



Let's Make it American: American Remakes of the British Films

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Abstract

The purpose of this study is to analyze American remake versions of the original British films taking narrative as a basis. It claims that the American remakes put America forward as a cultural product for sale, and makes the British narrative Americanized. For the study, two sets of film remakes have been chosen for analysis: Alfie (1966, dir. Lewis Gilbert), Alfie (2004, dir. Charles Shyer), Bedazzled (1967, dir. Stanley Donen), Bedazzled (2000, dir. Harold Ramis). This study explores the narrative elements of the American remakes by comparing the remakes with their originals. These narrative elements are setting, intertextuality and Americanization.

Keywords: Remake, American Cinema, Film, Narrative, Americanization, Intertextuality



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Introduction

Cinema in 21st century offers varieties, especially American cinema, Hollywood, is a global narrative reproduction machine. Interestingly enough, Hollywood needs the previous film stories to capture and remake new ones, a process referred to as the remake. It is important to point out the differences between an adaptation and a remake. According to the explanation in A Dictionary of Film Studies an adaptation is “a pre-existing work, often literary or theatrical, that has been made into a film” (Kuhn and Westwell 2012, 5) whereas a remake is defined as “a new version of an earlier film” (Kuhn and Westwell 2012, 348). Hence, while the term adaptation is used for the change in the means of conveying the story, the remake puts the emphasis on where there is a pre-existing film and it is used to make a new one. This article is about the American remakes and their relations with the predecessors, the original and British versions. The films that are analyzed in this study are: *Alfie* (1966, dir. Lewis Gilbert), *Alfie* (2004, dir. Charles Shyer), *Bedazzled* (1967, dir. Stanley Donen), *Bedazzled* (2000, dir. Harold Ramis).

Narrative similarities and difference are the drivers of analysis the remake versions and their relations with the original films. “Narrative does not reveal universality; rather it has been instrumental in the promotion of difference, helping to preserve some memories and not others, and helping to bind some people into a given community and not others” (Cobley 2013, 38-39). According to Cobley, narrative of the remake version differs from the original one although the story is the same. Taking the story from the original, American remake version puts American elements into the narrative giving the priority to sell its globally marketed image of the

American culture especially favoring this image as universal. This is a narrative claim for universality based marketing for the US culture.

Story and plot are two main elements in the narrative analysis of film remakes. “‘Story’ consists of the sequence of events which are to be depicted. ‘Plot’ is the chain of causation which dictates that these events are somehow linked and that they are therefore to be depicted in relation to each other” (Cobley 2001, 5). Comparing two films with their remake versions requires the story analyses regarding the differences in plot. It is important to mention about the difference between story and plot because of the fact that there are overlapping narrative possibilities of story variations in both versions of the film whereas the plot, that is to say the order of the events, could be different. Seymour Chatman defines plot as “The events of a story are traditionally said to constitute an array called ‘plot’” (Chatman 1986, 43). Hence, not just the story gains an importance but also the order of the elements in the story becomes a prominent issue.

Due to the fact that there are two films compared with each other, one original and one remake, intertextuality gains an importance. Peter Verstraten describes, “... we always watch intertextually ... Intertextuality is a way of reading or viewing. It does not adhere to a prescribed trajectory and has an impromptu nature. The reason is that the viewer is not a part of the representation but its addressee” (Verstraten 2009, 26). Although there is always a possibility for the audience to link the story to the previous ones deployed in the memory, the remake version of any film has a previously told story, a resource so it is inevitable that there is a link in the memories of the audience. In addition, the remake one itself could directly give the reference to the original one, the predecessor (Akser 2010; Smith 2016). Besides, setting is important because it may have an effect on the flow of the story.

There are also minor issues to be discussed in analyses of film remakes. The first one is representation. Representation is important especially regarding the fact that the original version is British whereas the remake version is American. Hence, comparing how setting is portrayed, is important for the narrative analysis. David Bordwell states, “We can treat narrative as a representation, considering the story’s world, its portrayal of some reality, or its broader meanings” (Bordwell 1985, xi). Hence, it is crucial to take the narratives of American remakes as representations of the original British films and to analyze the changes in the narratives. The other one is culture due to the fact that British culture is predominant in the original film and American culture imposed on the remade version. Paul Copley states, “Epics, romances and novels remained representations of human action; they continued to play out the definitions of identities; and they made narratives crucial vehicles and investment points for cultures which sought to know their past and present” (Copley 2013, 86). Comparing American and British film remakes brings the point of view about the social and cultural representations, which are conveyed through the narratives, about the culture, especially how Hollywood constructs an image of the American culture. The original versions are British films that belong to the 20th century whereas the remakes of them, American films, are made in the 21st century. All remake versions studied hold the same title as their originals.

ALFIE: The Original and the Remake

Alfie is originally a British film directed by Lewis Gilbert in 1966 and is an adaptation of a novel and play with the same title by Bill Naughton. The remake version holds the same title as Alfie and it is an American film that is directed by Charles Shyer, made in 2004. These films have common features as well as differences. To begin with, the story and the plot are the same. Alfie is a man who is promiscuous and has relationships with women based on sexual relations rather

than emotionally committed. Both films are about the experiences of Alfie with women and how he is kind of surprised at the end by the betrayal of one woman, although he has been a winner all the time. The remake of *Alfie* (2004) shows how advertising America is injected into the very same story and the plot regarding the narrative structure of the remake comparing with the original British one. *Alfie* the remake serves to advertise and sell an image of the United States in general especially regarding opportunities of big city life. The setting and characters are Americanized, which is the main difference regarding the change in narrative style. In cinema narratives are used to store information about identities and as a foundation for cultures; but, in doing this, it has been selective, leaving some details out of the formulation of a culture in favour of others (Cobley 2013, 216). Hence, comparing the narratives of both versions it is shown that American culture and identity are embedded in the remake version; to put in another way, how narrative elements are used in a selective way to convey Americanization.

America as a Cultural Product in *Alfie* (2004)

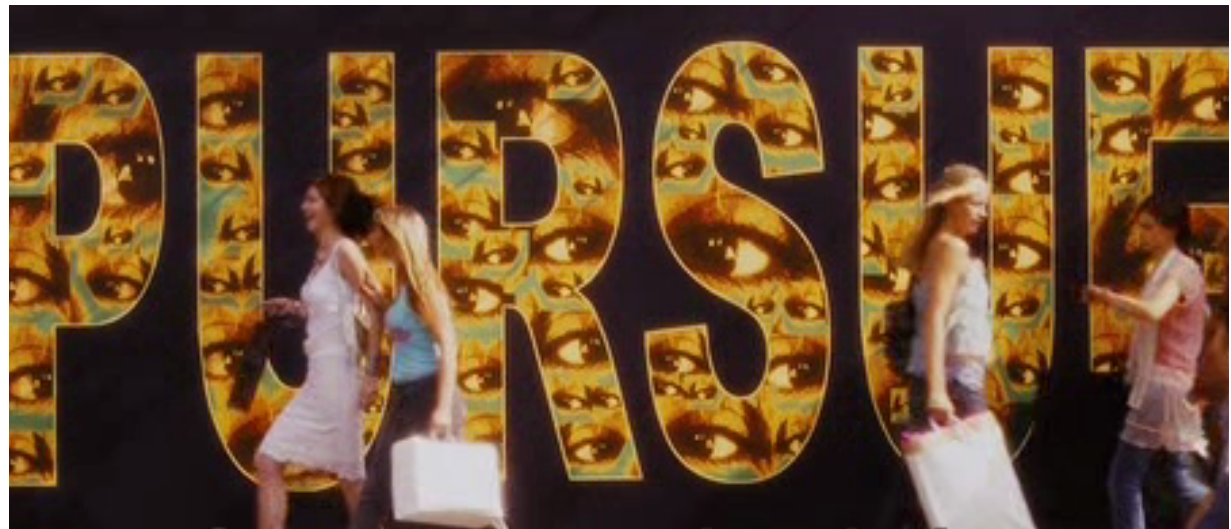
The introduction of the story is an important part to begin with in the analysis of the film. In the very beginning it gives us some directions to take for the rest. All stories begin with an image, which instantly introduces us to the main theme of the script which acts as a gateway to the story. At the same time, this gateway opens the way into the space and time of the story (Kallas 2010, 67). At the beginning of the remake version, we are invited to Alfie's bedroom, which is a gateway for the audience to enter into the story. It is an invitation due to the fact that the character Alfie directly starts a conversation with us, the audience, as soon as he wakes up. In the meantime, Alfie is waking up, our eyes wander around the room and the objects in it piece by piece. Here is the very first step to the introduction to advertising America, in other words, objectifying America

as an advertising product culturally and it is the time to smell Americanization. Popular films often initiate or continue an endless chain of other cultural products (Wasko 2004, 4). Regarding famous Jude Law starring as a main character Alfie, this is a kind of popular Hollywood film and the film is readily offering cultural products. Although Alfie is a British man which it is understood both by his accent and his dialogue afterwards, he has American cultural products in his room. First of all, a poster of the film *Let's Get Lost* which is a documentary film about the jazz trumpeter Chet Baker. Then, Superman figurine is seen. These things are especially focused on in order to present the United States with its cultural artifacts (See Opening Sequence <https://www.youtube.com/watch?v=19oyAQIRgV8>).

When he goes out of his flat, the streets of New York become a cultural product. They are alluring both for Alfie and for the audience especially regarding the fact that how the weather is sunny and shiny and how all the people passing by are happy or at least content with their situation. Alfie says, “Now, back home [meaning England], you are always hearing tales about some bloke migrating to the States and winding up with buckets of money.” This is the advertisement of America with giving the message of one can be rich in the world of opportunities. Not only he mentions about the American Dream but also there is a billboard that has “Pursue” written on it, inferring to pursue your dreams in America (See Picture 1). Then he continues, “So not long ago, I packed up my bucket and headed West. Now, I must admit, I had a second motive. I had always been told that the most beautiful women in the world resided in Manhattan. And when it comes to the shagging birds, it is all about one thing: Location” (See Picture 2). Here, scenes of New York back up his words and create a charming and alluring scene that is an irresistible product. In addition to that, women become products, too, to buy and use. He says, “God, I love this city. Just look around. I mean, every one of them, unique, special, like snowflakes.” Here, the center of America and the world at the same time presents diversity in “products” like women. So, for a

foreigner it is only left to choose and have. The old and classic tale about the American Dream is the first motive of this Englishman in New York. It is not obvious what actual life of him was like at home. Regarding the fact that, although Alfie likes to have luxury in his life in a way especially when his clothes are the issue, he does not look to be rich and he even mentions about that saying “I have no desire to be the richest stiff in the cemetery.” Hence, what made him to come to the States probably is not the American Dream itself although the film insists on the idea that it is. On the other hand, New York has become a product that is charming for the foreigner having the most beautiful women whom throw themselves at men. Not only New York is objectified, the women also become objects to go for and be in possession of. Here, men are the ultimate customers in the market of the States and New York is a shelf including women.

Picture 1: Alfie (2004) When Alfie drives on the streets of New York



Furthermore, Alfie has a tendency to see all the characters including himself as a product. In another scene, Alfie sees an old woman who is a prostitute and trying to get customers. Upon seeing that he mentions, “Sights like that make you realize we all have an expiration date and

women do have a shorter shelf-life than men, don't they?" This is an explicit remark about objectifying especially women as a product to be consumed especially in a specific time.

Picture 2: Alfie (2004) Scene from New York



The original 1966 film *Alfie* is a sexist film. It is rather surprising to see the sexism of the original film continuing in the 21st century American remake version. The reason why the character is British rather than American is to put stress upon the fact that Americans do not want to take this sexist blame on themselves, so it is easier to have a British scapegoat regarding the predecessors of the film. In the remake version Alfie says:

Here's my theory: For most women, if a guy's a good provider and generally a nice chap, six-pack abs really aren't a deal-breaker. On the flip side, however, even though the PC boyfriend sat next to you with his arms slung around your shoulder will deny it. And he will deny it. For us boys, it's all about F. B. B. Face, boobs, bum. I'm just being honest.

In his statement, women are seen as searching for a provider as it is in the old times and they do not care about the physical features whereas for men the upmost important thing is the physical appearance and nothing more. This opinion of him shows that he has a mind of the Alfie in the original film: old and shallow.

Furthermore, the American character Marlon is not sexist, he cares about women without seeing them as an object and he goes further enough to welcome the child of his best friend. So, in the remake the damage is done by the British, again, and American characters are ready to clean the damage, they are the silent heroes, implicit supermen who rescue the women left behind as objects expired and are thrown out. So, here is the American spirit that Alfie does not have, although this makes him envy sometimes the happy view of others. Alfie only could be the Superman knick knack, which is plastic, not in flesh and blood, fantasy of the women while Marlon could be the real Superman regarding his characteristic virtue.

Setting

Two ways of using the setting are discussed. The first one is the place that is a part of mise-en-scène and the second is the the tool to use the place as a cultural selling: a counter. Setting is an important tool for branding the United States. Film is an expository medium: its narrative mode is 'showing' (Bal 2017, 40). From this point of view, setting becomes an element of showing both the inner feelings of the character and selling America on the counter of the culture. As a British film, Alfie the original is set in 1960s London, England whereas as a Hollywood film Alfie the remake is set in 2000s New York, U.S.A. In the original version, London is not used for advertising the country or the city whereas the remake version of Alfie uses New York as a place for selling America. That is the reason the opening sequences of these films differ. While the original version begins in London streets at night, and there are not any inferences about the way of life and shiny and glamorous life of London, the remake version begins with the apartment of Alfie and then makes him to go out in order to show and tell the beauties of New York, which is not relevant with the story in general (See Picture 3). Alfie the original begins on the street, in contrast Alfie the

remake begins in the home of Alfie but Alfie as a character is a part of the setting in the latter version.

Picture 3: Alfie (2004) Scene from New York



In addition, feelings are settings throughout the remake version. *Zero* is the first place, a state of mind that Alfie has been in, after he says goodbye to Dorie and while thinking about whether go to his apartment alone with cold bed or go to Julie (See Picture 4). This is the implication of how he originally has nothing, a huge zero in his life, an emptiness while Julie offers a very nice welcoming. He mentions, “Do I drag myself home to a cold flat, empty fridge, or nip across town for a hot bath, warm body, breakfast in bed?” That is the reason why he turns back to his original state after he loses Julie and is betrayed by Liz.

Desire has become a setting in the film. It is actually written on a billboard that is placed on a restaurant, where Alfie witnesses the birthday party of Max out of the window (See Picture 5). He watches Julie and Max and their peaceful and happy moments, it is actual a desirable scene for him like a painting. That is why, rather than the restaurant a feeling, desire, has become a place.

Picture 4: Alfie (2004) When Alfie decides not to go home



Picture 5: Alfie (2004) The billboard upon the restaurant where Alfie sees Julie



Wish becomes another setting when Alfie goes home after the penis biopsy. His wish is being healthy again. His state of mind becomes a setting. Another billboarded state of mind of Alfie that has become a setting is Search (See Picture 6 and Picture 7). This happens when Alfie waits for Lonette's abortion of their baby. At this time, he mentions about his regrets and he actually searches for the answer whether this is the way that is to be done.

Picture 6: Alfie (2004) Alfie goes home after the penis biopsy



As it is previously mentioned, there is a poster in Alfie's room and the poster belongs to the documentary film *Let's Get Lost*. It is not a billboard but a poster that represents his state of mind after he loses Julie. *Lost* is focused on as a word while he says, "Understand, it is not about replacing Julie. I just wanna get back to the simple life: Women who mean nothing to me." Actually, Alfie is lost in here and tries to consolidate himself with other women in order to forget about Julie.

Picture 7: When Alfie waits Lonette outside of the clinic



Intertextuality

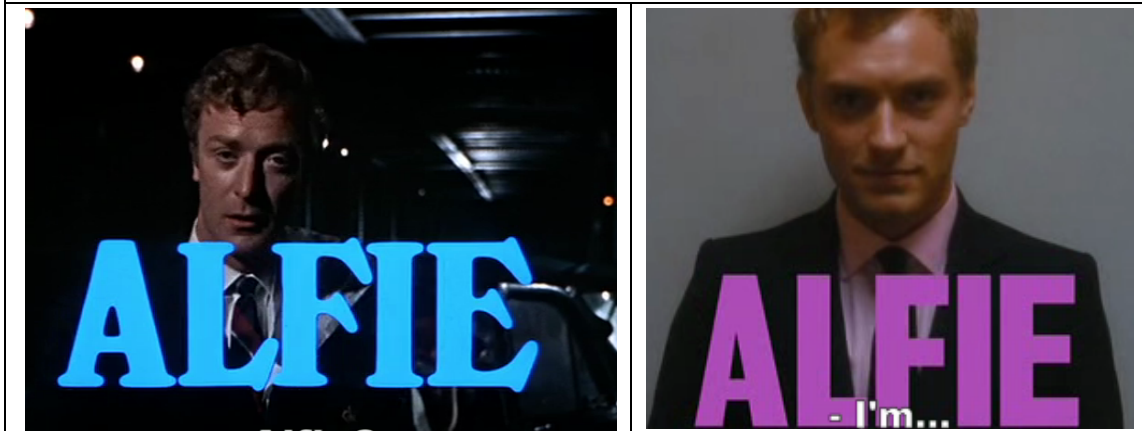
Intertextuality gives way to the interaction of the two Alfies. The remake version of the film takes the original as a reference. Why does a remake make a reference to the original? The remake version creates a kind of expectation for the audience about their knowledge of the original film. Intertextuality indicates that every visible filmic frame contains multiple concealed layers (Verstraten 2009, 173). With a direct inference towards the original, the remake clearly puts the label of ‘this is the American version’. Furthermore, the British version is seen as a predecessor whereas the intertextuality takes place welcoming the American prodigy implicitly. First of all, Alfie the remake uses the same references of Alfie the original such as “bloke”, “blimey”, “it” referring to people and women. The intertextuality of these words is interesting enough regarding the fact that it is hard to encounter these kind of word usages in 21st century New York, though the main character is still British. In addition, the usage of “it” referring to women is unacceptable especially in the “center” of the world in this century. Alfie the remake first uses “it” referring to women when he is talking about Lonette’s dumping Malcolm in his own words “it dumped him”. The reason is Alfie has a tendency to see the superiority of dumping in hands of men and if a woman does this kind of a thing it is easier to depersonify her instead of a treatment using valid social language.

The reason why these are chosen to refer to the original is to show that this is not totally a new film, the film has an original version but although the main character of the remake version quotes from the original one and although this is not fit into the remake version properly, this is an American product that gives credit to the original. This is a show off in order to put stress upon how important the American remake is in comparison to the original British version. The first time Alfie refers to a woman as “it” is when he tells how Lonette breaks up with Marlon. He says, “...

it dumped him”. Because of the fact that Alfie is the man who leaves women, Lonette’s being strong and independent so far makes her a creature not described as “she”. She is not any usual woman character that Alfie has met so far. That is the reason he objectifies a woman from another perspective.

Also, same angles in shots are used to refer to the original. In the beginning when Alfie is introduced to the audience the written title appears in the same way (See Picture 8). The second one is in the hospital scene when Alfie sees the funeral from the window of the hospital. This is where both original and remake Alfies think there is a possibility of death and they both realize the importance of living.

Picture 8: Alfie (1966) is on the left and Alfie (2004) is on the right



The third one is when Alfie watches the happy family image of his previous lovers from a distance. In the original version Alfie encounters with Gilda and her family including Alfie’s son Malcolm and he secretly watches their happiness. In the remake version Alfie intends to go to the birthday party of Max, the son of Julie, and when he sees the happy family portrait instead of entering to the restaurant he prefers to watch them out of the place. Last, when both Alfies introduce Gilda and Julie, both women wait for their lovers in front of the window in the same way (See Picture 9).

Picture 9: Julie (Alfie: 2004) is on the left and Gilda (Alfie: 1966) is on the right



Secondly, the closing soundtrack of *Alfie* the original is the same in the opening soundtrack of *Alfie* the remake. The closing soundtrack in *Alfie* the original is about Alfie's last words, his deduction as "What is it all about" and putting this to the beginning of the remake version gives signals about the story, and probably will end with the same deduction. In the credits at the end of *Alfie* the remake, there is a picture of Michael Caine, who played Alfie in the original film. Giving credit to the actor in the original is another show off the respect to the predecessors. This is not related with the narrative but to the acting.

In addition, there is a reference to the film *Let's Get Lost* as I previously stated about. Although just the poster of it is seen at Alfie's room, *Alfie* the remake actually takes Chet Baker as a role model in a way. The documentary film is about the once famous jazz trumpeter Chet Baker and it is made when he was still alive. It includes conversation with his family, friends and co-workers as well as Baker himself. People around him mostly describe him as "junkie", "manipulator" and "James Dean". Baker's girlfriend Diane Vavra says, "Chet cons people. He has an ability to illicit sympathy and it is all about big act ... You will never know when Chet is being sincere." With the light of these clues about Baker, it is obvious that he is Alfie's idol and alter ego in a way because of the fact that Baker lived a life without commitment to anybody, although

he had married three times with children, he did not take any responsibilities for the others. Baker just lived for himself as Alfie has wanted to do. Alfie wants to be both Superman and Chet Baker at the same time.

The remake serves as an advertisement tool for the United States regarding the remake version of Alfie. The reason is Alfie is an old British film and Alfie is an attractive character to be used as a tool regarding the lifestyle. The events in a story are turned into a plot by its discourse, the modus of presentation (Chatman 1986, 43). The cultural advertisement of the United States is not directly related with the story. It is embedded into the narrative with messages, objects and views of New York. On the other hand, due to the fact that the remake version is sexist as well as the original version, the blame is attributed to the British while making the American characters with dignity, strong regarding the characteristics and not sexist. Hence, American characters have been glorified while the British becomes the scapegoat while he actually wants to be a Superman, who is a representation of American man, a hero who rescues the world. Setting becomes the issue of both cultural advertisement and Alfie's state of mind in the remake version. Characters have differences regarding the original one, there are stronger characters especially women who can make their own decisions without relying on Alfie no matter how they love him. Intertextuality takes place with an irony wrapped into the reference to predecessor of the film and this irony is about the degradation of Alfie in the remake version in front of the emotionally holy Americans. Last of all, the turning points and transformations give some credit to Alfie to show his resentment and beg for forgiveness.

BEDAZZLED: The Original and the Remake

Bedazzled is a British film and it is directed by Stanley Donen in 1967. The American remake version having the same title is directed by Harold Ramis in 2000. The story and plot of

the original version are used in the remake version with some changes and with an adaptation of America into the story. It is about a man unlucky and hopeless about love. He desperately goes for the call of the Devil: selling the soul in change of seven wishes in order to get the woman whom he is fall in love with. But the Devil ruins all the wishes and the main character becomes aware that his own struggle is much worthy than the readily given one, especially when it comes to the issue of love with cherishing one's own personality. In this part, it is shown that the remake version does not just cross cultural borders it also sells culture of America.

Americanization

Americanization is used as a concept to define some narrative elements that are used in the American remake version of the film as a tool to create American spirit in order to sell the culture and these elements originally exist in the original, that is to say, British version of the film, but they are not molded into the film as a selling culture. First of all, there is a change in location from London – setting of the original version- to San Francisco in the remake version. Considering what Wasko says, “Indeed, Hollywood ... can be considered one of the focal points of the culture industry ... and no longer as merely involved in the traditional production, distribution, and exhibition of movies” (Wasko 2004, 4) San Francisco, which is among the favorite cities in the United States, becomes both setting and the marketing place to sell American culture. Initially, the city sells itself with its landmarks as Golden Gate Bridge and streets. All of these are used as welcoming images (See Picture 10). Although the original version uses London as a setting, there is not an issue of using the city as neither an object nor a commodity that stands for an alluring invitation. On the other hand, the city, San Francisco is productized and becomes a charming background irrelevant to the story itself.

Picture 10: *Bedazzled* (2000) A view of Golden Gate Bridge



Another issue is Elliot wants a proof from the Devil for him to accept that she is a Devil herself. She wants him to wish something and Elliot says, “I wish I had a BigMac and a large Coke”. As it is widely known this product belongs to McDonalds, which is among the culture selling conductors of the United States, and the Coke having the large cultural share as hamburger, and they are used to create the feeling that these are homemade products as everybody knows, globally (See Picture 11).

Picture 11: *Bedazzled* (2000) The Devil and Elliot are at McDonald's



Setting

Bedazzled the original is set in London, UK of 1960s whereas Bedazzled the remake is set in San Francisco, USA in 2000s. Stanley, who is the main character in the original film, works in a cafe called Whimpy's as a cook whereas Elliot, who is the main character in the remake version, works in a company called Syneddyne. There is a home scene of Stanley in the original film but there is not any home scene of Elliot in the remake version of the film. This part is important because of the fact that the home of Stanley reflects his miserable and hopeless situation whereas there is not any indication of the private life of Elliot, outside of the office. There is also the place of the Devil in both films and in the original version Devil's place is both his home and workplace that is a rendezvous club while in the remake version Devil's place is a bar called dv8. There is a church setting in both versions of the films. In the original, it is the place that the main character Stanley is introduced to us. This place is important, key place because of the fact that the Devil is in there and hears Stanley's prayers while watching him. The church is also used as a setting in the remake version but not at the same style. After Elliot wants the deal off with the Devil, he goes to church to talk with God and he cannot hold a chance to do so. In the beginning of the remake version the world is a setting. The devil is scanning the world in order to find the soul to tempt and ends up in San Francisco.

Intertextuality

Intertextuality may be taken as showing respect to the original film and this is obvious that the audience is expected to have the knowledge of the previous one. There is intertextuality in two scenes in the remake version. Firstly, the Devil's introduction herself to Elliot in the remake version is the same with the original version. Both Devils give their cards at the end of their

introduction. In the remake version she says “I am the Devil ... I am the Devil, Satan, Lucifer, Beelzebub, The Prince of Darkness, well, The Princess of Darkness anyway” and then she gives her card to Stanley whereas in the original version the Devil uses the prince of darkness, beelzebub and the horned one the devil to describe himself before giving his card to Stanley.

Secondly, when Alison and Elliot are together at beach in his second wish and they are about to kiss each other, it is interrupted by two dogs that belong to a woman – the devil- and she calls the names of her dogs as “Dudley! Peter!”. Peter Cook and Dudley Moore are both the screenwriters and actors of the original *Bedazzled*. Then she says, “I am sorry. They are such little devils” with a reference to the predecessors. This reference is implicit because of the fact that even if the audience knows the original version of the film, it is not highly expected from them to know its creators and actors by heart especially regarding the fact that it is an old film (See Picture 12).

Picture 12: The female Devil is on the left (*Bedazzled*: 2000) and the male Devil is on the right (*Bedazzled*: 1967)



In conclusion, the remake version of the film takes the main idea of the original story but uses different narrative elements in order to convey its message. American culture elements are used in the remake version for the sake of marketing and it is done especially via the setting and

American way of life like Elliot's being a professional basketball player in NBA in one of his wishes, his becoming Abraham Lincoln after his statement in his fifth wish, "I wanna do something great for mankind. I wanna help create a better world. I wanna go down in history for doing something really really important ... I wish I was the President of the U.S." that is the big pitch of America to sell itself as a superhero creating a better world and becoming a president is sufficient enough to save the world and the mankind, that is to say making America an equal to the world as if nothing else matters. In addition, one of the America's important city San Francisco and American brand McDonald's are used to sell the culture. Furthermore, British and male Devil in the original version is replaced by British and female Devil for temptation of the main character, which is a stereotypical and sexist attitude towards women. Furthermore, British Devil is an implicit reference to the predecessors of the film, the British and it also stems from the American ego as being the super power.

It is obvious in these two American remakes that Hollywood puts an invisible signature of their being an American product especially onto the narrative. The narrative is the key part in this study to compare and analyze the American remake versions of the original British films. Paul Cogley states, "Narrative is therefore not just a matter of paying attention to individual incidents on the time-line; it is most importantly about 'expectation' and 'memory': reading the end in the beginning and reading the beginning in the end" (Cogley 2013, 19). Hence, American remakes both use the original narrative and American image and unite them as a memory to present.

The first argument is Americanization in the remake versions. Janet Wasko states, "Thanks to technological developments, commercial motivations, and globalization trends, Hollywood has moved ... beyond the silver screen" (Wasko 2004, 4). Both the narrative and representation of America within carry commercial motivations in order to sell American culture and American

Dream and make the remake version global with offering a nice slice to the foreigners to taste and get addicted to it. The remake versions of *Alfie* and *Bedazzled* differ in the issue of Americanization. *Alfie* and *Bedazzled* have mutual points. In remake versions of both films, the main character is British although they are American films. The main character *Alfie* is not innocent and a hero after all, he uses women according to his pleasure and he tries hard not to have emotional bond with his lovers as well as his child. Because of the fact that *Alfie* is sexist and opportunist as a character, he appears as British instead of American character, so Americans do not take the blame on themselves and it is easier to create a British scapegoat. In *Bedazzled* the Devil as one of the main characters is British. It is ironic to make the Devil as British because Devil tempts the other main character Elliot. Although *Alfie* mentions that he is British there is not any statement of the Devil, but her accent and originally her being a British actress makes this an implicit reference.

Another issue of Americanization is the setting in both films. *Alfie* is set in New York and *Bedazzled* is set in San Francisco, which are the main and important cities of the United States. These settings have become a counter for selling the American culture and American Dream. These cities and their glamorous views becomes a means of selling the culture. There is a mutual point in two remake versions. This is there is church and issue of Christianity exist in all although there is not any depictions of it in the original versions except the original *Bedazzled*.

The second argument is intertextuality in the American remake versions. In all two films there are references to the predecessors, the original British films. These are not explicit references, they are implicit and not understood clearly without a close look. This sometimes appears in an ironic way as it is in *Bedazzled*, the remake version as the names of two main actors' are given to the dogs in one scene.

To sum up, these remakes are not just for re-telling the story but they are also for advertising America and its culture with implicitly bragging over the predecessors. Christina Kallas states, “We will see that different writers will create different final scenes, that is, different “messages,” even if they tell the same story using the same characters” (Kallas 2010, 141). The stories of the remakes are almost the same and the differentiation in these remake versions is turning the narrative of the British to the American one.

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