

HUMANITIES INSTITUTE  
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## **Time to Love** (1965)

Metin Erksan

### **OVERVIEW**

*Director.* After studying the history of arts at university, Erksan (1929-2012) started cinema as a scriptwriter and critic. Adopting a social realist approach in many of his films since his first film, *The Dark World* (1952), Erksan faced censorship many times. The director, who shoots box office films as well as arthouse films, has brought many innovations to Turkish Cinema in terms of both content and form. Working as a producer and scriptwriter in addition to directing, Erksan has box office films along with films with artistic concerns. He has many productions in various genres in addition to his adaptations from both literature and world cinema/theatre. His films are acclaimed and received many awards at home and abroad. The director, who has also made television films for TRT, Turkey's public television channel, played a leading role in the organization of the cinema workers' struggle. Erksan also contributes to cinema education. He has a special place in Turkish Cinema as one of the few auteur directors.

*Film* *Time to Love* is a film that differs from other films of its period with its unique features and is considered among the cult films of Turkish Cinema. The film is different from similar love-themed films of its time in terms of plot, character design, and cinematographic narration. Although the love story of two young people from different classes is told in the film, love is discussed conceptually in general. Even though there is a love triangle like the similar ones in the period, the depth in the design of the characters draws attention. The main factor that distinguishes the film from the others is Erksan's cinematographic preferences. It can be seen that Erksan carefully designed every scene and every frame in this movie, which he shot with theater-originated actors and on a very low budget. There is an intense use of music in addition to the elaborate use of light in the black and white film, the still images, and stable and mobile camera shots. The film has a melancholic design as a separation story rather than a love story. Apart from the emotional aspect, the intellectual dimension of love is also told as well as the loneliness of people who take refuge in the serenity of nature. Although the film was produced in 1965, it could only be screened in 1966. Compared to the films of the same period, it created a legend that has been told since then with its quite extraordinary style. The film does not belong to Turkish Cinema as stated by Erksan. Due to its DVD release in 2007 and screening on television and OTT platforms, it could find an opportunity to meet with a larger group of audience years later. There are many academic studies written on the film.

*Background.* In the 1960s, ten years of single-party rule in Turkey was left behind and a new era began with the new Constitution prepared after the military coup. A relatively democratic and liberal period has begun in the country. Student and labor movements increased within leftist policies, and class awareness came into prominence. In terms of Turkish Cinema, the number of film productions began to increase and an intellectual environment emerged. Original scenarios and auteur directors showed up and theoretical discussions were made on behalf of cinema in these years. On the one hand, melodramas and comedies have increased due to the commercial income, on the other hand, films are produced bringing the work-labor-land problematic to the screen. Here, it is possible to say *Time to Love* was shot in a style that is different from commercial and social realist films and is closer to the European cinema of the period. The film allows for various readings due to the literary and psychological grounds on which the theme of falling in love with the image is based. In terms of its aesthetic features, it brings together the characteristics of the local and European cinema of the period. However, in contrast to this hybrid structure in the production style, the east-west contrast in the narrative clearly shows itself in character, setting, music choices, and visual compositions. This artistic experiment of Erksan was extraordinary and innovative for its period and still has a very special place in Turkish Cinema.

### **CINEMATIC NARRATION**

*Time to Love* is one of the films in which the features of Erksan's cinematographic narration are most clearly observed. Although the film seems like an ordinary love story between a poor boy and a rich young girl, it differs from the melodramas of the same period produced within the framework of this plot. A

pessimistic atmosphere prevails in the black-and-white film, reflecting the mood of the film in general. The audience's understanding of the emotion and meaning of the film is provided by images consisting of long shots rather than dialogues.

**Lighting.** An important part of the film there is rainy, windy, gloomy autumn weather. A sharp contrast draws attention to the film. Accordingly, there are intense shadows. Those that are not preferred to be shown in the film are expressed in the form of shadows and silhouettes. One of the most creative visual choices in the film is to visualize the dancing crowd at Meral and Başar's wedding as large shadows. While other people are trivialized, their big shadows still seem to fall on the characters.

**Camera and Shooting Techniques.** When the film is examined in terms of camera and shooting techniques, it is seen that long images shot with a stable camera, which is Erksan's general preference, are dominant. Close-ups on the faces of the characters are often used to emphasize the emotions of the characters. These shots are similar to other films of the period, especially considering the close-ups focusing on the eyes. In this film, Erksan frequently uses pan, especially for continuity of look and movement. While the camera pans from one point to another without cutting, it allows the viewer to establish the relationship between the place and the character, and enter the world of the character's feelings and thoughts. The characters stare at the water for a long time, especially when they are by the sea or lake. At this point, the sea is depicted as wavy and the lake as calm. In addition, rainy scenes under heavy rainfall occupy an important place in the film. At the beginning of the film, a contrast has been created with Halil getting wet in the rain and Meral using the umbrella as a shelter. This contrast is resolved in the scenes where the couple is together, by showing them both in the rain without umbrellas. The use of natural frames in the film is another remarkable preference. Halil and Meral are positioned within natural frames such as window and door frames, various columns, trees, or pillars, and their emotional constraints are visualized. In addition, the inner worlds of the characters are expressed by shooting them from the outside of the place they are in. The boat trip that Halil took alone can also be considered in this sense.

**Music and Sound Effects.** When the film is evaluated in the context of audio elements, similarities are seen with the films of the period. Most of the music used in the film is Turkish Classical Music works, which are also frequently seen in other Turkish films of the period. The notable factor about the music preferences is that the songs were chosen to emphasize the class and cultural differences between the characters. While Turkish Classical Music was preferred in the scenes with Halil and Mustafa, classical music was used for Meral, and popular music of the period was used in the scenes with Başar. Among them, especially the oud played by Mustafa draws attention. Sound effects occupy an important place in the film. Since rainy scenes are used extensively in the film, the sound of rain is especially prominent, while wave sounds and other natural sounds are also frequently used. Gunshots and car brake sounds are also noteworthy as other sound effects.

## CHARACTERS

**Halil:** In his twenties. Single, poor, romantic, lonely, pessimistic. Painter. Falls in love with Meral's tableau, and then with herself.

**Meral:** In her twenties. Single, rich, melancholic. Impressed by Halil's love for her tableau. Tries to convince him to love herself instead of her tableau.

**Başar:** In his twenties. Single, rich, spoilt. In love with Meral. But his love is unrequited.

**Mustafa:** In his fifties. Painter. Works and lives with Halil. Encourages Halil to be with Meral.

## SYNOPSIS

Halil is in love with the tableau of Meral, the daughter of the owner of the house, where he works as a painter. The events begin when Meral comes to the house on the island one day and sees Halil looking at her tableau. Impressed by Halil's platonic love, Meral gets interested in him. However, Halil is apathetic to Meral's interest. Although Meral shares her feelings with Halil, Halil prefers her tableau to the real Meral. He even insists that he is in love with her tableau, not with Meral. When Meral goes back to İstanbul, everyone returns to their world. Meanwhile, Meral's friend Başar, who has an unrequited love for Meral, tries to console her. Halil goes to work in another house by the lake with Mustafa. He brings Meral's tableau with him. With the encouragement of Mustafa, he decides to talk to Meral and goes to İstanbul. He finds Meral at a shooting range in İstanbul and he misunderstands this situation. At the shooting range, Başar's friends beat Halil. While going with Başar in his car, Meral gets off and prefers

to walk. Halil coming in another vehicle behind them sees her. He also gets out of the vehicle and they hold hands. Meral and Halil decide to live their love. After a while, they decide to get married. Halil goes to talk to the Meral's father who is a rich manufacturer. Seemingly respecting this love, the father emphasizes the class difference between the two. After his speech, Halil believes that his love for Meral has no future and leaves her. As Halil returns to the lakeside house and Meral's tableau, Başar convinces Meral to marry. Learning the news of Meral's marriage from the newspaper, Halil comes to İstanbul and buys a mannequin wearing a wedding dress. Halil places the mannequin in a wedding dress and Meral's tableau in the boat and rows on the lake. Meral also comes to the lakeside in her wedding dress. Noticing Meral, Halil takes her on the boat, too. Meral first throws the tableau and then the mannequin in the wedding dress to the lake, and they hug each other. Meanwhile, Başar, who comes to the lakeside, sees them and shoots.

## **THEMES**

**Love.** The main theme of the film is love. However, this love is a sad love rather than a romantic love. While the focus is on the love story of two young people from different classes, the sad side of love is told through both these characters and also Başar, who has unrequited love. Nevertheless, the melodrama patterns encountered especially in Turkish films of the same period are not seen. Because the dramatic structure of the film is not a melodrama in which the woman sacrifices herself. Even in the limited time the couple spent together, sadness predominates. The location choices and visual style of the film support this sadness. On the other hand, for most of the film, all three characters are shown in sorrow of love. Even the reunion scene at the end of the film ends with death. An important discussion topic that the film raises about the theme of love is the love for the replica, which is also found in literature. Halil often declares that he is in love with the image in the tableau rather than a real woman. Meral, on the other hand, does not believe in love until she finds out that Halil is in love with her tableau. The conversations between Meral and Halil include their opinions on what love is and how to live it. However, the point at the end of the film is that the love for the replica cannot replace the love between two people.

**Class Conflict.** Although it is given in parallel with the theme of love in the film, class conflict is also a determinative theme. The difference between classes is presented as the biggest obstacle. At first, the main character, Halil, cannot even consider the possibility of falling in love with an upper-class woman due to the class difference. Although Meral responds to his love, Halil cannot dare for a long time. After deciding to live their love, the attitude of Meral's father turns Halil back to the starting point. Although they love each other, the thought that the class difference between them will one day emerge makes Halil leave Meral. There are two people, both members of the upper class, who clearly show the class difference between Meral and Halil. Başar underlines the class difference between them, even though he cannot understand why Meral is in love with Halil. Meral's father, on the other hand, does not seem to care about the class difference but burdens the responsibility on Meral. He tells Halil that Meral is used to wealth, and convinces Halil that this love will have no future.

**East-West.** Another conflict in the film is based on the difference between East and West. Halil is an Eastern who is introverted, plain, mysterious, and unambitious, and symbolizes platonic love; Meral, on the other hand, is a Western, as well as being rich and spoiled, associated with luxury objects such as house/car/record players. Başar and Meral's father, who are portrayed as other Western characters, are discredited as corrupt and hypocritical people as well as being rich. Mustafa, who is another Eastern character, stands out with his honesty and sincerity. In the film, the contrast between East and West is revealed visually through the locations, and audibly with the music preferences. Halil is shown in natural and historical places of İstanbul, Meral is in his house with a view of the Bosphorus. Meral's change of place occurs when she enters the world of Halil, who is a mysterious Eastern in a sense. While classical Turkish music and especially the oud are used in Halil's scenes, classical music, and foreign pop music are preferred in scenes with Western characters.

**Nature-City.** Considering the shooting locations, the distinction between nature and the city is clear. While the visual serenity in the lake and forest scenes parallels the emotional states of the characters, the rough sea and rainy streets accompany the changes in emotions and thoughts. The urban complexity of İstanbul is expressed with both visual and audio preferences. The difference between the main characters can also be read through the nature-city contrast. Halil gets wet in the rain without using an umbrella and prefers the view of a rough sea or a calm lake whereas Meral is usually seen indoors. Meral approaches nature when Halil enters her life. She walks barefoot and gets wet in the rain. When she

moves away from him, she returns to closed places.

**Loneliness.** The loneliness of the characters is another theme that is repeated throughout the film. This loneliness appears in all of the few characters in the film. Halil, who has no relatives and no friends other than Mustafa, Meral who is always alone despite having family and friends, Başar whose friends have no function other than beating Halil in the film, and even Mustafa are all lonely characters. Halil is already an introverted character living in his world. He is afraid of even sharing his love and then losing it and prefers to live it on his own.

**Suffering.** As the name of the film suggests, this is a love film. However, instead of the romantic aspect of love, the sad aspect is discussed. Halil, who found his love reciprocated at the beginning of the film, rejects Meral and condemns both himself and Meral to suffering. Although Meral is also in love with Halil, the two characters appear to be suffering from the sorrow of love throughout most of the film. Even in the short-term love scenes of the characters, a sad atmosphere prevails instead of a romantic atmosphere, both with the location choices and static camera movements. The characters rarely smile, even when they are together. The couple, who are once again separated by Halil's sudden decision, suffer a greater pain of love this time. Even for Halil, who was previously content with the replica of his love, this situation has become melancholic. The pain of love and separation experienced by the characters is also emphasized by the sad music choices that support the images. Ruined historical places where time has stopped, the still lake view, the misty Bosphorus view, and the window sills surrounding the characters make the pain felt even more palpable. On the other hand, Başar, the third character of the film, also suffers a different pain. Even though he knows that the woman he loves is in love with someone else, he still wants to marry her.

**Jealousy.** In the film, jealousy is portrayed through two characters. It is an element that both feeds the plot and carries the film to its end. The first one is Halil's jealousy. Halil sees Başar and Meral talking at the shooting range. When he comes to confess to Meral, this image he encounters causes him to give up. However, after this encounter, Halil's beating and Meral's desperation and walking barefoot on the snowy roads bring the two characters together. Another jealousy of Halil occurs when he hears that Meral will marry Başar after their separation. Halil feels jealous and disappointed but he is helpless. The second theme of jealousy is narrated through Başar. Learning that Meral, whom he hopes to marry, is in love with Halil, Başar gets jealous and first tries to convince Meral. Afterwards, he gets Halil beaten by his friends. However, these are of no use, Halil and Meral get together. The couple's separation becomes hope for Başar once again. Since he knows that Meral cannot forget Halil, he goes to warn him, but this time it is Halil who beats Başar out of jealousy. This time the roles have changed, the party that uses violence is the one who lost Meral and is jealous. At the end of the film, Meral returns to Halil despite marrying Başar. Başar, who cannot tolerate this relationship, finds the solution by killing them.

## CHARACTER ANALYSIS

### Halil

He is a young man who paints houses with his master Mustafa. No relatives are mentioned in the film. He has no expectations from life. Even he loves a tableau instead of a real woman.

*Painter.* Halil is a simple-minded character who makes a living by painting the interiors of the houses. Although Halil does not seem visually poor in the film, the class difference between him and Meral is represented through the places they are in, the music they listen to, and the activities they do during the day. Moreover, in the scene on the windy hill where Halil rejects Meral's love, he denotes this difference as one of the reasons why he prefers her tableau over Meral. He expresses that he will not be ashamed of his poverty in front of the tableau. Meral does not care about this class difference, but Başar brings it up to discourage Meral. The one who reveals the class difference most clearly will be Meral's father. When Halil goes to see Meral's father for marriage approval, the father says that he respects their love. However, he expresses this difference by emphasizing his daughter's future wishes. As a result of this speech, Halil, who believes in the impossibility of their love, leaves Meral.

*Lonely.* Halil has no relatives or friends except for Mustafa. Halil is designed as an introverted character who cannot open his emotions. The only person he shares his troubles with is his master Mustafa, who is older than him. He believes he can be with Meral with Mustafa's encouragement. Halil often wanders alone throughout the film, going to the beach or the pier. He wanders by the lake. He watches the sea or

the lake alone. Halil is so lonely that he even experiences his love alone.

*Pessimistic.* Halil is a person who has no expectations from life and no hope for the future. The house they painted with Mustafa becomes their temporary living space. Even the existence of the girl in the tableau he is in love with doesn't change anything because he never thought of the possibility of having real love. Although Meral responds to his love, he finds this love impossible. Rather than experiencing true love and being disappointed, he prefers to stay in love with the tableau. After accepting Meral's love, he chooses to give up at the first difficulty. When he learns the news of Meral's marriage, he does not make any effort to dissuade Meral. He takes refuge in replicas. Halil never fights for his love throughout the film. It is Meral who comes to him at the end of the film.

### **Meral**

She is the daughter of a wealthy manufacturer. While she is a person who does not even believe in the existence of love, she is impressed when she sees Halil who is in love with her tableau. This platonic love turns her feelings and thoughts upside down.

*Rich.* Meral is a young girl who does not have money problems, does not have to work, and travels with her friends, thanks to her father's wealth. Her life changes when she learns that Halil is in love with her tableau. For this young girl, who is used to getting what she wants until then, it would be quite shocking that Halil chooses her tableau instead of herself. Despite his class and cultural differences regarding his home, lifestyle, and tastes, Halil becomes the purpose of Meral's life. She tries very hard to persuade him. She makes sacrifices. Although she finally agrees to marry someone else, on the wedding day, she leaves everything behind and goes to Halil, choosing love instead of wealth.

*Melancholic.* Meral does not believe in true love until she witnesses Halil's love for her tableau. Halil's love not only changes her thoughts on this matter but also, she falls in love with him. However, the fact that Halil prefers her tableau instead of her would be a complete disaster. She struggles to persuade Halil. She even begs by falling at his feet. Meral does not enjoy life anymore. Başar's efforts to console her are also useless. Throughout the film, we watch Meral as a person experiencing almost unrequited love. Although she finally makes Halil accept herself instead of her replicas, this love ends when Başar pulls the trigger as they hug.

### **Başar**

He is one of Meral's rich friends. He has an unrequited love for Meral. Therefore, he cannot make sense of Meral's interest in Halil. He certainly cannot admit that she is in love with him. He tries to dissuade Meral. He supports Meral in difficult times.

*Spoilt.* Başar is a rich and spoilt young man who is used to getting what he wants. He spends money comfortably even though it is not clear what he does for a living. Although he has an unrequited love for Meral, he does not give up on her. He does not hesitate to use violence to disallow the love between Halil and Meral. He gets Halil to be beaten by his friends at the shooting range. However, he cannot resist Halil when they are alone with him. This time, Başar who cannot get support from his friends and money is beaten.

*Desperate.* Başar is surprised that Meral, who has returned from the island, is in love with another person, but he cannot give up on her. At first, he cannot make sense of this love and tries to dissuade Meral. Although he cannot convince her, he continues to love her desperately. Afterward, he does not hesitate to use violence against Halil to prevent them from being together. He is sure that the class difference between Halil and Meral will make this love impossible. Taking advantage of Halil and Meral's separation, he convinces Meral to marry, knowing that she does not love him. However, Meral runs away to Halil, leaving Başar alone on the wedding day. Seeing them together in the boat on the lake, Başar struggles with himself but finally shoots his rifle by aiming at them.

## SCENES

*Still Lake, Still Life.* The movie begins with the name of the movie set on a calm lake view. Water is used in different forms (lake, sea, wave, rain, etc.) as a metaphor for the emotional state of the characters.

**The title of the movie appears on the screen above a calm lake view.**



*Advice.* The film begins with an outside view of two people talking in a restaurant on a rainy day. While panning from the pier view to the restaurant, two people (Halil and Mustafa), whose conversations cannot be heard, appear on the screen. Meanwhile, it is understood that the person looking out the window (Halil) is not happy with what the other person (Master Mustafa) says. Afterward, Halil goes out, leaving his master alone.

**The camera watches two people from outside.**



*It was a rainy day.* Halil leaves the restaurant. He walks on the roads for a while, regardless of the heavy rain, getting wet because there is nothing to protect him from the rain. He doesn't seem bothered by this situation either. Finally, he comes to a mansion. The camera follows him with a steady shot.

**Halil walks in the rain, getting wet.**



*The Man in Love with the Tableau.* Halil jumps over the fence of the house and enters. He opens the door with his key and goes upstairs, which he seems to know well. When he enters the room, a tableau of a young woman hanging on the wall attracts attention. Approaching Halil's face, the camera shoots him admiringly looking at the tableau. As the images cross-cut between the tableau and Halil's face, the camera gets closer and closer to the woman's face in the tableau. Finally, after a close-up focusing only on the eyes, Halil starts the record player, lights a cigarette, and sits on the chair opposite the tableau to watch.

**Halil fell in love with Meral's tableau.**



*Owner of the Tableau.* Meanwhile, the young girl (Meral) in the tableau comes to the mansion with her two friends. Three young girls trying to protect themselves from the rain with their umbrellas planned to spend the weekend at Meral's mansion on the island. Girls who hear the sound of music at home realize that there is a stranger. Meral goes upstairs and looks at Halil's room from the terrace. She sees Halil watching her tableau behind a window where the raindrops are flowing.

**Meral sees Halil watching her tableau.**



**Meral's face is seen in a close-up behind a window when raindrops are flowing.**



*First Encounter.* She enters, approaches silently, and touches Halil's shoulder. Meral is impressed by the situation, and Halil is embarrassed. Upon Meral's question, he says that he is a painter, that he came to do the interior decorations of the house last year, and that he has been coming and going to this house for a year.

**Halil, who was caught by Meral, is confused and embarrassed.**



*The Real and The Replica.* Halil and Mustafa are painting in another mansion. Mustafa asks whether he has seen the original of the tableau, Halil says that Meral herself is much more beautiful than her tableau.

**Seeing the woman in the tableau he fell in love with, Halil compares the real and the replica.**



*Meral's World.* Meanwhile, Meral is lying in her house, holding a book called 'The Art of Love' in her hand. Meral's situation and especially her reading of this book show that she thinks about love and male-female relationships. She is confused. She is trying to make sense of this situation she encounters (a man falling in love with her tableau).

**Meral is confused by Halil's love for her tableau.**





*Halil's World.* Halil, on the other hand, dreams of Meral by the fireplace, accompanied by the oud played by Mustafa. It is understood that the worlds of Meral and Halil and their perception of love are different from each other. The faces of the two are shown one after another meaning that they are thinking about each other.

**While Halil is thinking about Meral, he is seen in a natural frame.**



*Halil's Love that Surprised Meral.* Meral leaves her friends with whom she goes for a walk in the forest and comes to the house that Halil is painting. Here he meets Mustafa and learns that Halil is in love with her tableau. She compares this love, which she cannot believe, to love stories in fairy tales.

**Mustafa tells Meral about Halil's love for the tableau.**



*Confrontation.* Halil comes but goes to the greenhouse, and Meral follows him. Meral wants to hear his feelings from him, too. Halil says that he is in love with the tableau, that this tableau belongs to his world, and that he does not want Meral to intervene between him and the tableau. Meral, who does not understand this situation, gets angry. She takes the tableau and brings it to Halil.

**Halil says that he is not in love with Meral but with her image.**



**Meral, getting angry at Halil's words, brings her tableau to Halil.**



*Reciprocated Love.* The next day she finds Halil looking at her tableau again. They go to a high hill overlooking the sea to talk. In the dialogue here, while Halil expresses his love for the tableau and his fear of true love, Meral declares her love for him and says that they can be together.

**When Meral comes back, she sees Halil watching her tableau.**



**Halil and Meral climb up to a hill overlooking the sea to talk.**



**Meral declares her love for Halil, but Halil is afraid of love.**



*Farewell.* However, Halil prefers his love for the tableau to the real (Meral). Meral, who is very disappointed with Halil's negative answer, leaves the island with her friends.

**Meral and her friends leave the island by the ferry.**



*Persuasion.* Meanwhile, Halil, speaking to Mustafa, says that the love belongs only to him and he cannot share it. Finding this selfish, Mustafa convinces Halil to apologize to Meral.

**Mustafa convinces Halil to go to Meral.**



*The Letter.* Halil goes to the mansion to talk to Meral but only finds a love letter in the empty house. The letter is read by Meral's voice-over. This time it is Halil who is disappointed. He stares at the sea alone on the dock.

**Halil finds a letter hanging on the wall.**



**Halil's disappointment and loneliness are expressed with the metaphor of a calm sea.**



*Love from Afar – Meral.* Meral is at her home in İstanbul. She suffers from love pain. Her magazines, spread all over the place, no longer mean anything to her. She is sad while looking at the Bosphorus from the terrace of her house. It is noteworthy that the camera uses windows as natural frames.

**Meral lies at home among her magazines.**

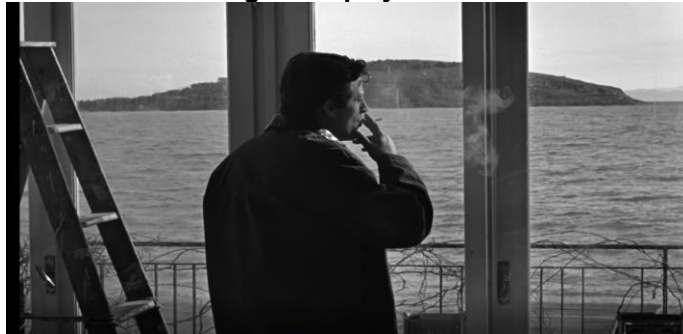


**Meral's sadness is expressed with a hazy view of İstanbul reflected on her face from the window.**



*Love from Afar – Halil.* Halil is in the house where he works on the island. He smokes constantly. He looks away, at the waves and the opposite shore. Like Meral, he is depicted in natural frames meaning he is suffering from love. Two characters experience the same emotions in different places.

**Halil is again displayed in frames.**



**Halil looks at the waves and the opposite shore when he feels the sorrow of love.**



*Başar's Persuasion Effort.* Meral is with Başar on the terrace of her house, telling him about her love for Halil. With the view of İstanbul in the background, Başar tries to convince her of the impossibility of this love. Meanwhile, it was previously reported that there was an intimacy between Başar and Meral.

**Başar tries to dissuade Meral from Halil.**



*The Decision.* Meanwhile, Halil and Master Mustafa leave the island and come to a new house by the lake. Halil brings Meral's tableau with him. Calm lake views appear on the screen accompanied by oud and natural sounds. Halil's sadness is clearly observed. Halil constantly smokes while walking alone by the lake. Finally, Halil goes to Meral's house to talk as a result of Mustafa's pressure.

**While Halil is carrying Meral's tableau, the window is used as a natural frame.**



**Mustafa says that Halil was unfair to Meral.**



*The Hesitation.* Meanwhile, Meral goes to the shooting range with Başar and other friends. Başar hits what he shoots, but Meral is completely apathetic to her surroundings. The overlapping of the breaking sounds and Meral's image can be considered as a reference to Meral's brokenness. Halil, who learns from the maid at home that Meral is at the shooting range, also goes to the shooting range. However, in the meantime, he sees Meral and Başar talking and gets the wrong idea. He gives up talking to Meral. Meral, who noticed him, runs to Halil with hope but realizes that Halil has given up. Even though she tries to persuade him, she cannot succeed.

**While Başar is shooting, Meral's apathetic attitude draws attention.**



**Halil sees Meral talking to Başar.**



**Halil, who misunderstands Meral and Başar's conversation, wants to give up and leave.**



*Dreams and Facts.* Just as Halil is about to leave, Başar's friends catch and beat him. Başar holds Meral. In these violent scenes, the director prefers to show the people by their shadows falling into the water or by their silhouettes.

**Başar's friends catch Halil and beat him.**



**Meral wants to help Halil but Başar holds her.**

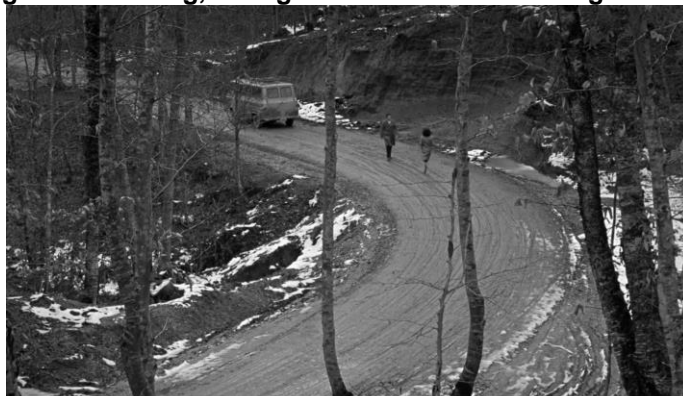


*Merging Paths.* On the way back, Meral is in Başar's car, and Halil is in a minibus. Meral forcibly stops Başar, gets out of the car, and starts walking barefoot on the snowy road. Halil, who sees her from the minibus, also gets off. They hug each other, then walk away holding hands.

**Meral's indifference to the outside world is shown by walking barefoot in the snow.**



**Seeing Meral walking, Halil gets off the minibus and goes to Meral.**

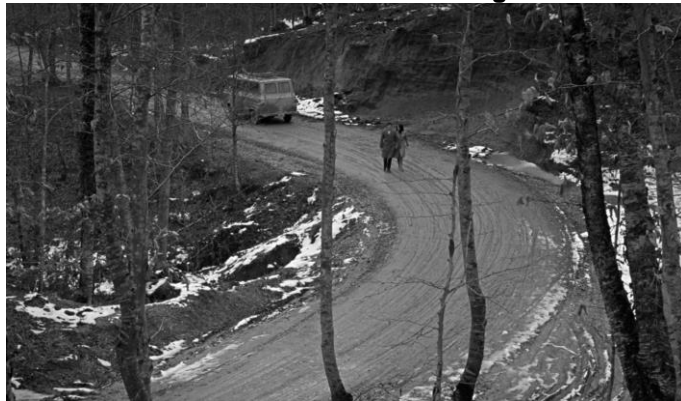


**Halil and Meral express their love by hugging for the first time.**



*Love to Time.* Meral and Halil are together now. They go down to the beach and look out to sea hand in hand. They row the boat on the lake. Meral encourages Halil to talk to her father because they don't want to separate again. They decide to get married.

**Halil and Meral decide to be together.**



**The couple spends romantic moments together by boating on the lake.**





*The Father's Speech.* Halil, who goes to meet with Meral's manufacturer father, encounters a positive attitude. While walking in the factory, the father says that he respects his daughter's decision and wants her happiness. Then his speech changes direction. He tells him that her daughter has grown delicately. He adds that this situation is romantic now, but the financial circumstances will affect them in the future. The camera shows the couple walking, sometimes from the front and sometimes from behind, as they walk through their talk, which is mostly the father's monologue.

**Halil comes to the factory to see Meral's father and asks his permission for the marriage.**



*Separation.* Meral and Halil walk hand in hand in the rain. They take shelter under a bridge. This time they both get wet in the rain. Although Halil says that he is not affected by his father's words, he shares his decision to separate. He goes and leaves Meral under the bridge.

**Halil breaks up with Meral, thinking that their love has no future.**



*Sorrow of Love.* Halil and Meral are suffering from separation pain in separate places. Meral returned to her home and Halil returned to the lake house where he worked. The characters are first shown indoors, accompanied by sad music, and then they are in a similar mood outside. They wander thoughtfully, with various historical sites of Istanbul in the background. It is noteworthy that Meral is still in the images and Halil is in motion. It is Halil who makes the decision to break up the relationship. Nothing changes for Meral. Meral is at the same point in the relationship as in the image. Additionally, the places Halil passes by are ruins and cemeteries, thus referring to Halil's emotional state.

**Meral, who is in the sorrow of love, is seen in various historical places.**



**The historical places that accompany Halil's sorrow of love are ruins and cemeteries.**



*An Unsuccessful Warning from Başar.* Başar comes to Halil, who is wandering by the lake. He humiliates him and warns him not to approach Meral again. Başar is defeated in the fight and leaves. Because this time, Başar is alone and powerless, deprived of the support of his friends.

**Başar warns Halil.**



**This time, Halil beats Başar, who is alone.**



*Thoughts.* Similar to the previous scene, the pain of separation that the characters are experiencing is again narrated through locations and with the support of music. Despite the busy pace of the city, Meral is in historical places where time stands still. Halil, on the other hand, has returned to his old sad self in the lake house where he works. He dives into thoughts by the calm lake. Although the contrast between city and nature is used between the two characters, time does not seem to flow in either place.

**Meral wanders around Istanbul in a melancholy manner.**



**Halil walks by the lake, lost in thoughts.**



*Marriage News.* Meral agrees to marry Başar. However, Meral's reluctance in this marriage decision is obvious. After the scene where Başar hugs Meral, Halil appears in the forest with a newspaper in his hand. Master Mustafa comes to him and reads the news of Meral and Başar's marriage from the newspaper. Rebelling against fate, he tears the newspaper. Halil is helpless. He looks at the waves on the dock and walks alone in the streets. The waves of the sea also express Halil's emotional state.

**Meral agrees to marry Başar.**



**Halil learns the news of Meral's marriage from the newspaper.**



**Devastated by the news of Meral's marriage Halil's emotions are expressed with the waves placed in the background.**



*Replica Wearing Wedding Dress.* Thinking in front of the rough sea, Halil makes a sudden decision and goes to the city. After wandering for a while, he sees a wedding dress on a mannequin in the store window. He buys this mannequin wearing a wedding dress. He takes her on his back and takes her to the house by the lake. The mannequin in a wedding dress and Meral's tableau are side by side, but Halil is not looking at them. As someone who has experienced true love, replicas no longer mean anything to him.

**Halil, who goes to the city, looks at a wedding dress in the store window.**



*The Real Bride.* Meral appears in her wedding dress. She is sad despite the entertaining music and the crowd that is shown dancing only from their big shadows. Başar, on the other hand, is around her desperately.

**At Meral and Başar's wedding, everyone except the two of them is shown only with their shadows.**



*The Replicas.* Halil takes the mannequin in the wedding dress and Meral's tableau to his boat and rows. Now that his true love is married, it is impossible for him to have her. He has to be content with only her replicas.

**Halil puts the mannequin in a wedding dress and Meral's tableau on the boat.**



*Reunion and Farewell to the Replicas.* Meanwhile, Meral gets out of the approaching car, still in a wedding dress. Meral looks at Halil from the shore, and Halil notices her. At that moment, he chooses between the replica and the real. He makes his decision. The camera slowly gets closer to Meral. Halil approaches and takes Meral on the boat. The real bride and her replica are in the same frame. Meral first throws the tableau and then the mannequin in the wedding dress to the lake. Replicas are no longer necessary. Master Mustafa watches them from a distance. Halil and Meral hug.

**The camera shows both Meral in her wedding dress and the mannequin in the wedding dress in the same frame.**



**When Meral gets on Halil's boat, she leaves her tableau in the lake.**



**Meral also leaves the mannequin in the wedding dress in the lake, there is no need for any replicas anymore.**



*The End.* Meanwhile, Başar arrives in another car. He sees them hugging. While Meral and Halil are lying on the boat, Başar takes out his rifle. Although he hesitates at first, he fires three times. Hearing the voices, Mustafa runs to the shore and collapses there. While the boat on the lake is seen far from the shore through the trees, sad music is heard. The film ends with the lake seen in the opening.

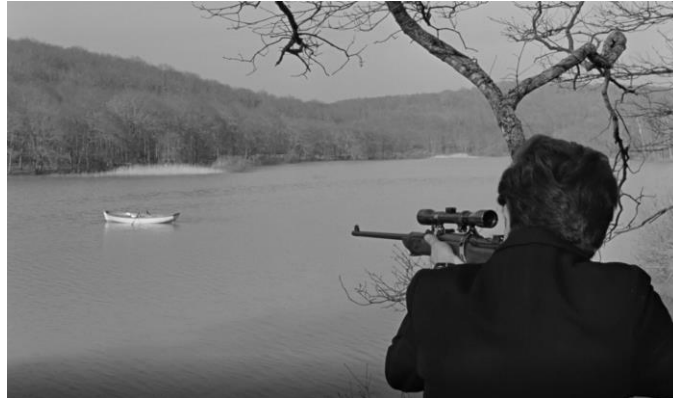
**Halil and Meral hug.**



**Başar sees Halil and Meral hugging each other on the boat.**



**Başar aims from afar and fires at Halil and Meral's boat.**



**Although the movie ends on a calm lake as it started, this time there is a boat on the lake that has become a coffin for two lovers.**

