out of jail but the agents stay

behind with the drunk. When Avrupali is leaving the police station, he runs into Asya and Ela. Turko says he will handle the situation with the girls.

The CIA agents torture Niko. Avrupali is at a conference at a university. Niko put a bomb on a Greek girl. Avrupali gives his speech. After the conference, the girl with the bomb gives the phone to Avrupali and Karacis tells him to get into the car in order for the bomb not to be set off. Ela and Asya also get into the car. The CIA agents torture Asya and Avrupali by handcuffing them and then they leave. Turko watches Tom and Jerry, in which Tom finally beats Jerry so Turko is happy. Karacis calls Turko and says to surrender in order to save his son. The Turkish agents catch the CIA agents. Avrupali decides to give the speech that they want in order to save Istanbul from the bombs put on the bridges by the CIA. When he starts to give his speech, the Turkish agents bring one of the CIA agents. This agent is tied to a bomb. The Turks leave the CIA agents and save Avrupali.

A party has been organized to celebrate Avrupali's nomination as an EU representative. The CIA agents are ready to kill Avrupali but they are caught again by the Turkish agents. Then, all of the CIA agents are sent away.

BIBLIOGRAPHY

1. Anderson, Benedict. Imagined Communities. London and New York: Verso, 2000.
2. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. Post-Colonial Studies: The Key Concepts. Oxford: Routledge, 2000.
3. Auerbach, Erich. Mimesis: The Representation of Reality in Western Literature. Trans. Williard Trask. New York: Doubleday Anchor Books, 1957.
4. Bennett, Peter, Andrew Hickman, and Peter Wall. Film Studies: The Essential Resource. London and New York: Routledge, 2007.
5. Ben-Shaul, Nitzan. Film: The Key Concepts. Oxford and New York: Berg, 2007.
6. Benyahia, Sarah Casey, Freddie Gaffney, and John White. As Film Studies: The Essential Introduction. 2nd ed. London and New York: Routledge, 2008.
7. Bordwell, David, Kristen Thompson. Film Art: An Introduction. 8th ed. New York: McGraw-Hill, 2008.
8. Buruma, Ian, and Avishai Margalit. Occidentalism: A Short History of Anti-Westernism. London: Atlantic Books, 2005.
9. Carrier, James G, ed. Occidentalism: Images of the West. Newyork: Oxford University Press, 1995.
10. Corrigan, Timothy. A Short Guide to Writing About Film. 7th ed. New York: Longman, 2010.
11. Doughty, Ruth, and Deborah Shaw, ed. Film: The Essential Study Guide. London and New York: Routledge, 2009.

12. Frantz, Fanon. The Wretched of the Earth. Trans. Richard Philcox. New York: Grove Press, 2004.
13. Goldberg, David Theo and Ato Quayson, eds. Relocating Postcolonialism. Oxford: Blackwell, 2002.
14. Hall, Stuart. Critical Dialogues in Cultural Studies. Ed. David Morley and Kuan-Hsing Chen. London and New York: Routledge, 2003.
15. Hall, Stuart, ed. Representation: Cultural Representation and Signifying Practices. London: Sage Publications, 2003.
16. Hall, Stuart and Paul du Gay, eds. Questions of Cultural Identity. London: Sage, 1996.
17. Hill, John and Pamela Church Gibson, eds. The Oxford Guide to Film Studies. New York: Oxford University Press, 1998.
18. Hobsbawm, Eric, and Terence Ranger, eds. The Invention of Tradition. Cambridge: Cambridge University Press, 2000.
19. Loomba, Ania. Colonialism/Postcolonialism. London and New York: Routledge, 1998.
20. Mohanty, Satya P. Literary Theory and the Claims of History: Postmodernism, Objectivity, Multicultural Politics. New York: Cornell University Press, 1997.
21. Monaco, James. How to Read a Film: Movies, Media and Beyond. 4th ed. Oxford, New York: Oxford University Press, 2009.
22. Naficy, Hamid. An Accented Cinema: Exilic and Diasporic Filmmaking. Princeton and Oxford: Princeton University Press, 2001.
23. Quayson, Ato. Postcolonialism: Theory, Practise or Process? Massachusetts: Polity Press, 2000.

24. Ryan, Michael, and Douglas Kellner. Camera Politica: The Politics and Ideology of Contemporary Hollywood Film. Bloomington and Indianapolis: Indiana University Press, 1990.
25. Said, Edward W. Orientalism. London: Penguin, 2003.
26. Sarup, Madan. An Introductory Guide to Post-structuralism and Postmodernism. 2nd ed. Athens: University of Georgia Press, 1993.
27. Sarup, Madan. Identity, Culture, and the Postmodern World. Ed. Tasneem Raja. Athens: University of Georgia Press, 1996.
28. Scognamillo, Giovanni. Batı Sinemasında Türkiye ve Türkler. Istanbul: +1 Kitap, 2006.
29. Venn, Couze. Occidentalism: Modernity and Subjectivity. London: Sage, 2000.
30. Villarejo, Amy. Film Studies: The Basics. London and New York: Routledge, 2007.
31. Williams, Patrick, and Laura Chrisman, eds. Colonial Discourse and Post-colonial Theory: A Reader. London: Harvester Wheatsheaf, 1994.
32. Wood, Robin. Hollywood From Vietnam to Reagan... And Beyond. New York: Columbia University Press, 2003.
33. Wood, Robin. Sexual Politics and Narrative Film: Hollywood and Beyond. New York: Columbia University Press, 1998.

FILMOGRAPHY

1. Amerikalılar Karadeniz’de 2 (Americans at the Black Sea – 2). Dir. Kartal Tibet. Perfs. Metin Akpınar, Peker Acıkalın. 2006. DVD. Kenda Film.
2. Avrupalı (European). Dir. Ulas Ak. Perfs. Cem Davran, Yasemin Kozaoglu. 2007. DVD. Best Line Pictures.
3. Maskeli Beşler Irak (Five Masqueraders - Iraq). Dir. Murat Aslan. Perfs. Safak Sezer, Peker Acıkalın. 2006. DVD. Ozen Film.
4. Osmanlı Cumhuriyeti (Ottoman Republic). Dir. Gani Mujde. Perfs. Ata Demirer, Ruhsar Ocal. 2008. DVD. UIP Filmcilik.
5. Süper Ajan K9 (Super Spy K9). Dir. Bulent Isbilen. Perfs. Melih Ekener, Cengiz Kucukayvaz. 2008. DVD. Medyavizyon.

*The translations of the titles are my own.

*The translations of the dialogues in Americans at the Black Sea – 2, European and Super Spy K9 are my own. The dialogues of Ottoman Republic and Five Masqueraders – Iraq are taken from English subtitles.