

ADAPTATION OF AMERICAN SERIES DAWSON'S CREEK TO TURKISH TELEVISION
AS KAVAK YELLERİ: CONSIDERING CULTURAL DIFFERENCES IN LOCAL MARKETING
OF GLOBAL TV SERIES



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JUNE 2016

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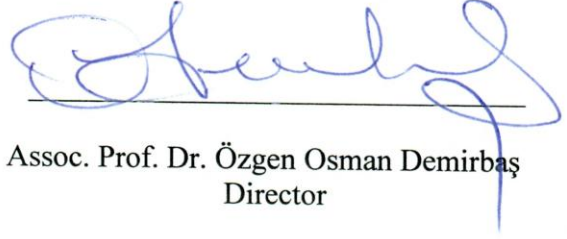
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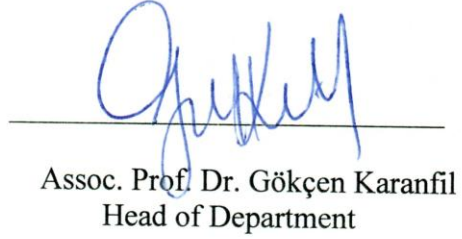
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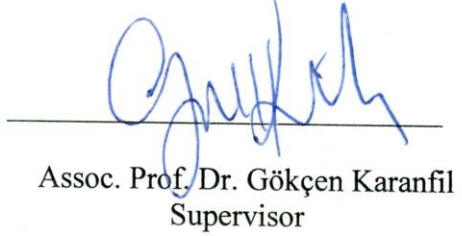
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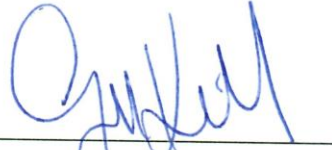
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ABSTRACT

ADAPTATION OF AMERICAN SERIES DAWSON’S CREEK TO TURKISH TELEVISION AS KAVAK YELLERİ: CONSIDERING CULTURAL DIFFERENCES IN LOCAL MARKETING OF GLOBAL TV SERIES

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Adaptation of the TV series Dawson’s Creek (DC) to Kavak Yelleri (KY) is studied in this thesis under the context of the theory of cultural proximity. The series tell realistic stories of girl and boy teenagers who are at the beginning of their adolescence.

The concepts of globalization, glocalization, and hybridization are discussed. There was one way flow of TV series mainly from USA to the world market before 1990’s. Regional product centers emerged after the technological developments and privatization of TV stations after 1990’s. Multiple flows of TV series to the world market have started with these technological developments and the effect cultural proximity because people prefer to watch TV programs from their own culture. The demand for TV programs has increased dramatically with the increasing numbers of channels and broadcasting hours. Adaptation of TV series which are successful in a country of origin is less risky than producing new

series. Adaptation of foreign series has become very popular after 1990's and format licensing has been effective after 2000's.

Adaptation of DC to KY is analyzed by considering first five episodes in this work. The themes of opening credits, teenage relations, family relations, sexuality, gender, and cultural items are considered for the analyses. It is observed that the adaptation is not a mere reproduction of the original text. It has been produced by a creative work. The cultural differences have been considered in the adaptation. These differences are consistent with Hofstede's cultural dimensions. DC contains a lot of open discussion about sexuality and these discussions have been replaced by love and romance in KY. Stories with local cultural contents in KY have been added because KY episodes are longer than DC episodes. The two opposite forces of westernization and traditional values of Turkish audience have been balanced in KY. An interview has been conducted with the director and an actor of KY. The director has indicated that KY has been produced by a creative work and the cultural items have been considered because the series has realistic story.

Keywords: Adaptation, Cultural Proximity, Glocalization, TV Series, Dawson's Creek, Kavak Yelleri.

ÖZET

AMERİKAN DAWSON’S CREEK DİZİSİNİN TÜRK TELEVİZYONLARINA KAVAK YELLERİ OLARAK ADAPTASYONU: KÜRESEL TV DİZİLERİNİN YEREL PAZARLANMASINDA KÜLTÜREL FARKLILIKLARIN DİKKATE ALINMASI

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Bu tezde Dawson’s Creek dizisinin Kavak Yelleri dizisine adaptasyonu kültürel yakınlık teorisine göre incelenir. Ele alınan dizilerde ergenliğin başlangıcında olan kız ve erkek gençlerin gerçekçi hikayeleri işlenir.

Küreselleşme, küyerelleşme ve hibridizasyon kavramları incelenir. 1990’larda önce genel olarak Amerika’dan dünya pazarına televizyon dizilerinin tek yönlü akışı söz konusudur. 1990’lardan sonra teknolojik gelişmeler ve televizyonların özelleştirilmesi ile yerel üretim merkezleri ortaya çıkmıştır. İnsanlar kendi kültürlerine yakın TV programların izlemeyi tercih ettiklerinden, teknolojideki gelişmelerle birlikte TV dizilerinin dünya pazarına çok yönlü akışı söz konusu olmuştur. Artan televizyon kanalları ve yayın saatleri ile TV programlarına talep hızla artmıştır. Bir ülkede başarı sağlamış televizyon dizilerinin adaptasyonu yeni dizi üretmekten daha az risk taşır. 1990’lardan sonra,

yabancı dizilerin adaptasyonu yaygınlaşmıştır ve 2000'lerden sonra format lisanslama etkin olmuştur.

Bu çalışmada, DC'nin ilk beş bölümü incelenir. Jenerik, gençlerin ilişkileri, aile ilişkileri, cinsellik, cinsiyet ve diğer kültürel temalar analizlerde ele alınır. Adaptasyonun orijinal ürünün yalnızca yeniden üretilmesi olmadığı ve yaratıcı bir çalışma ile üretildiği görülür. Adaptasyonda kültürel farklılıkların dikkate alındığı ve bu farklılıkların Hofstede'nin kültürel boyutları uyumlu olduğu görülür. DC cinsellikle ilgili birçok diyaloglar içerir. KY de bu diyaloglar, aşk ve romantizm diyalogları ile değiştirilmiştir. KY bölümleri DC bölümlerinden daha uzun süreli olduğundan kültürel içerikli yerel hikayeler eklenmiştir. İki karşıt etki olan batılılaşma ve Türk seyircisinin geleneksel değerleri KY'de dengelenmiştir. KY'nin yönetmeni ve bir oyuncusu ile röportaj yapılmıştır. Yönetmen, KY'nin yaratıcı bir çalışma ile üretildiği ve gerçekçi bir konusu olduğundan kültürel öğelerin dikkate alındığını belirtmiştir.

Anahtar Kelimeler: Adaptasyon, Kültürel Yakınlık, Küyerelleşme, TV Dizisi, Dawson's Creek, Kavak Yelleri.



To My Family

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LIST OF ABBREVIATIONS

DC	Dawson's Creek
KY	Kavak Yelleri
USA	United States of America
US	United States
TR	Turkey



INTRODUCTION

Background Statement and Research Questions

One of the major milestones in the history of humankind was the industrial revolution, which took place from the 18th to 19th Century. Major changes in agriculture, manufacturing, and technology took place starting in United Kingdom and then spreading throughout Europe, North America and the world. The industrial revolution caused a profound effect on the socioeconomic and cultural conditions in the world, which can be referred to as modernization (Giddens, 1990). Another major change in the history of humankind has started to take place with the recent developments in computers and digital technologies, which is now referred to as the information age (Castells, 1996). The information age brings about the post-modern society. This introduced globalization, modernity and cultural imperialism. Globalization is the process of international integration of products including media texts, ideas, and cultures. Modernity initiated from Europe and affected the world, hence this process is also called as westernization. The fundamental force which transformed modern world is capitalism (Giddens, 1990). Capitalism is an economic system which is based on private ownership. Large corporations organize the production and services. The main aim of the corporations is profit. Capital accumulation and wage labor and competitive market is the fundamental characteristics of capitalism (Giddens, 1990). Globalization emerged after capitalism. The major centers of power in the world

economy are the capitalist countries; mainly USA, United Kingdom, France, and Germany. Within this process, a one way flow of products and culture from developed capitalist countries to the developing countries is observed.

One of the major changes in this new era is in the communication technologies. New satellite and television technologies caused globalization of media products. Quality media products with high budgets are produced in USA and distributed to all over the world. As mentioned above, one way flow of media products is observed.

It can be said that modernization causes consuming global products all over the world. However, the effect of cultural proximity changes this one way flow. Cultural proximity is a general concept which deals with how people prefer foreign products or relations in different nations. This may be buying imported products, travelling abroad, marrying someone, studying abroad, preferring foreign media products such as television series, films, competition programs, etc. Straubhaar (2007) explained the concept of cultural proximity as the tendency of people to prefer media products from one's own culture or the most similar culture. Cultural proximity may depend on language, geography, religion, political system, history, colonial relations, etc. Additional factors are dress, ethnic types, gestures, body language, definitions of humor, ideas about story pacing, music traditions, gender images, lifestyle, education, etc.

Cultural differences between countries can be evaluated quantitatively by Hofstede's cultural dimensions (Minkov and Hofstede, 2011). These are power distance, uncertainty avoidance, individualism, masculinity, long term orientation, and indulgence indexes.

With the effect of cultural proximity, regional products grew increasingly and competed with USA products especially in television. Also, the technological developments enabled local broadcasting capabilities and accelerated this trend. So, the cultural proximity created multiple flows of media products.

There are two gravities to attract people for media products. First is the gravity of modernization, westernization, globalization, cultural imperialism, etc. (Giddens, 1990). Second and the opposite is the effect of cultural proximity for local products (Straubhaar, 2007). This is called global and local, glocalization. This term was introduced by Roland Robertson. Robertson pointed out the importance of the local culture on the globalization trend (Balçı, 2006). According to Robertson, globalization should take into the consideration of local cultures. The glocalization is observed in many types of products. For example the global McDonalds restaurants adjust their menu considering the local tastes. CNN broadcasts as CNN-Türk in Turkey.

The audience determines the ratings and the success of a TV program in the competitive market. TV programs such as TV serials, game shows, reality shows

get a format and they are copyrighted. The media industry exports and imports the format of a TV program to lower the risk of the success of a program. Producing a program with a new format may not be successful and waste of money. However, a program successful in one country particularly in USA is less risky. So, the media industry prefers to import the TV format which is successful and adapt it. The result of glocalization is adaptation in the media sector. The adaptation is the consequence of the cultural proximity. The same product cannot be sold to the audience with different cultures. The adaptation is a common practice in the world including Turkey. It is a marketing model that maximizes profits through format localization. The adaptation should consider cultural, commercial and political imperatives. Format franchising permits revisions. A TV format has invariable elements and variable elements. The revision is possible by making revisions on variable elements (Zhang and Fung, 2014).

Studies on adaptations of TV programs are an active research area in academia. In this study, the adaptation of an American teen series Dawson's Creek to Turkish television as Kavak Yelleri is investigated. The following research questions will be under consideration:

- What are the invariable and variable themes of Dawson's Creek as adapted to Kavak Yelleri?

- What is the role of cultural globalization as a process in the adaptation of a teenage series from American to Turkish audience?
- How can we understand the process of adaptation of a teenage series from American to Turkish audience through the lens of cultural proximity?

Aims, Scope and Importance

The aim of this study is to analyze the adaptation of a teen series from USA to Turkish audience. One of the main viewers of TV serials is teenagers and they are affected most by the global media products. Dawson's Creek is a teen oriented serial which ran from 1988 to 2003 in USA. Its melodramatic tone attracted mainly female audiences. The series introduced a female coming of age story. The series is a turning point in American teen television history. The story was about ordinary teenagers living in an ordinary small town. It was like a reality television show (Rios, 2015). The series had global success as aired in 51 countries. The series had high ratings as aired more than 100 episodes.

Dawson's Creek was adapted by Kanal-D in Turkey and aired as Kavak Yelleri from 2007 to 2011. Kavak Yelleri had high ratings in Turkey. It is an example of adapting of a series which has global success instead of producing a

new series. However, it is not a remake of the original series. The adaptation is made considering cultural imperatives. The adaptation of Dawson's Creek to Kavak Yelleri is investigated in the context of cultural globalization and cultural proximity.

There are many private TV channels and they broadcast many hours. The need for the TV programs has increased tremendously. High ratings are necessary to receive advertisement incomes. Introducing new programs are risky. Adaptation of foreign TV series which have high ratings in their country of origin is less risky. The success is related to the creative adaptation process considering the cultural proximity. So, adaptations of TV series are widely used in TV industry. The case of the adaptation of Dawson's Creek to Kavak Yelleri is considered in this thesis first time. The results of this study can be used to understand how a creative adaptation of an American teen series to Turkish audience can be successful. Also, how the balance between traditional cultural values and westernization is established in the adaptation is investigated.

Methodology and Limitations

The literature on globalization, cultural proximity and adaptation is reviewed. The studies on the adaptation of serials from USA to Turkey (TR), from

Korea to Turkey, from USA to China and other cases are investigated. The academic works on Dawson's Creek and Kavak Yelleri are studied.

Dawson's Creek was aired as 128 episodes in 6 seasons in USA. Kavak Yelleri was aired as 170 episodes in 5 seasons in USA. Because of the limited time, it is not possible to consider all the episodes. Sample episodes are considered. Selecting samples considering the purpose of the research is important for the success of the study. Adaptation studies consider initial episodes in general because the formats are mainly constructed in the first pilot program. The first episode of a series usually determines the characters, main themes and has high representation. Following episodes are also considered to see whether the main themes and characters are pursued. First five episodes from the first season are considered in this study. They were aired in 1998 in USA and in 2007 in TR. The episodes are compared qualitatively in the context of the following themes:

- Teenage relations
- Family relations
- Sexuality
- Gender
- Cultural items

The USA episodes are approximately 45 minutes, and the Turkish episodes are approximately 90 minutes. This difference is due to the difference between the TV industries in USA and TR. The stories are extended or added in the Turkish episodes. The extended or added stories are not discussed in detail, but they are considered in the context of main themes.

The themes of the thesis subject are very broad. Each theme can be explored in detail, but this is not possible within the context of an MA thesis. Dawson's Creek and Kavak Yelleri present realistic life of teens. However, it should be cautioned that TV series are fictional and some themes may not present American or Turkish culture. The thesis discusses what is presented in the series and the differences are discussed. The differences are evaluated considering Hofstede's cultural dimensions.

An interview with the director and an actor of Kavak Yelleri is conducted. Considering Turkish culture for Kavak Yelleri is discussed.

Structure of Thesis

Following the introductory chapter, the thesis is structured as follows:

The theory of globalization and cultural proximity is reviewed in Chapter 1. After examining the globalization in general, the focus is given to media

globalization and cultural imperialism. The theories which claim that the modernization will homogenize the world as suggested by Giddens and the opposite theories which consider the cultural effect as suggested by Robertson are discussed. The theory of cultural proximity as introduced by Straubhaar is explored. The concept of glocalization is reviewed. The cultural differences of USA and Turkey are analyzed using Hofstede's cultural dimensions.

Globalization, TV series and adaptation studies are discussed in Chapter 2. The media industry is analyzed. How the flow of TV series between countries changed from similar production to format licensing is explored. TV series and popular culture are discussed.

The case study of the thesis is analyzed in Chapter 3. A brief review of the format of Dawson's Creek and Kavak Yelleri is given. The thematic analysis is performed in detail. The themes under consideration are teenage relations, family relations, sexuality, gender, and cultural items. The invariable and variable contents are discussed within the context of globalization and cultural proximity.

Finally, the conclusions of the thesis, and suggests new future studies are given at the end of the thesis.

CHAPTER 1

GLOBALIZATION AND CULTURAL PROXIMITY

1.1 What is Globalization

Globalization is a broad subject related to economy, politics, culture, media, military and the environment. It can be defined in a variety of ways. Al-Rodhan and Stoudmann (2006a) collected 114 definitions given by academics, theorists, sociologists, politicians and leaders. Below, selected definitions are given. Giddens (1990) argues that “Globalization can be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa”. According to Robertson (1992), “Globalization as a concept refers both to the compression of the world and the intensification of consciousness of the world as a whole”. Appadurai (1996) expresses that “Globalization is a world of things that have different speeds, axes, points of origin and termination, and varied relationships to institutional structures in different regions, nations, or societies”. A definition of globalization is suggested by Al-Rodhan and Stoudmann (2006a)

as “Globalization is a process that encompasses the causes, course, and consequences of transnational and trans-cultural integration of human and non-human activities”.

The concept of globalization has been increasingly influential in social sciences since 1990s (Featherstone and Lash, 1995). However, there are many historical milestones of globalization (Al-Rodhan and Stoudmann, 2006b). Several of them can be introduced as the spread of religions, invention of printing machine and discovery of America. The first wave of modern era globalization started with the industrial revolution in 18th and 19th centuries. People and goods moved globally by the invention of the steam engine. Also, advances in telecommunications such as the invention of telegraph and telephone accelerated globalization. The second wave of modern era globalization is related to the advances in digital electronics after 1990s, which is called the information age (Castells, 1996). The technological developments introduced automation and communication devices. The transportation systems have become faster and communication systems such as satellite, mobile phones and internet have connected billions of people and compressed the globe in time and space.

If the globalization is evaluated for TV series, it is observed that a TV series successful in its country of origin is distributed in many countries in its original form or culturally adapted form. So, the world is compressed what is shown in TV.

Modernization

The major technological changes of the industrial revolution and information age emerged in the West and spread to the rest of the World. The concepts of capitalism, modernization, westernization, Americanization, industrialization, economic and cultural imperialism are discussed in the modern era of globalization. Capitalism is the main force which transformed the modern world (Giddens, 1990). The accumulation of capital and wage labor under international companies which are owned privately is the fundamental characteristic of the capitalist economic system (Giddens, 1990). The main aim of the corporations is the profit and the competition in the free market and this triggers the technological developments.

Modernization deals with social change from agrarian societies to industrial ones. Modernization theory explains the process of modernization within societies. It studies the transition from pre-modern/traditional society to a modern society by identifying social variables. Some nations see modernization as a guide to rapid development. It is assumed that citizens of modern society are wealthier, freer and enjoy high standards of living. The modernization is also understood as westernization. So it is important to understand the discourse of “West” to understand modernization. This is discussed by Stuart Hall (1992) in his work “The West and the Rest: Discourse and Power”. The characteristics of the western society are being developed, industrialized, urbanized, capitalist, secular, free,

democratic, and cultural. Western society is described by these characteristics and by its geographic place. Industrialization of Europe started in the second half of the eighteenth century. However, the rise of the West started with the period of exploration like Marco Polo, Columbus's voyages. Europe relied on the sources of knowledge of classical, biblical, legendary, and mythological. All the characteristics of the modernization have developed in the West. They reformed their traditions. They were pioneer for the modernizations. On the other hand, the developing countries like Turkey are followers of the West. They do not contribute to modernization. Modernization is conflated with westernization. Proponents of modernization view only Western society as truly modern.

The civilization of modernity developed first in the West. However, there are debates about multiple modernities (Eisenstadt, 2000). Modernity moved into different Asian, Middle Eastern, and African societies. They had historical traditions and the radical transformation to Western modernity generated new problems. Eisenstadt state that the transformation process required continuous selection, reinterpretation, and reformulation of imported Western ideas. Different varieties of modernity emerged as a result of encountering between Western modernity and cultural traditions of societies, which is called multiple modernities (Eisenstadt, 2000). So, there is an adaptation process of modernity in all over the world.

As the modernization started to be understood as westernization, the concept of orientalism arose. The work of Edward Said (1978) is pioneering in this area. Orientalism refers to Western attitude to Middle Eastern, Asian and North African societies. They do not see the diversities between these societies and consider them as static and undeveloped countries, especially Middle Eastern countries. Early Hollywood cinema portrays East culture by harems, magic lamps, desert dwellers, irrationality and backwardness. Edward Said indicates that Eastern culture was distorted in this way. Orientalism produces the idea that the Orient is risky. It should be controlled by the West. They justify the imperialistic activity in this way. As an art form cinema always offers a great opportunity to depict “the other” for not only individuals, but also nations. Cinema succeeds to express the perception of “I” and “the other” throughout the characters it creates. Also, there are examples in literature and music which contains orientalism.

Global Village

McLuhan (1962) described the term “global village” as the globe being contracted into a village by new communication and transportation technologies. He predicted the effect of electrical technology on communication, although there were no internet and satellite televisions at his time. The information can move to every point at any instant. Development in communication technologies enables

us to reach the information without space or time bindings. People share knowledge in the internet. The access to the knowledge is easy. We can read the newspapers or watch TV channels in USA from İzmir. So, this technology made the world a global village. Harvey (1990) introduced the concept of “time-space compression” to characterize the conditions of post-modernity. Harvey pointed out that many of the modern transportation and communication technologies advanced by capitalist corporations have had the effect of shrinking space. The satellite and internet technologies on the hand eliminated the time barrier. People can upload or download the information instantly. Time and space compression resulted in the globalization of modern economic and cultural practices. The mass media is one of these institutions. People are increasingly involved in networks without space and time limits. Television broadcasting increased tremendously with the satellite technology. People can watch thousands of TV programs from all over the world. The color television technology with high resolution has been developing in last decades. People spent many hours in front of television. People can be called as global armchair travelers (Barker, 1999). They just sit in front of the television and experiences different countries, cultures, sports globally. So, the globalization has cultural meanings as well as economic meanings. There is an argument that this causes the domination of western culture. There is homogenization of cultures resulting in cultural imperialism. Media plays a central role for this. On the other hand, it is also argued that the cultural flow is unpredictable, chaotic and fragmented. It is not one way traffic from the west to

the rest. The forces of fragmentation and hybridity are also strong. At the beginning, the television broadcasting was expensive and only powerful western companies could broadcast globally. The developments in television broadcasting have become easy and affordable even for small communities. This decelerated the domination of cultural imperialism.

Homogenization and heterogenization

According to Appadurai (1996), the main problem of globalization in modern era, is the tension between homogenization and heterogenization. It is argued that the homogenization is caused by globalization. It relates to commodification or Americanization, which are linked together. Appadurai claims that such theories do not take into account that various cultural elements under globalization reach new societies and they are often indigenized to the local culture. He argues that the fear of cultural invasion is not for only Americanization, but rather every penetration from one culture to another. Appadurai claims that the complexity of the global market is tied with the disjunction of economy, culture and politics.

Kraidy (2002a) points to the effect of media on the contribution of the homogenization of cultural differences across the world. However, there is an

interaction of globalization and localization. So, mixed cultural forms emerge, which is called cultural hybridity.

According to Robertson (1995), the tendencies of homogenization and heterogenization in contemporary life are combined as glocalization.

Studies of Iwabuchi (2010) on the East Asian media productions show that these productions are under the effect of homogenization of American culture, but also heterogenization of local cultures. The balance of these opposing forces results in hybrid products. The resulting media products are not just imitations of original works.

Appadurai (1996) introduces the concept of 'scapes' to provide a new framework for analyzing the cultural dimensions of globalization. Ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes serve as the "building-blocks" of culture. Appadurai also adds that many people now live in "imagined worlds" and not only "imagined communities".

In the term "ethnoscape", Appadurai refers to the growing movement of peoples into one another due to immigration which changes the global dynamics. In "technoscape", Appadurai addresses the growing spread of technology. "Mediascapes" refers to both to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations, film productions studios, etc.) which are now available to a growing number of

private and public interests throughout the world. "Ideoscape" relates to the ideological dimension of states and other agencies. Notions like "freedom" or "democracy" need to be translated when crossing the borders of other cultures. Ideoscapes are dependent on conventions and the paradigmatic framework of cultures in order to be given their meaning in every culture. Thus democracy is interpreted differently under the ruling ideoscape.

Appadurai claims that the global movement of these various scapes is happening under a growing disjunction between them. The movement of people, technology, funds, media and ideas exists in varying and colliding forms. One of the characteristics of this phenomenon according to Appadurai is the state of deterritorialization with cultural groups living apart from their territory (such as immigrant groups).

Appadurai says that people, machinery, money, images and ideas now follow increasingly non-isomorphic paths. There have been disjunctions between the flows of these things at all periods in human history. But the sheer speed, scale and volume of each of these flows is now so great that the disjunctions have become central to the politics of global culture.

Network society

The network society is the expression for the social, political, economic and cultural changes caused by the spread of networked, digital information and communication technologies. The works of Castells (1996) and van Dijk (2012) have studied the characteristics of the network society in detail. van Dijk explains a new type of society where social relations are organized by network technologies rather than face to face social relations. The social and media networks are shaping the structures of modern society. People are linked to share information instantly. Using the internet brings the World into homes and work places. He focuses on different themes such as technology, economy politics and power, law, social structure, culture, psychology related to network. People in the network society are organized around electronically processed information networks. Networks have become the basic units. Individuals, groups, organizations and communities are increasingly linked by networks while keeping their identities. The network society is beyond the information society. It is not just the information technology that defines the network society, but also cultural, economic and political factors that shape the new society by networks. People and organizations are linked to one another and have access to information and communication with another constantly. Social media is a highly interactive platform where people share and discuss user generated content. People can act quickly and cheaply in the social network. The bloggers, article writers and

content creators use the social media, so it has become the source of receiving the news and to share the ideas. The social network has removed all the barriers of communication. There is no time or space limit. Different groups share information by using the social network. People interact with each other to achieve a specific objective. The network society is a global society because networks have no boundaries. People can watch all the TV series produced in the world and discuss about them in the internet.

People in network society are not limited to watching to TV shows only. They also share their views about shows by web sites, and other media texts. This is called television overflow (Brooker, 2001).

Cultural globalization

One of the consequences of economic globalization which is the spread of international corporations especially food, drinks and dress is globalization of culture. People share common consumer culture in lifestyles, cultural tastes, food habits, dress patterns, modes of entertainment and travelling. McDonalds and Sturbucks are the examples of cultural globalization for food habits. Nike and Levi's Jeans are the examples of cultural globalization for dress patterns. Travelling by planes, standard hotel experiences and car rental procedures are the examples cultural globalization of travelling. Featherstone (1990) argues that the

global culture does not exist if it is related to the culture of the nation-state. The globalization of culture can be referred if cultural integration and disintegration processes which take place trans-national and trans-societal level. The processes are the flow of goods, people, information, knowledge and images.

It should be noted that global products are not only from USA or the West. There are multiple centers such as in East Asia, South America, and South Africa. An example of a global product is Toyota from Japan.

The impact of modernization and globalization on Turkey

Westernization of Turkey goes back to the efforts of Ottoman Empire as Tanzimat in 1839. Later, Atatürk aimed to bring new Republic of Turkey to the level of Western civilization (Bozdağlıoğlu, 2008). Atatürk reforms brought political, legal, cultural, social and economic changes in the new Turkish Republic. The Republic of Turkey emerged as a secular, modern nation state. Ottoman Chalifate was abolished. The political system became secular and democratic. The Turkish National Assembly was founded. The new constitution was accepted. The state was based on the separation of powers: Legislation, executive power, judicial power. Women rights, western legal codes, education reforms, new alphabet were accepted. Industrialization was accelerated.

Modernization of Turkey continued after Atatürk. Democracy evolved to multi-party system. Joining to European Union was aimed for a long time.

Keyder (1997) discusses the problems of the modernization of Turkey project in 1990-1997. It should be noted that there was the rise of Islamic National Salvation Party in this period and 28 February 1997 post-modern coup took place. The elites and the intelligentsia were worried about the future of modernity in Turkey in 1990s. According to Keyder, Turkish modernizers thought that “modernization” means “westernization”. They thought that modernization is integrated with westernization. Modernity, in their cognition was a total project that embraces all the western culture. This project offered secularization, individual freedom (autonomy for the individual), the equality of men and women. The elites assumed that they can modernize Turkey by executing the modernization project. The project could be successful by imposing modern institutions, beliefs and behavior consonant with their views. People were the subject of the project only. The modernization project restricted local culture. It didn't involve the adjectives of “Islamic” or “Turkish”. The perspective of non-western modernization gained popularity in Turkey. A search for cultural identity was observed by the proponents who supported non-western modernization. The proponents suggested the combination of the “local” with “modern”. This indicates “Islamic” and “Modern”. The elites imposed their modernization on the people of Turkey using state power. The elites thought that “the modernity” is an

indivisible project. Keyder foresaw that “Unlike the elites’ modernization created a tremendous impact on community, some problems would emerge.” There was no common point between the elites’ discourse of modernity and the public life. “Nationalism” and “Nation state” were used by the elite for creating ideological space of the modernization. Keyder thinks that there should be actions so that the public accepts the modernization.

The main reason for the crisis of the modernization in Turkey was discussed by Aksoy and Robbins (1997). It was not possible to modernize people just by impositions from above. The media was used to impose modernization to people. TRT played a key role especially in the monopoly times. TRT was introduced in 1968. Until 1990s there was only TRT which is controlled by state. TRT functioned very much as a voice of the Kemalist ideology of the Republic.

Turkey experienced the impact of globalization in every area including media and communication technologies after 1980s. Radical economic measures and liberalization efforts started with the Prime Minister Turgut Özal’s policies. Competitive market economy approach brought privatization of state properties, globalism, free trade, and interaction with global foreign companies. These developments increased imported global media products and information technologies. 1990 was a turning point for commercial broadcasting in Turkey. Turkish private commercial television Star 1 started broadcasting from Germany via satellite. Privatization of TV industry started in Turkey. There are many

private TV channels and radio stations in Turkey now. Audience share of state owned television TRT dropped dramatically. The views other than elites have obtained chance to be broadcasted with private TV channels. Demands of Turkish audience have been aligned with Western TV programming formats in commercial televisions. (Algan, 2003).

1.2 Cultural Proximity

Culture is a way of life of a society. People of a society share common behaviors, beliefs, values, and symbols. They accept them without questioning. Culture is developed from generation to generation. Globalization forces people to be affected by the global culture. Modernization, Westernization, Americanization attracts people to global products. On the other hand, people have the tendency to prefer media products from their culture or the most similar culture. This tendency is defined as the cultural proximity. The significant elements of the cultural proximity are language and geographical closeness (Straubhaar, 1991).

Kim (2004) argues that the proximity can be divided into three parts. Firstly, the organizational proximity can take several forms like being a member of the same university. Secondly, the cultural proximity evolves over time like adoption

of common practices, jargon, ethical standards, and languages. Thirdly, the geographical proximity can be considered. The cultural proximity is an important factor in sustaining the royalty of products. The adoption of foreign programs depends on cultural frame. In the communication theory, there are a sender, a receiver and noise. The receiver can misunderstand the message of the sender due to the noise. The main factor of the noise is the difference in the cultural frames of the sender and the receiver. If the sender and receiver are in the same cultural bloc, then the feedback is well. There are 10 variables provided by cultural paradigm: Environment, time, action, communication, space, power, individualism, competitiveness, structure, thinking. The cultural orientation of an individual is affected by family, region, neighborhood, education, corporate culture, religion, profession, social class, race, and generation.

Cultural proximity is a multi-dimensional concept and it involves proximities other than language and geographical closeness (Ksiazek and Webster, 2008). These additional proximities are life style, family, gender images, personal relations, dress, religious elements, moral principles, education, sense of humor, ethnic types, gestures, body language, music traditions, etc. Straubhaar (2007) classifies additional proximities as genre proximity, thematic proximity, and value proximity. Common structure of melodramas as a genre covers many cultures. Some genres have flowed between countries for centuries before television. There are new genres which show global modernity. Some themes

attract audience with different cultures and builds thematic proximity. For example, the themes of hard work and patience leading to success are watched by people in many countries. Cultures can have shared values and this constitutes value proximity.

Cultural proximity is a dominant factor for people to prefer media, particularly TV programs. TV program ratings demonstrate the power of proximity empirically (Ksiazek and Webster, 2008).

USA companies can produce high quality products with large budgets and supply them to the large USA domestic market (Ksiazek and Webster, 2008). This gives them the advantage to supply their products to World market also. Cultural and economic imperialism imposed one way flow of media products from developed countries especially USA to the developing countries. It was difficult to compete with high quality TV programs produced in USA with large budgets before 1980s. One way flow of media texts from USA to other countries was dominant (Straubhaar, 2007). However, the technological developments enabled cheaper and easier high quality production of TV programs. Production of video and sound, and computer aided editing dropped the cost and increased the quality. Regional production centers started to compete with USA. The cultural proximity provided an advantage to regional products in competition with USA products (Straubhaar et al., 2002). One way flow of media texts from traditional media centers in USA slowed down. There have appeared regional media production

centers. Examples of these regional centers are Mexico, Brazil, Hong-Kong, South Korea, Taiwan, Bollywood, Dubai, and South Africa (Ksiazek and Webster, 2008). The main reason for the increase of regional media production center is the cultural proximity.

Straubhaar (1991, 2002) examined Latin America TV market. He observed an increase in the preference of Latin American people for the Brazilian and Mexican TV programs particularly telenovelas. These programs competed with USA products. Similarly, South Korean TV products have been preferred by Asian countries (Kim, 2004). Media texts produced in Brazil and Mexico attract the audience in Latin America. Media texts produced in South Korea, Taiwan, and Hong Kong attract the audience in East Asia. Media texts produced in Bollywood attract the audience in South Asia. Media texts produced in Egypt and Dubai attract the audience in Middle East. Media texts produced in South Africa attract the audience in Africa (Ksiazek and Webster, 2008).

Kim (2004) studied the effect of cultural proximity on the Korean television programs in the Asian market. The Asian market of TV programs has a trend of importing Korean products. This trend is explained by the cultural proximity. This trend shows that people prefer media products finding their culture rather than global Hollywood products. Korea exported programs 8.3 % in 1996 and it increased to 52.5 % in 2002. The results show that Korean programs satisfy Asian emotional needs. Asian countries have similar life styles. Asian culture includes

family morals, high morality, love and sacrifice. The characteristics of Korean programs have the following categories: harmony, tension, compromise, participation, and agreement. Harmony is the measure of clearing up conflicts. Tense is the conflict like between brothers. Compromise is settling the conflict by mutual acceptance. Participation is the empathy of the audience. Agreement is the reinforcing of traditional values of the audience. The most drama stories in Asia include harmony, tension, high compromise, low participation, and high agreement. Most programs describe love affairs, especially love triangles. The harmony that persons settle peacefully is observed at the endings. The stories should not be contrary to traditional values and agree with Confucian culture (Kim, 2004).

Burch (2002) studied the success of Indian soap operas like Ramayan in India, Nepal and Hindu diasporic communities. She observed that Indian religious soap operas are aesthetically different from widely used USA standards in television series. Cultural proximity explains why Indian soap operas attract people in Hindu community.

Another case supporting cultural proximity is that Japanese television programs such as animation and drama series are common transnational products in Malaysia (Yamato, 2014). As cited by Yamato, the studies of Iwabuchi pointed that Japanese media texts circulate in East Asia.

Cheng (2006) explored the popularity of the cultural producer Qiong Yao from Taiwan in China and Chinese diasporic community. Yao immigrated from mainland China to Taiwan and published 64 books, from which 50 films were adapted. She produced 22 TV drama series and wrote lyrics to over 200 pop songs. Cheng explains the popularity of Yao by the cultural proximity.

Hofstede's cultural dimensions

A popular method for the study of cultural differences in a wide range of areas is Hofstede's cultural dimensions (Minkov and Hofstede, 2011; Trepte, 2008). The six cultural dimensions are power distance, uncertainty avoidance, individualism/ collectivism, masculinity/ femininity, long term/ short term orientation, and, indulgence/ restraint.

Power distance index, measures how the power difference within an institution is accepted by less powerful members. A father, a boss, or a teacher is respected more by children, workers, or students, respectively, in high power distance cultures. People with less income feel that the wealth is not distributed equally in cultures with a high power distance index.

The higher *uncertainty index* in a culture indicates that people have higher tolerance for ambiguity and greater need for rules. A person cannot use his

initiative without asking to his chief. People take less risks in cultures with a high uncertainty index.

Individualism index refers to how people are integrated into groups. People consider themselves and immediate family and the relations with others are loose in *individualistic cultures*. They emphasize “I” versus “we”. People are integrated in groups in collectivistic cultures. Families are extended with uncles, aunts, and grandparents.

Dominant values are success and money in *masculine societies*. On the other hand, dominant values are caring for others and the quality of life in feminine societies.

A high degree of *long term orientation* indicates pragmatic future oriented approach, whereas a low degree of orientation indicates a conventional historic point of view.

People are more free and enjoy life as they want in *indulgent societies*, whereas people are more restricted by the society and less free to express their feelings.

The indexes for some countries are given in the table below (The Hofstede Center, 2016).

Table 1: Cultural dimension indexes

Country	Power Distance	Uncertainty Avoidance	Individualism	Masculinity	Long Term Orientation	Indulgence
Turkey	66	85	37	45	46	49
USA	40	46	91	62	26	68
Germany	35	65	67	66	83	40
South Korea	60	85	18	39	100	29
Iran	58	59	41	43	14	40
Brazil	69	76	38	49	44	59

A study conducted by Trepte (2008) considers Hofstede's cultural dimensions. Trepte conducted a survey with students in eight countries. He analyzed the interest of students to U.S. prime-time fiction TV series. He found that the cultural dimensions of the countries resemble the evaluation of the students of the TV series.

Hofstede's cultural dimensions can be used the cultural differences or proximities between different countries quantitatively.

1.3 Cultural Proximity, USA and Turkey

The thesis subject considers American and Turkish culture and therefore the comparison of these cultures is explored in this section. USA is a developed

capitalist country which is characterized as industrialized, urbanized, secular, and modern. USA is a global leader for modernization. There are many global companies centered in USA. The main religion of USA society is Christianity (Wikipedia, 2016a).

Turkey is a developing country. The Turkish society is mainly conservative and influenced by Islamic tradition, but also dedicated to Westernization by the reforms of Atatürk. There is a difference between Islam and Christianity, because Islam is not only a religion. It also has a set of guidelines how a person's life should be. Turkish society is under the influence of Westernization and Islamic tradition. There have been some changes on the basic cultural values depending on Islamic tradition because of the westernization process (Ayvalıoğlu, 1989).

According to the cultural proximity theory as given in Section 1.2, it is expected that there is substantial cultural difference between American and Turkish society because there is no geographical, language, religious, or ethnic closeness. One way to describe the difference quantitatively is to use Hofstede's cultural dimensions, which are power distance, uncertainty avoidance, individualism, masculinity, long term orientation, and indulgence. The values of these indexes for selected countries including USA and Turkey are given in Table 1. The differences of the indexes between USA and Turkey are explored in this section.

Power Distance Index (PDI) values for several countries are given in Table 1. PDI is 40 and 66 for USA and Turkey, respectively. PDI changes from 11 to 104 for 78 countries (Hofstede, 2016). The average is 59 and the standard deviation is 21. PDI is higher in Turkey. The difference between USA and Turkey is 1.3 times standard deviation (1.3 sd).

The large PDI means that less powerful members of an organization and institutions accept and expect that power is distributed unequally. There are hierarchical levels, centralized authority, acceptance of power differences. Elderly in the society, parents in the family, directors in the companies, superiors in organizations are acknowledged. Orders are less questioned considering the hierarchy. The society is paternalistic. The low PDI indicates that the authority is decentralized, decisions are made by participation, questioning orders. The society tends to egalitarianism.

Uncertainty avoidance index (UAI) values for several countries are given in Table 1. UAI is 46 and 85 for USA and Turkey, respectively. UAI changes from 8 to 112 for 78 countries (Hofstede, 2016). The average is 68 and the standard deviation is 23. UAI is higher in Turkey. The difference between USA and Turkey is 1.3 times standard deviation (1.7 sd).

High UAI indicates that people avoid risks, organizations have more rules, less tolerance for deviants, tendency for consensus, planning is important, respect

for authority. Low UAI is characterized by taking risks, tolerance for differing behaviors and opinions, flexibility, promotions based on merit, less rules, taking initiatives.

Individualism index (IDV) values for several countries are given in Table 1. IDV is 91 and 37 for USA and Turkey, respectively. IDV changes from 6 to 91 for 78 countries (Hofstede, 2016). The average is 45 and the standard deviation is 24. IDV is lower in Turkey. The difference between USA and Turkey is 2.3 times standard deviation (2.3 sd).

People in individualistic cultures calculate their profit before engaging a behavior and concern with their own interests and goals. They focus on self or closed companions. They give priority to personal enjoyment over social duties. They do not care about what other people think about their actions. Low IDV indicates that individuals are integrated into social groups. They behave according to social norms, consider about collective interest.

Masculinity index (MAS) values for several countries are given in Table 1. MAS is 62 and 45 for USA and Turkey, respectively. MAS changes from 5 to 110 for 78 countries (Hofstede, 2016). The average is 49 and the standard deviation is 19. MAS is lower in Turkey. The difference between USA and Turkey is 0.9 times standard deviation (0.9 sd).

High MAS means that the society values competitiveness, success, expansion, and business. Conflicts are solved by aggression. Gender roles are distinct. On the other hand, the feminine society values are quality of life, relationships, and art. Conflicts are solved by negotiation. Gender roles overlap.

Long Term Orientation index (LTO) values for several countries are given in Table 1. LTO is 26 and 46 for USA and Turkey, respectively. LTO changes from 4 to 100 for 78 countries (Hofstede, 2016). The average is 45 and the standard deviation is 24. LTO is higher in Turkey. The difference between USA and Turkey is 0.8 times standard deviation (0.8 sd).

High LTO values reflect a future-oriented mentality, emphasizing thrift, perseverance, quality education for the future. Low LTO values reflect orientation towards present and past, emphasizing stability, spending and leisure time, quick results.

Indulgence index (IND) values for several countries are given in Table 1. IND is 68 and 49 for USA and Turkey, respectively. IND changes from 4 to 100 for 78 countries (Hofstede, 2016). The average is 45 and the standard deviation is 22. IND is lower in Turkey. The difference between USA and Turkey is 0.9 times standard deviation (0.9 sd).

Indulgent societies allow relatively free gratification for human desires to enjoy life. People feel healthier and happier and participate in sports actively.

Sexual mores are loose. In restraint societies with low IND, people suppress gratification for human desires to enjoy life. They feel less healthy and happy and participate sport activities less. Sexual mores are strict.

It is observed from the discussions above that power distance is higher, uncertainty avoidance is higher, individualism is lower, masculinity is lower, long term orientation is higher, and indulgence is lower in Turkey as compared with USA.

Another study on comparison of American and Turkish cultures quantitatively is given in the study by Ayvalıođlu (1989). The terminal values and the instrumental values of two societies are compared using Rokeach values. The terminal values, which are the goals in life, are listed as a comfortable life, an exciting life, a sense of accomplishment, a world at peace, a world of beauty, equality, family security, freedom, happiness, inner harmony, mature life, national security, pleasure, salvation, self-respect, social recognition, true friendship, and wisdom. The instrumental values, which are the means to attain the goals in life, are listed as a person should be ambitious, broadminded, capable, cheerful, clean, courageous, forgiving, helpful, honest, imaginative, independent, intellectual, logical, loving, obedient, polite, responsible, and self-controlled. Survey results from American and Turkish samples are analyzed. The respondents of the survey rank the importance of the terminal and instrumental values. The mean values are compared for the two cultures. It is observed that the terminal values correlate

more as compared with the instrumental values. Salvation, national security, true friendship, and pleasure were more important terminal values for the Turkish samples. Self-respect, a comfortable life, and wisdom were more important terminal values for the American samples. Forgiving, self-controlled, and cheerful were more important instrumental values for the Turkish samples. Honest, helpful, loving, and imaginative were more important instrumental values for the American samples. It is argued in the study that these differences are related to the fact that Turkish culture is under the influence of Islamic tradition and Westernization, and also they agree with the Hofstede's indexes.

CHAPTER 2

GLOBALIZATION, TV SERIES AND ADAPTATION

2.1 Globalization and Television Industry

The major form of communication and the main source of news and entertainment for most people in the world is television. Television is the main tool for the international and national advertising to the mass. The income of televisions is due to advertising and the advertising industry influences organizational forms and programming strategies.

Television systems were relatively isolated in many countries before 1980s. The industry was nationally protected. Mostly public television was available in the local markets. There was limited number of channels with limited broadcasting hours. The production equipment for television programs was bulky and expensive. Television technology and initial program genres were developed in Western countries especially in USA. There was dominant one-way flow of television programs, music, film, and news from USA to developing countries.

There were regulation barriers for capital flow (Straubhaar, 2007; Barker, 1997; Barker, 1999).

One of the major milestones of globalization started in 1980s after the developments in digital electronics. There have been tremendous developments in manufacturing, transportation, and communication technologies. These technologies advanced by capitalist corporations increased the level of connectedness of societies at a global level. The world became global village which is characterized by the concept of time and space compression. Globalization is mainly considered economically as spread of capitalism. However, it is also considered culturally with the rise of global mass media (Kraidy, 2002b). The technologies of satellite, cable, and international computer networks enabled global media organizations. This subject has been explored by Straubhaar (2007) and Baker (1997, 1999) extensively in their books and it is summarized in this section.

Direct broadcasting satellites (DBS) send television signals and the signals are received by dish antennas. Another way of transmitting television signals is using cable systems. Satellites send signals to stations and the signals are received through fiber-optic cable systems. Satellites enabled increased number of television channels (Straubhaar, 2007).

Further developments in digital technology connected computers via integrated services digital network (ISDN). The internet also used the satellites and fiber-optic systems. Internet broadcasting started through world wide web (Web-TV). Digital televisions made it possible to integrate computers and television. People can select series and films and watch them on television. Also, the wireless technology such as the wireless application protocol (WAP) allows mobile smart phones to connect the internet. People can watch internet broadcasting television programs on their high quality smart phone screens at anytime and anywhere. So, satellite, cable, internet, and mobile phone technologies linked people at global level enormously. These developments accelerated globalization of media. The globalization of media is an aspect of capitalism, which depends on privatization and profit. There were the regulation barriers for television broadcasting and capital flow, and this was an obstacle for capitalistic globalization of television. A de-regulation and re-regulation of television broadcasting was observed after 1980s (Barker, 1999). Globalization forced national governments for the privatization of television which was previously controlled by state. Private television promoted political openings and competition (Straubhaar, 2007). Competitive television channels and broadcasting hours increased in many countries together with the technological developments and re-regulation. The market share of public television decreased after 1980s. The demand for television programs increased with the increased television channels and broadcasting hours. New television programming genres was

produced. Developed countries particularly USA took the advantage of the huge demand for television programs with their readily available infrastructures. US used the advantage of English. US had a wealthy market which speaks English, such as USA, Canada, England, and Australia.

There was a significant rise in the use of satellite and cable television distribution systems and global ownership of transnational television (Barker, 1997). The global television became a tool for cultural homogenization. People contacted with the worlds outside their culture through television. They were exposed to US culture mainly. US culture became a second culture of most people in the world. There is an argument that global mass media caused the domination of western culture. There is homogenization of cultures resulting in cultural imperialism. Television plays a central role for this.

The technological developments in 1990s enabled cheaper, flexible and portable production equipment for television programs. Cameras, microphones, recorders, lights, and mixers have become smaller, lighter, and easier to use. The prices have decreased and the quality has increased. These technological changes permitted new regional and local institutions to enter television broadcasting. One way flow of television programs from developed countries to developing countries met cultural barriers as expected from the theory of cultural proximity, and audience except a small elite with globalized culture started to prefer media products which are culturally proximate (Straubhaar, 2007). The share of US

television programs in the world market was 75 % in 1980s, and it dropped to 60 % in 1995 (Waisbord, 2004).

Simple low budget television genres like local news, talk shows, live music shows appeared. Even small and poor countries started to produce these low cost genres. The one way flow from the west to the rest has changed. This decelerated the domination of cultural imperialism. The character of globalization of television has changed from exporting or importing television programs to globalization of television genres. For example, the soap opera is US origin, but it has become world-wide genre. Soap operas, news, talk shows, etc. can be found in most countries. There is localization of global forms. Even news with western origin is adapted locally. Telenovelas in South America are not the same as US soap operas. The studies show that television programs in prime-time hours are increasingly filled by programming from cultural and linguistic regional production centers (Straubhaar, 2007). Decrease of prices and increase of quality of television programming equipment and the cultural proximity effect increased local production centers.

The rise of multiple television programming production centers should not be considered that US domination in this field is totally challenged. Programs with high budgets and advanced technologies such as featured films and series, and documentaries are still dominated by US. These programs are difficult to adapt for developing countries. Also, Hollywood television studios searched for

new ways to do business in a world with cultural diversity and production industries. They used the principle “think globally, program locally” to develop new forms of partnership with local companies (Waisbord, 2004). The flow of genre ideas has shifted to the flow of licensed television formats. Formats are programming ideas that are adapted and produced domestically. Formats can be seen as McTelevision. The prefix Mc as in McDonalds stands for the business model which considers local requirements. Local producers prefer to import formats rather than producing new programs because a program with high ratings is less risky than a new program. The imported format is tailored considering the effect of cultural proximity.

The flow of formats and adaptation of television series, game shows, and new type of television genres like reality shows increased in 2000s. The subject of this thesis is about the adaptation of television series and the subject of adaptation is covered in Section 2.3 with some detail.

In summary, television technology and programming genres originated in the west. Initially, it was one way flow of technology and culture from the developed countries particularly USA to the developing countries until 1980s. This brought the debates about cultural homogenization and imperialism. Local televisions were mostly state owned and controlled. Developments in satellite technologies after 1980s triggered new globalization wave. Re-regulation and privatization of television industry are observed in the world. The channels and

broadcasting hours increased. Besides news, films, soap operas, new television genres like local news, talk shows, live music shows, game shows, and reality shows appeared. Multiple flow of television programs started after regional production centers in Latin America, Asia, Middle East, and Africa. Audience has the tendency to prefer the television programs which are culturally proximate. This gave the advantage to regional production center over USA. Equipment for production of television programs became less expensive and high quality with the further technological developments. Even small countries started to produce own programs with low budgets. Local production centers have increased. Using television genres shifted to licensed formats. Formats are adapted locally. The partnership of global companies with local companies has started.

2.2 TV Series and Popular Culture

Popular culture can be defined as the collection of ideas, attitudes, and practice widely accepted and shared by people (Harrington and Bielby, 2001). So there is a quantitative dimension in the definition of popular. Audience preferences of television programs which are determined by rating measurements, sales of books, attendance records at concerts can be a quantitative index for the popularity. Popular culture is mass-produced commercial culture. It is also

referred as inferior culture which is enjoyed by the mass of ordinary people. On the other hand, high culture is the culture of small elite who is interested in artistic and literary values. Examples of high culture products include serious news programs and documentaries, classical music, theatre, opera, ballet, jazz, established literature like Shakespeare, and visual arts like Monet. Examples of popular culture might be television series, popular cinema, reality shows, game shows, talk shows, magazine shows, sport shows, popular music concerts, and mass-circulation magazines with extensive coverage of celebrities (Storey, 2006).

Since popular culture is mass culture and is affect largely by global mass media, it is claimed that popular culture is American culture. Globalization of popular culture is called as Americanization and homogenization of culture.

Another perspective of popular culture is that it can be seen as public fantasy. It is understood as a collective dream world which articulates the desires and wishes of people. Television series should not be considered as the reality. They may present the dreams of society. For example, American society is highly individualistic. But, neighborhood, friendship and cooperation are presented in many American series.

Another feature of popular culture is that it originates from the authentic culture of people. People determine popularity of media products eventually. The budgets of products come from advertisements in private media companies. If

products are not widely accepted by people, the production is stopped. It is pointed out that approximately 80 % of products fail despite extensive advertising (Storey, 2006). Many ambitious television series stopped broadcasting because of the ratings.

Popular culture and high culture are in conflict. But, there are cases where they mix. For example, seaside holidays were an aristocratic practice at the beginning, but it became popular later. Film noir was popular at the beginning, but it became art cinema later. It can be said that not all the TV series are popular only. There are many TV series which have been the subject of academic research. The science of sociology, politics, religion, psychology are used in the scenarios of these series, which can be traced by people with high culture, and popular visual scenes are used for people who are interested in popular culture.

There are debates on popular culture related to postmodernism (Storey, 2006). The main claim is that there is no distinction between high and popular culture in postmodern era. Popular culture ended high culture for some. Commerce won against culture for some others. As cited by Storey (2006). Collins points out that television is often seen as quintessence of postmodern culture. A negative view is that television is depthless and banal visual imagery. A positive view is that television produces bricoleur of postmodern culture. Collins examines the TV series 'Twin Peaks' and concludes that TV series like 'Twin Peaks' constitutes audience as bricoleurs and also watched by an audience who

celebrate the bricolage of the programs. 'Twin Peaks' started a new era about considering the audience. The audience is not seen as a homogeneous mass. It is fragmented by age, class, gender, sexuality, geography, ethnicity, and race. The series was promoted by intellectual appeal and as a soap opera. These marketing techniques have been used to promote many TV series like *Desperate Housewives*, *Sex and the City*, *Six Feet Under*, *The Sopranos*, and *Lost*. Oscillation in discursive register and generic conventions is a primary factor in these TV programs.

TV series are American origin. One of the most globally popular American soap opera is *Dallas* (Ang, 2007), which was aired in 1978-1991. The story of *Dallas* evolves in a wealthy extended family. The characters have complicated mutual relations. The story focuses on struggles between love and hate, loyalty and betrayal, greed and compassion, hope and despair. These are quintessential to soap operas. *Dallas* has a mythical status in television culture and popular global culture. Ang studied the reason why people particularly women enjoyed the show. She concluded that there are two major reasons for that. One is the melodramatic imagination, and second is the ironic pleasure. Ang argues that the mainstream of melodramatic feeling and ironic playfulness continued in successful TV series like *Sex and the City* and *Desperate Housewives*.

Cultural imperialism of USA was dominant in 1980s. US popular TV became less hegemonic, but still powerful and influential after 1990s (Ang, 2007).

The adoption of melodramatic and ironic format of soap opera in national versions of Dallas became more popular rather than importing American programs. As Waisbord (2004) says there has been shift from 'wall-to-wall Dallas' to 'wall to wall format'. Using global format and adapting it to local tastes is called glocalization.

TV series affect popular culture in different ways. Fashion clothes, commercial products such as cars, touristic places, attitudes may become popular due to TV series. Celebrities of TV series appear in TV commercials. A striking example can be given with the TV series, Miami Vice. Miami Vice is a US crime drama aired in 1984 to 1989. The clothes and glasses worn by two cops became very popular (Wikipedia, 2016b).

There are various sources of popular culture such as television, films, video games, books, and the internet. Many people watch many hours of television everyday. The share of TV series is highest in the prime-time (Wikipedia, 2016c). So, it can be said that the most influential source of popular culture today is TV series.

2.3 Adaptation

The equilibrium between the trends of globalization and resisting to globalization to keep local cultures is termed as hybridization or glocalization. As cited by Straubhaar (2007), Bhabha saw hybridity as an active process of interacting between cultures. Global forces bring changes, but the changes are adapted with existing local forces in hybridization. A degree of hybridization existed for a long time because cultures have been in contact through warfare, trade, migration, and slavery. Developments in transportation and communication in modern world enormously accelerated contacts between cultures and hybridity has been intensified (Kraidy, 2002a).

Ronald Robertson emphasized the importance of culture in globalization (Balci, 2006). Robertson claimed that globalization had to consider local cultures and localize global products. He introduced the term 'glocalization'. Glocalization is a general definition for the adaptation of international products to local markets, considering local cultures. Internationalization of products and services has a better chance of success when they are adapted to local regions where they are sold. There are various examples of glocalization for different products including media texts.

Adaptation in media has a broad meaning. One category of adaptation is adaptation from novel to cinema, from cinema to TV series, from cartoon to

cinema or TV series, etc. Another category of adaptation is that films, songs, magazines, news, TV series, reality shows, talk shows, and game shows, etc. originated in a country are adapted in other countries with different languages and cultural modifications. As the theory of cultural proximity suggests that people prefer media texts in their own language and culturally proximate. Therefore, the second category of adaptation is widely used particularly in television.

As cited by Erdoğan (2015), the theory of adaptation in broad meaning is studied by Linda Hutcheon in detail. There are different audiences who prefer film, novel, or TV series. Adaptations make it possible to appeal the same content to different audiences. According to Hutcheon, adaptation is the process of interpretation and recreation of an original text to a new text. It is a creative work of the original text. It is not repeating or a simple reproduction, and requires intelligent and productive effort.

Novels appeared in literature before cinema because the printing machine was invented first. Early adaptation was from novel to cinema in 1900s. The important examples are the works of Shakespeare, and Sherlock Holmes novels.

There has been an increasing demand for TV programs after 1990s because of privatization of television, increasing channels and broadcasting hours. Every new program has a risk of failure. A successful program in a country particularly USA has a high chance of being successful in another country. It is observed that

audience prefer adapted programs to original imported programs. Therefore, adaptation is widely used process in TV industry after 1990s. Initially, it was in the form of genre adaptation. Later, it became adaptation of TV formats.

Globalization has increased interconnectivity among television industries worldwide. International media companies produce television programs and sell their formats worldwide. Audiences watch national variations of same shows. Global media corporations provide standardization of television programs. They know what works and what does not work (Waisbord, 2004). The popularity of television formats and local tailoring can be considered as glocalization.

There are many case studies for adaptation. Several examples are discussed here. A typical non-media example is the partnership of international US company Wal-Mart and Indian local company Bharti. The joint of Bhart-Wal-Mart in India has been studied by Matusitz (2015) in terms of glocalization. The principles of adaptation were used. Adaptation to Indian culture, to local brands and products, and local attitudes of shopping were realized. There were many small retailers in India and people were against multi-national companies. Native-born supervisors and executives were recruited. The importance and benefits of modern shopping was introduced by videos. Indian customers like informal relations and thus jumping through hoops was assumed as the strategy for customer relations. Indian Hindu culture rejects the Valentine's day and the products related this were not

sold. Local brands and simple cheaper products were preferred because of Indians tendencies.

The same main principles of adaptation are applied for the internationalization of media texts as the typical example given above. Akira Kurosawa's 1957 Japanese film, *The Throne of Blood*, is a classic example of adaptation of Shakespeare's *Macbeth* around the world. Japan's Sengoku period of civil wars is used instead of medieval Scotland. The genre of samurai movie and conventions of Noh drama were used as Japanese cultural content (Shin, 2010). It is argued that adaptations alter the original text and thus some of the original content is lost. Thus, *The Throne of Blood* has limited coverage of deep meaning, pleasing rhythms, and artistic level of Shakespeare's work.

It was possible to produce similar TV programs without licensing before 1990s. Many countries accepted the laws to protect TV program ideas by the effort of lobbying of global companies. Format licensing has become popular (Waisbord, 2004). Technological developments and globalization has made it easy stealing programs but also has improved to monitor copyright violations. There were no technological or legislative barriers, but there were cultural barriers for foreign shows. TV programs with high ratings in their country of origin have not received similar ratings in countries as foreign programs. However, it is observed that adaptations of programs to local audiences have received similar ratings in most cases. Audiences like to watch familiar themes, places, and

characters in television. Contents embedded in local cultures have better chance to be successful locally (Waisbord, 2004).

Formats are open texts which can be adapted with the constraints of the owners. Local producers fit local narratives, histories, humor, events, and characters into the basic format, but they cannot change the basic concept (Waisbord, 2004). An example of a warning of original owner of format to adapter is given by Kırca (2001) who studied *Cosmopolitan-Türkiye* case for adaptation. *Cosmopolitan* is a US women magazine which is recognized as constructing global modern women figure. It has been adapted to Turkish market as *Cosmpolitan-Türkiye* (CT). The editor of CT says that the adaptation process is performed by mutual exchange of ideas. A sample of adapted monthly volume is sent to US. Sometimes, advices from US for future magazine volumes are given. The original volume is sent to Turkey by US. The adapter chooses a cover photo from the original volume. Using local photos for the cover is not allowed. This is the policy of the owner of format because it is important to establish the first global visual image of the magazine. About half of the articles in the local magazine is chosen as the same as the original magazine. They are localized by using examples in Turkey on sexuality, beauty, man-woman relationship, and fashion. Also, they are adapted considering the cultural differences and state control between US and Turkish societies on moral values. There are cases where the CT was fined because youth is encouraged for sexual relationship before

marriage. The articles in CT are kept parallel to US volumes, but they are adapted because the language used in US is more provocative for sexuality. Some subjects are considered as taboo in Turkey. For example, the title of an article was “My husband was homosexual” in US and it was adapted to Turkey with a title “Am I a man or woman: Third gender”. Once, CT published an article about five generations of women in Turkey and they used a photo of women with a scarf. A serious warning came from US about this because this photo is considered as a conflict to the image of liberal and free women created by the magazine. This example shows that the adaptation of a format is possible but the basic concept of the original text is preserved.

There is an increasing number of studies like this thesis work in the area of adaptation of TV series. Tutucu (2015) studied the adaptation of Korean series to Turkish television within the context of cultural proximity, and considered “Güneşi Beklerken”. The similarities of Korean and Turkish cultures are examined and it is observed that the similarities have been reflected to the adaptation. This result is consistent with the quantitative measures of Hofstede’s dimensions. Geographical and language closeness are most important factors for audiences but they do not determine cultural proximity solely. Confucian values are quite close to Turkish society and this determines another type of cultural proximity.

Çavuşoğlu (2014) studied the adaptation of US series *Desperate Housewives* to Turkish market. There are cultural differences and similarities between US and Turkish society on the role of women in family and society, the role of man in family and society, man-woman relationship, divorced women in society, purity of woman, sexuality, homosexuality, cheating, marriage, bad language, neighborhood, leisure time activities, etc. These cultural differences similarities are analyzed in the two series. It should be noted here that the cultural differences or similarities should be determined through the research on the real life and cannot be determined by fictive media texts.

Erdoğan (2015) studied adaptation of US series to Turkish television, and considered the cases of *Grey's Anatomy* and *The O.C.* It is observed that Turkish series mainly uses the original texts, but added local tastes. Motherhood and morality were preserved, but exploitation of sexuality and homosexuality are avoided.

A prominent subject of case studies for adaptation of TV series is the Colombian telenovela, “*Yo soy Betty la Fea*”. *Betty la Fea* has been exported as canned (dubbed or unaltered) programming and format to approximately 70 countries (Miller, 2010). Canned products are preferred in geo-linguistics markets and poor countries. Licensed adaptations were sold 38 countries (Fung and Zhang, 2011). Telenovelas as a genre are popular from Angola to Korea. In the original text, *Betty* is unattractive, unfashionable, but smart girl starts a job at a fashion

house and wins the heart of her handsome and rich boss. She was named as Ugly Betty in US, Lisa in Germany, Katya in Russia, Ugly Wudi in China, Jassi in India, Sara in Belgium, etc. in adapted versions. Betty La Fea format has been successful in almost every country in which it has been introduced. Miller (2010) studied why the format has been successful in all over the world. Telenovelas differ from U.S style soap-operas. They have limited episodes. They tend to conclude with happy endings. Soap-operas can last for decades with meandering storylines. Telenovelas are produced with low budgets. They use the basic rags to riches Cinderella story which has been popular throughout history. They are a mixture of global themes and identifiable local elements which resonate with audience. They have global and local nature simultaneously. They include the presents of suspense and emotion, a heterosexual love story, the use of triangles, the forced bipolarity between good and evil and natural acting.

Mikos and Perrota (2011) studied the adaptation of Betty la Fea to Germany, Russia, Spain and USA. They analyzed first episodes considering that characters and fundamental story are introduced in the first episode of a TV series. They also looked at the second episodes to examine whether the story and major characters were maintained. First of all names known locally were preferred. Betty tries to find a job in a fashion design company in Columbia, Russia and Germany. She is trying to find a job in a fashion magazine in U.S and Spain. The main characters differ in adaptations. Betty is witty in the original text. Katya is

clown in Russia. Lisa is an alien in Germany. Bea is geek in Spain, and Betty Suarez is clumsy in US. Different cultures have different sense of comic characters. The boss has womanizing qualities in the original text. He has been altered to more likeable and honest character in U.S version. Mixing telenovela and comedy ingredients differ in adaptations. Spanish adaptation has more telenovela aspects. German adaptation is closed to the original text. US and Russian adaptations use more comedy elements. Betty La Fea and local adaptations show features of hybrid formats. If a format is more hybrid, then it is more flexible for local adaptations and it attracts diverse audiences all over the world.

Adriaens and Biltreyst (2012) examined the Flemish adaptation of Betty la Fea as Sara. Again, Sara is chosen as a popular name in Belgium. Flemish values such as conservatism, simplicity, virtuousness and industriousness are attached to adaptations. Sixty percent of the original text was used and forty percent was created anew. Original Betty contained less scenes, which resulted in rather slow progression of the story. A Flemish episode consisted more scenes as standard for Flemish television fiction. The cultural proximity contents of Sara are using local language, popular name, location of a Flemish city, and familiar local actors. Also, local popular products such as French fries, beer, chocolate toffees, local bus company, and local radio station. Furthermore, national stereotypes such as keeping your salary a secret, being modest, unpretentious, and upright were used.

All the characters in Sara are professional and industrious regardless of their social class. Betty in the original text lives in a city where crime rates are high, so she has protective parents. But, crime rates are low in Belgian society and Sara is an adult woman who does not have protective parents. Class Distinction in Sara was not obvious in the original story. External beauty is important in Columbia and a plastic surgery was introduced for Betty la Fea. Body fitness and youth are important for female body in Eurocentric ideology. So, the plastic surgery was not used in Flemish adaptation.

The adaptation of Ugly Betty in US to China as Ugly Wudi has been studied by Fung and Zhang (2011, 2014). They made in-depth interviews with the producers. The ideological state requirements are also considered in the adaptation besides cultural context. Ugly Betty formula is seen as the continuity of modernity in China. The modernity in China is a hybridizing product of traditions, westernization, industrialization, capitalism, socialism, urbanization, rural culture, collectivism, individualism, and centralization of power of the party-state. Formats help Chinese audiences to contact global cultural products in a relatively closed political environment. Ugly Wudi reflects the political, cultural, and commercial imperatives in China.

Semantic structure of the original texts rather than the full script was preserved in the adaptation. Ethnic conflicts were problematic in China, and they were omitted. Sexuality pluralism has not been copied or deleted. Homosexuality

is positively represented in US version. Heterosexuality is the only dominant and legitimate discourse in China. The homosexual character in US is replaced as a sissy character with lady-like gestures and colorful costumes in China. Ugly Wudi has been more conservative sexually as compared with liberal Ugly Betty. The sexuality on Chinese televisions are absent because of moral and political reasons. Sexual scenes are considered as having negative effects on youth.

In summary, format licensing and local adaptation of TV series are very popular in recent years. It has global modernity and local cultural proximity aspects and can be considered as a form of glocalization and hybridity. TV series having global and local nature simultaneously receive international success by adaptation of TV formats. This has been an innovative business model for the TV industry.

CHAPTER 3

ANALYSIS

3.1 Introducing Dawson's Creek and Kavak Yelleri

Dawson's Creek (DC) is a US TV teen series which was aired from 1998 to 2003. It was broadcasted more than 40 countries worldwide (Garcia-Munoz and Fedele, 2011). It has been adapted as Kavak Yelleri (KY) in Turkey (TR), which was aired from 2007 to 2011 (Erginbaş, 2012). Teen series focus on teenage characters and they are unique television genre. They appeal to female audience mostly. Important features of teen series include several themes such as school and friendship (Garcia-Munoz and Fedele, 2011). Young people tend to watch less television and they prefer television fiction series particularly teen series. Gender representation, stereotypes, and the content of fictive teen series can be used for building the identities of young people. Kim et al (2007) studied exposing heterosexual script on prime time network television programs watched frequently by adolescents. This subject is important because %60 of parents are very concerned about the amount of sexual content their children see in TV. This

content has increased dramatically over time. Twenty-five most popular television programs (15 sitcoms and 10 dramas) were considered in the study. One of them was Dawson's Creek. The average number of references to the heterosexual script appearing per hour by program changed from 3 to 30 where Dawson's Creek scored 15. The scripted messages were classified and the number of appearing times per hour was determined as sex as masculinity (3.04 times per hour), good girls (0.96), masculine courtship strategies (0.78), feminine courtship strategies (1.26), masculine commitment (1.33), feminine commitment (1.30), male-oriented homophobia (0.07), and appropriation of female homosexuality (0.11).

Erginbaş (2012) investigated the effect of the TV series, *Kavak Yelleri*, for creating on images on the youth of high school in Karaman. It is found that the teen series affected the youth culturally. The youth desire the free life without parent's over-control, but they do not put into practice and they prefer to keep their close family relation. A parliament member of Ak Party has claimed that the story of KY is distorting the structure of Turkish family. In an interview done in 2013, the director of KY (Kerem Çakıroğlu) has not accepted these accusations by responding that the series presents friendship and solidarity of teens and families are always involved in their lives. He has added that teens at 17s can fall in love, which is normal, and is not a threat to Turkish family structure (Karaca, 2013).

Munoz and Fedele (2011) studied the images of young people portrayed in Dawson's Creek. TV series have central role in construction and maintenance of

gender stereotypes. Gender images represented in teen series are important because they targeted at young people and they have the effect of construction of young people's identities. Various variables were used in the study. These were sex, age, race, physical build, clothes, sexual preference, social class, type of family, leisure activity, main stereotypes, type of conflicts, and theme of plots. The frequency distributions of the characters were evaluated in terms of the variables considered.

Dawson's Creek has another aspect which is described by television overflow (Brooker, 2001). The text of the TV shows particularly teen series are not limited to the television medium. It increasingly overflows from the primary text across multiple media platforms such as websites and magazines. Some programs invite interactive engagements of audience. The nature of watching television changed due to dedicated websites which offer immersive participatory experience. The practice of fans using various media at the same time creates cultural convergence. Producers market a text across various media platforms which is called as media convergence. These websites suggest the fans live the experience of a show rather than just watch it. Fans are an active minority. The experience of following favorite TV shows has changed for many viewers who follow multiple media platforms particularly websites.









Dawson's Creek is a turning point in American teen television history. The story was about ordinary people living in an ordinary town, doing ordinary things

very much similar to reality television (Rios, 2015). There are four main reasons why the series had global success. First, the brainchild of the series was Kevin Williamson who is a popular screenwriter. Second, unknown attractive young actors with potential star quality took the roles. Third, the series content involved large amount of discussion perception of sex. Lastly, the characters used eloquence language which is not normally used among teens (Rios, 2015). Dawson's Creek is considered as a quality teen series. It has intensive emotionality, analytic dialogs, hypertextual strategies implemented by multiple-media, feelings of nostalgia, high reflexivity of characters, and sentimental relationships (Moosely and Hills as cited by Munoz and Fedele, 2011).

There are four main characters in the story of Dawson's Creek. They are Dawson (M1), Joey (F1), Pacey (M2), and Jen (F2). Later two more characters joined the series: Jack (M3) and Andie (F3). There were 25 supporting characters (Munoz and Fedele, 2011). Munoz and Fedele described the stereotypes of characters as Dawson (M1): Activity and Integrity; Joey (F1): Intelligence, Caution or Fragility; Pacey (M2): Idealism, Rebellion and Pragmatism; Jen (F2): Immaturity, Power and Sarcasm; Jack (M3): Tenderness and Patience; Andie (F3): Intelligence, Reason or Activity. Jack (M3) was the only homosexual character. Later in the series Joey (F1) became a prominent character. She became feminist role model for young people a new version of the all American girl. The drama became a female coming of age story (Rios, 2015).

The adaptation of Dawson’s Creek in US to Kavak Yelleri in TR (Turkey) is studied in this thesis. The limited episodes are considered and the characters used in these episodes are listed in Table 2.

Table 2 Characters used in the analyses

Character	DC	KY
M1	Dawson (James van Deer Beek) ^a 	Deniz (İbrahim Kendirci) 
F1	Joey (Katie Holmes) 	Aslı (Pelin Karahan) 
M2	Pacey (Joshua Jackson) 	Efe (Dağhan Külegeç) 
F2	Jen (Michelle Williams) 	Mine (Aslı Enver) 

^aThe real names of actors are given in parantheses(Rios, 2015; Erginbaş, 2012)

3.2 Thematic Analysis

3.2.1 Opening of series

Titles

Starting with the titles as Dawson's Creek and Kavak Yelleri, it is observed that a different approach has been chosen in the adaptation. The series was not named as "Deniz'in Koyu" in KY as a translation of the original title. "Kavak yelleri" is in an idiom in Turkish. The idiom is used to represent usually teens who are not responsible and pursue un-realistic expectations, and are interested in entertainment usually. As explained in Section 2.3, the adaptation is not simply recreation of the original text but a creative effort. This is observed at the beginning of the adaptation as selecting the title. As discussed in Section 1.2, audience prefers media texts which are culturally proximate. The title may be chosen to attract the audience who are familiar to the idiom and has a meaning in their culture. The series is about teens and the idiom related to teen has been used.

Opening theme music

DC uses the opening theme song “I Don’t Want to Wait” by Paula Cole. KY uses the opening theme song “Hele Bi Gel” by Pinhani. There is industrial similarity but cultural adaptation between two versions in terms of using music. They both use music as a promotion for audience. Soundtrack albums have been released from the music used in the episodes in the both series. The songs have been performed by a local popular music group (Pinhani) in the adaptation, as consistent with the cultural proximity theory.

Opening credits:

An episode in DC starts with approximately 2.4 minutes introductory scenes which give main theme about the story of the episode. Then opening credits of 45 seconds are shown. KY episodes start with the producer company logo shown for 5 seconds followed by the opening credits of 2 minutes. The content of the opening credits showing the main characters and their close friendship are similar. The introductory scenes of 2.4 minutes in DC have been used similarly only in the first episode of KY. Only one place is used for the opening credits in DC. On the other hand different places are used in KY. So, there is a minor technical difference in the opening credits of the series.

3.2.2 Teenage Relations

Friendship of M1, F1, M2 and F2

There are four main characters in the series (Figure 1). M1, F1, and M2 are friends in a small town since their childhood. They are at their 15s in DC and at their 17s in KY. As given in Section 3.1, the series is about a realistic life of teenagers, and involves a lot of open discussions about sex. The discussions at the age 15s may not be found realistic in Turkey (TR). As given in Section 1.3 indulgence index is 68 in the USA (US) and 49 in TR. This indicates that higher the indulgence index means the lower the sexual mores. The behaviors of teens at 15s may be tolerated at 17s in TR. This cultural difference may have been considered in the adaptation.



Fig. 1 Friends (a) in DC (22dakika.org, 2016) and (b) in KY (1v1y.com, 2016)

The close friendship of M1 and F1 since their childhood is depicted as F1 enters M1's bedroom from the window and spends time in the episodes in DC. M2 is also their close friend since their childhood. The initial scenes start with the dialogs of M1 and F1 in M1's bedroom. They talk about sexuality, their growing up and possibility of changing their friendship. They continue to sleep in the bed as friends but wondering about the status of their friendship in the future (Figure 2a).

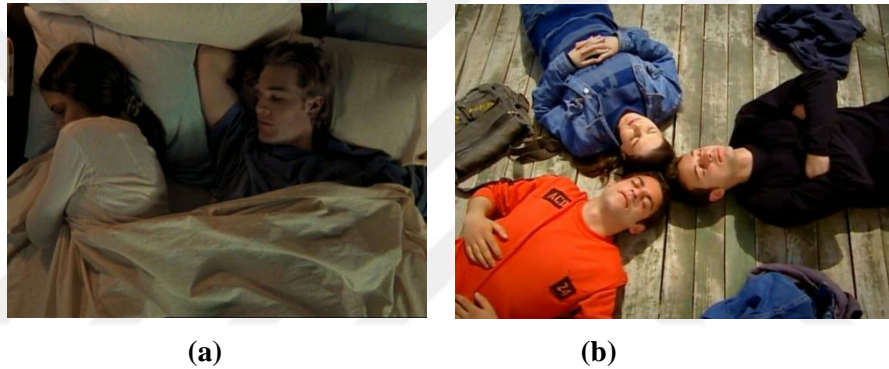


Fig. 2 (a) M1 and F1 in DC sleeping in M1's bedroom and (b) M1, F1, and M2 in KY lying down on the wharf (Screenshots from Episode 1)

The format of the close friendship of M1, F1 and M2 are maintained in KY. However, there is no scene where F1 enters in M1's bedroom from the window and spends time. Mostly, the friendship of the three is shown. The initial scenes in KY start with the three lying down in a wharf (Figure 2b). Their discussion about sexuality and growing up is very limited as compared in DC. Here, it is observed that the format is not changed, but there is a cultural adjustment, which is consistent with the difference between the indulgence indexes of US and TR. This

cultural adjustment is also limited, and the effect of westernization exists because of the format, where a girl can be close friends with boys.

F2 joins the three friends as the fourth when she comes to the town. She comes from New York in DC. She says that her family sent her to the town to help her grandmother because her grandfather is ill (Episode 1). Later in Episode 4, she says to M1 that her family sent her to the town to save her from the problems of teens in cosmopolitan large cities where girls expected to grow fast, stay out late at night, meet wrong people, and have sex too young. F2 comes to the town from Germany in KY. There is a large immigrant Turkish population in Germany. She says to M1 that she comes to the town, because her mother in Germany does not have a decent life. Her mother gave her birth after one night sex and she is alcoholic. She is sent to the town to grow up without expected problems of her mother and teen problems in Germany, and not to lose Turkish culture. Her grandmother warns her about the cultural differences between Turkey and Germany saying that she should be careful about her behaviors as a girl in the Turkish town. Istanbul may not have been chosen corresponding to New York because the problems of teens in a large city and in a small town in TR may not be considered as much serious as in US. Here, it is observed again that the adaptation is a creative process, not a simple recreation. Again, the format is maintained and the changes are made considering the cultural proximity.

M1 and M2 in DC consider F1 as a childhood friend. However, M1 and M2 evaluate F2 as an opposite gender after they meet her. M1 and M2 in DC question the virginity of F2. This format of evaluating F2 by M1 and M2 is maintained in KY. The initial discussion between M1 and M2 about F2 in KY is tailored. M1 and M2 discuss about the beauty of F2 in KY (Episode 1). It may be considered the audience in TR may not like talking of teens about virginity, and beauty is chosen as the subject. The morality is maintained and sexual conversations are avoided considering the Turkish culture.

Discussions between teens in cinema

M1 in DC organizes going to cinema to use an opportunity to become close to F2. He requests help from his old friends F1 and M2 to join because he thinks that to invite F2 alone is too early. M1 sees F1 as a childhood friend and is interested in F2 as an opposite gender. F1 is jealous of M1 or disturbed by over interest of him in F2 ignoring the old friendship. F1 behaves odd to show her disturbance. On the way, F1 asks F2 about F2's virginity and says that Dawson is virgin. F2 says that she is virgin. F1 warns that the first experience of virgins may be absurd. M1 tries to hold the hand of F2 in the cinema. F1 sees this attempt and interrupts by asking odd questions related to sexuality to F2. The format of going to cinema is maintained in KY. But, F1 behaves odd as spilling cola as if

mistakenly instead of asking odd questions related to sexuality (Episode1). It is seen that excessive sexual talking is avoided in KY and cultural morality is maintained, but westernization behaviors of teens, going to cinema with boys and girls as a group, is shown.

Friendship of M1 with F1

There is a discussion between M1 and F1 about keeping their childhood friendship as teens in DC (Episode 1). M1 claims that it is possible to stay as close friends and share everything. F1 claims that this may not be possible anymore. F1 asks M1 how many times a week he masturbates in order to support her argument in one of usual visits at his room. M1 hesitates and ashamed to answer the question. F1 gets upset and leaves the room from the window. M2 shouts from the window and answers the question by saying that “Usually in the morning with Katie Couric”. F1 becomes very happy because she has got the answer that their close friendship would continue. The format of discussing of their close friendship is maintained in KY. F1 in KY asks M1 when he looked at a nude picture of a celebrity when they are at the wharf. M2 was there also. Similarly as in DC, M1 hesitates and ashamed to answer the question and answers it giving the name of a famous model later. It is observed that M1 and F1 in DC have explicit sexual dialogs alone as shown in Figure 3a. M1 and F1 in KY have implicit sexual

dialogs with the availability of M2 as shown in Figure 3b. The indulgence index of TR is less than the indulgence index of US, and excessive sexual dialogs of a boy and a girl alone are avoided considering the cultural difference. On the other hand, westernization is harmonized in KY by showing talks between boys and girls about implied sexuality. Westernized teen characters to some degree are introduced in KY to establish a balance between traditional Turkish culture and westernization.



(a)



(b)

Fig. 3 (a) Discussions of M1 and F1 in M1's bedroom as the two in DC and (b) discussions of M1, F1, and, M2 as the three in KY

(Screenshots from Episode 1)

Parties of teens

Teen students meet at traditional Saturday night dance party in the school in DC (Episode 2). This is a cultural event of teens in DC. This cultural event is not available in KY. It is adapted as M2's birthday party instead of Saturday night

dance party. The event is adapted considering the cultural proximity. The birthday party with boys and girls can be considered as westernization of Turkey.

Teen characters in DC are at the age of 15s. Teen characters in KY are at the age of 17s. They are preparing university entrance exams and they plan to make a graduation ball in KY. Graduation balls in high schools are culturally important in Turkey and can be considered as westernization. This story may be added in KY considering the age of teen characters and also need for extended episode times. Students search for a hotel for the graduation ball (Episode 4). Students from high income families want to organize the graduation ball at a luxurious hotel. M1, F1 and M2 are against this because students from middle income families cannot afford it. The principle supports the students from high income families. M1 supports his friends although he can afford the expenses for the luxurious hotel (Episode 4). It is observed that the additional story is related to the format of the original text where a party is shown. The additional story is presented by considering the cultural proximity also.

Lie of F2 to M1

M1, F1, and M2 in DC wonder about the virginity of F2 who has come from New York. F2 says that she is virgin in Episode 1 when she is asked on the way to cinema. Later in Episode 4, she confesses to M1 that she is not virgin. M1 gives

importance to love and romance. He is disappointed. The corresponding story in KY is changed as F2 says a lie to M1 about the reason she has to go the airport. She behaves like a girlfriend of M1 to make him do her requests. F2 asks M1 to take her to the airport because her mother comes from Germany and she wants to see her mother. Actually, she wants to go the airport to run away from her grandparents and go to Germany to meet her boyfriend in Germany. M1 is interested in F2 so much that he takes the car of his father without permission, and uses it without driving license to take F2 to the airport. He realizes the truth in the airport and he is disappointed. It is observed that the subject of lie about the virginity of a girl in DC is not shown in KY. It may have been considered that the virginity of a girl is very important in the Turkish culture, and the subject is not considered even a Turkish girl raised in Germany.

3.2.3 Family relations

General

M1 and M2 enter M1's house one day in DC (Episode 1). They see the foreplay of M1's parents. They stop the foreplay and M1's mother makes the joke

saying that they would see the worse. This event is adapted in KY. M1 watches a film on TV with his father. His mother walks over in the room and she blocks the TV screen. M1 complains about it, but his father makes a joke that he was happy watching his mother instead of TV. Also, M1 in DC discusses with his father about sex in other scenes. M1 in KY only discusses about love and romanticism with his father. Here, it is observed there is no substantial power distance between teens and their parents and the indulgence is higher in US. The adaption is in parallel with the cultural dimension indexes of the power distance and indulgence between US and TR.

Violence in family

Relation of M2 with his father

The father of M2 in KY is a retired policeman. He is a disciplined person and does not have tolerance on M2. M2's older brother is a police. The father of M2 wants M2 to become a police too. However, M2 never wants to be a police. The father does not give freedom to choose M2's own career. They often argue about this conflict. The father attempts to beat M2 with his belt, the mother tries to calm down the father and M2 runs away in Episode 1 (Figure 4).



Fig. 4 A screenshot from Episode 1 in KY, M2 and his father arguing

In a scene (Episode 3), M2 and his brother in KY talk about the character of their father. M2 describes his father as saying that his father beats him in one séance before going to school and in two séances after coming to school when his father learns about his low grades. In another scene (Episode 5), there is a conversation between M2 and his teacher in KY. M2 talks about his father by telling that his father used to beat him so strongly that his nose used to bleed. Another scene (Episode 1) where the pressure of the father in general is shown as where M2 in KY says M1 that he should go home early because his father may get angry. Here, the father-son conflict and the pressure of the father to his son are depicted. A father can even apply violence to his son. Here, it is shown that teens cannot behave individualistic. These scenes and the character of M2's father are not available in the original text in DC, and teens behave individualistic. As indicated, the episodes in KY are longer than in DC. There are needs to additional scenes. These scenes are added considering the cultural proximity of Turkish

audience. The intervention of parents to their children especially in choosing a career may be considered as culturally acceptable. This is consistent with that the power distance is higher and the indulgence index is lower in TR as compared with in US.

Relation of F2 with her grandfather

The grandfather in KY is a stereotype father who applies over discipline to his daughter. His daughter ran away to Germany because of his over discipline. F2 is the child of one night sex. She comes to Urla because she does not have decent family life. The grandfather tries to apply the same over discipline to F2 also. However, he is warned by the grandmother that he should be careful because the same consequences as the mother of F2 may result (Episode 1). One day, F2 in KY is seen walking with a boy in the street by her grandfather. The grandfather holds her hand, pulls strongly and slaps her in Episode 3 (Figure 5).



Fig. 5 A screenshot from Episode 3 in KY, the grandfather slapping F2

In another scene (Episode 3), the grandfather in KY realizes that F2 has gone to a party without his permission and she has returned home late at night. He gets very angry and confines her to her room. These scenes are not available in the original text. It may be considered that raising teen girls with virtue is an important issue and violence can be applied if necessary in Turkish culture. This cultural item is used in the stories of additional scenes.

Intervention of families to teens

Registration of F2 to school

F2 in DC goes to school by herself and completes her registration. On the other hand, F2 in KY goes to school with her grandmother and completes her registration in Episode 1 (Figure 6).



Fig. 6 A screenshot from Episode 1 in KY, F1 goes to registration with her grandmother

In another scene (Episode 3), M2 in DC is warned by his teacher because of his low grades. M2 discusses this problem with his teacher how to find a solution (Figure 7a). The teacher in KY warns M2's family by sending a note about the low grades of M2 in Episode 3 (Figure 7b). M2 hesitates to show the note to his father because his father is a very disciplined person. He requests help from his older brother for this.



Fig. 7 Screenshots from Episode 3 (a) M2 and teacher in DC discussing about low grades and (b) Teacher sending a note to M2's family about low grades

It is shown that teens in DC solve their problems individually. Families in KY involve for solving the problems of their children, which can be considered as a part of Turkish culture. So, audience in TR is attracted by this kind of Turkish cultural values.

3.2.4 Sexuality

Discussion about sex/love:

The following discussions take place between M1 and his father in Episode 1 in DC:

Father: "Shift, your mom is on" (Mom appears on TV presenting news).
"Watching her work is the best foreplay".

M1: "I am out of here".

Father : " Have fun. Play safe."

M1: "Condom chat is premature."

Father: "It is never too early."

M1: "What is up with the sex? That is all anybody thinks about any more. Sex, sex, sex! What is the big deal?"

Father: "Sex is a very big part of who we are as human beings?"

M1: "Does that mean we have to go hump the coffee table. If sex is so important then how come Spielberg has never has a sex scene in one of his movies? He keeps it in its proper place in film, as should we in life".

A conversation takes place between M1 and his father in KY (Episode 3):

Father: "Is this also Ertem Eğilmez film?"

M1: "No. It is Memduh Ün"... Fatma Girik hides Tarık Akan in the roof. But the boy was been aware of. The aga learn about them. They take all the risk and run away together."

Father: "Wow. You say this is a deep love".

M1: "Father, would you do the same? Would you help your love if she is in trouble?"

Father: "Of course if someone really loves."

M1: "Even if the action you do to save here is wrong?"

Father: "Love and mistakes are both for human beings. I am a human too. I can love and I may do mistakes."

M1 in DC talks about sex with his father. On the other hand, it is observed that the corresponding discussion is about love and romanticism in KY. Open discussions about sex including parent's sex life between a father and son may not have been considered to be liked by Turkish audience. Thus, they have been replaced by discussion about love and romanticism. It is seen that M1 can talk about sex with

his father as if his father is his friend. This is consistent with the difference of power distance indexes between US and TR.

Kissing

The first kiss is taken as a serious event for teens in the series. It takes time kissing of M1 and F2 in DC. M1 kisses F2 later. This format and kissing is retained in KY. There were Türkan Şoray rules (Şoray, 2012) which forbid kissing and sexual scenes in Turkish cinema. These rules have been changed gradually which can be considered as westernization of TR. It is observed that M1 in KY kisses F2 as in DC, and no kissing rule is not applied (Episode 2).

M1 in DC asks his father about kissing a girl because he does not have any experience (Figure 8a). Father answers the question giving the example of his first kissing of his wife (Episode 2). This scene is adapted in KY by the discussion of M1 with M2 (Figure 8b). M2 gives a general description only (Episode 3).



(a)

(b)

Fig. 8 (a) A screenshot from Episode 2 in DC, M1 discussing with his father about kissing and (b) a screenshot from Episode 3 in KY, M1 discussing with M2 discussing about kissing

It is observed again that father and son in DC discuss about sexuality and talk about the sexuality of parents. Although the family of M1 in KY is presented as educated modern family, there is no discussion between father and son about sexuality. It takes place between friends in KY. This adaptation is consistent with the difference of power distance and indulgence indexes between US and TR and the theory of cultural proximity. The format of the subject of kissing of teens is maintained, so westernization is also promoted with some degree. The balance between the original text where American teen life is presented and Turkish cultural values is established in KY.

M1 and M2 meet with their teacher

M1 and M2 in DC meet a beautiful woman in 40s. As teen boys they are affected by her sexuality because the woman walks with an attractive dress and attitude (Figure 9a). M1 has character who gives importance to love and romance. M2 is a womanizing character and interested in her sexually. M1 warns M2 that the woman may be a mother of someone they know. M2 says that mothers can have perfect sex lives and ignores the warning. M1 and M2 learn that the woman is actually their teacher later in the class. The story develops as the fantasy of teacher-student. The format where M2 in KY meets a woman and is affected by her is maintained. The woman is presented as pure and beautiful (Figure 9b). M2 tells about the beauty of the woman to his friends. Then, M1 and M2 realize that the woman is actually their teacher later at school as in the format. M2 in KY starts to feel platonic love to his teacher, and shares this with his friends (Episode 1). It is observed that the evaluation of M2 for the teacher in KY is about beauty instead of sexuality. It may be considered the audience in TR may not like talking of a student about the sexuality of a teacher, and beauty is chosen as the subject again. The morality is maintained and sexual conversations are avoided considering the Turkish culture.



(a)

(b)

Fig. 9 (a) Presentation of sexuality of the teacher in DC and (b) presentation of beauty of the teacher in KY (Screenshots from Episode 1)

Relation of M2 with teacher

M2 in DC is interested in his teacher sexually. The teacher wants to stop this interest by implying she is not interested in him. M2 responds to the teacher saying that she is a liar, she is interested in him as a middle age woman, she has a fantasy of dating with a young boy so that he makes her feel also young, she misses the best experience of sex with a young boy in her life. The teacher responds him kissing, and their relationship starts in Episode 1. They make love in Episode 3. There is no sexual relationship between M2 and his teacher in KY. M2 is interested in his teacher with a platonic love. However, M2 sees his teacher in his dream talking and implying the love between them mutually, and he wakes up just about kissing in the dream (Episode 1). Here, it is observed that the interest of a young boy in a middle age woman teacher in the format of the original text is

maintained, but the results of the interest are adapted considering the cultural moral values. This is consistent with the difference of indulgence indexes of US and TR.

3.2.5 Gender

Warning girls

F2's grandmother in KY warns F2 saying that she should be careful about her behaviors as a girl in the Turkish town in a scene (Episode 1).

F2 in KY tells the vice principle in the school about going out at night with a group of friends while discussing the adaptation from German culture to Turkish culture in another scene (Episode 1). The vice principle is very surprised about going out of a girl at night. He asks about if the grandmother knows about it.

F2 in KY tells her grandmother about going out at night with her friends. The grandmother asks permission from the grandfather. Here, it is observed that there is a higher power distance between a girl and grandfather than grandmother.

The grandfather strongly opposes. The grandmother says to the grandfather by anger “Okey, Mr. Osman, let us do what you say. Do the same to your grandchild what you did your daughter. Let us not send her to school. Keep her at home. Beat her if she goes out with her friends” (Episode 1). Here, the grandmother defines a stereotype father who applies over discipline to his daughter.

F1’s mother in KY gets anxious because F1 has not returned home although it is 9:00 pm (Episode 5). She gets very angry and says to F1’s older sister to call F1 and tell her that she will break her legs.

It is observed that girls are warned many times in KY. On the hand similar warnings are not available for boys. Considering the moral values there is an opposite behavior for boys. For example, M2’s birthday party is organized in M1’s house without permission of parents in KY. The parents come home early. The father says that M1 will be surprised. The mother makes a joke saying that there is nothing to be surprised because M1 is not expected to be with a girl. The father responds by saying with a smile that M1 is a young boy and it may well be possible. The mother smiles too (Episode 2).

F1 in KY requests permission for the birthday party of M2 organized at M1’s house (Episode 2). F1’s mother rejects because it is at night and they have grown up. Finally, the permission is given because F1’s older sister accompanies her (Episode 2).

There are no similar discussions above in DC. Episodes of KY are twice longer than episodes of DC. Additional stories are added, and they are chosen as culturally proximate to audience. Stereotypes known culturally are used in TV series, audience watches them with interest.

Cheating by wife or husband

M1's mother in DC cheats her husband with a colleague at her work. On the other hand, M1's father in KY cheats her wife with F1's sister. Similar difference is made in the adaptation of *Desperate Housewives* to *Umutsuz Ev Kadınları* (Çavuşoğlu, 2014), where a wife in *Desperate Housewives* cheats her husband and a husband in *Umutsuz Ev Kadınları* cheats his wife. This difference can be related to cultural proximity. The cheated husband in DC gets very angry but does not apply violence against her wife when he learns the cheating. M1 also gets very upset. Forgiving is advised to M1 by the religious grandmother of F2 (Episode 5). It is implied that even a woman cheats her husband she should be forgiven. The audience in TR may not like and not find it realistic of cheating of a husband by a wife, not to apply violence, and even forgive. M1's mother in KY has more successful career than her husband and makes more money. His wife brings forward this condition sometimes and the husband has disturbance. Also, the husband regrets about cheating and wants to end the affair because he cares about

his family. It can be said that the disturbance and the regret of husband are shown as the valid reasons for the cheating.

Warning woman

M2's older brother in KY takes the teacher who is loved platonically by M2 to school by his car. The principle warns her not come to school by men in Episode 3 (Figure 10). Also, she is warned by the principle not to become close to men including students because the town is small (Episode 4). There is no such warning which is the intervention to the private life of a woman in the original text. Culturally, it may be considered that a woman should be careful about her relations with men in TR and these additional stories are added in the adaptation.



Fig. 10 A screenshot from Episode 3 in KY, principle warning teacher

Working girl

F1 in DC works part-time in a café. F1 in KY also starts to work in a fast-food restaurant without the permission of her mother. Additional story is added in KY. The boss tries to take advantage from F1 sexually (Episode 4). Here, it is implied that a girl has under the risk of harassment when she works. These additional scenes are presented as a cultural item to audience.

Homosexuality

Homosexual characters used in TV series in US are one of the main subjects for adaptation studies. The homosexual character in Ugly Betty in US is presented positively. The character is replaced by a sissy character in Ugly Wudi in China because the character is not accepted culturally and legally (Zhang and Fung, 2014). The character is avoided in the adaptation of “Grey’s Anatomy” in US to Doktorlar in TR, and the adaptation of The O.C. in US to Medcezir in TR (Erdoğan, 2015). The character is also removed in the adaptation of Desperate Housewives in US to Umutsuz Ev Kadınları in TR (Çavuşoğlu, 2014). Similarly, the character has been omitted in the adaptation of Dawson’s Creek to Kavak Yelleri. The teacher of M2 in DC spends time with a person. M2 has relation with the teacher and he gets jealous. The teacher informs M2 that the person is a gay, polite, high culture; she enjoys spending time with the person, and there is nothing

to worry about (Episode 4). Later in the seasons, a main gay character is introduced in DC (Rios, 2015). The gay characters are positive characters. These characters have been avoided in KY. The format of jealousy of M2 has been replaced. M2 gets jealous because his older brother is also interested in the teacher. Homosexuality in TR may not be culturally accepted by general audience. The adapters may have considered this, which is consistent with the theory of cultural proximity. However, it should be noted that an increase may be observed in the content of homosexuality in US TV series, and there may be gay characters used in recent TV series in TR. This subject can be investigated academically.

3.2.6 Cultural items

OSYM

One of the main subjects related to teens is the central university entrance exam (OSYM) in KY. This exam is very important to shape the future of teens in TR. Most families spend a lot of money for schools and courses for many years for their children to be successful in OSYM. This subject is not available in DC. The teens are oriented various branches in high school as shown in Episode 3 in

DC. There is a difference between the educational system in US and TR (Figure 11). This is considered in the adaptation. The investment to education is a long term investment. The long term orientation index in TR is higher than in US, and this is consistent with the content of the series.



Fig. 11 Screenshots from Episode 3, (a) M1 in DC in practicing film class and (b) students in KY preparing for OSYM

Conflict between generations

M1 in DC invites F2 to go to cinema for a night. He also invites F1 and M2. F2 tells her grandmother about this invitation. The grandmother says that there is no problem of living her life with the condition that she should come to the church on Sunday's (Figure 12a). F2 says that she is atheist. Here, it is implied that the old generation pays attention to going to church. The new generation raised in a cosmopolitan large city is not religious and even atheist. This is the major conflict between the old and new generations. She says that she will respect her

grandmother's faith, but she will not go the church. The grandmother insists. She bargains that if the grandmother uses a sexual word she would accept going to the church. The grandmother stops her insisting in Episode 1. The format of the conflict between F1 and her grandmother is maintained in KY. However, the content of the conflict is changed. A conflict arises between F2 and her grandmother about dressing longer skirt in Episode 1 (Figure 12b). F2 does not accept it. F2 tells about going to cinema with her friends. The grandmother does not accept it because it is considered badly for a girl to go out at night with boys in a small town. F2 bargains that she accepts dressing longer skirt if her grandmother accepts her going to cinema. Finally, she is allowed because F1 is also going to cinema with them. Here, it is observed that the adaptation is not simply reproduction of an original text. Girls do not go to the mosque on Fridays in Islam. Also, the atheism in teens may not be considered as a serious issue in Turkish culture. So, the conflict between F2 and her grandmother is adapted as the conflict about dressing. Going out at nights with boys for a girl is considered normal in US culture. It is debated and compromised at last considering that the group contains girls in TR culture as shown in KY. The adaptation process considers the cultural proximity and requires creative effort. The adaptation is parallel with the Hofstede's indulgence indexes.



(a)



(b)

Fig. 12 Screenshots from Episode 1, (a) F2 in DC arguing with grandmother about going to church and (b) F2 in KY arguing with grandmother about skirt length

Problems of family of F1

The family of F1 has problems according the format of the story. The problems in DC are depicted shortly as the father is in jail due to drug selling, the details are not given and he is not shown. Her mother is not alive. F1 lives with her unmarried pregnant sister who lives with a black boyfriend (Episode 1). On the other hand, the father of F1 in KY has problems of unemployment and cannot make money for his family. The mother has to work as cleaner in houses and is a character to survive with her family. F1's sister is uneducated irresponsible woman who has desire to a rich life and has affair with the married rich father of M1. F1's father decides to commit burglary by the encouragement of a mafia. He steals the historical ceramics of the mosque in the town (Episode 1). He is caught and says that he has stolen for his family. It is observed that the format is maintained but the content is changed. The content in KY is given with long

details. The reason for this is the episodes are 45 minutes in DC and 90 minutes in KY in general. Some side stories are required in KY, and this is achieved by exploring some details. The cultural proximity is considered in the adaptation. An unemployed father who commits burglary for his family is portrayed in KY for the corresponding father who is a drug dealer in DC. A father who is a drug dealer may not be considered a general family problem in TR culture. Also, the cultural items such as the mosque in the town, Urla, where the series is shot, has valuable historical ceramics is used in KY. The national feelings of audience are triggered as well by implying that the art of ceramics was very developed in the Turkish history.

Doing makeup of girls

Teen girls are interested in makeup as a growing sign. F2 as raised in Germany goes to school by polishing her nails in KY (Episode 1). The vice principle in the school requests removing the polishing. F2 defends herself as having the problem of adaptation to Turkish culture. Another event shown related to makeup of girls is using lipstick (Episode 1). F1's un-responsible sister helps F1 to make lips red when she goes to cinema with friends. F1 in DC takes the lipstick with her and takes the advices of her sister (Figure 13a). On the other hand, F1 in KY removes before leaving the house (Figure 13b). Here, it is pointed

out that makeup of teens at early age is not accepted in Turkish culture. Again, it is observed that a cultural item is presented to audience because it likes watching culturally familiar scenes.



(a)

(b)

Fig. 13 Screenshots from Episode 1, (a) F1 in DC talking with her sister about lipstick and (b) F1 in KY changing her mind and removing lipstick

Neighborhood relations

There is a scene in DC where a hurricane is expected (Episode 3). M1's house is strong and the neighbors gather there until the hurricane is over. M1's family accepts them with warm welcome and hospitality. There are no strong hurricanes in Urla, and this scene in KY has been replaced by the solidarity of neighbors for the father of F1, who is under threat of the mafia. The format of neighborhood solidarity is retained. The story is adapted considering the cultural proximity. Strong neighborhood relations are presented in the both culture. Although, the series cover realistic events, it should be taken caution that they are fictitious and there may be deviations from real cultures. USA is highly

individualistic having an index of 91, and the neighborhood relations may not be strong as presented in the series.

Various cultural items in scenes

There are many local cultural items embedded in the scenes. Some examples are given below. This is consistent with the cultural proximity theory which indicates that audience prefers to watch scenes which are culturally known.

Family members who watch television and drink tea are shown in the scenes in KY. There are no scenes of watching television which is not related to the story in DC. Drinking coffee instead of tea is shown in DC. Also, laceworks on tables, cupboards, and television are shown in KY (Figure 14). So, cultural motives are used.

Uneducated mothers (mother of F1 and mother of M2) in KY are shown as typical housewives who make cooking, knitting, serving family members, and sitting at home (Figure 14). The mother of M1 in KY is educated and she is never shown as a typical housewife. She is depicted as a westernized woman. F1's mother and sister work as house cleaners for M1's family. Here, it is implied that uneducated woman in TR can find a job as a house cleaner. There are no similar roles of women in the society in DC.



(a)



(b)

Fig. 14 Screenshots from Episode 4, (a) mother of M2 serving and (b) grandmother of F2 knitting



CONCLUSION

Globalization is the international integration of economy, politics, culture, and media. Developments in communication and transportation technologies have accelerated globalization and it has been increasingly influential after 1990s. The concepts of modernization, westernization, Americanization, and capitalism are discussed in the modern era of globalization. The fundamental force for globalization is capitalism. New satellite and television technologies caused globalization of media products.

Initially, media products with high budgets are produced in USA and distributed all over the world before 1990s. The series Dallas is a typical example for this period. It was produced in USA and had global success. Different nations imported the series and broadcasted in its original, subtitled, or dubbed forms.

People prefer media products from their own culture or the most similar culture according to the theory of cultural proximity. The main elements of cultural proximity are language and geographical closeness, but there are other elements like religion, values, genre, and themes. Cultural differences between countries can be evaluated by Hofstede's cultural dimensions quantitatively.

USA media industry was mainly capable of producing high quality TV series before 1990s and people did not have much choice to watch other than

these imported TV series. This has been called Americanization and cultural imperialism. However, the developments in the technologies of satellite and the production equipment for TV programs made it possible to produce and broadcast local high quality TV programs after 1990s. The prices for satellite broadcasting and equipment for production of TV programs has decreased, but the quality has increased. TV stations were state owned in many countries including Turkey. Liberalization, privatization of TV stations and deregulation of TV broadcasting have enabled international flow of capital and programming for television industry after 1990s. Local production centers for TV programming have emerged as the result of the removal of technological and legal barriers. The cultural proximity has become effective after these developments. The studies show that audience prefers TV programs from their own culture or the most similar culture. TV programs produced in Mexico, South Korea, Bollywood, Dubai, and South Africa attract the audience in Latin America, East Asia, South Asia, Middle East, and Africa, respectively. Regional products grew increasingly and competed with USA products.

Private televisions need high ratings for advertisement incomes and thus popular culture is considered for producing and broadcasting programs. The distinction between popular and high culture decreases in postmodern era. The scenarios are produced considering high culture and visual scenes are produced considering popular culture to attract a wide range of audience. The programs aimed for high culture audience only have decreased in recent years.

The demand for TV programs has increased dramatically as the number of TV channels and broadcasting hours have increased after 1990s. A program successful in a country has a high chance of being successful in another country. New programs have a risk of failure. It is observed that audience prefer adapted programs to original imported programs, which is consistent with the cultural proximity theory. So, adaptation of TV series which is successful in a country has become very popular. Adaptation is not a simple reproduction of the original text. It requires a creative, intelligent, and productive effort. There are two gravities for audience. They are modernization and cultural proximity. Successful adaptations are possible by a genuine balance of these two forces. Products with global success are tailored locally, and this is called glocalization or hybridization.

What is shown and successful in countries can be followed easily, and adaptation decisions can be given searching for a lot of programs. Adaptations of programs between countries freely were a wide practice initially. Legislation to protect the rights of TV programs has been accepted in many countries and format licensing was practiced widely after 2000's.

TV programs are not limited to broadcasting in TV only in the network society. There are web sites where audience share their views and experience participation in programs.

Adaptation of the TV series Dawson's Creek (DC) to Kavak Yelleri (KY) is studied in this thesis. The effect of cultural proximity in the adaptation process for

the first five episodes is studied. The series have been successful both in USA and Turkey. There are cultural differences between USA and Turkey as evaluated by Hofstede's cultural dimensions. Power distance index is higher, uncertainty index is higher, individualism index is lower, masculinity index is lower, long term orientation index is higher, and indulgence index is lower in Turkey as compared with USA.

The story of DC presents realistic life of ordinary people living in an ordinary town, doing ordinary things. It is considered a quality teen series which has been the subject of academic studies. The series tells the story of girl and boy teenagers as they struggle through their adolescence. It appeals to young female audience mostly. Young people tend to watch less television and they prefer teen television series. Gender representation, stereotypes, and contents of teen series are effective to build up identities of young people. DC is a turning point in American teen series. It involves relations of teens between themselves and their families. There are a lot of discussions about the perception of sex in DC, but these discussions have been replaced by love and romance in KY.

Thematic analyses have been conducted between DC and KY considering opening credits, teenage relations, family relations, sexuality, gender, and cultural items. It is observed that KY is not a reproduction of DC where places, names, and language have been changed only for Turkish audience. The format has been maintained, but the details of the story have been replaced by considering Turkish

culture to keep the series realistic. KY has been produced by a creative and intelligent effort.

The teens are at their 15s and 17s in DC and KY, respectively. The format of the series has been found more realistic and culturally acceptable for teens at their 17s in Turkey. There are four main characters in the series: Dawson, Joey, Pacey, Jen in DC and Deniz, Aslı, Efe, Mine in KY. Dawson/ Deniz, Joey/ Aslı, Pacey/ Efe, Jen/ Mine are friends in a small town since their childhood. Jen/ Mine joins them as a newcomer from New York/ Germany. There are a lot of discussions about sexuality between Dawson and Joey in Dawson's bedroom. These discussions are replaced by love and romance by the discussions of Deniz, Aslı, Efe. Dawson can discuss about sexuality with his father, Deniz discusses love with his father. There is no discussion between Deniz and his father about sexuality although the family of Deniz is modern and educated. The conflict between Jen and her grandmother is about going to the church, the conflict between Mine and her grandmother is about her dress and about going out with boys. Kissing of Dawson and Jen first time and kissing of Deniz and Mine have been presented to audience. It is observed that Türkan Şoray rules are not applied in the adaptation. The relation of Pacey with his middle age teacher is based on sexuality, Efe as a young boy feels platonic love to his teacher only. The mother of Dawson cheats her husband, the father of Deniz cheats his wife. There is a homosexual friend of the teacher which causes jealousy for Pacey, there is no homosexual character in KY.

The episodes are 45 and 90 minutes long in DC and KY, respectively. Additional stories were needed for KY. It is observed that these additional stories are related to the story of the format but contains cultural items. For example, Joey's father is in jail due to drug selling and no details are given. Aslı's father goes to jail after presenting a long story. He commits burglary to make money for his family and steals historical ceramics of a mosque. Turkish history of ceramic work is reminded to audience as a cultural item. The relations between a teen boy and his father (Efe and his father) are shown as the father applies over discipline on his son to train him. The relations between a teen girl and her grandmother (Mine and her grandmother), and the relations between a teen girl and her mother (Aslı and her mother) are shown as the girls should always be warned to be careful about their dress and relations with boys.

The study done in Karaman shows that KY has effected Turkish youth culturally. Also there has been a criticism that KY has been a threat to Turkish family structure, which has not been accepted by the director. The director says that KY presents friendship and solidarity between teens and families are always involved in their lives.

An interview has been conducted with the director of Kavak Yelleri, Kerem Çakıroğlu. It is given in Appendix 1. Çakıroğlu indicated that KY is not a copy of DC and it required intensive creative and intelligent work. He supported that the Turkish culture was considered because the series has a realistic story.

An interview with the actor of Kavak Yelleri, Ibrahim Kendirci, has also been conducted. It is given in Appendix 1. Kendirci indicated that an actor should know his country and people to be successful. Simple imitation of a role is not accepted by audience.

It is observed that KY is adapted by considering the cultural proximity. The adaptation has been performed by not a simple reproduction but a creative work. The adapted and additional stories are kept realistic. The adaptation is in parallel with the difference of Hofstede's cultural dimensions between USA and Turkey. However, westernized life style has also been included in KY because of the format of the original text. So, the adaptation has established a balance between American views of life and traditional cultural values of Turkish audience.

Adaptations of TV series are widely used in media industry. The effects of cultural proximity and westernization on adaptation of TV series are an active research subject. Adaptations over years can be analyzed to study the effect of TV series on westernization of Turkey.

APPENDIX 1 INTERVIEWS

Interviews with the director of Kavak Yelleri, Kerem akirođlu, and the actor, İbrahim Kendirci, have been conducted. The questions and answers in the interview are given below.



From left to right: Kerem akirođlu, İbrahim Kendirci, Melike Karaglle

Interview with Kerem akirođlu

Question: *How was decided to make KY series?*

Answer: Many successful teen series in the world was investigated before starting KY. Dawson’s Creek was chosen as a starting point. KY is an original work which required intensive creative intelligent effort. KY is not a copy of DC. The drafts of initial episodes were written by a scenario team which left the project. The first episode was written 21 times including the contributions by myself.

Question: *There are a lot of open discussions about sexuality in teen series in USA including DC. It is observed that there are very limited dialogs or behaviors about sexuality in KY. However, there are a lot of conversations and attitudes related to love and romance. What are the reasons for these?*

Answer: The scenarios of the episodes were written taking into account that audience should find it realistic. The realism was argued by the team of KY considering their lives and experiences. The behaviors or dialogs which are not acceptable culturally would not be realistic.

Question: *Efe is interested in his teacher with a platonic love. Is this realistic or culturally acceptable?*

Answer: It is normal that a teen boy at 17s may be interested in a beautiful teacher. This is natural and realistic for a boy who has hormonal activities related to his beginning of adolescent.

Question: *Wives cheat husbands in USA series like DC and Desperate Housewives. Husband cheats wives in Turkish series including in KY, where father of Deniz cheats his wife. What are the reasons for this?*

Answer: Again, Turkish audience would not find it realistic. Initially, Deniz's father was thought to cheat his wife with a business woman. But, a scenario team who is successful in creating conflicts suggested that Deniz's father cheats his wife with Aslı's sister. So, Deniz-Aslı love could meet problems in the future.

Question: *Homosexual characters exist in USA series like DC and Desperate Housewives. These characters are avoided in Turkish series including KY in general. What are the reasons for this?*

Answer: Turkish audience would not accept this culturally.

Question: *I noticed in my analyses that many cultural items are available in KY. For example, Aslı's father steals ceramics of a mosque. Was this shown to trigger nationalistic feelings of audience?*

Answer: Yes. It can be said. Also, it should be mentioned that Aslı sees his father as his hero. The burglary was in the scenario because later Aslı disappoints what his father has done.

Question: *Other examples of cultural items are warning of girls by their mothers or grandmothers. Girls are always shown in protection in KY. On the other hand, Efe is always warned by his father for his irresponsible behaviors including by violence. What is your comment about these?*

Answer: Again, these items are realistic for Turkish culture. My father also was a disciplined person as a member of military. Families are involved with teens in KY. The series was designed to appeal not only teens but also their families as audience.

Question: *Efe was the most liked character in KY. What would be the possible reasons?*

Answer: Efe was a humorous character. Dağhan Külegeç interpreted the role successfully with his own style and the audience liked it so much.

Question: *How do you evaluate KY in general?*

Answer: KY is a realistic teen series. There have been criticisms about the series saying that KY is distorting Turkish family structure. These claims are introduced by people who have not watched the series regularly and carefully. It is realistic to show young people who fall in love. Actually, there are main messages for friendship, solidarity, sharing, getting along with, and neighborhood in the series. These messages have been intended so that audience should say that “I wish I had similar friendship.”

The answers given by the director of KY show that the cultural proximity of audience is considered in KY to make it a realistic series. This is consistent with the thematic analyses of teenage relations, family relations, sexuality, gender and cultural items studied in this thesis.

Interview with İbrahim Kendirci

Question: *Many series successful in an originated country are adapted in many countries with different languages and cultural modifications. I found in my study that Kavak Yelleri is not a mere copy of Dawson's Creek. It is produced by a creative and intelligent effort considering Turkish culture. My question is about the role of an actor how he or she contributes to the process of producing the adapted series. How did you perform your role as Deniz in Kavak Yelleri?*

Answer: I read the scenario and I did not watch and act like Dawson for my role. Considering the scenario, I imagined a teen boy living in an Aegean town. An actor should be familiar with his or her own country, people, and culture. He or she should be national first to be international. A teen boy raised in a town in USA and a teen boy raised in a town in Turkey have different cultures, identities, and characters. I played my role considering Turkish culture and that is why audience accepted Kavak Yelleri sincerely.

Question: *So, are you saying that Turkish culture is considered in Kavak Yelleri?*

Answer: The most important characteristic of an artist who affected people internationally is that he or she is national. By the way, I am not talking about for myself for the international artists. A good example is Nazım Hikmet, who knew his country and people well. Another example is Anton Chekhov, who knew his country and Russian people. If you play your people as an actor, then other people

are interested in your play. Actually, an actor designs a human. It is not easy to design a human. Acting by imitation cannot be successful.

The answers given by İbrahim Kendirci show that acting is also requires original and creative approach to implement cultural proximity for the audience.



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