

HUMANITIES INSTITUTE

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KANUN NAMINA (In the Name of the Law) 1952

Lütfi Ö. Akad

Overview

It is the fifth film in the filmography of Akad, who has made films since 1949. As an inexperienced director, Akad tried to recognize and use the characteristics of cinema on his own in his first films. As a result of these searches, he produced a film that was superior to his previous trials with *Kanun Namına*. Moreover, this film retains a significant place not only in Akad's filmography but also in the history of film in Turkey. From the moment it was released, it was considered an important achievement commercially, and artistically.

The script for the production company, Kemal Film, was inspired by a piece of third-page murder news and written by Osman F. Seden. He was one of the owners of Kemal Film and had later become an important producer and director of Yesilçam Cinema.

Style and Narration

Although the script and narrative do not have remarkable features, Akad has exhibited more competent features than its contemporaries have in Turkey with his construction of cinematic time and space, narration, and other stylistic elements.

One of the things that should be mentioned in terms of narration is that the audience is not aware of what Nazım was there for who was initially shown to have clashed with police in the workshop (which is the final of the story). In other words, it is to adopt a restricted narration in terms of story knowledge. From the beginning, there is no clue as to what Nazım was doing and why he clashed with the police. The director embraces a narration he has set up on a flashback. The knowledge of the series of events that bring Nazım into this situation is gradually revealed throughout the film. In parallel, the second technique he uses is a deeper narration that conveys the thoughts of the main character to the audience. At the beginning of the film, the audience plunges into the thoughts of Nazım.

Also, Akad successfully controlled the climb of the event line up and reached the final. In doing so, he tried to make significant use of stylistic tools.

Akad is also known as the man who took the camera to the streets in Turkish cinema with this film. Istanbul has been used for a location shooting for the first time in such an effective manner. The most important part of the film that gives *Kanun Namına* this quality is the sequence of police chase towards the final. After killing Halil and Perihan, Nazım also kills Nezahat despite the police and then falls into a relentless chase in the city. Akad has increased the tension by stretching this chase in time and has supported the narration with dynamic cinematography and editing. When Nazım flees from the police by various vehicles, the camera follows him street by street, and the rhythm of editing accelerates. Thus, a feature we can call "camera unchained" is embodied in this film for the first time in Turkey.

People

<i>Nazım</i>	A thirty-two years old auto mechanic. He is married to Ayten.
<i>Ayten</i>	She is in her 20s, and Nazım's wife.
<i>Nezahat</i>	She is in her 20s. She is the stepsister of Ayten.
<i>Halil</i>	He is a businessman and old acquaintance of the family in his forties.
<i>Perihan</i>	She is Halil's employee, Nazım's girlfriend, and a drug addict.
<i>Anne</i>	She is Nezahat's mother, Ayten's stepmother, and Şevket Bey's wife.
<i>Şevket Bey</i>	He is the father of Ayten, stepfather of Nezahat.

Synopsis

Nazım is an auto mechanic from Istanbul who runs his small workshop. Nazım and Ayten, the daughter of a modest family from Istanbul, love each other. However, Ayten's stepsister, Nezahat, is in love with Nazım in an obsessive manner. Ayten and Nazım get married. Nezahat sets up a plot to

prevent the success of this marriage. Nezahat's mother (Ayten's stepmother) and a family friend, Halil, are the main accomplices of the intrigue. Halil has long desired Ayten. Thus, Nezahat and Halil allies to separate Nazim and Ayten. The two enter an environment in which they are not accustomed. Halil appoints a drug-addicted woman, Perihan, to seduce Nazim. On the other hand, he tries to get close to Ayten. In the beginning, Nazim and Ayten were indifferent to these attempts. However, Nazim soon begins to have a relationship with Perihan. Nezahat develops plans and creates situations that make newlywed couple's relationships difficult. One night, Nezahat lies Nazim that his wife did not come home and that she was with Halil. Nazim learns that Perihan is a part of a plan. Thus, he grasps the whole intrigue. He cannot control his fury and kills Halil, Perihan, Nezahat, and wounds Ayten. After a chase, Nazim takes refuge in his workshop and clashes with the police. In the end, he surrenders with regret.

Scenes

Gunfight Nazim, who clashes with the police, is under siege in the workshop. He is wounded. Nazim's inner voice gives clues about how it got to this point. The police try to convince him to surrender. He does not accept it. He wants them to let him go. Nazim is here to have a reckoning. He faints.

Picnic Flashback. Nazim, Ayten, and his friends have a picnic. Nazim leaves the group to take Ayten's sweater and returns. Meanwhile, Nezahat waits for him and tells Nazim that she loves him. Nazim is uncomfortable with this and rejects Nezahat.

At home Ayten, Ayten's father, Nazim, and other guests sing and have fun with instruments during the classical Turkish music entertainment held at Ayten's house. Nezahat argues with Ayten when guests leave. Meanwhile, the father who enters the room announces Nazim and Ayten's wedding plans. Nezahat runs to his room with sadness. She tells her mother that she cannot stand Nazim's choice of Ayten. She says, "I'm going to poison their lives."

Wedding Ayten and Nazim get married at the wedding ceremony at the house. Halil, a former family friend, explains his interest in Ayten to her stepmother. Ayten introduces Halil to Nazim.

Halil's visit Halil comes to invite the newlywed couple to go out together. Ayten turns down Halil's invitation. However, Ayten is offered a drive to her husband's workshop. In the car, Halil opens his feelings to Ayten and tells her he wants to marry. Ayten refuses him in anger.

Lovers The couple, who appear on a bridge at night, express their love for each other. Nazim tells Ayten, "I will try to make you happy for the rest of my life, not to lead you to regret." Ayten explains how much she loves him too.

Stroke Ayten's father, Şevket Bey, has a stroke. He loses his mobility and speech skills. However, he has the ability to hear.

Morning Ayten, Nazim, and their family at their sleep. A neighborhood image is seen accompanied by the sound from the mosque. However, in Halil's apartment, there are people who sleep around, play cards, liquor bottles. Halil prepares and goes out. Halil's men throw out drunk guests.

Halil's another visit His stepmother leaves Ayten and Halil alone at home. Halil harasses Ayten. Nezahat sees the situation. Ayten runs into her room. Nezahat tells Halil that she can help him to make Ayten to leave Nazim and marry to him.

Party at Halil's Halil invites Nazim and Ayten to the party at his home. Nezahat does not want to go, but the unaware Nazim accepts the invitation. Halil introduces Nazim and Ayten to the guests at the party. Perihan is one of them, and Halil tells Nezahat that she has assigned her to approach Nazim.

Perihan's visit Perihan comes to Nazim's workplace and invites him to the party at her home. Nazim refuses, saying that he and Ayten have other plans.

Night club Ayten and Nazim go to a nightclub. Halil and Perihan also come to the same place as Nezahat's notice. Halil continues his harassment towards Ayten when they are alone at the table. Perihan also gets closer to Nazim.

Perihan's another visit Perihan comes to Nazim's workshop and says that her car is broken. They sleep at car. Nazim comes home at late.

Ayten suspects The next morning, Ayten finds the little toy on Nazım's jacket that was previously attached to Perihan's bag. Ayten and Nazım argue. Ayten cries. Nezahat asks Ayten to tell her what happened. She advises her.

Nightclub At night, Nazım goes out a nightclub with Perihan. They get drunk and dance.

At home While Nazım and Perihan have fun, Nezahat, her mother, and Halil, blames Nazım at Ayten's presence. Halil says his greatest wish is to see Ayten happy. Nazım, who appears at the door, is drunk and witnesses conversation. He fights with Halil. Ayten faints.

A letter An anonymous letter to Ayten reports that her husband, Nazım, is cheating on her. Another letter comes with pictures of Perihan and Nazım together. Nezahat wants to take out Ayten to Halil's to comfort her.

Office Halil gets rid of a woman and her ill daughter from his office asking for help for medication. After they leave, he orders his man to collect and hide this medicine from the warehouses for sale at an exorbitant price in the future. Nezahat arrives in with Ayten. Ayten apologizes to Halil for her husband's behavior last night.

Ayten faces When Ayten comes home, he finds Nazım. She says that she knows about his affair. Nazım pretends he does not understand and gets angry. He does not listen to Ayten.

At Perihan's Nazım comes to Perihan's house. Perihan seems indifferent to Nazım. Nazım finds an anonymous letter in a corner. The author writes that Perihan no longer needs to take care of Nazım and that he will soon have Ayten. Nazım tries to learn the author of the letter. Perihan does not answer. He beats her and hurts her face with broken glass.

Nightmare Ayten, who is delirious with fever in her sleep, walks around with her wedding dress in a cemetery. He sees Nazım from a distance. Nazım waves to Ayten and disappears away. A voice: "You can't escape the clutches of disaster."

Morning Nazım, who spends the night outside, comes home in the morning. He cannot find Ayten at home. Nezahat lies that Ayten, who sleeps in another room, did not come home at night. Nazım fears that Ayten may have harmed herself. He asks Nezahat for help. He is remorseful.

Trap Halil and Nezahat plan to invite Ayten to Halil's place under the pretext of reconciliation the couple. Nezahat calls Nazım unaware of Halil and tells him that Ayten spent the night in Halil's apartment. Nazım goes out with his gun. Meanwhile, Ayten arrives at Halil's. Halil attempts to rape her in the room. Nazım walks through the door, shoots Halil, wounds Ayten, and escapes by shooting Perihan.

Chase The police go after Nazım. Ayten warns the police that Nazım would kill Nezahat too. He arrives and kills Nezahat. He gets away from the cops at the last minute. Police chase Nazım through the streets of the city. Nazım comes to his workshop and is closed in by police. He does not surrender first. Ayten comes to the scene and convinces Nazım to surrender.

Themes

Love triangle Nezahat falls in love with Nazım, the lover of her stepsister Ayten. Another character, Halil, wants Ayten, whom Nazım later married. Nazım and Ayten, who are desired by these third parties, love each other. However, Nazım cannot resist the femme fatale character named Perihan and has an affair with him. A love triangle - sometimes a quadrangle- is one of the themes that frequently repeats in the filmography of Lutfi Akad.

Intrigue The film moves around a series of intrigues that are set up to separate two people who love each other. When she realizes that she cannot get Nazım, trying to break his relationship with Ayten becomes Nezahat's biggest goal. On the night she finds out they are getting married, she says, "Let them get married... But just so you know, I'm going to ruin the world for them. Their nest will be hell!". In the advancing scenes, a toy duck in the house is used as a motif to remind the Nezahat's intrigue to the audience and to inform of new development. At every step of Nezahat's games for Nazım and Ayten, the close-ups of the duck and Nezahat's shots match in succession.

Interested in Ayten, Halil is a favorable ally for Nezahat, the main planner of the plot. Halil begins to set up developer traps too. For this reason, while trying to approach Ayten, he also tasks Perihan with seducing Nazım.

Femme Fatale Perihan is a wicked female character who causes the destruction of Nazım. Perihan, who is under the control of Halil, seduces Nazım and causes him to move away from Ayten. This is what both Nezahat and Halil want. Kamil Usta, who feels the danger because of the frequent visits of Perihan and dislikes her attitude. He warns Nazım and says, "My son, this woman is not one of the women you know. Get rid of this bitch!" but cannot affect Nazım's decision.

Passion and jealousy Nezahat passionately loves Nazım and envies her stepsister Ayten. Rejection by Nazım causes Nezahat to take her passion to a devastating dimension and makes plans to ruin the couple's life. Her passion and jealousy are also the main driving force of the narrative.

Ordinary person involved in the crime When Nazım was an ordinary mechanic who dreams of a happy marriage and a simple life, he dramatically transformed into a villain. Throughout the film, Nazım is never portrayed as a bad character. The malicious behavior of people around him and his weaknesses are effective in the process of being dragged into crime. Nazım's inner voice at the opening of the film sums up the initial situation: "It all started so well. I had a job and a wife I loved. I was in sheer bliss in this city that I thought would never end. How you get caught up in it without realizing it."

Corrupt people against traditional and naïve ones Despite the modest and relatively conservative personalities and lives of Nazım, Şevket Bey, and his family, Halil and Perihan's personalities and lifestyles are depicted in various forms of contrast in the film.

The most basic manifestation of this contrast is the corruption and villainy of Nezahat and Halil, despite the pure and good heart of Ayten and Nazım at the personality level. Ayten and Nazım have naïve characters. They also do not notice the lies and evil plans of those around them.

Another contrast is set between two different environments and lifestyles represented by these two types of characters. Ayten's father's house has a traditional setting in an old Istanbul neighborhood in Aksaray. In this house, it is distinctive that traditional objects and western objects that had just begun to enter the Ottoman house in the 19th century are together. On the one hand, western-style tables, chairs, armchairs are in use at home; portraits are hung on the wall. On the other hand, while the person in the portrait wears an Ottoman fez, there are also oud and Turkish coffee sets, traditionally decorated coffee tables are visible around.

Their presence is highlighted by multiple shots at different times. This view is completed with the sound of morning prayer in the background and a peaceful view of the old Istanbul neighborhood where they live. Around the same time, "the other" Istanbul is seen in an apartment among the scattered objects, and the men and women lying on the couch and floor. The owner of the apartment, Halil, dresses to leave the place. Butler asks Mr. Halil if he made money at night. After Halil leaves the apartment, he lifts the hungover crowd and throws them out. Thus, it becomes clear that the view at home is the morning of the night of a party that revolves around alcohol and gambling. This contrasts with the modest lifestyles of Nazım and Ayten. In the first party, it is visible from the uncomfortable situations that Nazım and Ayten have entered into an environment they are not accustomed to. The people she meets at the party offering Ayten drinks and cigarettes, even though she does not like it. "It's almost a freak not to smoke at nowadays", says one of the guests. In another corner, the two men who meet Nazım laugh at his courtesy, indicating that they find it old-fashioned.

In various scenes, Halil is seen engaged in business affairs such as black marketing, drug supply, illegal gambling under his business name.

Character Analysis

Nazım Nazım, the main character of the film, is a 32-year-old auto mechanic in İstanbul. He's a simple, naïve, and kind person. He is in love with Ayten who he gets married shortly. Although he is very happy at first, he is caught by the attraction of Perihan. When he gets into a panic and anger, he becomes violent. He wobbles between feelings of revenge and remorse.

In love Nazım is in love with Ayten. His love is described in various ways from the beginning of the film. One of the most obvious and precise moments of this takes place on a scene on the bridge when the newlyweds go out. Ayten and Nazım speak side by side bending against fences on a bridge where only their silhouettes are seen against the sky. Nazım re-expresses his love for Ayten more assertively this time. He says, "I love you, and I'll love you until I die. I started breathing when I saw you".

Angry and violent Nazım shows sudden outbursts of anger and violence. From the moment he discovered the set trap in Perihan's apartment, he attacked uncontrollably around him. When he finds and reads Halil's letter to Perihan, he attacks Perihan in anger and cuts his face with broken glass. On the same day, when he finds out that Ayten was with Halil, he would not hesitate to take his gun. He is not afraid to shoot both Halil and his wife Ayten and Perihan in Halil's apartment. His anger does not pass easily. Then, he comes home and shoots Nezahat. He finds himself on a long chase with the police in the city. This chase covers an important part of the film towards the finale. At the end of the hunt, he is cornered "like a wild animal," as he emphasizes.

Remorseful Nazım regrets deeply what happened when he saw the catastrophe caused by succumbing to his anger towards the finale. At the opening, Nazım's inner voice describes the situation in a closed manner after introducing himself in the film, which begins with a wide pan movement on the city view. "It was a story that could have happened to everyone in the beginning. Now, who knows what kind of end awaits me. I'm like a stone falling into the void right now. A void, which is full of darkness. It all started so well. I had a job, a wife I loved... How you get caught up in it without realizing it. It's nobody's fault. If we're slaves, do not blame the stars, the reason is ourselves. I ruined my own happiness. There have been people who contributed to it. I've finished my relationship with people. I don't even know why I'm locked up here. They've trapped me like a wild animal."

The scene ends when Nazım, who clashes with the police and is wounded, passes out in his workshop and returns to the past (flashback). The film's narrative structure draws a large circle. The gaps in the story from the past are completed step-by-step and we come back to the point where we had started in the final (now), to the conflict in the workshop. Nazım's regret, which we do not know the reasons at first, becomes clear in the end. He does not show enough will to avoid the trap and fails to cope with the consequences of this. Eventually, he grasps that he has ruined his own life and marriage. Although his wife Ayten and the old master who works for him warn him several times, he does not listen to them. When he comes out to surrender his last words to Ayten are, "I'm a murderer. I'm a sinner. I'm not worthy of you." Then, as the film closes, some of the Nazım's monologue above is repeats as a voiceover.

Nezahat Ayten's stepsister Nezahat is a jealous, unhappy, and evil character. She loves Nazım, and she cannot stand his choice of Ayten. She hates her stepsister Ayten. She makes cunning plans to separate the couple and get Nazım's attention. Her actions are highly decisive in the progress of the plot. She triggers a series of events that will lead to a tragedy.

Deceiver In the beginning, Nezahat opens her heart to Nazım, who we know he is in love with Ayten. For this, she refers to a small trick. When they return from the picnic, she does not warn Ayten who forgets her sweater. She leaves the group and waits for him when Nazım returns to pick up the sweater. She explains her feelings here. This short scene is a moment that reveals Nezahat's intentions and marks the first sign of future danger.

On the wedding day, Halil, who is among the guests and expressed his interest in Ayten, feels that she will help him. Although Nezahat did not initially express his intentions to Halil, the audience knows what is going on. A step-by-step alliance is formed between two villains.

Nezahat quickly advances the intrigue to separate Ayten and Nazım, constantly lies to reconcile the two. She tries to get Ayten closer to Halil and keep Nazım away from home and Ayten. When Ayten is sick at late night, Nezahat lies to Nazım that she is not at home. However, Ayten sleeps in the next room.

Obsessive Nezahat is obsessed with Nazım. When she finds out that he marries to her stepsister, she bursts into tears and runs away. She opens her feelings to her mother who is unaware of the situation. Her grief turns into anger and she vows revenge.

Manipulative Nezahat frequently directs other characters in the film. Among them are her mother, Halil, and Nazım. She has greater control over Ayten. On Halil's first visit to the house, Ayten does not like him, but she forces her to go out with Halil. At the party where Halil invited the newlywed couple, she creates situations to keep the couple separate. He sends anonymous letters to Ayten about Nazım's relationship with Perihan. After the argument of Nazım and Ayten at the breakfast, she directs Ayten on how to behave.

Ayten Ayten, who is the Daughter of Şevket Bey, Nezahat's stepsister and wife of Nazım, is a benign, kind but passive woman. She loves Nazım and cares about him. Although she learns about

his affair, she is forgiving to him. Ayten remains vulnerable against the bad characters of the narrative with her father's illness. She often hesitates with the manipulations by Halil and Nezahat.

Passive and Obedient Ayten appears as a passive character. She is open to the manipulations by Nazim, Halil, and her stepmother, especially Nezahat. Apart from the film's finale, it is not seen that she makes decisions on her own. Şevket Bey loses his authority at home completely by having a stroke. As a result, Nezahat and her mother become manipulative. When Halil visits early in the film, Nezahat insists that Ayten should go out with him. Ayten, who does not want to be rude, reluctantly accepts the offer. She cannot turn down these and similar requests.

Ayten's naïve and passive state also affects the steps that lead the couple to a disaster within the chain of events. When Ayten goes to Halil's apartment as a result of the lies of Nezahat and Halil, this causes Nazim to believe that there is a relationship between the two. When Nazim finds Ayten and Halil alone in the room, he fires his gun.

Halil Halil, a so-called businessman who is a former acquaintance of Ayten's family, is a ruthless, sneaky, and corrupt man. He is involved in the black market and drug dealing. He obsessively desires Ayten. He cooperates with Nezahat to ensure the separation of Ayten and Nazim and have Ayten.

Sneaky Halil tries to approach Ayten with various excuses to acquire her love. He pretends to be visiting the family, but he's there to see Ayten. Even though she doesn't like his behavior, he insists on approaching Ayten. He takes Ayten on the pretext of taking her to the place where they will meet Nazim. He creates the situation to be alone with her. Near the end of the film, he calls Ayten to his apartment with the lie of meeting Nazim similarly. But the couple does not know about it. Halil's main goal is for Nazim to see them together.

Corrupt Halil is someone who likes to use people to take advantage of their weaknesses and has gained their wealth in this way. In his office, he refuses a poor woman who asked for medication for her sick child. He then orders the expensive drug to be collected and stocked. He will then sell for three times the price.

Halil holds control of those around him in various ways. For example, when he assigned Perihan to seduce Nazim, he explains to someone else why she was in control: "Perihan is addicted to heroin. If she does not listen to me, I won't give her a drop".



Nazim is in his workshop. Wounded and surrounded.



Step siblings, Ayten and Nezahat



Ayten, Nezahat, and Halil are at the party



Perihan visits Nazım.