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15

The adventures of *Snow White* in Turkish cinema

Zeynep Gültekin Akçay

Introduction

To track the footsteps of Disney cartoons in Turkish cinema is to gain insight into the global role of fairy tales introduced by the Brothers Grimm and led by Disney's *Snow White and Seven Dwarfs* (David Hand, 1937), their impact on cultural productivity and stylistic and ideological differences between how they are built. This chapter looks into the historical journey of *Snow White* in Turkish cinema, tackling adaptations of the film to offer a discussion of transnational textual references and hybridity of style. Domestic adaptations of Disney animated movies within Turkish film production include titles such as *Sovalye, Pamuk Prenses ve Hain/Knight Snow White and Traitor* (Orhan Oguz, 1996), *Ali Baba ve 7 cüceler/Ali Baba and Seven Dwarfs* (Cem Yılmaz, 2015) and *Pamuk Prensi/Snow Prince* (Birol Güven and Hasan Tolga Pulat, 2016). This chapter addresses three particular domestic productions inspired by both the Brothers Grimm story and Disney's first animated feature: *Pamuk Prenses ve 7 cüceler/Snow White and Seven Dwarfs* (Ertem Göreç, 1971), *Komser Sekspir/Police Chief Shakespeare* (Sinan Çetin, 2000) and *Anlat İstanbul/Istanbul Tales* (Selim Demirdelen, Kudret Sabancı, Ümit Ünal, Yücel Yolcu and Ömür Atay, 2004).

Snow White and Seven Dwarfs adapted: Ertem Göreç

Movies had been promoted by the Turkish government in the aftermath of the First World War, while Turkish cinema underwent a transformation in both quantity and quality as more and more professional filmmakers emerged. Cinema turned out to be extremely profitable as a business, and the number of movies with a focus on melodrama, comedy and fantasy began to rise in line with commercial interests. The ever-growing demand in movies called for references to literary works as a source, and adaptations came into prominence.¹ As set out by Gilbert Adair, the American people and many other international communities discovered the Brothers Grimm's *Snow White* from Walt Disney.² In Turkey, on the other hand, Disney's animated movie did not arrive until as late as the 1970s, after television became more mainstream. However, before this period, Disney's feature-length adaptation of *Snow White* was faithfully adapted for Turkish audiences by the director Ertem Göreç in 1970 (Figures 15.1 and 15.2). Göreç's movie was successful at the Turkish box office upon its initial release. In fact, it was sold to Italy for \$8,500 and went on to win several awards, coming third at the International Antalya Film Festival (1971). The film also raised awareness about Walt Disney's original animated version of *Snow White*, as audiences who used to hear stories about the feature now became its viewers.³

For the majority of adapted movies in Turkish cinema, the director or screenwriter takes the initiative, as there are no Hollywood-style 'book hunters' or professionals who play the part of agencies.⁴ It was the screenwriter Hamdi Degirmencioglu who began the process of adapting *Snow White and Seven Dwarfs*, which triggered a trend of folk tales across Turkish cinema. Göreç explains:

Playing the part of Snow White, Zeynep Degirmencioglu is the daughter of the screenwriter Hamdi. As a father, Hamdi had a good faith belief in his daughter, and came up with scripts that befitted her. For instance, when Zeynep turned eight, he wrote the script for Aysecik touted as the origin of movies for kids. Zeynep was sixteen once this trend of movies came to an end. Having sought themes that fitted for her age, he watched the *Snow White* by Walt Disney, and wrote an adapted script. The screenwriter Degirmencioglu told me and our producer Ozdemir Birsell about how he wanted to shoot a movie for her daughter to star as a young girl rather a kid as she was getting older.⁵

In addition to the screenwriter's daughter playing the leading role, the producer Ozdemir Birsell's spouse and actress Belgin Doruk played the part as the mother of Snow White. Göreç's version also made effective use of

FIGURE 15.1 Poster for *Pamuk Prenses ve 7 cüceler*.

FIGURE 15.2 Various scenes from *Pamuk Prenses ve 7 cüceler*.

narrative structures adopted by Disney in his cel-animated feature.⁶ In fact, the Evil Queen and the Witch were played by the same actress in Göreç's movie as it was the case in Disney's *Snow White*. Played by Suna Selen, both characters underwent an extensive makeup and a meticulous costume selection process so that audiences would not notice that both characters are played by the same actress. Costume design was quite affordable, as Göreç described in a recent interview: 'Another element that alleviated our aesthetic concerns apart from cost-related ones was the assistance of Belgin Doruk, the wife of our producer, and the actress playing the part of birth mother, to design and manufacture the costumes.'⁷

Turkish cinema has always been loyal to Hollywood-style popular movie narratives amid commercial concerns, and the adaption of *Snow White* consciously made use of recognizable stars.⁸ The movie featured the child star Zeynep Degirmencioglu (Snow White), known for her role as Aysecik, as well as Belgin Doruk (Mother Queen), Salih Güney (Prince) and Suna Selen (Evil Queen).⁹ Göreç notes that 'We were trying to make sure that the leading roles were played by stars as we shot movies in line with the needs of the audience.'¹⁰ Göreç's *Snow White* grew into a highly popular movie, inspired by Disney's animated adaptation rather than the original Brothers Grimm story, and interlaced with local elements as part of its move to Turkish cinema screens.¹¹

The dwarfs were the most striking components of this localization process, and the producer and screenwriter took the liberty of casting performers with dwarfism as a way of creating a degree of realism for the audience. Ahead of shooting, an advertisement was placed in national newspapers with the phrase ‘wanted to perform in a movie’. The advertisement attracted applications from all over Turkey, with the process resulting in the selection of seven dwarf performers who were not professional actors when they were cast.

Snow White marked a breakthrough for Turkish cinema as for the first time performers of diminutive stature were cast in a primary role, and they went on to become famous stars following the release of the movie. Göreç sought to make his dwarfs more comedic than Disney’s presentation of the dwarfs, arguing that ‘Our movie is the version of an animated cartoon shot with actors. However, we incorporated Turkish jokes and patterns of behavior into the Disney’s movie so that we could attract families.’¹² In particular, Göreç pushed the envelope for the most humorous dwarf by turning him into Keloğlan, one of the primary Turkish folkloric story protagonists. Keloğlan the dwarf is a man of his word, a little bit clumsy, brave, cunning and fair. In typical Turkish stories, Keloğlan is a character who outsmarts opponents, demonstrating dexterity, craftiness and tricks that one could not assume from his small size, frailness, posture and appearance.¹³ Göreç’s use of the culturally specific Keloğlan character is an invention for its period, helping to present a Western tale to a Turkish audience.

Another element of localization that plays a role in the adaptation of the Disney movie is the use of melodramatic narration. Elements of comedy and scenes with several songs incorporated into the melodramatic narration through supporting characters become indispensable to the narrative. For example, the Queen sees the Prince and Princess talking to one another and becomes jealous. She then sends her soldiers to catch them, following which the Prince is confronted by the soldiers, fighting against ten soldiers on his own. Meanwhile, a child comes to his rescue, and they are able to defeat the soldiers. These scenes reference local heroes that challenge an entire army on their own as a part of the historical fantasy trend that dominated contemporary Turkish cinema. Another addition to Disney’s narration is a boy who accompanies the Prince and occasionally even imparts advice. This boy is the kind of element that Vladimir Propp describes as an auxiliary and a wise person of Turkish folkloric stories, giving advice to a protagonist as events become difficult.¹⁴

Göreç’s adaptation of *Snow White*, which certainly appealed to Turkish viewers, was consistent with Disney’s formulaic narrative structures and ticked all the boxes in embracing elements such as family, the bonds of matrimony and power.¹⁵ However, Göreç’s adaptation is quite simple in structure, not only evoking but also simplifying Disney’s version and its organization into nine discrete chapters: Origin (birth of the protagonist),

Jealousy, Dismissal, Acceptance, Jealousy Again, Death, Exhibition, Animation and Solution.¹⁶ Unlike the Disney version, Göreç does not cover the first chapter so extensively, and so does not dwell on the birth and background of Snow White as a character. However, Göreç attached importance to the diversity of animals in a similar manner to Disney's animated adaptation.

Shakespeare and Snow White: Sinan Çetin

The lack of capital to shoot movies in the late 1980s, the attachment of priority to anomalistic and innovative movies seeking commercial return and the ever-growing popularity of television all paved the way for pursuing non-cinematic capital resources. These resources enabled the industry to employ a variety of directors. Some figures such as Erden Kıral, Yavuz Ozkan and Sinan Çetin who had shot only a few short movies became pioneers of the Turkish cinema.¹⁷ Directed by Çetin in 2000, *Komser Sekspir* is an absurd freestyle adaptation of Disney's *Snow White*.¹⁸ Film critic Cumhuriyet Cambazoglu argues, 'The movie is a story where Sinan Çetin, who loves taking an amusing look at the relation between the system and citizens, takes a swipe at narrating it in the heart of Beyoglu and tries to find an absurd discourse and a sense of conditioning and come up with an act that goes beyond battle cries.'¹⁹ The film became a blockbuster, attracting 1.332 million viewers and remaining in theatres for a total of thirty-seven weeks. *Komser Sekspir* made a total box-office return of TRY 2.867.678.000, ranking fourth among the top viewed movies in the past decade, and also won the cinematographer and the best artist of the year awards.²⁰

Çetin adopted an elliptic narrative for his adaptation. He excluded many chapters, characters and themes from Disney's animated version, perhaps explaining why *Komser Sekspir* has gone relatively unnoticed as an adaptation of Disney's *Snow White* in much literature on Turkish cinema. On the other hand, *Komser Sekspir* forged a completely new narrative ranging from new chapters, characters and themes, to new dialogue, set and costume details. Çetin adopted a melodramatic narrative in his unique style, while also bringing up the country's problems as part of his interpretation of the fairy tale. He worked collectively with friends (the directors Mustafa Altıoklar and Tefik Baser), who provided Çetin with assistance to write the script and even shoot the finished film. A particular set of Turkish filmmaking traditions concerning the role of collaborative labour put to use during the production of *Komser Sekspir* are outlined by Mesut Ceylan, the screenwriter of the movie, who explains:

After I tried to get my point across for almost ten days, Sinan Çetin agreed to listen to what I had to say. I asked him if it would not be funny

to have a rehearsal for Snow White and Seven Dwarfs at a police station. Mr. Çetin also found this idea interesting, so we started to discuss the details. Mr. Çetin also told me that a few changes would be necessary. The script, which I originally thought to be based on a father & son story, morphed into a father & daughter story thanks to the director Tevfik Baser's inputs. Upon the recommendation by the director Mustafa Altıoklar, we decided that the daughter should have cancer.²¹

Ceylan recounts too how he has developed the script, noting that 'Snow White and Seven Dwarfs was a book I read crying on a number of occasions when I was just a kid. It was a book read by my teacher as if it had been a rite and we had been crying about. And I think it is one of the most classic aspects of humor: Playing such a delicate story at a police station ... That was the foundation.'²² Another common Turkish tradition manifested in *Komser Sekspir* through having multiple roles played by one person. In this respect, the film's screenwriter was also the Prince, the Commissioner Cemil became the Evil Queen, the Commissioner Cemil's father became a hunter and the director of the film made an appearance at the end of the movie.

Some tales such as Snow White are repackaged over and over again.²³ In *Komser Sekspir*, this repackaging process takes place through parody and pastiche as understood by Fredric Jameson.²⁴ The film comprises a set of skits with no thematic integrity and easily narrated and intelligible tales that turn into a more anecdote format. Main figures and characters (the Police Commissioner, Prostitute and Drug Dealer) are all protagonists who are evocative of comic and cartoon typecasting. One of Çetin's pastiche patterns is that he displays Disney's book on the screen as a direct reference to the studio's film. With a focus on eccentricity and idiosyncrasy to create imitation and amusement, parody is a frequent element of *Komser Sekspir*.²⁵ One of the most significant scenes that define such parodic intent occurs when Cemil the police commissioner has the playwright Shakespeare's monument built in the courtyard of the police station and then pours out her grief to Atatürk in a monologue that is dually eccentric and ridiculous.

As is the case in Disney's animated film, main characters must face a variety of foes or challenges to achieve their ultimate goals. The climactic confrontation is followed by a happy ending at the closure of the movie. In *Komser Sekspir*, however, there are various problems involved in the creation of a happy ending: The woman who plays the Queen breaks her foot, while the theatre team arranges a holiday to the chief commissioner as an outstanding service award so that he does not return to the police station. While the rehearsals continue at the police station, the delegation representing the European Commission of Human Rights arrives as an observer. At the same time, Snow White's evil friends report the incident to the prosecutor. The prosecutor comes to the police station after the complaint seeking to have everyone arrested. The prosecutor is threatened

with a gun by the father of Commissioner Cemil and thrown behind bars. Immediately afterwards, the rival mafia's men arrive, wounding the mafia father and the hunter with a gun. In the meantime, after the disappearance of one of the seven dwarfs, the drug dealer becomes a dwarf. In the show, the Queen is commissioned by Cemil, and the hunter was played by his father. Against all odds, the cast puts the play on stage, the girl dies and the father goes to jail, and once he serves his time, all his criminal entourage take a step towards a more blissful life.

Disney's dominant gender roles are also highlighted throughout *Komser Sekspir*. As pointed out by Janet Wasko, Disney's princesses are constructed as beautiful, naive, well-mannered, obedient and 'honourable'.²⁶ As in Disney's version of *Snow White*, *Komser Sekspir*'s Snow White appears in need of male protection. Yet while the Prince is a perfect choice, Snow White's father is omitted. In the Disney version, the dwarfs aid Snow White, while a bunch of criminals provide the character with assistance in the Turkish adaptation. Disney's heterosexual and monogamous image of marriage is also continued in Çetin's film. The commissioner's wife dies, and he never contemplates getting married again. He never lets any other woman in his life until he meets the prostitute he casts for the Snow White play. *Komser Sekspir* uses the reflexivity of a play to engage with the discourse of marriage, including the commissioner's relationship with a prostitute who becomes honourable via her transformation (late into the film, the duo have an affair). The family concept central to the Disney formula is also continually emphasized. Cemil's emphasis on phrases such as 'my daughter' and 'my father' can be understood as an extension of ownership within his personal relationships. Family and heterosexuality, which are Disney narrative constants, are fully embraced in *Komser Sekspir* too. Such strategies are clear to see in Cemil's wrongful misconduct for the sake of his family's well-being and how he ends up in jail.

Çetin's film also features contrasts such as good and evil, as well as class distinctions between the rich and the poor. Sureyya Cakır argues that *Komser Sekspir* offers an objective account for the evil or good about life in general, as wealth and poverty are presented as a natural part of life outside socio-economic circumstances.²⁷ This is a means to make ideological masking within the film possible. The narrative underlines the fact that one can be good through affection, obedience and conventional values. Erich Fromm's concepts of extrovert and introvert obedience are important to how *Komser Sekspir* represents Cemil and his father, who both obey police work and are thus public authorities.²⁸ They waive their autonomy and allow an external power to shape their judgements, replacing their own will and power, and resign themselves to its will. However, Cemil's decision to put a theatre play on stage at the police station with a cast of criminals marks an effort to make his daughter happy after finding out about her terminal illness. This decision makes him renounce his extrovert obedience and drives him to his faith, that is to say, his introvert obedience. Such introvert obedience is not

a submission but a coming to terms, just as Cemil comes to terms with the death of his daughter and the idea of making her happy for one last time. The Police Commissioner Cemil's acts of introvert obedience go on and on all the way to the final scenes of the movie. Sinan Çetin underscores the fact that this is just a tale by killing the girl and sending the commissioner to prison for challenging the state apparatus, and there is no way to condone such acts of rebellion. In addition, all the evil criminals become more mature at the police station that serves as the venue of the status quo, where they obey the kinds of dominant values associated with Disney (such as kindness and morality).²⁹ Even though some ideological predicaments and elements of social threat are forged in Çetin's film, the story comes to a conclusion in the way emphasized by Disney storytelling traditions (rehabilitation of criminals thanks to the play, and the happy ending for the police commissioner after serving his time in jail).

Snow White and her eighth dwarf in the dark forest aka Istanbul

As an adaptation of Grimm tales, *Anlat Istanbul* morphs what lies between the lines in folk tales into an account of Istanbul in the 2000s. The screenwriter Ümit Ünal notes that 'The wealthy, the poor, the pretty, the ugly, the criminals, the innocents, the marginals, the power holders, and the Istanbulites from every walk of life and gender transform into tale heroes in a panorama embracing Istanbul in its entirety from Beyoğlu to Aksaray, from the Bosphorus to the underground.'³⁰ *Anlat Istanbul* thus offers a portrayal of others, choosing to depict mafia members and the criminal network that operates in the city.

Anlat Istanbul manipulates Disney's tale just as Disney have been criticized for attacking the Grimms' original story.³¹ The heroes in Disney's adaptation have their own unique story of progression, whereas this Turkish tale does not culminate in a happy ending in ways that disrupt Disney's narrative formula. The conventional Disney characters become contrary in the film. For instance, Snow White (Azra Akın) is the spoiled grown-up daughter of a crime boss (Çetin Tekindor). However, she falls into the hands of the Witch Queen (Vahide Gordum) after her father is killed as a result of a feud, and then a hunt begins in the underground tunnels of Istanbul. A dwarf, who ends up on the streets, assists Snow White (Hilal Arslan) during the hunt.³² Hulya Alkan argues that *Anlat Istanbul* features characters who wish to escape from the city and who are alienated from their neighbourhood.³³ All of the protagonists who happen to end up in the city by accident or coincidence try to escape Istanbul, and thus take revenge on the city for their defeats in life.

Jonathan Frome highlights how it is a mistake to consider Disney's *Snow White* as a film movie for children, as it is replete with tumultuous and dramatic narrative events.³⁴ *Snow White* certainly abounds with malicious acts, such as the threat of murder, the terror of the nocturnal forest, the Queen's magic, her pursuit of Snow White and even her death. *Anlat Istanbul* also directs its tale to adults, doing so by making use of tropes and conventions of the fairy tale. For example, the ambiguous notion of 'over the hills and far away' is used to turn time and space upside down. This convention captivates the space and time in the tale. By doing so, it is intended to attract viewers to the supernatural universe of the tale. *Anlat Istanbul's* Snow White presents this trope as remorse. The Hunter's line 'we went over the hills and far away, but it seems we could not go nowhere fast' expresses his serving of the King as remorse. The magical time and space of Disney is therefore itself turned upside down, making the viewers face the brutal facts of the real world rather than being enchanted by their framing as fantasy. The conflicts between the naive and innocent archetype, alongside the female witch character, are just several of the tropes of tale. *Anlat Istanbul* features both in its combination of Hurrem the stepmother with Idil the Snow White. Additionally, the fact that the name of the stepmother is Hurrem makes direct reference to the film's historical context.³⁵ The dialogue between Idil the Snow White and her stepmother Hurrem for the opening scene of the movie both attracts the audience into the universe of the tale and leaves them alone with insecurity and a feeling of restlessness in a desperate and paralysed state in a deserted corner of life.

In *Anlat Istanbul*, the princess is defined by her character and physical state. Figured as the 'Snow White' character in the film, Idil resembles Disney's depiction of the princess through her beauty and vulnerability. While analysing the Snow White fairy tale, Clarissa P. Estés argues that the metaphor of sleep points to the state of unconsciousness, but additionally signifies creation and renovation.³⁶ The fact that Idil actually progresses towards being adult, while trying to regain her consciousness under the influence of a tranquilizer, is what separates her from Disney's construction of the Princess character.

The film's eighth dwarf puts Idil through Istanbul's underground construction sites. Once Idil emerges from the ground, she becomes mature and reborn, now set for a new life. The representation of Idil approaches closely the Brothers Grimm's 7-year-old princess rather than Disney's princess, particularly in the scene when she defies the hunter and struggles with him. Idil (as Snow White) is victorious in her escape, at which point Disney value of 'morality' and the victory of good against evil manifest.³⁷ Disney's *Snow White* features the evil stepmother as someone diabolic in character. Disney's evil stepmother is matched in the attractive and beautiful queen of *Anlat Istanbul* too. When Idil asks the stepmother gazing at herself in the mirror of a hospital room 'What do you see, the queen of the stages,

the former miss Turkey?', she makes a direct reference to the stepmother's long-disappeared beauty.

In its narrative structure and representation of characters, *Anlat Istanbul* bears a resemblance to Disney's version while diverging from it in several aspects. Of the nine chapters that organize its narrative (Origin, Jealousy, Dismissal, Acceptance, Jealousy, Death, Exhibition, Animation and Solution), only five (Jealousy, Dismissal, Acceptance, Animation and Solution) are used. Unlike Disney's adaptation, the tale begins with Snow White rushing to the hospital as soon as she hears about the murder of her father, before running into her stepmother. The stepmother (playing the role of the Evil Queen) had Snow White's father killed, and in the stepmother's effort to now kill her, she gets assistance from the hunter. This narrative process takes the same course as Disney's version of the tale. However, Disney's forest laden with secrets is here portrayed as the dark streets of Istanbul. The Turkish city is displayed on screen with all its ruthlessness, misdeeds and challenges to *İdil*. To emphasize the darkness of the city, a large proportion of the film features scenes that take place at night. Ünal connects each element of the story through images of Istanbul, spatial and cultural links that are established as central to the characters' experience. In *Anlat Istanbul*, the city is shown by its negative face, its darkness formed by the fearsomeness of the mafia that operate beneath the city.

Conclusion

The mutual exchange between literature and cinema and the adaptation of a novel, a play or any other literary work into a movie dates back to the early years of Turkish cinema. Adaptation is favoured in Turkish cinema as a way of overcoming creative difficulties and to mitigate script costs. Ertem Göreç, Sinan Çetin and Ümit Ünal all rose to prominence in Turkish cinema through their adaptation of the *Snow White* story. Each of the three directors opted to adapt Walt Disney's cel-animated feature, rather than the original Brothers Grimm tale. Each made use of some of Disney's classic narrative characteristics, and each emphasized the role of women in line with the Disney formula. In these three retellings, women were addressed as too naive, beautiful or evil. Disney's deserted forest is another element featured in each of the three movies. The dwarfs that went relatively unnoticed in the Brothers Grimm tale are now placed at the forefront of the narrative, just as central as in Disney's film. Even Disney's conservative ideologies and obedience to moral values, patriotism, individualism, a strict commitment to work ethic, loyalty to family institution and unequal distribution of social powers are elements covered in different ways in each of the three Turkish adaptations. Justice is dispensed by distinction between the good and the evil. One is rewarded, while the other is punished.

Disney's many adherences to the *Snow White* fairy tale, as well as its numerous deviations, are similarly put to use by the Turkish directors. The dwarfs are the best examples of where such transformation occurs. Göreç cast dwarf performers, transforming one into the figure of the Keloğlan, a common folkloric protagonist. In Çetin's film, the dwarfs are portrayed as criminals detained at a police station, while Ünal's version *Anlat İstanbul* features only one female dwarf. Following the narrative of Disney's adaptation, the background of Snow White as a character, that is to say, her mother and familial information, is not presented in any of the three versions, while each illustrates the theme of jealousy more so than in Disney's cel-animated feature. Despite these various animated adaptations by Turkish filmmakers, Disney's *Snow White*, as this chapter argues, did enjoy success in Turkish Cinema, but not until its arrival in the 1970s. Following its release, Disney's tale was repeatedly returned to over the next fifty years in a form that would attract Turkish audiences, yet with filmmakers careful not to lose any of the story's unique elements and, with it, parts of its attraction.

Notes

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- 2 Gilbert Adair, *Postmodernci Kapıyı İki Kere Calar (The Postmodernist Always Rings Twice)*, trans. N. Dikbas (Istanbul: İletisim, 1993).
- 3 Ayşe Sasa, *Yesilcam Gunlugu (Yesilcam Diary)* (Istanbul: Dergah, 2002).
- 4 Çetin Erus, *Uyarlamalar (Adaptations)*.
- 5 Ertem Göreç, *Interview with Ertem Göreç*, February 2018, Sanatçı Yasam Evi, Kartal-Istanbul.
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- 7 Göreç, *Interview with Ertem Göreç*, 2018.
- 8 Nilgün Abisel, *Popüler Sinema ve Türler (Popular Cinema and Genre)*, 2nd edn (Istanbul: Alan, 1999).
- 9 *Aysecik* is the leading actress of *Aysecik* film adapted by director Memduh Ün from the novel *Kemalettin Tugcu's Aysecik*.
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- 11 Filiz Bilgic, *Türk Sinemasında 1980 Sonrası Üslup Arayışları (Post-1980 Style Intervals in Turkish Cinema)* (Ankara: Kültür Bakanlığı, 2002).
- 12 Göreç, *Interview with Ertem Göreç*, 2018.
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- 14 Vladimir Propp, *Masalın Bicimbilimi ve Olaganustu Masalların Donusumu* (*Morphology of the Folktale*), trans. M. Rifat and S. Rifat, 3rd edn (Istanbul: Is Bankası, 2017).
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- 16 M. Thomas Inge, 'Walt Disney's Snow White Art, Adaptation and Ideology', *Journal of Popular Film and Television* 32, no. 3 (2004): 137.
- 17 Burcak Evren, *Turk Sinemasında Yeni Konumlar* (*New Positions in Turkish Cinema*) (Istanbul: Broy, 1990), 6.
- 18 After fainting in a school rehearsal, little Su is diagnosed with leukaemia. As a result she is forced to give up the *Snow White* role she wanted so badly. Police Chief Cemil decides to stage the production of *Snow White and the Seven Dwarfs* at his oppressive police station. He hopes to win a TV competition in order to save his dying daughter. The directorial duties are assumed by drug dealer Tatu who claims to have been a star in his youth. Prince Charming is played by a drug addict, homeless kids play the dwarfs and a prostitute plays the Queen. As the rehearsals go on at the police station, Cemil tries to hide the hostile environment of the police station from her daughter, causing a series of tragicomic events like the arrival of UN delegates who mistake the rehearsal for a rehabilitation programme.
- 19 Cumhur Cambazoglu, 'Komser Sekspir' Sinema Ansiklopedisi, <https://sinemaansiklopedisi.wordpress.com/2017/12/26/kolay-para-kulhan-aski/>, 2001 (accessed 5 August 2018).
- 20 Mesut Ceylan, 'Komser Sekspir', NTV Arsiv, <http://arsiv.ntv.com.tr/news/64082.asp#BODY>, 16 February 2001 (accessed 2 August 2018).
- 21 Ibid.
- 22 Ibid.
- 23 Ayse Dilara Bostan and Serpil Kirel, 'Postmodern Donem Disney Prenses Anlatılarında İnsa Edilen Kadın Temsilinin Moana Ornegi Uzerinden İncelenmesi' (The Analysis of Women Presentation Built in Disney Princess Narrative in Postmodern Era through the Case of Moana), *TRT Akademi* 5, no. 3 (2018): 12.
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- 29 Pubescence is hero's growth, maturation, becoming another human being [see Tunalı, *Populer Masallardan Sinemaya (Popular Tales to Cinema)*, 363].
- 30 Atilla Dorsay, *100 Yılım 100 Turk Filmi (100 Turkish Films of the Year 100)* (İstanbul: Remzi, 2013).
- 31 See Jack Zipes, *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization*, 2nd edn (New York: Routledge, 2006).
- 32 Evinc Dogan and Evren Dogan, 'Kent ve Anti-Gosteri: İstanbul'un Sine-masal İmgeleri' (City and Anti-Show: Cine-fairy Images of İstanbul), *Sinecine* 2, no. 9 (2018): 123.
- 33 Hulya Alkan, 'Kent ve Sinema İlişkisi Bağlamında 90 Sonrası Türk Sinemasında İstanbul' (İstanbul in Turkish Cinema after 90 in the Context of City and Cinema Relations), MA diss. Dokuz Eylül University Graduate Schools of Fine Arts, İzmir, 2007.
- 34 Jonathan Frome, 'Snow White: Critics and Criteria for the Animated Feature Film', *Quarterly Review of Film and Video* 30, no. 5 (2013): 462–73.
- 35 The name of Suleyman the Magnificent's wife remembered with her intrigues is also Hurrem Sultan.
- 36 Clarissa Pinkola Estés, *Kurtlarla Kusan Kadınlar: Vahşi Kadın Arketipine Dair Mit ve Oykuler (Woman Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype)*, trans. H. Atalay (İstanbul: Ayrıntı, 2003), 171–2.
- 37 Wasko, *Understanding Disney*, 119.