The Comparison of the Space usage in Turkish Cinema from Past to Nowadays

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Abstract

In this study, usage of space in Turkish Cinema is analyzed before and after 1980. Changing living conditions of the past and present affects constantly the fiction of space and causes different formations. The mansions and villas of the old Turkish films, replaced nowadays their place to fictional spaces created with computer technologies. The changing lifestyle of pre- and post-1980 renewed the usage of space inherently. In this study, the change in Turkish cinema before and after 1980 and depending to this change the usage of space is examined. Firstly, 104 films watched starting from 1960 until 2012 and an analysis chart was created by selecting two films for each year. Accordingly, two films selected (one from pre- 1980 and one from post-1980) and analyzed in detail. For the period prior to 1980, the "Güller ve Dikenler", for the period after 1980 the "Bliss" films, examined by analyzing the use of space, then comparisons made between the periods. In this context, the space configuration in yesterday’s and today’s Turkish Cinema is determined and correspondingly the differences are specified.

Keywords: Turkish Cinema, Usage of Space, Roses and Thorns, Bliss

Corresponding Author:
Introduction

Socio-cultural life reflects the identity of a country. Culture provides the community relations and also the development of the social structure. Development of the social structure changes the society constantly and accelerates the development of social, economic and political life of the country. The Republic of Turkey was established after an imperialism and through different periods and conditions attained the image of today's modern society. In particular after starting international expansion, technology and innovations has been followed in the 1980s. In the period of 1980 Turkey has experienced several episodes of both positive and negative. While trying to get used to innovations after international expansion, economic and political problems put the country into a difficult period. Social problems, economic problems, rural-urban migration, unplanned urbanization, and urban degeneration at the same time has started the series of problems which could not be solved for a long-term. Because of rural-urban migration and economic problems, the slum life was accelerated. People who migrated from the rural to the urban areas has changed the cultural life of the city and accelerated the degeneration. The confusion of 1980s influenced the social life deeply and also had an influence for different sectors. Under this influence, Turkish cinema led to the changes in the same way. Turkish Cinema, did not find its place in the process, particularly in the early years of the Ottoman Empire until the 1960s. The 1960s ushered in the era of transformation for the Turkish Cinema. This transformation period is so-called Yeşilçam Period which was creative and different in ever sense. Although the technology was insufficient to make a film and economic conditions were bad, this period was particularly efficient, and impressive. There was no television in this period and "audience" was created due to the public interest. In addition, the Turkish cinema sector has introduced many famous actor and director in this period. Yeşilçam period continued until the 1980s and then being replaced by different types of movies such as social, children's, comedy and erotic. Cinema could not fully succeed during the 1980s up to the 1990s, and entered a period of stagnation. The Turkish cinema has taken a different identity in the 1990s, realistic productions started which focuses on social issues. The film industry has turned into a commercial organization with this new identity and Turkish cinema has also won several awards abroad. The ottoman period the cinema was more documentary, at the period of Yeşilçam it was melodramatic, the period of 1980s was unspecified and post 1990s the cinema sector became more innovative, technologic and open to the outside world. Turkish cinema is affected by the social developments, the changing lifestyle before and after 1980s changed also the use of space in Turkish cinema. In this context of change and the change in Turkish cinema (pre-and post-1980) is analyzed depending on the use of space. Firstly, 104 films watched starting from 1960.

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1 "Green Pine” is a metonym for the Turkish film Industry, Yeşilçam is the name of a Street in Beyoğlu district of Istanbul where many actors, directors, and studios were based. Yeşilçam experienced its heyday during the 1960s when it produced more than 300 films annually.
until 2012 and an analysis chart was created by selecting two films for each year. Accordingly, two films selected (one from pre- 1980 and one from post-1980) and analyzed in detail.

**Turkish Cinema from Beginning to Nowadays**

The Turkish cinema began at the last period of Ottoman Empire (18th century) with the willingness to learn new Technologies and learning the Europeans. In fact, the Ottoman did not accept the Western civilization and culture for a long time, but while dealing with the internal affairs became a colony of the West in a sense. The usage of any kind of innovation for public was prohibited due to cultural and religious reasons. Non–mulsims living here were mostly benefited from this negatory behavior, they became in a way pioneers and local people learned new innovations from them. This effect of non-muslims has been one of the most important factor in the way to Europe. The Ottoman after the announcement of the ‘Imperial Edict of Reorganization’(Tanzimat fermanı) recognized the need to renew and opened the door to innovations and western world. Cinema was introduced at the end of this century. The first screening took place at the palace in 1896 (the period of Abdulhamid II) which was made by a Frenchmen. Then, with the help of Sigmund Weinberg's short film screenings were made near Beyoğlu district. In 1914 reserve army officer Fuat Uzkınay made the film "Ayastefanos'taki Rus Abidesinin Yıkılışı" (The Demolition of the Russian Monument at St. Stephen) and blazed a trail. This documentary film is considered as the first Turkish film in the movie history (Övünc, 2007). At the same period Turkey's first private film company 'Kemal Film' was set up by Seden Brothers and theater artist Muhsin Ertuğrul, who contributed greatly to the growth of Turkish cinema, also made films. Very few films were made in the period of the struggle for survival of the Ottoman Empire. Turkish film industry did not improve until the establishment of the republic due to economic- political problems and social events. ‘The Theater Artists' Period is started after the establishment of the republic. This period was dominated by theatre artists among whom Muhsin Ertuğrul was the leading figure by shooting almost all films. He set up a 17 year unbreakable "Actor Monopoly" by working only with a cast of theater actors who were mostly new to cinema (Işığan, 2000). During the establishment of a new state, the film industry had many difficulties and could not develop, nevertheless the first sound film was taken in this period. After The Theater Artists' Period an Interim period started and was not efficiently used due to the difficulties related to the establishment and survival of the state. Censorship on films also date back to this period. Except from theater-based ones, Directors from different branches were also included the cinema. The Cinema Artists' Period (1950-1970) is started and this period is defined as ‘the presence of cinema in the artistic sense, for the first time’. Theater-based directors were followed by new directors, and these young directors created a new film language (Övünç, 2007). Turkish cinema has continued to develop in
the 1950s while country grappling with political and economic turbulence. During the period of wars, most of the film has been the subject of war. In addition, the political and economic events have changed the culture of consumption. Many laws have been promulgated, foreign investment have been encouraged, the life type of society has undergone a transformation. The poor and the rich class distinction emerged severely, consumer culture, differentiated, the foreign debt increased and Turkey has become a country dependent on foreign countries. Rural-urban migration has increased, living conditions, differentiated, and with the slum settlements unplanned construction has started. Turkish cinema sector was also influenced of this process. the technological facilities, the infrastructure and the production rate remained quite back compared to other countries. In particular, in 1958 the effect of the devaluation and the quota of film import, the black market of film established. In this way, digitally a large increase in film production took place, on the other hand the nature of films declined (Karahanoğlu, 2007). In this period, Turkish cinema entered a very fruitful “Yeşilçam” period where we can see directors such as Lütfi Akad, Metin Erksan, Atıf Yılmaz, Memduh Ün, who entered into the World of Turkish Cinema. Many actors/actresses who have become famous after the competitions organized by the famous magazines of the period have also been brought into the sector. In 1953, “I. Turkish Film Festival” was organized, in 1954 “Film Technicians Union” and in 1956, “Local Film Productors Society” have been founded (Karahanoğlu, 2007). Just after, in 1960s, it was the beginning of a political period in Turkish Cinema. In 1960’s period which started with the political impact, many political circumstances have generated and mechanization caused urbanization as a result of an increase in population. 1960 was a period of constitutional changes, and shifts in society. This stressful period worked as a positive driving force for the Turkish Cinema, and all of the period films were conceptualized on social, economical and political issues such as migration to the city, and squatter housing. Then, and with the help of the mentioned liberty, a period dominated by intellectual discussions started. Theories such as “Social Reality”, “Public Cinema”, “Reformist Cinema”, “National Cinema” has appeared in this period. The new constitution which was prepared after 1960 impact, and also the progressive atmosphere, gave way to the growth of social realism for Turkish Cinema (Karahanoğlu, 2007). National Cinema was born as an idea against foreign cinema. At 1975, with the leadership of Prof. Sami Şekeroğlu, the archive named “Cinema-TV Institute” was founded (Karahanoğlu, 2007). Moreover, Turkish Cinema strated to win prizes abroad. At 1960s, color films were stared to be made regularly, and for the first time at 1971, yearly films taken in color were more than the number of black-white films (Çağlayan, 2004). This period has been generally mentioned as “Period of the New Film Makers” within the history of Turkish Cinema. In this period, realist films about social problems were made. In 1970 and 1980s, middle class society and families started to leave cinemas because of various reasons such as widespreading of TV, and because of the cinema environments which were dominated by sex films. Instead of these classes of the society, cinemas were
started to be popular among a more undefined, and a semi-*lumpen* class. With the change of the viewer quality, the style of expression was also changed. Classical subjects in cinema were replaced by adventure films, or films of arabasque and social/individual contexts in different periods (Scognamihllo, 1998). In 1980s, because of the changes after foreign expansion and of the problems as a result of the expansion, Turkish Cinema changed its direction to different types. This period lasted until 1990s in which there were many products like children films, erotic films, science fiction, or migration films. The impact of 1980 was obviously effected the 1990s’ cinema. Especially, technological developments which entered into film making widely effected Turkish Cinema. Cinema was negatively effected from the widespread use of TV at homes and from the increase in the number of foreign films. Some amount of money from the TV sales was spent and with common productions and with the help of the Cultural Ministry funds, Turkish Cinema was pushed to survive against foreign cinema. Funds of foundations such as Eurimages became more and more important (Karaman, 2002). With the 1990’s, Turkish Cinema entered a different progress. Turkish films focusing on social issues and new age directors started to appear. Turkish Cinema looked for different approaches in each and every period and generated a new vocabulary with the emanation of new directors. Although these attempts could not make up a strong and permanent movement in Turkish Cinema, a certain richness and variation has been created (Özkan, 2007). With 2000’s, and with the existence of appropriate economical conditions for editing, infrastructure, space, actors-actresses, costumes, and decor, and with the inclusion of the computer technology, cinema has developed significantly. Different types of films were made such as drama, comedy, and adventure. Turkish Cinema has evolved as a result of the shifts within and parallel to the economical, political, and social problems of its period. Today, Turkish Cinema has evolved into an identity which encompasses a style of fictious expressing. For this reason, it is possible to mention three significant periods within Turkish Cinema: the first is the decade after 1980 impact, the second is the period which comes as a result of the globalization which was observed dominantly around 1990’s, and the last is the gradual settlement period by the 2000’s in which cinema has been trying to find its origins and its essence (Orta, 2005).

**Usage of the Spaces in Turkish Cinema from the Beginning to Nowadays**

Cinema is an art that a new one is created everyday, and sometimes admired and sometimes not understood. In the basis of the films, photography exists and it comes as it is improving to the spaces that we couldn’t experience. The world presented us in the films, actually the world that we know with people and incidents (Ergin 2007). We can see the change in Turkish cinema, from the beginning, is tremendous with every field of filming as its subject, fiction, filming methods. Developing innovations, depending on the change of the life conditions, are reflected on the films as well, and the concept of the
space is in parallel to the story of the movie. In the first days of the Turkish Cinema, there was a space problem, but today every innovation created by technological improvements have the leading roles in filming. Istanbul has the leading role for almost every film. In the background of most of the films, there is a reminder image of İstanbul. The expressions of İstanbul, particularly started in the movies of 1960’s continued to be the most preferred space in movies till today. On the other hand, except for İstanbul, the other preferred spaces, locations of the films were; single houses (family houses), squatter houses, housing estates, markets, arcades, bazaars, mansions, apartment buildings, night clubs, workshops, bosphorus, seasides. In Turkish films, specially the night life places(night club, bar) and working places (factory, company) located in İstanbul were shown as the places about life standards. Indoor public spaces (hospital, jail, court room) are where the story accelerated. Outdoor public places (seaside, bosphorus, Taksim Square) are the places combined with visual pleasure or visited places. Haydarpaşa Train Station and Yeşilköy Air Port are the starting and the ending points for the transportations made in the city and to the other cities (Adiloğlu,2005). Especially before 1980, in the films while mansion, summer house, night club, islands, Anatolian cities, village life, squatter houses were used significantly, natural spaces were also being used considerably.

Towards the 1980s, depending on the increase of the use of TV caused a decrease on the interest for movie theatres and as a result of this economic problems occured and the production of films slowed down. In 90s new directors entered in cinema business and social reality projects took place, as a result of these actions sector revived. The changes of cinema from 1980s to 1990s, became the main reason for creation of the fictional space in 2000s. That’s why most of the movies, created in these days, produced in fictional or Computer Generated Image (CGI) space depending on the economic conditions. From the first years of the cinema, critics and audience understood that decors of the movie set is more important than the other components. Therefore, decors in films, became an important component which makes a contribution to dramatic structure of the film more than delivering only the circumstances for human (Serter 2005). Thus, films are delivering the message to audience with these spaces. Space fiction can be natural as it can be fictional. The analysis regarding to this point(Table 4, 5, 6, 7, 8, 9) during the time between 1960s and 1990s, spaces preffered in Turkish films were natural, but from 1990s till today spaces preferred became more fictional or CGI techniques were used. In this matter, its seen that fiction of the space of movies are natural environments. But during the period till today, as a result of technological improvements, the ambiance of the films renewed and computer fiction involved in to films.
Chart 1. Spaces used in Turkish Cinema

<table>
<thead>
<tr>
<th>Spaces used in Turkish Movies Before 1980</th>
<th>Spaces used in Turkish Movies After 1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mansion, single house, timber house</td>
<td>Apartments, slum houses, mansion</td>
</tr>
<tr>
<td>Night clubs</td>
<td>Bar, discos, restaurants</td>
</tr>
<tr>
<td>Scenery of İstanbul</td>
<td>Scenery of İstanbul</td>
</tr>
<tr>
<td>Anatolian cities</td>
<td>Anatolian cities</td>
</tr>
<tr>
<td>Elegant Turkish</td>
<td>Slang Turkish</td>
</tr>
<tr>
<td>Office, Factory, Company, Bank</td>
<td>Corporate companies</td>
</tr>
<tr>
<td>-</td>
<td>Special effects</td>
</tr>
</tbody>
</table>

From the past to today, changing life influenced the use of the space in films. Old Turkish films generally used mansions, or outdoor places in neighborhoods like Beylerbeyi, Kanlıca, Kandilli, Üsküdar, Emirgan, Tepebaşı, Kuzguncuk, Arnavutköy, Belgrad Forrest, Islands, Tarabya, Beyoğlu, Balat as natural spaces (Hun 2012). For the indoor spaces generally, most part of the films took place in living rooms, the main filming set of the house. Antique furnitures, stairs and environment separator objects are the main fittings of films. Although the spaces used in old Turkish movies like mansion, night clubs, squatter houses were arranged by natural environments, today spaces are being constructed. Therefore, its been noticed that the main effects for the usage of space in films are economic, political and cultural developments depending on the social life. In today’s cinema, besides the fictional environments supported by the technological datas, mostly its Istanbul being watched in the background. Besides that, historical places, The Grand Bazaar, Kuzguncuk, Tarlabası, Beyoğlu are still being used as outdoor environments. Within in the scope of all this research, to evaluate the past and today, between two films, its been compared both the subject of the movie and the spaces were used in films. First, 104 films examined in detail, and analysis chart has been prepared. In the result of this chart, a movie was selected from each period. The period before 1980, “Güller ve Dikenler” directed by Nejat Saydam, for the period after 1980 “Mutluluk” directed by Abdullah Oğuz were examined.
The Analysis of Turkish Cinema between the Years of 1960-2012 according to “Building Type, Content-style, Feature, The Usage of Space”

**Table 1. The Analysis of Turkish Films Produced Between the Years of 1960-1969**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960-69</td>
<td><em>Kızılbaş</em></td>
<td>Yılmaz Güney</td>
</tr>
<tr>
<td>1967</td>
<td><em>Baysular</em></td>
<td>Yavuz Önal</td>
</tr>
<tr>
<td>1969</td>
<td><em>Kırmızı Kedi</em></td>
<td>Yılmaz Güney</td>
</tr>
<tr>
<td></td>
<td><em>Beyaz ve Siyah</em></td>
<td>Yılmaz Güney</td>
</tr>
<tr>
<td></td>
<td><em>Kırmızı Perde</em></td>
<td>Yılmaz Güney</td>
</tr>
<tr>
<td></td>
<td><em>Çakal Seyahati</em></td>
<td>Yılmaz Güney</td>
</tr>
<tr>
<td></td>
<td><em>Pınar</em></td>
<td>Yılmaz Güney</td>
</tr>
<tr>
<td></td>
<td><em>Bir Gün Hafta Sonu</em></td>
<td>Yılmaz Güney</td>
</tr>
</tbody>
</table>

**Table continued on next page...**
### Table 2. The Analysis of Turkish Films Produced Between the Years of 1970-1979

<table>
<thead>
<tr>
<th>Year</th>
<th>Movie</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970</td>
<td><em>Kapadokya</em></td>
<td>A.F. KURZAI</td>
</tr>
<tr>
<td>1971</td>
<td><em>Çiftçi</em></td>
<td>Nihat ŞAHBAH</td>
</tr>
<tr>
<td>1972</td>
<td><em>Mutfak</em></td>
<td>Nihat ŞAHBAH</td>
</tr>
<tr>
<td>1973</td>
<td><em>Hayatım</em></td>
<td>Duygu SALTÖZÜ</td>
</tr>
<tr>
<td>1974</td>
<td><em>Memleket</em></td>
<td>Turgay ÇELİK</td>
</tr>
<tr>
<td>1975</td>
<td><em>Gönlümde</em></td>
<td>Arif TUNA</td>
</tr>
<tr>
<td>1976</td>
<td><em>İki Yüz</em></td>
<td>Yılmaz GÜMTÜZ</td>
</tr>
<tr>
<td>1977</td>
<td><em>Uzak erectile</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1978</td>
<td><em>Korkunç Hali</em></td>
<td>Deman F. SEVEN</td>
</tr>
<tr>
<td>1979</td>
<td><em>Hızlı Hayat</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td></td>
<td><em>Düşük Manzaralı</em></td>
<td>A.F. KURZAI</td>
</tr>
<tr>
<td></td>
<td><em>Büyük Oda</em></td>
<td>Orhan ABDUL</td>
</tr>
</tbody>
</table>

### Table 3. The Analysis of Turkish Films Produced Between the Years of 1980-1989

<table>
<thead>
<tr>
<th>Year</th>
<th>Movie</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td><em>Kızın Kalayı Değil</em></td>
<td>Taner GÜRSÜ</td>
</tr>
<tr>
<td>1981</td>
<td><em>Yeni Topçu</em></td>
<td>Deman F. SEVEN</td>
</tr>
<tr>
<td>1982</td>
<td><em>Tepe Dik</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1983</td>
<td><em>Sığın</em></td>
<td>Deveci TUNA</td>
</tr>
<tr>
<td>1984</td>
<td><em>Pekin</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1985</td>
<td><em>Nefes</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1986</td>
<td><em>Kızları</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1987</td>
<td><em>Anma</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1988</td>
<td><em>Düvenir</em></td>
<td>Orhan ABDUL</td>
</tr>
<tr>
<td>1989</td>
<td><em>Özgür</em></td>
<td>Orhan ABDUL</td>
</tr>
</tbody>
</table>
Table 4. The Analysis of Turkish Films Produced Between the Years of 1990-1999

<table>
<thead>
<tr>
<th>Title</th>
<th>Type of Building</th>
<th>Urban Scale</th>
<th>Content Style</th>
<th>Features</th>
<th>Usage of Location</th>
</tr>
</thead>
</table>
| The Analysis of Turkish Films Produced Between the Years of 1990-1999

Table 5. The Analysis of Turkish Films Produced Between the Years of 2000-2010

<table>
<thead>
<tr>
<th>Title</th>
<th>Type of Building</th>
<th>Urban Scale</th>
<th>Content Style</th>
<th>Features</th>
<th>Usage of Location</th>
</tr>
</thead>
</table>
Table 6. The Analysis of Turkish Films Produced Between the Years of 2011-2012

<table>
<thead>
<tr>
<th>Period</th>
<th>Year</th>
<th>Movie</th>
<th>Director</th>
<th>Type of Building</th>
<th>Urban Scale</th>
<th>Content Style</th>
<th>Texture</th>
<th>Usage of Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011-2012</td>
<td>2011</td>
<td>Apa Tuvetken Sever</td>
<td>Cemal Kaygısız</td>
<td>Modernistic Village</td>
<td>Urban</td>
<td>Historical</td>
<td>Rural</td>
<td>Literature</td>
</tr>
<tr>
<td></td>
<td>2012</td>
<td>etur</td>
<td>İsmet AYGER</td>
<td>Modernistic Village</td>
<td>Urban</td>
<td>Historical</td>
<td>Rural</td>
<td>Literature</td>
</tr>
<tr>
<td></td>
<td>2013</td>
<td>Kuralam Stafford</td>
<td>Hürrem FIRMANS</td>
<td>Modernistic Village</td>
<td>Urban</td>
<td>Historical</td>
<td>Rural</td>
<td>Literature</td>
</tr>
<tr>
<td></td>
<td>2014</td>
<td>Kuralam Stafford</td>
<td>Hürrem FIRMANS</td>
<td>Modernistic Village</td>
<td>Urban</td>
<td>Historical</td>
<td>Rural</td>
<td>Literature</td>
</tr>
</tbody>
</table>

The references for the film titles, "sineböl.com", "sinebol.com", films are watched through YOUC, DVD and also watchable on youtube.

Comparison of the usage of space in Turkish Cinema before and after 1980

The usage of space in Turkish Cinema, like the changing community life, has been transformed continually. In particular, in the 1980s international expansion and technological innovations started an irresistible process. The society tried to get use to this different period of 1980s with its new terms and conditions. This period was significantly differentiated because people should have accapted the political, economic and social changes. Turkey was close to external world before 1980, the political events of 1980s introduce the country to the innovations and external world. The same situation is valid also for Turkish Cinema. Cinema earned a new dimension and meaning through the inclusion of technological innovations, especially the computer into the fiction of cinema. Fictiveness of cinema which started in 1990 replaced its place to a cinema with special effects and fiction. In this sense, the social transition of Turkey in 1980s affected and changed the Turkish Cinema and its usage of space. Therefore, 104 films were watched starting from 1960 until 2012 and an analysis chart was created by selecting two films for each year. Accordingly, two films selected (one from pre-1980 and one from post-1980) and analyzed in detail. For the period prior to 1980, the "Güller ve Dikenler", for the period after 1980 the "Bliss" films, examined by analyzing the use of space, then comparisons made between the periods. In this context, the space configuration in yesterday’s and today’s Turkish Cinema is determined and correspondingly the differences are specified.
The selected Film “Güller ve Dikenler” (Eng. Title “Roses and Thorns”) for the period before 1980

**Figure 1. Movie poster**

**Chart 2. “Güller ve Dikenler” Production Information**

<table>
<thead>
<tr>
<th>Director</th>
<th>Nejat Saydam</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stars</td>
<td>Kartal Tibet, Hülya Koçyiğit, Salih Güney, Nuri Altmok, Reha Yurdakul</td>
</tr>
<tr>
<td>Scenario</td>
<td>Nejat Saydam</td>
</tr>
<tr>
<td>Novel</td>
<td>Kerime Nadir</td>
</tr>
<tr>
<td>Producer</td>
<td>Acar Film (Murat Köseoğlu)</td>
</tr>
<tr>
<td>Year</td>
<td>1970</td>
</tr>
<tr>
<td>Storyline</td>
<td>Verda, is a beatiful and an ambitious girl. His father marries her a rich and elder businessman without her consent. At the wedding night her father dies then she gets depressed and runs away from home. After difficult times, she comes across a young man and falls in love. (sinematurk.com)</td>
</tr>
</tbody>
</table>

Spatial Analysis of Film

The film begins with a wedding scene, bride and groom go downstairs to the living room. It is reached to mansion (shooting place) by wide stairs through dense trees. Doors and handrails are usually white or light colored. Stairs that connects the upper and ground floor is typical scene for the turkish films and Yeşilçam. Almost all the scenes of Turkish films takes place around this stairs. Through the red carpeted stairs reached to the living room of mansion where the wedding takes place. Walls next to the stairs are covered with wallpapers. Flowers are placed to stair steps to enhance the space as much as possible and to make the wedding more visible. To obtain an open large space for the wedding setup, the living room’s furniture is collected and chairs and tables are placed. Guests are generally standing or sit in chairs which
arranged at the edges of the wall. Tables have white table cloths and seats are leather. Wide columns cover large areas in the space. After the wedding, house turns back its original with its heavy and precios furniture. The walls are covered with mirrors and Wood coffe-tables reflect the lines of 1960-70s. Light-colored wall paint is preferred for the walls without wallpapers. Antique furniture is selected for the bedroom decoration. In fact mainly this type of furniture is used in this period also by the people who have high income. In order to give a dynamic effect stained-glass is used intensely on the walls and aluminum table and chairs are also seen. Velvet upholstered armchair, wood coffe tables and lace curtains clearly manifests itself in many places. The piano is one of the most dispenseble elements of Turkish films. Almost in every Yeşilcam film in particular in melodrama, male or female sings a song with a piano. These songs are usually the main songs of the film. Wall surfaces are designed with burgundy and red colored nishes which are used as bookshelves. The preffered furniture material wood manifests itself clearly in every corner of the house. In the film three different mansions are used and generally outdoor images are not used. The stairs and around, living room, veranda, garden, Seraglio point, Üsküdar and Maiden’s Tower are seen throughout the film. İstanbul is particularly important for the old turkish films because space constraints could be eliminated with its great potential for offering a wide variety of options and appropriate atmosphere. By this means they give information about the old İstanbul.

**Figure 2. Stairs**

![Stairs](image1)

**Figure 3. Saloon**

![Saloon](image2)
Figure 4. *A corner with mirror in l. room*

Figure 5. *Living Room*

Figure 6. *An armchair in living r*

Figure 7. *Handrails and Door*
Figure 8. Living r.

Figure 9. Young woman plays the piano

Figure 10. Piano and around

Figure 11. The entrance stairs to mansion

Figure 12. The Mansion from the outside
Figure 13. *The Mansion*

Figure 14. *The Mansion from the garden*

Figure 15. *Veranda*

Figure 16. *An armchair and wood-coffe table*

Figure 17. *Bedroom*
**Figure 18.** Bookshelf inside the niche

**Figure 19.** The kitchen

**Figure 20.** The Stairs

**Figure 21.** Maiden’s Tower and Istanbul

**Figure 22.** Fishing boats
**Figure 23. Houses at the seaside**

*The selected Film “Mutluluk” (English title: “Bliss”) for the period after 1980*

**Picture 24. Filmin Tanıtım Afişi**

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**Chart 3. “Mutluluk” Production Information**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Abdullah Oğuz</td>
</tr>
<tr>
<td>Stars</td>
<td>Özgü Namal, Murat Han, Talat Bulut, Mustafa Avkıran, Emin</td>
</tr>
<tr>
<td>Scenario</td>
<td>Kubilay Tunçer, Elif Ayan, Abdullah Oğuz</td>
</tr>
<tr>
<td>Novel</td>
<td>Zülfü Livaneli</td>
</tr>
<tr>
<td>Year</td>
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</tbody>
</table>

**Storyline**

A family living in a village in the east, believe that their daughter Meryem has done dishonesty and decide to kill her due to honor. Cemal who is a close relative of Meryem is given the task of killing. At their journey of death they meet up with Prof. İrfan Kurudal unexpectedly. This trio embarks on a journey together looking for second chance, freedom and bliss. (sinematurk)

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**Spatial Analysis of the Film**

“Mutluluk” starts at the shores of Lake Van region of Suluca. The movie begins in the area which surrounded by mountains, animals and shepherds, and continues with the footage of a raped girl (Meryem) by the lake. Narrow streets
of the village belong to the beginning of the film. Then the houses, the inhabitants of the village and its surroundings are seen within quite natural spaces. The two-storey village houses are arranged close to each other or adjacent to, the roofs are usually covered with tiles or bushes. Uphill roads and streets of soil and stone are seen in the village scenes. Also the settlement with villagers and the coffeehouse which is haunted by the men is seen at the beginning of the film. This hovel like old coffeehouse welcomes men of the village outside at hot weather with its old chairs and tables. Ruined stone walls around the village houses separating the houses from each other. Portable wooden stairs are used to go to the roofs. The scenes of Van replace its place to İstanbul because of the execution of Meryem to restore honor. So the train journey which starts in mountains of Van finishes in Haydarpaşa Train Station in İstanbul. Scenes of İstanbul are completely like photo frames. Seraglio Point, Hagia Sophia, the Golden Horn Bridge, the Haydarpaşa Train Station, Maiden's Tower and the Galata Tower are the places that can be seen from the ferry during transition. İstanbul section of the film starts with Haydarpaşa Train Station which is a place that has been shown almost all Turkish films. Haydarpaşa Train Station, is like a step in the transition from village to city. Ferry ride from the sea begins to tell a history of Istanbul. Meryem and Cemal stayed one night in a shanty house of their relatives after they came from their village to İstanbul. This slum has narrow rooms with its low ceilings. Among from a parents’ bedroom there is not an extra bedroom for the guests, they sleep on seats or pop up bearing. The slum locates on a street which the houses settle like lapped. Narrow streets with stairs, single-storey houses and roofs with TV antennas are so typical and good frames for slub settlements. One of the other places of film is the House of İrfan. He stays at his mother’s house in İstanbul for a couple of days, dining and living room are all in one. Leather seats, old furniture, paintings and clocks on the wall and old wooden walk-in closet located in the bedroom. The wife of İrfan, whom is about to divorce, has a quite luxury villa with a pool. İrfan is bored from this luxury life and went to his mother’s house and decides to make a journey. He meets up with Meryem during this journey in Marmaris. Cemal and Meryem with the help of an army friend of Cemal, stay in a cottage of fish farm. Their relatives found their place and when they are about to run İrfan helps them, so their boat journey starts. The boat is quite luxury with two rooms. The boat has wooden-living room and -kitchen furniture, leather seats, and large white cushions at its open deck. The natural beauty of Marmaris is reflected completely. The film takes place in the triangle of Van, İstanbul and Marmaris. Slum houses, village houses and natural environments are seen frequently from these 3 regions. Particularly The scenes of Village and İstanbul provides a continuous transition from different spaces. Such as İstanbul and Van, Marmaris shows also different use of spaces. In spite of the general tendency of film sector to use special

1 who is ordered to take Meryem to Istanbul and kill her but at the last minute he doesn't allow himself to complete the task and the two, now unable to ever return to their village, run away together.
effect, this film represents a wide variety of space usage that eliminates the constraints.

**Figure 25. Van**

**Figure 26. The shores of Van and sheep**

**Figure 27. The streets of Van**

**Figure 28. Barn**

**Figure 29. Narrow streets of village**
Figure 30. Village house and gate

Figure 31. Train

Figure 32. Journey to İstanbul with train

Figure 33. Haydarpasa Train Station

Figure 34. - Figure 35. Haydarpasa Train Station
Figure 36. The slum house in İstanbul

Figure 37. Figure 38. Figure 39. The slum streets in İstanbul

Figure 40. The Slumhouse in İstanbul

Figure 41. İst.I Sarayburnu( Seraglipoint )
Figure 42. Istanbul Maiden’s Tower

Figure 43. Ayasofya (Hagia Sophia)

Figure 44. Istanbul Galata

Figure 45. Ferry trip

Figure 46. Ferry trip
**Figure 47. İstanbul view from ferry**

![Image](image1.png)

**Figure 48. Golden-horn bridge**

![Image](image2.png)

**Figure 49. Golden-horn bridge**

![Image](image3.png)

**Figure 50. Marmaris and view from boat**

![Image](image4.png)

**Figure 51. Bedroom**

![Image](image5.png)
Figure 52. Narrow streets of Aegean

Figure 53. A villa in İstanbul

Figure 54. A bay of Marmaris

Figure 55. Stop at a shore of Marmaris

Figure 56. Interior view of the boat
Figure 57. Sitting place

Conclusion

In this study, the change of Turkish Cinema from past, to nowadays and the reflection of the change on the concept of space are examined. The 1960s was very significant for the Turkish cinema, because it started to get in order and therefore referred as the transitional period of Turkish cinema. So films are selected starting from 1960s to present, from selecting two samples for each year, totally 104 films are watched, among them 2 films are analyzed in detail. The spatial relationship between fiction and fictional narrative in film is analysed through the character of film. The interior and exterior space fiction of the film reflects the spatial relationship to the moviescreen and audience by integrating the characters. The reflection of the socio-cultural structure that arise as a result of social life, is highlighted in films. All the scenes in relation to the subject of films are projected onto the screen from beginning to the end. In this way, human environment is exposed by the space configuration. In every scene connected with each other, space organization provides the fluency from beginning to end. Spaces help to characters to give the message of the film and also enhance and enable the creation of narrative fluency.

Considering all these data

In this study, 104 films are watched, Yeşilçam and contemporary Turkish films are compared by samples from each one. It has been observed through these selected films that İstanbul is the common main location for the Turkish cinema of today and the past. In this sense the changing and unchanging elements of Turkish cinema are determined. In fact the subjects of Turkish cinema remained the same from past to day. Actually only the economic conditions are changed which influence the film shooting positively and favorable settings can be created. As a result of this research, it is remarkable that the use of space in Turkish Cinema vary greatly in terms of natural and fictional space. While there were a limited number of space to use in the old Turkish films, today; there are almost unlimited presentation possibilities. This shows us that as long as the financial conditions improve, Turkish film industry has the potential to use all kinds of different presentations by using the needed technology.
In this regard;
A limited number of space is used in the old Turkish films. Many of these movies were shot in the same place because of the economic reasons. House, villa, mansions were almost identical in the old Turkish films. Today Turkish film makers are forcing financial opportunities and the films can be shot overall in Turkey or even in any country in the world

- The film topics in Turkish cinema do not change from past to nowadays. Custom, love, revenge, escape from something, suicide, murder issues are common subjects in both periods.
- The furniture used in the old Turkish films were quite luxury compared to the period. However, today’s interior design is created by different varieties of furniture. Types of the spaces are i.e.: slums, village houses, poor-urban houses, rich houses, mansions, villas or the venues of different environments created by designers. In the past, natural spaces like mansions are used in films because of the limited economic conditions.
- In the film ’Roses and Thorns’ which was produced before 1980, three different mansions are used, apart from them views of the nature of İstanbul is the only place that used in film. The second film ‘Bliss,’ which was produced after 1980, natural views of a village of Van then İstanbul and Marmaris are used. Limited spaces were used in pre-1980 and unlimited spaces were used in post-1980 depending on the economic opportunities.
- There are significant differences between the two film conversations. In the Yeşilçam period audience hear polite turkish. Today, the usage of Turkish increasingly began to deteriorate In particular in some contemporary comedy films, the use of slang has increased considerably.
- In the old turkish films quite simple and spacious spaces and classic furniture were often used. Today, the space is crammed with furniture especially with modern furniture.
- In the old turkish films usually houses with verandas, wooden old mansions, wooden furnitures, leather sofas, colorful stained glass, ferforges, drapes and curtains, pianos were used. Today, modern furniture, modern villas, furniture from almost every kind of material are used. In addition, quality of life is being transmitted as a factor encouraging the audience.

As a result it has been analyzed that the scenarios of the old and the new Turkish films don’t change, but the usage and representation of space changed greatly. It has been observed that, under the support of technological developments the Turkish film industry is in good position, compared to the pre-1980 period. In conclusion, the analysis shows clearly that natural spaces are used in pre-1980 period, and fictional spaces are used in post-1980 period.
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