



Intertextual Memory Montage and Popular Reflexivity: Star Archive and Masculine Disintegration in *Paramparça* (Shattered, 1985)

Tuna Kuzucan, Sinop University, andras.csaba@pte.hu

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Abstract

This study examines Halit Refiğ's *Paramparça* (Shattered, 1985) as a threshold text through which the cultural memory of Yeşilçam is reorganised. Employing close formal analysis, the study focuses on framing, editing, sound, performance, and flashback structures. The analysis demonstrates that the film's flashbacks function not merely as narrative devices that explain the characters' pasts. Rather, archival footage drawn from romantic films starring Tarık Akan and Gülşen Bubikoğlu in the 1970s reactivates star memory and transforms spectator memory into an active component of the narrative. To explain this intersection of cinematic memory, star archive, and fragmented temporality, the article proposes the concept of intertextual memory montage. By recirculating the cultural legacy of Yeşilçam, *Paramparça* simultaneously reveals the historical intersections and transformations of Turkish cinema.

Keywords: Yeşilçam; star memory; cinematic memory; intertextual memory montage; representations of masculinity



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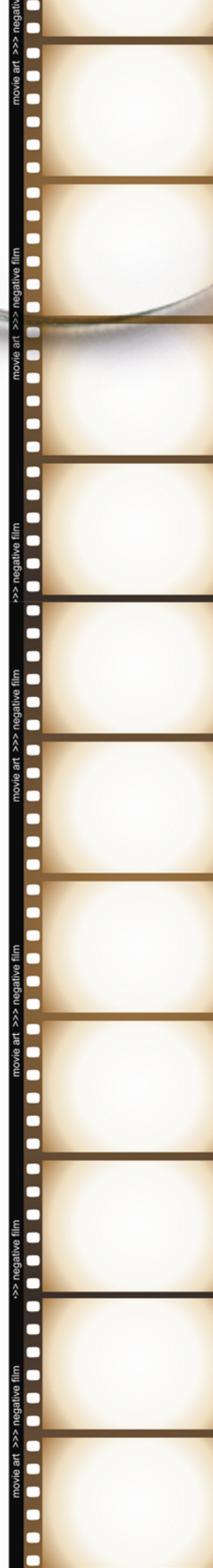
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Intertextual Memory Montage and Popular Reflexivity: Star Archive and Masculine Disintegration in *Paramparça* (Shattered, 1985)

Tuna Kuzucan

Introduction

Turkish cinema has a long historical background, generally considered to have begun in 1914 with Fuat Uzkınay's film *The Demolition of the Russian Monument* at Ayastefanos, and has developed throughout the Republican era amidst various production models, aesthetic trends and cultural debates (Hayır, 2014, pp. 809–810). Within this history, the production system spanning from the 1950s to the late 1970s, commonly referred to in the literature as 'Yeşilçam' occupies a special place. Yeşilçam is regarded as one of the fundamental periods in which popular narrative structures, the star system, and melodramatic traditions became established; it shaped viewing habits, genre expectations, and forms of collective emotional response (Dönmez-Colin, 2008, pp. 39–40).

Yeşilçam refers to a distinctive popular cinema regime based on a star system, melodramatic narrative traditions, genre cinema, and commercially organised production-distribution relationships. This term, used to describe the period of classical Turkish film production between 1946 and 1981, alludes to a Hollywood-style production system, drawing its name from the street in Istanbul where production companies were clustered (Akser, 2018,

pp. 169–170). However, this system is not a direct counterpart to the Western studio model; rather, it possesses a local structure shaped by local audience expectations, low-budget rapid production, genre diversity, and a star-centred narrative economy. Teksoy notes that during this period, Turkish cinema acquired the appearance of a robust popular culture industry in terms of its production volume and widespread relationship with the audience (Teksoy, 2007). Abisel's study, meanwhile, provides an important framework for understanding the relationship between Yeşilçam's popular narrative patterns and its star figures (Abisel, 2005). Within this framework, genres such as melodrama, historical adventure, comedy, village films and fantasy became localised; actors such as Tarık Akan, Cüneyt Arkın, Türkan Şoray, Kadir İnanır and Gülşen Bubikoğlu transformed into star figures embodying the popular memory of the era.

The cultural impact of Yeşilçam cannot be explained solely by the quantitative increase in film production. This cinema has created a shared imaginary world across areas such as everyday life, gender, family, romance, self-sacrifice, masculinity and national identity. Consequently, Yeşilçam films have functioned not merely as texts that tell stories to the audience, but also as popular narrative forms that organise a shared emotional and cultural memory.

The economic crises that began in the late 1970s, the spread of television, the

development of the video market, changing viewing habits, and the cultural landscape reshaped in the wake of the 1980 military intervention seriously undermined Yeşilçam's traditional production model. In the historiography of Turkish cinema, this period is often regarded as the era of Yeşilçam's decline. Akser notes that in the 1980s, political violence, economic constraints and institutional problems affected the production structure; whereas in the 1990s, changes in censorship conditions, support mechanisms such as Eurimages, and the growing visibility of independent directors led to the emergence of a new cinematic environment (Akser, 2015, pp. 131–148). Suner's study on the New Turkish Cinema, meanwhile, discusses this transformation—which became evident in the 1990s—through the themes of home, belonging, displacement, confronting the past, and memory (Suner, 2010, pp. 14, 192–193). This literature is strong in explaining the new cinematic orientation that emerged in the 1990s; however, it remains limited in explaining how the Yeşilçam legacy was transformed in popular film examples of the 1980s and how the intermediate forms leading to the New Turkish Cinema were formed.

On this basis, this study argues that the sharp dichotomy established between the 1980s and the 1990s requires re-evaluation. In the literature, the decline of Yeşilçam and the rise of the New Turkish Cinema have mostly been treated as separate historical phases; conversely, there has been insufficient discussion of how Yeşilçam's star system, melodramatic

conventions and structures of memory were reconfigured in popular film examples of the 1980s. This is the central gap on which the study focuses: it has not been clearly demonstrated how popular films produced during Yeşilçam's period of dissolution can be interpreted not merely as indicators of decline or repetition, but also as intermediate forms in which new cinematic sensibilities were taking shape. For this reason, the 1980s can be viewed not merely as the end of Yeşilçam, but as a historical threshold at which Yeşilçam began to rethink its own stars, melodramatic codes, and modes of representation.

In this regard, Halit Refiğ's 1985 film *Paramparça* is a notable example. As one of the leading proponents of the 'National Cinema' approach in Turkish cinema, Refiğ has explored the relationship between popular cinema and national culture throughout his career. Akser and Durak-Akser note that Refiğ's understanding of national cinema was based not on a direct imitation of Western cinema, but on a search for a cinematic language rooted in Turkey's historical, social and cultural realities (Akser & Durak-Akser, 2017, pp. 61–64). Dinç and Akser, on the other hand, evaluate Refiğ's cinematic thought within a historical and ideological framework as much as through aesthetic choices (Dinç & Akser, 2019, pp. 51–64). Nevertheless, *Paramparça* has often remained a secondary example within Refiğ's filmography; the relationship it establishes with the historiography of Turkish cinema through its star system, structures of memory and formal organisation has not been sufficiently

discussed.

Paramparça is a melodrama centred on male friendship, romantic rivalry, betrayal and self-sacrifice. The film revolves around the characters of Tayfun, played by Tarık Akan; Cemil, played by Cüneyt Arkın; and Ümran, played by Gülşen Bubikoğlu. However, the film does not merely construct the relationships between these characters at the level of melodramatic conflict; by drawing on the actors' previous film histories in Yeşilçam, it recycles the star system, melodramatic narrative patterns and representations of masculinity. In particular, the use of footage from Tarık Akan and Gülşen Bubikoğlu's past romantic films as flashback scenes directly incorporates the 'star memory' into the film's narrative structure. The flashback sequences used in *Paramparça* consist of archival footage drawn from earlier Yeşilçam films featuring Tarık Akan and Gülşen Bubikoğlu. Some of these inserts can be identified as originating from *Yaz Bekârları* (*Summer Bachelors*, 1974), while others appear to derive from romantic productions in which the pair co-starred during the 1970s. Collectively, these images reactivate the star personae and affective associations attached to Akan and Bubikoğlu's earlier screen partnership. Consequently, the flashbacks function as more than narrative reminders of a shared past; they transform star memory and spectator memory into active components of the film's formal organization.

This cinematic memory becomes particularly visible through the encounter between different forms of masculinity and emotional expression. Tarkan embodies the sensitive, emotionally expressive, and vulnerable masculine persona associated with the romantic melodramas of the 1970s; films such as *Ah Nerede (Oh, Where?, 1975)* demonstrate a star image built upon romance, youthfulness, and emotional openness. Cüneyt Arkın, by contrast, carries a star image associated with action, heroism, physical struggle, and masculine authority through films such as *Malkoçoğlu (1966)*, *Battal Gazi Destanı (The Legend of Battal Gazi, 1971)*, and *Kara Murat Fatih'in Fedaisi (Kara Murat: Conqueror's Warrior, 1972)*. Gülşen Bubikoğlu, meanwhile, occupies a central position within the romantic melodramatic tradition as one of its most recognizable female stars. Dyer's conception of the star image as a historically accumulated structure of meanings provides a useful framework for understanding how these distinct star personae and their associated cultural memories are mobilized within the film (Dyer, 1998, pp. 60–64).

From this perspective, *Paramparça* occupies a distinct position from both the 1970s melodramas that preceded it and the 1990s auteur cinema that followed. The film does not entirely abandon the emotional and romantic narrative traditions of the 1970s; yet it is unable to sustain these traditions within a stable and coherent narrative world. Similarly, it does not fully align with the minimalism, alienation, provincialism, crisis of belonging and auteur-

centred narrative strategies that would become prominent in the 1990s. For this reason, *Paramparça* can be regarded not merely as a simple transitional film caught between Yeşilçam and the New Turkish Cinema, but rather as a space for rethinking situated at the intersection of these two historical periods. At this point, the aim of this study is defined as examining the film's aforementioned intermediate position through the lens of star memory, melodramatic codes and representations of masculinity.

In line with this objective, the study's central research question is as follows: How does *Paramparça* reconstruct Yeşilçam's archive of stars, its melodramatic codes and its images of masculinity; and how does this process of reconstruction interpret the transition between the 1980s and the 1990s in the historiography of Turkish cinema? Building on this question, the study examines the relationships between flashback structures, star imagery, sound design, framing and editing through a close formal analysis.

The concept of 'intertextual memory montage' proposed in this study is employed to explain how star memory, cinematic memory and fragmented temporal structures intersect within the popular film form. Kristeva's approach to intertextuality emphasises that meaning is produced within a network of relationships between texts (Kristeva, 1980). According to Turim, flashback structures in cinema are not merely narrative devices that explain the past; they are

formal structures that render visible the relationship between memory, history, subjective experience and narrative time (Turim, 1989). Kuhn also notes that remembering is not merely a return to an individual past, but a process reconstructed through cultural images, texts and performances (Kuhn, 2010). This theoretical framework allows us to demonstrate that the old film fragments in *Paramparça* are not merely nostalgic references; they function as formal interventions that re-organise the memory of Yeşilçam stars.

Methodologically, the study is based on close formal analysis. The film is treated as an audiovisual system that generates meaning through the relationships between image, sound, editing, mise-en-scène, acting and narrative organisation (Monaco, 2009). Thompson's neo-formalist film analysis, however, emphasises that meaning must be unpacked not merely at the level of theme or plot, but through the functions of formal choices (Thompson, 1988). Consequently, this study focuses on how the narrative of *Paramparça* is constructed; it evaluates framing, shot durations, the use of sound and the organisation of editing through formal analysis.

The central argument of the article is that *Paramparça* does not simply reproduce the melodramatic and heroic codes of Yeşilçam; rather, it transforms these codes into culturally residual elements that have become historically unstable. Thus, the film makes it possible to

consider the 1980s not merely as a period of dissolution, but as a threshold where popular cinema reflexively reassessed its own past and where certain formal sensibilities, extending to the New Turkish Cinema, began to emerge. Accordingly, the second section of this article will review the relevant theoretical and historical literature; the third section will outline the research methodology and analytical framework; the fourth section will be devoted to the formal analysis and findings derived from the film's selected sequences; and the final section will discuss the findings within the context of Turkish film historiography, star studies and debates on cinematic memory.

Intertextual Recognition, Cinematic Memory, and Formal Return

This study approaches *Paramparça* not simply as a melodramatic narrative structured through flashback, but as a film that reorganizes the cultural memory of Yeşilçam through intertextual recognition and formal return. Intertextuality is understood here not as a matter of direct quotation or citation, but as a process through which meanings emerge through relations among texts. As Kristeva (1980, p. 66) argues, texts are constituted through transformation and relationality rather than originality alone. Within cinema, such relationality often becomes perceptible through recognition. Stam (2000, pp. 201–205) similarly emphasizes that films circulate within broader networks of genres, myths, industrial conventions, visual codes, and

audience memory. In popular cinema, intertextuality therefore frequently operates less through explicit reference than through the spectator's recognition of already familiar narrative, visual, and affective structures.

This perspective is particularly relevant to Yeşilçam. Turkish cinema historiography has often privileged auteurist ruptures and moments of aesthetic transformation; however, repetition, circulation, and audience familiarity remained central mechanisms in the production of meaning within popular Turkish cinema (Akser, 2014, pp. 43–66). The transition from Yeşilçam to the post-1980 cinematic landscape did not erase earlier representational codes. Rather, these codes persisted under new historical conditions and were reconfigured through changing industrial, cultural, and aesthetic pressures (Akser, 2015, pp. 131–148). As Dinç and Akser (2019) demonstrate in their discussion of Halit Refiğ's national cinema project, questions of cultural continuity and historical memory remained central to Refiğ's filmmaking practice. Intertextuality in *Paramparça* is therefore historically specific. The film does not merely refer to an earlier melodramatic tradition; it reactivates visual and emotional structures already embedded within the collective memory of Turkish popular cinema.



Figure 1. Flashback sequences featuring Tayfun and Ümran reactivate the pastoral and emotionally transparent visual regime associated with 1970s Yeşilçam romantic melodrama through open landscapes, movement, and romantic proximity.

Figure 1 illustrates this process at the level of form. The flashback sequences organize memory through spatial openness, bodily movement, romantic proximity, and visual softness. The beach scenes emphasize lateral movement, tactile play, and environmental openness, while the dance sequences foreground reciprocal gaze, bodily intimacy, and lyrical social space. These images function not merely as explanatory backstory. They mobilize recognition before narrative explanation. What returns is not only a previous event in the lives of the characters but also a familiar cinematic texture associated with the romantic melodramas of 1970s Yeşilçam.

Flashback in *Paramparça* should therefore be understood through the framework of

cinematic memory rather than narrative exposition alone. Turim (1989, pp. 1–3, 15) identifies flashback as a privileged cinematic form through which film articulates memory, history, and temporal displacement. Similarly, Kuhn (2010, pp. 299–305) conceptualizes memory as a process of mediated reconstruction rather than transparent retrieval. In *Paramparça*, flashback does not restore a coherent past. Instead, it establishes a formal structure in which emotional immediacy and temporal instability coexist. The past returns as a recognizable aesthetic regime, yet it reappears within a present that can no longer sustain it without tension or rupture.

Star Persona, Masculinity, and the Embodied Archive

If intertextual recognition explains how cinematic memory circulates, star studies explain how that memory becomes embodied. Dyer (1998, pp. 2–3, 10–11) conceptualizes the star image as a historically layered cultural text whose meanings accumulate across films, publicity, media circulation, and audience memory. Stars therefore enter new films already marked by previous roles, ideological associations, and affective expectations. This framework is particularly relevant to Yeşilçam, where recurring performers functioned as one of the principal mechanisms through which popular cinema generated continuity across genres and narratives (Akser, 2018, pp. 151–170).

Within this system, Tarık Akan and Cüneyt Arkın embody distinct yet equally powerful

masculine archives. Akan's star image condensed the codes of romantic melodrama through emotional sincerity, vulnerability, and middle-class intimacy. Arkin, by contrast, embodied action-oriented heroism through physical mastery, decisiveness, and martial authority. Their encounter in *Paramparça* therefore exceeds the level of character conflict. The film brings two historically sedimented masculine formations into direct confrontation. In this sense, the star body functions as an embodied archive. Gesture, posture, gaze, facial expression, and corporeal aging become historiographic traces carrying the memory of earlier cinematic formations into the film's present.



Figure 2. The contrast between weapon-centered aggression and intimate corporeal proximity visualizes the confrontation between two historically distinct masculine star regimes within Yeşilçam cinema.

Figure 2 makes this confrontation visible. Arkin appears through frontal aggression, hardened facial tension, and weapon-centered compositions, whereas Akan is framed through bodily proximity, vulnerability, and romantic intimacy. The juxtaposition does not merely contrast two character types. It visualizes the encounter between two historically distinct masculine regimes within Yeşilçam cinema. Romantic intimacy and heroic action coexist within the same narrative space, yet they no longer cohere into a stable generic or ideological synthesis.

Connell's (1995, p. 77) formulation of hegemonic masculinity helps clarify the historical significance of this confrontation. Masculinity is understood not as a fixed identity but as a contingent configuration shaped by shifting relations of power, legitimacy, and representation. In classical Yeşilçam cinema, masculine authority generally appeared narratively coherent: the male protagonist possessed ethical certainty, emotional legibility, and decisive agency. In *Paramparça*, these certainties begin to erode. Earlier star codes remain recognizable, yet they circulate within a narrative world where action, romance, and male solidarity no longer align seamlessly. Masculinity consequently appears not as a stable essence but as a historically pressured and increasingly unstable cinematic inheritance.

Intertextual Memory Montage

The concept proposed in this article—*intertextual memory montage*—emerges from the intersection of fragmented temporality, embodied star memory, and historically recognizable cinematic codes. It refers to a formal configuration in which these elements coexist without fully stabilizing one another. The significance of *Paramparça* lies not simply in its use of flashbacks, star actors, or melodramatic conflict. Rather, the film places heterogeneous historical registers into contact and allows their incompatibilities to become visible through cinematic form.

Intertextuality in *Paramparça* does not consist of direct quotation from a single earlier film. By incorporating footage from previous films featuring Tarık Akan and Gülşen Bubikoğlu, the film reactivates the visual and affective codes associated with Yeşilçam's romantic melodramas, star culture, and popular emotional regimes. Following Kristeva's conception of intertextuality, what is reconstructed here is not a single source text but a mosaic of meanings accumulated across multiple films. The flashbacks therefore reactivate not merely specific scenes but the broader representational regime of Yeşilçam itself.



Figure 3. Male solidarity is staged through tactile proximity, pastoral openness, and bodily convergence, turning friendship into a residual archive of Yeşilçam masculine intimacy.

Figure 3 extends this logic from romance to male friendship. Through bodily proximity, shared space, and physical contact, the film reactivates another familiar archive of Yeşilçam feeling: masculine solidarity. What is recalled, however, is not simply heroic fraternity but a softer homosocial intimacy embedded within popular melodrama and male friendship narratives. The film preserves this affective residue without restoring its former ideological coherence. Male solidarity appears as something remembered and reenacted, yet no longer fully stable.

In this respect, intertextual memory montage differs from more familiar conceptions of

reflexive cinema. Reflexivity in *Paramparça* does not emerge through overt self-reference or meta-cinematic commentary. Instead, it emerges through the collision of incompatible star archives, temporal registers, and masculine formations within popular cinematic form itself. As Jameson (1991, pp. 16–25) suggests, inherited cultural forms often return during periods of historical transition not as coherent symbolic structures but as unstable remnants. *Paramparça* transforms the familiar materials of Yeşilçam into precisely such historical residues.

The concept of intertextual memory montage is proposed not to replace existing theories of intertextuality, star image, or cultural memory, but to address a specific formal configuration that emerges in *Paramparça*. Neither intertextuality alone nor star studies alone can fully explain how archival footage, embodied star memory, spectator recognition, and fragmented temporality operate simultaneously within the same sequence. The concept therefore designates a particular mode of cinematic organization in which borrowed images from earlier films reactivate both star personae and spectator memory, allowing the past to re-enter the present as an active formal structure rather than as a self-contained narrative flashback. In this respect, intertextual memory montage refers not simply to textual reference, memory work, or star circulation individually, but to their convergence within a single audiovisual form.

The term intertextual memory montage is introduced here not to replace existing accounts of intertextuality, star text, cultural memory, or the archive, but to name a specific formal convergence visible in *Paramparça*. In this film, borrowed images, embodied star history, spectator recognition, and fragmented temporality do not operate separately; they are organized together within the same audiovisual structure. The concept therefore identifies a mode of cinematic form in which archival fragments reactivate both star personae and cultural memory, allowing the past to re-enter the present not as a closed flashback block but as an active and unstable formal layer. Used in this limited sense, the term functions as a precise analytic descriptor rather than a general replacement for existing theories.

The concept should nevertheless be employed with analytical precision. Intertextual memory montage does not assume uniform spectator recognition, nor does it suggest that every instance of flashback or stardom generates historiographic reflexivity. Rather, it refers to films in which fragmented temporality, embodied star memory, and stylistic disjunction converge in narratively consequential ways. In *Paramparça*, this convergence enables popular cinema to register its own historical instability before such reflexivity became widely associated with the art cinema formations of the 1990s (Akser, 2014, pp. 43–66; Akser, 2018, pp. 151–170). The concept therefore identifies not only a formal pattern but also a historiographic intervention: a way of understanding how popular Turkish cinema began to remember and simultaneously

unravel, Yeşilçam from within.

Methodology

This study employs sequence-based close formal analysis to examine how cinematic form renders historiographic instability visible in Halit Refiğ's *Paramparça* (*Shattered*, 1985). Rather than approaching the film primarily as a narrative text, the analysis treats cinema as an audiovisual system in which framing, editing, sound, performance, and spatial organization actively participate in the production of meaning. In this respect, the study draws upon traditions of close formal film analysis developed within film studies, particularly the work of Monaco (2009) and Bordwell and Thompson (2013).

Following Monaco's (2009, pp. 152–220) conception of film as a structured visual language, cinematic meaning is understood to emerge not only through plot, dialogue, or character psychology, but also through the interaction of image, sound, editing, camera movement, mise-en-scène, and spatial organization. This perspective makes it possible to analyse *Paramparça* not only in terms of what it narrates, but also in terms of how its audiovisual form organizes memory, temporality, masculinity, and historical rupture.

The study also draws upon Bordwell and Thompson's neoformalist approach to film analysis. According to Bordwell and Thompson (2013, pp. 57–73), cinematic meaning is

produced through patterns of repetition, variation, contrast, and development operating within the formal organization of the film. Their emphasis on the systematic arrangement of cinematic devices provides a framework for examining shot composition, editing rhythm, spatial orientation, the duration of reaction shots, and sound-image relations as interconnected formal structures. The analysis therefore focuses on how recurring formal patterns contribute to the film's representation of fragmented memory and historical instability.

Particular attention is given to shot size, depth of framing, blocking, camera position, editing rhythm, the duration of reaction shots, the timing of reverse-shot structures, acoustic organization, and the relationship between present-time narration and flashback imagery. These elements are treated not merely as stylistic choices, but as historically meaningful formal structures through which the film negotiates instability within the cultural memory of Yeşilçam. Accordingly, disruptions in classical continuity editing, temporal gaps within flashback sequences, and shifts in sound-image relations are interpreted not as technical inconsistencies but as formal manifestations of historiographic instability.

The methodological framework further incorporates insights from star studies and memory studies. Drawing on Dyer's (1998, pp. 60–64) conceptualization of the star image as a historically accumulated structure of meanings formed across films, publicity materials, and

media discourse, Tarık Akan and Cüneyt Arkın are approached not merely as narrative characters but as cultural star personae carrying the memory of earlier Yeşilçam genres and masculine ideals. Consequently, gesture, corporeal presence, framing strategies, performance style, and the organization of reaction shots constitute central analytical categories through which the film's competing models of masculinity are examined.

The study also engages with theories of cinematic memory developed by Turim (1989), Kuhn (2010), and Kilbourn (2013). These approaches conceptualize memory not as the simple retrieval of past events but as a process mediated through images, cultural representations, and audiovisual forms. Accordingly, the flashback sequences in *Paramparça* are interpreted not merely as narrative devices that explain past events, but as formal mechanisms that reactivate, fragment, and reconstruct the cultural memory of Yeşilçam within the film's present.

The primary object of analysis is the 1985 theatrical version of *Paramparça* accessed through Erler Film's official digital release (Erler Film, 2023). All timecodes cited in this article refer exclusively to this version. To avoid overly generalized interpretations, the analysis concentrates on specific clusters of sequences in which the activation of memory, the destabilization of masculinity, and the dissolution of sacrificial ideals become particularly visible. These include the sequence between approximately 00:24:50 and 00:27:30, where

delayed recognition and flashback activation reorganize temporal perception; the sequence between 00:32:20 and 00:43:00, where epistemic asymmetry destabilizes masculine solidarity; and the sequence between 01:12:00 and 01:24:00, where the action structure culminates in sacrifice and historical displacement. These sequences were selected because they condense the film's central formal tensions concerning memory, masculinity, generic instability, and historical rupture.

This study does not seek to conduct reception analysis or reconstruct the historical circumstances of the film's production. Interpretation is grounded in the film's internal audiovisual organization and recurring formal patterns. The analysis therefore does not assume that all spectators recognize the same intertextual references. Rather, it investigates how cinematic memory becomes visible and legible within the film through framing, editing, sound, and star-centred performance structures.

Analysis

Paramparça registers the afterlife of Yeşilçam not primarily through narrative reference, character memory, or generic familiarity, but through cinematic form. Across three clusters of sequences, romance, masculinity, and narrative closure are reorganized through framing, editing, sound, and spatial arrangement as historically recognizable yet increasingly unstable

cinematic structures. Rather than treating these elements as thematic motifs, the analysis examines how they operate formally within the film. The first sequence cluster explores the encounter between Tayfun and Ümran, where memory emerges through delayed recognition, acoustic transition, and the interaction between present-time narration and flashback imagery. The second examines the destabilisation of masculine authority through asymmetrical knowledge, interrupted spatial relations, and fractured solidarity. The final sequence traces the transformation of open landscape from a site of emotional resolution into a space of exposure, vulnerability, and historical dislocation.

Relational Recall, Acoustic Transition and Flashback Rupture

The film's first significant rupture occurs at 00:24:24, before any explanatory dialogue confirms the encounter between Ümran and Tayfun. The sequence remains embedded within a dense diegetic urban environment marked by traffic noise, horns, and passing vehicles. At the level of framing, the two characters are separated not only by the road itself but also by alternating close and medium-close framings that delay direct reciprocity. Although a shot/reverse-shot structure is established, its timing is deferred. Reaction shots are prolonged, counter-shots arrive belatedly, and eyeline reciprocity remains suspended between 00:24:24 and 00:24:39. Recognition emerges initially as perceptual hesitation rather than narrative

information, slowing the progression of the scene through an extended emphasis on looking.

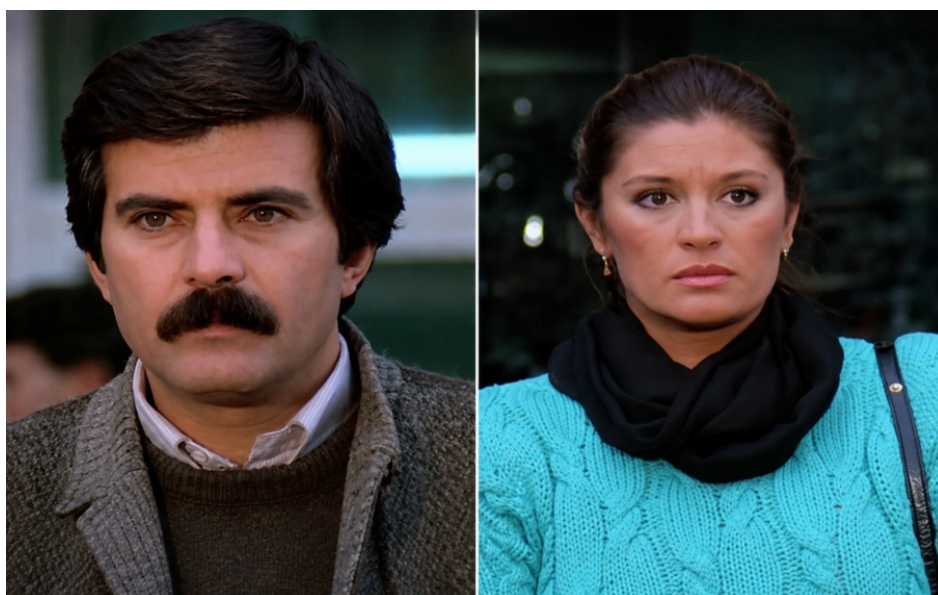


Figure 4. Delayed recognition and suspended eyeline reciprocity (00:24:24–00:25:10)

The significance of this sequence lies in its acoustic organization. At 00:24:39, when Tayfun and Ümran finally recognise one another across the street, the urban soundscape recedes gradually rather than disappearing abruptly. Continuous non-diegetic music enters and remains uninterrupted as the film alternates between present-time reaction shots and fragments of remembered experience. Temporal transition is therefore articulated primarily through editing rather than sound. The present remains visible while the past appears intermittently, and the soundtrack binds both temporal registers into a shared affective space. In Turim's terms, flashback functions here less as retrospective explanation than as a reorganization of temporality itself (Turim, 1989, p. 15).

The montage structure reinforces this temporal instability. Between 00:24:39 and 00:25:10, each memory fragment is followed by a return to the present, and each return is punctuated by a zoom-in toward either Ümran or Tayfun before another remembered image appears. The past is not presented as a self-contained temporal block detached from the narrative present. Instead, it repeatedly enters and withdraws from the present. The recurring zoom-ins intensify perceptual focus and position the characters' faces as the point of transition between temporal registers. The sequence situates the spectator within the process of recollection rather than outside it.

At 00:25:10, the chain of recollection comes to an end. Separate zoom-outs on Ümran and Tayfun re-establish the present, and the music ceases. Only then do speech and diegetic urban sounds regain clarity. Tayfun calls "Ümran" at 00:25:16, and Ümran replies "Tayfun" at 00:25:19. Naming follows recognition rather than producing it. Recognition has already been established through framing, editing, and acoustic transition. Immediately afterwards, both characters cross the road and embrace (00:25:19–00:25:26), transforming visual recognition into bodily convergence.



Figure 5. Recognition becomes bodily convergence (00:25:19–00:25:26).

The flashback images reactivate a visual regime strongly associated with Yeşilçam romantic melodrama. In the bicycle sequence (00:25:30–00:26:05), medium-long framings, lateral movement, and spatial depth privilege shared mobility over psychological compression. The bodies are not constrained by urban surfaces or enclosed interiors; instead, they move through traversable rural landscapes that actively participate in the emotional organization of the scene. Openness, reciprocal movement, and bodily proximity structure the sequence, producing a mode of romantic legibility characteristic of Tarık Akan’s star image during the 1970s.

The sequence therefore recalls more than a former relationship between the characters. It reactivates a familiar visual and affective repertoire embedded within Yeşilçam’s romantic

tradition. Tayfun appears simultaneously as a character situated within the narrative present and as the return of a star persona already sedimented within Turkish popular memory. In Dyer's terms, the star image carries meanings accumulated across earlier films and continues to shape interpretation beyond the boundaries of any single text (Dyer, 1998, pp. 2–3, 10–11). The bicycle sequence mobilizes these accumulated associations through movement, landscape, and intimacy, allowing memory to emerge not as narrative information but as a recognizable cinematic form.



Figure 6. Lateral bicycle movement and open rural depth reactivate Tayfun's romantic star archive (00:25:30–00:26:05).

The flashback structure extends beyond the initial encounter sequence. While Figure 6 connects the present reunion to remembered intimacy, Figure 7 broadens that remembered world through cart travel, movement across agricultural landscapes, and expansive rural space. Beach scenes, dancing, cart journeys, and circulation through the countryside are linked less through chronological continuity than through affective association. Between 00:25:35 and 00:26:40, bodily proximity, spatial depth, and camera mobility organize memory as a series of tactile and spatial returns rather than as a fully reconstructed past.

The sequence privileges recurrence over narrative completeness. Memory emerges through the repetition of visual and affective motifs rather than through causal explanation. Open landscapes, shared movement, and bodily intimacy reappear across the montage, producing a recognizable emotional texture associated with Yeşilçam romantic melodrama. What returns is not a single event but a constellation of images, gestures, and spatial relations accumulated across earlier cinematic experiences.

Kristeva's conception of intertextuality is particularly useful in this context. The sequence does not cite a single earlier film; instead, it recombines a network of already familiar visual and emotional codes (Kristeva, 1980, p. 66). Memory therefore operates less as recollection of a specific narrative past than as the reactivation of a broader cinematic repertoire embedded

within Yeşilçam's cultural archive.



Figure 7. Present-time reaction shots and remembered intimacy alternate through cut-based temporal displacement (00:24:39–00:25:10; 00:25:10–00:26:10).



Figure 8. Cart travel, cornfield movement, and expansive rural framing reorganize memory as pastoral intimacy (00:25:35–00:26:40).

The relationship between present and past is articulated spatially as much as temporally. In the encounter sequence, the frame is compressed by storefronts, traffic lanes, vehicles, and interrupted sightlines. The remembered past is organized differently. Spatial depth expands, movement extends laterally, and the surrounding environment becomes an active component of the scene's emotional structure. The contrast does not simply separate two moments in narrative chronology; it establishes two distinct visual regimes.

The urban present is marked by interruption, fragmentation, and restricted visibility, whereas the remembered past is associated with openness, mobility, and reciprocal proximity. Rural landscapes, bodily movement, and expansive framing construct a spatial order capable of sustaining the emotional transparency traditionally associated with Yeşilçam romantic melodrama. The return to these spaces therefore functions not as a restoration of the past but as the reappearance of a visual order that can no longer exist in the film's present.

This spatial contrast reflects a broader historical tension within Turkish popular cinema. The transition that followed the crisis of the Yeşilçam system did not eliminate earlier cinematic codes; rather, those codes persisted in altered and increasingly unstable forms (Akser, 2014, pp. 43–66; Akser, 2015, pp. 131–148; Akser, 2018, pp. 151–170). Within the flashback structure, the romantic past remains recognizable, yet it returns only in fragments. What survives is not a

recoverable past but a set of visual and affective traces whose coherence depends on the act of recollection itself.

Masculine Asymmetry and Narrative Instability

Following the encounter and flashback sequence, the film reorganizes its central tensions around unequal access to knowledge. At 00:32:20, Tayfun introduces Ümran into Cemil's social and emotional sphere, yet the three characters do not occupy the same epistemic position. Tayfun and Ümran share a romantic history unknown to Cemil, while Tayfun and Cemil are linked through an earlier bond of masculine friendship. The resulting imbalance structures the scene before it is articulated through dialo

Between 00:32:20 and 00:33:10, spatial organization reinforces this asymmetry. Curved corrugated surfaces, interrupted depth lines, and uneven blocking place the three characters within the same environment while preventing them from occupying a stable shared perceptual space. Their physical proximity does not produce visual coherence. Instead, the composition repeatedly separates lines of sight, restricts reciprocal visibility, and fragments spatial relations. Narrative asymmetry is therefore translated into formal terms. Unequal knowledge becomes visible through the organization of space, positioning masculinity not as a question of action but as a question of perception, access, and recognition.



Figure 9. Compositional asymmetry and interrupted sightlines in the three-character encounter (00:32:20–00:33:10).

The same asymmetry becomes more pronounced in the close framings of Cemil between 00:38:30 and 00:39:20. The close-up does not establish him as a secure center of perception or knowledge. Blurred shoulders and partial bodies intrude from the edges of the frame, compressing the visual field and limiting his access to surrounding space. Proximity intensifies uncertainty rather than control. Restricted eyeline structures repeatedly interrupt visual reciprocity, preventing Cemil from fully mastering the situation unfolding around him.

The sequence therefore redefines the function of the close-up. Rather than confirming recognition, certainty, or decisive action, the close framing records hesitation and partial knowledge. Cemil remains visually central, yet that centrality no longer guarantees authority.

The act of looking persists, but it no longer produces immediate comprehension. Masculinity remains legible through the body and the star image, while its capacity to organize knowledge and command space becomes increasingly unstable.



Figure 10. Tight close framing and restricted eyeline structure turn visual centrality into uncertainty (00:38:30–00:39:20).

A different configuration emerges in the open-space sequence between 00:58:00 and 00:59:00. Bodily contact, shared scale, and lateral coexistence reorganize the relationship between the two men through proximity rather than confrontation. The framing allows mutual touch, reciprocal gaze, and spatial openness, placing both characters within a common visual field. Unlike the restricted and fragmented compositions associated with Cemil’s uncertainty, the scene is structured through balance and co-presence.

The sequence recalls a familiar Yeşilçam configuration in which male friendship, emotional attachment, and narrative coherence remain aligned. Physical contact and environmental openness function not as signs of conflict but as expressions of trust and reciprocity. What emerges is a form of masculine intimacy rooted less in heroic action than in shared presence. At the level of form, the scene briefly restores a model of male solidarity that the narrative repeatedly places under pressure elsewhere in the film.



Figure 11. Male solidarity staged through shared scale, tactile contact and open space (00:58:00–00:59:00).

The office confrontation between 01:00:30 and 01:02:00 reconfigures this relationship within a markedly different spatial environment. The open compositions of the earlier friendship sequence give way to a confined interior structured by furniture, walls, and restricted

movement. Neither character is able to occupy the frame as a stable visual centre. Blocking becomes fragmented, bodily movement loses its earlier reciprocity, and the increasing frequency of cuts contributes to a heightened sense of tension.

Spatial organization plays a central role in this transformation. Chairs, desks, and architectural boundaries repeatedly interrupt movement and divide the visual field. The shared space that previously accommodated proximity and mutual recognition is replaced by a series of obstacles that separate rather than connect. Physical closeness remains present, yet it is no longer associated with trust or solidarity. Instead, bodily interaction becomes confrontational and unstable.

The sequence does not eliminate the earlier bond between the two men. Rather, it rearticulates that bond through conflict. The forms of intimacy visible in the previous scene persist as traces within the confrontation, but they can no longer provide a stable basis for action or understanding. Male friendship remains recognisable, yet it appears under pressure, transformed by rivalry, suspicion, and the fragmentation of shared knowledge.



Figure 12. Broken blocking, narrow interior space and accelerated confrontation reorganize male solidarity as violence (01:00:30–01:02:00).

The violence sequence between 01:12:44 and 01:15:03 intensifies the tensions established in the preceding confrontation. Through rapid alternation between the wounded male body, the drawn revolver, Ümran's threatened position, and a series of pleading close-ups, the montage connects vulnerability, aggression, protection, and coercion within the same visual structure. Rather than consolidating these elements into a single generic framework, the sequence moves repeatedly between registers associated with action cinema and melodrama.

The gun, pursuit, and bodily confrontation recall the conventions of action cinema, while the injured body, physical dependency, and emotional appeal remain firmly rooted in

melodramatic representation. Editing does not subordinate one register to the other. Instead, the sequence sustains their coexistence, shifting continuously between threat and vulnerability, agency and dependence. The resulting structure prevents the emergence of a stable hierarchy of meanings.

Masculine authority remains central to the sequence, yet it is no longer represented through certainty or control. The wounded body, the repeated presence of the weapon, and the inability to secure protection for others transform authority into a condition of instability. Action remains possible, but its capacity to restore order has become increasingly uncertain.



Figure 13. Wounded body, drawn weapon and threatened femininity refuse a single stable hierarchy (01:12:44–01:15:03).

The tension established in the preceding sequence continues between 01:15:10 and 01:16:20. Intimate conversational framing and pleading close-ups coexist with the persistent threat of coercion. Physical proximity remains central to the composition, yet that proximity no longer signifies emotional security or mutual recognition. The same spatial arrangement that accommodates dialogue also becomes a site of vulnerability and dependence.

The sequence repeatedly brings together visual elements conventionally associated with different narrative registers. Conversational intimacy, bodily closeness, and emotional appeal are framed alongside threat, constraint, and unequal power relations. Rather than separating romance and violence into distinct narrative domains, the film places them within the same visual and spatial structure. Intimacy consequently appears unstable, continually exposed to interruption and coercion.

Connell's formulation of masculinity as a historically contingent arrangement of power and legitimacy provides a useful framework for understanding this instability (Connell, 1995, p. 77). In *Paramparça*, the male body continues to evoke familiar Yeşilçam associations of loyalty, protection, and decisive action. Yet these associations no longer guarantee knowledge, authority, or control. Masculinity remains recognizable, but its capacity to organize space, relationships, and narrative outcomes becomes increasingly uncertain.



Figure 14. Romantic proximity and coercive pressure occupy the same unstable visual field (01:15:10–01:16:20).

Collectively, these sequences reposition masculinity from a question of action to a question of knowledge. Cemil's uncertainty, Tayfun's divided loyalties, and the recurring presence of weapons, enclosed interiors, and interrupted sightlines repeatedly foreground the limits of masculine authority rather than its efficacy. What emerges is not the disappearance of earlier masculine codes but their growing instability.

This instability is closely tied to the film's use of star personae. Tarık Akan and Cüneyt Arkin enter the narrative carrying historically sedimented associations derived from distinct Yeşilçam traditions. Akan's romantic masculinity and Arkin's action-oriented heroism remain recognizable throughout the film, yet their accumulated meanings no longer cohere into a stable

model of masculine authority. Rather than reinforcing one another, these star images generate tension and contradiction within the narrative structure (Dyer, 1998, pp. 2–3, 10–11).

The male protagonist continues to occupy the positions traditionally associated with action, protection, and decision-making. However, these actions no longer guarantee knowledge, control, or narrative resolution. Looking does not necessarily produce understanding; physical intervention does not restore order loyalty does not secure stability. Masculinity remains visible as a cultural form, yet its capacity to organize relationships, space, and narrative outcomes appears increasingly uncertain.

Sacrifice, Collapse and Historiographic Dislocation

The final movement of *Paramparça* reconfigures the function of open space within the narrative. Between 01:20:30 and 01:22:10, the exterior landscape returns, yet it no longer carries the affective associations established in the flashback sequences. Earlier scenes linked open rural space to mobility, intimacy, and emotional reciprocity. In the final sequence, the same spatial openness is reorganized through bodily struggle, Ümran's armed presence, shouted exchanges across the field, and the abrupt appearance of the helicopter.

Spatial depth remains visually prominent, but its narrative function changes. Rather than facilitating connection between characters, the landscape exposes them to visibility and risk.

The open field offers neither protection nor retreat. Bodies are distributed across an unobstructed environment in which movement becomes increasingly difficult to control. The sequence consequently redefines the meaning of openness within the film. What had previously functioned as a space of romantic memory and interpersonal proximity becomes a space structured by vulnerability, surveillance, and uncertainty.



Figure 15. Open landscape becomes a field of exposure, surveillance and threatened closure (01:20:30–01:22:10).

The helicopter plays a central role in this transformation. Its appearance introduces a vertical dimension largely absent from the earlier flashback sequences and alters the spatial organization of the scene. In classical action cinema, aerial perspective often reinforces surveillance, strategic control, or mastery over space. In *Paramparça*, however, the helicopter

functions differently. Rather than consolidating control, it increases the visibility of the characters and intensifies their exposure within the landscape.

The sound design reinforces this effect. Instead of building toward a unified heroic climax, the sequence is dominated by shouted exchanges, exposed outdoor acoustics, and the mechanical noise of the helicopter rotor. These sounds disperse attention across the landscape rather than concentrating it around a single heroic figure. The scene therefore withholds the sense of command and resolution commonly associated with action-oriented spectacle.

Between 01:22:10 and 01:22:50, bodily intervention remains central to the narrative, yet its meaning shifts. Acts of protection no longer restore order or provide narrative certainty. Physical action continues, but it no longer functions as a reliable mechanism of resolution. The protective gesture retains emotional significance, while its capacity to repair the conflicts that structure the narrative becomes increasingly limited.

This instability culminates in the final long shot between 01:23:10 and 01:24:00. In contrast to the accelerated cutting of the office confrontation and the preceding violence sequences, editing slows and spatial distance expands. Bodies remain dispersed across the field as the helicopter withdraws into the background. The composition does not organize reunion, victory, or romantic closure around a stable visual centre. Instead, it leaves the characters

separated within the same landscape, emphasizing distance rather than reconciliation.

The formal organization of the sequence is crucial. The reduction in cutting frequency and the widening of spatial scale suspend the momentum usually associated with narrative closure. Rather than moving toward resolution, the scene opens onto an aftermath. The final image preserves recognizable elements of action, melodrama, and sacrifice, yet it leaves them without the coherence that traditionally allowed these forms to produce a definitive ending.



Figure 16. Dispersed bodies and distant aerial withdrawal deny heroic and melodramatic closure (01:23:10–01:24:00).

The final sequence clarifies the broader historical significance of the film's formal organization. *Paramparça* does not discard the representational frameworks associated with Yeşilçam melodrama, action cinema, or male friendship. Rather, it reworks them within a narrative structure that exposes their growing incompatibilities. Romantic memory remains

present, yet it appears through fragmentation and repetition rather than continuity. Male solidarity persists, but it is increasingly marked by uncertainty, interrupted communication, and unstable forms of recognition. Similarly, action-oriented masculinity survives through bodily intervention, sacrifice, and confrontation, while losing its capacity to guarantee authority, control, or narrative resolution.

Jameson's account of inherited cultural forms returning under conditions of historical transition provides a useful framework for understanding this process (Jameson, 1991, pp. 16–25). Throughout the film, familiar Yeşilçam codes remain recognizable, but they no longer function within a stable symbolic order. Their continued presence does not restore coherence; instead, it reveals the tensions generated by their persistence within a transformed historical context.

Viewed from this perspective, *Paramparça* suggests that processes commonly associated with the reflexive cinema of the 1990s were already emerging within popular cinema during the mid-1980s. This reflexivity does not take the form of explicit meta-cinematic commentary. Rather, it emerges through the formal organization of image, sound, editing, and space. Romance, heroism, and masculine solidarity remain visible as cultural forms, yet they appear increasingly detached from the narrative and ideological certainties that had previously

sustained them (Akser, 2014, pp. 43–66; Akser, 2018, pp. 151–170). In this sense, *Paramparça* occupies a transitional position in which Yeşilçam’s representational traditions remain legible while simultaneously becoming historically unstable.

Discussion

One of the central findings of this study concerns the function of flashback in *Paramparça*. The analysis demonstrates that the film’s flashback structure exceeds the conventional role of providing narrative information about the past. Rather than functioning solely as a device through which characters recall previous experiences, the flashbacks reactivate the star memory associated with Tarık Akan and Gülşen Bubikoğlu and mobilize a broader cultural memory of Yeşilçam. In this respect, memory operates simultaneously at the level of narrative, stardom, and spectatorship.

Dyer’s conception of the star image as a historically accumulated structure of meanings is particularly relevant in this context (Dyer, 1998, pp. 2–3, 10–11). While Tarık Akan and Gülşen Bubikoğlu appear as Tayfun and Ümran within the narrative, they also carry the affective and cultural associations generated through their earlier romantic films. The flashback sequences therefore reactivate not only the characters’ shared past but also a cinematic memory already familiar to Turkish audiences. The remembered images function simultaneously as

narrative recollections and as returns of previously established star personae.

This process can also be understood through Kuhn's conception of cultural memory. Remembering in *Paramparça* is not presented as the retrieval of a stable past but as a reconstruction mediated through images and cultural forms. The flashbacks reactivate the emotional and visual universe of Yeşilçam within the narrative present, bringing individual memory and cinematic memory into the same representational space. What returns is not simply a former relationship but a broader repertoire of images, emotions, and expectations embedded within Turkish popular cinema.

Turim's discussion of flashback as a temporal structure rather than a purely explanatory device further clarifies the film's formal distinctiveness (Turim, 1989, p. 15). Unlike the soft-focus transitions frequently associated with classical Yeşilçam flashbacks, *Paramparça* links past and present through direct cuts sustained by a continuous musical track. The past does not appear as a closed temporal domain separated from the narrative present. Instead, it repeatedly enters the present and becomes part of its ongoing emotional and perceptual organization. Memory is therefore circulated rather than simply narrated.

The reactivation of star memory also extends beyond romantic relations to encompass Yeşilçam's masculine regimes. The encounter between Tarık Akan's romantic masculinity and

Cüneyt Arkın's action-oriented masculinity brings two historically distinct masculine formations into the same narrative space. Viewed through Connell's framework, this confrontation can be understood as the meeting of different configurations of hegemonic masculinity rather than merely a conflict between individual characters (Connell, 1995, p. 77). The film reactivates these familiar masculine images while simultaneously revealing the erosion of their former coherence.

A comparison between *Sevmek Zamanı* (*Time to Love*, 1965), *Battal Gazi Destanı* (*The Legend of Battal Gazi*, 1971), *Paramparça* (*Shattered*, 1985), and *Masumiyet* (*Innocence*, 1997) helps situate this process within a broader historical trajectory of masculinity in Turkish cinema. *Time to Love* exemplifies a possessive melodramatic masculinity in which patriarchal authority ultimately remains intact despite the film's modernist sensibility. *Battal Gazi Destanı* constructs masculinity through heroism, physical mastery, moral certainty, and decisive action. *Masumiyet*, by contrast, presents masculinity as fractured, uncertain, and marked by failure, emotional vulnerability, and loss. Positioned between these formations, *Paramparça* reactivates earlier masculine models while simultaneously exposing their growing inability to sustain narrative resolution and ideological coherence. The film therefore occupies a transitional position in which familiar masculine codes remain recognizable, yet increasingly unstable.

From this perspective, the significance of *Paramparça* extends beyond its status as a melodrama produced during the 1980s. By reactivating Yeşilçam's star memory, the film transforms familiar masculine images into a site of historical negotiation. The instability visible in the film suggests that the forms of masculine crisis commonly associated with the New Turkish Cinema of the 1990s did not emerge abruptly. Their conditions of possibility were already becoming visible within popular cinema during the mid-1980s. *Paramparça* thus appears not simply as a transitional film between Yeşilçam and the New Turkish Cinema, but as a historical threshold at which the cultural memory of masculinity itself becomes open to revision and reinterpretation.

Conclusion

This study examined Halit Refiğ's *Paramparça* (1985) through the concept of intertextual memory montage in order to investigate how Yeşilçam's star archive, melodramatic codes, and masculine imaginaries were reconfigured during the 1980s. Close formal analysis demonstrates that the film constructs far more than a melodramatic narrative centred on a love triangle. Through its organization of image, sound, editing, performance, and temporality, *Paramparça* reorganizes the cultural memory of Yeşilçam within a changing historical context.

One of the principal findings concerns the function of flashback. The archival footage featuring Tarık Akan and Gülşen Bubikođlu does not merely provide information about the characters' shared past. These images reactivate star personae, affective associations, and forms of cinematic memory accumulated through earlier Yeşilçam productions. Consequently, the flashback sequences operate simultaneously as narrative recollection, star memory, and spectator memory. Individual remembrance and collective cinematic memory become inseparable within the film's audiovisual structure.

The concept of intertextual memory montage proposed in this article provides a framework for understanding this process. Rather than functioning as nostalgic quotations, the archival fragments are recontextualized within a new historical and narrative environment. The film preserves elements of Yeşilçam's cultural archive while simultaneously exposing their instability. Yeşilçam emerges not simply as a remembered past but as a cultural memory continually reconstructed within the present.

The reactivation of star memory also extends to questions of masculinity. Tarık Akan's romantic masculinity and Cüneyt Arkın's heroic masculinity are brought together within the

same narrative structure, allowing the film to stage a confrontation between different historical models of masculine identity. Although these models remain recognizable, they no longer provide stable narrative or ideological foundations. In this respect, *Paramparça* reveals an erosion of masculine certainty that anticipates concerns more commonly associated with the New Turkish Cinema of the 1990s.

The significance of *Paramparça* therefore lies not only in its position within Halit Refiğ's filmography but also in its historiographic implications. The film suggests that historical reflexivity, masculine instability, and the questioning of inherited representational codes were already emerging within popular cinema before the consolidation of 1990s auteur cinema. Rather than representing a simple transition between two cinematic periods, *Paramparça* occupies a threshold position in which Yeşilçam's cultural memory becomes the object of reflection, negotiation, and transformation.

Viewed in this way, *Paramparça* demonstrates that popular cinema can function as a site of historiographic reflection. By reactivating star memory and spectator memory within a fragmented temporal structure, the film reveals how Yeşilçam's romantic, heroic, and gendered representational regimes continued to circulate even as their coherence began to weaken. Its importance lies precisely in making that historical tension visible.

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