

9- Surhay GÖÇ

Sentimentalism and *Canım Kardeşim*

The word "sentimentalism" can be basically defined as a practice of being sentimental and emotional. As we know, the sentimental drama is a form of drama developed in the 18th century, as a reaction to the Restoration drama. Sentimental drama emphasizes sensibility, focuses on virtue rather than vice and it evokes an emotional response. In this context, it can be said that the first examples of Turkish cinema -Yeşilçam movies- showed many similarities to this type of drama. This paper will evaluate the movie *Canım Kardeşim*, directed by Ertem Eğilmez, in the context of the sentimental elements that the movie contains.

"There must be something rotten in the very core of a social system which increases its wealth without diminishing its misery." This sentence is a quote, which is attributed to Karl Marx, although I am not completely sure of its source. In my opinion, there is a correlation between the conditions prepared by such a system for humanity and the increasing immoral attitudes and misery, in society. Corruption and immoral action is a social problem and a consequence of circumstances, rather than a low individual attitude that concerns the conscience of an individual. In the movie, we see the results of these conditions on a small scale.

We see two young friends, (animated by Tarık Akan and Halit Akçatepe) who are doomed to a poor life, and, sometimes, they earn money by doing scams. Unfortunately, their actions are immoral but these people are not professional frauds or inherently evil. I think we can reconcile the situation we witnessed here with the sentimental theater. Because sentimental drama reflected contemporary philosophical conceptions of humans as inherently good but capable of being led astray through bad example.

Besides, despite its humorous and joyful course, that we see in the beginning, we can say that this movie aimed at producing tears rather than laughter. Everything progresses in its usual course until the little cute brother Kahraman gets leukemia. Our character, who had to sell his donkey in order to buy a grave for his father, who died at the beginning of the movie, faces even greater despair this time. The inevitable death of his younger brother is approaching, and drugs are very expensive. He does a lot to give his brother some good times, in the last times of his short life. He sells his own blood to take his little brother to a nice restaurant. He falls into a moral impasse, and he steals a television to realize his brother's last dream. While the movie continues to evoke intense and complex emotions on the audience, in the final scene we witness the untimely death of the little boy. He could not see the television. Audiences are left with a dream that will never come true, and the movie ends.