

**DOĐUŐ UNIVERSITY**  
**Institute of Social Sciences**  
**MA in Translation Studies**

**Cultural Adaptation as a Translation Strategy:**  
**Studying Adaptation Series Shaped by Culture with Case Studies from Turkey**

**MA THESIS**  
**Nur zge BAHTİYAR**  
**201189020**

**Advisor**  
**Assoc. Prof. Mine ZYURT KILIÇ**

**Istanbul, 2015**

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**Jury Members**  
**Doç. Dr. Mine zyurt Kiliç**  
**Yrd. Doç. Dr. Oya Berk**  
**Yrd. Doç. Dr. Lamia Glçur**

**Istanbul, 2015**

## PREFACE

This study aims to deal with adaptation series which has been a controversial issue in terms of Translation Studies and to discuss the cultural factors shaping adapted series within the context of Translation Studies. This discussion is going to be conducted by utilizing from culture-oriented theories such as Skopos Theory, Polysystem Theory and Norms brought by the modern Translation Studies.

It is widely known that, media is a mass communication tool with its growing effect on people in their everyday lives. It is the most effective and fastest way to provide communication through geographic, cultural and linguistic borders. In providing interactions between the cultures by means of media, the effect of translation is undeniable. With the influence of the globalized world, Turkish translation of foreign origin series has increased dramatically and they have been easily and instantly reaching to the target viewers by means of translation.

Handling the influence of cultures over translation phenomenon in visual media in terms of Translation Studies had aroused my interest. I believe the result observations of this research will help researchers of various fields to develop a new understanding of the current state of the communication relationship between the Turkish and foreign cultures in terms of adapted series, and of the current position of the cultural interaction that occurs by means of translation in visual media.

Istanbul, May 2015

Nur Özge Bahtiyar

## ÖNSÖZ

Bu çalışmanın amacı Çeviribilim açısından tartışmalı bir konu olan adaptasyon dizileri ele almak ve adaptasyon dizileri şekillendiren kültürel faktörleri Çeviribilim bağlamında tartışmaktır. Bu tartışmayı yürütürken modern Çeviribilim anlayışının getirdiği Skopos Kuramı, Çoğuldizge Kuramı ve Normlar gibi kültür odaklı kuramlardan yararlanılacaktır.

Medyanın, insanların günlük yaşamları üzerindeki etkisi artmakta olan bir kitle iletişim aracı olduğu herkesçe bilinmektedir. Medya, coğrafi, kültürel ve dilsel sınırların ötesine geçerek iletişimi sağlama konusunda en etkili ve en hızlı yoldur. Medya yoluyla kültürlerarası etkileşimi sağlamada çevirinin etkisi yadsınamaz. Küreselleşen dünyanın etkisiyle birlikte, Türkçeye çevrilen yabancı dizilerin sayısı önemli ölçüde artmış ve bu diziler tercüme yoluyla kolay ve hızlı bir şekilde hedef kitlelere ulaşır hale gelmiştir.

Kültürlerin görsel medyada çeviri olgusuna olan etkisinin Çeviribilim bağlamında ele alınması konusu ilgimi çekmiştir. Bu araştırmanın sonuç gözlemlerinin çeşitli alanlarda araştırmacılara adaptasyon diziler açısından Türk ve yabancı kültürler arasındaki iletişim ilişkisinin mevcut durumu ve görsel medyada çeviri yoluyla oluşturulan kültürel etkileşimin güncel konumu konularında yeni bir anlayış geliştirmelerinde yardımcı olacağına inanıyorum.

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My special thanks are extended to my family, especially to my father Nusret Şerbetçi for his effort to encourage and support me during entire study period and to my husband Mustafa Bahtiyar for his valuable patience, support and encouragement throughout this study.

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## INTRODUCTION

This study primarily focuses on adaptation strategy as a type of translation within the context of Translation Studies and secondly, on the concept of culture directing both the translational action including adaptation strategy and visual media in Turkey. Ultimately, two case studies are going to be examined in order to explore a set of relationships between the original series and their adapted versions for the purpose of determining adaptation strategy used in the transferring process and cultural elements affect the final product. The purpose of this study is to discuss two kinds of adaptation methods implemented in adapted series in Turkey; the first of which is adaptation through inspiration, the other one is direct adaptation.

Translation phenomenon has been a target of many discussions on theory and practice. Thus, the act of translation was seen as a sub-branch of ‘linguistics’ in some periods or of ‘literature’ in other periods. For a long time “Translation Studies” is referred as an autonomous discipline. If we take in consideration the transition process from “Translation” to “Translation Studies”, we can see that James S. Holmes is the pioneer who enables this transition by mentioning “Translation Studies” for the first time in his book namely, *The Name and the Nature of Translation Studies* in 1988. Under the roof of Translation Studies, the act of translation is started to be considered as not a mere linguistic process, but as a cultural and communicative process. From that point, it becomes possible to mention a new perspective, highlighting the importance of target text, target culture, target audience and target system in the field of translation. With this new understanding of the target oriented approach underlying Translation Studies, translation becomes not to be limited to linguistic transference and the concept of cultural interaction becomes important.

With respect to culture, there is another point to be emphasized that according to scientists from various disciplines as well as from Translation Studies, translation is considered as a social action that enables cultural relations and occurs between various cultures. Since almost all visual media productions comprise translation phenomenon which not only changes our language but also shapes our thoughts and

culture, we can assert that both domestic visual media productions and foreign ones shape our language and culture, as well. In addition to the linguistic dimension, visual dimension makes it more effective in human interaction in terms of cultural communication.

It is known that "body language" is the most primitive and fundamental form of communication since the beginning of human mankind. At that period, human beings use their bodies including body movements and signs to interact each other and they create a non-verbal language to reveal their feelings, to express their needs and enable communication. Although, communication forms have developed through social evolution by means of linguistics and technology, "body language" still remains to be an effective communication way among human kind. Therefore, visual media as one of the most effective communication way of media enables communication by means of both "language" (the essential aspect for society to communicate) and "body language" (the basic form of providing communication) at the same time. While we can translate linguistic elements of an audiovisual text, a question arises about: "can we also translate visual signs like "body language" and/or "image" in order to convey a cultural code to another culture". Therefore, in terms of adaptation phenomenon as a translation method, I am going to examine and illustrate how the "visual" can be translated through two cases of research that entering to our culture by means of adaptation.

Another issue which is going to be emphasized in this study is ideological perspectives. Visual media productions "intentionally" or "unintentionally" impose the information belongs to another culture by filtering it with translation phenomenon. This shows that translations can shape a culture by specific ideological perspectives of the translator or other agents involved in the act of translation. Just as the matter of adaptation, ideology is also covered by Translation Studies after Descriptive Approaches prevailed. Therefore, there is a need to provide an introduction to the history of translation to understand the complexity of translation phenomenon and, ultimately, to discuss adaptation strategy which has been a debated issue for many years in translation sector.

First of all, a theoretical framework is going to be built for the purpose of explaining how adaptation strategy finds a place in Translation Studies by means of “Descriptive Approaches”. Then, the adaptation strategy will be studied in light of some theories of Translation Studies. After exploring visual media and cultural factors which affect visual media, the adaptation phenomenon in series will be discussed in terms of the theories of Translation Studies. Finally, two adapted series *Muhteşem Yüzyıl* as the adapted version of a British and Canadian co-production *The Tudors*, and *Intikam* as the adapted version of an American production *Revenge* are going to be studied in terms of two types of adaptation strategy.

Throughout this thesis, I am going to stress on both adaptation in intertextual level and intercultural level. Nevertheless, it should not be forgotten that the main corpus of this study is to emphasize cultural adaptation in visual level rather than textual adaptation or intersemiotic translation. Therefore, I am going to use the term “adaptation” in this study in the sense of cultural adaptation.

## CHAPTER 1

### HISTORICAL DEVELOPMENT OF TRANSLATION STUDIES AND CULTURAL ADAPTATION AS A TYPE OF TRANSLATION

#### 1.1 Historical Development of Translation Studies

According to the corpus of my thesis, I argue that the act of translation is not simply a linguistic matter; it is also closely related to the factors such as interpretation, reception, explanation, adaptation and localization. In order to understand how these factors are or can be involved in the act of translation, we should primarily review the history of the “Translation Studies” (Holmes, 67).

There is a common idea that translation is a multidimensional and complex phenomenon, and it is hard to explain the translation phenomenon with concrete facts and strict rules. However, this idea has become wider especially after 1970s when a paradigm shift has occurred. With this paradigm shift, an understanding of translational action that is the concept developed by functionalists, suggesting that translation cannot be viewed as a mere act of transcoding from one language to another, rather it is an intercultural process composed of various aspects such as behavior or non-verbal signs, has appeared. Hence, the notion of translational action exceeded the language acquisition adopted by traditional perspectives.

Before the paradigm shift, around 70s, traditional perspective, that is called prescriptive approach by theorists, has been ruling the field of translation. In this approach, translation is seen as merely a linguistic transformation where the source text and loyalty to the source text is important. This idea of loyalty to the source text was mainly originated from the point of view of the Department of Linguistics. Many scholars, including Ayşe Banu Karadağ, have been questioned the interactions between Translation Studies and Linguistics. In her paper, Karadağ questions “how translation studies department is positioned with respect to linguistics throughout history” (251). She expresses that the department of linguistics were handled the translated works before the establishment of Translation Studies viewing the

translational action as an intercultural interaction. In addition to this, in linguists' point of view, the act of translation is performed and accepted as source oriented by its nature. The aim of translation is to create the target text exactly the same as the source text in target language by only drawing attention to the linguistic elements of the source text and ignoring non-linguistic factors which shape the context of a text. As a result, the final product is created like a bad imitation of the first product and the relationship between source and target texts is limited to the levels of synchronic and static.

Prescriptive approach which was adopted by translators prevailed until 70s and after paradigm shift, it was questioned by many scholars and translators. The paradigm shift, or with A. Lefevere's and S. Bassnett's own words "cultural turn" (ix) happened as a revolution in numerous fields of science as well as in the field of translation. As the theorists state, after the paradigm shift, the field of Translation Studies has gained independence.

Since the 'cultural turn' in the 1990s, while the translator's mediation still remains central, Translation Studies has extended study from the micro-textual to the macro socio-cultural context (Kung, 123).

This quotation shows that translation world has entered into a new era by not only considering the translation phenomenon in terms of linguistic level and intra-textual level but considering it in terms of extratextual, non-linguistic and peripheral levels. Furthermore, in Peter Hodges expression "some theorists began to realize that language was not just about structure – it was also about the way language is used in a given social context. This side of the linguistic approach is termed functional linguistics". In relation to this explanation, we may observe that before the functionalist approaches prevailed, some theorists focused on merely the linguistic side of texts in line with the structuralist approaches. With the systematic analysis provided by Translation Studies, structuralist perspective replaced by the functionalist perspective with a new understanding of "free" translation. With regard to this issue Hodges also states that,

Early attempts at theory can be traced back over 2000 years to Cicero and Horace, with the key question being whether a translator should be faithful to the original text by adopting a “literal” (word-for-word) approach or whether a “free” (sense-for-sense) approach should be taken. This discussion continued right through to the second half of the 20th century when more systematic analyses were undertaken by Western European theoreticians. These systematic analyses, which elevated Translation Studies from its role of being primarily a language-learning activity, centered on theories of translation in new linguistic, literary, cultural and philosophical contexts.

The above definition of Hodges embraces the functionalist perspective that adopts the descriptive approach based on the culture oriented theories suggested to the Translation Studies by the functionalists. He highlights the importance of different contexts and dimensions shaping translations besides the language. This perspective is expressed in descriptive approach of Translation Studies. Descriptive approach prevails in Translation Studies after Prescriptive Approach loses its importance. According to descriptive approach, translation is an intercultural act where the target text is important along with the target culture, target reader and all the agents involving the translation act. Although translational act is source oriented by its nature, since the translation is made for the target reader and culture, it becomes automatically target oriented.

As it may be seen, before the 70s, Translation Studies has not been established yet and the translations of the period were handled by the Linguists. Accordingly, when a new problem occurs in the field of translation, the scholars of the closer discipline, which is linguistics in this case, bring their own models to solve this problem. The solution either partially solves or cannot solve the problem. In the second case, it becomes clear that there is a need to establish a new discipline having a broader sense about translational action based on descriptive approach.

Referring to James S. Holmes article titled “The name and Nature of Translation Studies”, Karadağ associates the change of perspective in translation field to the birth

of Translation Studies by expressing “The studies in the field of translation used to be done by the experts in linguistics before translation studies became an autonomous science” (251). Most importantly, with the birth of Translation Studies, all works related to the translation are studied under the roof of this autonomous discipline on condition that it preserves its relations with various disciplines by having an interdisciplinary feature. New methods such as adaptation, interpretation, inspiration, pseudotranslation and intralingual translation are started to be studied under Translation Studies.

## **1.2 Globalization and Westernization in terms of Translation Studies**

By means of studying the new methods such as adaptation, interpretation, inspiration, pseudotranslation and intralingual translation within the context of Translation Studies, the department extended the working field of the discipline. Especially, with the growing effect of globalization, in order to form an interaction between different cultures, a great number of communication types which contribute to the working field of Translation Studies were developed. Therefore, in order for us to be able to determine these communication types, another issue that is needed to be addressed on is globalization.

Just because the translation phenomenon becomes an essential tool to enhance understanding between cultures and to establish cultural bridges, globalization has an enormous impact on our lives and culture. We see the effects of globalization in every area such as news, newspapers, films, TV series and books. We cannot think of these areas without the act of translation. Therefore, there is a cumulative and strong relationship between globalization and translation. Faruk Yücel indicates that,

Within this framework the word translation is not considered as a mere linguistic transfer but as a medium allowing cultural transfer. It is only available through translation to keep abreast of the developments, to get informed about different subjects and to transfer news in one language across linguistic and geographic borders instantly (307).

Accordingly, translational activity which is a building block of intercultural communication constitutes the basis of globalization and becomes a key factor in the globalized world with its feature of serving as a culture-making tool. Furthermore, the globalization process which influenced the whole world leads to changes in some paradigms in Translation Studies. In contrast to traditional translation theories based on source oriented and prescriptive approaches, theories such as Skopos, Polysystem and Descriptive Translation Studies supporting target-oriented approaches based on target culture in translation emerge answering the purpose of globalization. Hence, transition from prescriptive approaches to descriptive approaches becomes inevitable due to globalization. In other words, Christiane Nord's statement "Translating as a purposeful activity", which is also the title of Nord's book, is started to be considered as a fundamental concept. Performing translational act as a purposeful activity makes cultural transmission possible by means of various translation methods, provides a cultural bridge between different societies and enables globalization.

When we observe the globalization issue from Turkish culture's aspect, it can be said that we are westernized. If we observe the historical development of translation in our country, we see that at the end of the 19th century, the westernization movement has started and during this period, translations made especially from French literature to Turkish language provide new forms of expression, use of language, concepts and terms to Turkish culture and literature. In other words, Turkish culture is shaped by the French movement and by means of translated texts, French culture is adopted.

According to Betül Parlak, the reason of adopting French culture is get to know the Western cultures and to reach their development level. Parlak states in her article titled "Popüler Kültür ve Çeviri" that,

With the 'Turkish Humanism' which is the main project of the Republican period, the purpose was translating the authority texts of the western cultural history. Thus, in the simplest term, the aim was closing the gap between "backwardness" of East and "progression" of West [my translation].



She qualifies translations made in Turkey in Republican period from western civilizations as cultural transmission. Through this movement, some types which are not available in Turkish literary tradition such as novel or theatre were adopted from west, especially from French literary by means of translation. We can observe that the westernization process of Turkish society has started with cultural transmission by means of translational action. In other words, texts and authors are selected for the purpose of introducing the Western sources to the readers, viewers and intellectuals of the period in Turkey. For this reason, translations from western civilizations become popular and essential and the translations should be loyal to the source text in order to convey the linguistic elements just the same as in the source texts. Furthermore, the similarities between foreign origin series and their adapted versions into Turkish which I am going to examine in the Chapter 3 of this study have the characteristic of being a proof that we do not stop imitating the West and we are still in the process of Westernization operating as technologically.

In light of all the above mentioned, there was a contradiction between “equivalent” and “free” translation in 70s. This contradiction was due to the nature of the complexity of translation phenomenon. After the transition process, some strategies such as adaptation, interpretation and inspiration are accepted as essential translation methods among the scholars and theorists of Translation Studies. In order to be able to clarify the importance of culture in the implementation of these methods to translations, the next section is going to emphasize the following culturalists’ theories and concepts titled Skopos Theory by Hans J. Vermeer, Polysystem Theory by Itamar Even-Zohar and Cultural Norms by Gideon Toury, which allow the acceptance and implementation of adaptation strategy within the context of Translation Studies.

### **1.3 Cultural Perspective in Translation Studies**

The word “culture” first used by Edward B. Tylor, a British anthropologist, in his book *Primitive Culture* (1871). He asserts that culture is "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1). All of these criteria are

shared in common by the members of a society and in time, they are encoded by the members and cultural values such as customs or traditions perceived in a same or, at least, similar manner by everyone in that society where they are developed.

Cultural values are composed of learned behavior patterns and vary from society to society as well as person to person within the same society due to the fact that they contain personal thoughts and perceptions. All products which provide cultural transmission and communication, either written, oral or audiovisual, are created by considering cultural values due to the fact that they are for intended viewers or readers within that culture. Translation of such products also addresses the target receiver. This characteristic of culture makes it a multi-faceted concept and this versatility comes from the diversity of perception from person to person. Hence, this perception differs from translator to translator, as well. Therefore, the message of the author reflected to the source text may mislead the translator who is a member of different culture and the translator may reproduce the message in the target text in terms of his/her own perception. Additionally, when determining the journey of a message from a sender to a recipient, it can be beneficial to refer to Roman Jakobson's model of "Functions of Language" (353). In accordance with Jakobson's model, the communication process is as following;

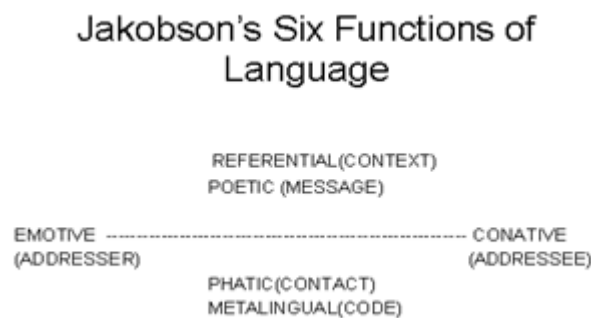


Table 1.3.1 Roman Jakobson's model of "Functions of Language"

By means of the above table, Jakobson distinguishes functions of language into six elements that are necessary for communication to occur: (1) context, (2) addresser (sender), (3) addressee (receiver), (4) contact, (5) common code and (6) message. Accordingly, translator who lives in a culture and adopts that culture's rules shapes the translation according to his/her own perception and conveys the message of the

source text in accordance with his/her own understanding limits. Then he/she transfers the message as accurate as possible. Each receiver gets the message with his/her own perception and understanding, too. Therefore, a chain of messages emerge. In this relationship, when the translator who serves as a bridge between two cultures conveys the most optimal message from one culture to another, he/she must take into consideration the characteristics of both source and target culture. Any disconnection that occurs between two cultures involved in translation may result in alienation of culture or prevents achieving the ideal translation.

By means of the works of theorists mentioned in the previous section in the new era started with the birth of Translation Studies, communicative, functional and cultural transmission with a goal-oriented perspective, rather than linguistic perspective, becomes prominent in translational action. Moreover, culture oriented theories constitute a basis for the adaptation strategy to be accepted as a translation strategy by means of descriptive perspective. For this reason, the next sections will focus on some culture oriented theories starting with the “Skopos Theory” (Vermeer, 1996) which is one of the principle theories of Translation Studies.

### **1.3.1 Skopos Theory**

The expression “skopos” introduced by Hans J. Vermeer in the 1970s means “aim” or “purpose” (in Greek). Skopos Theory formulated by Vermeer provides an insight into the nature of translation as a purposeful and functional activity and it focuses on the function of both source and target text. The function of source text created in the source culture may not be necessarily the same as the target text within the target culture. Thanks to this theory, we can see once more that translation does not mean a simply word for word correspondence between any two languages; rather, translation is performed for a particular purpose. There are many factors such as agents, cultural dimensions and ideological perspectives to be taken into consideration to get the exact output in target language.

During translational action, the translator is an agent who creates the translation by taking into account the cultural elements activated as factors in the source text and

the various dimensions of the target culture. According to Vermeer, authors, readers, translators, editors, publishers, institutions, and commissioners who participate in every stage of a translation process are called agents. The role of the agents in a translational action cannot be underestimated due to the factors shaping and creating the final product that is mostly affected by the choices of the mentioned agents.

Moreover, according to Vermeer's aspect, "translation is to be understood as a 'cultural' phenomenon dealing with specific cultures: translation is a culture transcending process" (1992: 40). His definition of "translation" as "a cultural transfer" overcomes the understanding of translation based on linguistic data. He indicates that translation is primarily a cultural action and language reflects cultural behaviors which mean that people laugh, cry, think, and practice every feeling in line with the rules of the culture to which they belong. Therefore, culture is the key factor for a translator in order to create a final product which is acceptable in the target culture. During translational action, the translator must understand both the culture behind the language being translated and his/her own culture at the same time to enable the communication correctly.

Furthermore, over the last twenty years, some concepts such as ideological perspectives, power relations and ethics gain importance in the framework of Translation Studies. Since every translation has a purpose according to Vermeer, this purpose may be directed by the ideological perspective of the translator. Although the translator tries to be impartial, he/she cannot be able to desist from taking ideological decisions. Consequently, ideology can shape the entire translation process starting from the selection of the source text. Thus, ideological factors can affect a translator's decision making mechanism and ultimately the translation process. According to Vermeer, a translator performs translational action by identifying his/her purposes, objectives and strategies, and his ideological background may direct these strategies and the translation performed. Since the purpose of each text is not the same as each other, the purpose of each translator cannot be the same, as well. In other words, the solutions are varies in terms of the translator's ideological background.

In conclusion, when we focus on Vermeer's Skopos Theory in terms of audiovisual texts, we can say that the above mentioned factors affect the preference of the translation strategy to be applied to an audiovisual text. The translator's task may be subtitling, dubbing or adapting. Bearing in mind that both the text and the translator have their own purposes, the translation of an audiovisual text is mainly shaped by the purpose of translator rather the purpose of the text. Moreover, in conformity with a translator's ideology, purpose or 'skopos', he/she can prefer to apply adaptation strategy to a translation. In other words, cultural adaptation strategy in audiovisual texts is inserted into the category of translation strategy in terms of Skopos Theory.

### **1.3.2 Polysystem Theory**

In order to point out the effects of adapted visual productions on culture, we need to mention the position of adapted series into Turkish culture. There is another great and fruitful culture oriented theory for identifying the position of translated or adapted visual productions, which is called Polysystem Theory. It was founded by Itamar Even Zohar, an Israeli scholar and a culturalist, in the 1970s. He states that the polysystem's "purpose is to make explicit the conception of a system as dynamic and heterogeneous in opposition to the synchronistic approach" (Even Zohar, 1990: 12). Accordingly, a literary work cannot be studied in isolation rather it is a part of a literary system which may affect other systems. These systems come together and create a polysystem, system of systems, an open system, a dynamic system in itself rather than a static one, a multilayer structure where "dynamic stratification" (Even Zohar, 1990: 13) occurs. He defines dynamic stratification as moving between the two layers of a system as follows;

These systems are not equal, but hierarchized within the polysystem. It is the permanent struggle between the various strata, which constitutes the (dynamic) synchronic state of the system. It is the victory of one stratum over another which constitutes the change on the diachronic axis (Even-Zohar, 1990: 14).

In this passage, Even-Zohar asserts that there are two layers within a system which are 'Central Position' and 'Peripheral Position'; both literature and translated literature struggle between center and periphery in order to move to the center. Even-Zohar explains the reason of this struggle as in the following paragraph;

To say that translated literature maintains a central position in the literary polysystem means that it participates actively in shaping the center of the polysystem. In such a situation it is by and large an integral part of innovatory forces ---. This implies that in this situation no clear-cut distinction is maintained between "original" and "translated" writings ---. Moreover, in such a state when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before (Even-Zohar, 1990: 46-47).

According to the above definition, the translated literature imported to a country can influence the native writings by settling in the central position within that system. Even-Zohar evaluates translated literature as an active force in shaping the center of the polysystem itself rather as holding a peripheral position in the literary polysystem. This is the reason why translation shapes cultures and their dynamics by creating new cultural elements or a new culture in some cases. Translated works bring new elements to the target culture, such as jargon, discourse, culture specific items and genres. With this feature, "translated literature may possess a repertoire of its own" (Even-Zohar, 1990: 46) and create new "cultural repertoires".

Furthermore, as Ranzato asserts, "Although Even-Zohar wrote his theory bearing literary texts in mind, his evaluations can productively be applied to audiovisual texts" (30). This theory is very beneficial for observing the function of adapted series within a culture. In accordance with this, while before 70s, the central position in Turkey was occupied by written products (books), today they become peripheral and the central position is started to be occupied by visual media (television). Likewise, just as translated literature was ruling over the domestic literature by placing the

central position of Turkish literary system in 1970 for the purpose of westernization, today translated (adapted) visual media becomes dominant over the domestic media in Turkey.

In conclusion, Even-Zohar's polysystem theory shows that audiovisual translations (or adapted series in this case) influence and generally shape Turkish culture by means of its position within the polysystem and creating new items for our cultural repertoire.

### **1.3.3 Cultural Norms**

The complexity of translation phenomenon makes translators to search for new methods to apply different problems. However, constantly occurred problems require different solutions and sometimes a translator might have to produce his/her own solutions. Most importantly, a translator considers and deals with the unique characteristic features of each culture in order to find a way to create the target text in the target culture. Especially in multicultural societies, the task of the translator is not only transforming, converting or adapting the source culture's specific items to the target culture's conventions, but also integrating various cultures' elements into the target text. Therefore, he/she challenges many cultural features at the same time. While performing this challenging task, the translator makes use of the rules coded by culture. We call these rules coded uniquely to a specific culture "Norms" (Toury, 54). The term is enhanced by Gideon Toury who is another main scholar highlighted the importance of culture in translation. Accordingly, norms are composed of cultural elements, values, customs and traditions shared by the members of that culture and they are useful for translators to make decisions in a translation process. Toury suggests that;

Translators performing under different conditions (e.g., translating texts of different kinds, and/or for different viewers), often adopt different strategies, and ultimately come up with markedly different products. (Toury, 54)

In accordance with this paragraph, Toury's notion of norms shapes translational action which involves at least two cultural traditions or norm systems. These norm systems are affecting the whole translation process by causing translator to struggle different constraints occurred because of the specific conventions and rules of the source and target cultures. In order to overcome the socio-cultural constraints, translators use norms formulated by Toury.

Toury divides the translational norms to three main categories which are the initial norm (1), preliminary norms (2) and operational norms (3). Initial norms are needed to be focused in terms of this study. Accordingly, the initial norms represent a translator's choices between two poles which are source culture and target culture. He/she whether decides to give priority to the original language and culture or to the target language and culture. In pursuit of these objectives, he/she can decide upon one strategy or multiple strategies to be used in the translation process. Therefore, this is a kind of decision making stage for translators with respect of the translation strategies.

Furthermore, in translations of audiovisual texts, these choices are essential due to the complex structure of this genre. By means of the operation of the initial norms, each layer of an audiovisual text can adopt different strategy. Thus, by means of cultural norms, the translation or adaptation of an audiovisual text is directed by the norms of the culture. In other words, culture shapes translational action.

There is an inseparable relationship between notion of norms and the other two theories (Skopos Theory and Polysystem Theory) explained in previous chapters. They all mainly deal with the cultural aspect of the translation phenomenon and due to the cultural differences which are considered to be troublesome to translate in terms of unique features, these theories based on the 'free' translation by means of descriptive approach. In other words, thanks to these theories, adaptation is started to be regarded as a kind of free translation strategies and is studied in the framework of Translation Studies.



## 1.4 Cultural Adaptation as a type of Translation

This section will focus on different translation strategies/methods proposed by different researchers and theorists in order to view what kind of methods are used in performing the translational action and to determine whether adaptation strategy is involved into these methods or not. In the meanwhile, by introducing different approaches from different theorists, I am going to reveal the relation between adaptation, culture and communication.

First of all, the strategy (or method) means the intended plan to achieve a particular purpose. Hereunder, we use strategies of translation as a way of leading to the final result in a controlled manner which contains analyzing the source text, planning the strategies, organizing the target text and controlling the whole translation processes. We call this method “Translation-oriented text analysis (TOTA)” which was put forward by Christiane Nord. Accordingly, in respect of TOTA, three important aspects which Nord highlights (2005) are as follows;

- a. The translation commission: The translator must compare the source and target text profiles as defined in the commission which should specify the following external factors for both source and target text.
- b. Text Analysis: Analyzing intratextual factors such as subject matter (theme), non-verbal elements and sentence structure.
- c. The functional hierarchy of translation problems: When undertaking a translation, it is important to establish a functional hierarchy.
  - 1- Decide intended function of translation (documentary or instrumental)
  - 2- Determine elements that will need to be adapted to the Target Text addressee’s situation (after analysis of translation commission)
  - 3- Decide translation style (source culture or target culture oriented) based on translation type
  - 4- Deal with problems presented by text at lower linguistic level (as in source text analysis).

According to Nord's aforementioned suggestions, a translator shall analyze and realize the features of the source text from the micro-textual items (e.g. linguistic features) to the macro-textual elements (e.g. cultural features). Then he/she determines the translation strategy as being whether loyal to the source text or free. At this point, as it is stated in the third step of Nord's abovementioned suggestions, the elements that will need to be adapted to the target text is determined by the translator or the translator may decide to adapt the whole source text in terms of cultural references. Although Nord's suggestions do not fully explain the concept of adaptation method, they do shed light on the point that I want to make. The functionalist's like Nord has allowed the translator to choose the path that will rule the translation process based on their perspectives based on culture. When we analyze adapted series and their originals in terms of Nord's procedures, we can see that the scriptwriter first determines the cultural differences between two or more culture in terms of acceptability of the members of that culture, and then analyzes the semiotic differences and lastly the linguistic differences. Hence, a sort of TOTA is performed when adapting a series.

In addition to Nord, Vinay and Darbelnet also focus on the importance of translation strategies which may direct the whole translation process. They assert that "translators can choose from two methods of translating, namely direct, or literal translation and oblique translation" (Vinay and Darbelnet, 84) and they discuss three possible strategies for direct (literal) translation indicated below:

*Procedure 1 - Borrowing:* The source language word is transferred directly into the Target Language without any changes.

*Procedure 2 – Calque:* A language borrows an expression from another and translates literally each of its elements.

*Procedure 3 - Literal translation:* This technique, also called word-for-word translation, is the direct transfer of a source language.

Today, the aforementioned techniques may lead to mistranslating in terms of idioms, puns, expressions and cultural references by failing to convey the sense of the source text as a whole. Hence, the more functional techniques which were suggested by Vinay and Darbelnet under the title of Oblique (free) translation covering four strategies, including adaptation, are as follows:

*Procedure 4 – Transposition:* This method involves replacing one word class with another without changing the meaning of the message.

*Procedure 5 – Modulation:* It is variation of the form of the message, obtained by a change in the point of view.

*Procedure 6 - Equivalence –* In this technique, the same meaning conveyed from one language to another by a different expression.

*Procedure 7 – Adaptation:* According to Vinay and Darbelnet adaptation strategy is the extreme limit of translation.

It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence (Vinay and Darbelnet, 91).

Here, adaptation strategy is seen as the freest version of a source text. When a translator has no choice to change message given by an author, the task of the translator is formed in line with the purpose of the translator. The message given in the target text is organized serving the purpose of the translator. In this case, the method to be used in the translation process is mostly the adaptation.

Furthermore, Vinay and Darbelnet links the adaptation strategy to the equivalence issue. As it is known that ‘equivalence’ has been one of the most discussed topics among the researchers of Linguistics and Translation Studies for many years and

various equivalence definitions has been emerged by theorists. The closest theory to this study is “functional equivalence” theory coined by Eugene Nida in 1969. This theory brings a new perspective to Translation Studies that the idea of being loyal to the function of a source text becomes important rather than being loyal to the linguistic elements of the source text. In line with this feature, it constitutes as a kind of basis for the acceptance of adaptation strategy.

Hence, Vinay and Darbelnet relate usage of adaptation strategy to cultural aspect. According to them, the main issue is altering the cultural references of the source text in order to become relevant in the target culture. They also assert that;

The refusal to make an adaptation is invariably detected within a translation because it affects not only the syntactic structure, but also the development of ideas and how they are represented within the paragraph. Even though translators may produce a perfectly correct text without adaptation, the absence of adaptation may still be noticeable by an indefinable tone, something that does not sound quite right (Vinay and Darbelnet, 91)

From this passage, we can understand that in some cases, adaptation is a must in order not to be too foreign to the target culture. For instance, if some features of an audiovisual production seem far from the Turkish culture or they are referred by the Turkish society as a tool imposing wrong ideas on Turkish people, it is most likely related to the incomplete implementation of the adaptation strategy to the targeted production. The Turkish viewers immediately realize the conflicting features within a visual production and they resist the entrance of these kinds of series bearing foreign elements especially if they are related to religious or moral rules into the Turkish culture. If the society let these elements enter into the Turkish system, cultural degeneration and alienation might occur. In this situation, adaptation strategy can play a key role in order to prevent the happening of such cultural degeneration. Instead of using elements which do not exist in the target culture, by means of the usage adaptation strategy, translators can create a new environment compatible with the nature of the target culture.

According to Abbasi and Masoumi, Vinay and Darbelnet “believe that adaptation involves changing the culture reference when a situation in the source culture does not exist in the target culture” (1) and they add their own ideas as follows;

Adaptation is known as the freest translation that can play an important role in the literary polysystem to create new worlds and sights in translation studies and give life to the dead languages and works (Abbasi and Masoumi, 1).

As it was mentioned in the section of polysystem theory, when new literary models entered into a system by means of translations, new genres and features are introduced into the home literature which did not exist there before (Even-Zohar, 1990: 46-47). Abbasi and Masoumi think that adaptation strategy is a translation method that affects the home system and creates new elements in home culture. Adaptation activates both systems, makes source culture’s items understandable and acceptable for target culture and enables interaction between two cultures. Different adaptation strategies can be implemented to a target text. Abbasi and Masoumi divide adaptation strategy into five:

1. Syntactic adaptation: The source language syntactic rules are converted to the target language syntactic rules.
2. Semantic adaptation: Some source language special words are converted to some target language special words to create the best meaning.
3. Cultural adaptation: The source language culture is converted to the target language culture and the text is rewritten.
4. Functional adaptation: source language functions are converted and changed to special function for performing a special purpose.
5. Pragmatic adaptation: The source language communicative elements are converted to the target language communicative elements (2).

Although the cultural adaptation strategy is emphasized in this study, functional adaptation and pragmatic adaptation strategies which are suggested by Abbasi and

Masoumi are very useful for understanding the adaptation methods used in series, as well. Here, cultural adaptation refers to the conversion of linguistic culture. However, this study discusses the cultural adaptation as a message conveying strategy rather than a language transmission tool. Supportively, Marianne Kobus-Matthews states that;

“Cultural adaptation” is the process of adjusting health messages to the intended audience by incorporating their cultural heritage, language and ethnicity. Sometimes it means finding the right word. On other occasions, it is about finding cultural equivalents so that information is accurate but is also relevant and understandable to a different cultural audience (56).

Accordingly, cultural adaptation is related to the conversion of various systems of source and target cultures. The systems subjected to such conversion are social, religious, technological, medical, educational, moral and kinship. Any of these systems belong to a culture can be adapted to another culture and thus, cross cultural relations can be established. Although this definition is similar with the Pragmatic Adaptation type suggested by Abbasi and Masoumi, cultural adaptation term is much more suitable for this study because the emphasis of this study is on ‘culture’.

In addition to this, another scholar Peter Newmark studies cultural adaptation strategy within the framework of the target oriented approaches in 1981. He introduces adaptation as a branch of communicative translation type as it can be seen from the following table listing two concepts in relation to the types of translation: “Communicative Translation” and “Semantic Translation” (Newmark, 1981: 38). According to Newmark, although Semantic Translation is more accurate than Communicative Translation, its communicative aspect is less. Therefore, Communicative Translation enables communication between source text culture and target text culture in a better way. The translator chooses the most appropriate method(s) in accordance with his/her skopos and applies that method(s) to the text to be translated. The list of Newmark’s two types of translation is given as follows;

Semantic translation (Source Oriented)	Communicative translation (Target Oriented)
<p><b>1- Word-for-word translation:</b></p> <p>the SL word order is preserved, the words translated singly by their most common meanings, out of context.</p>	<p><b>1- Adaptation:</b></p> <p>which is the freest form of translation, the SL culture is converted to the TL culture and the text is rewritten.</p>
<p><b>2- Literal translation:</b></p> <p>the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.</p>	<p><b>2- Free translation:</b></p> <p>it produces the TL text without the style, form, or content of the original.</p>
<p><b>3- Faithful translation:</b></p> <p>it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.</p>	<p><b>3- Idiomatic translation:</b></p> <p>it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original</p>
<p><b>4- Semantic translation:</b></p> <p>It differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.</p>	<p><b>4- Communicative translation:</b></p> <p>it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.</p>

Table 1.4.1 Newmark's "Translation Methods"

According to Newmark's translation methods, semantic translation methods were used in 1970s, while communicative translation methods became important after the paradigm shift. Moreover, adaptation method is included in communicative translation where the translator aims to create the same impact with the source text, to make the readers feel the same atmosphere and get the same impression from the target text. This shows that adaptation is the key concept in communicative translation as well as in cultural transferring process.

After these strategies and methods suggested by different theorists and scholars, it would be beneficial to emphasize once more that this study handles cultural adaptation method rather than linguistic adaptation. For this reason, the term "adaptation" used in this study refers to "cultural adaptation".

## 1.5 Complexity of Adaptation as a Second Translation Process

The communication system of humans is operated mainly by language. A language consisting of many factors including symbols, gestures, and voices is shaped by cultural values, beliefs and thoughts. On the one hand, it acts as a tool of transmitting information from one person to another; on the other hand, it allows us to transfer our thoughts on paper. By thinking, people establish a connection with the outer world, and then they need to contact with their environment and use words in a language to enable that connection. The thoughts expressed with language are a kind of translational action. Betül Çötüksöken asserts that,

We can consider translation in connection with the structure of human existence. Doing translation is directly related to the structure and nature of human being. In other words, translation finds its corner stone in the structure of human existence [my translation].

In light of the above description, Çötüksöken relates the translation phenomenon to the philosophy. According to her, both disciplines are related to the thinking action which establishes a bridge between the outer world and language. Translation of thoughts into a language system means the occurrence of philosophy. From philosophical perspective, no translational action is the first because the first translational action has been made in the process of transmitting thoughts into paper.

By quoting Nermi Uygur's book *Dilin Gücü*, Çötüksöken also indicates that "Man is a being who translates. By means of language, the world of nature is translated into the world of languages" [my translation]. Therefore, we can say that speaking is a way of translational action and translated material here is thought. Even if speaking is a translational action, when we translate from one language to another, we are actually doing second translation process. The first translational action is writing thoughts and the second translational action is "converting" them to another language or culture. Thus, this study questions that where does adaptation stand in this chain of translation. We can say that adaptation of an original work constitutes as a second translation process or in some cases, it can be third or fourth. A series adapted from a



novel can be turned into a movie and then a song, and then a poem and this chain goes on. For instance, the famous poem of Edward Eastlin Cummings titled *Somewhere I Have Never Travelled, Gladly Beyond* (see Appendix A) was intended to be turned into a song. Three different translators worked on this task. All of them used different methods to translate this poem. In practice, lyrics of a song contain rhythm and harmony and they are short, in general, to be coherent with the music. Two of the translators were strictly loyal to the source text without considering different text type conventions and intertextuality containing above mentioned factors which shape a song. One of the translators, Barış Pirhasan, used a different method which can be considered as “adaptation” method when translating the famous poem into a song with the target culture’s conventions. Ultimately, the famous song *Yağmurun Elleri* performed by the musician group “Yeni Türkü” ensued (see Appendix B). When analyzing both the target and the source texts, we can see that they are not similar at all. Yet, most of the people do not know that the song is a translation from a poem. In terms of the translation strategy that he applies, Barış Pirhasan indicates that firstly he translated the poem into a Turkish poem. “Of course I performed the work of "Turkish Writing" by strictly loyal to the original poetry. ---It is not accepted by the composer. And I rewrote the poetry as lyrics by shortening and simplifying the original” [my translation] (Pirhasan). According to Pirhasan, this intertextual translation bears the qualification of adaptation. As it is seen from this example, adaptation method applied on verbal level can make a translation better than the one which is loyal to the source text.

Returning to the main subject within this context, adaptation of a series is at least the second or third product. In line with this feature, adaptation strategy becomes complicated in terms of the communication web. Due to the fact that each web is established within a context and when the number of translations or adaptations increases, the number of contexts engaged in the translation process increase, as well. Thus, this situation multiplies the complexity of audiovisual translation and makes the use of adaptation strategy obligatory.

It is inevitable that there are some counter-views about the acceptability of “free” translation by using some techniques such as adaptation. Some scholars accept the

adaptation as a translation strategy while some of them do not. For example, Deborah Stuppel, an English-French, French-English translator, claims in her article titled “Translation Versus Adaptation” that,

In reality, a good translation is NOT an adaptation. A truly good translation must remain faithful to the full context of the source text in terms of meaning as well as style, appearance, register and message. The translator really cannot be permitted to take "liberties" with the text. An adaptation, on the other hand, takes the ideas of the source text and rewrites them in a completely new way. The source text may be altered somewhat to appeal more to a new audience --- or it may be placed in a different setting.

In this passage, it is asserted that translation and adaptation cannot be in the same category and that they must be studied separately. In other words, she does not accept adaptation as a type of translation. Perhaps before the 70s, this could be the case in terms of prescriptive and linguistic approaches. However, thanks to descriptive and functionalist approaches, the scope of translation has enlarged and translators have gained freedom compared to the translators of 70s. Of course there are some facts like translational ethics, morality of translators and copyright which limit the translator to being entirely free. Nevertheless, translators of the new technology age have many opportunities to transmit a meaning in favor of conveying a particular message or emotion between cultures. Hence, adaptation becomes one of the most rational strategies.

In conclusion, we can say that the translator may become a producer or an author (scriptwriter in general words) of series because of rewriting or recreating the script of the imported series. Depending on the copyright and terms of agreement made between the producers of an original series and its adapted version, the scriptwriter might have to be loyal all the features of the original series (even in this case, small cultural differences are needed to be made) or he/she can, by inspiration, recreate the series only by taking some of the features from the original series. Both methods

(direct adaptation and inspiration) are a type of adaptation which is a part of translation.

### **1.6 Interdisciplinarity within the context of Translation Studies**

After discussing the concept of adaptation strategy suggested by various scholars, the study will proceed with the subject of adaptation in visual media. Since the aim of this study is discussing the adaptation concept in series within the context of Translation Studies and their cultural dimensions effected by the members of different cultures, various disciplines such as Semiotics, Cultural Studies, Media Studies, Communication Sciences, Linguistic Philosophy, Sociology, Linguistics and Psychology are automatically involved in the work. In terms of its scope, this study will focus on Semiotics due to its relations with visual media. In order to show the link between Translation Studies and Semiotics, firstly the interdisciplinarity of Translation Studies is needed to be emphasized.

By nature, translation phenomenon is accepted as a process which is not only interested in language, but also goes beyond the linguistic borders. Since the acceptance of translation as a phenomenon having multilayer context, its interdisciplinary nature is started to be considered. In other words, the Translation Studies department is in connection with many disciplines and is accepted by many scholars as interdisciplinary. According to Andrew Chesterman,

New disciplines emerge not only as knowledge grows and spreads but also as power relations and reputations change within academia. Historically, new disciplines have often emerged at the interface of existing ones, and so at first they inevitably have the nature of interdisciplines (2005: 20).

That is the reason of the necessity for the establishment of a new discipline studying every layer of translation phenomena that is the Translation Studies. Furthermore, from adaptation to word for word translation, every kind of translation strategies become searchable and arguable outside the department of linguistics or literature but

with always maintaining the connection with them. Chesterman implies the interdisciplinarity of Translation Studies as,

Whatever kind of discipline we take it to be:

- (a) a hermeneutic study, like literary analysis or philosophy or aesthetics;
- (b) an applied discipline, like engineering or architecture; or
- (c) a human science, like sociology or psychology. I take Translation Studies to be an interdiscipline, with elements of all these three types (2001: 9).

In other words, Chesterman emphasizes Translation Studies as a stratified discipline pushing the limits of translation and searching for the relations between texts and cultures based on various disciplines. Since it is a must for doing translation from texts associated with every kind of disciplines such as literature, media, medicine, art and technical area, Translation Studies is inevitably interacting with these fields. Furthermore, benefiting from various disciplines such as semiotics, linguistics, sociology, psychology and educational sciences, Translation Studies Department continues to expand its working area and to produce new methods to be applied to the upcoming translational problems.

### **1.7 Translation Studies and Semiotics**

Based on the subject of this study, among other disciplines, particular importance is needed to be attached to the Semiotics. Unlike Linguistics, Semiotics which is a model of structuralism, studies both linguistic and non-linguistic forms such as cultural codes, customs, traditions, sign systems and gestures. Moreover, cultural codes formulated by means of Semiotics influence choices, decisions, behaviors and thoughts of societies. In a translation process, these codes transmitted from one culture to another might be based on the use of language, the word combinations, body movements, gestures and postures, specific signs and even the clothing styles. Unless the translator is aware of these culture's codes, the system integrity within the target text would collapse. This system integrity ensures the translation to be

survived is composed of various signs. With regard to the importance of signs in terms of translation, Patrick Zabalbeascoa states that,

Body language, facial expressions, hesitations and eye contact are factors that interpreters have to take into account while trying to render a speaker's intended message. They are also factors that have a role to play in film translation (338).

The factors Zabalbeascoa indicated are the sign systems rooted in cultures. Accordingly, the sign systems display it in two ways: verbal and non-verbal sign-systems. They enable human to establish a proper communication. In a translational action, the communication to be established between the source and target culture depends on the determination of these signs with a special attention, the careful reading of the signs and meticulously conveying them into the target culture. Moreover, in audiovisual translation, these factors, in particular non-verbal signs, create much more complex structures which are difficult to translate. Therefore, the adaptation strategy can be a saver by giving extra attention to the target culture items.

According to Even-Zohar, it would be beneficial to study sign systems under the roof of polysystem theory.

The idea that semiotic phenomena, i.e., sign-governed human patterns of communication (such as culture, language, literature, society), could more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements---. Viewing them as systems made it possible to hypothesize how the various semiotic aggregates operate (Even-Zohar, 1990: 9).

He suggests that the sign governed patterns should not be handled separately; rather they should be studied with the whole system to understand their functions. Understanding and deeply analyzing the function of signs integrated with the system can make the final product functional in the target culture and can facilitate the

translator's task in terms of determining the strategy to be used in the translation process.

Furthermore, with regard to the relationship between semiotics, culture and translation, Javid Aliyev states in his article that,

Semiotics is an important contribution to the translation in terms of examining the signs within the cultural context. The translator who interprets the signs in the source culture and gives meanings to them can transport those signs into the target language and culture by defining the said signs' functions and finding the appropriate equivalents of them in the target language. --- Thus, any translation made from one culture to another is composed of the transference of signs made between two different sign systems [my translation] (5-6).

According to Aliyev, whether verbally or non-verbally, all translations have a semiotic dimension and this dimension is needed to be analyzed within a cultural context. People give the meaning to the signs and they are an integrated part of a culture. Hence, people who share the same cultural codes communicate with each other easier than with those who bear different cultural codes. A translator plays a role as a carrier of a message embedded into a language composed of cultural codes. In order to comprehend the function of the message, the translator first should define the function of the signs and then, by analyzing the possible influences of these signs on the target society, replace them with acceptable signs. In fact, this procedure of transmission is exactly the adaptation. Therefore, adaptation strategy and sign systems' conveyance can be treated as the same.

## CHAPTER 2

### ROLE OF THE VISUAL MEDIA IN SHAPING CULTURES THROUGH TRANSLATION AND ADAPTATION

#### 2.1 An Introduction to Visual Media

It is obvious that we are in the Media Age when the communication with the world becomes inevitable. Towards the end of the 20th century, along with the requirement for communicating in the international platform, the technological developments have been following the need of intercultural communication. The mass media tools are effective on the receiver population, provide interaction between the societies and create socialization. Visual media is the fastest way to transmit the information in intercultural level. It is accepted as the most effective communication tool shaping the culture which constitutes the entire relationship between people and their environment by means of norms and values belong to that culture. By means of visual media productions, individuals are constantly in a communicational action in their everyday lives. The endless information web obtained by reading, watching and hearing is shared with other individuals.

Moreover, the visual media productions can be categorized in various ways such as movies, theatres, series, documentaries, advertisements, song videos and magazine programs which can be watched on television, internet, social networks and mobile phones. Because of this diversity in Media Age, the function of the visual media has been changed dramatically. It has been used for shaping and directing people's thoughts in national and international level by means of variety of productions.

When we consider visual media as culture conveyer and/or transmitter, we can understand its function of transforming and translating ideas into sounds, images or written texts. In other words, each program, whether it is foreign production or a domestic one, is a kind of translation. Accordingly, we can consider foreign origin programs inherent and transferred in our culture through visual media as the translation of a translation.

In order to determine the place of visual media in different text types, in 1971, Katharina Reiss, a German linguist and translation scholar, divided text types into four as following;

- a) Informative texts
- b) Expressive texts
- c) Operative texts
- d) Audomedial texts

According to Reiss, “Audomedial texts” includes films, series, television advertisements and news supplemented with images and music. She distinguishes this type from the others due to the fact that Audomedial texts depend on many different non-linguistic factors creating integrity. In other words, translation of this kind of texts is more complicated than the other text types. Moreover, visual translation is a difficult and complex process because of the ‘culture specific items’ which are composed of special meanings for each culture.

## **2.2 Translation and Adaptation of Culture Specific Items in Visual Media**

Translation Studies focuses on the issue of various constraints in the process of translation which makes the translational action more complex. One of these constraints is Culture Specific Items. Culture specific items are the whole behavioral actions unique to a culture. According to Newmark, culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988: 94). As Newmark states in this statement, each community has its own culture specific features which shaped by cultural values, beliefs, traditions, attitudes and rules. These elements shared by the members of a society can be understood by the same members because only they can know the actual meaning of these elements.

The process of transmitting cultural items through visual media is a complicated task. The reason is that visual media composed of the auditory and visual channels connected with each other and having a meaning within its integrity. The culture



specific items especially involved in the visual aspect of this channel increase the difficulty of translation. In translation process, these items are needed to be handled with caution due to the determination of cultural differences between source and target culture and adapting them to the target culture. Hence, the translator needs to analyze and understand the both cultures' behavioral patterns so that he/she could convey the message of the source text to target text successfully.

In order to make the translation of a message from one language and culture to another possible, Nida suggests four basic factors as follows;

- 1) the similarity of mental processes of all people,
- 2) similarity of somatic reactions (similar physical responses),
- 3) the range of common cultural experience,
- 4) the capacity for adjustment to the behavioral patterns of others (1964: 53-55).

According to Nida's abovementioned list, in general, the more similar the cultural behavioral patterns between two cultures are, the easier to translate them. In other words, where the cultural similarities between source and target cultures are minimal, it becomes obligatory to apply adaptation strategy to the source text for the sake of survival of the target text. By applying adaptation strategy, the target text becomes more natural for target audience. Thus, for the purpose of conveying culture specific items embedded into a visual media production, cultural adaptation strategy is used. The items are adapted to the target culture for the target viewers by drawing attention to the society's acceptance level. For instance, some situations or elements seen as natural by other societies may be contrary to the customs and traditions of Turkish society and may cause the failure and non-acceptance of that production in Turkey. In accordance with this, Ali Bilgin, the director of a popular Turkish series titled "Medcezir" which is the adapted version of the American production "The O.C.", highlights the difficulty of adapting culture specific items in foreign series as follows;

It is a great deal of stress in adapting a series which was successful in other countries. Instead of using the issues as they were, we strive to localize some issues such as drug addiction or alcoholism which are in the original series [my translation].

This difficulty Bilgin mentioned comes from mostly the traditional structure and watching habits of Turkish people. In order to create a successful adaptation, the producers aim to naturalize the culture specific items as much as possible both in visual level and verbal level. However, on the other hand, if there are ideological purposes of introducing a foreign origin visual media product into Turkish media system, in this case culture specific items, especially the visual ones, are conveyed in accordance with that ideological purpose (s).

Therefore, there are two dimensions containing culture specific items in visual media. One of them is Non-Linguistic (visual) Dimension and Linguistic (verbal) Dimension. Zabalbeascoa also states that,

The difference between an audiovisual text such as a film and other types of texts such as telegrams or novels is the relative importance of the verbal and nonverbal signs, the relationship between the two types of signs, and the amount of 'space' or time taken up by each type in the total 'volume' of a text (339)

Accordingly, translations of culture specific items should be handled carefully in both visual and verbal level of visual media. The reason is that these two levels are connected with each other and the whole system may collapse because of being affected by the mistranslation or lack of adaptation. The interaction between linguistic and non-linguistic elements or verbal and visual sub-texts shows that the audiovisual texts are unique and independent area. Therefore, for the implementation of adaptation strategy to an audiovisual text, these two dimensions should be examined first.

### **2.2.1 Non-Linguistic Dimension of Adaptation in Visual Media**

What makes Visual Media different from other texts types is bearing the characteristics of visual, verbal and auditory elements at the same time. A script consists of linguistic signs and visual text is composed of non-linguistic signs and ultimately they emerge in audiovisual products. An original version of a series is produced for the society in which the series belongs. It comprises both linguistic and non-linguistic characteristics of the source system such as daily language practices, puns, slang words, coined phrases or idioms as linguistic characteristics and social or cultural norms, values, habits, traditions, beliefs or customs as non-linguistic characteristics. While linguistic elements play an important role in written texts, in the audiovisual texts, non-linguistic elements come to the fore. In other word, the fact which should not be ignored is that visual representations have gained dominance from linguistic expressions in visual media.

This multi-layer structure of visual media makes translation of audiovisual texts much more difficult for translators. Especially the non-linguistic elements such as gestures, images, costumes and every visual item must be examined and handled carefully by translators. As it was stated in the previous sections, Zabalbeascoa's explanation for sign governed translational action of "body language, facial expressions, hesitations and eye contact are factors that interpreters have to take into account while trying to render a speaker's intended message" is the basis of adaptation strategy. In order for people from different cultures to communicate properly with each other by means of adapted series, these sign governed patterns should be examined with a special attention and be translated or adapted by giving extra attention to the target culture's conventions and norms. Pursuant to that, with the examination of these non-linguistic elements respectively in terms of translation, the message of the source text is conveyed to the target culture in a more natural way as if the production belongs to the domestic culture.

### **2.2.2 Linguistic Dimension of Adaptation in Visual Media**

Every language in the world has its own characteristics and every word has its own meaning. Since the source and target language are very different in structure and cultural background, the exact equivalent transfer of the source language into the target language is not possible. In 1969 Eugene Nida has noted that language is a part of culture, and in fact, it is the most complex set of habits that any culture exhibits. Language reflects culture, provides access to culture, and in many respects constitutes a model of culture. Accordingly, words acquire a meaning only in a context. Assigning a different meaning to the words may result in cultural alienation or degeneration. Thus, the discourse of visual media produces different forms of relationships for viewers based on different ideological and social status. Despite the fact that the whole society faces with the same media discourse, members of that society understand and interpret them differently because of having different layers in it. Therefore, people within that society may be affected from the language practices used in a visual media production differently. Accordingly, Faruk Yücel states that,

Translation carries over values and thoughts that are foreign to the target language and culture and this carrying over process has both negative and positive effects on the development of languages. The uncontrolled transfer and negligence of mother tongue awareness have detrimental effects on target culture and language (307).

In accordance with Yücel's point of view, people perceive a translated speech in a movie or a series as if it was a speech made in their mother language. Such illusion is based on the usage of "foreignization" strategy rather than "domestication" strategy introduced by Venuti in 1995 to the Translation Studies. Target texts produced by utilizing the foreignization strategy within the target culture give the impression of being transparent or natural in the target language. Accordingly, in foreignization strategy, the elements peculiar to the source culture in the text are conveyed as the same without translating or adapting them even if they were not exist in the target culture.

On the other hand, in domestication strategy, cultural elements including words involved in the source text are conveyed by using their equivalents in the target culture. It tends to adapt the source text to the target culture and aims to allow the reader/audience easily read and understand the translated text as if it was created in the domestic language and culture. Domestication strategy is very much alike the cultural adaptation strategy. The purpose of both of them is to create naturalness in target text. In visual media, both foreignization and domestication are used in terms of languages. Ultimately, it can be said that when using adaptation and domestication strategies at the same time in a translation process of a visual medial production, more familiar register and jargon is used and it becomes difficult to realize whether the production is an adapted version of a foreign origin work or not.

The visual media is playing an important role in creating a cultural repertoire and shaping the everyday language practices. A person following a series regularly starts using the jargon used in that series without being aware, and in time, this fact starts to affect the whole cultural linguistic dynamics. A new jargon might be created and a new repertoire might be formed. Afterwards, this new jargon entered into culture's daily language practices becomes affecting the other series which are adapted or translated to that culture. This situation is like a circle which returns to the starting point in each time. While a translated or adapted visual production affects culture's language and other elements, these elements start to influence the visual productions to be translated or adapted, as well.

### **2.3 Ideology in Visual Media Translation**

Associated with the prominent descriptive approaches in Translation Studies, the importance of the ideology underlying a translation is started to be realized. Translation is considered primarily as an interpretation made for a particular purpose. Different "ideologies" and different world views lead to different interpretations. Since these purposes change from agent to agent, it is obvious that a translator is not completely neutral. First of all, there is human in the center of the act of translation and translation is performed by a human being for other people. As a human, translator is a part of a particular culture and therefore translational action occurs

within this particular culture with particular norms, ethics, moral values, knowledge, ideas and ideologies. We cannot assert that all translations are made for ideological purposes but we can say that ideological perspectives of all the agents participated in the translation process have a great effect on the translational action.

Media is the fastest way to convey ideological thoughts sometimes as subliminal messages to the masses. In addition to this, visual media which is the combination of image, sound and writing is the most successful way for the transmission of ideological perspectives owing to the elements forming its combination. Both the linguistic choices and visual signs which are the components of an audiovisual text can carry ideological meanings. Moreover, according to some researchers like Duygu Çavdar, both linguistic and visual dimensions of media can be shaped by the dominant ideology of a society.

Media enables the target audience to be "trained" and "directed" in line with dominant ideology by repeatedly transferring the "doctrines" of the dominant ideology to the target viewers by means of symbol and information chain. Social formation is provided by the dominant ideology. At the same time the dominant ideology is determined by social formations [my translation] (Çavdar).

In accordance with the above paragraph, Çavdar means that the effect of ideology is reciprocal. This mutual interaction is based on the nature of media. Since both the producers and viewers of media play a role in directing the components of media, human factor is the main carrier in this interaction instead of media itself. In terms of Translation Studies, it is the translators who carry the ideology of a text to the target culture, not the translations. The same mutual interaction explained is available in translational action, as well. For instance, the political rulers may manipulate the translator's choices based on the political conditions of the period and visual media can render the implementation of such manipulation to translators. Ultimately, translators amenable to such ideologies reflect them intentionally or unintentionally to the viewers through their translations. In other words, ideological factors affect the decision-making process of translator.

Furthermore, as it is mentioned in the Chapter 1, in terms of Skopos Theory, every translational action has an aim, a purpose. Therefore, every translator has a purpose, as well. Thus, this purpose can be ideological. Ideological factors may play an important role in defining the skopos of both the translation and the translator by means of strategies to be used. Likewise, ideological factors might affect and direct translator's behavior based on 'norms'. The mental process of translator is shaped by the cultural norms and these norms are knowingly or unknowingly operate in the translation process. Ideology has the characteristic of altering these norms, as well. This alteration may not occur instantly but it is gradually effective in time. Since norms system is the most important factor which determines the culture of a society, reformulated norms altered by the dominant ideology of the period may lead to degeneration in the culture. Therefore, the translations created within this new cultural understanding become a multi-layered structure containing various ideologies in it. Consequently, translations that are shaped by various ideological perspectives with the effect of altered norms and culture are effective in polysystem. Such translated texts occupy the center of the polysystem and the characteristics of them are determinative in the translation processes of period. Hence, the ideology shapes the polysystem and a translator who takes decisions in line with the systemic perspective is oriented towards the dominant ideology. Therefore, when we analyze or criticize a translation of audiovisual or written texts, it would be essential not to forget that ideology occupies a prominent position in translation.

#### **2.4 Adaptation Strategy applied to Foreign Series in Turkey**

In conjunction with the growing number of adaptation phenomenon, academic interest in this area of study grew. In recent years Adaptation Studies Department increases its studies related to the relationship between a text and its adaptation. Imelda Whelehan indicates that "Adaptation Studies facilitates an understanding of social change, narrative form, cultural difference, commercial imperatives, power relationships and so much more". In other words, the department studies on people's perspectives in terms of cultural relations oriented by the adapted products. Similar with the Translation Studies, after the paradigm shift, Adaptation Studies Department also shifts its interests from the notions of 'good' or 'bad' adaptation to the relations'

web between adapted texts and their originals. In addition to that, Whelehan also states that,

Adaptation studies is now less about which is the better, the original or the adaptation, and more about engaging with the process and understanding the motivations for an adaptation – whether it be explanation, homage, revision, critique, pure exploitation or something else.

Along with the above mentioned motivations, examining adapted productions becomes more comprehensive in terms of intertextual relations. Thus, in critical sense, instead of evaluating adaptations by giving importance only to linguistic criteria, the new motivations promote an understanding of more neutral criticism by analyzing the adaptation texts' components such as cultural norms, religious concepts, social variables and individual ideologies. Moreover, it would be beneficial to indicate that, this study discusses the adaptation not in verbal level but in cultural level by taking into account the above mentioned motivations.

Due to the fact that the number of adapted series is more than copyrighted series, intellectuals and researchers have been interested in the subject of "adaptation" in the visual media field. Especially the researchers of Translation Studies conduct studies on adaptation as a type of translation within the context of interdisciplinarity. Within the framework of Translation Studies, the aim of this study is to emphasize two way of adaptation in series as they were mentioned by Ahmet Tuğcu as follows;

In Turkey, adaptation series are presented to viewers in two ways. The first way is inspiration rather than adaptation. --- However, in the second type, it does not work that way. The screenwriter releases the foreign origin series into the domestic market directly by only localizing the name as if he/she was only entitled to change the name [my translation].



Accordingly, the first method is adaptation through inspiration and the second one is direct adaptation. According to adaptation through inspiration method, the cultural references between two series are seen as completely different. It is difficult to recognize the relationship between the source and target text. In this case, most of the time viewers cannot notice that the series is foreign origin. The reason is that they are entered into the target culture by using target system's conventions and culture specific items by means of cultural adaptation strategy. According to Faruk Yücel,

It can be stated that all translated or adapted television programs are elements of a transfer towards the target culture when translation is considered as a reflection of a foreign culture. A process of acceptance/adjustment of the foreign takes place for the target viewers as the cultural products like movies, cartoons, quiz shows and comedy programs are transferred with their cultural and ideological baggage through translation (307).

Based on the above explanation, regardless of which culture they belong to, every human being has some common features by nature, hence, translation or adaptation phenomenon in series might not be recognized by them. When people watch series whether they are Turkish or English, they feel common emotions and perceive the translated or adapted text as written in their own language. This situation can only be provided with the proper implementation of adaptation strategy.

The other way of adaptation which can be considered as word for word translation, the audience is fully aware of that the series is an adaptation. This kind of series can either be successful or unsuccessful depending on the implementation form of adaptation strategy. Although a series is adapted into a culture by translating the linguistic elements literally and by copying the visual elements as the same; if that series is reorganized by adapting the culture specific items to target culture properly, it would be accepted by the target viewers. On the other hand, a series belongs to a completely foreign culture has the characteristics of culture specific items and failure of adapting these items make difficult for viewers to contact with that adapted series. In other words, if culture specific items remain as the same as the original in the

adapted version, then the target audience may feel alienated and this situation causes the broadcasting of the series to be discontinued. The case studies which will be handled in the Chapter 3 are going to illustrate these two situations more clearly.

## **2.5 Cultural Characteristics shaping Adapted Series**

In the Chapter 1, the cultural aspect was emphasized in the context of translation phenomenon. This section aims to handle the cultural aspect in terms of adapted series. In order to make a connection with culture and adaptation, firstly we need to incrementally review the relation of culture with visual media and with translational action in terms of Polysystem Theory.

Accordingly, there is a mutual interaction between culture and visual media. Firstly, the visual media productions affect culture and the thoughts of people within that culture. Then, people whose thoughts are shaped by visual media transfer their formalized thought system to the next generations. Ultimately, new cultural structure modelled by the new generation has an influence on the creation process of visual media productions. For this reason, most societies diverge from their real culture. The cultural norms are assimilated by individuals in the course of their socialization process. The new cultural norms and items emerge with this new culture shaped by visual media products and the translational action in visual media is organized according to these items. Culture specific items especially involved in the visual aspect of the series increase the complexity of translation. Therefore, when the culture specific items reformulated, in order to translate or convey them properly, adaptation strategy is the most appropriate technique to be implemented in these items.

Similar mutual interaction is available between culture and translational action. Just as the translations shape the cultural system by occupying the center of a polysystem (suggested in the Polysystem Theory), the cultural expectations start to shape the translation to be performed, as well. Even Zohar indicates that “When goods – material or semiotic—are imported, if they are successful on the target market, they may gradually become integral part of the target repertoire” (1997: 375). He calls

such integrated importation into a repertoire 'transfer' and when the transfer occurs successfully, the good in question, for instance an adapted series, is accepted by the target culture easily and may shape the culture and the repertoire in a positive or a negative manner. Therefore, translation can shape either the language or daily life practices of the target culture. The language is not a mere tool for transferring an information from one person to another, it also identical with the thoughts. Components of language are words and their meanings. In addition, meanings attributed to words tend to be shaped through culture. Thus, when translating a text, meaning shaped by culture becomes important more than the words. Therefore, culture shapes the act of translation through meaning of words.

Since both visual media and translation phenomenon are affected from the cultural contexts, visual media translation is much more complex phenomenon than any other translation type. Hence, in order to overcome this complexity, mostly the adaptation strategy is used.

Finally, failure in the usage of adaptation strategy or not using it at all might make the target text look like unnatural and foreign to the target culture due to the cultural items of the source culture maintained as the same. Even if the translator performs a literal translational action, the final product seems like a bad imitation. Especially in visual media, the lack of adaptation can easily be noticed because of the fact that apart from linguistic dimension, it is almost impossible to perform literal translation in visual dimension. The reason is that the cultural items involved in visual dimension of an audiovisual product should be regenerated by taking into account the elements of target culture. This can only be made by using cultural adaptation strategy.

## CHAPTER 3

### ADAPTATION SERIES IN TURKEY CASE STUDIES “*MUHTESEM YUZYIL*” AND “*INTIKAM*”

#### 3.1 General Overview of Adaptation Series in Turkey

Chapter 3 firstly aims to highlight adaptation phenomenon by comparing two adapted series selected for this study with their originals and to examine the impact of Turkish culture on these series for the purposes of;

- 1- examining adaptation strategy used in these series,
- 2- determining how does culture affect the process of adaptation of these series, and,
- 3- showing that we are still in the process of Westernization (on technological level).

In this study, the case studies are selected based on adaptation strategies used in the process of production as well as their popularities both in Turkey and abroad.

As it is mentioned in the previous chapters, this study is concentrated on two types of adaptation strategies. One of them is the adaptation through inspiration. In this case, the series is created by means of adaptation strategy through inspiration by giving extra attention to the cultural differences and by fully adapting them to the proper convention types in the target culture. Accordingly, the first selected example, *Muhteşem Yüzyıl* is considered as the adapted version of *The Tudors* in this study. However, at first sight, the series seems like an inspiration which can be discussed under the title of ‘free translation’ or ‘free adaptation’. In later sections, this situation is going to be handled in a detailed manner.

The other adaptation type is direct adaptation which is almost word for word translation. In this case, the series are transferred into target culture by using very little adaptation strategy and this fact creates a feeling of alienation on viewers. The

second selected example, *Intikam* which is the adapted version of *Revenge* is going to be studied as a type of direct adaptation in latter sections.

Furthermore, as it was stated before, the series culturally adapted from foreign series in a proper way may not be easily recognized by target viewers that they are adaptation series. For instance, most of the series are adapted as a way of containing specific elements of Turkish culture so that Turkish viewers could regard them as domestic and could not realize that series were adapted from other cultures. However, due to our access to foreign origin series which is accelerated and facilitated through internet or some foreign TV channels, we can easily search them and find out whether they are foreign origin or domestic ones. Consequently, almost all of the series in Turkey turn out to be an adaptation. For instance, the first case, *Muhteşem Yüzyıl*, to be examined in this study is considered as an adaptation series. However, most of the Turkish viewers cannot recognize that the series is an adaptation. The reason is that adaptation strategy operates in *Muhteşem Yüzyıl* in a perfect way. By means of the usage of adaptation strategy, the culture specific items are entirely converted in terms of their meanings in order to be acceptable in Turkish culture. Therefore, the series in question has become acceptable by Turkish viewers and has become one of Turkey's most watched and popular series.

On the other hand, while some of the adapted series gain popularity, some of them are not accepted by the culture for which the series is adapted, and ultimately they are removed from broadcasting. The reason of that is the usage of the culture specific items which do not exist in the target culture by not taking into account the characteristics of that culture, to do merely linguistic, literally or word for word translations, to attach translated words into the mouths of characters and to be far away from naturality. This situation can be seen in the second case titled *Intikam* which is to be studied afterwards.

Another issue that needs to be emphasized about the adaptation series is the constraints caused by different conventions between cultures of series that are subjected to adaptation matter. Whether the adaptation is made through word for word and/or scene for scene copying or through inspiration, there are constraints

between the original and adapted version of series based on cultural differences. These constraints develop a target product in accordance with the rules of relevant field. For instance, in the field of visual media industry, running time is a constraint. The running time of series in different countries are differs depending on the cultural conventions. While an original series is about 40 minutes in length, its Turkish version has to be increased in 90 minutes which is the general running *time* of the Turkish series. This situation can cause unnecessary scenes to be added to the adapted version and story may become boring or irrelevant. On the other hand, this situation can be turned into an advantage by using extra 50 minutes to add cultural specific elements to make adaptation more natural and audience-friendly. It is up to the decisions of either screenwriters, directors or the producers. Such constraint may cause some problem in terms of direct adaptation. On the other hand, it can be for the benefit of adaptation through inspiration.

In addition to this, a second constraint can be the types of viewers. The expectations of viewers differ from culture to culture and the series should serve to the purpose of fulfilling these expectations. Therefore, adapting series is associated with the human factor which is an inseparable part of culture. For instance, in his article published in Haber Türk online, Fatih Altaylı shares a conversation with his friend (name is not given) who is a successful producer in Turkey. According to the matter, Altaylı explains that this producer has sold one of his series to abroad and, moreover, this series is an adaptation of an American origin series. Then, Altaylı asks since there was the original version, why they bought the producer's adapted version, and the producer answers him as "because the original version is not appropriate for the culture of that region" (Altaylı). By saying culture, the producer refers to the viewers' watching television habits. We understand that, in the mentioned region, the television watching habits of people is different from American viewers. According to the producer, the American version is fast and in order to watch an American series, the viewers need to stay put across the screen and concentrate on the series in order not to lose the subject. On the other hand, Turkish producers give the same story in a slowed way and they extend same scenario over time. Families both in Turkey and in the region in question watch series and do their daily works at the same time in line with their habits. Nevertheless, they never

lose the main subject of a series. That situation explains why adaptations are made for target viewers and target culture. Also, the similarities between viewers' expectations facilitate the exchange of series between countries close to each other in terms of their habits.

In order for us to be able to establish an understanding of two types of adaptation series mentioned above, the case studies are going to be examined in terms of the relationship between the original series and their Turkish adapted versions. Furthermore, the culture factor affecting the adaptation process will be handled under the title of result observations.

### **3.2 *Muhteşem Yüzyıl - The Tudors***

The first case study has been selected for the purpose of discussing the adaptation through inspiration strategy. As it was mentioned in the previous sections, this strategy assumes a series belonging to a culture to be produced by inspiring from other series belongs to another culture. In terms of people who watched both series from the beginning to the end, those two series may be defined as being completely different from each other. The logic here is not to approach the series "systematically" as suggested by Even-Zohar. According to his view, sign-governed human patterns should be regarded as systems rather than disparate elements in order to hypothesize various semiotic aggregates operate (1990: 9). Thus, series are products of visual media which is composed of different sign systems and in order to determine whether a series is an adaptation or an original, we need to observe the whole system (contextual, historic, semiotic and linguistic) rather than only comparing their stories.

Additionally, when we examine the details, it would not be wrong to say that *Muhteşem Yüzyıl*, one of the most popular and most controversial television series in Turkey, is quite similar to the British production named *The Tudors* especially in terms of costumes and approach to the story. Experts assert that *Muhteşem Yüzyıl* is created by inspiring from *The Tudors*. According to Ayten Dirier;

VII.Henri in the British history referred to the masters in historical movies and series has been exhibited with all aspects that would make us to say "King naked" in *The Tudors* series produced by the partnership with the US-Ireland-Canada. The great interest shown to the series has must be attracted our writers' and producers' attention that, they immediately revived the Solomon the Magnificent who bring to heel the Europe with his power, justice, and glory in the series *Muhteşem Yüzyıl* [my translation].

According to Dirier, *Muhteşem Yüzyıl* is a Turkish reproduce of *The Tudors* and she attributes this fact to the success of *The Turdors* around the world. She is only one of the writers, researchers, authors, journalist and historians who think that *Muhteşem Yüzyıl* is an adaptation. Some systemic indicators such as contextual, historic, semiotic and linguistic mentioned above which allow us to think that *Muhteşem Yüzyıl* is an adaptation series are going to be handled one by one.

### 3.2.1 Contextual Indicators

The story of *The Tudors* is based on the life of the VIII.Henry King of England and emphasizes his love life, his six marriages, his great love Anne Boleyn and her intrigues, Reform of Church of England, turbulent England Palace and Tudor dynasty. On the other hand, the story of *Muhteşem Yüzyıl* contains the life of the Ottoman Empire's Sultan Suleiman the Magnificent and stresses his love life, his great love Roxelana (Hurrem Sultan), and Roxelana's intrigues and throne struggle for her sons as well as about the harem and palace life. Although, in general, two of the series are seems to cover different stories, they appears to be identical in terms of their emphasis points.

Furthermore, *Muhteşem Yüzyıl* seems like only emphasizing the intrigues, gossip and backstabbing issues taking place inside the palace. The plot is limited and reduced to the Sultan and his odalisque. Ottoman is shown as if it was just composed of harem. However, the historians opposed this situation.



Kanuni Sultan Suleiman's life is constantly and deliberately tried to be displayed as if consisting only the love he had with Hurrem Sultan. That is an injustice against many historical figures including Hurrem Sultan. However, could an Empire spanning three continents be managed by sitting inside the Harem? Could Sultan Suleiman's life consist of only Harem? [my translation] (Bahadırođlu)

By emphasizing the “harem life” issue more than necessary, the series emulates *The Tudors* in this matter. According to Bahadırođlu, this approach regarding with harem is based on the orientalist perspective. This is a kind of proof that we look upon the Ottoman Empire as the Western perspective and we try to westernize it. Nevertheless, the cultural norms operate in terms of obscene scenes should be pointed out. Obscene scenes in *The Tudors* are given as censored in *Muhteşem Yüzyıl* based on the cultural norms in Turkey. As Dirier explains that upon reprimands given by RTÜK, 12-minute section was cut from the seclusion scenes of the Sultan Suleiman and Hurrem and that this fact reinforced her opinion for *Muhteşem Yüzyıl* as to be adapted from *The Tudors*. The reason is that the cultural norms of Turkish society do not allow these kinds of scenes on screen. Therefore, the scenarists are obliged to apply adaptation strategy to the scenes in question in order to ensure the series to enter into the target culture.

### 3.2.2 Historic Indicators

Moreover, the similarities between the historic sides of plots of two series which bring the adaptation issue to our minds are listed as follows;

- a) In *The Tudors*, the character Charles Brandon who is the best friend of VIII.King Henry married Henry’s sister, Princess Mary Tudor. Similarly in *Muhteşem Yüzyıl*, Ibrahim Pasha, the best friend of the Sultan Suleiman married his sister Hatice Sultan.
- b) Despite being married, Henry falls in love with a woman named Anne Boleyn from the palace and for this woman, the King opposes to Vatican in order to divorce from his wife and marry Boleyn. Likewise, in spite of having a child

from Mahidevran, the Sultan Suleiman falls in love with Roxelana who is going to be named Hurrem Sultan.

- c) Both of the rulers reign over in the same years, 1500s and they are enemies. Therefore, both series are of the same period of time. From this point, the series exhibit perfect compliance.
  
- d) Execution of the character Thomas More by King Henry in *The Tudors* reminds the execution of Ibrahim Pasha by Sultan Suleiman in the *Muhteşem Yüzyıl*. Both statesmen's executions are related indirectly to the favorite women of the rulers. Henry Tudor executed Thomas More because of being opposed of King Henry's intention to become the head of the Church of England in order to separate England from the Catholic Church to divorce his wife and marry Anne Boleyn. Likewise, Solomon the Magnificent executed Ibrahim Pasha because he was agitated by Hurrem Sultan who was working against Ibrahim Pasha with her full power.

### **3.2.3 Semiotic Indicators**

First of all, according to many viewers, the first indicator enables to make a connection between two series is the similarity between the compositions of their posters. Posters are important advertisements in the film marketing by giving the first clue about a movie or a series. A movie poster aims to sell the movie to the viewers. Since *Muhteşem Yüzyıl* and *The Tudors* are very similar in terms of their posters (see fig. 3.1, fig. 3.2 and fig. 3.3), the viewers of both series do not suffer any difficulty in connecting between the series. As it can be seen from the below posters, the theme, composition, costumes, gestures, postures and colors preferences are quite similar (see fig. 3.1 and fig. 3.2).



Figure 3.1 Posters of *Muhteşem Yüzyıl* and *The Tudors*



Figure 3.2 Advertising poster 1 of *Muhteşem Yüzyıl* and *The Tudors*

In the Figure 3.1 and Figure 3.2, posters of both series are almost identical with each other. Especially in Figure 3.2, unless Sultan Süleyman wore a big turban, it would have been supposed that the composition of the *Muhteşem Yüzyıl* represents 16th century British or the French royal family. In addition to that, the costumes of both series are very much alike in terms of the style and color. Ahmet Şimşirgil indicates that “it was expressed by the scriptwriter that *Muhteşem Yüzyıl* is inspired by the series which narrates the Henri Tudors, VIII.King of England. Additionally, it will be seen easily that the clothes are selected with the same inspiration” [my translation].

Although the experts indicate that the Ottoman women wear flashy jewelry within the harem, their outdoor clothing is subject to strict regulations based on Islamic rules. On the other hand, as it is seen in *Muhteşem Yüzyıl* the women dress both in the harem and outside the harem in the same way. Therefore, low necked dresses and the crowns wore by the Ottoman women give the impression of being imitated by *The Tudors*.



Figure 3.3 Advertising poster 2 of *Muhteşem Yüzyıl* and *The Tudors*

Moreover, cultural norms are affected over the visual images that can be seen from the Figure 3.3. While King Henry stands and Anne Boleyn sits in the advertising poster of *The Tudors*, in the advertising poster of *Muhteşem Yüzyıl*, Sutan Suleiman and Hurrem Sultan are positioned vice versa. The reason is that in patriarchal societies like Ottoman Empire, men are always treated with honor by their wives and women must show respect for their men. This cultural behavioral pattern is a part of traditional structure of norms transmitted from generation to generation within that culture. As it is suggested by Even Zohar, the sign-governed human patterns should be examined within the cultural system in the aggregate (1990: 9). Therefore, since keeping an Ottoman Sultan standing would not be welcomed by the cultural norms of Turkish society, thus, the adaptation strategy has been implemented to the Turkish version.

### 3.2.4 Linguistic Indicators

Another point which is needed to be mentioned is the discourse. In the first episode of *Muhteşem Yüzyıl*, Suleiman the Magnificent acted by Halit Ergenç says the following statement:

My enemy is not Shah Ismail. My enemies are V. Karl, I. François and Henry Tudors [my translation] (*Muhteşem Yüzyıl*).

It should be noted that there are many debates that the Sultan Suleiman did not make such a sentence. In this case, the above mentioned reference indicates the bond intended to be established between the two series. Moreover, due to referring ‘Henry Tudors’, VII.King of England who declared as the biggest enemy from the very beginning, the viewers who tend to watch foreign series are immediately make a connection between two series. Their perception is oriented towards *The Tudors*. Moreover, with regard to the above sentence, a historian Ahmet Şimşirgil states the followings;

For one thing, the Sultan Suleiman did not say such a word. If it is a part of the act, then it should have been reasonable. I. François is nothing more than a ruler who captured by V. Karl, imprisoned in Madrid and begged Sultan Suleiman to rescue him and his mother. Henry Tudors, on the other hand, had all the struggles and battles with his wives. As the only serious competitor V. Karl cannot show courage to confront Sultan Suleiman. However, humiliated Shah Ismail stands against Yavuz Sultan Selim and creates a pitched battle [my translation] (Şimşirgil).

Based on this passage, it is clear that the sentence said by Sultan Suleiman in the first episode occurred because of the impression originated by *The Tudors*. It may be used either intentionally or unintentionally. Yet, this reference draws the attentions to *The Tudors*.

Furthermore, the names of the series are seen as formulated by adopted the same strategy. The name *The Tudors* comes from the last name of the King Henry Tudor for the purpose of referring the great Tudor dynasty. Similarly, the name *Muhteşem Yüzyıl* is coming from Sulaiman the Magnificent (Muhteşem Süleyman). However, as Bahadıroğlu indicates “He has given the title *Kanuni* by his kin and the title *Magnificent* by his enemies [my translation].” In other words, while Sultan Suleiman is known as “Kanuni” in Turkey, the title “Magnificent” is given by Western as equivalent for the word “Kanuni” which means “a man of law, a lawmaker”. Therefore, the usage of the title “Magnificent” given by the Western signifies again the efforts made for westernization. Also, it shows that the same strategy is implemented to the names of the series by using the titles and/or surnames of the rulers’ names. This similarity in the names indicates once more that *Muhteşem Yüzyıl* is created by adaptation through inspiration from *The Tudors*.

### **3.2.5 Reactions of the society**

The best way to understand how culture shapes the series is to draw attention to the responses given by society. Since the Turkish society is concerned with the issues on the political agenda, it is interested in the productions which are concerned with these issues. Thus, when the producers use these issues in their projects, they do not hesitate to reflect their ideology, especially in the political field, to their projects. Sometimes, these ideologies may conflict with the ideologies and beliefs of viewers. Ultimately, based on their ideological perspectives, the viewers are separated in two. While the first group has positive opinions about the show, the other group shows negative reactions.

In accordance with this, *Muhteşem Yüzyıl* is one of Turkey's most popular and watched series. It draws attention with its story based on the Ottoman history which has been in the agenda of the Turkish Government in recent years. Hence, many people watch the series with great interest. On the other hand, most of the people in the Turkish society remark that the series cannot be linked whatsoever to the historical facts and that it distorts the Turkish history. These kinds of comments are related with mostly the indicators explained in the previous sections. The most

important reason for receiving negative reaction is the features of Western culture maintained in the adapted series.

According to information received from the *Şikayetvar Tüketici Haber Merkezi*, the viewers have expressed their reactions as follows;

We appeal to all the relevant officials, the producer, their channel owner and the authorities. We request banning of this series and its equivalents which are incompatible with historical facts. Our history is described as wrong. Instead of the beauty and numerous achievements of our history, displaying merely the harem life in a wrong way and imposing an illegitimate life does not comply the facts. --- Our history should be exhibited accurately [my translation].

Accordingly, the common opinion of the critics and of the Turkish society is that *Muhteşem Yüzyıl* does not display the historical facts. While the proponents of the series assert that cinema means fiction and therefore this series does not have to display the reality, according to historians, if the actual names, places and events are used in a movie or a series, then it must reflect the historical facts in order not to create false perceptions towards the history. Historians point of views support the idea of implementation of ideology into this series. Therefore, the adaptation through inspiration implemented in *Muhteşem Yüzyıl* might be preferred for the ideological purposes.

### **3.2.6 Result Observations**

Since the corpus of this study emphasizes the adaptation strategy used in series and the culture which is effective in the adapted series, the series namely *Muhteşem Yüzyıl* and *The Tudors* has been discussed based on these two points. Primarily, all the similarities between two series were handled in terms of adaptation context. Even if the stories based on different characters and different events, the similarities show us that they are identical in many ways. As Even Zohar suggested when we refer at the elements in the series separately instead of considering them as a system

(1990:9), we may fail to criticize the adaptation fact objectively. Nevertheless, by examining the indicators displaying the adaptation phenomenon in *Muhteşem Yüzyıl* and taking into account the positive and negative reactions of the society; it has been revealed that *Muhteşem Yüzyıl* is considered as an adaptation series created by inspiration from *The Tudors*. Moreover, *Muhteşem Yüzyıl* entered into the center of the polysystem because of its story combined by the political interest of the period.

Furthermore, the purpose of the screenwriter is another important issue. As Vermeer's skopos theory suggested, any action has a purpose, an aim and this purposeful action leads to a result, a new situation or a new event. Therefore, the skopos of the screenwriter leads to the birth of a new production which is called *Muhteşem Yüzyıl*. When defining her objectives, the screenwriter considered the cultural differences, and by inspiring *The Tudors*, she founded the equivalent of this in Turkish culture which is the Suleiman the Magnificent ruling the Ottoman Empire in same period of time. Moreover, the story was shaped by the cultural norms. Due to the fact that the message of the original series is not culturally appropriate for us, they formulate an approach starting with the acknowledgment of forbidden behaviors, religious symbols and cultural beliefs used in the foreign series would not work in Turkish culture. This approach leads to the implementation of the cultural adaptation strategy.

### **3.3 Revenge-Intikam**

*Revenge*, an American series, is considered to be as an intertextually adapted version of the novel titled *The Count of Monte Cristo* published in 1844 by Alexandre Dumas especially in terms of its theme of revenge. According to some reviewers supporting this view,

Despite being an entry into a genre with such a strong tradition, however, the roots of *Revenge* actually extend to the literature of the 1800s and *The Count of Monte Cristo*. Alexandre Dumas' timeless masterpiece is the ultimate tell of *Revenge*, and its inspiration and influence on the ABC drama is evident on a variety of levels (Letizia)



Hence, *Revenge* which is created by inspiration from a novel can be considered as a translation through adaptation method in the intertextuality context. The text type convention has been changed from a written text into an audiovisual text. This is a common adaptation type which has been accepted by the scholars of Translation Studies as a translation method. Moreover, second translation (adaptation) procedure has been applied to the Turkish series named *Intikam*. *Intikam* is an example of direct adaptation which is the second adaptation type expressed in this study.

As it was mentioned in the previous sections, this strategy assumes a series belongs to a culture to be produced by conveying all the elements as they were in the source text to another culture. Thus, when we watch both series, we can see that *Intikam* is seen as a copy-paste version, a replica of *Revenge*. Adaptation is used in the linguistic level, visual level, contextual level and cultural level. In order to be able to understand the direct adaptation strategy, adaptation of these levels is going to be handled in a detailed manner.

### **3.3.1 Linguistic Level**

Unlike the inspiration discussed and illustrated in the previous section, in the direct adaptation of visual texts, direct (sometimes literal) translation technique is used in the linguistic level. The first literal translation appears in the names of the series. The exactly literal meaning of *Revenge* is *Intikam* in Turkish. According to experts, due to the political and social period that we are in, the death news increases and the media continuously publish such news and the society develops a vengeance feeling for the responsible for deaths [my translation] (Karabıyık). Thus, in the majority of Turkish series produced in recent years, the theme of revenge is used. Therefore, it is obvious that this name perfectly satisfies the expectations of the viewers. Hence, word for word translation must have been considered as a great choice for this situation.

In addition to that, *Intikam* which is identified as the Turkish version of *Revenge* comprises mostly the same sentences with the original as in the very first sentence

that appears on the screen. In the opening scene of *Revenge* used a famous quotation from Confucius as follows;

“Before you embark on a journey of revenge, dig two graves”  
Confucius (504 B.C.).

Similarly, in the very first scene of the *Intikam*, a literal translation draws our attention as follows;

“Intikam Yolculuğuna çıkacaksan, kendin içinde bir mezar kaz”  
Konfüçyüs (MÖ 504)

These kinds of direct translations are available throughout the series. While some of them are proper for the Turkish culture, the others are needed to be adapted to the target culture. Failure in adapting culturally the elements of source culture may cause alienation in the target viewers and ultimately, the series may be removed from broadcasting.

As for the names of the characters, we can easily realize that Turkish version of the names are selected as identical with each other in terms of not in semantic level but in phonetic level. These selections are listed below,

- a) the surnames “Arsoy” (*Intikam*) and “Grayson” (*Revenge*) are phonetically similar in terms of intonation by stressing the letters “r”, “a” and “s”.
- b) “Rüzgar Denizci” (*Intikam*) is selected as equal to “Jack Porter” (*Revenge*) in terms of meaning. “Porter” evokes the word “Port” which is a term of navigation and also “Jack” means navigator. Similarly “Denizci” means “navigator”, as well.
- c) The name “David Clark” transforms into “Adil Çelik” in *Intikam*. “David” symbolizes “justice” because of being associated with Psalmist who is known as the man of justice. Therefore, we can say that the original name has been

selected for the purpose of emphasizing the “justice”. In Turkish version, “Adil” refers to someone who is “fair” and “just”.

- d) Names such as Şahika (Victoria), Aslı (Ashley) and Leyla (Lydia) are selected phonetically as the same with the names in the original series.

These linguistic resembles show us that two series are identical with each other and accordingly, *Intikam*, the Turkish version of *Revenge*, is an example of both cultural adaptation and direct translation not only in textual level but also in non-textual, semiotic level.

### 3.3.2 Visual Level

Initially, before a series is featured on television, trailers and promotional posters are introduced to the target viewers. Thus, the posters and trailers give the first impression about the series. When we consider the visual images of *Intikam* and *Revenge* in the posters, we can see that both series’ posters are exactly the same by means of colors, themes, costumes, even the postures of the characters (see. Figure 3.4 and Figure 3.5)



Figure 3.4 Posters of *Revenge* and *Intikam*



Figure 3.5 Promotional Posters of *Revenge* and *Intikam*

Referring to the above figures, preference of dresses in terms of form and color are very similar in both series. Generally, clinging and skintight with the color of red, black and white dresses are preferred for the woman characters of both *Revenge* and *Intikam*. Also, in both of the series, costumes of famous designers are used. Furthermore, some of the characters are very similar or emulated with their 'equivalents' in *Revenge* series especially in terms of the physical resemblance with their hair styling, postures and attitudes. Therefore, these visual similarities can be deemed as direct translation rather than adaptation.

### 3.3.3 Contextual and Cultural Level

As it was indicated before, *Intikam* appears to be the same as the *Revenge* from the very first scene. When two series are watched successively, we can observe easily that the lines are translated literally. Thus, only the context is changing in order for cultural items to be adapted into Turkish.

In the contextual level, the stories of both original and adapted series are needed to be studied. The story of *Revenge* is as follows; the owner of the holding which employs David Clark finances a terrorist organization which was responsible for a plane crash and the death of 246 people. David Clark is treated as a terrorist and is sent to prison for a crime he did not commit. His beloved daughter Amanda Clark who had a troubled childhood and adolescence due to her father's absence entered the detention center. The day she comes out of detention center, Nolan Ross meets her at the door and explains the truth about her father. Amanda sets her mind to take revenge from those who did this cruelty to his father and her. Therefore, she returns to Hamptons where the events started, she introduces herself as a different person by changing her name as Emily Thorne and starts to take revenge from those who betrayed her father one after the other.

When we refer to the story of *Intikam*, Turkish version of the series *Revenge*, it is observed that the stories are the same. Nevertheless, Adil Çelik is sent to prison for a different crime. The owner of the bank which is directed by Adil Çelik scammed his own bank and lands the crime upon Adil Çelik. His daughter Derin Çelik, who had a

troubled childhood and adolescence due to her father's absence, entered the detention center. The day she comes out of detention center, Hakan Eren meets her at the door and explains the truth about her father. Derin sets her mind to take revenge from those who did this cruelty to his father and her. Therefore, she returns to her old house where the events started, she introduces herself as a different person by changing her name as Yağmur Ozden and starts to take revenge from those who betrayed her father one after the other.

Although the stories of both series are the same, some of the cultural adaptations are drawn our attention. Firstly, although, both Adil Çelik and David Clarke are declared as the enemies of state and sentenced to life imprisonment with no chance of parole or reduced sentence, the crimes they accused of are differs because of the cultural differences. Due to the fact that the guilt by association of terrorists would be hardly believable in Turkey, the crime is adapted into Turkish conditions and the father in *Intikam* is arrested for the bank fraud.

Furthermore, another example of cultural adaptation in *Intikam* is the alteration of a gay character in original. In *Revenge*, Nolan Ross is a gay character and he has a gay relationship with another man who is Daniel Grayson's best friend. In Turkey, these kinds of concepts are accepted as unethical because of being contrary to the Turkish family structure. Since the Turkish viewers rigorously reject this concept, the scriptwriters of *Intikam* overcome this situation by converting the close friend of Emre Arsoy into a girl. Therefore, the character Hakan Eren who is the equivalent of Nolan Ross has a relationship with a girl and is not presented to the Turkish viewers as a gay. Engin Hepileri playing the character Hakan Eren narrates in an interview by Aslı Öztürk that "I could play a gay character but our country is not ready for it yet. Also there is no need a gay character in this series. Otherwise, I would have played". As he states that Turkish country is not at the stage of acceptance for these kinds of scenes on screen. Therefore, the producers use cultural adaptation strategy.

### 3.2.5 Result Observations

Bearing in mind that the copyrights of original series may be transferred to other countries by a contract of sale, the relationship between an original series and its adapted version may be provided in accordance with the articles of the contract. Therefore, the contract is the determinant for the changes to be made. However, since the series are the structures shaped by the expectations of viewers, producers or scriptwriters monitor the expectations of viewers from various websites and they make changes in the scenario in terms of these expectations. Engin Hepileri states that the Turkish viewers were accustomed to slow motion Turkish Series.

“We are accustomed to pour tea or to run up to the store in an advert break. Now, you cannot reduce the time of a series to 40 minutes and ask the viewers to understand it. Therefore, the only thing we did not remain loyal to the original is the ‘minutes’” [my translation] (Hepileri).

Accordingly, he emphasizes that except for the time of the series, all visual and linguistic items are translated directly. Of course, there are some items properly adapted into Turkish culture in *Intikam*. For instance, in the Turkish version, bisexual characters do not exist, a gay character is converted into a girl, the jobs of fathers and crimes committed by them changes in the Turkish version. Nevertheless, the literal translation especially in dialogues makes the series unnatural. In addition to that, life style, dressing style and genres are theatrical and inappropriate to the Turkish culture. Therefore, the context of original series does not match with the context of Turkish culture. In order to overcome this incompatibility, the adaptation strategy should be applied to culture specific items properly.

The last but not the least, it is remarkable that some religious indicators in the original series disappear due to the literal translation. For instance, the name “David Clark” transforms into “Adil Çelik” in *Intikam*. Thus, the name “David” symbolizes “justice” because of being associated with Psalmist who is known as the man of justice. Therefore, we can say that the original name has been selected for the purpose of emphasizing “justice”. Hence, the usage of a prophet’s name in order to

make a reference to the justice concept shows that there is a religious ideology in the original series. On the other hand, in Turkish version, the father's name is "Adil" which refers to someone who is "fair" and "just". Therefore, the ideological perspective in the original series is intentionally or unintentionally not maintained in the Turkish version. If adaptation strategy was used for this situation, the meaning of the name "David" would have been reflected in the Turkish version even if that was not the purpose. Accordingly, literal translation, in some way, neutralizes the ideological perspective of the original series and enables the Turkish version to be presented to the Turkish culture without that ideology. Hence, implementation of cultural adaptation by means of literal translation method is a notable fact within the context of Translation Studies.

## CONCLUSION

This study aimed to question the issue of adaptation strategy as a type of translation with an approach that embraces not only the audiovisual products but also the cultural factors shaping the translation process. In this study adaptation strategy was handled in two ways. One of them is adaptation through inspiration, which covers an understanding of reproduction in the target culture with a target oriented approaches, and the other one is direct adaptation, which seems as a direct translation performed in both linguistically and visually by only adapting to the target culture.

In order to unveil the adaptation strategy within the context of Translation Studies, the study started with addressing the history of Translation Studies provided in the Chapter 1. The purpose was to explain the acceptance of some concepts such as culture, ideology, adaptation, inspiration, ‘free’ translation, functionality and target oriented approaches in the translation world by virtue of a new period entered into with the birth of Translation Studies. Therefore, the study benefited from the culture oriented theories such as Skopos Theory, Polysystem Theory and Norms.

Within the historical context, the acceptance of adaptation as a translation strategy was started in 70s when the Descriptive Approaches prevailed. Thanks to the Descriptive Approaches gained importance after the emergence of Translation Studies, the translators’ working area has increased and they had a change to expand their task descriptions. Instead of source oriented approaches, target oriented approaches became important. Therefore, adaptation strategy which was not involved in the translation category is started to be considered as a translation strategy and be examined within the context of Translation Studies.

After scrutinizing adaptation strategy suggested by various theorists and the cultural aspect of translational action under the roof of Skopos Theory, Polysystem Theory and Norms, the intention of Chapter 2 was to emphasize adaptation strategy in visual media and the quality of adapted series shaped by cultural items and ideology in terms of Translation Studies.



It is almost impossible to think visual media productions without the act of translation and it is hardly deniable that the translation phenomenon in visual media is the most effective way which shapes the cultures in terms of their traditions. Along with the acceptance of adaptation as a type of translation strategy, adapted series are started to be examined within the context of Translation Studies. Furthermore, in Turkey, in line with the increase of adaptation series, the usage of foreignization which makes Turkish culture tends to Western is increased, as well. Therefore, this situation leads to the entrance of new elements and new language practices into Turkish culture. Hence, these culturally reformulated items such as language practices, ideologies, beliefs or attitudes are affective in the translation and adaptation process.

Finally, the aims of Chapter 3 was to reveal the adaptation strategy used in a two way in Turkey by giving examples from *Muhteşem Yüzyıl* (adapted through inspiration) which is the adapted version of *The Tudors* and *Intikam* (adapted directly) which is the adapted version of *Revenge*. The second point highlighted in the Chapter 3 was the cultural and ideological factors shape the adapted series by utilizing the responses of the viewers to the adapted series.

The result observations revealed the fact that natural distinctions arising from cultural differences are automatically effective in the adaptation process or series. Adapting these distinctions based on the target culture will improve the acceptability of that series by the target viewers and remove the feeling of alienation. Likewise, the adapted series may reflect the social and cultural aspects of the society. This is a mutual relationship and both translators and producers should pay extra attention to the adaptation process. Thus, viewers' expectations and understandings which are based on cultural and social values are important in this process. Accordingly, as it was explained throughout this study, a translator can accomplish his/her task by determining his/her purpose or skopos (Skopos theory), observing the central and peripheral visual media systems (Polysytem Theory) and considering the variability of cultural norms (Norms).

Consequently, the adaptation strategy is started to be accepted as a translation method and be handled within the framework of Translation Studies thanks to the Descriptive Approaches. Therefore, the increasing working field of Translation Studies within the context of interdisciplinarity opens new horizons for translators, producers and scholars from Translation Studies department.

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*Appendix A: "Somewhere I Have Never Travelled, Gladly Beyond" by Edward Eastlin Cummings*

Somewhere I Have Never Travelled, Gladly Beyond

somewhere i have never travelled, gladly beyond  
any experience, your eyes have their silence:  
in your most frail gesture are things which enclose me,  
or which i cannot touch because they are too near

your slightest look easily will unclothe me  
though i have closed myself as fingers,  
you open always petal by petal myself as Spring opens  
(touching skilfully, mysteriously)her first rose

or if your wish be to close me, i and  
my life will shut very beautifully, suddenly,  
as when the heart of this flower imagines  
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals  
the power of your intense fragility: whose texture  
compels me with the colour of its countries,  
rendering death and forever with each breathing

(i do not know what it is about you that closes  
and opens; only something in me understands  
the voice of your eyes is deeper than all roses)  
nobody, not even the rain, has such small hands



*Appendix B: “Yağmurun Elleri” translated by Barış Pirhasan, performed by Yeni Türkü*

Yağmurun Elleri

Küçücük bir bakışın  
Çözer beni kolayca  
Kenetlenmiş parmaklar gibi  
Sımsıkı kapanmış olsam

Yaprak yaprak açtırırsın  
İlkyaz nasıl açtırırsa  
İlk gülünü gizem dolu  
Hünerli bir dokunuşla

Hiç kimsenin yağmurun bile  
Böyle küçük elleri yoktur  
Bütün güllerden derin  
Bir sesi var gözlerinin

Başedilmez o gergin  
Kırılğanlığıyla senin  
Her solukta sonsuzluk  
Ve ölüm

## **BIOGRAPHY**

Nur Özge Bahtiyar was born in 1987 in İstanbul. She graduated from Camlıca Kız Lisesi in 2004. She studied department of economics at Anadolu University between 2004 and 2009. When she was in the final year in Anadolu University, she entered into Dođuş University, the English-Turkish Translation Program (associate degree program) in 2008. She studied there between 2008 and 2011. After she graduated from Dođuş University, she started working in a Patent & Trademark Office as a patent agent between 2013 and 2014. After leaving this job, she started working as a freelance translator and still continues to work as the same.