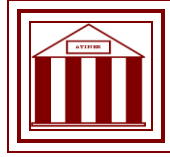


ATINER CONFERENCE PAPER SERIES No: ARC2013-0756

Athens Institute for Education and Research

ATINER



ATINER's Conference Paper Series

ARC2013-0756

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

Serpil Ozker

Assistant Professor

Dogus University

Turkey

Elif Suyuk Makakli

Assistant Professor

Maltepe University

Turkey

Athens Institute for Education and Research
8 Valaoritou Street, Kolonaki, 10671 Athens, Greece
Tel: + 30 210 3634210 Fax: + 30 210 3634209
Email: info@atiner.gr URL: www.atiner.gr
URL Conference Papers Series: www.atiner.gr/papers.htm

Printed in Athens, Greece by the Athens Institute for Education and Research.
All rights reserved. Reproduction is allowed for non-commercial purposes if the
source is fully acknowledged.

ISSN 2241-2891

13/12/2013

An Introduction to ATINER's Conference Paper Series

ATINER started to publish this conference papers series in 2012. It includes only the papers submitted for publication after they were presented at one of the conferences organized by our Institute every year. The papers published in the series have not been refereed and are published as they were submitted by the author. The series serves two purposes. First, we want to disseminate the information as fast as possible. Second, by doing so, the authors can receive comments useful to revise their papers before they are considered for publication in one of ATINER's books, following our standard procedures of a blind review.

Dr. Gregory T. Papanikos
President
Athens Institute for Education and Research

This paper should be cited as follows:

Ozker, S and Suyuk Makakli, E. (2013) "The Comparison of the Space usage in Turkish Cinema from Past to Nowadays" Athens: ATINER'S Conference Paper Series, No: ARC2013-0756.

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

Serpil Ozker
Assistant Professor
Dogus University
Turkey

Elif Suyuk Makakli
Assistant Professor
Maltepe University
Turkey

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 ¹ 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

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 Otoman 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-muslims 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 Beyoglu 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 (Işığın, 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 datet 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 Producers 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 started to win prizes abroad. At 1960s, color films were started 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 arabesque and social/individual contexts in different periods (Scognamillo, 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 Begining 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 paralel 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, seashores. 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 occurred 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 preferred 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

Spaces used in Turkish Movies Before 1980		Spaces used in Turkish Movies After 1980
Mansion, single house, timber house	→	Apartments, slum houses, mansion
Night clubs	→	Bar, discos, restaurants
Scenery of İstanbul	→	Scenery of İstanbul
Anatolian cities	→	Anatolian cities
Elegant Turkish	→	Slang Turkish
Office, Factory, Company, Bank	→	Corporate companies
-	→	Special effects

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 spac ein 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 İstanbul being watched in the back ground. 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

THE ANALYSIS OF TURKISH FILMS PRODUCED BETWEEN THE YEARS OF 1960-1969																														
Period	Year	Movie	Director	Type of Building							Urban Scale		Content-Style					Feature		Usage of Location										
				Hotel-Fabrik-Work place	Prison	Slum house	Waterside-Village	Apartment-Self contained house	Casino-Night club-Coffee house	Village house	Open spaces (parks and gardens, etc.)	Istanbul	Abroad	Anatolia	Romantic	Adventure	Youth-Child	Arabesque	Action	Social	Migration	Political	Costume Drama	Comic	Documentary	Drama	Historical	Black-and-white	Colour	CGI
1960-1969	1960	Aşkta Da Üstün	Atif YILMAZ																											
	1960	Şoför Nebahat	Metin ERKSAN																											
	1961	Kızıl Vazo	Atif YILMAZ																											
	1961	Sonbahar Yaprakları	Nejat SAYDAM																											
	1962	Akasyalar Açarken	Memduh ÜN																											
	1962	Yılanların Öcü	Metin ERKSAN																											
	1963	Meneke Gözler	Semih EVİN																											
	1963	Susuz Yaz	Metin ERKSAN																											
	1964	Aşkların En Güzeli	Natuk BAYTAN																											
	1964	Gurbet Kuşları	Halit REFİĞ																											
	1965	Hiçkırık	Orhan AKSOY																											
	1965	Vahşi Gelin	Nejat SAYDAM																											
	1966	Affet Sevgilim	Nuri O. ERGÜN																											
	1966	Fakir Bir Kız Sevdim	Sırrı GÜLTEKİN																											
	1967	Ayrılsak da Beraberiz	Metin ERKSAN, Muzaffer ARSLAN																											
	1967	Tapılacak Kadın	Nejat SAYDAM																											
	1968	Ezo Gelin	Orhan ELMAS																											
	1968	Sarmaşık Gülleri	Nejat SAYDAM																											
	1969	Ateşli Çingene	Metin ERKSAN																											
	1969	Kınalı Yapıncak	Orhan AKSOY																											

Table 2. The Analysis of Turkish Films Produced Between the Years of 1970-1979

THE ANALYSIS OF TURKISH FILMS PRODUCED BETWEEN THE YEARS OF 1970-1979																																
Period	Year	Movie	Director	Type of Building							Urban Scale	Content-Style					Feature	Usage of Location														
				Hotel-Fabrik-Work place	Prison	Slum house	Waterside-Village	Apartment-Self contained house	Casino-Night club-Coffee House	Village house		Open spaces(parks and gardens, etc.)	Istanbul	Abroad	Anatolia	Romantic			Adventure	Youth-Child	Arabesque	Action	Social	Migration	Political	Costume Drama	Comic	Documentary	Drama	Historical	Black-and-white	Colour
1970-1979	1970	Kara Gözlüm	Atıf YILMAZ																													
	1970	Güller ve Dikenler	Nejat SAYDAM																													
	1971	Mavi Eşarp	Nejat SAYDAM																													
	1971	Satın Alınan Koca	Duygu SAĞIROĞLU																													
	1972	Murat ile Nazlı	Memduh ÜN																													
	1972	Dönüş	Türkan ŞORAY																													
	1973	Kambur	Atıf YILMAZ																													
	1973	Ezo Gelin	Feyzi TUNA																													
	1974	Arkadaş	Yılmaz GÜNEY																													
	1974	Mavi Boncuk	Ertem EĞİLMEZ																													
	1975	Ağrı Dağı Efsanesi	Memduh ÜN																													
	1976	Ah Nerede	Orhan AKSOY																													
	1976	Devlerin Aşkı	Osman F. SEDEN																													
	1976	Bodrum Hakimi	Türkan ŞORAY																													
	1977	Dila Hanım	Orhan AKSOY																													
	1977	Selvi Boylum Al Yazmalım	Atıf YILMAZ																													
	1978	Gelincik	Şerif GÖREN																													
1978	Vahşi Gelin	Osman F. SEDEN																														
1979	İnsan Sevince	Osman F. SEDEN																														
1979	Dokunmayın Şabanıma	Osman F. SEDEN																														

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

THE ANALYSIS OF TURKISH FILMS PRODUCED BETWEEN THE YEARS OF 1980-1989																																	
Period	Year	Movie	Director	Type of Building							Urban Scale	Content-Style					Feature	Usage of Location															
				Hotel-Fabrik-Work place	Prison	Slum house	Waterside-Village	Apartment-Self contained house	Casino-Night club-Coffee House	Village house		Open spaces(parks and gardens, etc.)	Istanbul	Abroad	Anatolia	Romantic			Adventure	Youth-Child	Arabesque	Action	Social	Migration	Political	Costume Drama	Comic	Documentary	Drama	Historical	Black-and-white	Colour	CGI
1980-1989	1980	Ayrılık Kolay Değil	Temel GÜRSU																														
	1980	Ben Topraktan Bir Canım	Osman F. SEDEN																														
	1981	Yılan Öldürseler	Türkan ŞORAY																														
	1981	Ah Güzel İstanbul	Ömer KAVUR																														
	1982	Aşkları En Güzeli	Osman F. SEDEN																														
	1982	Seni Kalbime Gömdüm	Feyzi TUNA																														
	1983	Bataklıkta Bir Gül	Orhan AKSOY																														
	1984	Davetsiz Misafir	Zeki ALASYA																														
	1984	Alev Alev	Halit REFİĞ																														
	1984	Ömrümün Tek Gecesi	Osman F. SEDEN																														
	1985	Paramın Esiri	Orhan ELMAS																														
	1985	Yılanların Öcü	Şerif GÖREN																														
	1986	Fatmagül'ün Suçu Ne?	Şireyya DURU																														
	1986	Anayurt Otel	Ömer KAVUR																														
	1987	Muhsin Bey	Yavuz TURGÜL																														
	1987	72. Koşuş	Erdogan TOKATLI																														
	1988	Düdüdü Dünya	Zeki ÖKTEN																														
1988	Safak Sökerken	Cüneyt ARKIN																															
1989	Karılar Koşuşu	Halit REFİĞ																															
1989	Yarın Bir Başka Gündür	Avni KÜTÜKOĞLU																															

Table 4. *The Analysis of Turkish Films Produced Between the Years of 1990-1999*

THE ANALYSIS OF TURKISH FILMS PRODUCED BETWEEN THE YEARS OF 1990-1999																																
Period	Year	Movie	Director	Type of Building							Urban Scale			Content-Style				Feature		Usage of Location												
				Hotel-Fabrik-Work place	Prison	Slum house	Waterside-Village	Apartment-Self contained	House-Night club-Coffee house	Village house	Open spaces(parks and gardens, etc.)	Istanbul	Abroad	Anatolia	Romantic	Adventure	Youth-Child	Arabesque	Action	Social	Migration	Political	Costume Drama	Comic	Documentary	Drama	Historical	Black-and-white	Colour	CGI	Natural Space	Fictional Space
1990-1999	1990	Aşk Filmlerinin Unutulmaz Yönetmeni	Yavuz TURGUL																													
	1990	Tatar Ramazan	Melih GÜLGEN																													
	1991	Uzlaşma	Öğuzhan TERCAN																													
	1991	Seni Seviyorum Rosa	İyil ÖZGENTÜRK																													
	1992	Zikkimin Kökü	Memduh ÜN																													
	1992	Dönersen İslık Çal	Orhan ÖĞÜZ																													
	1993	Amerikalı	Şerif GÖREN																													
	1993	Berlin in Berlin	Sinan ÇETİN																													
	1994	Yengeç Sepeti	Yavuz ÖZKAN																													
	1994	İnsanlar Yağadıkça	Tevfik POLAM																													
	1995	Bir Kadının Anatomisi	Yavuz ÖZKAN																													
	1995	Koza	Nuri Bilge CEYLAN																													
	1995	Eşkiya	Yavuz TURGUL																													
	1996	İstanbul Kanatlarının Altında	Mustafa ALTIOKLAR																													
	1997	Ağır Roman	Mustafa ALTIOKLAR																													
	1997	Nihavend Mucize	Atif YILMAZ																													
1998	Kayıkçı	Buket İLHAN																														
1998	Her şey Çok Güzel Olacak	Ömer VARGI																														
1999	Salkım Hanımın Taneleri	Tomris GİRİTLİOĞLU																														
1999	Kahpe Bizans	Gani MÜDE																														

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

THE ANALYSIS OF TURKISH FILMS PRODUCED BETWEEN THE YEARS OF 2000-2010																																
Period	Year	Movie	Director	Type of Building							Urban Scale			Content-Style				Feature		Usage of Location												
				Hotel-Fabrik-Work place	Prison	Slum house	Waterside-Village	Apartment-Self contained	House-Night club-Coffee house	Village house	Open spaces(parks and gardens, etc.)	Istanbul	Abroad	Anatolia	Romantic	Adventure	Youth-Child	Arabesque	Action	Social	Migration	Political	Costume Drama	Comic	Documentary	Drama	Historical	Black-and-white	Colour	CGI	Natural Space	Fictional Space
2000-2010	2000	Balalyka	Ali ÖZGENTÜRK																													
	2000	Güle Güle	Zeki ÖKTEN																													
	2001	Vizontele	Ömer Faruk SORAK, Yılmaz ERDOĞAN																													
	2001	Büyük Adam Küçük Aşk	Handan İPEKÇİ																													
	2002	Yeşil İyik	Faruk AKSOY																													
	2002	Uzak	Nuri Bilge CEYLAN																													
	2003	Abdulhamit Düşerken	Ziya ÖZTAN																													
	2003	Asmalı Konak: Hayat	Abdullah ÖĞÜZ																													
	2004	G.O.R.A.	Cem YILMAZ																													
	2004	Mustafa Hakkında Her şey	Çağan IRMAK																													
	2005	Babam ve Oğlum	Çağan IRMAK																													
	2005	Hacıvat Karagöz Neden Öldürüldü	Ézel AKAY																													
	2006	Beyaz Melek	Mahsun KIRMIZIGÜL																													
	2006	Hokkabaz	Ali Taner BALTACI, Cem YILMAZ																													
	2007	Adem'in Trenleri	Barış PİRHASAN																													
	2007	Mutluluk	Abdullah ÖĞÜZ																													
2008	Aşk Tutulması	Murat ŞEKER																														
2008	İssiz Adam	Çağan IRMAK																														
2009	Güneşi Gördüm	Mahsun KIRMIZIGÜL																														
2009	Sonbahar	Özcan ALPER																														
2010	Veda	Zülfü LİVANELİ																														
2010	Av Mevsimi	Yavuz TURGUL																														

Table 6. *The Analysis of Turkish Films Produced Between the Years of 2011-2012*

THE ANALYSIS OF TURKISH FILMS PRODUCED BETWEEN THE YEARS OF 2011-2012																														
Period	Year	Movie	Director	Type of Building				Urban Scale			Content-Style					Feature		Usage of Location												
				Hotel-Fabrik-Work place	Prison	Slum house	Waterside-Village	Apartment-Self contained	Urban-Night club-Coffee House	Village house	Open spaces(parks and gardens, etc.)	Istanbul	Abroad	Anatolia	Romantic	Adventure	Youth-Child	Arabesque	Action	Social	Migration	Political	Costume Drama	Comic	Documentary	Drama	Historical	Black-and-white	Colour	CGI
2011-2012	2011	Aşk Tesadüfleri Sever	Ömer Faruk SORAK																											
		İncir Reçeli	Aytaç AĞIRLAR																											
2012	2012	Kurtuluş Son Durak	Yusuf PIRHASAN																											
		Feth 1453	Faruk AKSOY																											

The references for the film info; "sinematurk.com", "sinemalar.com", films are watched through VCD, DVD and also watched 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 accepted 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

Director	Nejat Saydam
Stars	Kartal Tibet, Hülya Koçyiğit, Salih Güney, Nuri Altınok, Reha Yurdakul
Scenario	Nejat Saydam
Novel	Kerime Nadir
Producer	Acar Film (Murat Köseoğlu)
Year	1970
Storyline	Verda, is a beautiful 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)

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 precious furniture. The walls are covered with mirrors and Wood coffee-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 coffee tables and lace curtains clearly manifests itself in many places. The piano is one of the most dispensable 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 niches which are used as bookshelves. The preferred 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*



Figure 3. *Saloon*



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*

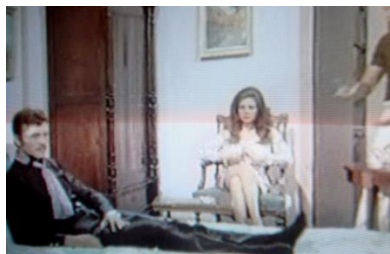


Figure 18. *Bookshelf inside the niche*



Figure 19. *The kitchen*



Figure 20. *The Stairs*



Figure 21. *Maiden's Tower and İstanbul*



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 Afışı*



Chart 3. “Mutluluk” Production Information

Director	Abdullah Oğuz
Stars	Özgü Namal, Murat Han, Talat Bulut, Mustafa Avkıran, Emin
Scenario	Kubilay Tunçer, Elif Ayan, Abdullah Oğuz
Novel	Zülfü Livaneli
Year	2007
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)

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 İstanbul. Meryem and Cemal¹ stay 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 slum 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 and Cemal 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

¹who is ordered to take Meryem to İstanbul 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. *Haydarpaşa Train Station*



Figure 34. - Figure 35. *Haydarpaşa 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.1 Sarayburnu(Seraglipoint)*



Figure 42. *İstanbul Maiden's Tower*



Figure 43. *Ayasofya (Hagia Sophia)*



Figure 44. *İstanbul Galata*



Figure 45. *Ferry trip*



Figure 46. *Ferry trip*



Figure 47. *Istanbul view from ferry*



Figure 48. *Golden-horn bridge*



Figure 49. *Golden-horn bridge*



Figure 50. *Marmaris and view from boat*



Figure 51. *Bedroom*



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 spaciou 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.

References

- Adilođlu F., “*Sinemada Mimari Açılımlar: Halit Refiğ Filmleri*”, Es yayınları, Ağustos, 2005, sayfa 28
- Çağlayan, T. A., (2004), “*Türk Sinemasında Seyirci – Sinema İlişkisi ve Seyirci Profili*”, Mimar Sinan Güzel Sanatlar Üniversitesi Sosyal Bilimler Enstitüsü, İstanbul, sayfa 94
- Çetin Özkan, Z., “*Günümüz Türk Sinemasının Dünya Sinemasındaki Yeri*”, Khazar Journal of Humanities and Social Sciences, 2007, Cilt/Sayı 12, sayfa 534
- Işığın, A., (2000), “*Türk Sineması Çalışmalarında 1950 Öncesinin Dışlanması*”, İletişim dergisi, Sayı:7, sayfa 197
- Karahanođlu, I., (2007), “*1950-1970 Yılları Arasında Türk Sinemasının Temel Özelliklerinin Oluşmasını Sağlayan Toplumsal, Ekonomik, Siyasi, Kültürel Etkiler ve Bunların Türk Sinema Tarihindeki Yeri*”, Mimar Sinan Güzel Sanatlar Enstitüsü FBE., Yüksek Lisans Tezi, 2007, sayfa 15, 20, 26, 33
- Karaman, H., “*90’lı Yıllardaki Sosyal ve Ekonomik Değişimlerin Türk Sinemasına Yansıması*”, MÜ., Yüksek Lisans Tezi, 2002, sayfa 156
- Ergin, S., (2007), “*Mimarlık ve Sinema Etkileşiminin Sinemasal Mekana Etkileri ve Nuri Bilge Ceylan Sinemasından Bir Örnek: Uzak*”, Anadolu Üniversitesi FBE, Yüksek Lisans Tezi, sayfa 48
- Meriç, Ö., (2007), “*1950’lerden 2000’e Atıf Yılmaz Filmlerinin Afiş İncelemesi*”, Gazi Üniversitesi FBE., Yüksek Lisans Tezi, Ankara, 2007, sayfa 68
- Meriç, Ö., (2007), “*1950’lerden 2000’e Atıf Yılmaz Filmlerinin Afiş İncelemesi*”, Gazi Üniversitesi FBE., Yüksek Lisans Tezi, Ankara, 2007, sayfa 70
- Orta, N., (2005), “*Türkiye’de Yaşanan Sosyal Olaylar ve Türk Sinemasına Yansımaları(1980-2004)*”, Selçuk Üniversitesi SBE., Yüksek Lisans Tezi, sayfa 66
- Özön, N., (1995), “*Karagözden Sinemaya Türk Sineması ve Sorunları*”, Kitle Yayınları, Ankara, sayfa 32
- Scognamillo, G., (1991), “*Cadde-i Kebir’de Sinema*”, Metis Yayınları, İstanbul, sayfa 427
- Serter, S., (2005), “*Sinemada Biçem:Lütfi Ömer Akad Sineması*”, Anadolu Üniversitesi SBE., Doktora Tezi, Eskişehir, sayfa 64
- Ediz Hun Röportaj, (Aralık 2012)
- İnternet kaynakları
- <http://www.mkutup.gov.tr/menu/80>, “Türk Sinema Tarihi”, (Milli Kütüphane)
- www.sinematurk.com
- www.sinemalar.com
- www.sinema360.com