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SPATIAL ANALYSIS IN HOLLYWOOD AND REMAKE YEŞİLÇAM MOVIES

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ABSTRACT

SPATIAL ANALYSIS IN HOLLYWOOD AND REMAKE YEŞİLÇAM MOVIES

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The concept of architecture, which sees space as its basic element, establishes connections between space and people in terms of time, movement, and experience. The reflection of the urge to leave a mark on architecture appears in the form of designing spaces by bringing together cultural, economic, and political codes, considering the needs of society and individuals. In this context, cinema becomes a communication tool that appeals to both people and places. In Turkish cinema, in addition to Yeşilçam movies, remake Yeşilçam movies also offer an important repertoire in terms of Turkish cinema history. These movies contain scenes where locations are used, and the interior design approaches of the period are followed. In this regard, this research, which considers cinema as a form of documentation, aims to reveal the design similarities by evaluating the interior and architectural approaches of selected remake Yeşilçam movies dated 1972, 1965 and 1969 and the original Hollywood productions of these movies dated 1938, 1954 and 1965. During the analysis phase, similarities between the architectural elements of the shooting locations and the interiors of the movie scenes are evaluated according to predetermined criteria. Thus, interior approaches from different periods will be revealed through cinematic spaces reflecting the lifestyle of the period and historical references in interior design. In this regard, it is expected to make a significant contribution to the literature with the proposed analysis method of cinema interiors.

Keywords: cinematic space, remakes movies, Hollywood and Yeşilçam movies, interior analysis, melodrama.

ÖZ

HOLLYWOOD VE YENİDEN YAPIM YEŞİLÇAM FİLMLERİNDE MEKÂNSAL ANALİZLER

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Mekânı temel unsuru olarak gören mimarlık kavramı, mekân ile insan arasında zaman, hareket ve deneyim açısından bağlantılar kurar. İz bırakma dürtüsünün mimarlığa yansıması, toplumun ve bireylerin ihtiyaçlarını göz önünde bulundurarak kültürel, ekonomik ve politik kodları bir araya getirerek mekân tasarlamak şeklinde karşımıza çıkmaktadır. Bu bağlamda sinema hem insana hem de mekâna hitap eden bir iletişim aracı haline gelmektedir. Türk sinemasında, Yeşilçam fimlerinin yanısıra yeniden yapım Yeşilçam filmleri de Türk sinema tarihi açısından önemli bir repertuar sunmaktadır. Bu filmlerde mekânların kullanıldığı ve dönemin iç mekân tasarım yaklaşımlarının takip edildiği sahnelerin yer aldığı görülmektedir. Bu doğrultuda, sinemayı bir belgeleme biçimi olarak ele alan bu araştırma, 1972, 1965 ve 1969 tarihli seçilmiş yeniden yapım Yeşilçam filmleri ile bu filmlerin 1938, 1954, 1965 tarihli orijinal Hollywood yapımlarındaki iç mekân ve mimari yaklaşımları değerlendirerek tasarım benzerliklerini ortaya çıkarmayı amaçlamaktadır. Analiz aşamasında, çekim mekânlarının mimari ögeleri ile film sahnelerinin iç mekânları arasındaki benzerlikler önceden belirlenen kriterlere göre değerlendirilmektedir. Aynı zamanda bu çalışma, sinemadaki iç mekân kompozisyonlarının daha genel verilerle okunmasını önermektedir. Böylece dönemin yaşam tarzını yansıtan sinematik mekânlar ve iç mekân tasarımında yer alan tarihsel referanslar yoluyla farklı dönemlere ait iç mekân yaklaşımları ortaya çıkarılacaktır. Bu doğrultuda, önerilen sinema iç mekânlarının analizi yöntemi ile literatüre önemli bir katkı sağlanması da beklenmektedir.

Anahtar Kelimeler: sinemasal mekân, yeniden yapım filmler, Hollywood ve Yeşilçam sineması, iç mekân analizi, melodrama.

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Elif Dede

İzmir, 2023

TEXT OF OATH

I declare and honestly confirm that my study, titled "SPATIAL ANALYSIS IN HOLLYWOOD AND REMAKE YEŞİLÇAM MOVIES" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Elif Dede
İZMİR, 2023

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ABBREVIATIONS

TSA Türk Sineması Araştırmaları

IMDb Internet Movie Database

WWI World War I

WWII World War II

CHAPTER 1
INTRODUCTION

There is a bond between man and space that has been formed from the past to the present. To prove that they exist, people want to reflect themselves, their culture, and their past in that area by adopting the place they are in, in other words, to leave a trace. Architecture contains this instinct to leave a trace. Considering the needs of the society and the individual, it blends the period, culture, economy, and political situation and deals with the spaces. In this case, the concept of space has become a communication tool for the field of architecture. Interior Architecture, a field of Architecture, produces liveable spaces by bringing together culture, economy, social life, and history. These places can be living areas, eating, drinking areas, transportation areas, health areas, and streets in the city. In daily life, people can sometimes or often experience these places in the country they live in. During this experience, they usually perceive the places around them in the flow of existence with the automation system of their brain. People in different countries need to travel, review social media, and look at books, photos, and videos to experience the places of different countries. At this point, cinema becomes a communication tool by offering an outside perspective to architecture that deals with people and space.

Cinema, which is accepted as the seventh branch of art in the 21st century, not only presents movies to its audience, but also allows witnessing the cultural, economic, social, past, and future lifestyles of different countries. Today, in national and international movies, places are affected mainly by the period they are in, although they are fictionalized according to the scenario, genre, and what the director wants to present. It is known that this situation is seen even more when cinema is developing. Especially in the periods when cinematic spaces were built in the set environment in some movies and real spaces were used in others, there were concrete reflections were reflecting the lifestyle of the cinema period. Özbek (2019) explores this topic by saying that each environment has a unique identity and a different meaning based on the objectives that individuals choose when using a specific space.

A person, on the other hand, desires to preserve his or her personal living space as a reminder of their presence and as a reflection of their true self. Thus, cinema can be expressed as a type of documentation that can transfer the places where people and society trace their existence to every period and every individual. For this reason, space fiction, which also constitutes the primary phenomenon of cinema, has become one of the research topics in architecture. In other words, it is one of the research subjects because it has a connects between the concepts of cinema and architecture, cinema and space, space, and time, space, and human.

1.1. Problem Statement and Aim of the Thesis

The venue setup in the cinema mainly reflects the culture, period, and lifestyle of the country where it was movied. At the same time, it changes according to different countries, cultures, periods, directors, and movie scenarios. It offers the audience the opportunity to witness the culture, past, and lifestyle of different countries. Due to these differences, the interior setup, which remains in the background of the movies and offers the audience the opportunity to observe the space from the outside, is analyzed in various ways by the researchers. In these studies, the focus is mainly on analyzing spaces in the context of only the field of cinema or architecture over a single movie.

In this singular context, especially in the studies where interior spaces are investigated, space design is analyzed with subjective approaches. The subjective approach mentioned here is to analyze the interior space mainly from a more general point of view, rather than focusing on the design elements. At the same time, while analyzing the interiors in the movies, it is seen that the venues of a single foreign and domestic movie are examined within themselves or by comparing the selected venues of the movies of two different countries. There is more than one approach in the comparative analysis of the interiors of the movies, such as movies from the same country, movies from two different countries, remakes, and movies of different genres. However, when the research is examined, it has been noticed that the re-translated version of a movie initially belonging to the American cinema has been examined together, especially in the context of interior space, in a small number. Thus, it turns out that there are few sources objectively analyze the interiors of movies shot in different countries and periods.

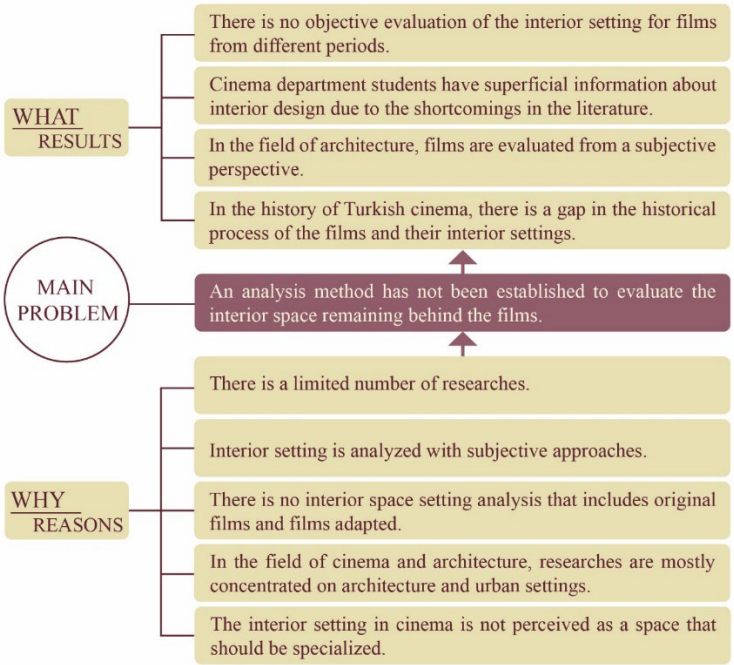
In addition, when we look at the Turkish cinema under the title, it is known that the studies that evaluate the interiors of Yeşilçam movies from a subjective and objective point of view are in the minority. A large number of Yeşilçam movies, the disappearance of the movies, the lack of accessibility, and the poor image quality limit the studies in which interior spaces can be analyzed. On the other hand, there are movies in which cinema and architecture are discussed together. However, in these movies, the focus is mostly on architecture and urban spaces, leaving interior spaces in the background. Today, although this situation is tried to be changed more, it is seen that the studies are still not sufficient when the research data accumulation is taken into consideration. As a result, although the field of cinema and the field of architecture are two fields that feed each other, in order to make this sustainable, the interiors in the cinema should be examined more and added to the research.

At this point, the thesis aims to reveal the similarities in how two different countries deal with the same type of places by using the analysis method, considering cinema as a type of documentation, selecting original movies from American cinema and Yeşilçam movies, which are remakes in Turkish cinema, according to the determined criteria (Table 1.1). As a result of this analysis, it is aimed to gain a perspective on the cinematic spaces and interior architecture that are in the background of the cinema and reflect the lifestyle of the period and create an interior analysis method that can be a reference for future research.

The questions considered and tried to find answers to within the scope of this thesis are as follows:

- What are the connections between the Hollywood movies and their Yeşilçam remakes regarding interior setting?
- How can we develop a general perspective for analyzing the interior setting in movies?

Table 1.1. The Process of Finding the Focus Problem, designed by the author (2020)



1.2. Scope of the Study

Cinema, accepted as the seventh branch of art, includes many fields. Architecture, one of these mentioned areas, is one of the important building blocks of movies. It is seen that all the abstract elements created in a movie in the cinema become tangible by reflecting on the selected or designed indoor and outdoor spaces. Thus, the audience can better analyze the scenario of the movie with the support of the spaces flowing in the background, although they are not aware of it most of the time. On the contrary, in movies where the real spaces are not used as a base, based on the observations, it is understood that although all the remaining elements are good, the audience mostly feels that something is not completed. In this case, it turns out that the analysis of the designs of the spaces that are in the background of the movies and that can automatically convey everything about the movie to the audience without being aware of it can be an important research support for both the field of architecture and the field of cinema. The thesis aims to analyze the similarities that occur as a result of two different countries dealing with the same type of places by understanding the importance of cinema as a type of documentation, by choosing original movies from American cinema, and remakeing Yeşilçam movies according to the determined criteria. The research to be carried out with this aim covers the fields of architecture, interior design, and cinema.

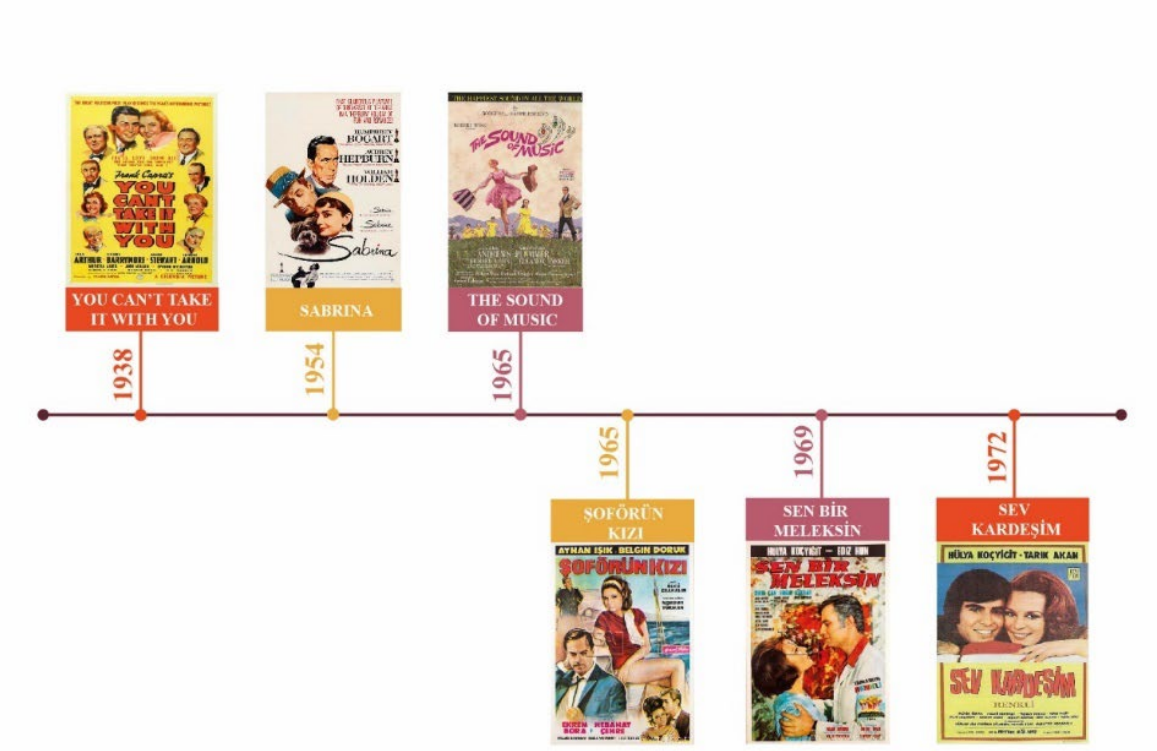
In line with this framework, the aim of the research can be summarized as follows:

- To develop a general interior analysis method that can be a reference for future research,
- To reveal the importance of the interior spaces in the past period during the analysis of the case studies,
- To determine the similarities between Hollywood and remake Yeşilçam movies that are important resources for the fields of architecture and interior design,
- To create a bridge that can provide information flow between the fields of cinema, architecture, and interior design,

In line with the scope of the thesis, in Chapter 1, the main research problem, the purpose of the thesis, the literature analysis made to reveal the difference of the thesis and the methodology that forms the boundaries of the thesis are examined.

In Chapter 2, cinema and history were included to reveal how American and Turkish cinemas were developed, the cinema periods in the two countries (silent cinema period, Yeşilçam period, *etc.*), and the current state of the cinema industries. In addition, in this section, there are some elements will form the interior architecture analysis method by examining space fiction in the field of architecture and cinema, and the effects of the interior trends of the period on American and Turkish cinema. The rest of the chapter aims to reveal the connection between space and cinema by examining the research on the use of space in cinema. By combining the research conducted, aims to create the interior analysis method that will be used in the case analysis at the end of the chapter. For this purpose, more than one theme of space (physical, symbolic, fictional, etc.) is seen during the examination of cinema spaces, and this thesis aims to investigate original and remake movies, which contain only interior spaces, with the interior analysis method. Chapter 3 involves the selected the original American and remake Yeşilçam movies that will constitute the case study and their selection criteria (Table 3.2). In line with this scope, it is aimed to reach the part where the case analysis is examined with the interior analysis method and to achieve the purpose of the thesis.

Table 1.2. Timeline of Hollywood and Yeşilçam Movies Examined between 1938-1972, designed by the author (2020)



1.3. Literature Review

At the beginning of the thesis, a literature review was conducted on the terms space and cinematic space, which play an important role in understanding the relationship between cinema, space, and architecture, which forms the basis of the thesis (Table 1.3). In these studies, it was analyzed that the words adaptation and remake were mostly used for re-shot Yeşilçam movies. The word adaptation is generally used for Yeşilçam movies shot as a result of scenarios created from novels (Singleton, 2004). Remake is a word used due to the remake of an original movie as a movie (Singleton, 2004). In literature research, it is said that remake movies are commercial products in which the subjects are copied and repeated endlessly. (Verevis, 2005). The movie industry has been cited in research as frequently involving remakes, both as an artistic endeavor and as a practical means to keep production costs low (Forrest and Koos, 2012). In these studies, it is seen that the word remake is used more in the analyses comparing the original and Yeşilçam movies. In the continuation of the research, it was decided that using the word remake would be the correct approach in analyzing the original movies and the remake Yeşilçam movies. Another researched term is

melodrama, which is of common importance for American cinema, Hollywood movies, and Turkish cinema Yeşilçam movies. As Agocuk (2012, p.18) said, “Melodrama consists of the combination of the word “Melos” meaning song in Ancient Greek and the word “Drama” meaning movement. It was used to express musical plays in the 18th and 19th centuries.” While the meaning of melodrama was expressed in ancient Greek, it started to be used as a narrative reflecting the concepts of "good" and "bad" at the time when the genre of melodrama emerged (Brooks, 1995:14-15, as cited in Agocuk, 2012).

In addition to presenting movies to its audience, the cinema also gives the opportunity to allows witnessing the cultural, economic, social, past, and future lifestyles of different countries. Scognamillo (2006) states in his book “Batı Sinemasında Türkiye ve Türkler” that movies reveal political, economic, and cultural realities while reflecting how Turkey is handled in Western cinema. The research includes more general information about when original and remake movies were shot. In this context, a general approach has been adopted in the thesis instead of examining in detail the cultural situations of the comprehensive historical periods reflected by the selected movies. Today, interiors in national and international movies are influenced mainly by the period they are in, even if they are designed according to the scenario, genre, and what the director wants to present. Especially in some movies, there are concrete reflections that reflect the lifestyle of the cinema period in the periods when the cinematic spaces are built in the set environment and some of the real spaces are used. Çam (2016) advocates the idea that cinematic spaces are more than a subject and are shaped according to the experiences of the user by reflecting the reality in his research “Sinemasal Mekânlar ve Sinemasal Mekânların Çözümlenmesi”. For this reason, space fiction, which also constitutes the main phenomenon of cinema, has become one of the research topics in architecture. In other words, cinema and architecture is one of the research subjects because it has a connects between the concepts of cinema and space, space and time, space, and human. Cinema, which varies according to different countries, cultures, periods, directors, and movie scenarios and offers the audience the opportunity to witness the culture, past, and lifestyle of different countries, is considered a communication tool in research.

Due to these differences, the interior setup, which remains in the background of the movies and offers the audience the opportunity to observe the space from the outside, is analyzed in various ways by the researchers.

The focus of these studies is mostly based on the analysis of spaces within the field of cinema or architecture over a single movie. Adiloğlu (2005), in her book "Sinemada mimari açılımlar: Halit Refiğ" movies, analyze the scenes of 15 movies directed by Halit Refiğ according to spatial components, shooting angles, and interior components (door, window, furniture, *etc.*). In this singular context, space design is analyzed with subjective approaches, especially in studies where interior spaces are investigated. The subjective approach mentioned here is to analyze the interior space mainly from a more general, and technical point of view, rather than focusing on the design elements. While analyzing the interiors in the movies, it is seen that the venues of a single foreign and local movie are examined within themselves or by comparing the selected venues of the movies of two different countries. There are studies examine the remake versions of movies that originally belonged to American cinema. The data in these studies are mostly in the form of listing movies and movie topics by matching. It has been noticed that a movie whose original belongs to American cinema has been examined a limited number of times, especially in the context of interior space, by considering the remake version in Turkish cinema. In addition, under the title of Turkish cinema, it is known that the studies evaluating the interiors of Yeşilçam movies from a subjective and objective point of view are in the minority. One of the main reasons for this is Saydam (2011) mentioned, a movie can be handled in more than one way; sometimes, a new story is created, and sometimes, it can be combined with more than one story. Thus, factors such as the large number of Yeşilçam movies, the disappearance of old movies, and the poor image quality limit the research in which interior spaces can be analyzed.

There are few movies in which the original movies from the American cinema were remade during the Yeşilçam period, and there are many similarities in terms of subject. At the same time, the image quality of the movies is clear, and the use of space bears similarities. At the same time, it has been noticed that specific analysis methods are mostly used in research examining Yeşilçam remake movies.

Some of those;

- Examination of one or more Yeşilçam remake movies according to interior elements (doors, windows, furniture, *etc.*),
- Comparative analysis of the original and remake movies on a subject-specific basis,
- Analysis of remake movies by dividing them into location groups (living room, kitchen, garden area, *etc.*).

According to the literature research, among the theses and books examined, firstly, there is research on the history of cinema, Hollywood cinema history, Turkish cinema history, Hollywood films, Turkish cinema and Yeşilçam films, adaptations from novels to Yeşilçam cinema and architectural analysis.

Melling (1996), Prince (2003), Wanamaker and Nudelman (2007), Akbulut (2012), Pierce (2013), Vincenti (2015), and Akgül (2019) published their research about the period when Hollywood movies were shot, and the concept of Hollywood was formed. In these studies, how the Hollywood industry was built, important people for cinema and Hollywood, and information about movies were discussed. Looking at the studies on Turkish cinema and Yeşilçam, the data analyzed by Şener (1940), Özgüç (1990), Özgüç (1993), Özgüç (1995), Orta (2005), Daldal (2005), Bayraktar (2006), Scognamillo (2006), Özorhon (2008), Saydam (2011), (Kuyucak, 2016) and Toker (2017) provided important contributions to the development of Turkish cinema in the thesis. More than one piece of information about the golden age of Turkish cinema (1960-1970) was used from the books Saydam (2011) and Scognamillo (2006).

For the spatial comparison of the original and remake Yeşilçam movies, architectural design information and the history of American cinema, and Turkish cinema were researched. This information was evaluated through design, space, and interior concepts. The information that Göl and Dadak (2009), Berktaş (2010), Çobanoğlu (2011), Agocuk (2012), Özgül (2021), Şumnu (2021) researched about the progress of architecture and interior design during the period of the movies were examined. In these studies, information is given about how the interior design trends used in spaces in the 1950s and 1960s affected the period and culture.

Another researcher, Tavşan (2002), who researches the history of interior design and furniture, unlike others, created the furniture history as well as the furniture features

used in the periods in the form of tables. While this table allows the accessibility of furniture accessibility from the period, it has been noticed that there is no periodic list of the furniture used in Yeşilçam movies. In line with this information, it has been noticed that there are few studies are answering the questions of the use of interior designs affected by the development of the period in cinema venues and which period the interior trends used in cinema venues reflect.

A literature search was also conducted for the comparative analysis of the original and remake Yeşilçam movies, which will be made in the last stage of the thesis. As a result of the research and extensive literature review, it is seen that the interior spaces in the background of the movies are evaluated mostly by using subjective narration and by interpreting them graphically. In addition, when the theses and printed sources made in previous years are analyzed, it has been noticed that the venues of a single foreign and domestic movie are examined within themselves or by comparing the selected venues of the movies of two different countries while analyzing the interior spaces in the movies. One of the researchers, İgit (2021), examines the living room spaces of the period comparatively through Yeşilçam cinema. Erçetin and Erdem (2022) analyzed the connections of cinema, space, and furniture through Star Trek series and Star Wars science fiction movies.

Tulum (2023), who analyzed by choosing eight movies from Yeşilçam cinema, analyzed the places of the period through cinema. This research is similar to examining the spaces in Yeşilçam remakes, which is the second stage of the analysis to be made. The originality of this thesis is based on the comparative analysis of the locations of the original and Yeşilçam remakes. From another point of view, while the thesis aims to examine the interiors and interior components in detail through the cinema, it has been seen that Adiloğlu (2001), Çevikoğlu (2018), Bayrak (2021), Özgül (2021) mostly used an objective narrative in the analyzed studies. It is known that in this objective narrative, spaces are examined with a general analysis through Yeşilçam cinema. It is understood that in this type of cinema and interior space-related research, detailed research is required rather than a general explanation. It has been examined that there are many studies on the history of American and Turkish cinema, the history of interior design, space design in American cinema, space analysis in Yeşilçam cinema and analysis of Yeşilçam with remakes.

It is possible to say that the number of studies on the comparative analysis of the interior spaces of the remake version of a movie originally belonging to American cinema is few. Based on this gap in the literature, aims to propose an original interior analysis method by examining the original movies and the locations of the remake movies selected within the scope of the thesis with spatial components based on architectural knowledge. The analysis method created also reveals the originality of the thesis.

Table 1.3. Literature Review in Related Terms of the Study

No	Author(s)	Title of work and year of publication	Cinema History	History of Hollywood Cinema	Turkish Cinema History	Space Setting in Cinema	Hollywood Movies	Turkish Cinema and Yeşilçam Movies	Adaptation From Novel to Yeşilçam Cinema	Architecture Analysis of Movies	Furniture History
1	Adanır, O.	Kültür, Politika ve Sinema (2006)	x		x						
2	Adiloğlu, F.	Türk Sineması: mekân üzerinden bir çözümleme (2001)	x		x	x		x		x	
3	Adiloğlu, F.	Sinemada mimari açılımlar: Halit Refiğ Filmleri (2005)	x		x	x		x		x	
4	Agocuk, P.	Türk Sineması'nda Melodram. 1950-1975 Dönemi Üzerine Bir İnceleme (2012)	x		x			x			

5	Akarsu, T., H., Erdoğan, N. Özbursalı, T.	Sinemada Mimarlık (2020)	x	x		x	x			x	
6	Akbulut, D.	Sinemanın İlkleri Amerikan Sineması (2012)	x	x			x				
7	Akbulut, H.	Yeşilçam'dan Yeni Türk Sinemasına Melodramatik İmgelem (2012)	x		x			x			x
8	Akgül, R. F.	Stop-Motion Design Processes (2019)				x					
9	Aydoğan, F.	Medya Yoluyla Modernleşmek (2006)	x			x					
10	Bayrakdar, D.	Türk film araştırmalarında yeni yönelimler: Türk sinema ve tarih (2006)	x		x			x			
11	Bayrak, M.	1970-2000 Yılları Arasında Konut Arayışlarını ve İç Mekân Dönüşümlerini Türk Sineması Merceğinden Okumak (2021)			x	x		x			x
12	Berktaş, E.	1940'lı Yılların Türk Sineması (2010)	x		x			x			
13	Beşik, G.	Sinema ve mimarlıkta mekân kurgusu ve kavrayışı (2013)	x			x				x	

14	Cengiz Vurdu, S.	Hollywood sinemasında romantic komedi türünün Türk sinemasına yansıması: 2000 sonrası filmlerin karşılaştırmalı analizi (2017)	x	x	x		x				
15	Çam, A.	Sinemasal Mekânlar ve Sinemasal Mekânların Çözümlenmesi (2016)				x				x	
16	Çetin, D.	Fordizm Perspektifinden Hollywood Stüdyo Sistemi (2014)	x	x			x				
17	Çetin, E., Z.	Amerikan ve Türk Sinemalarında Uyarlamalar: Karşılaştırmalı Bir Bakış (2005)	x		x		x				
18	Çevikoğlu, G. E.	A Case Study of Hollywood to Yeşilçam Cross-cultural Movie Remakes (2018)			x			x	x	x	
19	Çobanoğlu , C.	II. Dünya Savaşı Sonrası Mobilya Tasarımına Genel Bir Bakış: Finlandiya Örneği (1945-1960) (2011)			x			x			x
20	Daldal, A.	1960 Darbesi ve Türk Sinemasında Toplumsal Gerçekçilik (2005)	x		x			x			
21	Dixon, W. W. (Ed.).	American Cinema of the 1940s: Themes and Variations (2006)	x	x			x				
22	Erçetin, A. & Erdem, T.	1960-1970'lerde Bilim Kurgu Sinemasında Mobilya (2022)	x	x		x				x	x

23	Forrest, J., & Koos, L. R. (Eds.)	Dead ringers: The remake in theory and practice (2012)	x								x
24	Göl, B. Dadak, Z. (Ed.).	60'ların Türk Sineması (2009)	x		x			x			
25	Güvemli, Z.	Sinema Tarihi (1960)	x								
26	İğit, R.	Türkiye'nin Modernleşme Hareketleri Paralelinde Salon Mekânı ve Mobilya Tasarımları Üzerine Dönem Sineması Üzerinden Bir Analiz (2022)			x	x		x		x	x
27	Kale, G.	Sinemada Görsel Deneyim ve Mimarlık (2004)	x			x				x	
28	Kuyucak, E. Ş.	Türk Sinemasının Kilometre Taşları; Dönemler ve Yönetmenler (2016)			x			x	x		
29	Melling, J. K.	Auguste & Louis Lumire letters: inventing the cinema (1996)		x							
30	Mikail, U.	Küreselleşen Kültürün Dönüştürücü Gücü: Hollywood Sineması Örneği (2022)	x	x							

31	Orta, N.	Türkiye'de Yaşanan Sosyal Olaylar ve Türk Sinemasına Yansımaları (1980-2004) (2005)	x		x			x			
32	Özbek, N.	Geçmişten Geleceğe Yaşam Dünyaları ve Mekanlar; Kastamonu Deneyimi (2019)				x					
33	Özgüç, A.	Başlangıcından Bugüne Türk Sinemasında İlkler (1990)	x		x			x			
34	Özgüç, A.	100 Filmde Başlangıcından Günümüze Türk Sineması (1993)	x		x						
35	Özgüç, A.	80. yılında Türk Sineması 1914-1994: Türkish Cinema at the 80th Anniversary (1995)	x		x			x			
36	Özgül, Y.	Aslından Kopya Filmler; Orjinalleri ve Taklitleri (2021)			x			x	x	x	
37	Özorhon, İ. F.	Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği (2008)			x	x				x	
38	Pierce, D.	The Survival of American Silent Feature Movies (2013)	x	x		x					

39	Prince, S.	Classical movie violence: Designing and regulating brutality in Hollywood cinema, 1930-1968 (2003)	x	x			x				
40	Rapf, J.	Classical Hollywood, 1928–1946 (2016)	x	x			x				
41	Saydam, B.	Giovanni Scognamillo'nın Gözüyle Yeşilçam (2011)	x		x			x	x		
42	Scognamillo, G.	Batı Sinemasında Türkiye ve Türkler (2006)	x	x	x						
43	Singleton, R. S.	Amerikan Film Terimleri Sözlüğü (2004)	x	x			x				
44	Şener, E.	Yeşilçam ve Türk Sineması (1940)	x		x			x			
45	Şumnu, U.	Başrolde Mimarlık: Türk Filmlerinde Modern Mimarlık ve Modern Evler (2021)			x			x		x	x
46	Tavşan, F.	İç mekân stillerinin incelenmesinde sistematik bir yaklaşım önerisi (2002)				x		x		x	
47	Toker, D.	Yeşilçam'da Nostalji ve Melodram Sineması (2017)	x		x			x			

48	Tulum, H.	Türk Sineması'nın İç Mekânları: 1960-1980 Aralığına Dair Bir Okuma (2023)			x	x		x		x	x
49	Tunalı, D.	Batıdan Doğuya, Hollywood'dan Yeşilçam'a Melodram (2006)	x	x	x		x	x			
50	Vincenti, G.	Sinemanın Yüzyılı. Evrensel Basım Yayın (2015)	x		x			x			
51	Verevis, C.	Movie remakes (2005)	x								
52	Wanamake M., & Nudelman, R.	Early Hollywood (2007)	x	x			x				

1.4. Methodology of the Study

Hollywood melodramas selected from 1938-1954-1965 and remake Yeşilçam movies produced between 1965-1969-1972 were chosen as case studies. While choosing the melodrama movies in the case analysis and their Yeşilçam remakes, IMDb's data were prepared by Yalçın Özgül; Originals and Imitations and Yeşilçam Through the Eyes of Giovanni Scognamillo, prepared by Barış Saydam, were accepted as common sources (Özgül, 2021, Saydam, 2011). At the same time, web bases such as Turkish Cinema Studies and Behind the Scenes were also used.

In the second chapter, Cinema, and history, which form the basis of the thesis, books, academic databases, reports, and articles with qualitative research data were examined. This section aims to reveal the answers to questions such as in which years Hollywood melodrama movies emerged, in which years the Yeşilçam period in Turkish cinema was formed, and how Yeşilçam and adapted movies in Turkish cinema emerged. Therefore, to provide an informative background, this section touches upon the general

structure of American cinema between 1910-1968 and Turkish cinema between 1910-1974. With this information, a typical picture was formed between the years 1910-1974, when American cinema and Turkish cinema intersected (Appendix 1).

In addition, in this section, the development of interior design is examined in the context of cinematic space to find answers to the questions of how the interior spaces behind the movies are constructed in American and Turkish cinema and how the locations of the movies are created. Additionally, section 2.3. provides general information about the development of the shooting process of remakes of original movies in world cinema. In addition to this section, before starting the research on the movies to be selected for the case analysis, items were created for the components of the interior analysis method to be used in the case analysis. The method used in creating these items: It examines literature reviews regarding studies on architectural space and cinematic space analysis. As a result of the literature review of these interior analysis method items, four different analysis items emerged: symbolic, physical, exterior, and interior spaces. It is seen that, especially in the date range of the selected case studies, Yeşilçam remakes mostly took place in interiors. For this reason, the thesis examines the effects of interior elements with the method it created to find similarities between the interiors of the original and remake movies.

In the last section, where the case analysis is examined, firstly, the general background of the remakes shot in Turkish cinema and the general list of remakes are created. Books, and reviews written in cinema magazines and web bases such as IMDb and TSA were used while creating the list of Turkish cinema remake movies. While making the general list of remake movies, a chronological table was created according to the production year of the original movies by giving priority to the name, director, year, and country of shooting of the original, and remake Yeşilçam movies (Appendix 2). Novels, plays, animations and TV series adaptations are not included in this table, which includes 179 movies. In this table, Yeşilçam movies, which are remakes of the original movies of different countries discussed within the scope of the thesis, are included. Afterward, a second table was created with only Hollywood movies and Yeşilçam remakes (Appendix 3). The genre of the original movies and the production companies of Yeşilçam movies were also added to this table, where 116 movies were listed. Among the original movies in the table where the 116 movies in Appendix 3 are listed, 40 movies were selected (Table 3.1), covering only comedy, drama, and

romantic genres. The selected movies were determined by watching the movies containing the phrase "remake from the original movie" in the IMDB and TSA databases. At the same time, while selecting these 40 movies, attention was paid to including movies set in the 50s and 60s, especially in Yeşilçam movies, where interiors were mainly used. In the final stage, among these 40 movies, a total of six movies, three of which were original Hollywood movies and three of which were Yeşilçam remakes, were selected to be examined as case studies within the thesis scope (Table 3.2) (Appendix 4). In the selection of movies, the following five important criteria were considered in terms of genre, content, spatial fiction, and script originality.

- Attention should be paid to the fact that the remake, and original movies are shot in a melodrama structure and contain comedy, drama, family, and romantic elements,
- It should be given importance to the fact that the original and remade movie scripts bear similarities or that they were shot with minor changes that do not disturb the overall scenario,
- The original and remade movies have similar shooting angles as cinematic locations,
- IMDb, TSA databases and the books examined were checked to see if there was a statement that it was a remake of the original movie.

The movies selected within the scope of the study are between 1938-1972. The production dates of the Hollywood movies selected in this date range are 1938, 1954, 1965. The dates of the remake Yeşilçam movies are listed in the chronological order of the original movies as 1972, 1965, 1969. The following criteria were restrictive in determining these movies:

- The transition from silent cinema to sound cinema before 1938
- Production of mostly comedy movies before 1938 (Charlie Chaplin *etc*.),
- Some movies before and after 1938 could not be accessed from databases,
- Remake Yeşilçam movies produced before and after 1938 do not meet the specified genre (comedy, drama, romance, family) criteria (horror, sci-fi, thriller, movie-noir, adventure, *etc.*) (Appendix 3),
- There are inconsistencies in the subject between some original movies produced before and after 1938 and their adaptations made in Yeşilçam,

In addition to the above criteria, other factors were also effective in selecting the movies. By watching the original 40 movies in the list in Table 3.1 and 40 Yeşilçam movies that have proven to be remakes of these movies, attention was paid to selecting those that mostly focus on the interior from the original and adapted movies. When appendix 2 and appendix 3 are examined within the scope of research, it has been noticed that although Yeşilçam movies were remade from original movies have spread over a wide historical period, more remakes have emerged since the 1960s when the popularity of green pine increased. For this reason, in Table 3.2, there is a vast year difference between the original movies selected for the case analysis and a closeness in the production years of Yeşilçam movies among themselves.

In Section 3.2, the Hollywood movies and Yeşilçam remakes selected for the case study are matched.

- You Can't Take It with You (1938) (Para Beraber Gitmez) – Sev Kardeşim (1972)
- Sabrina (1954) – Şoförün Kızı (1965)
- The Sound of Music (1965) (Neşeli Günler) – Sen Bir Meleksin (1969) (You Are an Angel)

A table containing information about the shooting year of the movies, director, writer, producer, production company, cinematographer, movie editing, and actors was created (Appendix 4). In the final stage of the thesis, selected location images of the original, and remake movies selected for the case analysis were examined with the interior analysis method and the similarities between the locations were revealed.

In this study, a four-stage qualitative research method was used. As a first step, analysis was made using articles, academic data, books, and movie reviews. In the second stage, scenes reflecting the selected components for the interior analysis method from selected Hollywood movies and their remakes of Yeşilçam movies were selected through the computer program (Adobe Premiere). In the third stage, in the context of the visualization methodology, a computer program (Adobe Photoshop and Illustrator) was used to facilitate the analysis of the selected scenes. In the fourth stage, the selected scenes in the two movies were divided into subtitles according to the places they passed and comparatively examined according to the components of the interior analysis method.

Table 1.4. Methodology Map, designed by the author (2021)

METHODOLOGY MAP	Academic Data1	Articles	Books	Encyclopedia	Flim Review	IMDb	Interior Elements List	Litareture Review	Movies	Observation Analysis	TSA	Web-based Resource
RESEARCH QUESTIONS	■	■	■	■				■				■
PROBLEM	■	■	■	■					■			■
CASE STUDY	■	■	■	■	■	■			■		■	■
CHAPTER 2	■	■	■	■				■				■
CHAPTER 3	■	■	■				■			■		■
CHAPTER 4	■	■	■	■	■		■		■	■		■
CONCLUSIONS	■	■	■	■	■	■	■	■	■	■	■	■

CHAPTER 2
CINEMA HISTORY AND MOVIE INTERIORS

This chapter aims to provide an overview of the development process of cinema in terms of an interior design perspective. In this context, the history of Hollywood cinema between 1910-1968 and Turkish cinema between 1910-1974 will be analyzed to understand the formation of the interior where the selected movies are produced. In addition, the beginning of cinema in general, the development of cinema in the process, and the historical events at the intersection of American and Turkish cinema will also be mentioned. By considering the selected periods, it examines how the history of furniture has developed and how it was affected by the historical process of movie interiors. In addition, the connection points between cinema and space are also examined in this section. At the end of the chapter, in line with the information obtained about cinema, space and the development of cinema, interior analysis method items were created for the similarities of interior spaces to be examined in the case analysis.

2.1. The Beginning of American and Turkish Cinema

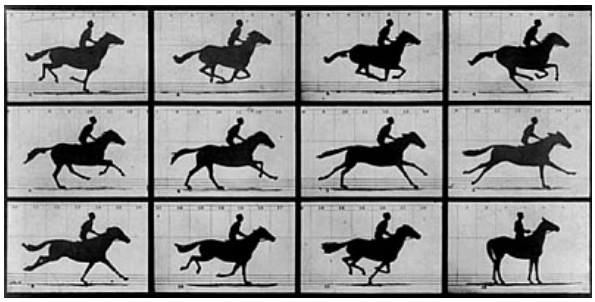


Figure 2.1. Muybridge, E. (1872). Series of Photos of a Horse in Motion. TSFM. Retrieved December 15, 2021, from http://tsfm.org/tarih-ilk-fotograflar.html.

The first photo was taken, and the first steps in an unpredictable adventure at that time were started. In 1827, the first known photograph in history was taken by Joseph Nicephore Niepce under the title A View Through the Window at Le Gras (Akbulut,

2012). By 1872, the first moving image, considered one of the first examples of cinematic logic, was created by the English photographer Eadweard Muybridge, by photographing a horse race step by step (Figure 2.1). With the development of animation editing created on photographs in the 19th century, new machines began to be invented that advanced the beginning of cinema.

One of them is the movie machine called Kinetoscope, invented by Thomas Edison. A 20-second-long movie could be watched from the mechanism, which was in a continuous loop, by looking through an eyepiece on top (Science Museum, 2021) (Figure 2.2). Then Emile Reynaud invented the Praxinoscope, which can organize live picture shows that rotate through the holes. French brothers Auguste Lumiere (1862-1954) and Louis (1864-1948) patented this device in 1862 by adding the latch system to the design, allowing the movie to move and project onto a screen (Melling, 1996). Thus, the initial foundations of cinematography were laid by the French brothers. At the same time, they continued to shoot short movies by establishing their movie studios.

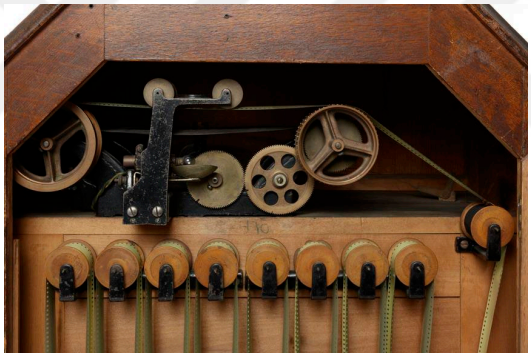


Figure 2.2. S. (n.d.). Edison Kinetoscope [Digital image]. Retrieved April 22, 2021, from https://collection.sciencemuseumgroup.org.uk/objects/co8078749/edison-kinetoscope-kinetoscope

After the 1902 French production "La Voyage Dans La lune" started the formation of fiction in cinema. The fictional narrative in these movies was developed in American cinema by using different shooting techniques, changing perspectives, and different locations in the Western movie, "The Great Train Robbery", shot by Edwin S. Porter in 1903 (Prince, 2003) (Figure 2.3). According to Akbulut, there were more than 8,000 Nickelodeon cinema theaters in America in 1908. With the development of the cinematic narration technique, the cinema industry has made progress and has started to host many new movies, actors, directors, and production companies.

Figure 2.3. The Great Train Robbery. (n.d.). IMDb. Retrieved December 14, 2021, from https://www.imdb.com/title/tt0000439/mediaviewer/rm2046430720/.

When the Turkish cinema during the cinema process that started from 1872 to the 1930s is inspected, it is observed that the American cinema mostly followed the cinema process from behind due to its social differences. However, it intersects at important dates in terms of cinema and sometimes preserves its originality. The document named "Ayastefanos'taki Rus Abidesinin Yıkılışı" in 1914 is accepted as the first Turkish movie after Turkish cinema met the cinematograph device (Figure 2.4) (Kuyucak, 2016). The first years of Turkish cinema cover the period from 1914 to 1922.

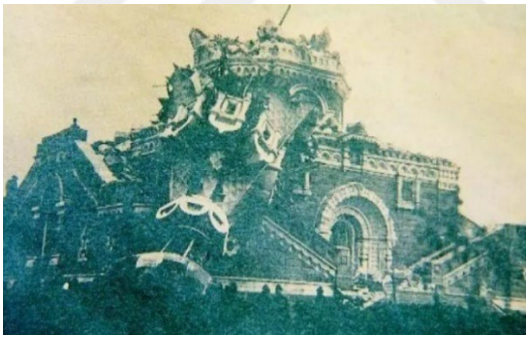


Figure 2.4. Hürriyet Daily News. (April 01, 2016). Destruction of the Russian Monument in San. [Digital image]. Retrieved June 22, 2023, from https://www.hurriyetdailynews.com/turkey-moves-to-rebuild-san-stefano-russian-monument-in-istanbul--97191

In this process, it is known that Turkish cinema mostly treated the cinema as war documentation and news, with the effect of the War of Independence. It is known that with the end of WWI, the economic depression continued in the West. Meanwhile, many political, economic, and cultural innovations were started in Turkey. The most important of these was the proclamation of the republic on October 29, 1923 (Figure 2.5). According to Scognamillo (2006), while America was experiencing the Great

Depression, Turkey went from an empire to a democratic republic by fighting a war of independence. While the period Turkey was in was changing, Turkish cinema entered the era of theater actors (1922-1939) as a new era. After the arrival of sound in American cinema, sound came to Turkish cinema with the shooting of the movie "İstanbul Sokaklarında" in 1931, thus contributing to the theater era cinema (Figure 2.6) (Kuyucak, 2016). The most important part of the cinema period, which started as the transition period (1939-1950), was the death of Mustafa Kemal Atatürk on November 10, 1938. II. With the onset of WWII, moviegoers socially experienced the consequences of the war (poverty, kerosene, bread lines, *etc.*). As Scognamillo (2006, p.9) says, "There is some truth behind even the most mundane production. Political, economic, social, and cultural realities that transcend the realities of movie subjects". One of these mentioned facts is known as young people educated in the field of cinema, who went abroad due to the war, returning to the country and transferring what they learned to Turkish cinema (Kuyucak, 2016). The fast-paced screenwriters of the period created new stories from Hollywood movies and made them suitable for Turkish audiences (Agocuk, 2012).

Cumhuriyet

Ey yükselen yeni nesil! İstikbal sizsiniz. Cumhuriyeti biz tesis ettik; onu ilâ ve idame edecek sizsiniz – Gazi M. Kemal

Graf Zeplin'le seyahat

Bayram günü

Bayramınız mübarek olsun

Bugün bayramların bayramıdır. Altı senede yapılan işler altı asıra sığmıyacak kadar mühim ve muazzamdır

Münih, diye bir feryat koptu!

Yetişkin gürültülerle uyandım

İtalyada

Türk talebesine gösterilen misafirperverlik

Figure 2.5. Atlas Dergisi. (2020). 23 October 1923 Proclamation of the Republic. [Digital image]. Retrieved June 22, 2023, from https://www.atlasdergisi.com/gundem/istanbul-universitesi-merkez-kutuphanesi-1928-1942-arasi-gazetelerin-arsivini-acti.html/attachment/cumhuriyet-29-ekim-1929

One of the other effects of the war is the inability of American movies to come to Turkey and the use of Egypt as a new route. In this process, it was learned that Egyptian movies with melodramatic effects came along with the American movies that came to Turkey from Egypt (Kuyucak, 2016). The period when Melodrama and Yeşilçam emerged was the 1960s, which coincided with the period of Cinematographers (1950-1970). According to Saydam (2011), Turkish cinema has become a sector that produces

rapidly from limited opportunities instead of being a luxury cinema. During this period, it is known that Turkish cinema produced movies by re-translating popular movies from American cinema. Thus, multiple remakes of different genres of Yeşilçam movies have emerged.

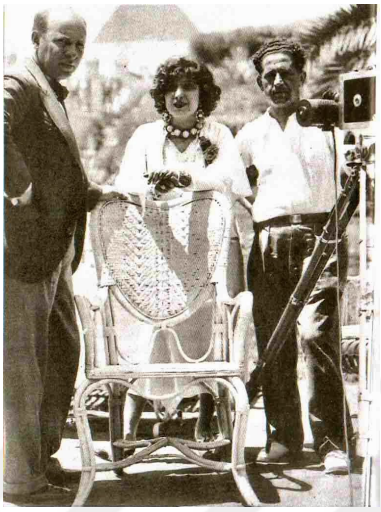


Figure 2.6. Etc. (2013). Muhsin Ertuğrul, Azize Emir and Cezmi Ar at the set of "On İstanbul Streets". [Digital image]. Retrieved June 22, 2023, from https://lcivelekoglu.blogspot.com/2013/11/82-yil-once-bugun-turk-sinemasinin-ilk.html

Table 2.1. Historical Development of the American and Turkish Cinema between 1826 and 1950

1826-1950	
1826	Nicephore Niepce has published the first known photograph in history, A View through the Window at Le Gras.
1832	The phenakistoscope was invented by Joseph Plateau in Belgium.
1872	Eadweard Muybridge took a series of photographs of a horse in motion, giving the viewer a primitive cinematic atmosphere.
1882	Etienne-Jules Marey invented the machine called the "photo rifle".
1886	British cinema pioneer William Friese-Greene began working on a movie camera and projector.
1887	Celluloid nitrate movie was invented.
1888	Georges Eastman produced the first portable camera and branded it under the Kodak name.
1889	Georges Eastman produced the celluloid movie strip (pellicle).
1890	William Kennedy Laurie Dickson built the "kinetograph" device, considered the first modern camera.
1894	Thomas Edison made the movie Fred Ott's Sneeze.

1894	The first kinetoscope lounge opened in New York.
1895	The Lumiere Brothers made their first movie screenings.
1902	Georges Melies made a name for himself with the special effects he used in the movie Journey to the Moon.
1903	One of the most popular productions of silent cinema, The Great Train Robbery was movieed and screened in New York and New Jersey by Edwin S. Porter.
1908	There were more than eight thousand movie theaters called “nickelodeon” in America.
1908	D. W. Griffith made the first one-reel movie: Dollie's Adventures.
1909	35mm. It became the international benchmark for cinematic movies.
1914	The document named The Destruction of the Russian monument in Ayastefanos was accepted as the first Turkish movie.
1914	Cinema magazine is the first magazine whose content is cinema.
1919	The Turkish War of Independence started on May 19, 1919.
1919	The WWI was over.
1922	Muhsin Ertuğrul's movie “Istanbul'da Bir Facia-i Aşk (1922)” began the era of Theater Players.
1922	The first private movie company "Kemal Movie" was established.
1923	The War of Independence came to an end on July 24, 1923, with the Treaty of Lausanne.
1923	The Republic was proclaimed on October 29, 1923.
1924	Swedish director Mauritz Stiller was one of the first to come to Turkey and discover Turkey as a cinematic venue.
1930	Artist Magazine started publication.
1931	With the shooting of the movie "İstanbul Sokaklarında”, Turkish cinema made a transition to sound movie.
1938	Mustafa Kemal Atatürk passed away on November 10, 1938.
1938	Yıldız Magazine started its publication life.
1939	WWII had begun.

2.1.1. The Development of Hollywood Cinema, 1915-1968

Before Hollywood was incorporated into the movie industry by movie studios and production companies, it consisted of a small town in Los Angeles, California (Figure 2.7). David Llewelyn Wark Griffith (1875-1948) was one of those who discovered the town of Hollywood as a cinematic venue. Director David Llewelyn Wark Griffith

(1875-1948), who developed a cinematic style inspired by traditional narration in 1910, directed many movies at the Biograph Company in Los Angeles then (Vinceti, 2015). The Biograph Company became the first movie production company in Hollywood with the movie In Old California (1910), directed by D. W. Griffith (Akbulut, 2012). With the movies D. W. Griffith shot in Hollywood, many studios fell under the spell of Hollywood and started to gather to become a single center.

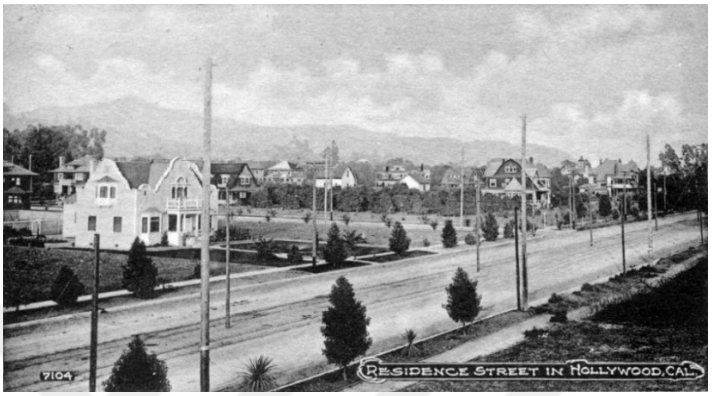


Figure 2.7. W. (n.d.). Postcard View Looking Northeast Showing Prospect Blvd (later Hollywood Blvd) & Whitley,1904 [Digital image]. Retrieved April 22, 2021, from https://waterandpower.org/museum/Early_Views_of_Hollywood_(1850-1920)_Page_2.html.

By 1917, although WWI was at the forefront, Hollywood had become the capital of the cinema industry, with the natural setting (desert, mountains, forests, rivers, *etc.*) necessary for movies. At the same time, with the effect of WWI, mass production of propaganda movies started in Hollywood. These propaganda movies continued their influence after the end of WWI and influenced the famous actors of the period in the cinema industry. American cinema developed over time with the establishment of production companies in Hollywood and the movie- making. In this development process, two of the important steps of American cinema were the transition from "Silent Cinema to "Sound Cinema" and the years when Hollywood was known as "The Golden Age".

While silent movies were on the rise in the first half of the period until the 1920s, it is known that the sound movie era started due to the emergence of new movies with the addition of sound to the movie. From another point of view, silent movies are also considered movies where space emerges with impressive acting, appropriate musical accompaniment, minimum dialogue, and titles (Pierce, 2013).

According to Pierce (2013), by doing more than watching, the audience contributed to the silent movie process by providing the sounds and sound effects. Thus, the silent movie became an experience. With the effect of the start of WWI and the beginning of the economic crisis called the Great Depression (1929), there was a stagnation in the cinema sector (Akbulut, 2012). In this process, cinema audiences started to visit movie theaters less (Pierce, 2013). According to Akbulut, English descent Charlie Chaplin has become a character that makes people forget their war memories with his bowler hat, typical mustache, walking stick, and gait. The comedy genre, which destroys the sad side of the war, is thought to be the focal point of the silent cinema period. Keystone Movie Company, which made comedies and short movies of the period, incorporated Charlie Chaplin until 1915, enabling him to make many productions (Akbulut, 2012). With his career soaring, Charlie Chaplin joined in 1920 with Douglas Fairbanks, and D.W. Griffith founded the company "United Artists" (Figure 2.8) (Akbulut,2012).

Figure 2.8. Encyclopedia Britannica (n.d.). United Artists Corporation [Digital image]. Retrieved April 25, 2021, from https://www.britannica.com/topic/United-Artists-Corporation/images-videos#/media/1/615460/147495

With the integration of silent cinema with comedy and attracting the audience back to the cinema, the cinema audience increased, and a new era of cinema began for the audience as a result of the addition of sound to the cinema. It can be said that the cinema's transition from silent to sound proceeded in two ways. As a first step, silent movies are produced in two different genres, both with sound effects and without sound, and they try not to lose the audience. On the other hand, the newly shot movies aim to start a new era and attract spectators by shooting with voice dialogues.

“The Jazz Singer (1927)”, produced by Warner Bros., was the first movie with sound (Akbulut, 2012). In the thirties, when American cinema was called the "Golden Age" of American cinema, after sound movies took an active role in cinema, it was seen that actors who could keep up with sound movies continued to take active roles. This is also known to be due to the concept of star system introduced by the production companies. According to this system, production companies change the images of their stars and make the star actors like Clark Gable, Lionel Barrymore, Norma Shearer, Joan Crawford, and Gene Kelly popular icons according to the effect of the period (Akbulut, 2012). It is known that the movie "It Happened One Night" in this period was the first example of the romantic comedy sub-genre and was an example for later movies (Figure 2.9). In this period, called the golden age of cinema, it is observed that topics such as family, marriage, divorce, and love triangle are handled mostly from a social point of view. On the other hand, it is seen that opposing views, such as good, bad, poor, rich, honest, and liar, are processed simultaneously based on popular movies. In this situation, the concepts of “Happy Ending” or “Hollywood Ending”, which are two different contexts, show themselves in Melodrama movies (Akbulut, 2012). The golden age of cinema is remembered as a period when the main character was the focus, shooting techniques that would become classics were used, happy endings did not end, and melodramas were at the forefront. The movies that are now known as classic Hollywood emerged in this period. One of them, "Gone with the Wind", became a successful movie that peaked in 1939 (Akbulut, 2012).

Figure 2.9. Movie Night (2023). Clark Gable and Claudette Colbert in the Movie “It Happened One Night”,1934 [Digital image]. Retrieved June 22, 2023, from https://www.movienight.ink/p/it-happened-one-night

Although stars and movies were popular for everyone between 1930 and 1968, it seems that this was not the case for Will H. Hays, who was the head of the supervisory board. At the end of this period, in which the cinema grew more and more censored or uncensored, WWII has started. In this process, with the movie "The Great Dictator", which is still famous today, Chaplin criticized the authorities with comedy cinema. With this movie, it is observed that the cinema has been affected by the war, and the effects of the war (immigrants, poverty, nationalist discourses, *etc.*) are observed (Rapf, 2016). Another effect of the war was seen in the decrease in the number of moviegoers. Hollywood marketing, and globalization strategies (Mikail, 2022), seen at the beginning of the period, started to lose their effect with the Great Depression, the transition to sound movies and the returns of war (Çetin, 2014). Television emerged as a new technology in the 1940s. The cinema sector, which started to lose its influence with the emergence and production of television, was further hindered. Hollywood began planning new strategies in the late 1940s to win back its audience, reduce the effects of war, and surpass television.

Figure 2.10. American Community Builders. (1950-1960). New Individual Homes for Sale in Park Forest [American Community Builders Full Page Newspaper Advertisement for Two Bedrooms Native Stone and Brick Homes.]. [Digital image]. Retrieved June 22, 2023, from http://www.idaillinois.org/digital/collection/pfpl/id/10/

One of the factors of the war is that the value of the world market has increased while the value of the American cinema market has decreased (Miller et al., 2012, as cited in Mikail, 2022). Instead of being bought from the American market, many movies have been bought from other countries or exchanged movies among themselves.

The idea that the cinema industry will improve and the number of viewers will increase after the war is over remained a dream (Aydoğan, 2006). The reason for this is the training of soldiers after the war, the increase in birth rates, and the situation of moving to the suburbs that started in 1950 (Figure 2.10) (Çetin, 2014).

After the war, the progress of the cinema industry in this way led the USA to create new sanctions to gain its lost audience. It aimed to produce the production that American cinema could not make to other countries during the war, under the name of removing the customs expenses of cinema and TV products after the war (Miller et al., 2012, as cited in Mikail, 2022). These movies are realistic dramas, low-budget movies reflecting social problems and restoring post-war psychology (Sklar, n.d.). The Hollywood Industry declined because of studios producing such movies and the sanctions imposed on directors and actors in the late 1950s. Although the Hollywood industry experienced a decline due to many factors in this period, it started to rise again at the end.

Table 2.2. Historical Development of the American Cinema between 1910 and 1968

1910-1968	
1910	Thomas Edison introduced the sound movie device, the Kinetophone.
1910	William Foster's Foster Photoplay Company, the first movie production company in the United States, was founded in Chicago.
1912	"IMP Company," which merged with smaller companies to create Universal Picture.
1914	Cecil B. DeMille made the first Hollywood feature movie: The Squaw Man.
1915	The Birth of a Nation by D. W. Griffith is released.
1917	The USA entered the WWI.
1919	The WWI was over.
1920	Charlie Chaplin, Douglas Fairbanks, and D.W. Griffith founded the "United Artists" company.
1927	Oscar was established.
1927	Warner Bros. The Jazz Singer, which he produced, is the first truly sound movie.
1928	The first full-sound movie, Lights of New York is out.
1929	With the collapse of the stock market, the world economic crisis called the Great Depression began.
1930	Griffith makes his first sound movie, Abraham Lincoln.

1930	The concepts of “Happy Ending” or “Hollywood Ending” have appeared in melodrama movies.
1936	“Cinematheque Française”, one of the largest movie archives in the world, was established.
1937	The animated movie "Snow White and the Seven Dwarfs" produced by Walt Disney reached a large number of viewers as a different genre.
1939	The movie "Gone with the Wind", one of the popular movies of the period, met with the audience.
1939	WWII had begun.
1942	The Casablanca movie had its premiere in New York.
1945	WWII was over.
1947	The Polaroid camera was invented.
1951	The first color television was launched.
1963	The first movie in the James Bond series has been released.
1966	The Star Trek series debuted and the science fiction genre entered the cinema.
1967	Sony company has released an inexpensive black and white amateur video camera called "Portapak".

2.1.2. The Development of Turkish Cinema 1950-1974

With the end of WWII, Turkish cinema increased its movie production (Akbulut, 2012). This increase occurred when the cinema sector, which was left by the theater players, took the cinema of the educated moviemakers who returned to the country due to the war. It is known that this period called the era of moviemakers, started with Ömer Lütfi Akad's 1949 movie "Vurun Kahpeye" (Figure 2.11) (Özön, 2010; as cited in Akın, 2019). In particular, "Halıcı Kız", shot by Muhsin Ertuğrul during this period, is considered the first full-length color Turkish movie. Although there were many movies shot by trained directors and famous new actors, in the middle of the period, the subjects of popular foreign movies, which were caught as a result of the shortage of movie subjects, were adapted to the Turkish environment or movies are made from best-selling novels (Akin, 2019). The idea of producing adaptation movies, which remained from the era of moviemakers, increased the production of such movies at the beginning of the Yeşilçam period (1960-1970). The primary reason for this is that the development process of Western countries with the Industrial Revolution progressed oppositely in Turkish cinema due to the socio-economic situation of the cinema

industry (Agocuk, 2012). Güngör (2017) expresses this situation as an increase in cinema movies with the introduction of tax reduction in 1948. In the late 1950s, the Westernization effect of cinema and the modernization effect on the economic and political situation caused the villagers to migrate to the city (Gültekin, 2011:7-8; as cited in Güngör, 2017). The reflection of this situation on the cinema is seen in the movies as the villager's life effort in the city and the dominance of the urban fabric.

Figure 2.11. The visual flashlight used in the lobby of the movie "Vurun Kahpeye" (1949) at Taksim Cinema. From Agâh Özgüç Archive. [Digital image]. Retrieved June 22, 2023, from https://yuzyillikask.istanbulmodern.org/tr/sergiyi-kesfet/seyirciyi-sinemaya-kim-davet-eder/1

Yeşilçam period comes after the period of moviemakers in Turkish cinema. The immigration situation, which started in the city at the end of the 1950s, evolved with the constitutional regulations in the Yeşilçam period in the 1960s and revealed new movie subjects. According to Güçur (2020), the reflection of the constitutional regulations in the movie is reflected in the themes of unemployment, internal migration, exploitation, and class conflict. Moving to the suburbs and the happy American family picture, which American cinema started in the late 1950s, formed the American melodrama in the context of the movie. In Turkish cinema, "Yeşilçam melodrama" movies were shaped by taking the American melodrama movies as an example of this period. As Agocuk (2012) said, the habit of going to movie theaters in the 1960s and the increase in urbanization made the melodrama narrative famous in Turkish cinema. Yeşilçam melodrama reflects the family, which is the building block of the social fabric (Adiloğlu, 2001). At the same time, unlike the West, the exaggerated language of selves developed in through fixed cameras and theater-like staging specific to Turkish

cinema (Tunalı, 2016). Yeşilçam melodramas, loved by society, increased the number of movie productions in this period. It is seen that the next stage is the remake of melodrama movies (Fıstık Gibi Maşallah, 1964, Şoförün Kızı,1965, İstanbul Tatili, 1968, Sen Bir Meleksin, 1969, *etc.*) that were imitated from the west. Since these movies are imitated from the West, most of them were shot with the logic of localization (Güngör, 2017). This indigenization in Yeşilçam melodrama movies has been achieved using the classical narrative style based on the good-evil conflict.

While color movies, which started in 1967, increased the costs of the cinema industry, Yeşilçam started to decline when the stars made by the actors and the restrictions imposed by the distribution companies were added (Kasım & Atayeter, 2012). With this decline, the directors, who moved away from the fairy-tale narrative in melodrama cinema, aimed to reflect the realistic and social problems of the period. Metin Erksan (1929-2012), the director of the period, preferred an Eastern approach, not a Western one, of his movie "Sevmek Zamanı" (Figure 2.12) (Karaşin,2012:115; as cited in Gülçur, 2020). By the end of the 1970s, cinema was getting tired with the sanctions brought by the industrial society (class differences, capitalism, monopolization, *etc.*). At the end of the period, the cinema ultimately moved away from melodrama movies and fairy-tale narratives. It turned its direction to the movies of directors such as Muhsin Ertuğrul (1892-1979), Yılmaz Güney (1937-1984), Zeki Ökten (1941-2009) focusing on political-social issues and defending the context of realism in cinema.

Figure 2.12. Orta Koltuk. (May 9, 2021). The Movie of "Sevmek Zamanı" [Digital image]. Retrieved June 22, 2023, from https://ortakoltuk.com/movie-elestirileri/sevmek-zamani

Table 2.3. Historical Development of the Turkish Cinema between 1950 and 1960

1950-1960	
1945	WWII was over.
1948	The tax reduction came into effect.
1950	Türkiye participated in the Korean War.
1951	The first color television was introduced.
1952	"Halıcı Kız", the first color Turkish movie, was shot by Muhsin Ertuğrul.
1960	Halit Refig made his first movie, “Yasak Aşk”.
1960	On May 27, the first military coup took place in the Republic of Türkiye.
1963	Metin Erksan's movie "Susuz Yaz" became the first Turkish movie to receive an award at international cinema festivals.
1965	As a remake movie, "Şoförün Kızı" was shot by Ülkü Erakalin.
1966	Muhsin Ertuğrul made the movie "Sevmek Zamanı". There has been an increase in color movies in Turkish cinema.
1967	There has been an increase in color movies in Turkish cinema.
1969	As a remake movie, "Sen Bir Meleksin" was shot by Nejat Saydam.

2.2. Interaction between Cinema Culture and Interior Design Elements

According to Adiloğlu (2012, p.14), “Cinema constructs, reflects and transforms time and space.” The place looks different before entering the movie environment, and after the perspective brought by the cinema, it looks different to the audience. In this case, the viewer's perception of the cinematic space changes before and after the movie. For this reason, it is possible to reach the social findings of the period and even to reach previously undiscovered documentary data by extracting interpretations from the cinematic spaces in the movies. For this reason, cinema, together with its shooting angles and the spaces it uses, is considered as a documentation tool for the history of architecture and interior design.

As Aydın (2016) said, cinematic narrative is based not only on movie motion and action, but also on space. Throughout the history of cinema, many directors have given space such a central role that it shapes the general mood of the movie. Thus, cinema landscapes have transcended the physical space, and become one of the central elements of the narrative. However, beyond the physical space, cinema reflects the social process of the period with the subjects and characters used in the movie. Color

coding, lighting design, furniture and materials used specifically for the interior design trends also support the phenomenon of physical space in the cinema.

During WWI, the Great Depression, and WWII, movie genres and subjects were labeled as war in cinema (Akbulut, 2012). This period affected not only societies but also technology and design. The technical knowledge developed along with weapons production was adapted and developed to other fields after the war. It is known that this development shaped the interior design concepts produced and developed after WWII (Çobanoğlu, 2011). It is known that between 1945 and 1950, interior design elements were shaped within the framework of three different design trends: Italian, American, and Scandinavian styles (Figure 2.13). What they have in common is that they attach importance to both good and useful design, which shapes the furniture of the period (Çobanoğlu, 2011). In addition, according to Canoğlu (2012), modernism formed the second phase in the 1950s. While pre-war modernism was utopian and theoretical, post-war Modernism was practical and applied. This state of modernization, combined with architectural movements and international style, created an independent, plain, and simple design line in interior designs.

Figure 2.13. The Advertising Archives. (2023). Finmar, 1950 [Digital image]. Retrieved October 04, 2023, from https://www.advertisingarchives.co.uk/asset/33382/

While modernization effects were seen in interior design in other countries in the 1950s, interior designs in Turkey started to modernize in the 1960s (Bahtiyar and Yaldız, 2019). Turkey's transition to modernization in the 1960s was due to difficulties in the import of materials used in the creation of interior elements (Canoğlu, 2012). This problem changed with the removal of export and import barriers in Turkey after WWII, and access to new materials was provided (Avcı Horsanlı, 2023). These materials

emerged with the development of technology learned in the USA and Europe after the war. These newly produced materials were used during the production of interior elements of the period and their intended use was supported through advertisements and magazines (Figure 2.14). The concept of advertising and magazines, which emerged with this development of the communication sector, revealed the idea of accessibility of interior design trends and international design (Canoğlu, 2012). With this effect provided by magazines, the interior design trends of the period are noticed by the users. In addition, to increase the accessibility of these movements, their effects were supported by reflecting them on the interior designs of the movies. This is seen with the interior elements created in movie locations shot in America and Europe.

Figure 2.14. The Advertising Archives. (2023). Practical Householder, 1962 [Digital image]. Retrieved October 04, 2023, from https://www.advertisingarchives.co.uk

These spaces and interior trends created in American movies have created an opportunity for Turkey to catch up with the interior trends it has been following behind. During the 1950-1970 period, when melodrama and Yeşilçam emerged, the concept of remake emerged in Yeşilçam movies due to the lack of subject matter resulting from the necessity of making movies in a short time (Giovanni Scognamillo, 2011 p.105). Remakes of Yeşilçam movies are adapted from Hollywood melodrama movies, which have become especially popular in American cinema. Thus, the effects of Hollywood in this period can be seen in both the subject and interior arrangements of Yeşilçam movies. It is thought that this situation affects the ongoing re-shooting of Hollywood

melodrama movies in Yeşilçam from a different perspective. As a result of these interior trends seen in Hollywood movies and the increased availability of newly produced materials, different interior spaces (hotel spaces, office spaces, residential spaces, *etc.*) have been created. It is seen that the shaping of interior designs, especially in combination with the effects of the social process in Turkey, comes to the fore in office and residential interiors.

In the 1950s and 1960s, the use of movie locations in Turkish cinema was shaped using houses with real owners and the interior elements that make up these houses due to economic inadequacies (Bahtiyar and Yaldız, 2019). An example is the Muharrem Karaca house seen in the scenes of the movie "Sen Bir Meleksin", which is examined in the case analysis. It is known that this house, where modern furniture, different wall surfaces, flooring, ceramics, and color coding were used, was frequently used by cinema producers of the period (Şumnu, 2023). As Şumnu (2021, p. 20) states, residential spaces are houses with sensory meanings, sometimes as a means of class expression and sometimes as a leading actor whose aesthetic aspect comes to the fore. Muharrem Karaca house is one of the examples of aesthetic and sensory value where interior trends of the period are seen.

The influence of many interior elements in residential spaces is evident in movie locations. As Canoğlu (2012) states, when we look at the interior design in Turkey in the 1960s in terms of developments in the world, while the world was under the influence of anti-design and pop culture in the 60s, these movements were not very strong in Turkey. On the other hand, this pop culture influence and its reflection on interior elements can be seen in movie locations using organic designs. Especially the red and green bean bag chairs in the scenes of the movie “Sen Bir Meleksin”, which will be examined in the case study, can be given as an example. The use of interior trends can often be seen in remake Yeşilçam movies. One of the most important reasons for this is the use of locations chosen or recreated as examples of locations used in American cinema in Yeşilçam movies. Interior elements such as color coding, wall materials, textiles, fabric selection, ceramics, use of furniture, use of lighting, and architectural openings have been revealed in the spaces in these movies.

2.3. Space as the Background of Cinema

The concept of architecture takes space as the basic element and creates connection points between space and people in terms of time, movement, and experience. Thanks to these connection points, a person adopts the place he is in and creates an incentive to leave a trace in that area. The reflection of this instinct to leave a mark in architecture is in the form of bringing together cultural, economic, and political codes by considering the needs of the society and the individual in space design. At this point, cinema becomes a communication tool that deals with people and space. Cinema also reflects the reality of the spaces it treats as a means of communication to its audience, without knowing any borders or countries (Scognamillo, 2006).

In cinema, on the other hand, space is characterized as fictionalized space, cinematic representation, narrative space, and physical space (Adiloğlu, 2001). The cinema space is formed within the framework of physical and fictionalized space. This situation was expressed by Çam (2016) as cinematic spaces, the transfer of experienced physical spaces to the stage with the art of cinema. In this case, the cinema makes the audience perceive space and time. Many factors such as director, actor, screenwriter, scenario, object, and environment become visible in the space and the audience perceives this by interpreting it. This way of perceiving the cinema space is that it has a passive view in the direction of adjusted camera angles and composition (Adiloğlu, 2001). For this reason, space, which is the main carrier of the movie, is often perceived not consciously but unconsciously. In short, space cannot go beyond the narrative for the audience in the cinema. However, the space itself and the objects used in the space make people discover the mood of the character, hidden or openly, ideas, ideals, and time (Gambarato, 2010), and analyze of the society. The spaces in the cinema allow the audience to experience the actual space from different angles. Thus, it aims to enable the viewer to exceed the predefined boundaries of the space by bringing different perceptions and interpretations of the same space (Adiloğlu, 2001). Thus, cinema spaces reveal the existence of architecture (Rattenbury, (n.d); as cited in Adiloğlu, 2001). When the locations in Hollywood movies in American cinema are examined, it is seen that the real places are mostly fictionalized in the set environment. However, when Yeşilçam movies in Turkish cinema are examined, it is analyzed that mostly real and existing places of the period are used. Although this situation depends on the economic and the development of cinema brought about by the period, it offers

a different perspective regarding the context of cinematic space. In this case, there is more than one place as a cinematic space. These are places such as physical, symbolic, and fictional. It is seen in the literature analysis that more than one research has dealt with the interior space symbolically; Studies such as Tulum (2023), Saydam (2011), Scognamillo (2006), other Erçetin and Erdem (2022), Karataş, A., & Ultav, Z. T. (2022) analyzed fictional spaces, while physical spaces were analyzed by Adiloğlu (2001), It was generally examined by Çevikoğlu (2018), Bayrak (2021), Özgül (2021), Şumnu (2021), İgit (2021), without depending on an analysis method.

The handling of physical spaces as cinematic spaces in Yeşilçam cinema also enables us discovering structures that existed at that time. A more genuine and authentic cinematic language was created with location shots as a result of the "realistic" cinema movements that emerged, particularly after WWII. These movements involved moving directors, actors, and cameras from studios and set environments to the street, where they created simple natural fictions, improvised dialogue, and—above all—real (Şumnu, 2021). The use of buildings reflecting the period as a cinematic space reveals that cinema is not only a communication tool but also a documentation tool (Şumnu, 2021). The use of buildings reflecting the period as a cinematic space reveals that cinema is not only a communication tool but also a documentation tool. There are many studies examining the locations of movies shot during the Yeşilçam period and revealing the social effects of the locations in line with the data examined.

This research aims to examine the spaces where two different countries deal with the same scenario and to reveal how the social effects of the period were reflected in the spaces, how the spaces were differentiated or made similar, and the change that the space went through in the transition from the original to the reconstruction phase. For this purpose, research generally proceeds through physical spaces.

2.3.1. A Proposal for an Interior Analysis Method

The cinematic spaces that lie in the background and form the basis of the movies are often examined objectively from the author's subjective perspective. It is thought that using a more regular analysis method in examining cinematic spaces will facilitate the emergence of the data reflected by the space. Because cinema is an important data source in documenting architectural and interior architectural spaces that do not exist or are missing today (Şumnu, 2023), for this reason, with the analysis method created

the interiors of three original Hollywood films between 1938-1965 and the spatial similarities of three remake Yeşilçam films shot between 1954-1972 will be examined.

This method aims to obtain the following results regarding the analyzed areas:

- Developing a general interior analysis methodology that can serve as a reference for future research endeavors,
- Enriching the concept of interior architecture within cinema with a novel perspective through the proposed interior space analysis approach,
- Contribution to the realm of interior space research within the context of American and Turkish cinematic history,
- Demonstrating the profound relevance of cinema and Turkish cinema as significant resources within the domains of architecture and interior design.

In line with the comprehensive literature research and these objectives explained above, an analysis method consisting of two main headings has been developed.

- **Location and Architectural Features**
    - Determining which and where real locations are in the original, and remake shots,
    - Determining the purpose of use of the real space,
    - To find documented data about the current state of the places.
    - It is a study in which the architectural structure of outdoor spaces is analyzed from angled shots.
- **Interior Design Elements**
    - Similarities of interior elements in the original and remake movies,
    - Examination of transition elements such as doors, joinery and stairs that make up the space,
    - Elements that strengthen the expression of the place; are to analyze elements such as light, color, texture, and depth that complement the space.

In this regard, by analyzing the spaces the interior analysis method, interior similarities and the social data conveyed by the movies can be easily accessed.

Looking at the general structure of the department, it was seen that when the Hollywood Institute developed in American cinema, it developed in the structure of the movie sector. With the development of the movie sector, as a result of the export of movie spreading to the world, also contributed to the film sector development in other countries. Turkey, one of these countries, is progressing in the cinema sector with Yeşilçam movies, which are at the forefront of Turkish cinema in the 60s. As Hollywood movies became famous among the audience, again in Yeşilçam cinema, remake movies produced. One of the important but not visible consequences of this production is that the interiors of Original and remake films have similarities. These spatial similarities between the two films have been examined by many researchers based on general analysis.

In these general analyzes, analyzes were mostly analyzed by following the general narrative of the space or a general approach through a single space. The spatial similarities of the movies must be revealed in detail, as well as the fact that spatial analyses are important. In these analyses, the analysis of interior elements and interior trends is important in the documentation of the real spaces used. The analysis of the analysis method that it deals with and created in its thesis will be a priority in the future research to analyze the spatial similarities of the movies.

CHAPTER 3
CASE STUDY: INTERIOR SPACE ANALYSIS METHOD: HOLLYWOOD AND YEŞİLÇAM MOVIES, 1938-1972

3.1. From Original American Hollywood Movies to Turkish Remakes Yeşilçam Movies

It has been analyzed that the words "adaptation" and "remake" are mainly used for Yeşilçam movies that have been remade. The word adaptation is generally used for Yeşilçam movies shot due to scenarios created from novels (Singleton, 2004). Remake is a word used as a result of the remake of an original movie as a movie (Singleton, 2004). For this reason, it is seen that this word is used more in the analyses made when the original movie and Yeşilçam movies are compared. In the continuation of this research, it was decided that the use of the word remake would be the right approach in analyzing the original movies and their remakes of Yeşilçam movies. The first remake in American cinema, translated from another culture, is Al Jolson's first sound movie, “The Jazz Singer,” produced in 1927 (O'Brien, 2005.66; as cited in Çevikoğlu, 2018). Melodrama movies with happy endings in American cinema and symbolizing the American happy family picture emerged in the classical Hollywood period (1930-1946). During this period, many Hollywood melodrama movies were produced and exported to other countries. With the onset of WWII, this export in American cinema was prevented for a certain period, allowing other countries to develop their movie productions. In Turkish cinema, the adaptation process started with the shooting of movies adapted from literary works and theater plays (Özgül, 2021). The movie “Himmet Ağa'nın İzdivacı/Himmet Ağa'nın Evliliği” adapted by Fuat Uzkınay in 1918 from Moliere's play “Le Mariage” is an example of this situation (Özön 2013: 53; as cited in Çevikoğlu, 2018).

Movies shot in the context of adaptation in Turkish cinema benefit from literary works, theaters, and movies from other countries. This situation changed when educated

moviemakers who returned to their country from America as a result of the war produced movies inspired by the West. According to Çevikoğlu (2018), the only source of Turkish producers to the 1960-1970 period was Hollywood cinema due to the inability to export movies in other countries during WWII. Thus, it can be said that Turkish cinema has started to shoot Yeşilçam remakes of original Hollywood movies, inspired by and with the motivation to resemble Hollywood movies.

3.2 From Hollywood to Remake Yeşilçam Movies

During in 1960-1970, when Yeşilçam melodrama was popular, many remakes were produced quickly. Apart from melodrama, these remakes have been tried in different types of movies. To reach these adapted movies, the list of Yeşilçam movies prepared by Yalçın Özgül and copied from the originals in the books prepared by Barış Saydam was analyzed. As a result of these analyses, in the first stage, the list of 179 adaptation movies was created chronologically according to the dates of the original movies (Appendix 2) (Özgül, 2021; Saydam, 2011). At the same time, web bases such as IMDb and TSA were used. Novel, theater, animation, and serial adaptations are not included in this table, which includes 179 movies. In this table, Yeşilçam movies, which are remakes of the original movies of different countries, that are discussed within the scope of the thesis, are included. From this list analysis, Turkish cinema always uses the West as the main source and prefers an existing story (Scognamillo, 2011, p.155). After this analysis, a second table was created with only Hollywood movies and Yeşilçam adaptations (Appendix 3). The genre of original Hollywood movies from American cinema and the production companies of remake Yeşilçam movies are also added to this table, where 116 movies are listed. From the Appendix 3 table, which includes 116 movies, 40 movies were selected the Hollywood original movies, covering only comedy, drama, and romance genres (Table 3.1). The selected movies were determined by watching among the movies containing the phrase "remake from the original movie" in the IMDB and TSA databases.

Table 3.1. List of 40 Original Hollywood and Remake Yeşilçam Movies selected from Appendix 3, Covering Only Comedy, Romance and Drama Genres

Year	Genre	Original Movies Title/ Director	Adapted Movies Title/ Director	Year	Remake from Original Movies Yes/No
1931	Comedy Drama Romance	City Lights Charles Chaplin	Cafer Bey Tunç Başaran	1970	**Yes**
			En Büyük Şaban Kartal Tibet	1984	**Yes**
1932	Comedy Drama Romance	One Way Passage Tay Garnett	Elveda Tunç Başaran	1967	**No**
1934	Comedy Romance	Happened One Night Frank Capra	Aslan Marka Nihat Mehmet Dinler	1964	**No**
1936	Comedy Drama Romance	Mr. Deeds Goes to Town Frank Capra	Ankara'ya Üç Bilet Aydin Arakon	1964	**No**
			Halk Çocuğu Memduh Ün	1964	**Yes**
			Çarıklı Milyoner Kartal Tibet	1983	**Yes**
1937	Drama Romance	Stella Dallas King Vidor	Sürtüğün Kızı Ertem Eğilmez	1967	**No**
1938	Drama Romance	Dramatic School Robert B. Sinclair	Genç Kızlar Nevzat Pesen	1963	**No**
1938	Comedy Drama Romance	Pygmalion Anthony Asquith	Şehvet Kurbanı Nejat Saydam	1972	**No**
			Sürtük Adolf Körner	1942	**No**
			Aslan Yavrusu Hulki Saner	1960	**No**
1938	Comedy Drama Romance	You Can't Take It with You Frank Capra	Sev Kardeşim Ertem Eğilmez	1972	**Yes**
1939	Drama Romance	Wuthering Heights William Wyler	Acı Aşk Hulki Saner	1963	**No**
1941	Comedy Romance	The Ball of Fire Howard Havks	Ateş Gibi Kadın Aram Gülyüz	1965	**No**
1942	Drama Romance	Random Harvest Mervyn Le Roy	Kalp Yarası Türker İnanoğlu	1961	**No**
1944	Comedy Drama Musical	Going My Way Leo Mac Carey	Aynı Yolun Yolcusu Turgut Demirağ	1973	**No**
1946	Drama Romance Movie-Noir	Gilda Charles Vidor	Bomba Gibi Kız Orhan Aksoy	1964	**Yes**
			Boşver Arkadaş Zeki Ökten	1974	**Yes**
1949	Comedy Romance	Adam's Rib George Cukor	Ne Olacak Şimdi Atıf Yılmaz	1979	**No**

1950	Comedy Romance	Father of The Bride Vincente Minnelli	Kızın Var Mı Derdin Var Halit Refiğ	1973	**Yes**
1951	Comedy Romance	Father's Little Dividend Vincente Minnelli	Bebek Davası Aram Gülyüz	1986	**No**
1951	Drama Romance	Place In the Sun George Stewens	Bütün Suçumuz Sevmek Ülkü Erakalı	1963	**No**
			Büyük Yemin Süreyya Duru	1963	**No**
			Öldür Beni Agâh Hün	1963	**No**
1952	Drama Musical Romance	Limelight Charles Chaplin	Serseri Aşık Ülkü Erakalın	1965	**No**
			Gülerken Ağlayanlar Nejat Saydam	1973	**No**
1953	Drama Musical Romance	Lili Charles Walters	Külkedisi Nejat Saydam	1961	**No**
1953	Comedy Romance	Roman Holiday William Wyler	İstanbul'da Aşk Başkadır Süreyya Duru	1961	**Yes**
			Muhteşem Serseri Ülkü Erakalın	1964	**Yes**
			İstanbul Tatili Türker İnanoğlu	1968	**Yes**
1953	Comedy Drama	The Clown Robert Z. Leonard	Soytarı Hulki Saner	1965	**No**
1954	Drama Musical Romance	A Star Is Born George Cukor	Minik Serçe Atıf Yılmaz	1978	**Yes**
1954	Comedy Drama Romance	Sabrina Billy Wilder	Aşk Rüyası Hulki Saner	1959	**Yes**
			Şoförün Kızı Ülkü Erakalın	1965	**Yes**
1954	Comedy Drama Musical	Seven Brides for Seven Brothers Stanley Donen	Üç Çapkın Gelin Süha Doğan	1963	**No**
			Beş Fındıkçı Gelin Hulki Saner	1966	**No**
1955	Musical Romance	Daddy Long Legs Jean Negulesco	Hızır Dede Osman F. Seden	1964	**No**
1956	Drama Musical Romance	Serenade Anthony Mann	Kırık Plak Osman F. Seden	1959	**Yes**

1957	Drama Romance	An Affair to Remember Leo Mc Carey	İlk Aşk Hulki Saner	1960	**No**
1958	Drama Romance	Some Came Running Vincente Minnelli	Aşka Susuyanlar Feyzi Tuna	1964	**No**
1958	Drama Romance	The Gift of Love Jean Negulesc	Biz İnsan Değil Miyiz Sırrı Gültekin	1961	**No**
1959	Comedy Musical Romance	Some Like It Hot Billy Wilder	Fıstık Gibi Maşallah Hulki Saner	1964	**Yes**
			Fıstık gibi Hulki Saner	1970	**Yes**
			Çapkın Kızlar Temel Gürsu	1975	**No**
			Plajda Murat Şeker	2008	**No**
1959	Drama Romance	Woman Obsessed Henry Hathaway	Vahşi Sevda Memduh Ün	1966	**Yes**
1960	Comedy Musical Romance	Let's Make Love George Cukor	Kısmet Temel Gürsu	1974	**No**
1961	Drama Romance	Fanny Joshua Logan	Uzakta Kal Sevgilim Ülkü Erakalın	1965	**No**
1963	Comedy Romance	Irma La Douce Billy Wilder	Kırmızı Fener Sokağı Natuk Baytan	1968	**Yes**
1965	Drama Family Biography	The Sound of Music Robert Wise	Sen Bir Meleksin Nejat Saydam	1969	**Yes**
1970	Drama Romance	Love Story Artur Hiller	Aşk Hikayesi Nejat Saydam	1971	**No**
1982	Comedy Drama Romance	Tootsie Sydey Pollack	Şabaniye Kartal Tibet	1984	**Yes**
1984	Drama Romance	Falling In Love Ulu Grosbard	Bir Günah Gibi Alev Akakar	1987	**No**
1984	Comedy Romance	The Woman in Red Gene Wilder	Aşık Oldum Ertem Eğilmez	1985	**No**
2004	Comedy Drama Romance	50 First Dates Peter Segal	İlk Öpücük Murat Onbul	2017	**Yes**

From the Appendix 3 table, which includes 116 movies, a new table was created as a result of 40 movies selected from among Hollywood original movies complying with the "adaptation from the original movie" criterion. The following five important criteria in the selection of movies are discussed in the context of genre, content, spatial fiction, and script originality.

- Attention should be paid to the fact that the remake and original movies are shot in a melodrama structure and contain comedy, drama, family, and romantic elements,
- It should be given importance to the fact that the original and remade movie scripts bear similarities or that they were shot with minor changes that do not disturb the overall scenario,
- The original and remade movies have similar shooting angles as cinematic locations,
- It has the statement that it is remade from the original movie in IMDb, TSA databases and in the books reviewed,
- It was checked whether the shot locations could also reflect social and cultural differences.

In line with the five important criteria mentioned above, six movies, three original Hollywood movies, and three Yeşilçam remakes, were selected to be analyzed as case studies (Table 3.2) (Appendix 4). The movies selected within the scope of the study are between 1938-1972. The production dates of the Hollywood movies selected in this date range are 1938, 1954, 1965. The dates of Yeşilçam adaptation movies are listed in the chronological order of the original movies as 1972, 1965, 1969. The following criteria were restrictive in the selection process of these movies:

- The transition from silent cinema to sound cinema before 1938
- Production of mostly comedy movies before 1938 (Charlie Chaplin *etc.*),
- Some movies before and after 1938 could not be accessed from databases,
- Yeşilçam remakes of some original movies produced before and after 1938 do not meet the specified genre (comedy, drama, romance, family) criteria (horror, sci-fi, thriller, movie-noir, adventure, *etc.*) (Appendix 3),

- There are inconsistencies in the subject between some original movies produced before and after 1938 and their adaptations made in Yeşilçam,

In addition to the above criteria, other factors were also effective in selecting the movies. The original 40 movies in Table 3.1 and 40 Yeşilçam movies proven to be remakes of these movies were watched, and care was taken to select the original and adaptation movies focusing mainly on the interior.

Table 3.2. Original Hollywood and Remake Yeşilçam Movies Selected for Case Study Based on Five Key Criteria

Year	Genre	Original Movies Title/ Director	Adapted Movies Title/ Director	Year	Production
1938	Comedy Drama Romance	**You Can't Take It with You** Frank Capra	**Sev Kardeşim** Ertem Eğilmez	1972	Arzu Movie
1954	Comedy Drama Romance	**Sabrina** Billy Wilder	**Şoförün Kızı** Ülkü Erakalın	1965	Birsel Movie
1965	Drama Family Biography	**The Sound of Music** Robert Wise	**Sen Bir Meleksin** Nejat Saydam	1969	Acar Movie

3.3. Analysis of "You Can't Take It with You (1938)" and "Sev Kardeşim (1972)" Movies

The movie "You Can't Take It with You" was shot in 1938, when sound movies were started, but color movies did not come to life. For this reason, it was shot in black and white (Figure 3.1). "Sev Kardeşim", a remake movie, coincides with the part where realistic movies from the popular Yeşilçam period of Turkish cinema began to be shot (Figure 3.2). The 34-year difference between the two movies creates differences in terms of the furniture used in the design of the space, although the functions of the space are similar when viewed in the context of space. The original movie was shot before WWII. For this reason, dramatic scenes are not seen in the movie like in other melodramas shot after the war. Instead, the concepts of rich girl - poor boy, and happy family picture, happy ending, which constitute the beginning of the melodrama genre, were used in the movie. The remake was shot long after the war, but during economic

and political problems. For this reason, imitating the subject and places of the original movie provides the audience of the period with time to get rid of their problems.

Figure 3.1. The Movie Poster of "You Can't Take It with You" [Digital image]. Retrieved June 22, 2023, from https://www.imdb.com/title/tt0030993/mediaviewer/rm2893682176/?ref_=tt_ov_i

Figure 3.2. TSA. (2023). The Movie Poster of "Sev Kardeşim" [Digital image]. Retrieved June 22, 2023, from https://tsa.org.tr/tr/movie/moviegoster/2762/sev-kardesim

3.3.1. Location and Architectural Features

In both movies, the poor female character and the rich male character are in love with each other. However, the father of the male character opposes the female character's desire to buy her house and their relationship. The movie continues, with the inevitable clash of class and lifestyle added to this quarrel. As a result, it is predicted that the functions of the spaces used in the two movies are the same, but the spatial design will be different due to the period difference.

Figure 3.3. The House Where Alev Lives with Her Family (Ertem Eğilmez, Sev Kardeşim – 00:01:53). Retrieved from https://www.dailymotion.com/video/x4ci9vn

Most of the scenes in the original movie were shot on set (IMDb, 1990-2023). When the scenes of the remake are examined, it is known that most of the cinema spaces seen were shot in existing spaces. It is unknown whether the residential building belonging to the protagonist Alev and his family, seen in the first scenes, exists today (Figure 3.3). The research was carried out with visual documents obtained from scenes where the exterior of the building can be seen. With this research, it was revealed that the building was a house in Sarıyer, but the exterior design has changed today, when the scenes of the movie "Aslan Bacanak", shot in 1977, were examined (Kürşat Çetin, 2016).

When looking at the interior images of the building, it is understood that it is a structure frequently used in other Yeşilçam movies “Yalancı Yarim” (1973), “Yüreğimde Yare Var” (1974), “Bizim Aile” (1975), “Baba Beni Eversene” (1975), as well as the movie “Sev Kardeşim”. It is known that the building is in Üsküdar today and is used as an aesthetic/beauty center (Kürşat Çetin, 2016). It was understood that its appearance belongs to the movie “Sev Kardeşim”, shot in 1972 (Figure 3.4).

Figure 3.4. Detail of Stairs and Railings in the House (Ertem Eğilmez, Sev Kardeşim – 01:02:30). Retrieved from https://www.dailymotion.com/video/x4ci9vn

In the sequel of the Yeşilçam remake, the factory belonging to Ferit's father is seen. In one of the scenes where this factory is seen, factory’s entrance is seen, and "Mutlu Türk Bataryaları" is written on the entrance (Figure 3.5). In the research conducted with this visual document, it is known that the building operated in Istanbul Kartal in the 1970s and continues to operate in another location today (Mutlu Akü, 2021). In the research, there is very little information about the factory in the Yeşilçam movie shot in 1972. Therefore, these images found from the movie scene can be considered documentation. At the same time, when the current exterior of the building is examined,

it is seen to have similarities with the building seen in the movie (Figure 3.6). The office interiors of the factory are also seen in the following scenes. However, during the research, no information was found indicating that the interior scenes set in the factory belonged to the Mutlu Akü factory.

Figure 3.5. Mutlu Akü Factory Scenes from the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 00:28:20-00:02:57-00:02:48). Retrieved from https://www.dailymotion.com/video/x4ci9vn

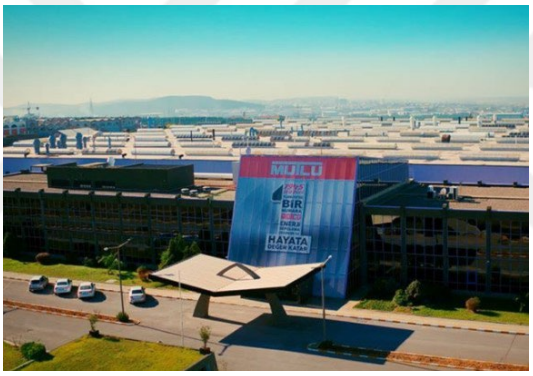


Figure 3.6. Mutlu Akü Central Factory [Digital image]. Retrieved from http://www.narelmuhendislik.com/en/urun/mutlu-aku-2/

The house where Ferit lives with his family, seen in the scenes of the remake movie, is the house of Muammer Karaca, the favorite of the directors of the period (Figure 3.7). This house, which belongs to Muammer Karaca, was designed by Perran Doğancı, one of the first female architects (Şumnu, 2021). It is known that Muammer Karaca's house has become a frequent destination for Yeşilçam movies in Turkish cinema. Muammer Karaca's house is as important as a historical building for Yeşilçam cinema. However, another reason why this house in the remake is important for Yeşilçam cinema is that it is featured in many movies and has been researched in these movies (Bülbül Bahtiyar, Yaldız, 2019; cited in Tulum 2023). Another reason is that the interior elements of the house are well-designed. For these reasons, researching the locations seen in the movies is important for documentation.

Figure 3.7. The House of Muammer Karaca in the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 01:01:14-01:02:51-00:55:16). Retrieved from https://www.dailymotion.com/video/x4ci9vn

Perran Doğancı, the architect of the building belonging to Muammer Karaca, is known as an architect who is liberal in her works and prioritizes innovation in her architectural designs (Goethe Institut, 2023). In this way, Muammer Karaca house was designed with a modern approach. This can be understood from the simple and straightforward design language used on the entrance facade and interior of the house (Shumnu, 2023). The staircase element, considered one of the most characteristic features of the house, became the canvas for the bird motifs made by Mediha Akarsu on the wall below it (Figure 3.8). The fact that the design language is reflected in every corner of the house and that it is a building that gains importance with its originality has become a source for many researchers for spatial evaluation purposes.

Figure 3.8. Wall with Bird Motifs made by Meliha Akarsu in the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 01:08:18). Retrieved from https://www.dailymotion.com/video/x4ci9vn

The fact that the original movie was shot on a set was effective in the positioning of the spaces in the movie scenes. For this reason, it can be thought that many interior elements were placed knowingly and intentionally in accordance with the design language. On the other hand, external visuals are in the minority due to the spaces in the set environment. For this reason, the movie scenes focus more on interiors. On the other hand, it has been examined that the angle, and composition used in these spaces proceed in the direction of a single perspective. Examining the spaces from a single perspective also creates the feeling of a theater stage in the audience (Figure 3.9). When the remake movie was examined, it was analyzed that the locations in the scenes were mostly shot from diagonal angles and the object and subject were focused on. This applies to both exterior and interior scenes (Figure 3.10).

Figure 3.9. Examples of Shooting Angles from the Movie "You Can't Take It with You" (Frank Capra, You Can't Take It with You – 00:11:00 – 00:13:35 – 00:12:26). Retrieved from https://ugurmovie.com/you-cant-take-it-with-you/

Figure 3.10. Examples of Shooting Angles from the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 00:32:24 – 00:09:28: - 00:15:44). Retrieved from https://www.dailymotion.com/video/x4ci9vn

In the original movie, exterior visuals of the house are in the minority as it is a space created in the set environment. For this reason, only the door entrance and entrance steps of the house are shown (Table 3.3). Compared to the remake of the Yeşilçam movie, it can be said that house's exterior has a modern style, and the people living there are wealthy. In the Yeşilçam movie, the facade of the building, which still exists today, is covered with wood. The entrance door is primarily visible on the exterior of the office space, which was seen several times in the original movie. The exterior of the factory structure used in the reconstruction is many times from different angles. In these angles shown, the load-bearing V columns at the entrance of the building are often shown in the foreground.

Table 3.3. Comparison of the Outdoor Scenes of the Movies "You Can't Take It with You" and "Sev Kardeşim"

Outdoor Scenes of "You Can't Take It with You"			Outdoor Scenes of "Sev Kardeşim"
	Entrance of Villa	Entrance of Villa	
	Kirby's Company Entrance Door	Ferit's Company Entrance Door	

3.3.2. Interior Design Elements

Figure 3.11. Scenes with Office Interiors (Frank Capra, You Can't Take It with You – 00:01:27 – 00:03:50: - 00:03:47). Retrieved from https://ugurmovie.com/you-cant-take-it-with-you/

When the interiors of the original movie are examined, the office space used first stands out. The main entrance of the office area is supported by large columns. The small and single-patterned ceramics in this area create an even more prominent feeling of the existing large area (Figure 3.11). Using shooting angles from above allows the shadows reflected by the ceramics and lights to emphasize the existing large area further. Looking at the interior features of the building, Art Nouveau and Art Deco influences can be seen, even though it dates to 1938. It was examined that lines and geometric forms were handled, especially on the desk in the executive office. In addition, it is seen that the columns used at the main entrance are also frequently used in the office interior and this vertical effect is supported by furniture fabrics (Table 3.4).

Table 3.4. Analyze of Office Spaces in the Movie You Can't Take It with You.

Kirby's Dad's Office in the Movie	Meeting Room Scene in the Movie

When the remake Yeşilçam movie is examined, it is seen that the building moves between the factory area and office area scenes. The factory area is considered as a working environment and the important conversation scenes between Alev and Ferit take place in this area. Ferit's father's study room became popular in Yeşilçam, and the saying "Yaşar Usta's Speech" came to life in this area (Figure 3.12). When the study room was examined, it was analyzed that dark wood paneling was used on the walls. It is known that using this wood paneling in the office environment in the 1970s added seriousness to the space.

Figure 3.12. Analyze of Office Spaces in the Movie Sev Kardeşim (Ertem Eğilmez, Sev Kardeşim – 00:44:32 – 00:05:33 - 00:04:33). Retrieved from https://www.dailymotion.com/video/x4ci9vn

It has been observed that sharp-edged designs are used with a modernist approach in the desks, and seating elements used in the office. In particular, the sitting chair in front of the table resembles the chair design produced by the SİM Mobilya factory, which started production in the 1950s and was founded by Mehmet İrfan Dolgun (Table 3.5) (DATUMM, 2023).

Table 3.5. Comparison of the Chairs in the Movie and SIM Furniture Factory Products

The chair design in the movie	SIM furniture factory chair Retrieved from https://www.datumm.org/tr/tasarimci?ID=14

When the scenes shot in the residential area in the original movie are examined, it is understood that there is a working area on the basement floor, the kitchen, living room and entrance area of the house are located on the ground floor, and Alice's bedroom is on the first floor (Table 3.6). A schematic plan was created by examining the movie scenes of these places. When the remake movie is examined, similarly, there is a working area on the basement floor, the entrance, kitchen and living room area on the ground floor, and Alev's bedroom on the first floor (Table 3.6). From this perspective, the spaces where the residential scenes take place show similarities in function.

Table 3.6. Comparison of the interior scenes of the movies "You can't take it with You" and "Sev Kardeşim"

Interior Scnes of " You can not take it with you "			Interior Scnes of " Sev Kardeşim "
	Basement Area of the House	Basement Area of the House	
	Living Room Area of the House	Living Room Area of the House	
	Kitchen Area of the House	Kitchen Area of the House	
	Bedroom Area of the House	Bedroom Area of the House	

Table 3.7. Comparison of the Living Room Scenes of the Movies "You Can't Take It with You" and "Sev Kardeşim"

Living room of the movie "You can't Take It with You"	Living room of the movie "Sev Kardeşim"

Although the spaces in the two movies are similar in terms of function, there are differences in terms of interior design and interior elements used. While this situation carries Art Deco and Art Nouveau influences, it has been analyzed that the original movie was shot in 1938, the remake movie was shot in 1972 with the influence of modernist designs, and at the same time, metal and wooden materials were used predominantly. When looking at the living room scene of the original movie, the space forms the focal point of the scene with a theatrical impression. The prominent staircase of the house, the kitchen, the basement, and the main entrance door are connected to this area. This situation was also imitated in the remake movie (Table 3.7). The main entrance door of the house opens to the living room, which has both a living room, and a dining area, and the kitchen, basement and stairs are connected to this area.

Figure 3.13. Analysis of House Spaces in the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 00:15:37 – 00:56:22 - 00:18:03). Retrieved from https://www.dailymotion.com/video/x4ci9vn

When the details of the living room in the original movie are examined, it is possible to say that the interior elements (furniture, lighting, curtains, wall decorations, floor, *etc.*) have an integrated design (Figure 3.13). The fact that the movie has black-and-

white scenes also supports this integrity in terms of color coding. On the other hand, looking at the movie's script, the Alice family is a fun family. In the reconstruction, enterrainment concept was reflected by applying color coding to the interior spaces and the elements used in these interiors. In the reconstruction, it was examined that the furniture in Alev's bedroom was predominantly wooden and designed as a set (Figure 3.14). It has been noticed that this furniture is different from the furniture designed in the 1970s. It is thought that the triangular design on cabinet furniture is created by creating a pattern with different woods. This pattern continues in all pieces of the bedroom furniture set.

Figure 3.14. Bedroom Spaces in the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 00:24:39 – 00:24:37 - 00:24:41). Retrieved from https://www.dailymotion.com/video/x4ci9vn

Table 3.8 Comparison of the Door Scenes of the Movies "You Can't Take It with You" and "Sev Kardeşim"

Door Scenes of the Movie "You Can't Take It with You"	Door Scenes of the Movie "Sev Kardeşim"

When the door openings in the entrance areas of the two movies are examined, it is seen that there are similar points. Double doors were used in the original movie (Table 3.8). Double doors can also be seen in the entrance area in the remake of the Yeşilçam

movie. While the door decoration in the original movie included columns, and vertical lines, colors and lines were used on the door in the remake movie. In both movies, the entrance doors open into the living room area, which is the main space.

Stairs occupy an important position as the focal point of both movies. The theatrical approach in the original movie ensures that the stairs in the hall are used functionally most of the time. While the dance scenes and dialogues in the movie occur only in this area, the common area where the dining table is located, and the main entrance door are shown in the movie scenes. On the other hand, when the remake movie is examined, it is seen that it fulfills staircase function and comes to the fore outside of the times when the dialogues are shot, and the final scene is shot (Table 3.9). In addition, it is known that the staircase in the remake still exists today, and the railing patterns have only been changed in color.

Table 3.9 Comparison of the Stair's Scenes of the Movies "You Can't Take It with You" and "Sev Kardeşim"

Stair Scenes of the Movie "You Can't Take It with You"	Stair Scenes of the Movie "Sev Kardeşim"

Although the original movie was shot in black and white, the remake was shot in color. In this case, more than one color is used in the interiors of the remake movie, unlike the original movie, to reflect the fun and emotional state of the scenario. While Alev's house is designed in pale but light colors, it creates a whole in scenes where emotionality and poverty come to the fore (Figure 3.15). While the wall surfaces are used plainly in the living room and common areas where colors are used in two colors, it has been noticed that in Alev's bedroom, wall moldings are used in a single color. In Ferit's house, on the contrary, the color coding on the wall surfaces is designed in darker and dominant colors. Especially in the scenes where Ferit and his father fight, these colors also support the violence of his fight (Figure 3.16). At the same time, the wall surfaces in Ferit's house are supported by works and vertical elements.

Figure 3.15. Color Chart used in the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 01:18:28 - 00:14:25). Retrieved from https://www.dailymotion.com/video/x4ci9vn

Figure 3.16. Color Chart used in the Movie "Sev Kardeşim" (Ertem Eğilmez, Sev Kardeşim – 00:01:18 – 01:00:51). Retrieved from https://www.dailymotion.com/video/x4ci9vn

3.4. Analysis of "Sabrina (1954)" and "Şoförün Kızı (1965) Movies

Sabrina was shot by director Billy Wilder in 1954 (Figure 3.17). The Yeşilçam adaptation of "Sabrina", "Şoförün Kızı", was shot by the director Ülkü Erakalın in 1965 (Figure 3.18). The subject of the movie is stated on the Turkish cinema research site as "the story of a businessman who falls in love with Şoförün Kızı" (TSA, 2021). While Audrey Hepburn and Humphrey Bogart, the star actors of the period, played in the original movie, Ayhan Işık and Belgin Doruk, the star actors of the Yeşilçam era, can be seen in the remake. The original movie was taken after the end of WWII. For this reason, it coincides with the period when melodramas with happy endings, in which American cinema created the picture of a happy family, became popular. Both

movies were shot in the rising melodrama narrative of their era. It is possible to see similarities between the locations of the movies due to the complete imitation of the scenarios in the two movies. At the same time, the two movies were shot in a close time and in the famous times of their period also provides this situation.

Figure 3.17. The Movie Poster of "Sabrina" [Digital image]. Retrieved June 22, 2023, from https://www.imbd.com/title/tt0047437/?ref_=tt_mv_close

Figure 3.18. TSA. (2023). The Movie Poster of "Şoförün Kızı" [Digital image]. Retrieved June 22, 2023, from http://www.tsa.org.tr/tr/movie/moviegoster/6523/soforun-kizi

3.4.1. Location and Architectural Features

Figure 3.19. House of Linus character (Billy Wilder, Sabrina – 01:52:19). Retrieved from https://whdmovieizle.com/sabrina-izle/

When the plan organization of the spaces where the Sabrina movie was shot is examined, it is understood that most of the scenes took place in residential and office areas. The interior plan organization of the house where the family lives cannot be clearly understood from the shots of the interior scenes. However, the architecture and exterior of the house can be seen (Figure 3.19). The mansion was analyzed by taking visual documents from the scenes shown in the movie. Accordingly, the home scenes

were shot in real space, in "Hill Grove", one of the most beautiful and most storied mansions in the history of Beverly Hills, belonging to Gertrude Lewis (Figure 3.20) (Halfpuddinghalfsauce, 2015). The building has hosted popular movies of the period many times, such as Sabrina. It is known that the building was demolished in 1960 (IMDb, 1990-2023).

Figure 3.20. Halfpuddinghalfsauce. Hill Grove in Beverly Hills [Digital image]. Retrieved April 22, 2023, from https://halfpuddinghalfsauce.blogspot.com/2015/04/hill-grove-residence-of-mr-george-lewis.html

Figure 3.21. 30 Broad Street (Billy Wilder, Sabrina – 01:26:34). Retrieved from https://whdmovieizle.com/sabrina-izle/

There are street and workplace scenes in the later parts of the movie. The street scenes were shot at 30 Broad Street in Manhattan, New York (Figure 3.21). At the same time, the workplace scenes in the movie were shot at the Larrabee Company, located on this street (Figure 3.22) (IMDb, 1990-2023). Confirmation of the scenes shot here was made by the appearance of a workplace sign in a scene in the movie (Figure 3.23).

Figure 3.22. On The Street of New York. (2009-2023). Larrabee Company in 30 Broad Street [Digital image]. Retrieved April 22, 2023, from http://onthesetofnewyork.com/sabrina1954.html

Figure 3.23. Larrabee Industries Company in the Movie "Sabrina" (Billy Wilder, Sabrina – 01:26:27). Retrieved from https://whdmovieizle.com/sabrina-izle/

The train station where Sabrina and Linus meet in the original movie was movied in a real-life location. This station was built on Glen Street in 1987 (Table 3.10) (Sheidlower, 2021). Thanks to the fact that the train station scene in the movie was shot in a real place, data on what this train station looked like in 1954 can be obtained.

Table 3.10. Comparison of the Actual Glen Street Train Station and the Train Station Scene in the Movie "Sabrina" (1954)

Train Station in the Movie " Sabrina" (1954)	Nowadays Glen Street Train Station, Retrieved from https://untappedcities.com/2020/06/08/10-towns-to-discover-in-nassau-county-long-island/

When the movie “Sev Kardeşim”, which is a remake of the original movie, is examined, it can be seen as a feature of the period that the locations were generally shot in physical locations. Although there are two different houses in the movie, no information can be found regarding the location of the two places. On the other hand, it seems that the workplace scenes in the movie take place in a real location. In one scene of the movie, the actual structure was reached as a result of the research conducted by examining the "Atlantik Han" sign on the entrance facade of the workplace (Figure 3.24) (Figure 3.25).

Figure 3.24. Atlantik Han Workplace in the Movie “Şoförün Kızı” (Ülkü Erakalın, Şoförün Kızı – 00:25:20). Retrieved from https://www.youtube.com/watch?v=LcSKct73nVQ

Figure 3.25. Nowadays Atlantik Han Workplace [Digital image]. Retrieved April 22, 2023, from https://www.google.com/maps/

The airport structure, which was shown in a few scenes in the movie “Sev Kardeşim”, was completed in 1953 and put into service as Yeşilköy Airport (Istanbul Metropolitan Municipality, 2023). Although Yeşilköy Airport was called Atatürk Airport in the 1980s and 1990s, this airport is not used today. When the residence and its surroundings in Sabrina are examined, it is seen that there are open and closed tennis courts, indoor and outdoor swimming pools, a courtyard used as an inner garden, and a car park. In the movie Sev Kardeşim, most of the scenes take place in the trio of

home, office, and tavern. Here too, the plan organization of the house is clear from the scene shots. When the immediate surroundings of the house are examined, it is seen that there is a parking lot and a garden (Table 3.11).

Table 3.11. Comparison of the Outdoor Scenes of the Movies "Sabrina" and "Şoförün Kızı"

Outdoor Scenes of " Sabrina "			Outdoor Scenes of " Şoförün Kızı "
	Villa Hill Grove	Entrace View of Villa	
	Tennis Court in the Backyard of the Mansion	Exterior View of Villa	
	Larrabee’s Workplace at 30 Broad Street	Atlantik Han Workplace	
	Backyard of Villa Hill Grove	Backyard View of the House	

When the exterior in the Sabrina movie is examined, the house is entered through a large courtyard. The continuation of this courtyard connects to the parking area at the back. This parking area connects the garden, and the entrance of the main house. The upper floor of the house is also used as an outbuilding by the servants. In the movie Sev Kardeşim, the underground car park is located on the lower floor of the house and the outbuildings are accessed from the kitchen. Although there are minor differences in the plan organization of the spaces, there are similarities between the spaces, and

the common compositions created. These compositions: These are close-up shots where the actors are behind the lighting element, shots where the actors are in front of the door/entrance elements and the place is seen from a wide angle, and shots made by selecting the focal point (Table 3.12).

Table 3.12. Example of Scene Compositions Created in “Sabrina” and the “Şoförün Kızı” Movies

Composition where the Actor is behind the Lighting Element	Composition with Players in front of Door/Entrance Elements	Window Oriented Composition

3.4.2. Interior Design Elements

Figure 3.26. Office scenes at Larraee's workplace (Billy Wilder, Sabrina – 00:23:29-00:19:51-00:18:47). Retrieved from https://whdmovieizle.com/sabrina-izle/

When the interior scenes in the movie “Sabrina” are examined, office and residential areas come to the fore. When the planned organization of the office space in the movie “Sabrina” is examined, it is seen that an open office system is used (Figure 3.26). A single area is divided into kitchen/bar area, meeting area, and work area, depending on its intended use. These separations are provided by joinery, curtains, and metal dividers, interior elements. These different uses in a single place, when combined with the shooting technique in movie scenes, give the audience the feeling that the actors are constantly in different places. The service area, which is at the forefront of the office

area, shows the different uses of furniture produced from new materials that began to emerge in the 1950s. In the movie “Şoförün Kızı”, the office area is designed as a single room consisting of a library and a desk (Figure 3.27). There is also a larger study in a different part of the house.

Figure 3.27. Atlantik Han Workplace in the movie “Şoförün Kızı” (Ülkü Erakalın, Şoförün Kızı – 00:21:40-00:23:34-00:27:07). Retrieved from https://www.youtube.com/watch?v=LcSKct73nVQ

Table 3.13. Examination of Openings in the Original and Remake Movies

Openings in the Movie “Sabrina”	Openings in the Movie “Şoförün Kızı”

In the “Sabrina” movie, it is seen that the entrance openings of all areas except the subsidiary building are more than three meters. Similarly, in the reconstruction, there are three-meter openings seen in the houses of the period (Table 3.13). In the movie “Sabrina”, there is a circular staircase made of cast iron connecting the courtyard and the subsidiary building . This staircase is usually shown in the first half of the movie. In the first scenes of the movie “Şoförün Kızı”, the wooden staircase and stair railing design leading to Arzu's room can be seen. Additionally, there are four different stairs in the movie (Table 3.14).

Table 3.14. Four Different Staircase Designs Found in the "Şoförün Kızı" and "Sabrina" Movie

Staircase from the Movie "Sabrina"	Staircase from the Movie "Şoförün Kızı"	Staircase from the Movie "Şoförün Kızı"	Staircase from the Movie "Şoförün Kızı"

When the interior elements in the spaces in the Sabrina movie are examined, it is seen that lamps hanging from the ceiling and more than one different lighting are used (Figure 3.28). The crystal lampshade design stands out in one of the close scenes. Likewise, different lampshade lighting was used in the movie "Şoförün Kızı". At the same time, pendant crystal chandeliers were used in various parts of the house (Figure 3.29). Floor lamp lighting with a twist-shaped base is frequently seen in home scenes. It was noticed that more modern desk lighting was used in office spaces.

Figure 3.28. Lighting Types in the Movie "Sabrina" (Billy Wilder, Sabrina – 01:43:30-01:42:07-01:21:07). Retrieved from https://whdmovieizle.com/sabrina-izle/

Figure 3.29. Lighting Types in the Movie "Şoförün Kızı" (Ülkü Erakalın, Şoförün Kızı – 00:21:59-00:36:40-00:31:12). Retrieved from https://www.youtube.com/watch?v=LcSKct73nVQ

When the bedroom in the Sabrina movie is examined, it is seen that furniture made of wooden materials is used in the outbuilding bedroom. This is especially noticeable in the headboard and the tables used. In the bedroom, the wooden Thonet-style rocking chair with wooden legs is one of the main elements that draw attention to the space (Figure 3.30). At the same time, there is a fireplace in the background that is thought to be made of marble.

Figure 3.30. Thonet Style Rocking Chair with Hazeran Back and Wooden Legs in the Movie "Sabrina" (Billy Wilder, Sabrina – 01:42:56). Retrieved from https://whdmovieizle.com/sabrina-izle/

The office space in the movie Sabrina includes mid-century modern leather sofa sets and desks. In the remake movie, the furniture used in various parts of the house has a classical style design. In addition, there is a fireplace with a ceramic coating in the background of the office inside the house (Figure 3.31). A modern library design consisting of wooden material and open and closed shelves is also seen in the office space scenes.

Figure 3.31. Home Office in the Movie "Şoförün Kızı" (Ülkü Erakalın, Şoförün Kızı – 01:19:20). Retrieved from https://www.youtube.com/watch?v=LcSKct73nVQ

3.5. Analysis of “The Sound of Music (1965)” and “Sen Bir Meleksin (1969) Movies

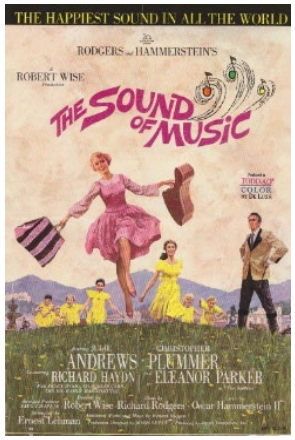


Figure 3.32. The Movie Poster of “The Sound of Music” [Digital image]. Retrieved June 22, 2023, from https://www.imdb.com/title/tt0059742/mediaviewer/rm2507874817/?ref_=tt_ov_i

Figure 3.33. The Movie Poster of “Sen Bir Meleksin” [Digital image]. Retrieved June 22, 2023, from https://www.imdb.com/title/tt0429072/mediaviewer/rm1262042112/?ref_=tt_ov_i

It is seen that “The Sound of Music” is a famous movie that has been watched with curiosity by the audience since the time it was shot and continues to be watched (Figure 3.32). There are even special tours and souvenirs created for the movie locations for the movie. The script of such a popular movie did not go unnoticed by Nejat Saydam, one of the important directors of Turkish cinema in the 1960s. In 1969, he created the remake of the movie "The Sound of Music" by shooting the movie "Sen Bir Meleksin", starring Hülya Koçyiğit and Ediz Hun, who were famous actors of the period (Figure 3.33). Considering the 34-year difference between the two movies in terms of space, although the functions of the space are similar, it is seen that there are differences in terms of the design of the space and the furniture used. On the other hand, the two movies have similarities in terms of story. In the original movie, Maria stays at Mr. Trapp's house from the convent, where she trained as a nun to work as a nanny. In the remake, Hülya, educated in a boarding school, starts working as a governess in Orhan's house as a boarder.

3.5.1. Location and Architectural Features

Although the movie "The Sound of Music" was shot in 1965, it seems the movie is about the 1930s. The movie "Sen Bir Meleksin", a remake of the original Hollywood movie, is set in 1969 in both shooting and script. Considering the period in which the movies were shot, it is known that when the locations of the 1930s are transferred to the 1969s, there will be differences, and similarities in terms of spatial layouts, materials, furniture designs and colors. In the movies shot in American Hollywood cinema, both set environments, and real locations are used. On the contrary, it has been observed that real buildings and locations are mostly used in the movies shot in Yeşilçam cinema. Especially with the realistically focused cinema approach that emerged after WWII, it was seen that the shooting of movies was carried out in real locations and sincere cinema language was conveyed to the audience (Şumnu, 2021, p. 1).

Figure 3.34. Street Footage of Salzburg in the Movie "The Sound of Music" (Robert Wise, The Sound of Music – 00:20:43). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

Figure 3.35. Street Footage of Salzburg in the Movie "The Sound of Music" (Robert Wise, The Sound of Music – 01:00:11). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

There are real locations used in both the original and remake movies. It is known that most of the churches and their exteriors seen in the first scenes of the movie were shot with real buildings located in Salzburg (Austria) and Bavaria (Germany). The fact that the buildings in Salzburg, and Bavaria preserved their 1930s designs in the year of the movie's shooting has a positive impact on the movie. For this reason, in the first scenes of the movie, the streets, markets, garden areas and historical buildings of Salzburg and Bavaria are shown to the audience from different angles (Figure 3.34, Figure 3.35). Especially in the first scenes of the movie, the Nonnberg Convent in Salzburg, where Maria trained as a nun, is shown from many angles (Figure 3.36).

Figure 3.36. Openings in the Courtyard of Nonnberg Abbey (Robert Wise, The Sound of Music – 00:09:29). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

The residence called Villa Trapp, which we frequently see in the sequel of the original movie and where Maria takes on the role of nanny, continues to be used as a hotel today (Figure 3.37). It is even said that the entrance of another façade in the nearby area was used in the scenes where this house was shot.

Figure 3.37. Villa Trapp in the Movie "The Sound of Music" (Robert Wise, The Sound of Music – 01:28:23). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

The remake movie, “Sen Bir Meleksin”, was shot in 1969, when the transition to realistic cinema began. It is known that all the cinema spaces seen in the movie take place in real buildings. The building used by Hülya as a boarding school, which corresponds to the Nonnberg Monastery in the original movie, is the Adile Sultan Palace, used for wedding organizations today. As a result of the research on the term "Kandilli Girls' High School" used in the movie and the examination of the stairs in the visual of the building, it was revealed that the building is today's Adile Sultan Palace.

There is no information that the building used as a residence in the rest of the movie existed in the year it was shot, but that it has survived to the present day. In the original movie, the residential area is in a two-story villa. This situation was reflected in a similar two-story villa in 1969. In the 1960s, mass housing projects were on the agenda, and it is known that apartment buildings were built in the country. It is thought that the detached house reflecting Orhan Bey's situation was chosen in the movie because the people who were called wealthy at that time still had the concept of detached houses. Thanks to the visual documents taken from the location of the facade of this house, the estimated current location of the movie can be reached (Figure 3.38).

Figure 3.38. View of the Villa in the Movie “Sen Bir Meleksin” (Nejat Saydam, Sen Bir Meleksin – 01:25:57). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

Figure 3.39. View of Necmi Şahin Villa in the Movie "Sen Bir Meleksin" (Nejat Saydam, Sen Bir Meleksin – 00:05:26-01:03:54). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

In the first scenes of the remake, the camera angle starts from the sea and looks at Orhan's house. Meanwhile, Necmi Şahin Mansion, which is an important building and hosted many Yeşilçam movies of the period, can be seen in the background (Figure 3.39). It is known that Necmi Şahin Villa is in the Kocaeli Darıca region (Şümnu, 2021). In this case, it turned out that the detached house framed in the movie "Sen Bir Meleksin" and used in the movie, thanks to the Necmi Şahin villa, was in the Darıca region of Kocaeli. Looking at the location of the camera angle, it is understood that the building is on the beach opposite the Necmi Şahin villa, and this becomes clear thanks to the pier in front of the building (Figure 3.40).

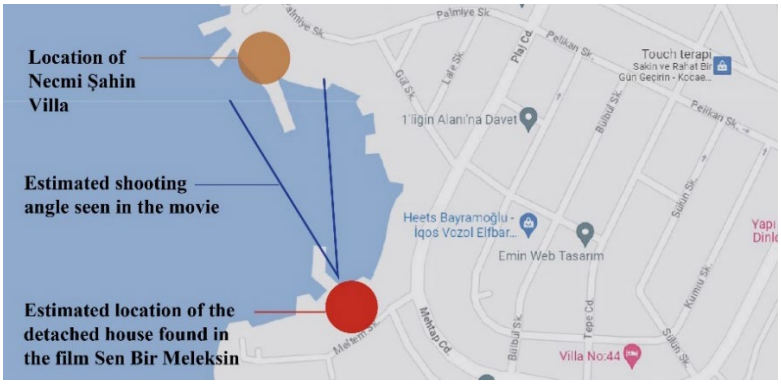


Figure 3.40. The Location of Necmi Şahin Villa and the Estimated Location of the Detached House used in the Movie "Sen Bir Meleksin", designed by author. Retrieved from https://www.google.com/maps/place/Darıca,+Eskihisar,+Darıca%2FKocaeli/@40.7880788,29.3343047,17.43z/data=!4m6!3m5!1s0x14cadfd1d75907cd:0x9a2f92dc99a38ee6!8m2!3d40.7738633!4d29.4002978!16s%2Fm%2F02qgd4t?entry=ttu

In the scenes of Nonnberg Monastery in the movie “The Sound of Music”, it is seen that the courtyard, corridors, and interior spaces are shot from a distance, and a perspective angle, and attention is drawn to the building arches, passage openings and heights (Figure 3.41). The construction of Nonnberg Abbey dates to 711-715, and Gothic architectural influences can be seen (Nonnberg Abbey, no date). When the facade, arches, and joinery of the building are examined, details specific to Gothic architecture come to the fore. The building continues to be used with the same function today.

Figure 3.41. Nonnberg Abbey Entrance Facade and Courtyard from “The Sound of Music” (Robert Wise, The Sound of Music – 00:18:24 – 00:14:00 – 00:09:29). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

In the remake of the movie Sen Bir Meleksin, the place where Hülya is studying serves as both an education and a dormitory. In the movie, the name of the educational structure is Kandilli Girls Anatolian High School. With this verbal information obtained from the movie, it was understood that the building is today, Adile Sultan Palace (Figure 3.42).

Figure 3.42. Kandilli Girls Anatolian High School Entrance Facade, Stair Detail and Dormitory Area in the Movie “Sen Bir Meleksin” (Nejat Saydam, Sen Bir Meleksin – 00:02:09 – 00:01:55 – 00:02:13). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

According to Tiryaki (2021), Sultan Abdülmecid bought this mansion for his sister Adile Sultan, in 1856 and wanted to give it to her as a summer house. Between 1861 and 1870, he had the mansion demolished and a large stone palace built. Both its exterior and interior architecture and decoration were made in the Western style that dominated the 19th century. According to research, it is known that the architect of the building was Sarkis Balyan Efendi and that the building was used as Kandilli Girls' Anatolian High School and was opened as Turkey's second girls' high school in 1916 (History 100 High School, 2023). The building, destroyed by a fire in 1986, was restored with the donation of businessman Sakıp Sabancı and hosts events and wedding ceremonies under the name of Adile Sultan Palace (Table 3.15).

Table 3.15. The Historical Development of Kandilli Girls Anatolian High School

Kandilli Girls Anatolian High School in 1916, Retvired from http://www.kankev.org/tr/content/basinda-biz-s70	Kandilli Girls Anatolian High School in 1969 in the Movie “Sen Bir Meleksin”	Adile Sultan Palace in 2023, Retvired from https://www.adilesultan.com

Figure 3.43. Villa Trapp Entrance Facade and Garden Area in the Movie “The Sound of Music” (Robert Wise, The Sound of Music - 01:44:50 – 00:22:35 – 01:07:24). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

It is thought that the Villa Trapp house, where Maria worked as a nanny in the original movie, belongs to two buildings with different entrance doors and interiors (Figure

3.43). The discontinuity between scenes documents this (Figure 3.43 – 01:44:50 – 00:22:35). The facade of the villa Trapp house is generally used in scenes with a single camera angle, and image composition. This situation is also seen in other scenes used in the movie (Table 3.16). When the exterior of the building is examined in detail in the reconstruction movie, it is analyzed that it has a red main entrance door, a large garden area, columns that serve as carriers, and decorations on the balcony, wooden window frames and white iron railings. It has been analyzed that the directors used different camera movements during the shooting, mostly shooting outdoors with perspective angle, and side camera angle.

Table 3.16. Comparison of the Outdoor Scenes of the Movies "The Sound of Music" and "Sen Bir Meleksin"

Exterior Scnes of the " The Sound of Music "			Exterior Scnes of " Sen Bir Meleksin "
	Nonberg Abbey	Kandilli Girls Anatolian High School Front Entrance	
	Salzburg Streets	The Street in Front of the Villa	
	Front Entrance of the Villa Trapp House	Exterior View of the Villa	
	Backyard of the Villa Trapp House	Backyard View of the House	

3.5.2. Interior Design Elements

Considering the period in which the movies were shot, it is known that when the locations of the 1930s are transferred to the 1969s, there will be differences and similarities in terms of interior layouts, materials, furniture designs and colors. Especially since the scenario in both movies takes place in a home, the differences in housing design are more evident. In the residence where the original movie was shot, scenes take place in the entrance/waiting area, living room, dining room, kitchen area, ballroom area and bedroom areas (Table 3.17). Likewise, the shooting locations of the movie “Sen Bir Meleksin” were designed as the entrance area, lounge area, living room, bedrooms, kitchen area and ballroom area. (Table 3.17).

Table 3.17. Comparison of the Interior Scenes of the Movies "The Sound of Music" and "Sen Bir Meleksin"

Interior Scnes of " The Sound of Music "			Interior Scnes of " Sen Bir Meleksin "
	High Priestess Chamber in Nonnberg Abbey	Kandilli Girls Anatolian High School Principal Office	
	Living Room Area of the House	Living Room Area of the House	
	Dining Area of the House	Dining Area of the House	
	The Ballroom of Villa Trapp House	The Ballroom of the House	

Figure 3.44. The Abbey of Nonnberg from the Movie "The Sound of Music" (Robert Wise, The Sound of Music – 00:14:55 – 00:16:50 – 00:15:03). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

When the interior of the Nonnberg Monastery building is examined in the first scenes of the Sound of Music movie, the effects of Romanesque and Gothic styles can be seen in the lighting element, lampshade, patterned wallpaper, chair backs and carvings on the table edges. These tables are used in the office space where the Marina meets the Mother Superior (Figure 3.44). In the movie Sen Bir Meleksin, the interior of Kandilli Girls Anatolian High School is not shown in more than a few scenes. The first of these scenes is the dorm room scene where Hülya meets her teacher. Thanks to the beds and wooden cabinets lined up in this scene, it is understood that the building was used as a boarding education area at that time. The meeting scene with Hülya in the principal's office is the second important scene. The principal's office is shown in detail, albeit from one angle. It is especially seen in the wooden bookshelf used as office furniture in the background (Figure 3.45).

Figure 3.45. Principal Room of Kandilli Girls Anatolian High School in the Movie "Sen Bir Meleksin" (Nejat Saydam, Sen Bir Meleksin – – 00:05:39 – 00:03:32 – 00:02:40). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

The use of wooden furniture in these two scenes attracts attention. It is thought that this situation was also affected by the limited materials available to designers in the 1960s. Again, during this period, due to the limited materials, it is seen that many designers established their offices to present their designs. For example, it is possible to see such furniture units in the Butik A and MPD designs established by Azmi Koz and Bediz Koz in the late 1960s (Datumm, 2022) (Table 3.18). When the exterior designs and interiors of two different educational buildings are examined, cultural and periodic differences are observed. The wide openings and gothic architectural approach we saw in the original movie are also reflected in the remake movie, with wide staircases and columns that make the building stand out. Especially when looking at the interiors, the difference in the design approach between the two periods is evident in the furniture used.

Table 3.18. Investigation of Office Furniture of Kandilli Girls Anatolian High School

Bookcase Furniture in Kandilli Girls Anatolian High School Office	Cabinet Design Produced in MPD by Bediz-Aziz Koz, Retrieved from https://archives.saltresearch.org/handle/123456789/76825

In the original and remake movies, stairs and openings appear as one of the most prominent design elements in housing. The transition from the entrance area to the waiting area in the original movie, and the transition from the entrance area to the lounge and rest area in the remake, make the two movies different. When we look at the entrance scene of the house in the original movie, we see that white wrought iron railings with Art Deco and Art Nouveau patterns reflecting the 1930s were used. It has been examined that Ionic style columns were used as carriers and ornaments, thus creating wide openings. The house's staircase is also shown from many angles, especially in perspective, in multiple scenes (Figure 3.46). It is thought that the wide openings in the building were beneficial as a shooting angle for the movie. When the

transition areas are examined, it is seen that the entrance door on the facade has a higher height than the normal door size. At the same time, the entrance area of the house and the doors of other rooms overlook a single area. This is useful for transitioning between scenes and understanding the use of the house.

Figure 3.46. Stairs, Columns and Openings Found in the Movie "The Sound of Music" (Robert Wise, The Sound of Music - 00:27:13 – 00:26:25 – 01:15:12). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

In the reconstruction, it is seen that the cultural and economic influences in Turkey are reflected in the furniture, space usage, and materials of the period. In this period when material resources were limited, it was seen that wooden materials were mainly used in designs. Unlike the original movie, the movie adopts a design approach far from the Art Deco and Art Nouveau design approach. Compared to the original movie, the wooden staircase design element comes to the fore, with carved wooden railing details. The wooden wall cladding that supports the wooden staircase and covers the entire hall area reveals the first floor of the building (Figure 3.47).

Figure 3.47. Staircase, Railing and Wall Featured in the Movie "Sen Bir Meleksin" (Nejat Saydam, Sen Bir Meleksin – – 00:05:39 – 00:03:32 – 00:02:40). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

This also increases the impact of the emotional scenes shot on the stairs and the first floor. Thanks to the visual documentation of this wooden staircase seen in the movie, it was noticed that Nejat Saydam used this structure frequently. Wooden stairs, and paneled walls are frequently seen in the movie "Tomorrow is Another Day: Gül Fatma", shot on the same date as "Sen Bir Meleksin". In fact, in the movie "Sen Bir Meleksin", it was noticed that this wooden door was placed on the empty wall at the top of the stairs on the second floor of the building (Figure 3.48).

Figure 3.48. The Wooden Door in the Movie "Sen Bir Meleksin" and the Wall Without the Wooden Door in the Movie "Yarın Başka Bir Gündür" (Nejat Saydam, Sen Bir Meleksin – 01:12:32 – 01:13:46). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

Art Deco and Art Nouveau influences can also be seen in the furniture designs used in the entrance, living room, dining room, and living area in the original movie. In the movie, all rooms open to the waiting area. The perspective and shooting angle created by the columns in the waiting area increase the feeling that the space is longer and wider than normal. In this area, there four dressers are decorated with bone dust-colored legs and six armchairs designed using yellow patterned fabric. In the movie' sequels, there is a dining room scene where the whole family is chatting. In this scene, it is possible to see the design approach, especially in kitchen accessories such as forks/spoons and candlesticks. At the same time, bone-colored dining chairs with carved legs were used in the dining room. The entrance, living room, ballroom and dining room are located on the lower floor of the building, while the bedrooms are located on the second floor of the building. In this area, beds, and wardrobes suitable for the design of the lower floor are used (Figure 3.49). When the remake movie is examined, it is seen that the living room and dining room are on the same floor, similar to the original movie. The living room area is directly connected to the entrance area,

while the dining room is reached by two steps. In the living room, wood paneling walls continue into the fireplace area. Regarding the fireplace area, two types of stone walls are used. This creates the feeling of extra seating space in the living room. When the living room is examined in general, furniture made of wood, plastic, and aluminum, which started to be used in the 1960s, attracts attention.

Figure 3.49. Bedroom Area in the Second Floor in the Movie “The Sound of Music” (Robert Wise, The Sound of Music - 00:27:13 – 00:26:25 – 01:15:12). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

The red sofa sets used in the living room area are similar to the sofa set design of the Moderno company, which was founded in Istanbul in 1953 by Master Architect Fazıl Aysu and Interior Architect Baki Aktar. According to DATUMM (2022), it is possible to present the company as one of the building blocks of Turkey's modernization process in the design field in the 1950s. With this feature, it is understood that the furniture has a unique signature, and a simple design language is used (Table 3.19). Based on the design lines of the red sofa set seen in the living room, it may be intended to resemble Italian and Scandinavian design concepts.

Table 3.19. A Review of the Sofa Set in the Lounge Area in the Movie "Sen Bir Meleksin"

The Red Sofa Set in the Living Room Area of the House	Sofa Set designed by Moderno, Retrieved from http://datumm.org/tr/firma?id=5 –

Two Scandinavian seating units shaped in organic forms are used in the extra seating area by the fireplace in the living room. This situation reveals that attempts were made to capture the concept of pop culture and pop art design, which began to emerge in other countries in the 1960s (Figure 3.50). In the rest of the movie, it is seen that there are single armchairs used in the living room and hall. In particular, the red armchair in the dining room resembles the armchair design of the company, founded by Azmi and Bedri Koz in 1959, first named Butik A and then MPD (Datumm, 2022) (Table 3.20).

Figure 3.50. Furniture in the Living and Dining Area in the Movie "Sen Bir Meleksin" (Nejat Saydam, Sen Bir Meleksin -00:39:54 – 00:20:04 – 00:09:10). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

Table 3.20. Examination of the Armchair Found in the Dining Room in the Movie "Sen Bir Meleksin"

Red Colored Wing Chair in the Dining Area	Armchair Designed by Bedri Koz, Retrieved from http://datumm.org/tr/firma?id=

When the prom scene of "Sen Bir Meleksin" is examined, it is seen that it was shot on the ground floor of the house. The continuity of the scenes, it is thought that this floor is located on the floor where the kitchen area is located. In the ball scene, the details

of the wooden stairs in the hall continue here (Figure 3.51). Additionally, the thick green curtain used to separate the two rooms has a similar pattern to the curtains used in the bedroom in the original movie. It has been analyzed that a more straightforward venue design was used in the reconstruction compared to the original ball stage, and the excitement of the ball was increased with decorations.

Figure 3.51. Prom Scene Featured in the Movie "Sen Bir Meleksin" (Nejat Saydam, Sen Bir Meleksin -00:59:34 – 00:58:03,). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

Another important point that concerns all scenes of the original and remake movies is the tones used in the locations. In the original movie, it is seen that the pale stone texture and cream color that started in the training area were replaced by bone color, green colors and yellow tones used in the furniture when we moved into the house. At the same time, it is seen that yellow tones are more dominant in the living room and dining area compared to the rest of the house. It is also seen that different fabric textures and patterns are used in these areas (Figure 3.52).

When the remake movie is examined, it is noticed that red and blue colors dominate the scenes. While the red color tone is emphasized with the armchairs in the living room, the stone wall in front of the fireplace is highlighted with blue color. While light green tones were applied for the living room, and ballroom area in the basement of the house, light pink wall paint was used in the bedroom and this tone was reinforced with the wooden headboard and bedside table (Figure 3.53). Thus, the color tones created in the two movies strengthened their effects by connecting the spaces.

Figure 3.52. Color Chart Used in the Movie "The Sound of Music" (Robert Wise, The Sound of Music - 01:09:16 – 01:04:35). Retrieved from https://unutulmazmovieler.pw/the-sound-of-music-neseli-gunler.html

Figure 3.53. Color Chart Used in the Movie "Sen Bir Meleksin" (Nejat Saydam, Sen Bir Meleksin -00:09:31 – 00:12:46). Retrieved from https://www.youtube.com/watch?v=sHmx1f9jGFE&t=1516s

CHAPTER 4
CONCLUSION

Cinema started its adventure with the creation of the first moving image. American cinema has developed itself in the cinema industry with the development of technology, starting from the motion picture. With the sanctions that came with WWI and the onset of the Great Depression, comedy movies such as Charlie Chaplin became active in the cinema to make the audience forget the problems and show the truth. Türkiye, on the other hand, entered the process of establishing its Republic in this period. After the American silent movies fell out of favor with the advent of sound movies in the 1930s, it opened a new door in cinema. Jazz Singer (1927), produced by Warner Bros., is the first sound movie in American cinema (Akbulut, 2012). In Turkey, after the proclamation of the Republic, the movie "İstanbul Sokaklarında" was shot in 1931, and Turkish cinema made a splash (Kuyucak, 2016). After the sound movie era, in the Classical Hollywood era, when American cinema was on the rise, melodrama movies with happy endings and happy families played an active role. During this period, many Hollywood melodrama movies were produced and exported to other countries. With the onset of WWII, this export in American cinema was prevented for a certain period, allowing other countries to develop their movie productions. This situation changed when educated moviemakers who returned to their country from America due to the war produced movies inspired by the West. According to Çevikoğlu (2018), the only source of Turkish producers to the 1960-1970 period was Hollywood cinema due to the inability to export movies in other countries during WWII, thus, it can be said that Turkish cinema started to shoot Yeşilçam remakes of original Hollywood movies, inspired by and with the motivation to resemble Hollywood movies. For this reason, in the period of 1960-1970, when Yeşilçam melodrama was popular, many remakes were produced rapidly (Appendix 2).

These remakes imitated Hollywood original movies in terms of plot and setting (Appendix 3). Although the space is imitated in re-productions, the cinematic space itself and the objects used in the space enable the person to discover the secret or overt mood, ideas, ideals, and time of the character (Gambarato, 2010) and to analyze the

society. Thus, cinema spaces reveal the existence of architecture (Rattenbury, (n.y; cited by Adiloğlu, 2001). When the locations in Hollywood movies in American cinema are examined, it is seen that the real places are mostly fictionalized in the set environment. However, when Yeşilçam movies in Turkish cinema are examined, it is seen that the real and existing venues of the period are mostly used. Considering physical spaces as cinematic spaces in Yeşilçam cinema also enables the structures that existed at that time to be explored. The use of buildings reflecting the period as a cinematic space reveal that cinema is not only a communication tool but also a documentation tool.

This research aims to reveal how the social effects of the period were reflected in the spaces, how the spaces were made similar, and the change the space went through in the transition from the original to the reconstruction phase. Cinematic spaces in the background and form the basis of movies are mostly examined in general. However, it aims to use a more organized analysis method in examining cinematic spaces to reveal the data reflected by the spaces. The large number of Yeşilçam movies, their disappearance in the process, lack of accessibility, and low image quality limit the studies that can analyze interior spaces. For this reason, the thesis focuses on movies in the 50s and 60s in which mostly interior scenes are seen. In this focus, using real places in Yeşilçam is also important. For this reason, in the interior analysis method created in Chapter 2, spaces are examined within the scope of physical space. Under the heading of documentation, the situation of the locations selected in the remake movies, in the movie and today, was analyzed. At the same time, the subheadings that constitute the interior analysis method and the similarities in the spatial features of these movies were analyzed in detail. Accordingly, in the third chapter of the thesis, the locations of three original Hollywood films between 1938 and 1965 and the spatial similarities of three remake Yeşilçam films shot between 1954 and 1972, selected with this internal analysis method, were examined.

With the interior analysis method, the movies were analyzed under the headings Location and Architectural Features and Interior Design Elements. The first reviewed original Hollywood movie, “You Can't Take It with You”, was shot in 1938, when sound movies were started, but color movies were not implemented. Considered one of the starting points of melodrama movies, this movie was produced before WWII. “Sev Kardeşim”, a remake movie, coincides with the part where realistic movies from

the popular Yeşilçam period of Turkish cinema began to be shot. Although there are 34 years between the two movies, it is seen that the handling of the movie characters bears similarities in the social situation of the period. However, considering the 34-year difference in the context of space, it has been analyzed that there are similarities in terms of the functions of the space, the design of the space, and the furniture used. Especially when these similarities are examined, it is seen that there are interior elements such as lighting elements, general shooting angles of the movie and the layout of the place, the use of space openings, and the colors used. The second reviewed movie is the original Hollywood movie “Sabrina”, shot in 1954. This movie was taken after the end of WWII. For this reason, it was shot in the period when melodramas with happy endings, which created the happy family picture of American cinema, became popular. Although color movies started in American cinema in 1951, the movie “Sabrina” was shot in black and white. “Şoförün Kızı”, a remake of the original Hollywood movie “Sabrina”, was shot in 1965. 1965 also coincides with the golden age of Yeşilçam period for Turkish cinema. “Şoförün Kızı” movie is a remake of the era that was inspired by the Western movies. In 1952, the first Turkish movie was shot, and a color movie entered Turkish cinema. However, the cost of color movies during the Yeşilçam period, when Turkish cinema was producing fast and economic problems, caused a movie like "Şoförün Kızı", which was shot in 1965, to be black and white. Both movies were shot in the rising melodrama narrative of their era. In the analyses made as a result of this situation, they are the movies that have the most similarities with each other in terms of both location and subject. In both movies, the characters represent rich girls, poor boys, and people who become rich in a short time. When the spaces of the movies are examined by the interior space analysis method, it is seen that even there are periodic differences in the interior elements used, similarities are created by using the same spaces as functions and using the same camera angles.

As a result of the analysis, it was analyzed that in both periods, moving cameras, depth of field and exterior shots was used to facilitate the perception of places and reveal the sense of character. In addition, interior elements that reveal the similarity of the spaces are also present in the two movies. The primary ones are lighting elements, usage area of furniture, furniture design, stairs and openings, and railing design.

The last analyzed movie, “The Sound of Music” was shot in color in 1965. Although the movie uses the technology of 1965 in technical terms, the period that the movie

reflects as a subject takes place in the 1930s. This situation shows that the creation of 1930s spaces in 1965, the movie imitates spaces. However, since there are many such movies, analyzing such a movie is increases the functionality of the interior analysis method. Reflecting the 1930s, the subject of the original movie reflects a history close to the Great Depression (1929) and WWII. It coincides with the beginning of WWII. It has been observed that this periodical effect takes a contrasting form and turns into more lively and energetic color codes in spaces. The movie “Sen Bir Meleksin”, which is a remake of the movie, was shot in 1969. It is a love and melodrama-themed movie, which coincides with the last period of Yeşilçam in 1969. In the following period, movies were shot in which melodramas, which dealt with political and economic problems, were dealt with by combining them with drama. The two movies are similar in terms of the plot and the way the characters are handled. However, from the point of view of cinematic space, the functions of the spaces are similar to each other. From a design point of view, since the original movie reflects the spaces in the 1930s, when it comes to the remake, it has been seen that it reflects the spatial design of the 1960s period, when the venues were shot instead of the 1930s. It is important to examine the color shooting of the original Hollywood movie and its remake and how the color, light and texture used are transferred to the spaces by examining them with the interior analysis method. The reason for this is that the interior elements create spatial similarities between the two movies. Some of these are the color design used, furniture placements and furniture design, space layout, use of similar openings and staircase structures, and close material selections. As a result of the analysis, one of the research questions of the thesis is "What are the connections between Hollywood and remake Yeşilçam movies in terms of interior?". There are noticeable changes in domestic trends due to differences in shooting years between the original and remake movies. On the other hand, similarities with the original movies have been detected in the essential elements that make up the interior of the remake movies. These include using similar color codes and similarities in interior arrangements (seating arrangement, lighting elements, layout plan, *etc.*). These similarities connect the interior elements to the entire space and create a bond between the movies. Another question of the thesis is "How can we develop an objective perspective on interior analysis in movies?" is the question and this question is thus answered. Although many locations of the films selected by the analysis method are examined from different angles during the analysis, there are parts that the thesis cannot examine. The most important of these is that since

remake films are mostly shot in physical locations, the thesis focuses on this area. On the other hand, since the original movies were shot in symbolic and fictional locations, the thesis accesses the data of these locations. However, it does not address them within the scope of the analysis method. In future studies, a research topic can be presented on what kind of analysis method the symbolic and fictional spaces in the original movies can be examined. At the same time, since the thesis is a master's thesis, it could not examine the similar economic, social, and cultural situations that form the basis of the original and remake movies. For this reason, apart from the analysis method in another study, original and remake films can be examined from a historical perspective and contribute to the history of cinema and architecture. Similar topics can be created for future studies in line with this thesis. On the other hand, this research also offers a new perspective that will support the perception of space of architecture and interior design students and gives cinema students the idea that space has data beyond images. It is thought that this thesis will support research on the relationship between Turkish cinema and architecture.

The thesis has achieved its goal of presenting a different perspective to the field of cinema interior architecture, the field of cinema, and the concept of interior architecture in cinema backgorund by revealing the spatial similarities of films through case analysis with the interior analysis method. At the same time, for the thesis, it has served as a bridge that can provide information flow between cinema and architecture.

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APPENDIX 1 –Historical Development of American Cinema and Turkish Cinema Between 1910-1974

Appendix 1. The Common Historical Development List of American Cinema and Turkish Cinema Between 1910-1974 is listed chronologically.

1910-1974	
1910	Thomas Edison introduced the sound movie device, the Kinetophone.
1910	William Foster's Foster Photoplay Company, the first movie production company in the United States, was founded in Chicago.
1912	"IMP Company," which merged with smaller companies to create Universal Picture.
1914	Cecil B. DeMille made the first Hollywood feature movie: The Squaw Man.
1914	The document named the destruction of the Russian monument in Ayastefanos, shot by Fuat Uzkınay in 1914, is accepted as the first Turkish movie.
1914	Cinema magazine is the first magazine whose content is cinema.
1915	The Birth of a Nation by D. W. Griffith is released.
1915	Charlie Chaplin's The Tramp (Şarlo Serseri,1915) was the first "wanderer" character to appear on the screen.
1917	The USA entered the WWI.
1919	The WWI was over.
1919	The Turkish War of Independence started on May 19, 1919.
1920	Charlie Chaplin, Douglas Fairbanks, and D.W. Griffith founded the "United Artists" company.
1922	Muhsin Ertuğrul's movie “Istanbul'da Bir Facia-i Aşk (1922)” began the era of Theater Players.
1922	The first private movie company "Kemal Movie" was established.
1923	The War of Independence came to an end on July 24, 1923, with the Treaty of Lausanne.
1923	The Republic was proclaimed on October 29, 1923.
1924	Swedish director Mauritz Stiller was one of the first to come to Turkey and discover Turkey as a cinematic venue.
1927	Oscar was established.
1927	Warner bros. The Jazz Singer, which he produced, is the first truly sound movie.
1928	The first full-sound movie, Lights of New York (New York Işıkları, 1928), is out.
1929	With the collapse of the stock market, the world economic crisis called the Great Depression began.

1930	Griffith makes his first sound movie, Abraham Lincoln.
1930	The concepts of “Happy Ending” or “Hollywood Ending” have appeared in melodrama movies.
1930	Artist Magazine started publication.
1931	With the shooting of the movie "İstanbul Sokaklarında”, Turkish cinema made a transition to sound movie.
1936	“Cinematheque Française”, one of the largest movie archives in the world, was established.
1937	The animated movie "Snow White and the Seven Dwarfs" produced by Walt Disney reached a large number of viewers as a different genre.
1938	Mustafa Kemal Atatürk passed away on November 10, 1938.
1938	Yıldız Magazine started its publication life.
1939	The movie "Gone with the Wind", one of the popular movies of the period, met with the audience.
1939	WWII had begun.
1942	The Casablanca movie had its premiere in New York.
1945	WWII was over.
1947	The Polaroid camera was invented.
1948	The tax reduction came into effect.
1950	Türkiye participated in the Korean War.
1951	The first color television was launched in American Cinema.
1952	"Halıcı Kız", the first color Turkish movie, was shot by Muhsin Ertuğrul.
1960	Halit Refig made his first movie, “Yasak Aşk”.
1960	On May 27, the first military coup took place in the Republic of Türkiye.
1963	Metin Erksan's movie "Susuz Yaz" became the first Turkish movie to receive an award at international cinema festivals.
1965	As a remake movie, "Şoförün Kızı" was shot by Ülkü Erakalin.
1966	Muhsin Ertuğrul made the movie "Sevmek Zamanı". There has been an increase in color movies in Turkish cinema.
1966	The Star Trek series debuted and the science fiction genre entered the cinema.
1967	Sony company has released an inexpensive black and white amateur video camera called "Portapak".
1967	There has been an increase in color movies in Turkish cinema.
1969	As a remake movie, "Sen Bir Meleksin" was shot by Nejat Saydam.

APPENDIX 2 – Historical Development of Remakes Yeşilçam Movies

Appendix 2. List of known 179 original movies shot in different countries and Yeşilçam remakes of these movies, arranged in chronological order according to the original movie year. Novel, theater, animation, and serial adaptations are not included in this table, which includes 179 movies. In this table, Yeşilçam movies, which are remakes of the original movies of different countries, which are discussed within the scope of the thesis, are included. To reach these adapted movies, the list of Yeşilçam movies, which were copied from the originals in the books prepared by Yalçın Özgül and prepared by Barış Saydam, was analyzed. At the same time, web bases such as IMDb and TSA were used.

Year	Country	Original Movies Title/ Director	Year	Adapted Movies Title/ Director
1917	Sweden	Tösen Fran Stormyrtorpet Victor Sjöström	1934	Aysel Bataklı Damın Kızı Muhsin Ertuğrul
1921	America	Orphans of The Storm D. W. Griffith	1961	İki Yetime Ülkü Erakalın
1921	America	The Sheik George Melfrod	1955	Şeyh Ahmet'in Gözdesi Çetin Karaman Bey
1921	America	The Kid Charles Chaplin	1970	Afacan Safa Önal
			1986	Garip Memduh Ün
1927	America	The Way of All Flash Victor Fleming	1940	Şehvet Kurbanı Muhsin Ertuğrul
			1953	İhtiras Kurbanları Muharrem Gürses
			1972	Şehvet Kurbanı Nejat Saydam
1929	America	Adams Rib George Cukor	1979	Ne Olacak Şimdi Atıf Yılmaz
1929	France	Gardien de phare Paul Auster	1923	Kız Kulesinde Bir Facia Muhsin Ertuğrul

1930	Hungary	Die Letzte Kompagnie Kurt Bernhardt	1943	On Üç Kahraman Şaddan Kâmil
1931	America	City Lights Charles Chaplin	1970	Cafer Bey Tunç Başaran
			1983	En Büyük Şaban Kartal Tibet
1931	France	Le Million Renê Clair	1986	Milyarder Kartal Tibet
1932	America	One Way Passage Tay Garnett	1967	Elveda Tunç Başaran
1933	Germany	Sehnsudit 202” Max Neufeld	1934	Milyon Avcıları Muhsin Ertuğrul
1933	Austria	Leise Flehen Meine Lieder Wili Forst	1955	Son Beste, Dr. Arşavir Alyanak
1933	America	The Invisible Man James Whale	1955	Görünmeyen Adam İstanbul’da Lütfi Ö. Akad
1934	America	Happened One Night Frank Capra	1964	Aslan Marka Nihat Mehmet Dinler
1935	France	Et Moi J’te Dis Qu’elle T’a Fait De L’oeil Jack Forrester	1933	Söz Bir Allah Bir Muhsin Ertuğrul
1935	America	Mazurka Wili Forst	1947	Yuvamı Yıkamazsın Kâni Kıpçak
1936	America	Little Lord Fauntleroy John Cromwell	1974	Bir Tanem Sırrı Gültekin
1936	America	Mr. Deeds Goes to Town Frank Capra	1964	Ankara’ya Üç Bilet Enis Rıza Olcayto
			1964	Anadolu Çocuğu Osman Seden
			1964	Halk Çocuğu Memduh Ün
			1983	Çarıklı Milyoner Kartal Tibet
1936	France	Muvaıs Garcon Raoul Ploguin	1965	Bir Gönül Oyunu Mehmet Aslan

			1973	Vurgun Zeki Ökten
1937	America	Stella Dallas King Vidor	1967	Sürtüğün Kızı Ertem Eğilmez
1937	France	Pepe Le Mok Julien Duvivier	1958	Dar Sokaklar Hüseyin Peyda
			1987	Seni Seviyorum Ertem Eğilmez
1937	America	You Only Live Once Fritz Lang	1958	Yaşamak Hakkımdır Atıf Yılmaz
1937	America	The Prisoner of Zenda John Cromwell	1965	Yalancı Orhan Aksoy
1938	America	Dramatic School Robert B. Sinclair	1963	Genç Kızlar Nevzat Pesen
1938	France	Gibraltar Fyodor Otsep	1961	Melekler Şahidimdir Süha Doğan
1938	America	Kentucky Walter Lang	1962	Atı Alan Üsküdar'ı Geçti Hicrî Akbaşlı
1938	America	Pygmalion Anthony Asquith	1942	Sürtük Adolf Körner
			1960	Aslan Yavrusu Hulki Saner
1938	America	The Adventures of Robin Hood Michael Curtiz	1966	Vatan Kurtaran Aslan Tunç Başaran
1938	America	The Lone Ranger William Witney	1968	Maskeli Beşler Yılmaz Atadeniz
			1968	Maskeli Beşlerin Dönüşü Yılmaz Atadeniz
			1969	Maskeli Süvarinin Dönüşü Kayahan Arıkan
1938	America	You Can't Take It with You Frank Capra	1972	Sev Kardeşim Ertem Egilmez

1939	America	Beau Geste William A.Wellman	1968	Gönüllü kahramanlar Tunç başaran
1939	America	Invisible Stripes Lloyd Bacaon	1967	Silahları Ellerinde Öldüler Feyzi Tuna
1939	America	The Wizard of Oz Victor Fleming	1971	Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde Tunç Başaran
1939	America	Wuthering Heights William Wyler	1963	Acı Aşk Hulki Saner
1940	Germany	Der Postmeister Gustav Ucicky	1949	Uçuruma Doğru Şaddan Kamil
			1966	Siyah Gül Ülkü Erakalın
1940	America	Forty Little Mothers Busby Berkeley	1964	Kırk Küçük Anne Memduh Ün
1940	America	Rebecca Alfred Hitchcock	1966	Kıskanç Kadın O. Nuri Ergün
1940	America	The Mark of Zorro Rouben Mamoulian	1962	Dağlar Bulutlu Efem Semih Evin
			1964	Kara Şahin Nuri Akıncı
			1966	Severek Dövüşenler Suavi Sualp
			1969	Zorro Kamçılı Süvari Yılmaz Atadeniz
1940	America	Waterloo Bridge Mervyn Le Roy	1961	Sonbahar Yaprakları Nejat Saydam
			1966	Göklerdeki Sevgili Remzi Jöntürk
			1983	Gecelerin Kadını Osman F. Seden
1941	America	Johnny Eager Mervyn Le Roy	1963	Maceralar Kralı Hulki Saner

1941	America	The Ball of Fire Howard Havks	1965	Ateş Gibi Kadın Aram Gülyüz
1941	America	The Corsican Brothers Gregory Ratoff	1964	Adanalı Tayfur Kardeşler Zafer Davutoğlu
1942	America	Always In My Heart Jo Graham	1966	Seni Bekleyeceğim Ertem Eğilmez
1942	America	Random Harvest Mervyn Le Roy	1961	Kalp Yarası Türker İnanoğlu
1942	America	Son of fury John Cromwell	1967	Kırbaç Altında Nejat saydam
1943	America	Lassie Come Home Fred M. Wilcox	1971	Lassi Mavi Boncuk Nuri Akıncı
1944	America	Going My Way, Leo Mac Carey,	1972	Aynı Yolun Yolcusu Turgut N. Demirağ
1944	America	Phantom Lady, Robert Siodmak,	1966	Siyahlı Kadın Suavi Sualp
1945	America	Mildred Pierce Michael Curtiz	1964	Şoför Nebahat ve Kızı Süreyya Duru
1946	America	Deadline At Dawn Harold Clurman	1963	Bire On Vardı Memduh Ün
1946	America	Duel In the Sun King Vidor	1961	Vahşi Kedi Muzaffer Tema
			1974	Kanlı Sevda Ülkü Erakalın
1946	America	Gilda Charles Vidor	1964	Bomba Gibi Kız Orhan Aksoy
			1974	Boşver Arkadaş Zeki Ökten
1946	America	The Killers Robert Siodmak	1965	Şeytanın Kurbanı Dr. Arşavir Alyanak
1946	America	The Postman Always Rings Twice	1979	Kara Kısrak Yücel Uçanoğlu

		Tay Garnett	1985	Sarı Bela Şahin Gök
1947	America	Golden Earrings Mitchell Leisen	1966	Altın Küpeler Orhan Aksoy
			1966	Çingene Nuri Akıncı
1947	America	The Foxes of Harrow Wanda Tuchock	1965	Kumarbaz Orhan Aksoy
1947	America	The Secret Life of Walter Mitty Norman Z. McLeod	1962	Cilalı İbo Rüyalar Âleminde, Osman F. Seden, Kemal Movie
			1962	Rüyalar Aleminde Osman F. Seden
			1975	Televizyon Çocuğu Aram Gülyüz
1948	America	I Walk Alone Byron Haskin	1962	Ölüme Yalnız Gidilir Yavuz Yalınkılıç
			1965	Krallar Kralı Bilge Olgaç
			1965	Cumartesi Senin Pazar Benim Aram Gülyüz
1948	America	John Belinda Jean Nequlesco	1959	Kanlı Değirmen Agâh Hün
1949	America	Fatal Attraction Adrien Lyne	1988	Sapık Kadın Orhan Elmas
1949	America	The Accused William Dieterle	1988	Dehşet Gecesi Orhan Aksoy
1950	Spain-Italy	Born Yesterday George Cukor	1965	Dünkü Çocuk Semih Evin
1950	America	Cheaper By the Dozen Walter Lang	1967	Marko Paşa Hulki Saner
1950	America	Father of The Bride Vincente Minnelli	1973	Kızın Var Mı Derdin Var Halit Refiğ

1950	Italy	L Inafferrabile 12 Mario Mattoli	1962	Gol Kralı Cafer Hulki Saner
1950	France	Ma Pomme Marc Gilbert Sauvajon	1964	İstanbul Kaldırımları Metin Erksan
1950	Italy	Non C'ê Pace Tra Gili Ulivi Giuseppe De Santis	1965	Öfke Dağları Sardı Sırrı Gültekin
1950	America	The Gunfighter Henry King	1963	İkisi de Cesurdu Ferit Ceylan
1951	India	Awaara Raj Kapoor	1964	Avare Semih Evin
1951	America	Francis Goes to The Races Artur Lubin	1971	Konuşan Katır at Yarışlarında Erdoğan Tokatlı
1951	America	Father's Little Dividend Vincente Minnelli	1986	Bebek Davası Aram Gülyüz
1951	America	Los Arboles Mueren De Pie Carlos Schlieper	1964	Ağaçlar Ayakta Ölür Mehmud Ün
1951	America	Place In the Sun George Stewens	1963	Bütün Suçumuz Sevmek Ülkü Erakalın
			1963	Büyük Yemin Süreyya Duru
			1963	Öldür Beni Agâh Hün
1951	America	Pick up Hugo Haas	1953	Kaldırım Çiçeği Baha Gelenbevi
1951	Mexican	Suzana Luis Bunuel	1957	Fırtına Geçti, S. Kâni Kıpçak
1951	Italy	Ultimo İncontro Gianni Franciolini	1952	Son Buse Suavi Tedü
1952	America	Limelight Charles Chaplin	1965	Serseri Aşık Ülkü Erakalın
			1973	Gülerken Ağlayanlar Nejat Saydam

1952	Italy	Sensualita Clemente Fracassi	1956	Dişi Yılan Orhan Elmas
1952	America	Viva Zapata! Elia Kazan	1974	Reşo Çetin İnanç
1953	India	Ah Raja Nawathe	1965	Ah Bu Dünya Osman Nuri Ergün
1953	Italy	La Red Emilio Fernandez	1954	Sahildeki Kadın Aydın Arakon
1953	America	Lili Charles Walters	1961	Külkedisi Nejat Saydam
1953	America	Roman Holiday William Wyler	1961	İstanbul'da Aşk Başkadır Süreyya Duru
			1964	Muhteşem Serseri Ülkü Erakalın
			1968	İstanbul Tatili Türker İnanoğlu
1953	America	Shane George Stevens	1965	Konyakçı Tunç Başaran
1953	America	The Clown Robert Z. Leonard	1965	Soytarı Hulki Saner
1954	America	A Star Is Born George Cukor	1978	Minik Serçe Atıf Yılmaz
1954	France	J'avais Sept Filles Jean Boyer	1962	Dilberler Yuvası Dr. Arşavir Alyanak
1954	America	On The Waterfront Elia Kazan	1966	Şeref Kavgası Mehmet Aslan
1954	America	Sabrina Billy Wilder	1959	Aşk Rüyası Hulki Saner
			1965	Şoförün Kızı Ülkü Erakalın
1954	America	Seven Brides for Seven Brothers Stanley Donen	1963	Üç Çapkın Gelin Süha Doğan

			1963	Rüzgârlı Tepe Süha Doğan
			1966	Beş Fındıkçı Gelin Hulki Saner
1954	America	The Divided Heart Richard Gughes	1964	Paylaşılmayan Sevgili Yücel Hekimoğlu
1955	America	Daddy Long Legs Jean Negulesco	1964	Hızır Dede Osman F. Seden
1955	America	Love Me or Leave Me Charles Vidor	1965	Sürtük Ertem Eğilmez
1955	America	The Ladykillers Alexande Mackendrick	2008	Şeytanın Pabucu Turgut Yasalar
1956	America	Serenade Anthony Mann	1959	Kırık Plak Osman F. Seden
1956	America	The Bad Seed Mervyn Le Roy	1963	Kötü Tohum Nevzat Pesen
1957	America	An Affair to Remember Leo Mc Carey	1960	İlk Aşk Hulki Saner
1957	Germany	Die Weibe Sklavin Herman Leitner	1960	Nilüfer Orman Çiçeği Hulki Saner
1957	America	Gunfight At the O. K. Corral John Sturges	1965	Korkunç İntikam Nejat Saydam
			1965	Korkusuzlar Semih Evin
1957	America	Love In the Afternoon Billy Wilder	1979	Arım Balım Peteğim Muzaffer Arslan
1957	France-America	Porte Des Lilas Renê Clair	1966	Gariban Aram Gülyüz
1958	Spain-Italy	La, Violetera Luis Cesar Amadori	1965	Çiçekçi Kız Nejat Saydam
1958	America	Some Came Running Vincente Minnelli	1964	Aşka Susayanlar Feyzi Tuna

1958	America	The Gift of Love Jean Negulesco	1961	Biz İnsan Değil Miyiz Sırrı Gültekin
			1961	Bir Yetim'in Hasreti Nuri Akıncı
1959	Italy	Agi Murad İl Diavolo Bianco Riccardo Freda	1967	Hacı Murat Natuk Baytan
1959	America	Imitation of Life Douglos Sirk	1971	Anneler ve Kızları Lütfi Ö. Akad
1959	America	Some Like It Hot Billy Wilder	1964	Fıstık Gibi Maşallah Hulki Saner
			1970	Fıstık gibi Hulki Saner
			1975	Çapkın Kızlar Temel Gürsu
			2008	Plajda Murat Şeker
1959	America	The Young Philadelphians Paul Newman	1966	Fakir ve Mağrur Mehmet Dinler
1959	America	Woman Obsessed Henry Hathaway	1966	Vahşi Sevda Memduh Ün
1959	Greece	Xylo Bgike Apo Ton Paradiso To Aleko Sakallarios	1966	Çıtkırıldım O. Nuri Ergün
1960	America	Let's Make Love George Cukor	1974	Kısmet Temel Gürsu
1960	America	North to Alaska Henry Hathaway	1965	Üç Kardeşe Bir Gelin Mehmet Dinler
1960	France	Plein Soleil Renê Clêment	1966	Beynimdeki Şeytan Mümtaz Alpaslan
1960	Argentina	Rufian El Daniel Tinayren	1965	Sırtımdaki Bıçak Natuk Baytan
1960	America	Spartacus Stanley Kubrick	1971	İki Esir Natuk Baytan

1960	America	The Magnificent Seven John Sturges	1964	On Korkusuz Adam Tunç Başaran
1961	America	Back Street David Miller	1965	Seven Kadın Unutmaz Osman F. Seden
1961	America	Come September Robert Mulligan	1964	Plajda Sevişelim Orhan Elmas
1961	America	Fanny Joshua Logan	1965	Uzakta Kal Sevgilim Ülkü Erakalın
1961	America	Pocketful of Miracles Frank Capra	1971	Elmacı Kadın Feyzi Tuna
1961	America	Scream of Fear Seth Holt	1965	Bitmeyen Korku Orhan Aykanat
1961	America	The last sunset Robert Aldrich	1966	Silahlar Patlayınca Orhan Elmas
1961	America England	The Parent Trap Nancy Meyers	1965	Şeker Gibi Kızlar Muzaffer Aslan
1961	America	West Side Story Robert Wise	1965	Yasak Sokaklar Feyzi Tuna
1962	America	One – Eyed Jacks Marlon Brando	1965	Dağların Oğlu Yılmaz Atadeniz
			1970	Dağların Kartalı Feyzi Tuna
1963	America	Irma La Douce Billy Wilder	1968	Kırmızı Fener Sokağı Natuk Baytan
1964	Italy	002 Agenti Segretissimi Lucia Fulcin	1967	Ringo Kazım Türker İnanoğlu
1964	America	Bedtime Story Ralph Levy	1965	Ava Giden Avlanır Hulki Saner
			1966	Kadın Avcıları Turgut N. Demirağ
1964	France	Fantomas Andreê Hunebelle	1967	Şaşkın Hafiye Kilink'e Karşı Natuk Baytan

1964	France Italy	Homme De Rio, L' Philippe de Broca	1970	İki Cesur Adam Suat Yusuf
			1970	Hoş Memo Çetin inanç
1965	America	The Collector William Wyler	1973	Cehennem Tarık Tibet
1965	America	The Heroes of Telemark Antony Mann	1967	Türk Komandoları Hasan Kazankaya
1965	America	The Sound of Music Robert Wise	1969	Sen Bir Meleksin Nejat Saydam
1967	France	Belle De Jour Luis Bunuel	1986	Kupa Kızı Başar Sabuncu
1967	America	Bonnie and Clyde Arthur Penn	1971	Cemo ile Cemile Çetin İnanç
1967	France Italy	Le samourai Jean Pierre Melville	1968	Tek kurşun Feyzi Tuna
1968	Italy	La Ragazza Con La Pistola Mario Monicelli	1971	Güllü Atıf Yılmaz
1968	France	Mariêe Êtait En Noir La François Truffault	1971	Melek mi Şeytan mı Mehmet Dinler
1968	America	The Brotherhood Martin Ritt	1977	Baba Ocağı Melih Gülgen
1969	America	Daddy's Gone a Hunting Mark Robson	1973	Çocuğumu İstiyorum Temel Gürsu
1969	Iranian	Gheysar Masud Kimiai	1972	Alın Yazısı Orhan Aksoy
1969	America	Midnight Cowboy John Schlesinger	1971	Yaban Ali Bilge Olgaç
1970	Italy	Borsalino Jacques Deray	1972	Bombola Oski Bombola Uçan Adam Çetin İnanç
			1972	Biz Belayı Severiz Erdoğan tokatlı

1970	America	Love Story Artur Hiller	1971	Aşk Hikayesi Nejat Saydam
1970	England	Trog Freddie Francis	1975	Hanzo Zeki Ökten
1971	Italy	Continuavano A Chiamarlo Trinitâ Enzo Barboni	1973	Bitirim Kardeşler Zeki Ökten
1971	America	Dirty Harry Don Siegel	1982	Kelepçe Çetin İnanç
1972	America	The Straw Dog Sam Peckinpah	1972	Köpekler Müjdat Saylav
			1974	Kartal Yuvası Natuk Baytan
			1984	Kadınca Temel Gürsu
			1992	Güneşi Uyandırmadan Nejat Gürsoy
1972	Italy	Intrusi Les Sergio Gobb	1974	Çirkin Dünya Osman F. Seden
1973	America	The Exorcist William Friedkin	1974	Şeytan Metin Erksan
1973	America	The Sting George Roy Hill	1974	Belalılar Melih Gülgen
1974	America	Young Frankenstein Mel Brooks	1975	Sevimli Frankenştayn Nejat Saydam
1975	France	Histoire D'o Sêbastien Japrisot	1975	O'nun Hikayesi Yılmaz Atadeniz
1975	Italy	It Vizo Ha Le Calze Nere Tano Cimarosa	1979	Kadın İsterse Savaş Eşici
1976	Italy	L 'ereditâ Ferramonti Mauro Bolognini	1979	Ateşli Dilber Ülkü Erakalı
1976	America	Lipstick Lamont Johnson	1985	Arzu Şahin Gök

			1985	Assolist Ülkü Erakalın
1977	France	Dantellliere Claude Goretta	1986	Beyaz Bisikler Nisan Akman
1977	America	The Other Side of Midnight Charles Jarrott	1984	Alev Alev Halit Refiğ
1981	America	Eyes of A Stranger Ken Widerhorn	1988	Gazeteci Kız Melih Gülgen
1981	Canada	Porky's Bob Clark	2006	Neşeli Gençlik Mesut Taner
1982	America	E.T. Steven Spielberg	1983	Badi Zafer Par
1982	America	Tootsie Sydey Pollack	1984	Şabaniye Kartal Tibet
1983	America	Who Will Love My Children? John Erman	1984	Yavrularım Bilge Olgaç
1984	America	Falling In Love Ulu Grosbard	1987	Bir Günah Gibi Alev Akakar
1984	America	The Woman in Red Gene Wilder	1985	Aşık Oldum Ertem Eğilmez
1984	America	Thief of Hearts Douglas Day Stewart	1986	Hırsız Zafer Par
1991	Germany	Zandalee Sam Pillsbury	1992	Sarı Tebessüm Seçkin Yaşar
1997	France	Combat De Fauves Benoit Lamy	1999	Asansör Mustafa Altıoklar
2001	Japan	Aıro/Pulse Kıyoshi Kurosawa	2005	Dabbe Hasan Karacada
2004	America	50 First Dates Peter Segal	2017	İlk Öpücük Murat Onbul
2004	South Korea	A Moment to Remember John H. Lee	2012	Evim Sensin Özcan Deniz

2005	India America	Black Sanjay Leela Bhansali	2013	Benim Dünyam Uğur Yücel
2006	South Korea	Baekmanjangja Ui Cheot Sarang Tae-gyun Kim	2015	Senden Bana Kalan Abdullah Oğuz
2011	Spain	La Cara Oculta Andrês Baiz	2017	Öteki Taraf Özcan Deniz
2011	South Korea	O Jik Geu Dae Man II-gon Song	2011	Sadece sen Hakan Yonat
2013	South Korea	Miracle In Cell No Nuel Crisostomo	2019	Koğuştaki Mucize Mehmet Ada Özteki
2014	India	Moone Moonu Varthai Madhumita Sundararaman	2015	Delibal Ali Bilgin
2016	Italy	Perfetti Sconosciuti Paolo Genovese	2018	Cebimdeki Yabancı Serra Yılmaz

APPENDIX 3 – From Hollywood Movies to Yeşilçam Remakes

Appendix 3. A list of the 116 original Hollywood movies selected from Appendix A2.1 and the production companies of Yeşilçam remakes of these movies.

Year	Genre	Original Movies Title/ Director	Adapted Movies Title/ Director	Year	Production
1921	Drama History Romance	Orphans of The Storm D. W. Griffith	İki Yetime Ülkü Erakalın	1961	Adalı Movie
1921	Drama Comedy Family	The Kid Charles Chaplin	Afacan Safa Önal	1970	Kervan Movie
			Garip Memduh Ün	1986	Uğur Movie
1921	Adventure Drama Romance	The Sheik George Melfrod	Şeyh Ahmet'in Gözdesi Çetin Karamanbey	1955	Aslan Movie
			Şeyh Ahmet Ertem Göreç	1968	Akün Movie
1927	Drama	The Way of All Flash Victor Fleming	Şehvet Kurbanı Muhsin Ertuğrul	1940	İpek Movie
			İhtiras Kurbanları Muharrem Gürses	1953	Ses Movie
1931	Comedy Drama Romance	City Lights Charles Chaplin	Cafer Bey Tunç Başaran	1970	Erman Movie
			En Büyük Şaban Kartal Tibet	1983	
1932	Comedy Drama Romance	One Way Passage Tay Garnett	Elveda Tunç Başaran	1967	Arzu Movie
1933	Horror Sci-Fi	The Invisible Man James Whale	Görünmeyen Adam İstanbul'da Lütfi Ö. Akad	1955	Kemal Movie
1934	Comedy Romance	Happened One Night Frank Capra	Aslan Marka Nihat Mehmet Dinler	1964	Saner Movie
1935	Drama	Mazurka Wili Forst	Yuvamı Yıkamazsın S. Kâni Kıpçak	1947	Elektra Movie
1936	Drama Family	Little Lord Fauntleroy John Cromwell	Bir Tanem Sırrı Gültekin	1974	Osmanlı Movie
1936	Comedy Drama Romance	Mr. Deeds Goes to Town Frank Capra	Ankara'ya Üç Bilet Enis Rıza Olcayto	1964	And Movie
			Halk Çocuğu Memduh Ün	1964	Uğur Movie
			Çarıklı Milyoner Kartal Tibet	1983	Cem Movie
1937	Drama Romance	Stella Dallas King Vidor	Sürtüğün Kızı Ertem Eğilmez	1967	Arzu Movie
1937	Adventure Drama	The Prisoner of Zenda	Yalancı Orhan Aksoy	1965	Erman

	Romance	John Cromwell			Movie
1937	Crime Drama Movie-Noir	You Only Live Once Fritz Lang	Yaşamak Hakkımdır Atıf Yılmaz	1958	Arı Movie
1938	Drama Romance	Dramatic School Robert B. Sinclair	Genç Kızlar Nevzat Pesen	1963	Pesen Movie
1938	Drama Romance Sport	Kentucky David Butler	Atı Alan Üsküdar'ı Geçti Hicrî Akbaşlı	1962	Sadık Movie
1938	Comedy Drama Romance	Pygmalion Anthony Asquith	Şehvet Kurbanı Nejat Saydam	1972	Acar Movie
			Sürtük Adolf Körner	1942	Ha-ka Movie
			Aslan Yavrusu Hulki Saner	1960	Saner Movie
1938	Action Adventure Romance	The Adventures of Robin Hood Michael Curtiz	Vatan Kurtaran Aslan Tunç Başaran	1966	Sine Movie
1938	Family Western	The Lone Ranger William Witney	Maskeli Beşler Yılmaz Atadeniz	1968	Arzu Movie
			Maskeli Beşlerin Dönüşü Yılmaz Atadeniz	1968	Arzu Movie
			Maskeli Süvarinin Dönüşü Kayahan Arıkan	1969	Hakan Movie
1938	Comedy Drama Romance	You Can't Take It with You Frank Capra	Sev Kardeşim Ertem Eğilmez	1972	Arzu Movie
1939	Action Crime Drama	Invisible Stripes Lloyd Bacaon	Silahları Ellerinde Öldüler Feyzi Tuna	1967	Arzu Movie
1939	Adventure Family Fantasy	The Wizard of Oz Victor Fleming	Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde Tunç Başaran	1971	Hisar Movie
1939	Drama Romance	Wuthering Heights William Wyler	Acı Aşk Hulki Saner	1963	Saner Movie
1940	Drama	Forty Little Mothers Busby Berkeley	Kırk Küçük Anne Memduh Ün	1964	Efe Movie
1940	Drama Movie-Noir Mystery	Rebecca Alfred Hitchcock	Kıskanç Kadın O. Nuri Ergün	1966	Akün Movie
1940	Action Adventure Family	The Mark of Zorro Rouben Mamoulian	Dağlar Bulutlu Efem, Semih Evin,	1962	Aktunç Movie
			Kara Şahin Nuri Akıncı	1964	Televizyon Movie
			Severek Dövüşenler Suavi Sualp	1966	Saner Movie
			Zorro Kamçılı		

			Süvari Yılmaz Atadeniz	1969	Atadeniz Movie
1940	Drama Romance War	Waterloo Bridge Mervyn Le Roy	Sonbahar Yaprakları, Nejat Saydam,	1961	Emin Movie
			Göklerdeki Sevgili A.Remzi Jöntürk	1966	Duru Movie
			Gecelerin Kadını Osman F. Seden	1983	Can Movie
1941	Crime Movie-Noir Thriller	Johnny Eager Mervyn Le Roy	Maceralar Kralı Hulki Saner	1963	Erman Movie
1941	Comedy Romance	The Ball of Fire Howard Havks	Ateş Gibi Kadın Aram Gülyüz	1965	Yurt Movie
1941	Adventure	The Corsican Brothers Gregory Ratoff	Adanalı Tayfur Kardeşler Zafer Davutoğlu	1964	Kemal Movie
1942	Drama	Always In My Heart Jo Graham	Seni Bekleyeceğim Ertem Eğilmez	1966	Arzu Movie
1942	Drama Romance	Random Harvest Mervyn Le Roy	Kalp Yarası Türker İnanoğlu	1961	Erler Movie
1943	Adventure Drama Family	Lassie Come Home Fred M. Wilcox	Lassi Mavi Boncuk Nuri Akıncı	1971	Dede Movie
1944	Comedy Drama Musical	Going My Way Leo Mac Carey	Aynı Yolun Yolcusu Turgut N. Demirağ	1972	And Movie
1944	Drama Crime Movie-Noir	Phantom Lady Robert Siodmak	Siyahlı Kadın Suavi Sualp	1966	Duru Movie
1945	Crime Drama Movie-Noir	Mildred Pierce Michael Curtiz	Şoför Nebahat ve Kızı Süreyya Duru	1964	Duru Movie
1946	Movie-Noir Mystery	Deadline At Dawn Harold Clurman	Bire On Vardı Memduh Ün	1963	Uğur Movie
1946	Drama Romance Western	Duel In the Sun King Vidor	Vahşi Kedi Muzaffer Tema	1961	Tema Movie
			Kanlı Sevda Ülkü Erakalın	1974	Burç Movie
1946	Drama Romance Movie-Noir	Gilda Charles Vidor	Bomba Gibi Kız Orhan Aksoy	1964	Erman Movie
			Boşver Arkadaş Zeki Ökten	1974	Arzu Movie
1946	Drama Crime Movie-Noir	The Killers Robert Siodmak	Şeytanın Kurbanı, Dr. Arşavir Alyanak	1965	Koçanga Movie
	Crime	The Postman Always	Kara Kısrak Yücel Uçanoğlu	1979	Mete Movie

1946	Drama Movie- Noir	Rings Twice Tay Garnett	Sarı Bela Şahin Gök	1985	Topkapı Movie
1947	Adventure Romance War	Golden Earrings Mitchell Leisen	Altın Küpeler Orhan Aksoy	1966	Akün Movie
			Çingene Nuri Akıncı	1966	Dadaş Movie
1947	Crime Drama Movie- Noir	I Walk Alone Byron Haskin	Ölüme Yalnız Gidilir Yavuz Yalınkılıç	1962	Sev Movie
			Krallar Kralı Bilge Olgaç	1965	Kazankaya Movie
1947	Action Drama Romance	The Foxes of Harrow John M. Stahl	Kumarbaz Orhan Aksoy	1965	Erman Movie
1947	Comedy Romance Fantasy	The Secret Life of Walter Mitty Norman Z. McLeod	Cilalı İbo Rüyalar Âleminde Osman F. Seden	1962	Kemal Movie
			Televizyon Çocuğu Aram Gülyüz	1975	Melek Movie
1948	Drama	John Belinda Jean Nequlesco	Kanlı Değirmen Agâh Hün	1959	Site Movie
1949	Comedy Romance	Adam's Rib George Cukor	Ne Olacak Şimdi Atıf Yılmaz	1979	Arzu Movie
1949	Drama Thriller Movie- Noir	The Accused William Dieterle	Dehşet Gecesi Orhan Aksoy	1988	Erler Movie
1950	Comedy Drama Family	Cheaper By the Dozen Walter Lang	Marko Paşa Hulki Saner	1967	Saner Movie
1950	Comedy Romance	Father of The Bride Vincente Minnelli	Kızın Var Mı Derdin Var Halit Refiğ	1973	Erman Movie
1950	Western	The Gunfighter Henry King	İkisi de Cesurdu, Ferit Ceylan,	1963	Meriç Movie
1951	Comedy Romance	Father’s Little Dividend Vincente Minnelli	Bebek Davası Aram Gülyüz	1986	Saner Movie
1951	Comedy Family Fantasy	Francis Goes to The Races Artur Lubin	Konuşan Katır at Yarışlarında Erdoğan Tokatlı	1971	Emek Movie
1951	Drama Romance	Place In the Sun George Stewens	Bütün Suçumuz Sevmek Ülkü Erakalı	1963	Ülkü Movie
			Büyük Yemin Süreyya Duru	1963	Duru Movie
			Öldür Beni Agâh Hün	1963	Site Movie
1952	Drama Musical Romance	Limelight Charles Chaplin	Serseri Aşık Ülkü Erakalın	1965	Melek Movie
			Gülerken Ağlayanlar Nejat Saydam	1973	Acar Movie

1952	Drama History Biography	Viva Zapata! Elia Kazan	Reşo Çetin İnanç	1974	Gülgen Movie
1953	Drama Musical Romance	Lili Charles Walters	Külkedisi Nejat Saydam	1961	Emin Movie
1953	Comedy Romance	Roman Holiday William Wyler	İstanbul'da Aşk Başkadır Süreyya Duru	1961	Duru Movie
			Muhteşem Serseri Ülkü Erakalın	1964	Melek Movie
			İstanbul Tatili Türker İnanoğlu	1968	Erler Movie
1953	Drama Western	Shane George Stevens	Konyakçı Tunç Başaran	1965	Fer Movie
1953	Comedy Drama	The Clown Robert Z. Leonard	Soytarı Hulki Saner	1965	Saner Movie
1954	Drama Musical Romance	A Star Is Born George Cukor	Minik Serçe Atıf Yılmaz	1978	Yeşilçam Movie
1954	Comedy Drama Romance	Sabrina Billy Wilder	Aşk Rüyası Hulki Saner	1959	Sanat Movie
			Şoförün Kızı Ülkü Erakalın	1965	Birsel Movie
1954	Comedy Drama Musical	Seven Brides for Seven Brothers Stanley Donen	Üç Çapkın Gelin Süha Doğan	1963	Nil Movie
			Beş Fındıkçı Gelin Hulki Saner	1966	Saner Movie
1954	Drama Crime Thriller	On The Waterfront Elia Kazan	Şeref Kavgası Mehmet Aslan	1966	Roket Movie
1954	Drama	The Divided Heart Charles Crichton	Paylaşılmayan Sevgili Yücel Hekimoğlu	1964	Artist Movie
1955	Musical Romance	Daddy Long Legs Jean Negulesco	Hızır Dede Osman F. Seden	1964	Kemal Movie
1955	Drama Musical Biography	Love Me or Leave Me Charles Vidor	Sürtük Ertem Eğilmez	1965	Arzu Movie
1955	Comedy Crime	The Lady killers Alexander Mackendrick	Şeytanın Pabucu Turgut Yasalar	2008	Mia Yapım
1956	Drama Musical Romance	Serenade Anthony Mann	Kırık Plak Osman F. Seden	1959	Kemal Movie
1956	Drama Horror Thriller	The Bad Seed Mervyn Le Roy	Kötü Tohum Nevzat Pesen	1963	Pesen Movie
1957	Drama Romance	An Affair to Remember Leo Mc Carey	İlk Aşk Hulki Saner	1960	Arı Movie
1957	Drama Western	Gunfight At the O.	Korkunç İntikam Nejat Saydam	1965	Yüksel Movie

	Biography	K. Corral John Sturges	Korkusuzlar Semih Evin	1965	Roket Movie
1957	Comedy Crime Drama	Love In the Afternoon Billy Wilder	Arım Balım Peteğim Muzaffer Arslan	1979	Sine Movie
1957	Crime Drama Romance	Porte Des Lilas Renê Clair	Gariban Aram Gülyüz	1966	Metro Movie
1958	Drama Romance	Some Came Running Vincente Minnelli	Aşka Susuyanlar Feyzi Tuna	1964	Kral Movie
1958	Drama Romance	The Gift of Love Jean Negulesc	Biz İnsan Değil Miyiz Sırrı Gültekin	1961	Şan Movie
1959	Drama	Imitation of Life Douglos Sirk	Anneler ve Kızları Lütfi Ö. Akad	1971	Erman Movie
1959	Comedy Musical Romance	Some Like It Hot Billy Wilder	Fıstık Gibi Maşallah Hulki Saner	1964	Saner Movie
			Fıstık gibi Hulki Saner	1970	Saner Movie
			Çapkın Kızlar Temel Gürsu	1975	Sezer Movie
			Plajda Murat Şeker	2008	Plato Movie
1959	Drama	The Young Philadelphians Paul Newman	Fakir ve Mağrur Mehmet Dinler	1966	Kadri Movie
1959	Drama Romance	Woman Obsessed Henry Hathaway	Vahşi Sevda Memduh Ün	1966	Kadri Movie
1960	Adventure Drama Biography	Spartacus Stanley Kubrick	İki Esir Natuk Baytan	1971	Erler Movie
1960	Comedy Musical Romance	Let's Make Love George Cukor	Kısmet Temel Gürsu	1974	Özer Movie
1960	Comedy Romance Western	North to Alaska Henry Hathaway	Üç Kardeşe Bir Gelin Mehmet Dinler	1965	Pesen Movie
1960	Action Adventure Western	The Magnificent Seven John Sturges	On Korkusuz Adam Tunç Başaran	1964	Artist Movie
1961	Drama	Back Street David Miller	Seven Kadın Unutmaz Osman F. Seden	1965	Kemal Movie
1961	Drama Romance	Fanny Joshua Logan	Uzakta Kal Sevgilim Ülkü Erakalın	1965	Pesen Movie
1961	Drama Western	One – Eyed Jacks Marlon Brando	Dağların Oğlu Yılmaz Atadeniz	1965	Işık Movie
			Dağların Kartalı Feyzi Tuna	1970	Uğur Movie
1961	Horror Thriller	Scream of Fear Seth Holt	Bitmeyen Korku Orhan Aykanat	1965	Burçak Movie

1961	Comedy Drama	Pocketful of Miracles Frank Capra	Elmacı Kadın Feyzi Tuna	1971	Erman Movie
1961	Drama Crime Musical	West Side Story Robert Wise	Yasak Sokaklar Feyzi Tuna	1965	Uğur Movie
1963	Comedy Romance	Irma La Douce Billy Wilder	Kırmızı Fener Sokağı Natuk Baytan	1968	Saner Movie
1964	Comedy	Bedtime Story Ralph Levy	Ava Giden Avlanır Hulki Saner	1965	Saner Movie
			Kadın Avcıları Turgut N. Demirağ	1966	And Movie
1965	Drama Thriller	The Collector William Wyler	Cehennem Tarık Tibet	1973	Eti Movie
1965	Drama Family Biography	The Sound of Music Robert Wise	Sen Bir Meleksin Nejat Saydam	1969	Acar Movie
1965	Action Drama History	The Heroes of Telemark Antony Mann	Türk Komandoları Hasan Kazankaya	1967	Kazankaya Movie
1967	Action Crime Biography	Bonnie and Clyde Arthur Penn	Cemo ile Cemile Çetin İnanç	1971	Erman Movie
1968	Crime Drama	The Brotherhood Martin Ritt	Baba Ocağı Melih Gülgen	1977	Gülgen Movie
1969	Thriller	Daddy's Gone a Hunting Mark Robson	Çocuğumu İstiyorum Temel Gürsu	1973	Melek Movie
1969	Drama	Midnight Cowboy John Schlesinger	Yaban Ali Bilge Olgaç	1971	Bozkurt Movie
1970	Drama Romance	Love Story Artur Hiller	Aşk Hikayesi Nejat Saydam	1971	Acar Movie
1971	Action Crime Thriller	Dirty Harry Don Siegel	Kelepçe Çetin İnanç	1982	Anıt Movie
1971	Crime Drama Thriller	The Straw Dogs Sam Peckinpah	Köpekler Müjdat Saylav	1972	Saylav Movie
			Kartal Yuvası Natuk Baytan	1974	Çağdaş Movie
			Kadınca Temel Gürsu	1984	Uzkan Movie
			Güneşi Uyandırmadan Nejat Gürsoy	1992	Metro Movie
1973	Comedy Crime Drama	The Sting George Roy Hill	Belalılar Melih Gülgen	1974	Cem Movie
1974	Comedy	Young Frankenstein Mel Brooks	Sevimli Frankenştayn Nejat Saydam	1975	Acar Movie
1976	Crime Drama Thriller	Lipstick Lamont Johnson	Arzu Şahin Gök	1985	Uzman Movie
			Assolist	1985	Metro Movie

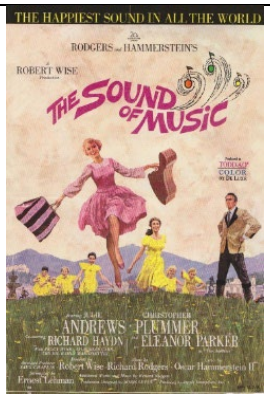
			Ülkü Erakalın		
1977	Drama Romance Thriller	The Other Side of Midnight Charles Jarrott	Alev Alev Halit Refiğ	1984	Erler Movie
1981	Horror Thriller	Eyes of A Stranger Ken Widerhorn	Gazeteci Kız Melih Gülgen	1988	Gözde Movie
1982	Adventure Family Sci-Fi	E.T. Steven Spielberg	Badi Zafer Par	1983	Anadolu Movie
1982	Comedy Drama Romance	Tootsie Sydey Pollack	Şabaniye Kartal Tibet	1984	Tibet Movie
1983	Drama	Who Will Love My Children? John Erman	Yavrularım Bilge Olgaç	1984	Gülşah Movie
1984	Drama Romance	Falling In Love Ulu Grosbard	Bir Günah Gibi Alev Akakar	1987	Fırat Movie
1984	Comedy Romance	The Woman in Red Gene Wilder	Aşık Oldum Ertem Eğilmez	1985	Burak Movie
1984	Crime Drama Thriller	Thief of Hearts Douglas Day Stewart	Hırsız Zafer Par	1986	Işıklar Movie
1987	Drama Thriller	Fatal Attraction Adrien Lyne	Sapık Kadın Orhan Elmas	1988	Erler Movie
2004	Comedy Drama Romance	50 First Dates Peter Segal	İlk Öpücük Murat Onbul	2017	
2005	Drama	Black Sanjay Leela Bhansali	Benim Dünyam Uğur Yücel	2013	TMC Movie

APPENDIX 4 – Hollywood (1938-1965) and Remake Yeşilçam (1965-1972) Melodrama Movies Selected for Case Study

Appendix 4. This is a table containing information about the shooting year, director, writer, producer, production company, cinematographer, editor and actors of the Hollywood movies and Yeşilçam remakes selected for the case study.

Original Movie		**Remake Movie**
Title:	You Can't Take It with You	Sev Kardeşim
Year:	1938	1972
Genre:	Comedy, Drama, Romance	Comedy, Romance
Directed by:	Frank Capra (1987-1991)	Ertem Eğilmez (1929-1989)
Produced by:	Frank Capra	Nahit Ataman
Written by:	Robert Riskin (1897-1955)	Sadik Şendil (1913-1986)
Production:	Columbia Pictures	Arzu Movie
Cinematography by:	Joseph Walker (1892-1985)	Cahit Engin (1922-1982)
Actresses and Actors:		**Actresses and Actors:**
Jean Arthur (1900-1991)-Alice Sycamore James Stewart (1908-1997)- Tony Kirby Lionel Barrymore (1878-1954)-Martin V. Edward Arnold (1890-1956)- Anthony K.		Hülya Koçyiğit (1947-)- Alev Güler Tarik Akan (1949-2016)- Ferit Çalışkan Münir Özkul (1925-2018)- Mesut Güler Adile Naşit (1930-1987)- Mesude

Original Movie		**Remake Movie**
Original Movie Title:	Sabrina	Şoförün Kızı
Year:	1954	1965
Genre:	Comedy, Drama, Romance	Comedy, Romance
Directed by:	Billy Wilder (1906-2002)	Ülkü Erakalin (1934-2016)
Produced by:	Billy Wilder	Nüzhet Birsel Özdemir Birsel
Written by:	Billy Wilder Samuel A. Taylor	Bülent Oran
Production:	Paramount Pictures	Birsel Movie
Cinematography by:	Charles Lang (1902-1998)	Turgut Ören (1924-)
Actresses and Actors:		**Actresses and Actors:**
Humphrey Bogart (1899-1957)- Linus L. Audrey Hepburn (1929-1993)- Sabrina William Holden (1918-1981)- David L. John Williams (1903-1983)- Thomas F. Martha Hyer (1924-2014)- Elizabeth T.		Ayhan Işık (1929-1979)- Ayhan Gürhan Belgin Doruk (1936-1995)- Arzu Ekrem Bora (1932-2012)- Ekrem Gürhan Nebahat Çehre (1944-)- Hülya

		
Original Movie		**Remake Movie**
Original Movie Title:	The Sound of Music	Sen Bir Meleksin
Year:	1965	1969
Genre:	Comedy, Drama, Romance, Family	Comedy, Romance
Directed by:	Robert Wise (1914-2005)	Nejat Saydam (1929-2000)
Produced by:	Saul Chaplin Robert Wise	Murat Köseoğlu
Written by:	George Hurdalek Howard Lindsay	Nejat Saydam Bülent Oran
Production:	Robert Wise Production	Acar Movie
Cinematography by:	Ted D. McCord (1900-1976)	Melih Sertesen (1926-1994)
Actresses and Actors:		**Actresses and Actors:**
Julie Andrews (1935-)- Maria Christopher Plummer (1929-2021)- Captain G. Eleanor Parker (1922-2013)- The Baroness		Hülya Koçyigit (1947-)- Hülya Ediz Hun (1940-)- Orhan