

A CASE STUDY OF HOLLYWOOD TO YEŐİLAM CROSS-CULTURAL FILM REMAKES

A Master's Thesis

by

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Ankara

January 2018

To all women that were inspired by Yeşilçam stars...

A CASE STUDY OF HOLLYWOOD TO YEŐILÇAM CROSS-  
CULTURAL FILM REMAKES

The Graduate School of Economics and Social Sciences  
of  
İhsan Dođramacı Bilkent University

by

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In Partial Fulfillment of the Requirements for the Degree of  
MASTER OF ARTS

in

THE DEPARTMENT OF  
COMMUNICATION AND DESIGN  
İHSAN DOĐRAMACI BİLKENT UNIVERSITY  
ANKARA

January 2018

I certify that I have read this thesis and in my opinion it is fully adequate, in scope and in quality a thesis for the degree of Master of Arts in Media and Visual Studies.



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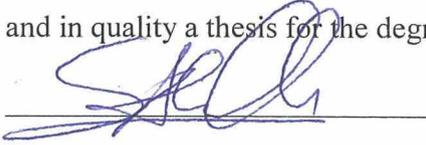
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## ABSTRACT

### A CASE STUDY OF HOLLYWOOD TO YEŞİLÇAM CROSS-CULTURAL FILM REMAKES

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January, 2018

This study examines a close reading of Yeşilçam films *Şoförün Kızı* (1965), *Fıstık Gibi Maşallah* (1964) and *Fıstık Gibi* (1970) as cross-cultural remakes of Hollywood films *Sabrina* (1954) and *Some Like It Hot* (1959). The research deals with remake culture in Yeşilçam period from the viewpoint of adaptation studies by giving a brief information about how remakes are at the overlap of different studies. In this study, cross-cultural film remake culture in Yeşilçam is investigated as part of the Westernization efforts in newly established Turkish republic by establishing a link with the star images and gender perception. The comparative study shows similarities as well as differences based on material and behavior signs between not only the cinematic traditions, but also overall realities of a definite class in the two societies in question.

Keywords: Hollywood, Media Studies, Remake, Westernization, Yeşilçam

## ÖZET

### HOLLYWOOD SİNEMASINDAN YEŞİLÇAMA YENİDEN ÇEVİRİM ULUSAŞIRI FİLM ÖRNEKLERİ

Çevikoğlu, Gevher Ebru

Yüksek Lisans, Medya ve Görsel Çalışmalar

Danışman: Yrd. Doç. Dr. Colleen Bevin Kennedy Karpaz

Ocak, 2018

Bu çalışma Hollywood filmleri *Sabrina* (1954) ve *Some Like It Hot* (1959)'ın ulusaşırı yeniden çevrimleri olan *Şoförün Kızı* (1965), *Fıstık Gibi Maşallah* (1964) ve *Fıstık Gibi* (1970) adlı Yeşilçam filmlerine bir yakın inceleme araştırması sunmaktadır. Bu inceleme, Yeşilçam döneminde yeniden çevrim kültürünü; uyarlama çalışmaları bakış açısından ele alırken; yeniden çevrimlerin nasıl farklı araştırma alanlarının örtüşüm noktasında olduğunu incelemektedir. Bu çalışma kapsamında Yeşilçam'da kültürler arası yeniden çevrim film kültürü, yeni kurulan Türkiye Cumhuriyetinin Batılılaşma gayretlerinin bir parçası olarak yıldız olgusu ve cinsiyet algısı açılarından ele alınmaktadır. Bu karşılaştırmalı çalışma, yalnızca sinema alanındaki gelenekler değil aynı zamanda söz konusu iki toplumdaki belirli bir sınıfın genel gerçekleri açısından benzerlikler ile materyal ve davranış odaklı göstergeleri ortaya koymaktadır.

Anahtar Kelimeler: Batılılaşma, Hollywood, Medya Çalışmaları Yenidençevrim,  
Yeşilçam

## ACKNOWLEDGMENTS

First of all I would like to express my thankfulness to my advisor, Assist.Prof.Dr. Colleen Bevin Kennedy-Karpat for her support, encouragement and understanding with me as such a globetrotter. As a result of my one year long appointment in Bangladesh, my thesis journey lasted longer than we all presumed but I could always feel her generous support. Thank you for letting me take your precious time.

I also want to thank all Bilkent University COMD staff, Assist.Prof.Dr. Ahmet Gürata in particular for his valuable ideas and Assist. Professor Doctor Ersan Ocak for helping me broaden my horizon.

I owe special thanks to Assoc. Prof. Dr. Ayşe Şirin Okyayuz for adopting me as daughter and giving continuous support. I have profited a lot from her academic and personal accumulation. People like her are not easy to find. I would not be here without her.

I also wish to thank my dearest parents for their lifelong companionship and understanding especially during the realization of this thesis and my troublesome days in Dhaka. They have always cherished me.

Lastly, I thank all my friends for bundling me up. Without them I'm nothing.

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## **CHAPTER I**

### **INTRODUCTION**

Especially since the first decade of the 21st century, technological innovations have made the proliferation of, especially audiovisual material more rapid and widespread. In addition to this, the financial benefits of being able to sell products produced in one culture to other cultures and the creation of globalized consumer markets have thus led to the wide dissemination of audiovisual products. Films, television series, websites, almost all sources of information and ‘stories’ disseminate across cultures, sometimes through translation proper and sometimes through slightly more indirect means such as dubbing, subtitling, localization, adaptations and remakes. Thus, in the globalized audiovisual markets of the day, people from different cultures and different backgrounds watch the same news and hear the same stories.

Currently, Turkish cinema industry is evolving into a globally recognized producer of award-winning films and primetime series viewed in countries around the world. Thus Turkish productions have their share in the market with the transfer of audiovisual products from other countries, but such productions did not appear out of the blue. The first examples of adaptation, as an umbrella term, in Turkey date back to its earliest national films. The early Yeşilçam era was marked by the introduction of new Turkish films and a vast number of adaptations from different sources were

made for the enrichment and the establishment of a new Turkish cinema repertoire. This was followed by a period in which fully native Turkish productions and the adaptations feeding these Turkish versions existed side by side.

Initially, I want to clarify the reason why I chose to use the word remake to refer to the productions at the corpus of the study. First of all, the term adaptation refers to the process of turning on a type of cultural text into a new format (e.g. novel to film) whereas a remake involves the same format in both old and new versions. Also, as explained by Gürata, even though both adaptations and remakes are directly related to the legal aspects of the transfer of a material across different cultures, in Turkey copyright laws were not a concern for the production companies (2006). In the absence of such a legal procedure, Turkish cinema developed its own remake culture and used it to save money and time. In addition, remakes are at the core of the commercial concerns (Verevis, 2006). From this perspective, as source productions of the era were chosen among the widely acclaimed Hollywood productions, Yeşilçam producers and directors sought to reduce their investment risk. In Turkey, to meet audience demands the production companies and scriptwriters turned to remakes to be able to produce as much as they could in a limited time within limited economic opportunities. Rising audience interest in cinema was a prominent reason behind the remakes as especially in the 1960s, Yeşilçam reached peak production rates with an average of 150 films per year throughout the decade and continuing until the mid-1970s. Judging by these numbers, the Turkish film sector had thrived; in 1966 with 241 films produced that year alone (Dönmez-Colin, 2014: 5). Same year Turkish cinema was third among the countries with the highest number of productions (Gürata, 2006). According to the research conducted by Nilgün Abisel, in the beginning of 1970s, when the population of Turkey was around 37 million,

almost 250 million spectators were hitting the silver screen in 2424 movie theaters all across the country (1994). As a result, with almost 10% of these films being native Turkish products (Gürata, 2006), to meet the rising audience demand within a limited time with a limited budget, Turkish Yeşilçam highly referred to remakes.

Looking beyond the economic gains of recreating a story in another culture, there are various methods for certain media products to be transferred more directly from one culture to another, of which probably the most widespread are dubbed and subtitled translations. But another alternative is to create a similar product in the target culture. This endeavor may be referred to as adaptation, remake, retake etc. The lines between these types of reproductions are not always clear. Scholars have approached these products from different disciplinary perspectives and thus have defined them in different ways. Initially, this difference in definition may arise from the variety of products that are transferred across cultures. The difference between such products and, for example, products translated through subtitling and dubbing, is very clear. In remakes, both the aural and the visual channels change, whereas in subtitling or dubbing either a mode is added in subtitling or the aural mode is replaced. Thus, in these products the type of interrelationship with the source is different. Not only a new product is produced, but this product is adjusted to suit the target consumers. The study of such products has yielded information as regards to intercultural overlap and the fusion. These interstitial products exist as target products in the countries where they are shown (Smith, 2009).

In light of this information, Chapter 2 of the thesis discusses how the addition of sound to the films necessitated the transfer of productions across cultures. To contextualize film from the historical perspective, by giving a brief review of the

development of film in the international arena, the transfer of audiovisual productions into Turkey will be covered. These headings will include the transfer of the concept of film from one culture to another with some innovative examples of the era, which were created within the scope of existent technological and artistic means in line with the realities of the target culture and economic power of each and every country. Lastly, citing research from different disciplines, the study will draw the matrix of film studies, translation studies, comparative cultural studies and sociolinguistics to map the cultural overlaps and differentiations on display in these films. Whether we refer to them as remakes, retranslations, retakes or adaptations, from one perspective their cross-cultural journey allows for intercultural communication and enrichment of local production repertoires and from another they can be used as cultural vehicles.

In Chapter 3, this study introduces the corpus of this study with two films of Hollywood's one of the most accomplished directors, Billy Wilder who is still commemorated today as contributing greatly to the Hollywood with most of his films being viewed today as classics of the Hollywood studio era. Thus it is no surprise that two films by Billy Wilder, *Sabrina* (1954) and *Some Like It Hot* (1959) were remade for the Turkish language and culture at Yeşilçam as *Şoförün Kızı* (1965-a remake of *Sabrina*, *Daughter of the Driver* in Turkish) and *Fıstık Gibi Maşallah* (1964- a remake of *Some Like It Hot*, *Such a Chick Mashallah* in Turkish) and its successor *Fıstık Gibi* (1970- another remake of *Some Like It Hot*, *Such a Chick* in Turkish) and they are still studied and screened in festivals or during special events. Indeed, as discussed by Özön (1968) the development of Turkish cinema culture may have returned to the era known in Turkish as 'the Yeşilçam period', especially its heyday between the 1950s and 1970 which is referred to as the era of

cinematographers. From this point, purpose of this study is to summarize the processes and the trends in transferring audiovisual material from one culture and language to another since the need for the proliferation of productions arose in the globalized consumer market, by making a close reading of remake practices in Turkish Yeşilçam cinema during the era of cinematographers, during when the cinematographic trends of today were mostly shaped. From this point on, this Chapter will introduce the corpus of this study by giving information about each film, showing the verisimilitude between the source and target productions like setting, storyline, characters' professions, etc. as well as giving brief information about directors involved and their contributions to the industry.

In Chapter 4, this study entails the comparative analysis of the corpus by grouping the shifts occurred as a result of material signs and behavior signs of the target culture. At this point, by giving examples from the selected two films of Wilder with their Turkish remakes, the study reveals how the Westernization efforts of the newly established Turkish Republic were reflected on the Yeşilçam productions of the era. The analysis will also demonstrate the gender perception of the target audience, especially the double standard between men and women.

As the star images of Monroe and Hepburn are a part of the appeal of these particular stories at the corpus, any production with these names includes an effect of stardom to some extent. Also, this thesis focuses on the fact that stars turn into an influential social phenomenon with a combination of their both on stage and off stage image. They operate as ideological tools to give a certain message to a certain audience. From this point on, Chapter 5 focuses on stardom of Monroe and Hepburn and asks the question how the stardom of Türkan Şoray, Feri Cansel and Belgin Doruk

responded to them in the Turkish remakes from the sociological perspective. Though male stardom is not a focal point in this study, an influential actor in Sadri Alışık is also introduced as he was the leading actor in both remakes of *Some Like It Hot*.

Here I want to make clear a few points. First is the concept of ‘westernization’ addressed in this study focuses on the reflections of the modernization efforts of the era on the cinema industry. It draws a cultural map of especially the gender concerns of the time. Secondly, as the target audience of the Yeşilçam productions in melodrama examples of the era were mostly from lower and middle class as they were subject to cultural transformation, the concept of westernization was approached from this perspective. Lastly, among other Hollywood films with remakes in Yeşilçam, *Some Like It Hot* and *Sabrina* are chosen as they have two different gender representations and two biggest Hollywood stars with totally different star images: Monroe and Hepburn.

These five chapters will culminate in a study that analyzes patterns within remade products of the era from the Westernization perspective. The comparative study shows similarities and differences between not only the cinematic traditions but also realities of the two societies in question. It will also show that the fidelity concern was abandoned in Hollywood to Yeşilçam remakes instead they were shaped around the target audience of this study. As Yeşilçam industry was shaped in line with the demands of the target audience, remakes were aimed at meeting their expectations. They preserved the storyline to a large extent but put more effort in harmonizing these productions with the realities of the culture in that era and this way they could establish a close rendition of plot and characters.

## CHAPTER 2

### REMAKES ARE BORN

Dissemination across cultures is definitely not a new phenomenon and has probably been present since the first translation of film. The history of cinema itself starts with the silent film, where the first ‘language’ used in the medium involves written intertitles inserted between certain scenes. Since then the issue of dissemination has evolved in time all around the world by giving examples of innovative attempts most of which are not used today.

Even though today one can think that remakes are in the back row of widely used dubbing and subtitling methods in the transfer of a production from one country to another, they are still widely referred to by producers. However, in the globalized world, production companies choose to remake background movies for the target audience whose sources are not recognized most of the times. For example, when the American producer Roy Lee decided to remake a Japanese horror movie namely as *Ju-On*, it did not have even English subtitles so it was an unknown production for most of the viewer. After the success of the remake as *The Grudge* with economic concerns, producers of the American remake put an English subtitle to the source film themselves (Tseng, 2017). Another remake, *Benim Dünyam* (My World in Turkish) from Turkey depicts the story of a deaf and blind child from İstanbul in the

1950s. It is a remake of the movie *Black* from Indian cinema in which Turkish audience does not have a wide interest. Even though at the opening scene an intertitle is used to refer that the film is in an adaptation from the movie *Black*, as Turkish audience get lost in the storyline in İstanbul with familiar stars of the country, average audience mostly do not recognize the source production.

## **2.1 The First Initiatives to Disseminate Productions across Cultures**

It was 1902 that the first expository intertitles were used in cinema in G.A. Smith's *Dorothy's Dream* which is followed by Edwin Stanton Porter's *Uncle Tom's Cabin* (Thompson, 1985). These intertitles made some adjustment to the film necessary in order to transfer them from one culture to another. Intertitles contained dialogues or other descriptive information and they first raised the issue of transferring film into another culture or language. The intertitles used in these films needed to be translated and replaced either in the receiving country or in the country of origin. In this period, the first filmmakers aimed for wider masses but had limited technical capabilities. Intertitles thus made it easier to convey certain things that could not be conveyed only through the visual. It had become clear that certain phenomena and feelings could not be conveyed without the use of language, written or otherwise. For example, the passage of time or the name of the place needed to be provided and thus intertitles became useful. These added to the spatial or narrative meanings to the ellipsis in the productions. If and when the producers wanted to state that a certain scene had changed from one city to another they inserted information (for example, X years later) into the scene in question thus allowing them to relay information without prolonging the shots unnecessarily. When a production with intertitles was screened in other countries to people from other cultures, these linguistic renditions

of information became problematic. As intertitles were composed in the language of the production, they were not easily accessible to people who watched the film but had another mother tongue thus could not read or understand the intertitles.

In response to this, specific practices were developed for the translation of these intertitles for foreign audiences. The easiest way for the transfer of the information was the translation of the intertitles, meaning the originals were replaced with intertitles in another language. But there were other practices, such as the simultaneous oral translation of the original intertitles in the movie theaters. There were various ways in which the simultaneous translations were undertaken. For example, Viviani refers to an accompanying pianist voicing or reading the translation of these intertitles as they appear simultaneously on the screen (2008). The author refers to this practice as artistic, accentuating that it is far removed from the translation of audiovisual products as we know it today. Viviani (2008) emphasizes that these accompanist simultaneous interpreters sometimes interpreted the films, adding new information or even actually acting by changing their voices and intonations and even sometimes giving spoilers about upcoming scenes.

A very interesting example comes from Japan where an artist referred to as Benshi worked to interpret intertitles for the audience (Standish, 2005). Benshi stood beside this cinema stage, introduced and explained the film and sometimes even spoke on behalf of the actors, playing several roles. Several similar practices were also seen in Thailand, Taiwan and Korea.

But of course, probably the first film that was actually transferred (translated) from one culture to another was the first sound film produced *The Jazz Singer* by Al Jolson in 1927 (O'Brien, 2005: 66). Entitled critics argue that *The Jazz Singer* cannot

be considered a full sound film since intertitles and sound were used interchangeably. The first full sound film, *Lights of New York*, was produced in 1928 by Warner Brothers (Zielinski, 1999: 154). The sound films of the era were originally produced in English, then marketed to foreign countries under the assumption that despite the language barrier the novel technology would ensure that the film would reach an international audience. But this idea was soon disproven and the practice was abandoned in a short period of time. Once it had been established that the international circulation of sound films and other audiovisual products necessitated a transfer procedure such as translation, remaking and adaptation were embraced immediately thereafter. It was with this development that films initially started reaching larger audiences for whom they had not originally been created. Thus, sources produced in English, as the first sound films were, had to be translated to reach foreign audiences.

The initial filmmakers came up with multiple methods to produce a film in different languages. Dubbing and subtitling were probably the first methods of transfer that came to mind but before that, different approaches were embraced in different countries. The first initiative to overcome this difficulty occurred in 1928 where two technicians from Paramount Pictures came up with another way of transferring the language. Chaume (2012) refers to initial efforts to add a simultaneous audio text for a limited duration to the visual code of the film and gives the example from the films of Paramount Pictures *Beggars of Life* (1928) from the director William A. Wellman and *Interference* (1928) from the directors Lothar Mendes and Roy Pomeroy. As the benefits of this transfer or translation method were embraced, the first American film to be dubbed into German, French and Spanish was *Rio Rita*, which was shot in 1929 (Crafton, 1997: 425). Competing studios Metro Goldwyn Mayer, United Artists and

Paramount soon followed, with the introduction of more films being dubbed into other languages. When it comes to the involvement of subtitling, it is interesting that initially American films were translated into European languages such as French, German and Spanish. Scandinavian countries and countries like Holland, where literacy rates were high, embraced subtitling probably also due to the fact that it was the cheapest form of audiovisual translation (Gottlieb, 2004). But in many countries during the 1920s and 30s, literacy rates were still low, meaning that in many places, subtitling could reach only limited audiences. In this period, France was one of the first countries in Europe to experiment with both dubbing and subtitling, concluding that both translation techniques had certain advantages and disadvantages. French viewers at that time tended to prefer dubbing which made it a prominent type of transition in France and this implementation was followed shortly by other European countries including Italy, Spain and Germany. On the other hand, Tveit (2009) points out that Scandinavian countries and Holland fully embraced subtitling. Still, these two modes that enable the transfer of film across cultures did not satisfy viewers and critics in some countries. Some critics even claimed that the transfer of film in this manner eroded the quality of the film and therefore advocated for another method of transfer.

When a further initiative was undertaken, for a short period of time between 1929 and 1935 (Dwyer, 2005), in the search of a new way of intercultural transfer to reach a wider audience, cinema industry found an expensive solution and produced the multiple language version films. Production companies used the same director, set, costumes, plot, scenario but different casts and translated scripts to reshoot the same film in different languages. There were even instances of the same directors working multiple versions of the same film. Even though it was easier to disseminate the

production across cultures, it was an intensive and expensive work to produce in this way. *Paramount Parade* (1930) from the director Edmund Goulding is released with the multiple language version of films by Paramount Pictures in 12 different languages Czech, Dutch, French, German, Hungarian, Italian, Japanese, Polish, Romanian, Serbian, Spanish and Swedish. In a few cases, production companies could use multilingual actors and actresses and thus it was easier to produce simultaneously in different languages like in the example of *Der Blaue Engel* (1930) and *The Blue Angel* (1930) of the director Josef von Sternberg. In any case, according to Chaume (2012) audiences across the globe wanted to watch Hollywood stars and would even watch them in subtitled and dubbed versions instead of watching second-rate actors from their own country.

## **2.2 Nascence of Remakes in Turkey**

Even though no specific date marks the dawn of the cinema industry in Turkey, it would not be wrong to say that Turkish audiences first encountered cinema soon after the first introduction of cinematography by the Lumière brothers in 1895. Despite the lack of hard evidence from that period, we assume that in Ottoman Palaces, Sultans were interested in this new invention (Arslan, 2011). This period did not mark the widespread introduction of cinema to Turkey, but evidence demonstrates the existence of an interest in this new form of entertainment in the Ottoman times.

The first examples of adaptations into Turkish cinema were from literary works and theatrical plays. In 1918, with his friend Fuat Uzkinay, the owner of the very first cinema hall namely the Pathé Cinema in Turkey, Sigmund Weinberg shot the first cinema adaptation called *Himmat Ağa'nın İzdivacı/ Marriage of Himmet Ağa* (1918)

from Moliere's play *Le Mariage Forcé* (Forced Marriage in French) (Özön 2013: 53). This was followed by many adaptations into Turkish cinema from the literary texts of foreign writers and playwrights, including Selma Lagerlöf, Bernard Shaw, Shakespeare and Turkish writers and playwrights such as Hüseyin Rahmi Gürpınar, Reşat Nuri Güntekin, Peyamı Safa, Halide Edip Adivar and Orhan Kemal (Dönmez-Colin, 2008).

In the forty years spanning the 1920s through the 1960s, Turkish cinema moved from a sector full of close adaptations to a sector dominated by original works that were not adapted from other sources. Though this lengthy transition period is of interest to Turkish film studies and is very important for the evolution of cinematic traditions in Turkey, the 1960s are of focal interest to the current study, when a surge of interest in cinema from Turkish audiences brought producers to Hollywood and European cinema remakes.

Most film scholars agree that until the 1950s Turkish film industry was based mainly on adaptations from literary works, which is today referred to as 'the period of theater man' (Scognamillo, 2014). This period in Turkish cinema was shaped under the influence of Muhsin Ertuğrul, the most prominent director of the time (Scognamillo, 2014). This leading director had a background in theater, so it was not surprising that when he came back from Germany in 1922 with a wish to spread his wings into cinema, his first initiative was to adapt stories from both local and foreign sources and theater plays. The local and foreign sources for his films were either foreign films or foreign books or examples of Turkish literature along with theater for the stage which he also adapted into films. His endeavors marked the pronounced influence of the stage in Turkish cinema (Özön, 2013).

As a result of these developments, among other experts, Özön claims under Ertuğrul's dominance, a Turkish cinema identity could not be developed (Özön, 2013: 119). On the other hand, during his period of dominance in Turkish cinema, Ertuğrul made various significant contributions to Turkish cinema. For example, he introduced the genre melodrama, to which the Turkish audience took a great liking and he created the first female star with a Westernized image, Cahide Sonku, who as Kandiyoti notes is regarded as the Greta Garbo of Turkey (2001: 11). This achievement is important as it took place in an era when Turkey was transitioning from an Eastern Muslim Empire into a model nation of the West and when women were finding a role in society through empowerment in new legislation. Turkish women did not appear on stage during the late Ottoman times and it was a tradition for foreign or non-Muslim women to take to the stage. Thus, the creation of the image of a modern Turkish woman especially in the mold of the aloof Greta Garbo was no small achievement.

In 1940 with *Yılmaz Ali*, Faruk Kenç introduced detective films as a new genre to the Turkish audience (Sağlık, 1996). The film *Yılmaz Ali* of Faruk Kenç is an adaptation of the main character with the same name from the novels of Vâlâ Nureddin. As stated by Yağız (2015), later on, to compete with Muhsin Ertuğrul and his production company namely as İpek Film, Kent shoots *Dertli Pınar* (1943) with a new technic for the Turkish cinema industry. In the limited technical conditions of his studio, Kent initially shoots *Dertli Pınar* as a silent film and later on adds dubbing. Yağız (as cited in Şekereoğlu, 1985) also underlines that in case Kent did not introduce the dubbing to Turkish cinema, there would not be a possibility for a Turkish cinema identity to rise as all the modern technologies of the era was only held in the İpek Film studios. In summary the period spanning the 1920's through the 1950's in

Turkish cinema marked the dominance of the theatre, the creation of women models and roles, the introduction of new genres and new techniques of cinema for the enjoyment of the viewers and adaptations of works in other media to enrich what was essentially a weak and young cinema repertoire.

Following this period in 1948, Turkish government reduced taxes for some recreational sectors, including cinema (Berktas, 2013). After this important economic decision, the number of production companies, films and viewers increased. This had a positive impact on country's economy. Turkish audiences were frequenting cinemas much more than they had before and the number of cinema halls was also increasing. The sector was starting to evolve into more a platform for the recreation and remake of foreign products.

As a supporter of this view, Özön (2013) identifies the period between the 1950s and 1960s as the most important era for Turkish cinema. He states that not only as an industry but also from artistic a viewpoint, Turkish cinema reached its height during this period. With 181 films in 1964, 215 in 1965, 241 in 1965 in 1966 (<http://sinematikyesilcam.com/2016/08/turk-sinemasinda-kac-film-cekildi>), Turkish cinema gained an important place as an industry, but it was still dominated by translated foreign productions. As a result of these local advancements, a vast number of directors, technicians, cameramen, electrician and actors adopted cinema as a profession (Kabil, 2008). More importantly, cinema became a part of Turkish social life. Besides the artistic aspect, after the 1950s, a Turkish cinematic identity was developed with a proper cinematographic language, which was completely different from the productions designed under the theatrical influence of the previous decade.

This shift in direction also increased the number of productions in the sector. In the 33 years from 1917 to 1949, a total number of 93 Turkish films were produced, whereas in the following decade, between 1950 and 1959, an average of 56.7 films were produced each year (Özön, 1968). Thus, the 1950s marked not only the entrance of true a cinematic tradition—that is, a medium-specific craft relieved from its earlier dependence on the theater—but also a production rate which demonstrates that the sector had become auto-poietic.

This rise in demand for Turkish production had to be met by producers and as an intelligent and fast solution to this issue, remakes from foreign sources became the most viable option. They can be regarded as a strategy to realize a production with optimum efficiency and efficacy. The rising demand for Turkish productions urged production companies to this practice (Gürata, 2006: 243). To illustrate the influence and the dominance of remakes in the Turkish cinema sector of the time Gürata underlines that (2006: 242) in 1972, Turkish cinema industry reached its all-time peak with 301 productions, of which only 10% were original works for the screen. The rest were remakes, adaptations or rip-offs that were filmed and screened in the absence of a proper copyright law (Gürata 2006: 42). Considering the sources of these productions, as throughout and after the Second World War the number of productions in European countries had decreased, Hollywood provided source material for the majority of remade and adapted Turkish productions in the 1960s and 70s.

Many genres from Hollywood were remade for the Turkish audiences. In the 1960s and 70s, prominent Hollywood directors and producers emerged, producing hit films that gathered audiences in cinemas all around the world. Turkish filmmakers tried to

capitalize on their successes with economic concerns. Among these remakes from Hollywood to Yeşilçam, many were selected among films that are viewed today as the classics of Hollywood genres of the time. The inherent logic of adapting a film that had gathered large audiences in cinemas was financial as well as artistically easier.

If we are to analyze Yeşilçam cinema, several innovative endeavors are worth mentioning. In the last years of the Ottoman Empire, from 1914 onwards, foreign films were shown throughout İstanbul in a variety of ways that were quite 'innovative' in their mode of transfer. For example, Scognamillo (2014) refers to Nurullah Tilgen's unpublished notes in reference to a viewing in the Kemal Bey cinema in the Sirkeci district of Istanbul. Sesli Sinematografhane displayed some innovative methods of enriching film transfer across methods. For example, as the film would show that a shot was fired on screen, a prompter would pop a cork gun behind the scenes or if an actor in the film was singing, someone was singing backstage. Another innovative way of transferring local products across cultures was seen during the Ottoman Era. An example may be given from the Şık Sinema in the Beyoğlu district of Istanbul where the so-called sound films were accompanied by music played on a gramophone and several youngsters would add certain sound effects. For example, someone knocking the door would be replaced by someone knocking on board or someone whistled long and hard behind the scenes when a train passed in the film (Sinema Gazetesi, 1929).

The first examples of the translation of untranslated films in Turkey with intertitles were generally in French. Intertitles were generally presented in French and a few in English. Sometimes there would be Turkish translations of these intertitles in a

smaller print at the bottom of the scene but the Turkish intertitles would appear for a shorter period of time on the screen. When such intertitles in Turkish were not presented and audiences were unable to understand the foreign language, they were presented with a short summary of the film in Turkish (Sinema Gazetesi, 1929). In some instances in cinemas, where literacy rates were thought to be lower, intertitles would be read out loud by an employee of the cinema hall. There were those who believed that the Turkish translation of intertitles should be more widespread and the use of Turkish and Latin alphabet should be advocated<sup>1</sup>. Thus these people wanted larger intertitles in Turkish and the removal of the intertitles in French (Sinema Gazetesi, 1929).

Gürata (2007) talks about the different ways in which different films were brought to Turkish audiences, including musical concerts given simultaneously with the viewing of the film. The scholar underlines that this occurred due to technical handicaps and insufficient sound systems. It was after 1932 according to Scognamillo (2014) that sound films were shown in various theaters across Turkey such as the Lale Sinema in İzmir or the Tayyare Sinema in Bursa. As specified by Özgüç (2010), according to a source, the first sound film in Turkish was screened on the 25<sup>th</sup> September 1929. The film, entitled *Kadının Askere Gidişi* (Woman's Joining the Army in Turkish), was shown in the Kadıköy Opera Building in İstanbul. The first voice studio was established in 1932 in the Nişantaşı District of İstanbul by the İpekçi brothers. 1931 saw the first Turkish film with sound, *İstanbul Sokaklarında* (From the Streets of Istanbul in Turkish), which was voiced over in Paris.

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<sup>1</sup> After the foundation of Turkish Republic, a law passed by the Grand National Assembly on November 1, 1928 made the Latin alphabet compulsory in all public communications and education as part of nationalist program. Before the acceptance of Latin alphabet, the newly established Turkish Republic had been using Arabic alphabet.

Meanwhile, innovative methods and techniques of transferring films across cultures were also embraced and the examples of such initiatives are best given through the translations of Laurel & Hardy films into Turkish. In view of Hollywood's wish to reach foreign markets and audiences the actors Stan Laurel and Oliver Hardy, who were lovingly viewed all over the world, served as a vehicle for some of the implementations of the time and made their own multiple language version of films. The actors would memorize their lines in a foreign language or read the script from cue cards in different languages that they do not know and speak these lines of course with a foreign accent for their films to be shown in foreign countries (Nornes, 2007). Interestingly, this made the films of the comedy duo even more appealing and funnier to foreign audiences. This inspired further innovative methods in countries. In Turkey Ferdi Tayfur's dubbing into Turkish of Laurel & Hardy with an American accent or the dubbing into Turkish of the Marx Brothers with an Armenian accent are clear examples of an innovative form of appropriation of foreign productions into target cultures for the enjoyment of foreign audiences.

In light of the marked dominance of remakes in Turkey, especially of Hollywood genre films, it becomes important to analyze not only *what* was remade, *how* these were remade and *why* these were remade. Not only was the country recovering from this period of depleted resources, both financial and in terms of human capital, Turkey was also trying to situate itself on the global platform as a country that had broken away from the yoke of a predominantly Muslim Empire to establish itself as a modern, Westward-facing nation. It was a time when the Western models, as well as Western productions were used to help the transition of this young and desolate nation. From this viewpoint, the introduction of these Westernized storylines and figures and storytelling techniques served for Turkish audience as a cultural vehicles.

### **2.3 Remakes as the Overlap of Different Disciplines**

Many literary experts interested in the adaptation of literature to cinema study these in terms of additions to the text, deletions and even interpretations. Murthy (2013) refers to the motivation behind such productions as being primarily economic but also artistic. The so-called transfer undertaken must not only account for the differences and similarities between the linguistic and cultural realities of the two productions in question but also the social realities of the countries as a whole. Meanings and stories in a certain film are not only embedded in the audial and visual modes of the text, but also within the society or societies that produce it. With such considerations in mind, it is clear that transferring audiovisual products from one culture to another with adaptations and remakes would necessitate their formulation according to the societal norms of the target culture. For sure there is no requirement for every adaptation or remake to cross cultures. Carlo (2012) uses the term re-creation to define literary adaptations to the cinema to explain the complexity of remakes. Canadian writer and critic Linda Hutcheon argues that the theory and practice of adaptation studies vary in such a way that it is rare to end up with a fully faithful adaptation in the target culture (2006). Cinema experts may concentrate on the transfer of one type of content into another; the remake of a series into a film or the remake of an old film into a new version, the remake of a film from for example from the Korean cinema into the Turkish cinema. Leitch defines that there is a divergence between the literature and adaptation scholars in the perspective that they contextualize their research (2007). He says that literature studies adopt the fidelity concern as the focal point of their analysis and they always give a privilege to the source which is the text itself, unlike the adaptation studies which draws a

framework of the procedures followed and the problems occurred as part of the remake process. Though the adaptation theories also centered on fidelity before, recently prominent scholars like Leitch (2003) and Stam (2007) accept that fidelity is not a criterion to evaluate the success of an adaptation. Instead, they focus on the reason behind the shifts in remakes. They ask the question why these inevitable shifts in the remake process were done.

Perkins and Verevis (2015) state that many researchers have been working on this phenomenon especially since the beginning of the 21<sup>st</sup> century. Film remakes, in particular, have been the focus of Horton and McDougal (1998), Mazdon (2000), Forrest and Koos (2002), Verevis (2006), Loock and Verevis (2012) and Smith (2015). Verevis (2006) refers to the endeavor of remaking films in another language as a wish or desire to present the best examples of cinema in a new language. He notes the lack of sufficient analysis in this field, citing a few experts such as Duruxman (1975), Horton and McDougal (1998), Forrest and Koos (2002) and Frow (1990). Stam (2000), contributes to this field with the concept of adaptation and Genette (1997), provides a classification for identifying source and target texts. In the light of the information presented, it is clear that adaptations are actually an umbrella term used to designate a variety of practices in the transfer of audiovisual products either across cultures or across genres or across time. For example, a film or series may be reshot to change its genre or a film or series may be reshot in different decades or centuries to keep up with the times.

Lavigne (2014), refers to different dividing lines and classifications drawn by experts from different fields. For example, in television studies, Hilmes (2013) classifies format adaptations as one such type of cross-cultural remake. One example from Turkey would be *Survivor*, where the format of the source (that is, the premise of the

show) has been taken and reshot in a new culture for a different, culturally specific audience. Even though the format of each Survivor shot in different countries is similar, there are vast differences in the content. In the Russian version of Survivor, *Poslednij Geroj 1*, birthdays are celebrated with a bucket of beer or a bottle of champagne which reflects the realities of the drinking nation or in the American version *Survivor: Borneo*, in the fourth episode of the first season Sean, establishes a bowling alley which is a direct representation of the entertainment culture in the United States of America (Malko, 2013). In *Survivor Turkey*, Turkishness is reflected in several ways: the tribes challenge for some typical Turkish food such as baklava and mantı or the realities of the Turkish society is reflected through the clothing, women are not openly shown in bikinis and instead they wear a T-shirt on their swimsuits throughout the games.

Hilmes (2013) also talks about adapted series and format fiction and generalizes these as products which are legally and pragmatically designated as having an original; which are essentially linked to the author or owners' expression but which are marketed as adaptations that change in unforeseeable ways across cultures. These he further divides into creative and controlled transcultural remakes. In the most innovative examples of creative remakes, audiences may not recognize the source. In the more controlled remakes, even though the set product is not translated literally, it is clear for the target viewers that the product has been transferred from another culture. But Hilmes (2013) agrees that there are no definitive guidelines as to where one type ends and the other begins. Okyayuz (2016) also refers to the difficulty of drawing clear lines between, for example, innovatively dubbed products, translations, adaptations and remakes.

Evans (2014) laments the fact that translation scholars do not study remakes to the extent that they should, pointing out that for translation scholars, remakes and adaptations are divided on the simple legal basis of remakes making clear reference to an “original.” Furthermore, Gottlieb (2005) talks about adaptations and remakes as being free translations whose transfer features are not predictable. Toury (2005) on the other hand refers to translated products as being designated by three facts; the first being the existence of source, the second the existence of the transfer of a source and third the relationship between the two. It remains unclear exactly who should study these types of productions and exactly what the study of these productions should entail. One thing is clear: these types of productions have existed in the cinema for a long period of time and continue to be produced today.

Those examples of Hollywood remakes in Turkish Yeşilçam cinema fit the description of remakes in our present time, however back then modalities of remakes were not defined, copyright laws were absent and there was lack of technological and economic means. Thus the modalities of remakes could not be implemented as the way they are done today. In addition to these, production sector was shaped mainly by audience demands and thus even the remakes were conceptualized around the taste of average Turkish audience who made up the majority of the market for Turkish national cinema. By this time, the élite cinema lovers in İstanbul district tended to watch Hollywood films from their original copies in their own languages. According to Gönül Dönmez-Colin (2014: 20):

Turkish remakes often appeared several years after the ‘originals’ and the audience for the national films was not the same as the audience for the foreign films, hence identification was unlikely. Whether the remakes were

plagiarism is open to debate. Theoretician Nezih Erdoğan (1998) claims that as the technical and stylistic means of Yeşilçam were dissimilar to the cinema of the West, even the most faithful adaptations were distinct in their lighting, color, dialogue, editing or viewpoint. Financial limitations and mass production conditions led to the resumption of traditional visual forms—shadow plays, miniatures—and partially to frontal shots which created ‘a hybrid cinema’ that ‘produced a cinematic discourse blending Hollywood-style realism with an unintentional Brechtian alienation effect’.

In this hybrid cinema, Hollywood productions from well-known directors like Charlie Chaplin, Frank Capra, William Wyler, Billy Wilder and Alfred Hitchcock and many others were introduced to the Turkish audience through their remakes. The hybrid cinema produced in Turkey in the 1960s obliquely introduced to the Turkish public many talented directors who have become revered figures in Hollywood past and present. Among these directors/producers, Billy Wilder has a special standing as most of his productions are still referred to as the classics of the present day and many were also remade for more contemporary audiences even within Hollywood itself.

## CHAPTER 3

### THE CORPUS: HOLLYWOOD vs YEŞİLÇAM

The following section of the study entails a review of the corpus to be comparatively discussed in the upcoming chapter. In view of understanding different considerations of the authors through concrete examples in remakes of an audiovisual product from one culture to another, the corpus of the study entails two productions both of which are of the well-known and widely acclaimed examples of the Hollywood cinema with their remakes in Turkish Yeşilçam cinema. Both source productions are the works of Billy Wilder from 1954 and 1958 respectively.

#### **3.1 *Some Like It Hot* and Its Turkish Remakes *Fıstık Gibi Maşallah* and *Fıstık Gibi***

##### **3.1.1 *Some Like It Hot***

*Some Like It Hot* (1959) was directed and written by Billy Wilder at MGM studios in Hollywood. It is a remake of the 1951 German comedy *Fanfare der Liebe*<sup>2</sup> from the director Kurt Hoffmann which itself is a remake of the 1935 French film *Fanfare d'Amour* from the director Richart Pottier which again is a remake from a story idea of a screenplay of Robert Thoeren. Presumably, the other source productions were

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<sup>2</sup> After the success of the German comedy film, *Fanfare der Liebe*, Hans Grimm directed a sequel of the film *Fanfare der Ehe* (1953) which depicts the story of the husbands of musician wives dressing up in drag to convince social services that they can take care of their children. The Hollywood remake of the story, which is subject to this study, does not comprise the sequel of the German film.

praised in their own culture and time, but for world cinema, the only version still praised in our present day is the Hollywood production, which is still available in various formats and screened around the world. This film has reached a very large, worldwide audience and has influenced not only past generations but continues to be watched by younger generations as well. In June 2017, MGM returned *Some Like It Hot* to theaters to introduce AFI's best comedy of all time to new generations.

It depicts a love story between a singer and a musician. Two broke friends, both jazz musicians, Joe (Jack Lemmon) and Jerry (Tony Curtis) witness a mob crime. To flee the gangsters they travel incognito from Chicago to Miami by dressing as women and joining a female band. In the female band, as Josephine (Tony Curtis) and Daphne (Jack Lemmon), the friends meet Sugar Kane (Marilyn Monroe), the beautiful lead singer with a weak spot for saxophone players who joined the band in search of a rich husband. As Josephine, Joe falls in love with her at first sight. Their idyllic escape from reality comes to an end when the gangsters pursuing them come to their hotel for a so-called convention, which is actually a front for a meeting of the mob with major heads of families coming together to resolve their differences.

Finally, Joe feels obliged to reveal his true identity to participate in the convention where Sugar's band is supposed to perform. As our lead characters witness the death of their nemesis Spats and are freed from the hell of running for their lives, Sugar realizes who Joe is. Sugar chooses love, forgets about her dream of finding a rich husband and they run away together.

Beneath the surface of this musical comedy, in which people deceive each other for various reasons, there lies the idea of understanding, tolerance, acceptance and an

attitude that can shift. This central theme is supported by the last line of the film, ‘Nobody’s perfect’.

*Some Like It Hot* is also the story of two men who spend a great deal of the film in female drag. It could be argued that the film also has a moderate approach towards gender debates and sex roles and compared to other gender-bending film comedies, it notably does not end the film on a full gender reinstatement.

### **3.1.2 *Fıstık Gibi Maşallah (Such a Chick Mashallah) and Fıstık Gibi (Such a Chick)***

The first Hollywood to Yeşilçam remake of *Some Like It Hot* as *Fıstık Gibi Maşallah*, appeared in 1964 in black and white format by the director Hulki Saner just like the source production. In first Yeşilçam remake, our two broke musician friends Fikret (Sadri Alışık) and Naci (İzzet Günay) work in nightclubs to earn their lives. They witness the owner of the nightclub commit murder. To run away from these mafia guys, they decide to leave the city and disguise themselves as female musicians, Fikriye and Naciye and join to a female band that will perform in İzmir. At the vessel, Naciye falls for Gülten (Türkan Şoray) at the first sight. To steal her heart, Naciye disguises as a rich guy and Gülten falls for her. At the end of the story the murderers show up in the hotel and they recognize our two characters. Gülten follows her love and they run away from the mafia together.

6 years after the first meeting of Turkish audience with *Some Like It Hot* through its Yeşilçam transcultural remake, in 1970 the same director, Hulki Saner, made *Fıstık Gibi*, a second, technicolor transcultural remake of Wilder’s film. In this second Turkish remake, Saner follows a similar storyline and does not even change the characters’ names. Though Fikri/Fikriye, is again performed by the same actor Sadri

Alışık, the actor of Naci, later on Naciye, is performed this time by Yusuf Sezgin and the role of Gülten is played by Feri Cansel.

### **3.1.3 Verisimilitude between *Some Like It Hot* and Its Turkish Remakes *Fıstık Gibi Maşallah* and *Fıstık Gibi* in Storyline**

In an overall analysis of *Some Like It Hot* and its remakes *Fıstık Gibi Masallah* and *Fıstık Gibi*, at first glance these two remakes may appear to be verisimilar remakes of the source in their storylines. This verisimilitude can be traced through the dialogues or characterizations as well as through the aural scenes and filming techniques used such as close-ups to stars' bodies and faces. These remakes include almost scene-by-scene renditions of the source film. Themes and specific scenes depicting the following are rendered in close translation in the remakes:

The two main characters are loser musicians who are looking for a way out of their dreary lives.

These characters have to play in venues that are not wholesome or elite.

One of the characters (Joe/Naci) is a womanizer, whereas the other (Gerald/Fikri) is a more comical character who does not have an active social life with women.

The main male characters encounter initial difficulties in their place of work but they also fear of being unemployed or being unable to support themselves.

In both the source and the remakes, the characters witness the murder of an unwholesome character by a mafia-like group. And in all cases the mafia is out to get them to prevent them from testifying.

In all the depictions the characters go to great lengths to avoid being caught by the mafia. They run away in an effort to escape.

In all cases the solution they find to escape is disguising themselves as women and joining an all-women's band. The names that they pick for themselves are female versions of their own names (Joseph-Josephine, Fikri-Fikriye) and the lead singer's name serves to accentuate a feminine attribute. Sugar in the source with a sweetness reference which is correlated with women and likewise Gülten meaning 'skin like a rose' in the remakes.

The characters initially meet their new colleagues and bond with the band on tour, thus putting a distance between them and their pursuers.

Whereas the character Joe/Naci starts out this escape adventure without thinking of the advantages of being men in an all-girls band, the character Gerald/Fikri likes the idea of being surrounded by women from the beginning. The womanizer has no problems dressing up as a woman and acting like one whereas for the socially inept character remembering that he is dressed up as a girl does pose a problem.

In both the source and the remakes the characters portray women that are not in line with the dominant female characterization portrayed in the film.

They meet the lead singer of the band separately from the others when they go in to repair their bras.

Sugar/Gülten is initially caught by the lead male characters doing something she has been warned not to do. She relaxes once she realizes who they are but she complains that though all the other girls in the band also do wrong things they never get caught but she does.

A friendship and proximity are formed between the males and Gülten when one of them covers for her when she gets caught doing something she should not do. This is

followed by a scene in which they grow closer when the men throw a party for the band in their room/bunks.

Joe/Naci and Sugar/Gülten have a conversation about how she is unlucky in her choice of men and she wants to marry a rich man and lead a comfortable life. She does not want to make further mistakes.

The group arrives at the hotel. Gerald/Fikri is met by Osgood/Horoz Nuri who takes an instant liking to him and he brushes the rich man off.

At the hotel, Joe/Naci declares he is going to rest in the room and Sugar/Gülten and Gerald/Fikri decide to swim.

Sugar/Gülten initially meets her rich suitor as she is enjoying a swim with the girls. He impresses her with a false story about his life.

Gerald/Fikri opposes the idea of setting Sugar/Gülten up and confronts his friend about this but loses the fight.

Joe/Naci urges Gerald/Fikri to further his relationship with Horoz Nuri/Osgood so he can make use of his yacht to seduce Sugar/Gülten.

Joe and Sugar /Naci and Gülten and Gerald and Osgood/Fikri and Horoz Nuri spend the night together and as a result of this Sugar/Gülten falls for her rich millionaire and Gerald/Fikri agrees to marry hers.

In all versions, there are action scenes depicting how our characters escape from the clutches of the mafia disguising themselves in various ways as the mafia come to the hotel and spot them.

The characters decide to escape from the hotel and town and strive to use the rich millionaire as their means of escape.

Joe/Naci has to part with his love and tries to let her down easy by giving her a present, explaining that he has to leave her to fulfill a family obligation etc.

The member of the mafia after the lead characters are killed off and they escape of the millionaire's speedboat.

The final scene depicts Gerald/Fikri trying to make up excuses to his millionaire boyfriend about why they cannot marry ending in his revealing that he is a man and by Horoz Nuri/Osgood accepting him as he is.

In brief, *Some Like It Hot* and its remakes in Turkish are in some ways so similar to the storyline of the source that even many of the jokes remain well preserved in the remakes. Both in the source and remakes, when the mafia gangs understand that Toothpick Charlie and Sülük Niyazi spy on them, to their face the gangs say "Goodbye Charlie/ Sülük Niyazi". As well the final and the most iconic line of *Some Like It Hot*, 'Nobody's Perfect' is carried to *Fıstık Gibi Maşallah* with a close translation into Turkish idiom as 'O Kadar Kusur Kadı Kızında da Olur (the Best of Things Will Have These Sorts of Flaws)'. Another example of the same joke comes when our two characters Gerald/Fikri and Joe/Naci hear about a band searching for two musicians. In the source, a girl with whom Joe flirts but leaves in the lurch, advises our two broke musicians to participate in a band that will be performing in Florida without giving detailed information. As our two characters are penniless, they want to join in without knowing that this is an all-girl band. When they knock the door of the organizers, they make fun by saying that the musicians are not in the right "shape" and laugh. The way they laugh and the joke they make about the

musicians in demand are transferred exactly the same to the Turkish remakes by Saner. As our two characters Gerald/Fikri and Joe/Naci decide to become a part of the all-girl band, they wear high-heeled shoes first time in their lives. In both the source in the remake versions, they observe other women wearing those shoes and question how women wear it in the same way.

### **3.1.4 Billy Wilder**

Born in 1906, Billy Wilder was an Austrian-born American director, scriptwriter and producer. After dropping out of the law faculty at the University of Vienna, he started his career in journalism (Armstrong, 2000). Coming from a Jewish family, he moved first to Germany, then to France in the 1930s and after the Nazis came into power, he fled to Hollywood where he pursued his career in cinema. In the 1940s, after working with the scriptwriter Charles Brackett, Wilder directed and Brackett produced several successful films, including the well-known *Sunset Boulevard* that secured his reputation as a director. Throughout his career, 6 times he won Academy Awards. With *The Apartment* (1960), Wilder became the first director to win three Academy Awards on one single night.

Wilder is well known for his critical approach towards sexual, political and moral issues, which before him were regarded as unacceptable themes on silver screen and his way of challenging American society (Smedley, 2011: 129). Schatz (1993) says in the 1960s, Hollywood films struggled to establish a social world where the ideas of feminism, racism, and sexual freedom were depicted in the scripts. Films in this decade would push the limits and even ignore the longstanding Motion Picture Production Code, which officially laid out the ethical and moral scope of Hollywood productions until 1968. Stating “I just made pictures I would’ve liked to see,” Wilder

produced and released *Some Like It Hot* without the approval of the Hays Code, and as a result, the film was slapped with a ‘condemned’ rating by the National Legion of Decency. Likewise, Turkish remakes of the film followed a verisimilar storyline and pushed the gender boundaries beyond the established conventions back then.

According to some scholars, soon after World War II, the foreign policy of the United States<sup>3</sup> to establish a close link with Europe was reflected in the cinema industry, and Billy Wilder produced storylines to facilitate its perception by society. Smith states that with Cinderella-esque narratives focused on social transformations—especially *Sabrina*—Wilder underscores the economic and cultural links between the USA and European states (2002: 47). In *Sabrina*, France is not reflected as an inaccessible foreign country, but rather as a desirable and achievable destination, even for the daughter of a domestic worker. Smith adds that along with *Sabrina*, Wilder’s other films released after World War II, like *A Foreign Affair* (1948), *The Man in the Gray Flannel Suit* (1956) and *Love in the Afternoon* (1957) reflected the same foreign policy (2002: 29).

Billy Wilder also made a significant contribution to the star images of Audrey Hepburn and Marilyn Monroe, with their respective roles in *Sabrina* and *Some Like It Hot*. A box office hit, *Sabrina* had an immense effect on the careers of both Wilder and Hepburn, as viewers accepted the success of Wilder as a comedy director and forged Hepburn’s star image. *Some Like It Hot*, which the American Film Institute named as the best comedy film of the 20th century, is the greatest success of Monroe’s career and for sure Wilder’s. With the character and star image alignment in the film, she won the Golden Globe for Best Actress.

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<sup>3</sup> The Marshall Plan was implemented as part of the foreign policy of USA. With this plan, soon after the war USA distributed \$23 billion in development assistance to European states including Turkey. This way, USA aimed to establish a closer link with Europe.

Together with *Some Like It Hot* and *Sabrina* that form the corpus of the study, some of Wilder's other films were also introduced on the silver screen to Turkish viewer via remakes. *The Apartment* (1960) was remade as *Anahtarı Bendedir (I Have the Key)*, 1986) by Hulki Saner, *Irma la Douce* (1963) as *Kırmızı Fener Sokağı (Red Light Street)*, 1986) by Natuk Baytan and *Love in the Afternoon* (1957) as *Arım Balım Peteğim* (1970) by Muzaffer Aslan. These film remakes are not at the scope of the current study as the Turkish remakes of *The Apartment* and *Irma la Douce* were released in late Yeşilçam, a totally different cinematographic period. *Love in the Afternoon* is not included at the corpus as a result of the verisimilitude of star images with the inclusion of Audrey Hepburn in *Sabrina* and Belgin Doruk in its Turkish remake *Şoförün Kızı*. Though a stardom analysis will be presented in another Chapter of this study in brief, the star image of Audrey Hepburn in *Love in the Afternoon* does not match with the star image of Türkan Şoray in *Arım Balım Peteğim* as the way it does with Belgin Doruk in *Sabrina*.

### **3.1.5 Hulki Saner**

Hulki Saner was born in İstanbul in 1921. He studied chemical engineering and earned his master's degree in metallurgy in the U.S.A. After returning to Turkey, he established his own company in 1956 and started composing music for Yeşilçam from where he continued his career in the later years as producer of 120 films and as director of 72 films. Today he stands among Yeşilçam directors and producers with the highest number of productions in Turkish cinema history.

Along with a huge number of productions, Saner contributed to the Turkish cinema industry and social issues in several ways. Saner touches upon many important social issues and delicate subjects such as the rural-urban immigration, immigrant Turkish

workers in Germany, modernization process in Turkey, class issues, gender issues, the tension between Western countries and Turkey and the process of creating a Turkish identity.

Studying Saner's remakes for the Turkish cinema is particularly important because, unlike many of his contemporaries, he had the opportunity to get to know the foreign culture he was adapting thanks to his education abroad. Yet he was born and raised in Turkey, which would make him cognizant of the realities of his country and his time. He was in this sense a director situated between the Turkish cinematic tradition and Western examples and thus very well-equipped to gauge how stories might travel effectively from the source culture to the target. Secondly, as can be deduced from his works on current problems in Turkey (i.e. migration from villages to big cities) the director was in a sense contributing to the focalization and accentuation of contemporary national problems. In picking and choosing parodies of social issues to remake (for example making a Turkified version of Star Trek, producing a Turkish version of the child stars of Hollywood in *Ayçecik* etc.) the director seems to be presenting not only a critical point of view but also a relatively brave production for Turkish consumption.

In short, Saner is a unique director, situated between his culture and that of Hollywood with a wish to deal with issues of the times. His remakes transfer the stories in question according to his artistic choices and they shed light not only on his own identity or signature as a producer but also the realities, limitations and perspectives of his time.

### **3.2 Sabrina and Its Remake as *Şoförün Kızı***

#### **3.2.1 Sabrina**

Billy Wilder's *Sabrina* is indeed an adaptation of Samuel A. Taylor's stage play "Sabrina's Fair". This romantic comedy from 1954 depicts the story of Sabrina (Audrey Hepburn), the daughter of Thomas Fairchild (John Williams) who is the chauffeur of one of the wealthiest families in America: the Larabees.

Since she is a little child, Sabrina loves the millionaire Larabee family's younger son David (William Holden). As her father knows Sabrina's passion for David, he arranges a culinary school in Paris. He thinks that if she goes there, maybe she can forget about David and start a new life. Two years later, she returns from Paris as a well-groomed, highbrow woman, for whom all men fall. David falls for her at the first sight. Linus (Humphrey Bogart), elder brother of David realizes his brother's desire for Sabrina, he makes a quick plan to stop their relationship. However, Linus does not want to accept that he also has fallen for her. In the meantime, Sabrina spends time with Linus and she also falls for him. At the end, Sabrina and Linus sail away to Paris together.

*Sabrina* has several remakes made in different countries, including Turkey (*Şoförün Kızı*, 1965), India (*Yeh Dillagi*, 1994), America (*Sabrina*, 1995), Tamil (*Manappandal*, 1961).

#### **3.2.2 *Şoförün Kızı* (*The Daughter of Driver*)**

The remake of *Sabrina* in Yeşilçam as *Şoförün Kızı* is written by Bülent Oran and directed by Ülkü Erakalın in 1966. It depicts the story of Arzu (Belgin Doruk), whose father works as the driver of one of the richest families of İstanbul, Gürhan

family. Since she is a little girl, she secretly loves the younger and womanizer son of the family Ekrem (Ekrem Bora). His elder brother Ayhan (Ayhan Işık) wants to find a girl for his brother to keep him in line. With this idea in mind, he offers Arzu's father Osman to train his daughter Arzu as a chic, cultivated and cultured elite woman to seduce Ekrem. Accepting the offer, Arzu goes to İzmir and comes back as an elite lady with knowledge of proper etiquette and manners. The day she returns from İzmir, Ayhan and Osman make a plan and Ekrem welcomes her at the airport. However, once Ayhan sees Arzu, he falls in love at first sight. When Arzu is in İzmir, Ekrem finds a girlfriend. As Ayhan establishes a close relation with Arzu, she also falls for him. Both Arzu and Ayhan confess their love for each other and with a double wedding our two couples marry.

### **3.2.3 Verisimilitude between *Sabrina* and Its Turkish Remake *Şoförün Kızı***

Along with the shifts studied under Chapter 4 that occurred as a result of material and behavior signs in the source and target society, just like *Some Like It Hot* example, *Sabrina*'s remake has similarities with the source.

The love story between a driver's daughter Sabrina/Arzu and two rich sons of his employer Ayhan and Ekrem/ Linus and David are addressed in a similar way.

The relation between the sons of Larabee/Gürhan family is covered in the same way. Linus/Ayhan is the clever, well-educated and hardworking son of the family who takes care of all family business, whereas Ekrem/David is the womanizer and big spender son of the family who never cares about any serious issue in the life. From time to time, Linus/Ayhan gets angry with his brother Ekrem/David and reacts to his indifference.

Since she is a little child, Sabrina/Arzu is madly in love with David/Ayhan, despite his indifferent manner towards her.

Larabee/Gürhan family throws a party at the mansion on every occasion. During the parties, Sabrina/Arzu hides in somewhere and watches David/Ekrem flirting with some beautiful and well-groomed ladies.

After being warned about her place as the daughter of the driver of Larabee/Gürhan family Linus/Ayhan, Sabrina/Arzu decides to suicide by getting poisoned by the carbon monoxide gas. Sabrina/Arzu writes a letter to her father Fairchild/Osman and says she does not want to live anymore. Sabrina/Arzu gets caught in the act by the elder son of the Larabee/Gürhan family and she explains her love in David/Ekrem which is the reason why she wants to suicide.

Her transformation into an elegant and well-groomed lady catches David/Ekrem's eyes even though the way she turns into a charming lady is addressed in a different way in its Turkish remake.

During the transformation phase, Sabrina/Arzu stays away from home for a long time and comes back with a dog which she names after her lover David/Ekrem.

At the first sight our womanizer character David/Ekrem cannot recognize Sabrina/Arzu but offers her a ride back home by asking questions about who she is, what is her father's business and where she lives.

After her transformation, all eyes turn on Sabrina/Arzu even the elder brother Linus'/Ayhan's.

She is invited to a garden party at the mansion during when our two brothers David and Linus/Ekrem and Ayhan realize their interest in her. Linus/Ayhan makes a plan

to stop the interaction between David/Ekrem and Sabrina/Arzu. David/Ekrem invites Sabrina/Arzu for a private moment to share and goes back to the party to grab a bottle of champagne and two glasses. David/Ekrem hides the champagne glasses in his back pocket, which takes the attention of the elder brother. By making a quick plan, Linus/Ayhan makes his brother sit on the champagne glasses in her back pocket. A doctor comes and stitches David/Ekrem's wound and advises him to take rest for a few weeks.

In the meantime, Linus/Ayhan takes care of Sabrina/Arzu and invites her out for dinner or boat trip, where Linus/Ayhan realizes that she can be a good option for him and starts falling in love. There Sabrina/Arzu realizes that Linus/Ayhan is not a person as she thinks, instead he is also bored with his dull life.

Though the way happy ending comes is totally different between the source and target, Sabrina/Arzu and Linus/Ayhan get closer, fall in love and pursue their love.

From time to time the conversations and scenes are transferred directly to the target by Ülkü Erakalın in order to support the verisimilitude. On a sunny morning Linus/Ayhan gets ready to leave for the office, Fairchild/Osman takes his car out, prepares the car for him, opens the door and Linus/Ayhan tells him to open the windows, drive slowly and follow the road by seaside until office. Another conversation with direct translation from the source comes when Linus/Ayhan and Sabrina/Arzu sails on boat. Our women character in both films reveal how she feels about Linus/Ayhan with the same word choice.

Even the jokes are directly transferred from the target to the source. When David/Ekrem sees Sabrina/Arzu in a totally different style and manner after a long time, David/Ekrem cannot recognize who she is and starts asking questions. As

David/Ekrem asks questions about Sabrina/Arzu's father's profession, to give a tricky information about her driver father, she states that he works in the transportation business.

### **3.2.4 Ülkü Erakalın**

A Yeşilçam director with almost 200 productions, Ülkü Erakalın was born in İstanbul in 1934. Coming from a musician family, after primary school he pursued his education in the music department of the İstanbul State Conservatory. Despite making over 200 films, Erakalın is generally not recognized as a major director in Turkish cinema history. In compilations on the subject he seems to appear only in passing, which may be attributed to two different facts. First, as with most directors of the time, Erakalın did not often direct source scripts written in Turkish; instead, he was focusing on transcultural remakes from both foreign and local sources. He introduced many foreign films to Turkish audiences, including *A Place in the Sun* (George Stevens, 1951), *Roman Holiday* (William Wyler, 1953), *Limelight* (Charlie Chaplin, 1952) and *Sabrina* (1954). Secondly, he produced tens of erotic films in the 1970s, during Yeşilçam's erotic era but these productions put his previous productions in shade and he is remembered mostly with his works from this period which are not a focal point of this study.

Though he may not be viewed as a star director in terms of contributing to the Turkish cinematic tradition, he is of interest to adaptation studies as almost all of his works were instances of adaptations. He was also the second director in a short period of time to adapt a Billy Wilder production into Turkish, following his mentor in this regard. The fact that Erakalın concentrated on adaptations should not diminish

his importance as a director, but enhances his reputation as a professional who concentrated his efforts on a specific type of production.

## CHAPTER 4

### A COMPARATIVE ANALYSIS OF BILLY WILDER PRODUCTIONS *SOME LIKE IT HOT* AND *SABRINA* WITH THEIR REMAKES IN THE YEŞİLÇAM CINEMA FROM WESTERNIZATION PERSPECTIVE

The following comparative analysis of *Some Like It Hot* and its remakes into Turkish by Hulki Saner as *Fıstık Gibi Masallah* in 1964 and *Fıstık Gibi* in 1970 and Sabrina as *Şöförün Kızı* (1966) by Ülkü Erakalın focuses on scene by scene storyboards formed individually for each source productions and each of their remakes.

Sometimes, there was a direct visual and aural match between the scenes in question and a faithful translation of the source dialogue was rendered in the remakes. But the scenes that were added or changed to respond to the Westernization effort of the era are of interest to the study.

Comparative cultural studies regard remakes as a way through which societies interact with each other. From this viewpoint, remakes are tools for cross-culturalism, introducing the cultural codes of one society to another. In the Yeşilçam example, the Westernization efforts of the newly established republic were strengthened with cross-cultural remakes from Hollywood, but these efforts focused

strongly on material signs while maintaining at least a veneer of tradition in their non-material signs such as behaviors, habits and values.

#### **4.1 Remakes as an Ingredient in Westernization Efforts**

Turkish foreign policy turned its face westward even before the foundation of Turkish Republic. In the 19<sup>th</sup> century, as the Western countries gained power, in order to avoid from being at the target of those countries, Ottoman Empire took two actions; one is to make elites of the society get knowledge about European ideas and values and the other one is to modernize its policies in line with the West (Karaosmanoğlu, 2000). But as defined by Denel & Denel “while Western clothes, building, art, music and technologies were imported, western ideas and values-the real force behind the physical culture-were consciously omitted” (2005: 50).

Following its foundation in 1923, Turkish Republic did not follow a totally different path; instead it preserved the policies set in the regression period of the Ottoman Empire which began at the Tanzimat and Second Constitutional Eras. As explained by Karademir:

(as cited in Bilgin, 2009) Turkey’s “Westernness” became a crucial security and foreign policy objective for the young Turkish Republic. In pursuit of this objective, Turkey engaged in an unprecedented reform movement, highly revolutionary and secular in character, to “raise national culture to the level of contemporary civilization” and modernize Turkey’s economic, political, societal and cultural life. In international relations, Turkey followed the principle formulated by Atatürk, “Peace at home, peace abroad” and focused on preserving the balances and equality established with the European states by the Treaty of Lausanne (2012: 634).

However unlike the efforts in the Ottoman era, as Mardin (1971: 202) states “The Turkish Revolution was not the instrument of a discontented bourgeoisie, it did not ride on a wave of peasant dissatisfaction with the social order, and it did not have as target the sweeping away of feudal privileges, but it did take as a target the values of the Ottoman ancient regime. In this sense it was a revolutionary movement.” As the revolutionary movement in newly established republic integrated Turkish society as a whole, without prioritizing the elites in the society, cinema started to become a habit for everyone in the country.

Western cinema is first introduced to popular Turkish audiences by the Pathé cinema in Istanbul. The first resident cinema hall in Turkey, namely Pathé Sineması, was soon followed by many others (Özgüç, 1990). The Pathé was established in Tepebaşı district of İstanbul in 1908 during the reign of the Ottoman Empire. A hall in İzmir followed in 1912 and another two halls in İstanbul—namely, Cinema Palas and Cinema Majik—were opened (Arslan, 2011). Until the Second World War II, cinema was known in just one city of the Empire: İstanbul and there it was frequented only by the wealthy elite. Women were kept away from the Seventh Art until one cinema hall in İstanbul started to organize special screenings for women only (Özön, 2013). Following the political transformation of the Ottoman Empire into the Republic of Turkey, reforms and revolutions were reflected in every aspect of society. As part of the modernization efforts, artistic endeavors gained importance that led to the gradual involvement of cinema into the daily lives of the people. Koçu describes this era of transporting and making available these films in the Ottoman Empire as one held back by bad copies of the films and the same films were shown back to back for days (1972).

After first introduction of cinema to the elite in İstanbul during the Ottoman Era, Turkish Republic followed a different policy and involved the society in general to the Westernization policy by implementing a number of reforms. It was in the 1940s that the phrase “Yeşilçam” was first used to describe Turkish cinema. This designation occurred as the cinema industry gained a lot of importance following the establishment of many production companies followed by the tax facilitation of the government in 1948 on Yeşilçam Street of İstanbul’s Beyoğlu district. The law passed in July 1948 reduced entertainment tax received by municipalities to 25% for local productions and 70% for foreign productions (Mencütekin, 2014). As a result cinema industry turned its face towards local productions and the number of production companies gradually increased. This rise of production companies led to the opening of cinema halls that show Turkish productions in many cities across Turkey. In the mid-1960s Yeşilçam cinema achieved its peak by producing around 200 films per year and the interest of audience into the cinema resulted in the creation of stardom so that the films were even commercialized with stars who had Western images with Turkish-Western cultural identities. As television was not prevalent at homes, movie theaters were the only attraction in people’s lives that they could afford and thus even the huge number of films shot each year was not even enough. Within time cinemagoers had developed a habitus with cinema as part of their day-to-day social lives and repeatedly watched the same productions. These movie theaters were mostly open-air summer theaters where people came together with their families and neighbors, brought their food and beverage and even chatted. As a result of that, during that period, especially women were highly interested in going to cinemas with their neighbors to participate matinees, which lasted until mid-1970s during when male were dominant in the halls as a result of the erotic cinema

boom<sup>4</sup>, a new period for Yeşilçam. As cinema became an entertainment for everyone and remained such until the mid-1970s, it became a tool for disseminating the Westernization ideas to the society. Back then upper class was already familiar with the Western values and way of life; they were either frequently visiting those Western countries or going there for education etc. As already mentioned in Chapter 2, upper class had a tendency to watch foreign films with dubbing or subtitling and Yeşilçam films were not in their interest. Audiences of Yeşilçam films were mostly from lower and middle class. Thus this was an ideal platform to disseminate ideas.

As the interest to cinema arose in the country, Turkish filmmakers had to produce more. This resulted in lack of creative ideas on silver screen and necessitated the fast transfer of literature, theater and Hollywood films into Turkish cinema to meet the expectation of audiences under the almost nonexistent copyright laws. As well, the lack of local resources in the arts of the time led Turkish filmmakers to embrace remakes. As these filmmakers did not have experience or know-how in the genre of production they were not in a sense ‘developed’ enough to produce their own products. Thus, in short, films were initially imported into the country in line with Western ideology, which was directly correlated with state policy. At that time, through the remakes, Yeşilçam melodrama genre was introduced, which was full of messages that served westernization efforts. As explained by Karademir: “(...) film producers claimed that Yeşilçam (the name for the Turkish film industry) was “little Hollywood,” much like Turkish politicians wanted to make Turkey “little America.”

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<sup>4</sup> This erotic cinema boom started with the French production *Emmanuelle* in 1974. An adaptation of Marayat Bidbah’s novel published in 1957, *Emmanuelle* became popular in Asian countries, USA and European countries and was followed by *Emmanuelle*, *The Toys of a Woman* (1975) and several other productions in some other European countries like *Emanuelle Nera* (Black Emanuelle in Italian) from Italy. As a result of the impact of *Emmanuelle* in Japan, the term “emanieru suru” (to do Emmanuelle in English) is used for having a love affair in Japan. The related Yeşilçam productions from this period are not included at the corpus of this study.

(as cited in Maktav, 2003)” (2012: 637). The little Hollywood denotation was given partly as a result of the resemblance between Yeşilçam and Hollywood melodramas that were introduced to Turkish audience through spin-offs, remakes and adaptations (Gürata, 2006). From this perspective Yeşilçam melodramas had a lot in common with their American equivalents. They underlined the importance of family and in a way defined the ideal women in line with the government policies. In Yeşilçam example, ideal women was framed in a Western look within the boundaries of moral codes. At this point, the gender issues, especially the place of women in Turkish society, comes to the forefront. In Yeşilçam melodramas, women are subject to change in specific ways that connote modernity and Western civilization. Mutlu explains the expectations from women in Yeşilçam melodramas as:

Yeşilçam melodramas articulated the desire for modernity and its possible dangers especially through the female characters. For instance, in many of the films a poor, lonely woman is discovered by a music hall owner while singing a song on her own and is invited to sing in the music hall. However, the woman must first undergo a process of refinement; she has to learn modern codes of conduct and manners; namely how to look, eat, walk, and talk like a ‘civilized’ modern woman (the ideal image of women that the Republican modernization project aimed to create). The woman might undergo a similar process of self-transformation also in order to win the love of a man. (2010: 420)

From one perspective, women were to change in line with the Westernized modernity, but from a moral perspective they preserved some traditional values. When the representation of women in these remakes is observed, I came to the

conclusion that they have two identities: one is a modern women image that is visible in the society with their active participation in social and political life, while the other one is a vehicle for expressing the moral values of the society.

To a certain extent, this paradoxical feminine identity results from government policies. As described by Sancar, in newly established Turkish Republic, men portrayed the women image in line with their own desires and the needs of the new government. At this point, their role in the society and within their own families were taken into consideration, and as a result they were presented as asexual but modern ideal images (2012). Karakaya identifies the role of women's bodies in Turkish modernization as subjects that are framed to realize simultaneously both modernity and traditionalism (2017). She adds that the modern woman image is a sign of moral codes and symbols, and it intentionally draws the borders of an ideal image. From one side it looks to a more Western image on surface while from the other it looks to Eastern moral codes. This image results in an inequality between men and women in Turkish society. Similarly, to avoid any derogation that might result from their behaviors, women characters or characters with gender connotation like the example of two drag musicians in *Some Like It Hot* or the lover of two brothers in *Sabrina* gave priority to the moral values of Turkish society which are grouped under behavior signs in the present analysis.

The concept of material signs in this study refers to depictions of daily life, work, music, food, beverage, leisure, clothing and of living space that are used as an indirect way to reflect the efforts of the Republic to introduce a Western lifestyle to the target society. In films, a different social life is introduced to Turkish audience through American cars, whiskey, parties and low-cut dresses, etc. It creates a

modernity dream for lower and middle class and discretely creates a feeling of desire and a message that to be a member of those families with a Western lifestyle, one has to eat the way they eat, and dress the way they do, or dance like them.

The concept of behavior for the purpose of the study has been defined as societal norms that are not written norms but are prevalent expectations of the correct behavior for people who are members of the society in question. This is also best explained with an example. Article 41 of Turkish Constitution dictates that the family is the pillar of society and family structure should be preserved whenever possible; though it is not written in the code, in conservative parts of Turkey divorced women are therefore viewed differently from married women. Though there is no written rule dictating this, the legal norm leads to the formulation of a societal norm that permeates through the society as the ‘accepted thing’ and any violation of this unwritten code may lead to social repercussions.

For a remake to be appropriated and believable for the target culture, shifts in such norms of the target audience are essential if the storyline is to be cohesive to the target audience. This may be explained as follows: Let’s assume that in a Hollywood production two university students are in love. These characters then consummate their relationship and share a sexual encounter. In an American film, this could be shown or suggested in a fairly unambiguous way, even if the act itself takes place offscreen. But if this production was to be remade in Turkey, including any overt reference to a sexual encounter, on- or offscreen, between unmarried characters would add a layer of meaning not intended in the source storyline. The male character would be viewed as a dishonorable man not judged harshly for taking advantage of women outside the boundaries of marriage, and the female character

would be labeled as a woman of loose morals as she would have engaged in such a relationship. Sometimes, this kind of shift from the source to account for differences in the norms of the target culture actually enables a closer rendition of the source characterization and plot.

In brief, as remakes were as a tool to situate Westernization efforts, both Wilder's films were carried to Turkey with an intention to familiarize Turkish society with the western ideas and way of life by making use of similar stereotypes. As these stereotypes culminated into a western hyper-reality that was widely acclaimed by Turkish audience until the mid-1970s, producers and directors of the era mostly followed the same path. This way, they could also eliminate the economic risks for a period of time.

Though it does not fall within the scope of the current study, it is necessary to mention that as the economic problems of Turkey abounded in the 1970s and people wanted to save as much money as they could, Turkish audiences preferred watching television to going to cinemas to view these low-quality productions (Abisel, 1994). The proliferation of television among society resulted in a decrease in cinema viewers. In the meantime, Turkey went through economic, social and political changes that created security concerns among people that also diverted families away from the cinema towards the home and televised entertainment (Erkılıç, 2003; Genç & Zeis, 2005). So following the first television broadcast in Turkey, as Dedeoğlu (1991) refers to, westernization efforts were further supported by TRT, the state-owned television channel.

It must be kept in mind that the newly established Turkish nation had a low literacy rate and even though the state policy had turned its face westward, the average

cinemagoer did not know of this west that the films referred to. So with advances in the film industry and the innovative methods used in transferring films, remakes became probably the most prominent way of transferring foreign audiovisual products into Turkish and of introducing Turkish audience to the Western ideologies and social practices.

#### **4.2 A Comparison of *Some Like It Hot* and Its Remake into Turkish as *Fıstık Gibi Maşallah* and *Fıstık Gibi***

##### **4.2.1 Material Signs of Cosmetic Westernization in *Fıstık Gibi Maşallah* and *Fıstık Gibi***

Even though Yeşilçam lacked both the budget and the technological equipment that were widely available in Hollywood, there remains in evidence an undeniable effort to achieve visual correspondence both from aural aspects and items used as part of decor (Figure 1-3). Here in this visual correspondence at the opening scene of all three productions, especially American material culture is introduced to the audience through the use of American car in both Turkish remakes. Both two remakes welcome their audience with an image having an Americanism message.



Figure 1. Visual correspondence with American car from *Some Like It Hot*, 1959



Figure 2. Visual correspondence with American car from *Fıstık Gibi Maşallah*, 1964



Figure 3. Visual correspondence with American car from *Fıstık Gibi*, 1970

Western way of celebration is also introduced to Turkish audience with remakes.

When Osgoold invites Daphne to his yacht for a dinner, he says he is preparing cold pheasant and champagne for the date. In its Turkish remakes, Horoz Nuri invites Fikriye to his yacht for a dinner and he says they will be having champagne and sausage. As cold pheasant does not exist in Turkey, Saner shifts the non-existing food culture of America as sausage but does not make any change in the beverage culture. He shifts champagne to the target culture. Champagne is directly associated with celebrations in western countries thus it introduces the Western way of celebrating to the audience.

On the way to Miami, girl band comes together in the train and throw a party with whisky. In Turkish remakes of *Some Like It Hot*, whisky is replaced with cognac. Cognac was highly promoted back then in the Turkish market in order to avoid capital outflow as there did not exist a local whisky brand in the target country but at the same time there does not exist a drinking culture in Turkey, being a Muslim country, like the way it is in Western countries. From this perspective, the focal point

is the presentation of drinking culture to Turkish audience as an element outside the boundaries of Muslim identity.

Head of the girls band Sweet Sue warns Sugar and says that it is forbidden to drink alcohol within the band. We understand from the conversation that Sue and Sugar worked together before and she was caught several times drinking. Once again she drinks and this time our two new girls catch her drinking alcohol in the washroom of the train, which can be interpreted as a rebellious act against the ban. This scene was replaced with Gülten smoking in the washroom of the vessel. This material shift has a reference to freedom for women in the target culture. The basics of this annotation date back to the transformation of cigarettes into torches of freedom for women in the United States. Edward Bernays, a well-known public relations assigned a different meaning to cigarettes and converted a social taboo to a freedom symbol for women in late 1920s (Murphree, 2015) and this way its sales were increased. As newly established Turkish Republic was following behind the behavior and material trends of the West, in 1960s Turkey experienced a rise in the number of smoking women.

Clothing of both men and women characters is of interest at this point. Costume and styling choices in any film, but particularly in remakes can be explained with financial reasons, lack of time, choice of actress, from social perception of gender or with a combination of all. In Yeşilçam productions of the era, in certain roles with a modern reference, both men and women characters leave their traditional way of clothing behind. Either they are of a certain class and thus always wear Western clothes as a symbol of their prosperity and elitism or they adapt to a higher class by changing the way they dressed (Figure 4).



Figure 4. Female characters' dressing in *Some Like It Hot* and its remakes

While the modernity in dressing choice of female characters was given with low neck and low cut dresses in general; when it comes to man an accessory draws attention: fedora hat. After the first hat revolution of the world took place in Turkey in 1925, it became a symbol of Western ideas. In most of his public appearance, the founder of the Republic Mustafa Kemal Atatürk wore a hat or had a hat in his hand to give westernization image to the society. Likewise in Turkish remakes of *Some Like It Hot*, even mafia characters either wear or hold fedoras in their hands (Figure 5).



Figure 5. Male characters with fedora hat in *Some Like It Hot* and its remakes

#### 4.2.2 Behavior Signs of Resistance to Westernization in *Fıstık Gibi Maşallah* and *Fıstık Gibi*

While the before mentioned material signs show how the Western ideas and way of life were introduced to the Turkish audience and were used as a cultural vehicles, this section will show how behaviors preserved the traditional values and responded to the expectations of the society.

To avoid any misunderstanding or derogation, Turkish women are under constant pressure to act according to social instructions, which are dictated to women with Turkish idioms like ‘Kadının yeri kocasının yanındır’ (‘A woman’s place is where her husband is’), ‘Kocanın vurduğu yerde gül biter’ (‘Roses flourish where husband hits’), ‘Avradı er zapdetmez, ar zapdeder’ (‘Not the husband but the morals control women’), ‘Dişi köpek kuyruk sallamazsa, erkek köpek yanaşmaz’ (‘If the female does not swish her tail, male dog does not approach’), ‘Dul karı, kendi sabunıyla yıkanır’ (‘A widow washes herself with her soap’) and such. In order to endear Gülten, the Sugar character, to Turkish audience, Saner shifts her scenes and dialogue in different ways.

Bucaria (2007: 235) argues that humor and censorship are historically interconnected issues, and next to literature, the media has experienced a very active censorial intervention of humor. It is thus hardly surprising that Turkish remakes of the American comedy *Some Like It Hot* remove or revise the scenes with sexual references. One of the well-known quotes of Sugar, “This is the story of my life. I always get the fuzzy end of lollipop” or Jerry’s comment, “Look at that! Look how she moves! That's just like Jell-O on springs. Must have some sort of built-in motor or something. I tell you, it's a whole different sex” and many other phrases with direct or indirect sexual reference are not transferred to any of its Turkish remakes.

Likewise, while Sugar retrieves brandy from her garter, Gülten retrieves a box of cigarettes from her bra. Garters are highly connoted with sex, and as our female character is not married, suggesting that she has an active sex life would be condemned by the audience, and it does not meet the expectation of the cosmetic westernization. Also, as a Muslim country, the cultural role that a Turkish audience would attribute to alcohol, especially to a woman drinking alcohol is quite different from the source culture, where the dominant religion holds no prohibition against it (Figure 6).

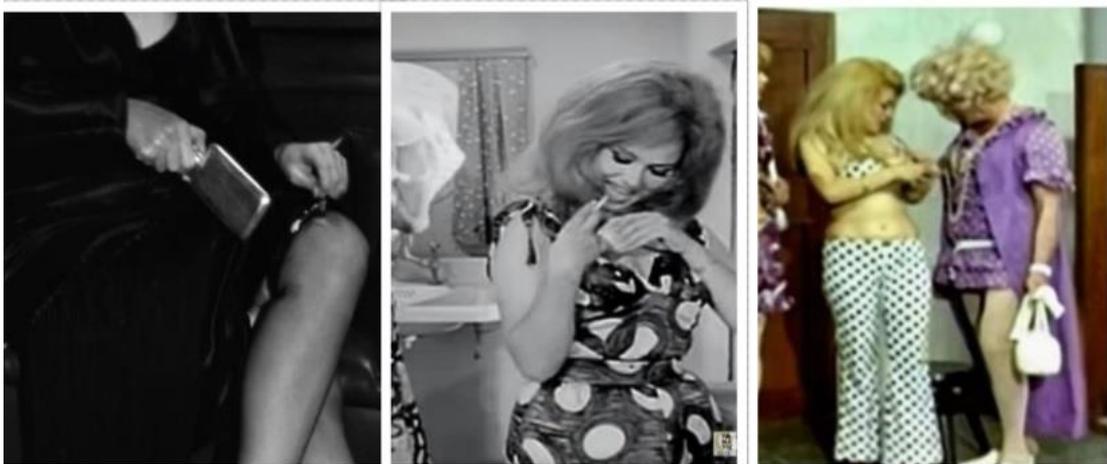


Figure 6. Sugar retrieving brandy from her garter, Gülten retrieving cigarette from her bra

In the scene where Sugar/Gülten is telling Joe/Naci about her disastrous relationships with men and her wish to marry rich there is the addition of a palm-reading scene to *Fıstık Gibi Maşallah* and *Fıstık Gibi*. Gülten has a private conversation with Naciye about her dream to marry a rich man who can provide a comfortable living for her. The verisimilar addition of the fortune telling is also colored by two distinct features relating to conventional behavior. Initially, Gülten's wish to marry rich is not an approved stance within any culture. Though the character explains why she has reached this stage in her life and why she wants to change her own station in life, the public would still frown upon a character who would marry only for money.

Characters depicted in such a cold manner risk being misunderstood. Inserting this warm exchange between two ‘women’ where one voices a wish to marry for money (against cultural expectations), and the other responds by predicting an enthusiastically received love match ultimately depicts the character Gülten’s intentions in a better light. This shift smoothes the edges of a gold-digger character and also introduces into the film a very common practice among Turkish women. So, addition of this scene lends the film local color while also adjusting characterization to better communicate that Gülten is a sympathetic figure.

*Some Like It Hot* was released despite the condemnation of Catholic Legion of Decency and its noncompliance with the Hays Code (Vogel, 2014: 146). The Catholic Legion of Decency condemned the film by declaring that the film was touching on moral issues, making reference to sex and support for homosexuality and transvestitism in American society. The film was even banned in the state of Kansas (Kerr, 2011: 129). While the Hays Code would have required the removal of any degrading material from films so that the viewer would not face such issues in productions, in Turkey there was no such external censorship mechanism focusing on moral issues. There was the Central Film Control Commission between 1939 and 1977, but it focused more on political issues and it did not work as an inspection mechanism (Mutlu & Koçer, 2012). However, self-censorship in the film industry was and remains a reality, and such discrimination exists in practice as a result of the conservative attitude of the society towards the issue.

As a result of its central role in the storyline, gender issue is of great importance in *Some Like It Hot*, which depicts a love story between a sexy singer and a male musician in drag. Monroe makes direct reference to sex not only in her dialogues, but

also with her body language. In 1950s social trends were changing in the United States, which eventually led to a sexual revolution in 1960s; seen in this context, *Some Like It Hot* is in some ways a revolt against the existing social norms within the society. As defined by Lev, the way Wilder introduced the gender transgression of drag to the audience is moderated by a sense of humor. Dressing our two characters in drag puts these new women in a totally different place than a sexual object. They look funny and cute in this Hollywood comedy (2003: 225). Seeking a similar kind of moderation in the Turkish remake, with his choice of the actors, Saner found a way to escape the arrows of criticism. As a result of his star image as one of us on silver screen starring Sadri Alışık in both remakes smoothed a potential strong reaction to drag concept in the target culture.

### **4.3 A Comparison of *Sabrina* and Its Remake into Turkish as *Şoförün Kızı***

#### **4.3.1 Material Signs of Cosmetic Westernization in *Şoförün Kızı***

After finishing the culinary school in Paris, Sabrina returns to New York and her transformation not only reveals how much she has changed in Paris, but makes reference to the popularity of French culture in the United States. This Frenchness is strengthened with the French fashion and the use of Edith Piaf's 'La Vie En Rose', whereas this Frenchness is not transferred to its Turkish remake, which has been shaped mainly by a more general Westernization concept. In *Şoförün Kızı*, Arzu's style after her transformation into a woman with an elegant look is Western but not specifically coded as Parisian. Also, as Audrey Hepburn wore a Givenchy dress, the economic conditions of the remake's production company possibly made it impossible to use the same outfit. (Figure 7).



Figure 7. Reflection of Frenchness on Sabrina's clothing and Westernized clothing of Arzu

Westernization effort on musical culture is obviously felt in *Sabrina*'s remake. Music is used an important cultural vehicle in the source film as with the help of music it repeatedly refers to French culture. While the famous song of Edith Piaf "La Vie en Rose" is heard at almost every critical scene, in its Turkish remake *Erakalın* prefers to use instrumental background music with Western instruments as a replacement. With this musical choice, the film familiarizes its audience with Western melodies. Yet another in both films, there is a boat scene where Linus/Ayhan sails with Sabrina/Arzu to spend some private time in the absence of his brother. In the source, there is a portable phonograph on the boat. Linus and Sabrina play Frank Silver and Irving Cohn's "Yes we have no bananas". In the absence of portable phonograph in Turkey, *Erakalın* shoots the same scene without music but instead, he adds a scene to the storyline. Ayhan and Arzu go out to a restaurant for dinner and there Ayhan plays

Teoman Alpay's song "Hani Bir Gün Gelecektin" with piano and Arzu sings. With this choice, Erakalın blinks at the Westernization efforts. Teoman Alpay is recognized and referred to by well-known Turkish composer Selahaddin Pınar as 'a composer who is a bridge between Western and Turkish music with the melodic system of his compositions'. This song choice also shows how 'modern' Arzu became after her transformation into an elegant lady. She leaves behind her lower-class identity with orientalist melodies and turns into a lady who deserves to marry the son of the wealthy family. Also as piano is not a traditional musical instrument in Turkey, the placement of piano to this scene also creates a familiarity with it for the target audience.

In *Şoförün Kızı*, celebration culture is used as a tool in Westernization efforts of the era. Both in *Sabrina* and its remake, the wealthy Larabee and Gürhan families give parties for occasions. In both productions, two huge parties take place in the yard of the Larabee/Gürhan mansion. In wide shots, the audience is exposed for minutes to the image of wealthy men and women in elegant clothing, behaving in a proper etiquette, waltzing with their partners to Western music, drinking cocktails or champagne and smoking cigars or cigarettes. This shows how modern people living in cities should behave. As part of the efforts to introduce Turkish audience to the celebration culture in the West, Erakalın uses champagne in the remake, and after coming back from İzmir, Arzu also dances the way those elegant ladies do in the parties. After Arzu's transformation into an elegant lady, food is also used a Westernization tool in the film. One night Ayhan takes her out for a lobster dinner with wine; lobster signifies wealth all around the world.

A prominent material signifier of the West is the repetitive use of cars. As the scenario is the love affair between a driver's daughter and the driver father's boss, the American cars and limousines that fill the garage of the mansion appear again and again. The shift also comes to the fore as it reflects the superficial, commercial Westernization of Turkey. It arouses the feeling of envy and inspires an interest in American cars. It gives the hint to the audience that to become a member of the upper class, one needs to have such a car, that it is an indispensable element in such a desired life.

Another important material based effort in the remake is made through the scenes in which Arzu goes to İzmir to learn proper manner and etiquette. Ayhan wants to turn his brother Ekrem into a family man. He searches for a girl who loves him more than anything. As he is aware of Arzu's endless love, he thinks that Arzu is the ideal woman that he is searching for, but she is from a lower class and she needs to adapt herself to an elite family. First Ayhan convinces Arzu and her father to send Arzu to her aunt in İzmir, where she learns proper etiquette and manner from that lady. All those scenes are presented to the audience. In modern clothing with a modern hairstyle, Arzu struggles to do catwalk with a book on her head, tries to eat chicken with fork and knife. These scenes allow the audience to even follow the instructions given in the film and try or maybe even adapt them. In this respect, all these examples show that women are subject to both material and behavior transformation to some extent in Yeşilçam melodramas and in society: to sell themselves, women need to consume the right information about how to eat, walk, dress, etc.

#### **4.3.2 Behavior Signs of Resistance to Westernization in *Şoförün Kızı***

The gender issue is again important in *Sabrina* and its remake, but from a slightly different perspective. As a typical Turkish melodrama, *Şoförün Kızı* contributes to the Westernization efforts of newly established Turkish Republic. As described in this chapter, those efforts of Turkish Republic were more likely to focus on a change in material signs in Turkish culture while ignoring the behavior signs of the society to some extent. When it comes to the behavior signs, women are portrayed more with traditional values, which itself was and is a reflection of the expectations of Turkish audience of lower and middle class and the government. From another viewpoint, when compared to the American version that emphasizes the love, in Turkish remake the adaptability of Arzu to her lover is underlined which in Turkish society specifically matters more than the social class, level of education or manners of a person. From this angle, in *Şoförün Kızı*, the marriage between the daughter of a chauffeur and a rich guy is acceptable to both families.

In conservative societies, it is quite easy for a woman to be labeled with derogatory criticisms and for a woman actor to encounter such a label as a result of a film role can ruin their career.<sup>5</sup> By taking this consideration in mind, Erakalın made changes in the storyline. From the perspective of the audience of these melodramas, a woman is a vital element of family, she does not live or travel alone, does not talk much, follows the husband, raises the children and has domestic responsibilities: she cooks, cleans, irons, washes the clothes etc. and she does not establish close encounter with man. An example is that Linus/Ayhan comes to garage and finds Sabrina/Arzu almost fainted. Linus carries Sabrina in his arms up to her room. Unlike the source, Erakalın makes a shift an Ayhan only holds Arzu's hand, they do not have a close

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<sup>5</sup> When *Head-On* of Fatih Akin, German director with Turkish origin won the Golden Bear in 2004 it was criticized by Turkish audience in a derogatory way as a result of the leading actress Sibel Kekilli's pornographic films in the past. This perception took precedence not only over her acting skills but also the echo of the film in Turkey.

encounter. Even Ayhan reminds Arzu that she is the daughter of the driver and gets a slap from her in return. With this shift, Erakalın saves Arzu from becoming a fancy woman in viewers' eyes. Another is; in the source, Linus does not show his interest in Sabrina directly. Thus David does not know the fact, instead he thinks that his elder brother is kindly taking care of his girlfriend. As he is wounded and cannot go out, he waits at home until Linus and Sabrina come back to home and welcomes Sabrina with a warm kiss. In the remake, as Ayhan shows his feelings since the beginning, Ekrem stops saying good words to Arzu. Erakalın makes this artistic choice to culturally approach Turkish audience with the scenario as Turkish society does not welcome a rivalry narrative between two men, especially brothers for the same woman. This would harm the image of Arzu as the audience will accept her as a cheating woman. Also from another perspective, for Turkish audience, in case Ayhan hides his feelings, he becomes a dishonored person who stole his brother's girl.

Likewise, just like many other conservative societies sexual intercourse before marriage is a taboo in Turkish culture and even women getting a close relationship with men before marriage is not preferable. A kiss can only mean a kiss in Hollywood whereas it can have further sexual connotations in Turkish and might raise social taboos. In *Sabrina*, after getting closer to Linus, Sabrina asks David to kiss her. Outside the garage of Larabee mansion, these two kiss with passion, while in its Turkish remake, Arzu never gets that much closer to any of the characters and even stops Ekrem when he tries to kiss her (Figure 8-9).



Figure 8. *Sabrina* and David kissing each other



Figure 9. Arzu stopping Ekrem when he wants to kiss her

Yet another example from gender angle is, when she talks about the days she spent in Paris, Sabrina always smiles and advises Linus to leave everything behind and go to Paris to discover himself. She gives so much advice to him like never to carry a suitcase and umbrella or even how to shape the brim of his hat. The more she gets to know Linus, Sabrina understands how unhappy he is and encourages him to live for himself. However, in the Turkish version, Arzu realizes how unhappy Ayhan is, but

as the place of women in Turkish culture requires women not to involve in men's business, she keeps silent and never interrupts in his life.

In the source, after coming back from Paris Sabrina is charmed by the interest of Linus and starts forgetting her longstanding love for David without having a hope for a relationship or a happy ending. However, in *Şoförün Kızı*, Arzu has expectations about having a future with Ayhan, which we understand from the conversation she has with Ekrem. According to the norms of the target audience of the film, marriage is the reason to start a relationship. Once she deduces that Ayhan cannot seriously pursue her, she wants to stop their relationship. In the source, Sabrina and Linus sails to Paris at the final scene; while the double wedding; one between Arzu and Ayhan and the other one between Ekrem and Hülya, in the final scene of *Şoförün Kızı* also offers Turkish audience their happy ending in line with the cultural expectations. Besides, target audience of the era do not accept a single girl going abroad on her own, especially with her lover outside the boundaries of marriage without the approval of the family. While in a Hollywood romance, gesturing towards committed coupling without actually showing an unambiguous sign of permanence is possible, in the target it is not embraced. For that reason, with the permission and upon the request of father, which is again an important cultural reality of Turkish society, Arzu goes to İzmir.

The way of addressing is also subject to an outstanding shift between the source and the remake. In the source, Sabrina calls David and Linus by their names. Even though they are the sons of her father's employer, she does not use any honorific. In this Turkish version, even when they get closer, Arzu prefers to call them Mr. Ekrem and Mr. Ayhan to show her respect, which is a behavioral feature of Turkish society.

Women are expected to show high respect to their husbands, along with other elder male members of the family like grandfathers, fathers, father-in-law, uncles etc.

Turkish society, in general, has an obvious double standard for men's behavior versus women's. From a patriarchal perspective, it glorifies male and normalizes close encounter with women such as a sexual intercourse before marriage with a typical saying "Erkektir yapar ('As a man, he does' in Turkish)". However the women that are in the close encounter with the men are referred to as immoral and get a reaction. An example is, Erakalın's film shows Ekrem in bed with a woman. He smokes a cigarette, they are both under a quilt. From the visual image, audience understands that they made love. In this scene, Erakalın portrays Ekrem as a womanizer which also reveals that when it comes to men there is a very strong double standard.

While marriage is a near-universal signifier of a permanent coupling, some cultures are more open to recognizing that marriage can be dissolved through divorce. While divorce is never a desirable outcome no matter where it takes place, conventional representations can vary in their depiction of divorce and its repercussions for the former spouses. In Turkey, particularly in rural areas, divorced men and women are regarded as secondhand goods, and many families would not readily accept their own child marrying a divorced person. In *Sabrina*, David has had three failed marriages and is getting ready for a fourth, a situation that both trivializes the institution of marriage—at least among the upper class—and firmly establishes his reputation as a womanizer. However, in its Turkish remake the womanizer Ekrem gets married for the first time; here, Ekrem's behavior underscores the sexual double standard between men and women (because he is not punished for sleeping around), while the

institution of marriage is not diminished through repeated divorce and remarriage. Being divorced would disqualify Ekrem from remarriage in a way that would not apply to American representations of marriage and divorce; in a Hollywood narrative, the stigma of being a divorcé(e) could be readily overcome for the sake of a love match, a pattern upheld both in fictional narratives and in star discourse.

Also in Yeşilçam melodramas, a good character cannot have any attributes that are against the norms of the upper or middle class of the society. He or she is always thoughtful, polite and always does the best he/she can for everyone. In this regard, whereas in Wilder's film the reason Linus gets closer to Sabrina, initially, is to send her back to Paris, in its Turkish remake Ayhan approaches her only as a result of his newfound feelings for her, which strengthens his good features. In a similar manner, in *Sabrina*, after getting rid of the stitches David wants to break in the relationship between his elder brother and Sabrina with the intention of getting her into bed. However in its Turkish remake, Ekrem wants to interrupt the budding affection between Ayhan and Arzu in order to protect Arzu from his elder brother, whose love for her he doubts. This reflects the conventional need for social respectability; even a womanizer, whose faults lie within the range of acceptable behavior in Turkish melodrama, has honorable aspects. As well, in Turkish culture, any action of a good character should avoid any others' discomfort. In the film, after David's injury, Linus wants to take Sabrina out for dinner and a show and asks her father Fairchild to drive them to the restaurant. Feeling discomfort Fairchild kindly asks Linus to dispense with his services when he is going out with his daughter. In *Şoförün Kızı*, Ayhan himself behaves thoughtfully, meets the expectations of the audience and tells Osman that he will be driving himself and he does not need his service as he takes Arzu out for dinner.

The father-daughter relation in Turkey is also taken as a behavioral sign. After Sabrina comes back from Paris, David falls for Sabrina and invites her out for dinner when her father Fairchild was around. Fairchild feels uncomfortable with the idea that his daughter is dating the boss and interrupts the conversation between Sabrina and David by calling her name. As Sabrina does not want to miss the moment, she says “One minute father”. In the Turkish remake, in a similar way Ekrem falls for Arzu and wants to take her out for dinner, unlike the source, Ekrem asks Osman’s permission to invite his daughter out for dinner. In the Turkish culture, a single woman needs to take her father’s permission and in a similar situation a Turkish woman cannot reply her father in the way Sabrina does. By taking the position of a single woman in a similar situation, Erakalın makes this shift. Another example is Fairchild openly talks to Sabrina about David and advises her not to “reach for the moon.” In its Turkish remake, knowing her interest in Ekrem, Osman hugs his daughter but does not talk frankly. As in Turkish society, before things get serious girls do not talk about men issues with their fathers, Erakalın prefers to make a behavioral shift. From another perspective, Arzu’s father’s silence can be explained with the acceptance of class-crossing love matches in Turkey. As long as a woman can adjust to the class of her lover, other people, including the family members do not object to the situation.

As seen in the *Some Like It Hot* and *Sabrina* examples with their remakes in Turkish Yeşilçam cinema, the shifts in material signs and the resistance towards the same in behavior signs reveal that bulk of behavioral resistance fall to women. Examples given in the analysis sections reveal how Westernization efforts were shaped in Turkish society.

The analysis above reveals that the shifts occurred in the Yeşilçam remakes of Hollywood films carried an appropriated Westernization message to the target audience. It demonstrates that shifts occurred in material culture intended to familiarize target audience with Western clothing, music, beverages, celebration culture and such; whereas there was a resistance to behavior culture towards Western values like getting close encounter with a lover such as a sexual intercourse before marriage, attitude towards marriage, relationships within families etc. The analysis reveals that bulk of behavioral change was focused on women as patriarchal Turkish society is far more tolerant towards the behavior of men when compared to those of women. From this perspective, the Chapter 5 of this study will focus on how both on and off screen images of Yeşilçam female stars contributed to cosmetic Westernization, as many of these messages were carried to the audience with star vehicles.

## CHAPTER 5

### ANALYSIS OF STARDOM IN *SOME LIKE IT HOT* AND *SABRINA* AS AN IDEOLOGICAL TOOL

#### 5.1. What is Stardom?

Stars are not just the actors and actresses appearing in productions. Instead, they are intertextual creations to serve a purpose within their own social spheres. From this perspective, as part of the ideologies of the era in which they are created, they serve for a definite purpose.

Stardom involves everything about a star. It is shaped around performances both on-stage/on-screen and off-stage/off-screen like the films, press coverage, any kind of public appearance, speeches and even private life. Under the stardom, all these intertextual elements are evaluated as different performance tools. To better understand the cultural significance of a star, in his study on stars, Richard Dyer explains different dominant elements in the creation of a star:

The star phenomenon consists of everything that is publicly available about stars. A film star's image is not just his or her films, but the promotion of those films and of the star through pin-ups, public appearances, studio hand-outs and so on, as well as interviews, biographies and coverage in the press of the star's doings and 'private' life. Further, a star's image is also what people

say or write about him or her, as critics or commentators, the way the image is used in other contexts such as advertisements, novels, pop songs, and finally the way the star can become part of the coinage of everyday speech.

(2004: 2)

From this viewpoint, a star may be analyzed by looking at four different discourses under the celebrity image: the deliberate release of information about a star; publicity based on leaked information; the performance of the star in the roles he/she plays; and criticism from both audiences' and critics' viewpoints.

Intentional promotional material can be disseminated through media by the star him- or herself or, as was common in mid-century Hollywood, by the studio that holds his or her contract. To better understand this kind of promotion of a star image, Dyer comments that a star's trajectory begins with

A preliminary publicity buildup starting months or even years before the star is seen on the screen. Frequent devices used in such a buildup are a 'discovery' usually concocted by studio publicists, a series of glamour pictures sent to all the print media, a rumored romance with another star already well-known to the public, or a rumored starring role in a major film. (2004: 12)

As described by Dyer (1998: 61), publicity is "what the press finds out', 'what the star lets slip in an interview', and is found in the press and magazines." This kind of scandalous information about a star's private life can either finish the career of the star or contribute to the star image. Films' role in a star image can best be explained with the term 'star vehicle,' which refers to the films whose storylines are written for or rewritten around a specific star. Films play a vital role in the star images, as these fictional performances are what separate film stars from other kinds of celebrities in

the public eye. These performances are also the focus of most of the criticism that makes up the fourth part of a star's image, and this criticism helps shape public opinion for a star even after his/her death. Criticism comes from both professional critics and, increasingly in the age of social media, from the audiences themselves.

### **5.1.1 Stardom in *Some Like It Hot* and Its Turkish Remakes**

As a result of their off-screen appearance, stars turn into representations of an idea within the society they are created. No matter where they are created or when they lived, well-known star examples like Monroe travel across cultures and even through time.

The quintessential female sex symbol of the 1950's (Scheibel, 2013) Marilyn Monroe is still regarded as an iconic figure in our days. Becoming the face of brands like Chanel and Dior with the use of necro-advertising techniques, she has been declared by Forbes as the third highest-earning dead celebrity of today. Also Andy Warhol's<sup>6</sup> series of motley depiction of Monroe on silkscreen painting still contributes to the dissemination of Monroe as part of pop art trend globally.

*Niagara (1953)* is commonly identified as the first star vehicle for Monroe. She plays a married woman with problems in her marriage. This femme fatale character, Rose, cheats on her husband and she even discreetly plans to murder him. Sexuality became an indispensable aspect of Monroe's stardom especially after her well-known walk towards the Niagara Falls which is known and named as the longest walk ever especially by the male audience. The close-ups to her tight dress turned her into an eternal image of sexual desire. With her well-produced look, after several

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<sup>6</sup> Andy Warhol (1928-1987) is an American painter, director and producer. He is the most known pop-art artist and the most influential representative of contemporary art in the USA. He was a highly paid artist whose designs, including the Monroe series, are still used worldwide on commercial items such as mugs, curtains, seat covers, bags, boxes, tumblers, clothing etc.

years of work, 20<sup>th</sup> Century Fox could establish the dumb-blonde image for Hollywood with this film (Churchwell, 2004: 54). After *Niagara* (1953) turned Monroe into a star, the two films that followed in the same year *Gentlemen Prefer Blondes* and *How to Marry a Millionaire* secured her position. Typically the dumb blonde had beautiful eyes with a glamorous look, charming red lips, curly hair, but an innocent and weak character inside. Including her last picture *The Misfits* (1961), she acted in many star vehicles that turned her into an indelible sex symbol in 1960s Hollywood.

Her appearance in media, pinups, interviews, magazines and all other kind of publicity material, since her first appearance in *Douglas Airviews* in its January 1946 issue supported Monroe's sexually appealing image (Dyer, 1998). In July 1946 she merged her image with Twentieth Century Fox Studios but until 1950, when she took a small role in *The Asphalt Jungle*, she had not appeared in the productions of the studio apart from a series of side roles. In the four-year span from 1946 to 1950, she was modelling for magazines, work that can be considered as a preliminary publicity to create a notion about her in the viewers' eyes. In 1949, as she was going through economic problems, Monroe even posed nude for photographer Tom Kelley, and her images appeared in a calendar. In 1952, the media throw a speculation with the photos by stating that it was Monroe in the photos. Despite the rejections of the studio she accepted that she gave those poses for 50\$ in 1949. In 1953, just the year she was recognized as a star by audience with *Niagara*, the copyrights of her nude photos were purchased and used for the first issue of the Playboy magazine without her approval. With Dyer's argument that these scandalous photos would take Monroe's career in two different paths, and in his book titled *Marilyn: Her Life in Her Own Words*, Barris cites Monroe herself to explain the chaos they created:

‘I never even received a thank-you from all those who made millions off a nude Marilyn photograph. I even had to buy a copy of the magazine to see myself in it. I admitted it was me who posed for that nude calendar even when the Fox executives became nervous and believed this would cause the ruination of any films I would appear in and also the end of my movie career. Of course they were wrong. The fans, my public, cheered when I admitted it was me, and that calendar and that Playboy first-issue publicity helped my career.’ (2001: 84)

In 1953, Monroe was rushing from one film to another, spending endless hours in sets and was hardly having time to take rest and sleep. She started suffering from burnout syndrome and took sleeping pills to relieve her sleeping disorder. In time, she became dependent on drugs (Summers, 2013). Her shaky private life was also covered in magazines and newspapers. Her troublesome relations during film shoots with directors like Otto Preminger and Billy Wilder were also carried in mass media (Summers, 2013). As stated by Kimmel, despite all the negativity between Monroe and Wilder during the shooting phase (2008), *Some Like It Hot* brought in the third biggest box office of 1959 and is now widely regarded as the peak of her career. As explained by Sonneborn:

Despite these successes, Monroe grew increasingly disturbed. Her natural emotionalism combined with overuse of alcohol and pills helped brand her as one of the film industry’s most ‘difficult’ actresses. She was unpredictable on the set and chronically late, if she showed up for work at all. While filming *Some Like It Hot*, director Billy Wilder had to write her lines on furniture to

aid her failing memory and focus. It took scores of takes for her to deliver the simple line, 'It's me, Sugar'. (2002: 151)

Despite negative media coverage, audiences embraced this vulnerable girl, and her seemingly delicate character contributed to her star image.

Criticism of Monroe was shaped mainly around two ideas. Despite the box office success of her films, her acting skills were harshly criticized. Some critics say that she created the dumb blonde archetype and pushed that role to great success, while others say that her beauty covered her lack of talent in acting (Sicherman & Green, 1980). Also her films were frequently dismissed as lacking cultural intelligence.

Seemingly in response to these oft-repeated critiques, the role of Sugar in *Some Like It Hot* is an adorable beauty, but she has some weaknesses such as helplessly drinking alcohol and having no real talent. *Some Like It Hot* is just another dumb-blonde character of Monroe. With *Gentlemen Prefer Blondes*, Monroe develops a pattern of playing a performer in films. *Some Like It Hot* does not break the mold and Monroe carries the singer Sugar to the silver screen. This consistency contributes to the star image of Monroe as within time she establishes a unified star image in viewers' eyes, but why?

Dyer refers to Monroe as a solution that Hollywood found to the biggest threat against cinema in the 1950s: television (1998: 11). In the first years of Cold War, in popular culture which was highly disseminated via television women were depicted as members of nuclear families, working at home, cooking, cleaning and taking care of children. Television series such as *A Date with Your Family: Father Knows Best* (1950) and *The Adventures of Ozzie and Harrie* (1952) were dictating traditional roles to American society with men going to work in the morning, domesticated

women and capitalist family structure that was aimed at purchasing consumer goods. This idealized family was placed at the core of a strong society. But the Monroe creation in the Cold War era represented the exact opposite of the savvy, domesticated housewife: a sexy but innocent woman who earns her living by very public stage work. As a result, soon after she was created on silver screen, she became an influential idol especially for women viewer (Figure 10).



Figure 10. Katerina Vuletich's "Bombsell" or "my god" work to show Monroe image in Cold War era

Just after the rise and untimely death of Marilyn Monroe, the nascent Turkish cinema industry was dominated in the 1960s and 1970s by ideologies shaped by Westernization, and the cinema culture was dominated by melodramas that served those ideologies. Turkish melodramas tended to share a common storyline: a love story between a rich man and a poor girl, always with a happy ending. Women on screen dressed in a new western way by leaving their scarfs, long dresses, covered necks behind and wearing modern décolleté dresses instead. Women dressed in old

way makes reference to a character's social class, either from lower class or rural part of the country. Also to show their social status, they turn into well-groomed ladies with a desire to look good as they are a vehicle of class. The story takes place in İstanbul and western way of life of rich families are presented in an envious way for the audience. They are shown as they are living a dream life. Whereas women characters were holding traditional values; they were innocent and honorable which was again desired for the target lower or middle class audience. The scenarios were full of conflicts between rich and poor, rural and urban. In line with filmed conventions, with some exceptions, the woman character's father is an understanding person, unlike the rich parents who react to a relation of their son with a girl from a different class at the very beginning. Turkish melodramas always focus on women. With a patriarchal perspective, which is the reality of the target culture just like many others', men are not transformed into a different personality that much. Even if they are womanizer, they have extramarital sexual encounter, it is acceptable which is condemned for a women in a situation alike. They are men and society finds their action acceptable and behaves more propitious when compared to women in similar cases. Whereas women always go through the transition process, they have to change and develop themselves to catch up with their wealthy lovers. They need to develop themselves in material signs to deserve to be a member of the upper class in the society. But at the same time, they are expected to preserve their moral values. This Westernization depicted in Turkish melodramas is primarily visual and material, supporting Westernization of clothing, design, and way of living. In contrast, when it comes to non-material culture—that is, the role of behaviors—these films seek to preserve traditional values in the face of less desirable Western morals.

One of the most well-known Turkish actresses of all time, Türkan Şoray came from an ordinary Turkish family and represented this everywoman image on the silver screen. The dark girl with her well-proportioned body, big eyes, long eyelashes, wet lips and feminine gaze turned her into the Sultan of Turkish cinema. Like Marilyn Monroe in 1950s America, Şoray formed the exact cultural definition of beauty for a long period. Unlike Monroe, whose best-regarded performances are comedies, Şoray was the face of Turkish melodrama, serving the material Westernization of Turkish society while preserving the traditional stance on morality, particularly sexual morality. After getting recognized by the audience, she developed a set of rules, which are still known as ‘Şoray rules’ in Turkish cinema. She urged producers to sign an agreement with her before the production. She wanted to see the scenario at least one month before the production, she reserved the right to ask for a change in the storyline, she would dub the films herself, and she would not work on Sundays etc. Along with these, she would never show her naked body and never kiss on screen. Although she was highly criticized for these rules by the producers at the beginning, her large fan base of Turkish women who idolized her meant that the industry was forced to respect her rules. Even after setting those rules, she turned into a bankable star on silver screen and lined up the production companies. While Monroe’s image stood as an appealing other to the ideal, domesticated American woman, Şoray served as a bridge between a new, modern Turkey and the familiar social fabric of traditional culture. This created sympathy between Şoray and her (primarily female) audience, and it contributed to her star image.

After her appearance in *Fıstık Gibi Maşallah*, she was compared with Marilyn Monroe and despite their contradictory physical appearance, Turkish audiences found her as charming and beautiful as Monroe (Büker, 2001). This perception even

urged Şoray to give similar poses to Monroes' in some Turkish magazines (Figure 11).

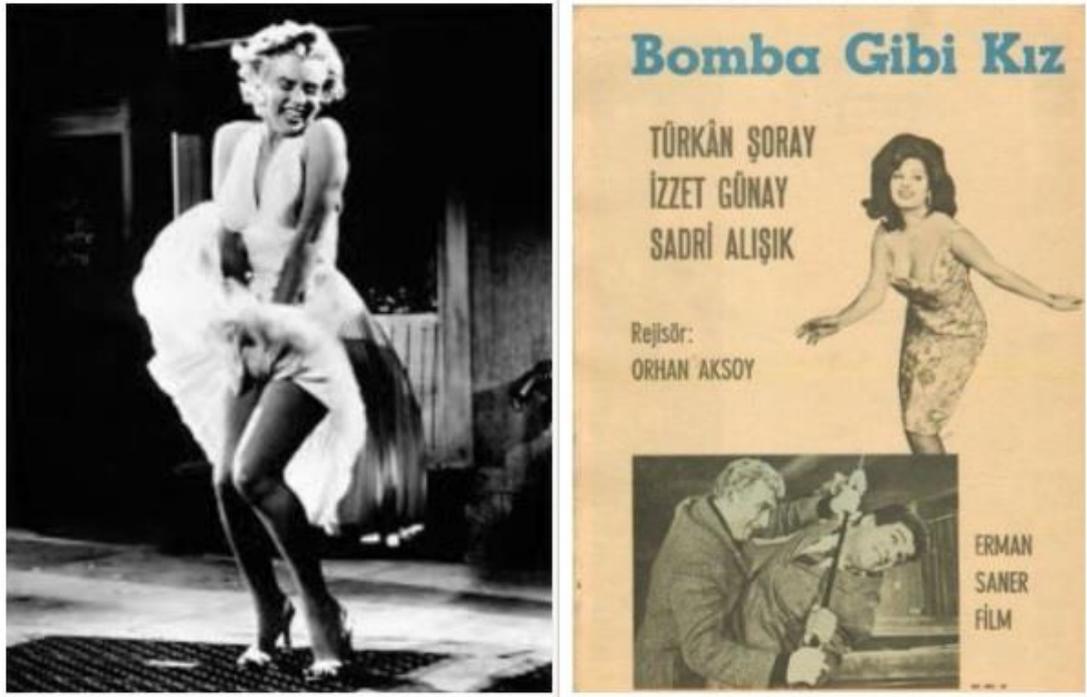


Figure 11. Typical Monroe pose and Şoray's Monroe-like pose

Just like Monroe, as cited by Süme, she was the idol for Turkish women but she could fit in the fabric of the target audience (2017). Once they have the means, Turkish women could be like her; unlike Monroe, in Şoray's case they did not need to leave their husbands or children behind and turn into a sex idol to establish a similitude with their idol. From this perspective, Şoray modeled attainable goals for the audience. As a result, she was also an idol of consumption as her audience pushed their means to be like her.

The star of the second remake, Feri Cansel's beauty draw attention of some filmmakers when she was working as a barmaid and stripper in İstanbul—illegally, due to her British passport and Nicosia origin. After 1969 when she made waves with her relationship with Yılmaz Güney, the best-known and most controversial

filmmaker in Turkish cinema history (Dönmez-Colin, 2007), she became one of the most wanted faces of Yeşilçam in the 1970s. Her love affair with Güney, her breast enlargement operation, and her marriage to a housekeeper that secured her Turkish citizenship all appeared widely in magazines. Just like Monroe did with her nude photos, Cansel accepted all the sensational information disseminated across media, and like Monroe this acceptance resulted in an increase in her public standing. In a press release, she even thanked her plastic surgeon for the successful operation on her breasts. Her honesty was praised. Her appeal and desirability turned her into 'Kasımpaşalı Emmanuelle (Emmanuelle from Kasımpaşa). As a result of her dramatic life and sensational private life especially after her appearance on media as Turkish Emmanuelle, Turkish audience did not elevate her to iconic status, as Şoray eventually became. Cansel appeared at the end of Yeşilçam period, when Turkish cinema was struggling against television and turned to erotic films as a solution. In those times, Turkish Westernization efforts were ongoing, but they were not as strongly reflected on the silver screen; instead, after the transformation of television as a mass media tool, those efforts shifted to this new platform.

6 years after the first remake of *Some Like It Hot*, same director, Hulki Saner, shot the same story with a different female stardom at the core. Casting in any film, including a remake, results from a combination of factors, including artistic choice made by the director, a necessity of budget, the filmmaking system, or the availability of desirable stars. A significant point here to mention is when compared to Şoray as Monroe in the first remake, Feri Cansel could be a more direct and similar rendition of Monroe. Dressed in low-cut, super-mini dresses, Cansel showed flirtatious and seductive behavior patterns. She also had blonde hair as Monroe. Along with her visual appearance and behaviors, she was similar to her in the way

she was living with ups and downs in her private life. Just like Monroe's nude photos, Cansel's previous experience as a stripper and her aesthetic operation were widely discussed and criticized both in media and society. While all the criticisms and her confession contributed to stardom of Monroe, it ended up in an opposite way for Cansel. She was not idolized at all and was labeled as a "bad woman". Cansel's case obviously reveals that the star choice is of vital importance and every remake should be evaluated with its own target audience. A verisimilar star image of an icon in one society would end up with a failure in another.

Though stardom of male actors is not embraced within this study as a result of the focal point of this study, Saner's choice to use Sadri Alışık in both the first and second remake of *Some Like It Hot* worth mentioning here. He started his career in cinema in 1944, with a side role in the film *Günahsızlar* (*Innocents* in Turkish). He was the actor of side roles until *Turist Ömer* (*Tourist Ömer* in Turkish) series. Hulki Saner's *Helal Olsun Abi* (*Great Job Bro!*) first introduced this well-known character *Turist Ömer* in a side role to the audience but it received such a demanding reaction from the audience that Saner decided to film *Turist Ömer* series. With this series, which eventually encompassed 10 films, he turned into a character actor with distinctive features as a stereotypical, lower-middle class loser. He had opposites in his life. He was always a tough man but he hated fighting, guns, and wanted to reconcile other people's conflicts. He had problems common to the public: he was born both unlucky and fortunate, in most cases he was into a hopeless love, he was not rich but he could save the day. He loved drinking, but he was not a drunkard. He had a humorous character but he never humiliated people. On screen, Alışık would use slang and street language, with a distinctive way of talking and laughing that marked him as a wise guy with good intentions.

When it comes to his private life he had a good family, and he was a model father and husband. He was born in İstanbul to an upper class family. He was well educated, cultured and had an impeccable taste. But despite his background, it was hard to understand where his role finishes and his real identity comes up. He was one of us. As such a stereotypical character, casting Alışık in any film could give hints to the audience about what they will see within minutes. He was idolized by the audience to such an extent that even his way of greeting in Tourist Omer series was and is still used by the audience and contemporary Turkish actors and actresses (Figure 12).



Figure 12. A photo showing Sadri Alışık's way of greeting

Casting the prominent and distinctive actor Sadri Alışık as the Turkish incarnation of Gerald/Daphne puts his signature to both remakes in question. By making this choice, the director is essentially using an actor who plays a certain style of character in the films of the time. The choice of Alışık for the part of Gerald/Fikriye leads to a street-smart, kind but rough character that is substantively different from Wilder's wimpy and socially inept Gerald. Considering the risqué nature of showing men dressing as women, the choice is a clever one as Sadri Alışık was at the time an

already-established actor who could make this gender-bending through drag seem more funny than provocative.

Casting Sadri Alışık in the film brings along shifts, as films of that period (much like today) were shaped around actors and actresses both in Hollywood and in Yeşilçam. Mostly, after getting recognized by the audience, actors and actresses were demanded by the audience and inclusion of those stars brought along a number of changes in the storyline as they were already linked with a typical character. All the productions were turned into star vehicles to some extent. Citing from Sami Şekereoğlu, Nebahat Yağız states that all those 350 films produced in a year were made on audience demand. It was their money that the production companies were collecting from the cinema halls and along with the money they give, they were also giving their preferences to studios. She gives an example to the case by saying that one day the film producer Hürrem Erman receives a phone call from the owner of a cinema hall asking him to cast Ayhan Işık and Türkan Şoray together in the next production within a story involving a little bit of fight and funerals (2009: 49-50). To put a famous star of the era like Sadri Alışık, who played a recurring, stereotypical character in most of his films, Saner had to make some changes to Wilder's concept of the character. This can be interpreted with these changes Saner turned this film into a star vehicle to some extent. With an example, our two characters in the source film, Joe (Tony Curtis) and Gerald (Jack Lemmon) are honest characters. They try to find a job, earn money and pay their debts. When they talk among themselves, they say that they "owe" to any girl they know. In contrast, Saner characterizes Fikri and Naci as charlatans who hunt for rich women and live on her expense. They never borrow money; they take it with no intention to pay it back. As Alışık had played this

kind of devious character in most of his previous productions, Saner reshaped his characteristic features and applied them to the two main characters.

What makes him a prominent figure, an idol within its own sphere is of importance. He was introduced to a patriarchal society in which the 'free woman' image is condemned whereas 'free man' image is flattered. There was and even today is a double standard when it comes to moral values. Sadri Alışık, as a role model, received the sympathy of both male and female audience. Female audience embraced him as he was a great lover and a model father with a funny personality. He was not rich but he was easygoing and generous. Alışık had all good features of a dream husband. With his character he addressed to men as well. He was just one of them, male audience regarded him as he was their friend or brother.

### **5.1.2 Stardom in *Sabrina* and Its Turkish Transnational Remake**

Ranked by the American Film Institute as the third greatest actress of all time, Audrey Hepburn was the definition of elegant beauty. She spent her early days in Holland where she witnessed the World War II. After receiving a ballet scholarship, she moved to London and to finance her studies, Hepburn's mother worked in menial jobs. There in London, she started her career in cinema with minor appearances on the screen. After her first leading role in *Roman Holiday* (1953), which was a box office hit, the doors of a totally different world was opened for this fashion idol. Despite her wide-open eyes, big nose, little breasts and big feet, Hepburn created a Cinderella-esque femininity. Her appearance both on the silver screen and in her own private life sustained an image of chic femininity. It was barely possible to identify the real Hepburn or the role in her films (Moseley, 2002: 216). She had a princess-

like look that especially started with her role in *Roman Holiday* (1953). Wilson explains her Cinderella-esque image:

Key to this construction were Hepburn's roles in such films as *Sabrina*, *My Fair Lady* and *Funny Face*, in which Hepburn played a young woman finding social mobility through dress, education and romance. Crucially, the Cinderella fantasies afforded by Hepburn's stardom were grounded in authenticity and transparency, as Hepburn's life on-screen seemed at one with her 'real' life (i.e. her family ties to European aristocracy, her plucked-from obscurity rise to fame and fortune, her relationships with older, established men). In other words, Hepburn appeared to be 'the real thing' and, as a result, her audiences felt a deep familiarity with and investment in her stardom (Moseley 2002). (2011: 60)

Hepburn's star image was different from that of Monroe in the way it unites two major contradictions, combining ordinary workaday folk with the privilege of royalty. Also Hepburn's private life was full of success—unlike Monroe, whose public appearance was dominated by her private ups and downs. Hepburn also assumed a kind of natural femininity under a boyish look which was shaped as a result of her trousers. In the beginning of 1950s, trousers were not common among women and she was highly criticized for wearing them in popular magazines like *Picture Show* and *Film Pictorial* (Moseley, 2002). Despite the pushback from the industry press, Hepburn's boyish but stylish look found its place in American society and was taken up by ordinary women, which is a vital part of her stardom.

She appeared in media with her style, especially after her first partnership with Givenchy during the shooting of *Sabrina*. Esquevin (2014) says that in *Sabrina*,

which won the Oscar in 1955 for Best Costume Design, Audrey Hepburn's star image intertwined with the look of the Givenchy fashion brand, a style marriage that lasted until Hepburn's death in 1993. Sabrina's little black dress became such an iconic costume for Hepburn that she wore similar ones in subsequent productions: *Love in the Afternoon* (1957), *Breakfast at Tiffany's* (1961), *Funny Face* (1957), *Charade* (1963) and many others. The style icon was also praised across Europe and often appeared on European magazines (Figure 13).



Figure 13. Hepburn's appearance on French, German and Italian magazines as a style icon

With her style oriented stardom, she contributed to capitalism. Women idolized her wanted to achieve charming style by getting dressed in a way she does. As cited by Wilson, even Hepburn supports this idea with her own words: “My look is attainable. Women can look like Audrey Hepburn by flipping out their hair, buying the large glasses and the little sleeveless dresses” (2011: 60). She was on the elegant side of consumer culture. It was just like newly free women that were inspired by Monroe's star message were getting into an iconic elegance with Hepburn's image. These two star images at two different poles were completing each other.

After her retirement in 1967 with occasional roles to spend more time with her children, she followed a totally different stardom path for the world. In 1988 she became a prominent figure for the children of the world with her appearance in UNICEF as Goodwill Ambassador. With those humanitarian activities she opened a brand new chapter in stardom: cosmopolitan stardom under the world citizenship concept. Gledhill refers to stars as signs of melodrama (1991: 213). In Hepburn's image contemporary stardom image, melodrama stemming from her own sufferings came front. She became the face of UN not as a coincidence. During World War II, when she was in Holland, she received assistance from UN agencies and then after her retirement it was her turn to help others, reach people in need from four corners of the world. She helped children living in hunger, suffering from the effects of earthquake or she participated in projects to save children's rights. This way she laid the foundations of global stardom whose path is tracked by numerous global stars of today, like the well-known example Angelina Jolie of today.

*Sabrina's* remake was starred with a similar star image in appearance. Often referred to as 'little lady' by Turkish audience thanks to her first major role, Belgin Doruk started her career in cinema at the age of 16, with the support of her parents, by participating in an acting competition in 1951. A great fan of Greata Garbo, Belgin Doruk's mother raised her like a film star in the hopes that her daughter would look like her in the future. In 1952, she first appeared on silver screen with *Çakırcalı Mehmet Efendi'nin Definesi* (*Treasure of Sir Mehmet from Çakırca*). She gained reputation with her acting skills, charming beauty and her dimple, especially after taking second runner up in the Miss Turkey competition in 1953. She turned into a star with her leading role in the series *Küçük Hanımefendi* (*Little Lady*). After her appearance in *Küçük Hanımefendi* as an elegant, chic and beautiful woman with

desired values like honor and decency, she was regarded as living the dream life of her female viewers (Kaplan, 1996).

Belgin Doruk appeared in Turkish melodramas in the 1960s. At the beginning of her career, it was not possible to discriminate the role she plays from her own self.

Critical response to *Küçük Hanımefendiler* expanded the destiny of the film, and it became a series of productions with the same name. She was the woman who changed herself to adapt to her lover's life. She was subject to gender-based change. Just like Türkan Şoray, Belgin Doruk served for the transformation of material culture in Turkish society: a modern, chic, elegant look with preserved moral values.

Doruk was casted for a remake starring Hepburn only once. Despite this, as a result of her similar elegant style both on-and-off screen in some social media tools and blogs, with photos of the two together, today Belgin Doruk is referred to as Audrey Hepburn of Yeşilçam. Their stylish look, cuteness and pure beauty were iconic and idolized by their own audiences (Figure 14).



Figure 14. A photo showing the similarity between Belgin Doruk and Audrey Hepburn

With her attainable image, she became the idol of Turkish women who imitated her Western look. Kara gives an example to better explain the way Doruk inspired women in a short career span (2006: 37):

Those were the years when, just like many other women, my mom and our neighbor Dilek were masqueraded as Belgin Doruk. While they were going to cinema, shopping or to visit someone they were making their beauty spots more explicit, they were wearing polka dotted dresses, hats and huge glasses.

The press also emphasized her beauty, elegance, decency, and acting skills, but negative news about her private life, especially her amphetamine addiction, was also released to the public. The shifting image of the ideal woman in the 1960s necessitated her to lose weight, so what started as use of a legal weight loss pill turned in time into amphetamine addiction. She started showing strange behavior and rumors were widely published. Despite harsh criticisms about her addiction, viewers took pity on her, but she was not in a proper mental condition, by the late 1960s, to appear on the silver screen. Even though this contributed to the star image of Doruk, she could not profit from it.

In the view of analysis above, this chapter reveals that stars served for a definite purpose and were referred to as vehicles to carry Westernization message to target Turkish audience. As cinema was a part of daily lives, films were good opportunities to reach large mass. At this point remakes had an undeniable contribution to establish their star images as remakes facilitated the way Turkish stars give their message by following Western storylines in a verisimilar way. Despite the star images of Monroe and Hepburn that are poles apart in their behavior signs, Şoray and Doruk did not respond to this difference but instead showed similar behavior signs on the silver

screen to meet audience expectations and also to reflect the cosmetic Westernization efforts of the Turkish society in the era. They were ideal women in their Western clothes, stylish look, modern haircuts and with their conservative values when it comes to relationships, close encounters and family values. Even though the comparison of Hollywood stars with their replacements in Turkish Yeşilçam remakes show that Turkish stars of these remakes forged their own way, they were idolized and imitated by target female audience in a similar way. Thus once again the analysis of stardom in *Some Like It Hot* and *Sabrina* case reveals that a standardization in cross-cultural remakes is not an assessment and evaluation method as every remake has its own realities as part of the cultural context in which it is produced.

## CHAPTER 6

### CONCLUSION

This thesis inspects closely two Hollywood films with their Yeşilçam remakes in a way to outline the Westernization efforts of the newly-established Republic and their reflections on the cinema industry back then. To exemplify and do a case study of Hollywood to Yeşilçam remake practices in Turkey, two Hollywood films from the same decade and of the same director Billy Wilder, *Sabrina* (1954) and *Some Like It Hot* (1959) are selected with their three Yeşilçam cross-cultural remakes *Şoförün Kızı* (1966), *Fıstık Gibi Maşallah* (1964) and *Fıstık Gibi* (1970), the latter two from the same director Hulki Saner. This analysis demonstrates the contribution of Yeşilçam melodramas and stars as a sociocultural vehicle to the so-called cosmetic westernization of Turkey. It also underlines that audience expectations were the major concern as the industry was shaped in line with audience demands.

The Turkish Republic was founded with a modern national motto. Actually it followed the path that Ottoman Empire draw in its last years. The Empire that spanned more than six centuries turned its face towards Western countries to survive in its last period. Unlike the upper class oriented Westernization efforts of the Ottoman Empire, the Turkish Republic aimed at disseminating these efforts to a large segment of the society. As part of this policy, cinema gained a place within society and could reach to lower and middle class. As the interest of the audience increased,

cinema became a popular entertainment tool for the society and to meet the rising needs, cinema sector showed a tendency to produce more. As a result, Yeşilçam directors and scriptwriters referred to Hollywood productions as a reference. At this point, remakes were not only used as an entertainment tool, but they carried sociopolitical messages of the Republic to the audience. As especially after the aid Turkey received from the United States as part of Marshall Plan, Turkey witnessed rural-urban immigration, those people needed to adapt to their new lives. Before that, people living in big cities were already living a modern life thus they were familiar with the Western values. It was a must to harmonize those lower and middle class newcomers to cities at least on a cosmetic way. From this perspective, expectations of target audience and the Republic found a middle ground in the era and the remakes carried material sign based Westernization to silver screen while preserving the moral aspects of the society. While the behavior signs were shifted from Hollywood to Yeşilçam, the double standard between men and women in the society was directly carried to the screen as the target lower and middle class audience, which was the target audience of these films, would externalize any overt and opposite message when it comes to moral aspects.

As a result, upper-class women were shown in modern clothing, listening to western melodies while their husbands or even mostly the chauffeurs of the family were driving American cars and these elite families were celebrating any good occasion with champagne. When it comes to behavior signs, to avoid a potential reaction of the target society, women avoid close encounter with men, they were respectful to the important men in their lives and they did not interrupt into their husbands' business etc. At this point, stardom was used as a vehicle, as all these before mentioned messages were carried mostly by both on-and-off screen images of the

stars. They were idolized and their way of dressing as well as their behavior codes were imitated.

From here a vital outcome of this study is that it is not possible to frame and standardize cross-cultural remakes and to reach a definite judgment about the fidelity of a product as every remake has its own principles. Also determining the success of a remake product by generalizing the indicators of evaluation creates an underestimation because quantitative determinants involve in the assessment of success and this excludes the audience expectation which is an indispensable part of remakes (Bortolotti & Hutcheon, 2007). Bradshaw (2009) specifies that even though Wilder, who began his cinema career in Germany and thus familiar with both the source and target cultures, had to make some changes like the omission of blackface musicians to adapt with cultural, social and legal norms of the United States or adding the Chicago-gangster angle to align better with the viewer, he refers to *Some Like It Hot* as fascinatingly familiar with *Fanfaren der Liebe*. Likewise in both *Fıstık Gibi Maşallah* and *Fıstık Gibi*, Hulki Saner made the shifts on a material and behavior basis to establish a proximity with Turkish audience but when examined, it is concluded that all three transcultural remakes of *Fanfaren der Liebe* are faithful and successful renditions within their environments.

Turkish Yeşilçam cinema witnessed the Turkification of products for a nation trying to find its identity on the global platform and within its own borders. The remakes of the period explained in summary above marked the beginning of the rise of the Turkish cinema into an auto poietic sector which today we view as an influential and quite well-known industry not only in Turkey but also abroad. Therefore, the interest generated for the Westernized Turkish cinema outside Turkey was clearly fed by the

adaptions dating back to the time detailed above and thus the introduction of cinematic genres through such endeavors as remakes was crucial in the evolution of the Turkish cinema into what it has become today. Studies of transfer and appropriation techniques may shed light on the entire of not only storytelling innovation in Turkish cinema, but the trends that guide the production of remakes more generally.

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