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YAPRAK DOKUMU / FALLING LEAVES (1971)

RESAT NURI GUNTEKIN (1889 – 1956)

Apropos

Resat Nuri Guntekin's *Falling Leaves*, which was first serialized in a newspaper and published as a novel in 1930, was later adapted into a play by the author himself and staged for the first time in 1953. The work of art, which consists of four acts in total, was published as a book in 1971 by the National Education Press together with the play *Eski Sarki* (Old Song). With the entry of the capitalist economic system into the borders of the country and the adoption of Western culture, the wrong adoption of the Western ways and alienation in the society are strikingly revealed to the audience/reader with the theater practices introduced by the author. It is seen that characters not encountered in the novel take part in the play and the play progresses in partial way and ends in a different way than in the novel. In his article titled *Romandan Piyes Cikarmak* (Creating a Play from a Novel), published in *Ulus* newspaper in 1944, he describes the difficulties he encountered while making a play out of a novel. After its first staging at the Istanbul City Theaters, *Falling Leaves* was dramatized by Muhsin Ertugrul with the support of I. Galip Arcan. The play, a melodrama, was included in the theater's repertoire in the 1943-44 season and was staged a hundred times in a few months.

Synopsis

"The opening of the first act takes place in the office of the Golden Leaf Tobacco Company (Altin Yaprak Tutun Sirketi) where Ali Riza works. One day, when everyone is leaving the company, Ali Riza wants to talk to Muzaffer, the company manager. Muzaffer had an affair with Leman, his secretary at the company, which resulted in her getting pregnant and having an abortion. Ali Riza tells Muzaffer to wive her. However, when Muzaffer does not accept this, Ali Riza quits his job, saying that he can no longer work in the company. In the first act, a recently divorced young woman named Ferhunde comes to the house occasionally. The real vital point of the act is Ali Riza's quitting his job and Ferhunde's entry into the family. The second act is the part where events begin to unfold and the family begins fall apart and the leaves begin to fall. The first scene of this act, consisting of two scenes, begins with a scene of a coffeehouse Ali Riza visits when he leaves his job and spends his free days. In this act, Leyla and Necla succeed in entering high society. Fikret can no longer stand his parents silence in the face of events and his siblings' indifference and decides to leave home. She marries Vehbi, a widowed old man with two children who lives in Duzce and settles there. The third act is the stage which the fall of the leaves is felt more clearly and moral degeneration begins as the consequences of Ferhunde's influence in the family begin to emerge. Sevket is imprisoned for the theft that took place in the bank. Balls with music and drinks are held at the house. Leyla is engaged to a wealthy and older Syrian man named Abdulvehap. However, Leyla and Abdulvehap do not get along. Ali Riza wants Abdulvehap to marry Leyla no matter what because he sees it as a matter of honor. But Abdulvehap says that he wants to marry Necla, not Leyla. Even though Ali Riza is against it, Necla accepts the offer. This episode is also an indication of the moral degeneration of the family. The fourth and final act is the downfall of Ali Riza and his family. In this episode, Ferhunde leaves Sevket and goes away. Necla went to Syria with Abdulvehap, but in Syria it was seen that Abdulvehap was married. The house is sold and they move to an apartment in Uskudar as tenants. Unable to bear all this, Ali Riza first takes refuge in Fikret who lives in Duzce, but when he sees Fikret's husband Vehbi, he cannot stay there either. Ali Riza cannot stand Fikret's situation and goes to his foster brother in Karamürsel. On the other hand, Leyla met a rich but married man named Tefvik and became his mistress. Sevket is also released from prison. At the end of the act, Tefvik has rented an apartment for his mistress Leyla, put Sevket to work in a railroad company in Anatolia and enrolled Ayse in a French school. Ali Riza and his wife Hayriye take shelter in Leyla's house as a last resort. The act and the play ends with Ali Riza losing his sanity" (Demir 2017, 177-178).

People

<i>Mr. Ali Rıza</i>	The protagonist of the play is a retired civil servant. He is a filio-pietistic family man.
<i>Mrs. Hayriye</i>	She is the wife of Mr. Ali Rıza and the mother of children.
<i>Sevket</i>	He is Mr. Ali Rıza's eldest child and twin soul. He is a banker.
<i>Fikret</i>	She is the eldest daughter of the family. She stands out with her culture and honor.
<i>Leyla</i>	She is the middle daughter of the family. She becomes Tevfik's mistress.
<i>Necla</i>	She is the middle daughter of the family. She becomes Abdülvehap's co-wife.
<i>Ayşe</i>	She is the youngest daughter of the family. She goes to a French school.
<i>Ferhunde</i>	She is the wife of Sevket. She has two children. She leads a hedonistic life.
<i>Muzaffer</i>	He is the owner of the Golden Leaf Tobacco Company.
<i>Leman</i>	She is Muzaffer's typist. She sleeps with many men and gets pregnant.
<i>Süreyya</i>	He is the former accounting clerk of the company. He started smuggling.
<i>Naili</i>	He's a pleasure-seeking officer. He is a family friend.
<i>Abdülvehap</i>	He is a rich man from Damascus. He marries Necla and makes her his co-wife.
<i>Mr. Sermet</i>	He is a former undersecretary of embassy who pimps his wife and daughters.
<i>Mr. Vehbi</i>	He is Fikret's husband who lives in Düzce and has vineyards.
<i>Mr. Tevfik</i>	He is a train engineer who is married and has two children. Leyla becomes his mistress.

Elaborative Storyline

Süreyya, former accounting clerk of the company, becomes a smuggler Scene 1 depicts an office in the Golden Leaf Tobacco Company and Mr. Ali Rıza's desk and working environment. Attention is drawn to a clock in the center of the office. Mr. Ali Rıza is completely focused on his work at his desk while his coworkers are seen chatting with a former employee. When the curtain opens, the rush hour starts. Süreyya, a former employee of the company, arrogantly tells his former colleagues gathered around him in detail how he is happy with his new life and job and how he has earned huge sums of money in short time with very little effort. Süreyya, the former accounting clerk of the Golden Leaf Tobacco Company, emphasizes how insufficient the money he earned was, despite the fact that he worked like a slave for long hours. Although he had worked hard for years, he could only make a living as an accounting clerk. In return for the time and effort he had spent, his boss added to his wealth while he made no headway. But Süreyya, who has been working for a while with one-eyed broker at the Havyar Commercial Building, has also started to get his share of the wealth. He made significant profits and gains by smuggling goods through customs.

The conflict between Süreyya and Mr. Ali Rıza While he is talking, Süreyya steals a look at Mr. Ali Rıza and he feels a little uncomfortable. Because he knows how honest, hardworking and honorable Mr. Ali Rıza is, he sees that what he says does not interest him at all. Although Süreyya apologizes to Mr. Ali Rıza for the things he has told and his statements, he says that life is quite cruel and that life has dragged him to this point. Mr. Ali Rıza tells Süreyya that he has the freedom to make his own decisions and to do what he wants, but he gently expresses that it is not right to provoke and tempt others. The employees in the office are all ears while Süreyya tells his story.

Mr. Ali Rıza quits his job due to a matter of honor While the employees are listening to Süreyya, Muzaffer, the boss of the company, enters the office. Mr. Ali Rıza tells Muzaffer that he needs to see him urgently and that he knows where he is coming from. Seeing that Mr. Ali Rıza is insistent and serious, Muzaffer invites him to his room. Mr. Ali Rıza thanks Muzaffer for hiring him as a translator after his retirement and expresses his debt of gratitude to him. He says that he is aware of the relationship between Muzaffer and Leman, the typist he had recently helped her to start working at the company, and that he has just spoken to Leman's mother. Mr. Ali Rıza tells Muzaffer that Leman has had an abortion and that's why she couldn't come to work. Mr. Ali Rıza, who blames himself for what happened and does not want the mother and daughter to fall into a difficult situation, tells Muzaffer to marry Leman in order to fix the current situation. Muzaffer tells Mr. Ali Rıza that he'll pay alimony to Leman but it is not possible for him to marry her. Muzaffer tells Mr. Ali Rıza that Leman is seeing other men and that it is not clear who the child is actually from. He adds that he is considered to be the father of the child because he is a wealthy businessman. Mr. Ali Rıza, who blames himself for what happened and thinks that he was indirectly a part of such an ugly relationship, decides that he can no longer work in the company and resigns. Muzaffer tries to dissuade Mr. Ali Rıza from his decision. But Mr. Ali Rıza does not back down from his decision. He says that he would even disown his son if he were in such a situation.

Sevket shouldering the financial burden of the family Act I takes place in Mr. Ali Riza's room. Apart from a few pieces of furniture, there are many books in the room and all of them are very organized and well preserved. Mr. Ali Riza tells his two children, Sevket and Fikret, and his wife Hayriye, who have the same character and thoughts as him, about what happened at work. Finding their father right, the two siblings tell him that he did the right thing and appreciate him. Mrs. Hayriye listens to the conversations in silence. Mr. Ali Riza is happy to be appreciated by his children and not to be disappointed by them, but at the same time he is unhappy that he will experience financial difficulties due to the loss of his job. His pension is not enough to support the family. Sevket tells Mr. Ali Riza that it is his turn to take responsibility for the family. Although Mr. Ali Riza wanted Sevket to go to Europe and continue his education there, this dream could not be realized due to misfortunes. Mr. Ali Riza, who says that he has been contented with just quietly doing his job all his life and has never been active enough in any job, expresses that he has not been a good civil servant and does not want his son to experience the same thing.

Ferhunde's inclusion in the family In act I, scene II; Ferhunde, Leyla, Necla and Ayse also enter the room. Ferhunde has come to return the books she borrowed from the library to Mr. Ali Riza. She immediately endears herself by speaking in a very polite manner and adopting a childish demeanor. Ferhunde tells Mr. Ali Riza that she loves reading books and that she takes care to return them as they were given to her. Ferhunde, who is divorced after an unfortunate marriage, occasionally complains about this situation. Family members also feel sorry for her. Ferhunde expresses that she enjoys reading books very much and asks to borrow more books from Mr. Ali Riza. Mr. Ali Riza supports the girls' freedom to read books and says that good morals are based on reading books. Mr. Ali Riza urgently asks for the window to be closed when music is heard outside. Necla tells Ferhunde that Fikret is a complete bookworm, but that she reads in the field of History, Philosophy and Diwan rather than novels. Ferhunde wants to take a new book from the library and asks Sevket for a book recommendation. Sevket first recommends Paul and Virginie and then Manon Lescaut to Ferhunde. Finally, he recommends *The Story of a Poor Young Man*, whose protagonist resembles himself. Ferhunde takes the last book Sevket recommends and leaves.

Leaves begin to wilt Then it is seen that Mrs. Hayriye and Mr. Ali Riza start to talk privately. Mr. Ali Riza tries to get approval from his wife by listing the reasons for his resignation and expressing his thoughts. However, Mrs. Hayriye adopts Mr. Ali Riza's thoughts and opinions with a frustrated tolerance. Finally, after Mr. Ali Riza insists that he wants to listen to her real thoughts, Mrs. Hayriye expresses her thoughts. Although Mr. Ali Riza has left his job as translator at the Golden Leaf Tobacco Company due to a matter of honor, it is revealed that moral problems will soon begin to occur due to the financial difficulties that will be experienced in the near future. According to Mrs. Hayriye, due to the financial difficulties in the near future and the fact that her husband has lost his former power and authority, her daughters are likely to commit undesirable acts. Mr. Ali Riza, who spends most of the day working at the company, is not aware of the change in his daughters, but Mrs. Hayriye, who spends all day fighting with them, is aware of the change in her daughters. The children have now grown up and their expectations and desires have increased. They now see and realize what is happening around them. Mrs. Hayriye tells Mr. Ali Riza that it is easy to take care of the children when they are young, that his duty as father does not end when they grow up and that his real duty as a father begins when the children grow up. Mrs. Hayriye tells Mr. Ali Riza that he should not quit his job no matter what happens and that he should continue his work by digesting the events. Although Mr. Ali Riza is deeply touched by what Mrs. Hayriye said, he knows that his pension will not be enough to support the family. The sound of gramophone comes from outside. Mr. Ali Riza closes the door through which the sound comes. Mrs. Hayriye tells Mr. Ali Riza that the gramophone sound is no longer coming from outside but from inside. This is because Ferhunde has given Necla and Leyla her own gramophone as a gift.

Ferhunde and Sevket's marriage and social change In Scene I of the Second Act, the retired people's café in Baglarbasi is depicted. Mr. Ali Riza finds himself in the coffeehouse where he is ashamed to even pass by and where he has always despised the customers. He is tired of the excessive music at the wedding and dizzy from the dancing. Mr. Ali Riza managed to escape the wedding for a moment and threw himself in the coffeehouse. After a short while, Sevket joins Mr. Ali Riza. Mr. Ali Riza apologizes to Sevket for leaving the wedding and says that they can go back. But Sevket asks to sit with Mr. Ali Riza in the coffeehouse for a while, to rest and chat with him. Sevket says that he was raised very well by his father and adds that he knows that great things are expected of him. Although Sevket tried to be the man his father wanted him to be, he had to adapt to the spirit of

the time. Therefore, he could not stop his own desires and decided to marry Ferhunde, a widow he met at the bank. However, Sevket expresses that he has difficulty in satisfying all the requests of both his wife and his sisters and that he is tired of it. Upon Sevket's confessions, Mr. Ali Riza reveals his own thoughts in all clarity. Having fallen into a deep emptiness after his retirement, Mr. Ali Riza was overwhelmed by the changes he observed in his family members. One day, Mr. Ali Riza comes to the coffeehouse to rest and from that day on, he begins going to there regularly. Because Mr. Ali Riza sees that the people who spend time in the coffeehouse are people who used to work in important positions and started to have financial or moral problems after they retired. The person who regularly goes down to Uskudar to shop in the bazaar and bargains with the vendors is a former chief of criminal court. The person who tells the problems he has with his wife about buying a house is a former head of the financial department. Sermet, a former undersecretary of the embassy, regularly walks from Camlica to Baglarbasi every night. The reason for this is that at night in the mansion he owns, his wife and daughters see other men for money. Other customer who are aware of this situation ostracize Sermet.

Mrs. Hayriye becoming the servant of her daughters In the Part II of the same act, Mr. Ali Riza's room is transformed into a kitchen. Bottles, cans and rags have replaced the books. The number of books on the shelves has decreased considerably. Mrs. Hayriye, who tidies up during the wedding and works non-stop in the kitchen, has almost become the maid of Leyla, Necla and Ferhunde. Fikret enters the kitchen and both pities and rages at his mother for the situation she has fallen into. She partially blames Mrs. Hayriye for the family's plight. Because after Mr. Ali Riza retired, all the responsibility of the family fell on Sevket's shoulders and the girls became extremely spoiled over time. Ferhunde has disrupted the whole order of the family and has already succeeded in seducing the girls. Fikret blames Mrs. Hayriye for what happened during the wedding and for the girls being spoiled and losing their moral values. Mrs. Hayriye, on the other hand, says that she is doing her best to make her daughters happy and continues her work without paying much attention to Fikret's words.

Leyla gets close to Abdulvehap and gets spoiled In Scene II, Abdulvehap, Leyla, four young men and tuxedoed man are added to the previous players. Leyla, who has fainted, is carried into the kitchen by the young people. Mrs. Hayriye asks the young people to be quiet. Because the newlyweds are asleep and she does not want them to wake up because of the noise. Abdulvehap and Leyla, who walked together from Camlica to Baglarbasi, arrive home after the wedding is over. While they were in Camlica, she got a wound under her feet because of a game they played. Therefore, they dismantled the garden gate of one of the houses in the area and used it as a palanquin to bring her home. During the walking, they are intercepted by the night-watchmen for making too much noise and their identity cards are checked. While Mrs. Hayriye is trying to clean up the mess in the house, the young people want to drink Cordon Rouge. Fikret, who can no longer stand his sister and her companions who make too much noise and behave irresponsibly, asks them to leave.

Fikret fights with Leyla and decides to get married and leave home In Scene III; Leyla, Fikret, Hayriye and Mr. Ali Riza are seen taking part. Leyla lashes out at Fikret for being rude to her friends and preventing her from having fun. Fikret tells Leyla to calm down and be careful about the words that come out of her mouth. Fikret, who cannot stand Leyla's irresponsibility and shamelessness any longer, slaps her. Leyla faints after the blow. Immediately after the incident, Mr. Ali Riza enters the stage and tries to find out what happened to Leyla. In next scene, Scene IV, Mr. Ali Riza and Fikret are seen arguing. Mr. Ali Riza asks Fikret why he slapped Leyla and what happened. Even though Fikret does not want to answer Mr. Ali Riza, but after insistence, she does. Fikret criticizes Mr. Ali Riza and Sevket for their inability to restrain the other women in the house. She says that Leyla, Necla and Hayriye, who have weak characters, become more and more corrupt every day because of the men's indifference and silence. Unable to bear to see her family members becoming more and more corrupt, Fikret tells Mr. Ali Riza that he has decided to leave the house. Mr. Ali Riza shows understanding to Fikret. He tells her that she has the right to do this because he has lost his financial power and there are financial problems. But Fikret tells Mr. Ali Riza that she decided to leave the house not because of financial problems but because she no longer feels like a member of the family. Fikret decides to marry Tahsin, who has a vineyard in Duzce. Mr. Ali Riza sees his youngest daughter Ayse sleeping in the corner and wishes he could at least save her.

Ferhunde takes the girls in the family under her control Scene I, at the beginning of Act III, depicts the room prepared for the evening reception. In the room where the invitation is organized

there is a buffet, a stove, a sofa and a bed. Ferhunde, Hayriye, Necla and Ayse are the players on the stage. Ferhunde checks the preparations. She does not like the sandwiches that have been prepared and finds what is on offer quite inadequate. She accuses the men in the family of not being able to meet the household needs and of being incompetent. Since the stove in the house is not lit, it is cold inside. Because of the cold inside the house, Necla does not want to wear the new dress she has bought for herself yet. Ferhunde sees Necla as a commodity for sale. Ferhunde tells Necla that she is still young and advises her to marry the man who will offer her the best opportunities. She needs to look beautiful in order to make men like her. Therefore, Ferhunde tells Necla to put on her dress.

As an example of wrong westernization: Naili In scene II, Naili and his son Tahsin are seen chatting with Ferhunde. Although Mr. Ali Riza is uncomfortable, Naili has brought his gramophone to the party in addition to Ferhunde's. Ferhunde tells Naili that there are rumors that he is cheating on his wife. Naili tells her that Tahsin is seeing a girl in the neighborhood and that he sent flowers to her mother on his behalf. Because of this, he claims that such a rumor was started by the neighborhood residents. Necla is lying on her bed during these conversations. She is feeling weak. Naili tells Necla that he will enter her bosom if she does not get out of bed and pretends to undress. Mrs. Hayriye witnesses this situation and finds this behavior is quite normal. Naili gets angry at his son Tahsin for causing rumors about him and tells him that he is a colt. Ferhunde jokingly asks Naili what would happen to him if Tahsin became a colt. Naili then tells Ferhunde in the same playful way that Tahsin may not be his own child because he may have been cheated on by his wife Melek in the past.

Leyla and Abdulvehap's argument In scene III, it is seen that Abdulvehap and Leyla return home and Leyla throws off the fur coat she is wearing. The couple met at Tokatyan and after a while they returned home quarreling with each other. Leyla says that she does not want Abdulvehap, that she does not want to talk about why they argued and returns the fur coat. She says that the fur coat that was bought for her was rubbed her nose in it. Gradually guests begin to arrive at the house. The only person who attracts Mr. Ali Riza attention among the guests is a character who is a professor and he says that he wants to meet him. But when Mr. Ali Riza sees Professor Mr. Ebulhalim Mesut, he is disappointed and gets worse.

Mr. Ali Riza wants to marry off his daughters after Sevket's imprisonment In Act III, Scene II, Mr. Ali Riza's room, colored with misery, is depicted. The books in the library are completely depleted and one can hear someone singing a tango. Mr. Ali Riza, Hayriye, Necla, Leyla, Naili and Ayse are the players on stage. Mr. Ali Riza, who has fallen ill, insists that Naili be found and brought. Upon her father's request, Ayse storms out of the room, finds Naili and brings him into the room by tugging her arm. Entering the room, Naili is seen talking excitedly about how the captain argued with the engineer who tried to flirt with his wife during the invitation. Mr. Ali Riza ignores the incident and talks about the real issue he wants to talk about. Mr. Ali Riza says that he had recently heard that Abdulvehap and Leyla had reconciled and that two hours ago the couple had fallen out again and asks if this is true. Upon learning that what he had heard was true, Mr. Ali Riza asks Naili to reconcile them. Because Mr. Ali Riza, who has recently learned that Sevket has been arrested, has no one left in the family he can trust. Mr. Ali Riza, who had concealed Sevket's arrest from the other members of the family for a while, believes that he has been slandered. Observing that Naili is quite friendly with the family members, Mr. Ali Riza asks him to do him this favor. Naili meets with Abdulvehap. Abdulvehap gives up Leyla and announces that he is a suitor for Necla. Mr. Ali Riza then asks for an end to all relations with Abdulvehap. However, Necla intervenes and says that she does not want her fate to be sealed, because she is now seen as a burden on the family. Thinking that her fiancé is being taken away from her, Leyla starts to argue with Necla. Necla tells Leyla that she should have stood up for her fiancé and that she has an unbearable character. Necla, who wants to avenge the injustices done to her by both Leyla and the other members of the family, accepts Abdulvehap's proposal.

Necla's marriage to Abdulvehap and Mr. Ali Riza's coming to Fikret after Leyla leaves home for a man In Act IV, Scene I, we go to Fikret's house in Duzce. In poor and gloomy guest room, Fikret and Mr. Ali Riza are seen talking. After Necla and Abdulvehap get engaged and go to Damascus, Leyla falls ill and falls into bed. The house in Baglarbasi is sold and they move to a cheaper house in Uskudar. Leyla, who has been ill for a long time, recovers only towards spring and partially pull herself together. From the day she regained her health, she started dressing up and going out every night. Ferhunde leaves the house leaving a letter. Sevket, who is in prison, is very happy that she has left the house and says that they are now free. Leyla, who leaves home without any excuse and returns late at night, is interrogated by Mr. Ali Riza. Leyla confesses that she is seeing a man. Mr. Ali Riza

suffers a stroke after his daughter leaves the house with various humiliations. During this scene, Mr. Ali Riza tells Fikret about the events that have taken place in the intervening time.

The conflict between Mr. Ali Riza and Mr. Vehbi In Scene II, Mr. Vehbi, a man in his fifties who has come from hunting, is seen entering the guest room. Mr. Vehbi greets Mr. Ali Riza and asks how he is. He says that he started to work in partnership with someone because it had not rained enough for a while, but he was cheated. Since the vineyards did not yield enough, Mr. Vehbi had to earn money by doing other jobs. He apologizes for not being able to send the money the family had asked for some time ago. However, Mr. Ali Riza says that he has never asked for money from anyone and it is understood that the women have sent letters on his behalf. Fikret tells Mr. Vehbi that the children broke the window of the pharmacy and that the pharmacist is looking for him. Upon this news, Mr. Vehbi wants to punish the children by beating them. Mr. Ali Riza and Fikret intervene and say that children can be disciplined in other ways. However, Mr. Vehbi disagrees with Mr. Ali Riza because this method did not work for his daughters. Mr. Ali Riza, crushed under the weight of what was said to his face, tells his daughter that he will return tomorrow morning, although he does not run wild. Realizing that she will not be able to host his father for long, Fikret only hugs him while crying.

Leyla begin to have an adulterous relationship with a rich man In Act IV, Table II, it is seen that the players are in an elegant apartment building. Waltz music is playing on the gramophone. Ayse is wearing a French school uniform. Leyla is living a good life with a rich train engineer. The engineer she is with is married and has two children. Even though Tevfik wants to leave his wife, she is determined not to leave him. The female character confronts Leyla several times and fights with her. Tevfik comes to Leyla at least twice a week and wants to be with her. But no matter what he did, he could not succeed in divorcing his wife due to the existing laws of the time. After being unemployed for a while, Naili becomes a deed officer in Sivas. He started to bring together the civil servants and wealthy people there regularly and organize entertainments.

Alienation of all family members Mrs. Hayriye brings Mr. Ali Riza home. After Duzce, Mr. Ali Riza had stayed at his milk sibling's house in Karamursel, but after leaving there, he lost his trace. After living in coffeehouses and on the streets for a while, he was found in Hospital for the Muslim Destitute. When Mr. Ali Riza is brought home, it is seen that he has lost his memory and has become very childish due to the shocks and traumas he has gone through. He constantly wants to eat cake and listen to music. It turns out that Necla's husband in Damascus was actually married before and it is learned that Necla wants to leave her husband and return. But the family, whose situation is not good enough, prefers to remain indifferent to her problem. Tevfik has arranged a permanent job for Sevket, who was released from prison some time ago., on the Ankara-Ulukisla railroad. Sevket, who is very happy with the news, wants to thank Tevfik and show his gratitude. Giving the happy news to his father in person, Sevket kisses his hand and asks for his blessing. Mr. Ali Riza, who has almost turned into a little boy, tells Sevket that he is proud of him, but it is obvious that he does not care much about it. Because immediately after Sevket's news, he asks for a cake.

Themes

Social class The protagonist of the theater play *Falling Leaves* is a former mutasarrif who has been educated in the Sublime Porte. After his retirement, he works as a translator at the Golden Leaf Tobacco Company. Mr. Ali Riza, a civil servant from the palace, owns a mansion in Baglarbasi and is wealthy. Therefore, he offers his family very good living conditions. He is even financially well off enough to plan to send his son to study in Europe. However, as the state turned its face to the West in economic, political, social, educational and artistic terms, an adaptation Western way is observed in some sections. However, misunderstanding the concept of Westernization, Leyla, Necla and Ferhunde adopt a hedonistic lifestyle and constantly attend parties or organize events in their own home. It is seen that the family members, who are dragged into a serious depression due to the financial difficulties, lose all their human values, degenerate and alienated over time. Resat Nuri Guntekin examines the tragicomic situation that the upper-class family has fallen into and reveals it to the viewer/reader.

Pride As a mutasarrif who had been educated at the Sublime Porte, Mr. Ali Riza is a person who reads constantly, cultured, knows languages and is an expert in administrative matters. Mr. Ali Riza, who has adopted the cultural traditions of the people to which he belongs to the point of being called a mystic, is closed to innovation and change. For this reason, he only leaves the house to go to

work and does not want his family members to leave the house either. For Mr. Ali Riza, home is a safe place where he protects his family from the outside dangers. His room is where he protects himself from external dangers. When Mr. Ali Riza learns that Leman, whom he hired at the Golden Leaf Tobacco Company, had sexual intercourse with the boss and had an abortion because she became pregnant by him, he holds himself responsible for what happened and resigns. Mr. Ali Riza risks putting his family in financial trouble to protect his honor and integrity. But Leyla, Necla, Ferhunde and Hayriye disagree with Mr. Ali Riza. After Mr. Ali Riza quits his job for honor and dignity, financial problems come to the surface and the aforementioned people start to be estranged from human values day by day. Fikret and Sevket think the same way as Mr. Ali Riza. But no matter how much they resist the changing times, they too eventually have to give in.

Alienation Just as Don Quixote struggles against windmills, Mr. Ali Riza tries to struggle against the norms and dynamics determined by the new economic-political order that is changing all over the world. But unlike Don Quixote, Mr. Ali Riza lacks the courage and strength to do so. Mr. Ali Riza thinks that he will protect his children and his wife from the dangers of the outside world by keeping them at home. However, when he loses his job, he also loses his financial means and therefore, with the loss of his authority at home, his family members become open targets of threats from the outside world. Although Mr. Ali Riza takes some measures to protect his children, they are insufficient. Realizing that he cannot fight with his children, he decides to get rid of them by marrying off his daughters. However, when he fails to do so and is unable to prevent his daughters from seeing other men, he gives up all the values he has cherished and protected so far. Mr. Ali Riza sinks into complete poverty and despair and begins to live in the apartment of Leyla, the mistress of a wealthy lawyer. Even though there is no radical alienation from the human values he defends, all his resistance is broken and he loses his sanity.

Greed Not being satisfied with what you have and always wanting more has become the most sacred value of the new world order. Narrative characters such as Leman, Muzaffer, Ferhunde, Leyla and Necla are representatives of these and similar values. Material and spiritual exploitation has become the new sacred of mankind. The changing order over time has divided society into two conflicting poles. The most primitive instincts of human beings such as greed, reputation, jealousy, ambition, etc. dominate human values which are quite fragile. Therefore, the victors of the conflict in the novel are usually those who act on their primitive instincts. Ferhunde, who is fond of entertainment and debauchery, seduces Sevket and exploits him financially and emotionally. Because of her greed, the family is destroyed. Likewise, Leyla and Necla want to live luxurious life by marrying rich men. Leyla, the mistress of a wealthy lawyer, achieves this goal.

Character Analysis

Mr. Ali Riza (Closed/Social/Conscientious/Emotional)

The protagonist of the play, Mr. Ali Riza, who is in his sixties, is a former mutasarrif who received education in Sublime Porte. After working for years as a civil servant and retiring, he started working as a translator in Mr. Muzaffer's tobacco company, Golden Leaf. He is married and has five children, four girls and one boy. Mr. Ali Riza lives in a mansion in Baglarbasi and is in very good financial situation. However, when he is forced to quit his job due to a matter of honor, he hits rock bottom financially over time. Mr. Ali Riza, who loves to read and is closed to the outside world, takes shelter in his family and his room. However, with the loss of his financial power, Mr. Ali Riza's trusted family and order slowly begin to collapse. Mr. Ali Riza first loses the books in his room and then his room. Although he tries to do something to protect his daughters from the outside world, all his attempts fall short. Mr. Ali Riza tries to protect his family against the changing world, but the more he resists, the more violent his destruction becomes. As a principled, strong-willed, cultured, honest, hardworking, responsible, honorable and reliable character, he becomes the other in the new world. As a result of the psychological violence and pressure he is subjected to, Mr. Ali Riza becomes a needy. He eventually loses his home and his family. Mr. Ali Riza, who resists alienation, succumbs to the capitalist order and the spirit of the age created by it, and eventually loses his sanity.

Satiated As an enlightened Ottoman gentleman who was educated in the palace, he is against all kinds of extremism: "Ali Riza – I'm an old man. There is no way we can agree. I've lived believing that people can be happy with things other than money, and I'll die with that conviction" (Güntekin 1971, 8).

Conscientious He blames himself for what happened to Leman, whom he had hired to work at the company: "I didn't think of getting into such intimate aspects of the matter, my child, so you have nothing to do about this poor girl, that's all I wanted to know" (Güntekin 1971, 15-16).

Principled Mr. Ali Riza, blaming himself for what happened to Leman, chooses to protect his honor by sacrificing his material possessions and quits his job: "Don't be a child Mr. Ali Riza, anyone who saw you talking to your son would think you were rejoicing over a promotion. We were barely making ends meet by adding the 125 liras you received from the company to your pension, and today, Mr. Ali Riza, you informed us that you lost too. Think about five children, this means starvation for us. You wanted me to rejoice and hug your neck. Have a bit of mercy. Ali Riza – Yes, but what about honor?" (Güntekin 1971, 29-30).

Sad Mr. Ali Riza blames himself for the situation his family is in and apologizes to Sevket for putting the financial burden of the family on his shoulders: "Ali Riza – (with an embarrassed flurry) They have right, my child. You know I am a wild-natured man, I'm afraid of crowds. Well, after all, there's a bit of tiredness too, and then the tuxedos are shiny and my clothes are tired among the shoes. (...) I was truly thoughtless. Let's go, my child" (Güntekin 1971, 33).

Understanding He tells Sureyya, who has started to earn money and accumulate wealth illegally, that he has the freedom to do what he wants of his own free will, but he does not find it right to seduce others: "(...) But why to arouse some desires and rebellions in some people who work in their own corners and are content with their lives, especially in some of your old friends, many of whom are very young, very children? I am sure of your intelligence Mr. Sureyya... If you think about it, maybe you'll agree with me..." (Güntekin 1971, 7-8).

Regretful He regrets that he never took responsibility and intervened in the events throughout his professional life: "(...) yes, I was a bad civil servant, I have never done any business for fear of doing a bad job, I didn't even cry out as loud as I could against the evil, events flowed around me like a flood, I closed my eyes and forgot myself in my books, my books, and my children" (Güntekin 1971, 20).

Anxious He panics after Sevket's imprisonment. Because there is no one left in the family he can trust: "Ali Riza – He still is, but those who have not listened to him crying like me in a dark room of the detention house do not say so, they do not understand how my child has fallen into this state (with hatred). Quit these tears woman, you're late, don't forget the nights we dragged our son from house to house with his face yellow with fatigue and gramophone records under his arm (...)" (Güntekin 1971, 86).

Alienating Trying to resist change, Mr. Ali Riza finally has to give in and adapt: "Ali Riza is meticulous. You're deceiving me, my dear, what a monster you are, where did I fall for such a cruel person like you, dear, (to Leyla). Lili, princess Lili, this woman persecutes me, she starves me to death, she eats the cakes herself" (Güntekin 1971, 107).

Hayriye (Closed/Asocial/Unconscientious/Emotional)

She is the wife of Mr. Ali Riza, the protagonist of the play. Mrs. Hayriye, who initially presents herself as a devoted and responsible mother, is seen to degenerate and adapt to the new order like the other women around her with the financial collapse of the family. Although Mrs. Hayriye plays the role of a person who warns Mr. Ali Riza and tries to wake him up from the romantic dream world he lives in, she fails in her attempt. Mrs. Hayriye, who assumed the role of a responsible mother during the period when Mr. Ali Riza did not quit his job and Ferhunde did not marry Sevket, later becomes the maid of her daughters and Ferhunde at home. Mrs. Hayriye, the most realistic person in the house, tells Mr. Ali Riza that the girls have grown up and changed over time. When her warnings are not heeded, even though she is a realistic person, she does not have the will to resist change. Therefore, Mrs. Hayriye becomes one of the most quickly alienated and degenerated people in the play.

Intolerant She completely blames her husband for the disasters and changes that befell the family: "(Shouting) You yelled at me to close the window, closing the window doesn't finish the job, because the gramophone is inside now. Mrs. Ferhunde gave them her gramophone as a gift. They are dancing inside, why did you bring it into my house? This is an epidemic, Mr. Ali Riza. Why don't you

stand against it, silence it, let me silence it in my house, if my children start to fall apart one by one because of poverty, both my hand and ten fingers on your collar. I you die, I'll not leave you alone in the grave" (Güntekin 1971, 31).

Indifferent She is more interested in the fact that her husband has lost his job than the situation Leman finds herself in: "Hayriye, *calm and thoughtful*. – Settle down Sevket (Seeing her husband turning to her, a little surprised) There are guests in our house..." (Güntekin 1971, 20).

Bad-tempered She behaves quite grumpy especially her husband: "Hayriye – Yes, but at this rate, there is a danger of not seeing it either" (Güntekin 1971, 23).

Reproachful She reproaches her husband for his thoughtlessness whenever she gets the chance: "Hayriye – "Don't be a child Mr. Ali Riza, anyone who saw you talking to your son would think you were rejoicing over a promotion. We were barely making ends meet by adding the 125 liras you received from the company to your pension, and today, Mr. Ali Riza, you informed us that you lost too. Think about five children, this means starvation for us. You wanted me to rejoice and hug your neck" (Güntekin 1971, 29).

Pragmatic She prefers to act in her own interest and benefit: "Hayriye – I have been your wife for all these years, if you try to tell me what honor is, it would be a shame and a sin, I am as honorable as you are, but if I were you, I would turn a blind eye for the sake of the children" (Güntekin 1971, 29).

Realist She warns Mr. Ali Riza, who lives in a romantic and idealistic world of thought, against possible dangers: "Hayriye – I don't deny that either, but on the other hand, their minds are very open, as you say, they see everything, they want everything, then the world is no longer the world we know, how can the angel stand it, I'm the one who struggles with them every day, let me tell you Mr. Ali Riza, there is danger for our children..." (Güntekin 1971, 30).

Degenerate She adapts to the spirit of the age and loses her human values and degenerates with her daughters: "(...) your mother is an angelic woman, but she has also joined their side. Who is not like this now, she says her daughters, what have you prepared, how else will they find husbands, this is their job, she says, what other choice do we have, a raid starts on my house, at first I run away to every nook and cranny, but then I think, I have no right to this (...)" (Güntekin 1971, 44).

Weak-willed As a mother, she should have a say over her daughters, but she loses the reins to Ferhunde: "Fikret – (...) My mother is a woman who goes wherever you pull her like a sheep, Ferhunde was their ringleader when she was still out neighbor, and now that this tramp entered the house as our daughter-in-law, she took the reins of the house in her hands" (Güntekin 1971, 60).

Ferhunde (Open/Asocial/Unconscientious/ Emotional)

Ferhunde, Sevket's wife in *Falling Leaves*, is a twenty-eight-year-old woman who loves to show off. At first, she comes to borrow book from Mr. Ali Riza, but after a while she seduces the son of the house and marries him. The bride, who fools the whole family, takes over all the authority of the house. She constantly takes Mr. Ali Riza's daughters Necla and Leyla, whom he calls her angels, to parties. When they do not go, she teams up with them and organizes parties at home. She enters the house with the gramophone she presents to the girls, marries Sevket and puts the anti-innovationist father in a difficult situation. Ferhunde is a heroine who accelerates the flow of events and the fall of the leaves" (Peker 2019, 231). Ferhunde is represented as a morally bad woman whom the male hegemony cannot monopolize. However, Ferhunde also rebels against men in a sense due to fatherlessness and husbandlessness. But, Ferhunde is presented to the audience as a woman who has gone astray because the fiction is based on a "wrong and unconscious modernization". Ferhunde is a woman who knows her stuff. She is able to cully and seduce Sevket. She is a powerful woman. For this reason, she changed Leyla and Necla by binding them to herself. Ferhunde is a morally bad example of the role assigned to women in the modernization process. She reflects a socially important type of woman who is corrupt and unfaithful to men" (Demir 2017, 137).

Materialistic The only thing Ferhunde cares about in life is material wealth and luxury: "Maybe tomorrow or the day after, you'll be laughing all the way to the bank like Leyla. Fur coats, foxes, diamonds, what can I do, I fell into this hell like falling into a blind hole. I'm floundering along with you

even though I've done nothing wrong, and we should at least be appreciated (...)" (Güntekin 1971, 64-65).

Irresponsible After the family ran out of money and her husband went to jail, she left home: "He glanced at the letter. He said, "I knew that this would end like this sooner or later, but I didn't expect that we would get out of this so quickly" (Güntekin 1971, 92).

Kind When she first meets the family, she lures them into her trap with her gentle demeanor: "Ferhunde, sighing and caressing Leyla beside her. – I would like them more often too, if I wasn't afraid that my lack of joy would darken them. (Suddenly changing and laughing.) Sir, perhaps there was a purpose in returning the books so quickly and so cleanly, so that I would have the face to ask for new ones" (Güntekin 1971, 24).

Curious She wants to acquire information that can be used against people: "Ferhunde – Do you think it is right for girls to read novels?..." (Güntekin 1971, 25).

Twofaced After marrying Sevket and joining the family, she changes completely. She sees Mrs. Hayriye as the maid of the house: "Ferhunde, *arranges the liquor glasses she takes from the tray in Hayriye's hand on the table. Then she takes the sandwich plate, holds up one of the sandwiches, examines it, smells it.* – "What are these, mom? Sandwiches?" (Güntekin 1971, 62-63).

Greedy She always wants more than what she has: "Ferhunde – I have no words for you, ma'am, May God be pleased with this much, what can we do after the gentlemen deem this worthy of the honor of the house?" (Güntekin 1971, 63).

Crafty She plans to marry off the daughters of the house to rich men for her own benefit and future: "Ferhunde – What can we do, child, we are all more or less in the same situation, we can be grateful for this much, with such a well-heeled man in charge of us, besides you have no right to despair, you are an article of commerce, tomorrow, the day after tomorrow, you, like Leyla, will hit the jackpot. Fur coats, foxes, diamonds (...)" (Güntekin 1971, 64).

Shrew She likes to take advantage of people's weaknesses and thinks only of herself: "Ferhunde – If we inform Mrs. Melek, you'll see what it's like to go to bed with other people's girls" (Güntekin 1971, 68).

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