

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME



**THE EFFECTS OF FILM ADAPTATIONS OF BRITISH AND AMERICAN NOVELS
ON LITERARY TRANSLATION AND PUBLISHING IN THE TURKISH CONTEXT:
THE CASE OF BOOKS AND E-BOOKS**

MA THESIS

Tezel CHOUSEIN

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İSTANBUL, MARCH 2022

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ETHICAL STATEMENT

In this project, I prepared my manuscript in accordance with the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University and I hereby declare that;

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- I have not made any changes to the data used,
- The work I present here is original, and if found otherwise, I declare that I accept all loss of rights that may occur.

01 / 03 / 2022

Tezel Chousein

İmzası

PREFACE

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İSTANBUL, 2022

Tezel CHOUSEIN

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LIST OF ABBREVIATIONS

AVT: Audio-Visual Translation



ÖZET

AMERİKAN VE İNGİLİZ ROMANLARININ FİLM ADAPTASYONLARININ EDEBİ ÇEVİRİ VE YAYINCILIK ÜZERİNE ETKİLERİ: KİTAPLAR VE E-KİTAPLAR

Bu çalışma, Amerikan ve İngiliz romanlarından vizyona aktarıldıktan sonra romanların Türkçe çevirilerini, hem dijital kitap hem de basılı kitap anlamında inceleyecektir. Çalışmanın ön araştırması için, öncelikle vizyona aktarılan romanlar tespit edilecek, sonrasında bu romanların vizyona uyarlandıktan sonra bu uyarlamadan nasıl etkilendiklerine odaklanılacak, son olarak da Türkçe çevirilerinde romanın kendisinin mi yazarının mı yoksa film uyarlamasının mı ön planda tutulduğuna ışık tutulacaktır. Çalışmada dijital kültüre de değinilecek olmasının sebebi, çalışmanın basılı kitapların yanı sıra E-kitaplara ve PDF kitaplara da odaklanacak olmasıdır. Bu sayede, edebi değeri olan bir eserin popüler kültüre uyarlandıktan sonra bu değeri arttırdığı ya da düşürdüğüyle ilgili bir sonuca varılmaya çalışılacaktır. Bu temel noktalar üzerine çalışılırken, çeviri, kültür, popüler kültür, dijital kültür, okuma ve izleme gelenekleri gibi detay ancak önemli teorik detaylar da vurgulanacaktır. Bu şekilde, daha öncesinde çalışılmamış bir alanla ilgili bir sonuca varılması amaçlanmaktadır.

Tezel CHOUSEIN, 2022

Anahtar Kelimeler: Görsel-İşitsel Çeviri, Kültür, Romanlar, Film Uyarlamaları, Edebi Çeviri

ABSTRACT

THE EFFECTS OF FILM ADAPTATIONS OF BRITISH AND AMERICAN NOVELS ON LITERARY TRANSLATION AND PUBLISHING IN THE TURKISH CONTEXT: THE CASE OF BOOKS AND E-BOOKS

This study will examine the Turkish translations of the novels in both digital and printed forms after having been adapted from the American and English novels. For the preliminary research of the study, first of all, the novels that have been published up to today will be determined, then it will be focused on how these novels are affected by adaptation, and whether the novel itself, the author or the film adaptation is prioritized in Turkish translations. The main reason to add digital culture to the study is to reveal the effects of e-books and PDF books as well as printed books. In this way, it will be tried to reach a conclusion on whether the literary value of a work increases or decreases after it is adapted to popular culture. While working on these key points, theoretical details such as translation, culture, popular culture, digital culture, reading and viewing traditions will also be emphasized. In this way, it is aimed to reach a conclusion about an area that has not been studied before.

Tezel CHOUSEIN, 2022

Key words: Audio Visual Translation, Culture, Novels, Film Adaptations, Literary Translation

INTRODUCTION

The purpose of this thesis is to investigate the influence of British and American film adaptations on literary translation and publishing in the Turkish context, considering printed and e-books. With the help of a chart prepared, a general inference on the topic is aimed for this study. The order of the chapters will follow a sequence that focuses on Audio-Visual Translation, literature and printed-Books, the effects of film adaptations on literature, and theoretical framework.

The first chapter is on Audio-Visual Translation (AVT). Factors such as the globalization of the TV industry and the era of digitalization, which have contributed to a significant rise in the level of AVT, will be listed. To understand the process of translation, starting with the meaning of the term, some crucial points are going to be clarified. When it comes to translation, culture is an inevitable factor that affects the process as a whole. The main important factors that influence the translation process will be mentioned briefly. "Cross-cultural translation" is going to be explained and the relationship between culture and translation is to be stressed. As culture is an ineluctable part of the translation process, some sub-titles will be given which are popular culture, digital culture, and their effects on the process. Being the leading power of societies, popular culture is to be mentioned as much as digital culture concerning the cultural dynamics. Mostly different from the previous decades, we have been living in a computer and internet culture, especially for a couple of years. No matter how new these terms are for us, these are significant terms for our lives at the same time with their development day by day.

Starting with culture in general, its sub-titles are also vital while discussing the influences of all on the translation process. Apart from culture, popular, and digital culture terms, the study will go on with a related subject: AVT. Even it seems to be a slightly new area for translation studies, and few are said about it, there's much to point about it as AVT, in a way, can easily be accepted as a means of culture

transfer for societies. That's to say, adapting a novel to a film means adapting a genre into an entirely new one, with visual and audio enhancements.

At this point, another essential heading is the choice of translating strategy. As a huge part of AVT, films are known to have extreme power for transferring a society's values, ideas, culture, and information to another society. In this part of the study, some examples will be given from AVT on movie title translation from Turkey, with the addition of probable reasons and results. Even the fact that films have great importance for transferring culture, values, and ideas it is still remarkable to keep in mind that a society's own culture seems to be the foremost factor while dealing with these issues. The cultural dynamics of a society or a country should be given major importance. Even when there is a common message to be given, the way to give the message is related to the receiver's cultural dynamics.

As the last part of the first chapter, the study will proceed to explore the literature-based film adaptations in preference to AVT. Popular culture and film adaptations cannot be thought of as isolated fields as film adaptations and popular culture are affected by each other to a large extent. Literature seems to be another related topic when it comes to literature-based film adaptations. Starting with the characteristics of film adaptation studies, the process and reasons for choosing the product to be filmed/translated and the influence on the perception of a literary work are discussed in the last part of the first chapter.

Following the AVT, popular and digital culture; starting with a general look at literature and E-Books, the second chapter aims to focus on both American and British novel-based film adaptations. For this chapter, the goal is to create a chart including nearly a hundred novels that were adapted to films. The chart will include the writer, the novel's year of publication, adaptation year, Turkish translation's cover page of the novel, and the cover page of the Turkish E-Book if there is one. Following that, it is also for the sake of having an idea if the novels were affected by the movies while being translated into Turkish as a novel, and lastly, the influence of adapted films on Turkish versions of E-Books is to be mentioned.

The pros and cons of print books and E-Books, and how these serve certain age groups better are other points to be handled in this chapter. The difference between the printed books and E-Books is another focus of the chapter; however, more emphasis will be made on the changing preferences and dynamics about these issues. The chapter aims to find an answer to the questions of whether the film adaptations raise awareness regarding literature, the source text, and whether this process has a negative or positive effect on the novels.

The final topic to be discussed in the second chapter will be the issue of the influences of film adaptations on reading behaviors and its results. Apart from those, the effect of adapted films on E-Book reading behaviors will be profoundly discussed, as well.

Heading from the data acquired from the first and second chapters, the third chapter concentrates on the effects of film adaptations on literature in general, adaptation policies of publishers, and the relationship between functions and policies. The value of these adaptations and related translated novels and E-Books will be discussed throughout the chapter. Moreover, the question of whether the adaptations raise or decrease a literary work's artistic significance will be the focus of this chapter. The logic between the source text, the translated text, the adapted version, and its Turkish version is the main topic for the third chapter.

The purpose of this thesis is to find out the effects of film adaptations of British and American novels on Turkish translations in both print and E-Book versions. The study aims to answer the following research questions:

1. How do the film adaptations of novels affect publishing policies?
2. Is there a decrease or increase in the value of the novel after it was adapted to film?
3. How does a literary work become a part of popular culture?
4. How does the literary image evolve after the adaptation?
5. Does it mean a loss of literature when the novel is adapted into a film?

1. FIRST CHAPTER

1. AUDIO-VISUAL TRANSLATION

1.1. Translation

"Language is a cultural or social product and must be understood as such." (Sapir, 1985, p. 6) As Sapir states, language is directly related to the culture of a society. It is a natural means of communication between all people, not a particular group or society. It not only forms the treasure of feelings and thoughts of a whole community but also accounts for the formation of cultural areas by undertaking the the emergence of cultural elements. Therefore, ensuring communication between people and societies has an important place in the organization and development of social ties. Cultural items of societies are recorded with the help of language, and common values are created by disseminating these elements through language. Culture can be defined as the sum of the values that each community has put forward and passed down from generation to generation. While each community plays a dominant role in creating its own identity, it also separates the cultural differences between societies and undertakes an integrative and unifying task when appropriate.

To understand different nations and cultures, translation has great importance as it is the only way to transfer an oral or written text from one language to another. A definition for translation is "...translation is a text-processing and text-reproducing activity which leads from a source text to a resulting text." (House, 2015, p. 17). The translation is a reproduction as it would not be possible to talk about translation without the first production. Apart from translation, other activities that can be considered as text-processing and text-reproducing are also explained by House as interpretation, summarizing, interpreting, etc. and continues as "What sets off translation from all these text- processing activities is that translation is based on an act of creating a relation of equivalence between a source text in one language and its resulting translation text in another language." (House, 2015, p. 17). To establish the

relationship of equivalence is a comprehensive and challenging task in terms of the reliability of the translation and its appeal to the target audience, which proves that translation is not as an uncomplicated concept as thought. Translators, on the other hand, are deemed to be the bridges that enable the world to interact in every sector in the field of social, economic, artistic, medical, legal, technical, literary, etc., and are the invisible keys of closed doors between cultures. They have served as unnamed heroes in all human relations materially or spiritually since the very beginning of human history.

Too many factors can be counted affecting the translation process. It can be emphasized that starting with the correct use of the native language, the translator should have many different characteristics. Enough attention should be paid to the points such as knowing the language to be translated, translation methods, translation theories, and knowing how to use dictionaries as it is crucial to cope with figures of speech as well as the culture of the target language. Baker (1992) states as follows:

"The literature abounds with theoretical arguments which suggest that translation is an impossible task, that it is doomed to failure because (a) languages are never sufficiently similar to express the same realities, and (b) even worse, 'reality' cannot be assumed to exist independently of language. But in spite of its many limitations, translation remains a necessary and valuable exercise. It has brought and continues to bring people of different cultural and linguistic backgrounds closer together, it has enabled them to share a more harmonious view of the world, it has built bridges of understanding and appreciation among different societies." (Baker, 1992, pp. 8-9).

As can be deduced from Baker's quotation, translation may seem impossible because each language is different from another one. An expression in a language may not stand for an expression in another one, which leads to a lack of meaning in the process of linguistic transfer. However, it is a must as it seems to be one of the leading factors affecting different societies.

According to many disciplines as well as translation studies, translation is a sociological action that takes place between cultures. No matter what field it takes place in, people are at the center of the translation. The translation is done by one person for other people. The translator, as the person performing the translation act, is part of a particular culture and society. Therefore, translation, which keeps humans in the center, also takes place within the culture that surrounds human beings one way or another.

As culture gives birth to language, translation and culture are closely interlinked. Meanings in both source and target languages are deeply influenced by their cultural context. A sentence that seems easy to translate may contain cultural subtleties that, if not explained, may bring in the opposite meaning to what is intended. Therefore, translation without deep cultural context can be deemed unsuccessful, especially when the meaning is critical.

1.2. Culture

The concept of culture has a wide range of uses. "People belonging to the same linguistic community are members of a certain type of culture. They share many traditions, habits, ways of doing and saying things." (Komissavor, 1991, p. 33). It wouldn't be wrong to mention that, as Komissavor stated, to define culture, there should be some common values such as language, habit, or tradition. Culture can be thought of as a jigsaw that is solved with the help of linguistic knowledge. It is a complex whole that is expressed as the way of life in a society and consists of both material and spiritual elements. Raymond Williams mentions "Culture is one of the two or three most complicated words in the English language." (Williams, 1985, p. 87). As is seen above, culture is mentioned to be one of the most complicated fields because it deals with more than one field, not only one of them. Williams emphasizes that this is due to the historical development of the word and its wide usage of it in several disciplines. House (2015) points out this issue by "The concept of 'culture' has been the concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies, and the definitions offered in these fields vary according to the particular frame of reference invoked." (House, 2015, p. 40). Therefore, changes in definitions make the word culture challenging to define.

Built by the contributions of people who make conscious choices and evaluate their experiences, culture is the founder of choices and activities as inherited from the ancestors. That is why it is hard to say that culture is something stable, which means that the culture of a nation may and most probably change in time. "Every profound change in the flow of civilization, particularly every change in its economic bases, tends to bring about an unsettling and readjustment of cultures values." (Sapir, 1949, p.95). As Sapir mentioned in one of his essays on culture, culture is a term that may show an alteration in time. With the effect of factors such as urbanization, technology, social environment, etc., people's lifestyles and family structures change. Various changes that occur in these fields trigger other changes in economic and social structure of a society, causing the emergence of the need for mass consumption, which is directly reflected into the culture of nations.

Moreover, cultural exchanges bring along cultural alteration. Naturally, culture undergoes some changes in every generation, because each generation discards some useless aspects from the old ones with their own life experiences, adds them to culture, and thus progress can be achieved in society. Different cultures can establish relationships in cultural contact. That is to say, one of the most important factors affecting culture is undoubtedly cultural interaction.

It is not possible to consider culture from a single perspective. A clarification was made on this subject as "...culture may be formally learned, unconsciously shared, or be a site of conflict." (Baker&Salhanda, 2008, p. 70). As it can be understood from the explanation, culture is a learnable concept, but it is not right to limit culture only to this. It can also be data that is transferred unconsciously, without being aware of it. From time to time, culture may appear as a conflict of opinion. While explaining the hierarchical levels of culture, Baker and Salhanda point out Edward T. Hall's popular anthropological iceberg model, the Triad of Culture.¹ This model divides the culture into three parts and defines the first as the visible, that is, the surface of the water. Others are described as semi-visible and invisible. The level above the water surface is the technical culture level, according to Hall, and this level contains recognizable generally codified rules. These rules, which are debatable and

¹ E. T. Hall defines culture by dividing the "iceberg" in three and calls it the Triad of Culture.

explainable, are often the easiest to change. The second level (semi-visible) is called formal culture and represents traditions that can be taught or learned. People often live unaware of these traditions, but when they are violated, they arouse distinct feelings as they are very difficult to change. The last level, the third level (invisible), defines informal culture which are not limited to any other rules. Accordingly, when considering an iceberg, the entire iceberg represents observable behavior, words, artifacts, and the relationship between deeper, often hidden and subconscious values and beliefs. When viewed from above the water, only a small part of the iceberg is visible, while most of it being hidden in the water. This reminds us that only a few cultural aspects are visible and primarily recognizable, but the majority that is not immediately noticeable and more abstract is essential to understanding culture. The directions below the surface of the water affect the tip of the iceberg, making both sides mutually dependent. The tip of the iceberg represents human-made things and behaviors, while the bottom corresponds to values and norms. Therefore, one should reflect, question, and discover hidden parts of one's first impressions and assumptions about other cultures (Hall, E. T. p. 85).

Culture and translation shouldn't be taken as different fields as translation is directly affected by the culture of both nations. Zhang and Liu (2016) point out that "For successful translations, being familiar with two cultures is more important than having a good knowledge of two languages. That is because words are only meaningful in corresponding cultural backgrounds" (Zhang&Liu, 2016, p. 1722). As it was mentioned, without the required cultural information of the source culture, it wouldn't be possible to create a "good" translation. Even if knowing the language is crucial, it is deemed to be an underachievement for the translator.

1.2.1. Popular Culture

"An obvious starting point in any attempt to define popular culture is to say that popular culture is simply a culture that is widely favored or well-liked by many people." (Storey, 2005, p. 5) In his book, he emphasizes that there are six different definitions of popular culture; however, a good starting point to understand the concept is the first definition. In the definition of Storey, a crucial point to pay

attention to is that the word "many" is used purposefully as something to be popular, it should be a common idea of many. This is also traced in the definition of Popular Culture or Pop Culture as a concept that shows its effect, especially in the 20th century, among the side effects of social modernization. The general meaning of popular culture can be defined as all the elements such as behavioral patterns, musical works, books, and clothes that became widespread and consumed during a period. In other words, it is the whole of the factors that can affect the period by limiting the productivity or making it temporary.

Storey (2009) points out in his book:

"To speak of popular culture usually means to mobilize the second and third meanings of the word 'culture'. The second meaning – culture as a particular way of life – would allow us to speak of such practices as the seaside holiday, the celebration of Christmas, and youth subcultures, as examples of culture. These are usually referred to as *lived* cultures or practices. The third meaning – culture as signifying practices – would allow us to speak of soap opera, pop music, and comics as culture examples." (Storey, 2009, p. 2)

As also stated by Storey, popular culture includes a wide range of activities from people's consumptional behaviors to musical tastes. Popular culture provides the preconditions for the ideological reproduction of a particular lifestyle by large groups of people. While the most mentioned characteristic of the "popular" is the condition of belonging to people, it refers to the definition of "being loved or chosen by many" today. It is reflected into every aspect of people's lives through popular TV programs, movies, sports, and cultural activities.

The creation of movies, the worldview, and relationship styles popularized by movies are key indicators in understanding the nature of the popular. These indicators are strong parts of the sale of goods, services, interests, and cognition of the global market of which the internationalized cinema industry is a part. The obvious managerial character of the economic, political, and cultural market in television, radio, and press is evaporated by the Internet, which is used by all. That is to say, the most popular tool of the "popular" is the Internet.

With the diffusing effect of the internet, popular culture affects daily lives of people through things that seem to be popular at once but unfashionable within a week's time. The only way to reach the popular is to try to imitate what people see, buy, and consume, which is accepted as an endless road with no bottom as it can be thought of as a two-dimensional process.

1.2.1.1. Basic Approaches to Popular Culture

Popular culture became one of the leading topics to be discussed in academic circles in the 1970s. As the formation of it is largely ideological, this is the reason why it has been studied in recent years. The discourses of popular culture products that structure daily life offer important clues to understand today's power structure.

Despite the accumulation of a large literature on popular culture, a widely accepted definition of this culture has not been reached by the critics. From Marx to the present, many social scientists have studied popular culture and have had different or complementary approaches to the ideological functions of popular culture in the production and consumption process. There are two main views on popular culture. The first of these treats popular culture as the same as mass culture and examines the subject in a discussion of the dichotomy of high culture and mass culture. Marx, Gramsci, Althusser, and representatives of the Frankfurt School approach popular culture negatively, equate it with mass culture, and argue that it misleads people by manipulating and directing them. The second view sees popular culture as the voice of the people by separating it from mass culture and points out the possibilities of emancipation in popular culture by emphasizing the people's conscious choice, especially at the time of consumption. The British School of Cultural Studies, followed by De Certeau and John Fiske, are social scientists who have a positive attitude towards popular culture. (Hirsch, 1977, p. 352). In this part of the study, how the social scientists deal with popular culture will be examined in outline, and the theoretical background will be formed, albeit at the initial level.

1.2.1.1.1. Karl Marx and the Concept of False Consciousness

The ideology and the concept of "false consciousness" in this context, which Karl Marx brought with brand new expansions, provide important clues to theorize

popular culture. "One of the problems faced in interpreting Marx's concept of ideology is that he did not define the term in his writings." (Pines, 1997, p. 1). As Pines mentions, Marx never defined the related term in any of his works; however, in Engel's writings one can find it and ideology is related to false consciousness and according to Engel's definition, Pines states, there are some characteristics of the ideological false consciousness. These are counted as the unawareness of the motive forces, illusory beliefs, and the idealistic interpretation of ideas. Marx defines ideology as an artificial false consciousness produced by bourgeois values that prevent people from realizing their social positions, and the ideology in any society is formed by the ruling class that holds the economic power. In this context, our understanding of the world also emerges out of this political orientation.

In the period when Marx lived and actively produced (mid 19th century), technology was not yet as widespread and decisive in daily life as it is today. However, the "false consciousness" and "economic-political" approaches that he envisaged include very important evaluations in terms of perceiving the position of popular culture in the production and meaning production stages. According to him, the history of humanity was formed due to class struggle in the past and present. It enables the working class to see its subordinate position as "natural" and therefore justified, as the ruling class controls the main aims that transmit and disseminate the ideology in society. In this sense, ideology is considered as the "naturalization of social reality". (Pines, 1997, p. 112). Especially when we consider the direct relationship between mass media and popular culture, we see that Marx's theories are extremely decisive. The Marxist approach, based on Marx's theory that the dominant classes internalize their ideologies in the memories of the dependent classes through their economic power, argues that the elites who hold the mass media have a direct influence on the ideology and discourse of the medium.

1.2.1.1.2. Louis Althusser and the Ideological State Apparatuses

Being one of Marx's most important followers, Louis Althusser puts ideology in a position to permeate all forms of social existence. For him, ideology is a social structure that causes the most ordinary and ordinary institutions and social relations to be populated. (Althusser, 2006, p. 88). His theory emphasizes the role of ideology

in maintaining the power of the minority over the majority by non-repressive means. The mechanisms that produce this result, which are vital in the capitalist order, are covered and hidden by a universally dominant school ideology.

1.2.1.1.3. Antonio Gramsci and Hegemony Theory

Hegemony can be defined as the area of strategies that a sovereign power uses to gain the consent of the people under its rule for its own rule. The term hegemony has become synonymous with Gramsci and can best be understood as the organization of consent (Bates, 1975, p. 357). Thus, it indicates processes in which dependent forms of consciousness are constructed without the use of violence or coercion. Gramsci briefly says that ownership of the means of production is no guarantee that the ruling class will monopolize power over society (Gramsci, 1999, p. 157). To maintain its leadership and dominance, the ruling class must gain the support of other members of the society, which is achieved by hegemony. It is not believed that the ruling class can rely on false consciousness to secure itself because both classes are aware of exploitation. The ruling class also must grant privileges to other groups in society to support themselves. For this reason, the state does not always act only according to the ruling class's wishes.

1.2.1.1.4. Frankfurt School and the Cultural Industry

Frankfurt School Social Theory begins with the Institute for Social Research, founded in 1923 at the University of Frankfurt. The most important theorists of the Frankfurt school include Max Horkheimer, Herbert Marcuse, and Theodor Adorno (Max, 2017, p. 118). The social conditions of the time they lived in and the serious damage they suffered from these conditions played an important role in shaping the views of the representatives of the Frankfurt School.

When the Frankfurt School collapsed due to fascism and its members emigrated to the United States, it is quite understandable that they took their pessimistic premonitions about mass society and their distrust of the masses. Representatives of the Frankfurt School mostly worked on the commercialization, standardization, and alienation of popularity in the 20th century.

The Frankfurt School provides comprehensive critiques of mass and popular culture and the cultural industries, their products, and their ideological content (Weber, 2005, p. 201). The concept of “Cultural Industry” is a concept created and developed by this school. For the Frankfurt School, popular culture is the mass culture produced by the culture industry and perpetuating capitalism. In this sense, the Frankfurt School considers popular culture in the context of the differences between mass culture and high culture.

According to these philosophers, capitalism supplies these needs by identifying false needs (Bottomore, 2002, p. 84). The creation of false consciousness is an important part of the system, and this is achieved through the advertising industry, the mass media, and the use of manipulative social and psychological sciences. In addition, the formations that will accompany the individual choices and freedoms of individuals do not take place in the market, on the contrary, individuality is a trap of consumption, ideology, and capitalism. The theories of the ideology of Marx and Althusser tend to assume that ideological power is almost irresistible. The Frankfurt School is also extremely pessimistic about the position of subjects against ideology.

1.2.1.1.5. John Fiske and the Possibilities of Resistance in Popular Culture

Australian researcher John Fiske argues that even products of popular culture will become symbols of resistance through different uses. According to him, there is an important difference between mass culture and popular culture (Fiske, 2010, p. 57). Rather than focusing on mass culture's attempts at standardization, it is more important to focus on the ways popular culture has foiled these attempts. For him, meaning is produced by audiences, not by media industries. Fiske often emphasizes the resistive elements of popular culture and the conscious choice of the public.

Popular culture is made by subordinated peoples in their interests out of resources that also, contradictorily, serve the economic interests of the dominant. Popular culture is made from within and below, not imposed from without or above as mass cultural theorists would have it. There is always an element of popular culture that lies outside social control, that escapes or

opposes hegemonic forces. Popular culture is always a culture of conflict, it always involves the struggle to make social meanings that are in the interests of the subordinate and that are not those preferred by the dominant ideology. The victories, however fleeting or limited, in this struggle produce popular pleasure, for popular pleasure is always social and political (Fiske, 2017, p. 15).

As Fiske states, perhaps the most important of the goals of popular culture are economic interests. At the same time, pop culture is social and political because they are related to the pleasure of the society, and it is the victories emerging from the struggle between the popular and the unpopular that produces the pleasure in the society.

1.2.2. Digital Culture

"Digitization refers to the technical conversion of analog information into digital form, that is, the conversion of images, sounds and objects into bits." (Chaume, 2019, p. 103). As Chaume states, to define the term digitalization, one should first be aware of the definition of digitization which is explained by him as in the quotation. He continues as follows:

"Digitalization, on the other hand, refers to the actual process of change in industries such as banking, telecommunications, healthcare, and media, among others. Digital transformation refers to the actual effect of digitization and digitalization on society."

As is seen above, digital technology and internet form an extremely powerful union that encompasses many aspects of human life. Technological developments and the internet, which continue to develop inexorably, now deeply affect social, cultural, economic, and political life. Digital culture, on the other hand, is the whole of the lifestyle and habits created by the innovations brought by the age we live in and technology taking a larger place in daily life.

"Digital transformation is the process of making our organization fit for purpose in a radically changed environment. However, not only is the

environment radically changed, but it will continue to change, and we need the ability to keep pace with this change" (Rowles & Brown, 2017, p. 7).

Rowles and Brown clearly state that it's an ongoing process and this is not the end yet, moreover, this digital transformation will continue to develop in time and people will have to keep up with it. The rapid entry of the Internet and information-communication technologies into human life and the beginning of changing the existing structure is a process that the information society has revealed. This process produces new concepts with an "e" attachment such as "e-education, e-health, e-commerce, e-banking, e-culture".

This is a clear indication that the Internet has infiltrated many areas of modern society. In the cultural world, which is affected by the rapid development in communication technologies, digital systems, and their rules are now dominant. Digital culture structured by numbers, user profiles, images, symbols, and digital terminology can be viewed on social networks. To exist in the digital world today, the individual must adapt to the system. Uzelac (2008) states: " Digitization has enabled the process of media convergence to take place. When previously separated industries (media, telecommunications, and computers) could, by using the same digital technology, do things that previously needed different analog tools, the limitations they faced in running their real-world businesses changed." (Uzelac, 2008, p.10). As stated, just like many other fields, technology has affected all the nations' cultures by becoming a whole including the media, telecommunication, and computers which were once separated.

"In digital media, literature is digital in a double sense: It uses a small set of distinct, endlessly combinable symbols, and those symbols are now produced by binary code." (Simanowski, 2008, p. 14). The ambiguous digitality mentioned here is primarily the paradigm in the sense of semiotics. The second one is expressed by Simanowski as binary code, just like all content in the digital environment. However, according to him, this two-way digitality is not enough to be considered digital literature. Rather than digital literature, it would be more accurate to emphasize that he created literature in the digital medium.

Within the scope of digital culture, it can be mentioned that individuals present their selves in showcases. These showcases are profiles created by individuals on social networks. The fact that the internet is very powerful in producing images blurs the distinction between what is real and what is an illusion. Now the selves of individuals are detached from their bodies and become objects and indicators. People gain their identity not by what they produce, but by what they consume. In this way, it can easily be pointed out that digital culture is the social position determinant, showing the social environment and personality of the human being.

1.2.3. The Effects of Culture on Translation

"Culture includes everything in human society; therefore, language belongs to the category of culture." (Zhang&Liu, 2016, p. 1722). While dealing with the determinant factors on translation, Zhang and Liu clearly state that culture seems to be the predominant element, and that language is also influenced by it as it is also an indispensable part of the culture, as well. The reason that the culture plays a bigger role in realizing the translation in a society is mostly due to the sophistication of culture and the diversity of perceptions of this sophistication from person to person. As this changes according to each translator, the source and target materials are closely related to the cultural structure of the readership. These three factors, the disconnection or alienation of culture between the translator, source culture reader, and target culture reader's cultures, hinders success in reaching the ideal translation. In this process, the translator, who acts as a bridge between the two cultures, has to undertake the biggest and most difficult task.

Through intercultural interaction, literature acquires new materials, new genres, new style forms, and as a result, it acquires new cultural richness. Translation activities inevitably have the biggest share in the realization of it. The number and variety of translations make the culture richer. Therefore, when faced with a different concept from an unfamiliar culture, it is realized that some of the values that are acquired without even realizing can change and develop over time. In this way, it comes to the fore that different cultures should be aware of and respected. A translation is a vessel to create this awareness in societies and as stated, translation

means not only determining the meaning of the sentence or word in the target language but also making it suitable for the target culture and developing that culture in a sense.

The translation is not a simple endeavor with a single function, it is a communication tool that connects people with the principles that are needed in the social and cultural field. Through translation, different linguistic structures, different ideas and motifs, literary genres and arts, and different cultural elements enter and influence a literary system. As it is mentioned,

"In a more detailed way, firstly, the influence of cultural difference on translation variation includes the difference of thinking models, the difference of religions and beliefs, the difference of customs and the difference of myths and legends and classic works" (Zhang&Liu, 2016, p. 1725).

A translator who does not know the socio-cultural structure of the aforementioned societies well and who does not have enough knowledge of those languages, that is, not bi-cultural, will not be able to contribute enough to either literature or cultural worlds.

House (2015) points out "...translation as cross-linguistic and cross-cultural communication is often considered to be 'second best, not 'the real thing', leading invariably to distortions and losses of what was originally 'meant'." (House, 2015, p. 14). "The real thing" is what we call the source text, and "second best" is what we call the target text in this study. According to House, translation is defined as the replacement of an already existing thing or idea by taking it as second-hand. Although it has been a very important interlingual and intercultural practice since ancient times, House argues that translation is deemed to be a secondary event, as, under normal conditions, a communicative event only happens once. However, it turns into a secondary communicative event, despite providing an important service while transcending cultural barriers.

1.3. Audio-Visual Translation

Even in the advertising and communication world, it is a known fact that visuals are the top priority of all media workers, marketers, and advertisers. Many issues such as the use of the visual, the relation of the visual with the subject, the attractiveness of the visual on the user side, its dimensions, and the accuracy of the design are important in this sense.

"Audiovisual content crosses linguistic and cultural borders thanks to audiovisual translation; at the same time, AVT keeps stretching its borders to accommodate new ways of exporting products" (Chaume, 2019, p. 104). It wouldn't be wrong to mention that for the consumption of audiovisual products, digital technology can be accepted as the main cause. The changes and developments in technology bring about new needs and trends for some new transfer modes; rather than a printed book, getting the help of a Kindle, for example. Chaume's emphasis on AVT's widening its borders is directly related to this unstoppable progress in technology and digitalization, as well.

As is known, we live much faster than before. It must be admitted that we need a much shorter time for interaction and visual content makes our job easier at this point because naturally, it provides easier interaction. Images are much more effective than text for interactivity, even on websites. Everyone knows that while the posts using photographs are retweeted more on Twitter, a significant part of the content shared on Facebook is photographed.

One of the areas where we interact with visuals is undoubtedly movies. While the visuality alone is enough to impress people, films have an unpredictable impact on the audience, as they affect the audience both visually and aurally. Although cinema has started to develop with artistic concerns because of the opportunities provided by technology, it has become a professional sector with the discovery that it has value as a commercial commodity. The products of this field, where cultural values are used and reproduced, are marketed. While large production companies prepare these products with high budgets, the products are originally produced for middle and low-income communities in a society. Indeed, it is possible to say that

cinema works that appeal to the general public are easily understood as a basic communication strategy.

In the twenty-first century, the media is omnipresent: to inform, arguably sometimes to misinform, to sell, to entertain, and to educate. A quick perusal of traditional television programmes or cinema guides will testify to the growth and importance of the media and the need for audiovisual translation (AVT) in most countries (Anderman, Cintas, 2009, p. 1)

As can be understood from the quotation above, audiovisual translation is a necessity as media is one of the basic tools of affecting people and societies. Because popular culture products are also commodities that present and transfer the characteristics of a specific culture, cinema is perhaps one of the most accessible cultural products available today.

The power of cinema is that it has the capacity to immerse an audience in worlds that do not yet exist. Film can act as a provocation by projecting us into different possible futures, causing us to focus, and reflect upon, current concerns and their potential trajectories. These concerns can be personal, societal and cultural, causing us to question how our lives will unfold in years to come. (Smyth, Helgason, Mitrovic & Zaffiro, 2011.)

Being one of the components of popular culture, it is crucial to keep in mind that cinema reflects the social problems of a country and can address problems such as youth problems, property, family, sexual problems, worker problems, migration, women, delinquency, and political problems in a positive way. Additionally, it is effective in educating the masses, as it requires incomparably less effort from the audience than reading or listening, which turns it into a herald by creating concrete grounds for criticizing the norms, attitudes, and values of a certain culture.

Movies that are adapted to Turkish and served to the audience with subtitles and dubbing serve as a bridge between Turkish cultural system and the world, as

well. Szarkowska states that " Films can be a tremendously influential and extremely powerful vehicle for transferring values, ideas and information" (Szarkowska, 2005, p. 12). In other words, cinema not only shows the values and popular culture within the country itself but also influences very large masses, which is directly reflected into people's culture, tastes, styles, needs, and even their native language.

As audiovisual translation is endemic in culture, it reflects the culture with different indicator strings of audio, visual and verbal means that should be considered as a whole. Delabastita's study states the following:

It is a well-known fact that film establishes a multi-channel and multi-code type of communication. As opposed to radio communication or communication through books, for instance, film communication takes place through two channels rather than one: both the visual channel (light waves) and the acoustic channel (air vibrations) are simultaneously utilized. (Delabastita, 1989, p. 196)

When reading a book, people are only aurally affected as they see the words with their eyes and try to visualize them by perception. However, an audio-visual stimulus like a movie affects people in a wider scope by appealing to both eyes and ears, which gives them a multi-purpose in the process of audio-visual affection.

1.3.1. Movie Title Translations and the Effects of "Culture" on AVT in Turkey

Being one of the biggest industries in the world, the movie industry has an inevitable and significant effect on people's lives. However, the most important influence comes with culture. As culture has the power to shape perception, identity, demands, and taste in movies, its effect can be traced in the translation of movie titles from English to Turkish in the last 30 years, which incline to have more romantic, comic, and violent elements in this period.

People living in the same region share culture as they share everything in general. In other words, they become one of the millions of elements that make up the culture. Since they already share the same language, there is a bond that cannot

be achieved with people from a different culture. Therefore, the way they understand a message that is delivered will likely be similar. So, when a translator translates a text or a movie, in this case, s/he tries to do it in a way that his/her culture's nation can get the message in the best way.

Komissavor also clarifies the following:

The differences in the source language and target language cultures may necessitate additional information in the target text explaining unfamiliar facts and ideas to the receptors. In other cases they may result in omission of irrelevant details. Both addenda and omissions are typical translation procedures, not necessarily caused by cultural differences. (Komissavor, 1991, p.47).

It is obvious that when we have a look at the movie title translations of foreign movies, especially British and American, it is likely to encounter some minor or major differences between the source and the target. The main reason behind this, as Komissavor mentions, is the difference between cultures. In some examples, it is easy to see omissions or changes in the complete title or some details. Here, the main point seems to be that the target culture may not be familiar with the message wanted to be given, or because of some beliefs and cultural ideas, the culture may not be ready to get the message.

This part of the thesis aims to analyze the Turkish translation of movie titles from English. To do this, I got support from some research about the watching tradition of the target audience, the Turkish audience, and tried to show it with the help of the most preferred movies and TV series in Turkey in the last 5 years. In addition, while mentioning the translated titles, I also gave the literal translation of the titles. Here, the aim was not to point out how the translation should be, but to make the difference understandable to the reader.

Although AVT was studied and mentioned theoretically before, the main subject of my study which is movie title translation has never been studied. In total, I benefited from 65 movies and 16 TV Series. Here's a chart to imply which movies were referred to:

1. 7. <i>Koğuştaki Mucize</i>	2. <i>What Dreams may Come</i>	3. <i>A Faithful Man</i>	4. <i>Now You See Me</i>
5. <i>Recep İvedik 6</i>	6. <i>Sweet November</i>	7. <i>Autumn Sonata</i>	8. <i>The Accidental Spy</i>
9. <i>Organize İşler Sazan Sarmalı</i>	10. <i>The Crow</i>	11. <i>Everybody Knows</i>	12. <i>Cold Prey</i>
13. <i>Müslüm</i>	14. <i>The Bridges of Madison County</i>	15. <i>The Other Side of Hope</i>	16. <i>Funny Games</i>
17. <i>Arif v 216</i>	18. <i>Perfect Sense</i>	19. <i>The Square</i>	20. <i>The Whole Nine Yards</i>
21. <i>Ailecek Şaşkıınız</i>	22. <i>Loser</i>	23. <i>Peace After Marriage</i>	24. <i>Men's Best Friend</i>
25. <i>Recep İvedik 5</i>	26. <i>Water for Elephants</i>	27. <i>Blue is the Warmest Color</i>	28. <i>Bruiser</i>
29. <i>Ayla</i>	30. <i>Smart People</i>	31. <i>The Look of Silence</i>	32. <i>Cabin Fewer</i>
33. <i>Aile Arasında</i>	34. <i>To Catch a Thief</i>	35. <i>The Salt of the Earth</i>	36. <i>Christine</i>
37. <i>Dağ 2</i>	38. <i>What Dreams may Come</i>	39. <i>The Search</i>	40. <i>First Born</i>
41. <i>Kardeşim Benim</i>	42. <i>Good Will Hunting</i>	43. <i>Corn Island</i>	44. <i>Apartment 1303</i>
45. <i>Dedemin Fişi</i>	46. <i>Sweet November</i>	47. <i>Burning</i>	48. <i>The Bridges of Madison</i>

			<i>County</i>
49. <i>Düğün Dernek 2</i>	50. <i>The Crow</i>	51. <i>The Odyssey</i>	52. <i>Perfect Sense</i>
53. <i>Mucize</i>	54. <i>Sliding Doors</i>	55. <i>Le Chef</i>	56. <i>Wicker Park</i>
57. <i>Kocan Kadar Konuş</i>	58. <i>Edge of Darkness</i>	59. <i>Le Week-End</i>	60. <i>The Big Sleep</i>
61. <i>Water for Elephants</i>	62. <i>Sleepers</i>	63. <i>The Hunt</i>	64. <i>Loser</i>
65. <i>Best Man</i>			

Table 1. All of the movie titles used in the study

Here's the table to show the TV series used:

1. <i>Aşk-ı Memnu</i>	2. <i>Sıdika</i>	3. <i>Kuzey Güney</i>	4. <i>Avrupa Yakası</i>
5. <i>Arka Sokaklar</i>	6. <i>Tatlı Hayat</i>	7. <i>Ezel</i>	8. <i>Asmalı Konak</i>
9. <i>Kurtlar Vadisi</i>	10. <i>Ruhsar</i>	11. <i>Deli Yürek</i>	12. <i>İçerde</i>
13. <i>Yaprak Dökümü</i>	14. <i>Öyle Bir Geçer Zaman Ki</i>	15. <i>Cennet Mahallesi</i>	16. <i>Diriliş Ertuğrul</i>

Table 2. All of the TV series used in the study

1.3.2. Watching Tendencies/Behaviors of the Target Audience

In 2017, *Campaign Magazine Turkey* put down some facts about the tendency of the Turkish audience according to the studies they made. In the study, they tried to provide information about the target audience's age, education, and socio-economic situation. Here is an image from it:

Yaş						
	15-17	18-24	25-34	35-44	45-54	55+
Oran	%13	%34	%31	%9	%7	%6
Türkiye Index	198	224	142	47	30	43

Ses grupları				
	AB	C1	C2	DE
Oran	%32	%25	%30	%13
Türkiye Index	202	112	96	42

Eğitim durumu					
	İlkokul	Ortaokul	Lise	Üniversite	Master ve üstü
	%11	%22	%38	%26	%3
	29	108	159	193	296

Table 3. The age groups and education levels of cinema watchers, *Campaign Türkiye Dergisi, 2007*

The highest rate group is the one which points to the average between 18-24 ages. The second group who prefers watching movies is the 25-34 age group. Moreover, with a rate of 38%, the people who prefer movies have an at least education of high school, which continues with university education. According to the results of the research about the audience profile in Turkey, the youth group was seen to prefer watching movies at the cinema: "When we look at the profile of the group which prefers to go to the cinema at least once a month, this group generally consists of young people. The group's socioeconomic level is higher than the average, and most seem to have a high school or higher level of education. It is also among the outstanding details that 1 in 3 people in the group are students. " *Campaign Türkiye Dergisi, 2007*

Another subject to be handled in the study is the most preferred type of film in Turkey.

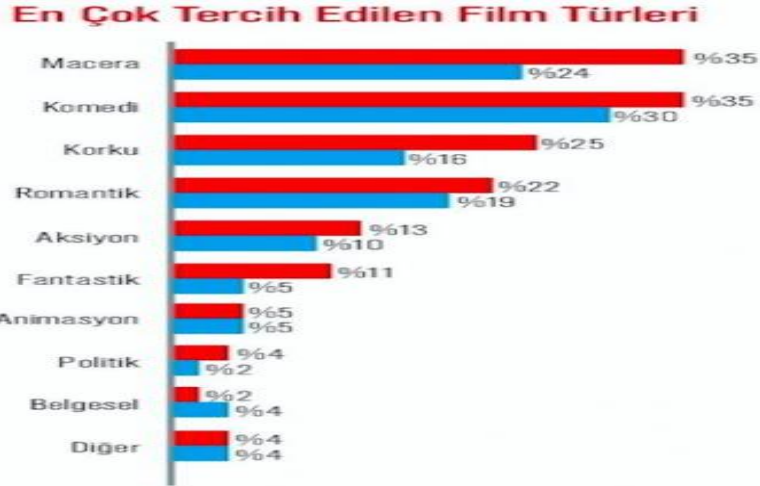


Table 4. The most preferred types of movies by the target audience, *Campaign Türkiye Dergisi*, 2007

Comedy films are the most preferred type in Turkey, stated as follows: "Adventure and comedy films are at the top of the list of movie genres most preferred by cinema lovers compared to other genres. Horror films are in the third row. On Turkey's average, comedy films are the most preferred ones while the second group is an adventure, and the third one is romantic comedies. Among the people who have watched a movie at the cinema, %19 can be seen to have watched 3D movies." *Campaign Türkiye Dergisi*, 2007

Starting with a study held by Campaign Turkey Magazine, I tried to show the target audience's preferences about their ages, education, and expectation from the movies in general. While doing this work, I focused not only on the translated movie titles but also on the selection and presentation of the movies to be translated.

Another crucial point to understand is the watching tendency of the target audience in Turkey, while most viewed movies are a good source for this aim as these reflect the truth about what the audience wants to see at the cinema. Here is a table that includes the most viewed Turkish movies in the last five years by the audience with the movie type mentioned in the study:

Most viewed movies in the last 5 years	Comedy	Love/Romance/ Drama	Horror	Violence

7. Koğuştaki Mucize 2019		*		
Recep İvedik 6 2019	*			
Organize İşler Sazan Sarmalı 2019	*			
Müslüm 2018		*		
Arif v 216 2018	*			
Ailecek Şaşkıınız 2018	*			
Recep İvedik 5 2017	*			
Ayla 2017		*		
Aile Arasında 2017	*			
Dağ 2 2016		*		
Kardeşim Benim 2016	*			
Dedemin Fişi 2016	*			
Düğün Dernek 2	*			

2015				
<i>Mucize</i> 2015	*	*		
<i>Kocan Kadar Konuş</i> 2015	*			

Table 5. Most viewed movies in Turkey in the last 5 years.

As can be seen from the chart, there are 15 movies in total. 11 of 15 movies are comedy films, which shows that the target audience prefers comedy the most. Accordingly, romance/drama movies are also preferred by the audience according to the last 5 years' data. However, horror and violence movie types are not preferred that much.

For additional support, I've also searched the most-watched TV series' types in Turkey, too. When it comes to the TV Series, the Turkish audience likes watching drama the most, again. These are the most preferred Turkish TV Series according to RTUK data:

Most Watched TV Series	Comedy	Love/Romance/Drama	Horror	Violence
<i>Aşk-ı Memnu</i>		*		
<i>Arka Sokaklar</i>				*
<i>Kurtlar Vadisi</i>				*
<i>Yaprak Dökümü</i>		*		
<i>Sıdıka</i>	*			
<i>Tatlı Hayat</i>	*			
<i>Ruhsar</i>	*			
<i>Öyle Bir Geçer Zaman</i>		*		

<i>Ki</i>				
<i>Kuzey Güney</i>		*		*
<i>Ezel</i>		*		
<i>Deli Yürek</i>		*		*
<i>Cennet Mahallesi</i>	*			
<i>Avrupa Yakası</i>	*			
<i>Asmalı Konak</i>		*		
<i>İçerde</i>				*
<i>Diriliş Ertuğrul</i>				*

Table 6. Most watched TV series in Turkey.

In all the TV Series which are dramatic like "*Aşk-ı Memnu*" (Catay, 2008), "*Yaprak Dökümü*" (Catay, 2006), "*Ezel*" (Catay, 2005) and "*Öyle Bir Geçer Zaman Ki*" (Deveci, 2010), the protagonist has a deep misery which attracts the target audience the most. Not only the protagonist, but nearly all the characters have miserable lives or ends. For instance, in "*Aşk-ı Memnu*", all the characters suffer from a problem at the end of it while in "*Yaprak Dökümü*", most of the characters deal with their troubles throughout the whole episodes. This is what attracts the audience in Turkey.

With the help of these sources, a general idea has been formed about the watching tendency of the target audience based on the table stating the most preferred movies in the last five years, and the other one showing the preferences of the target audience's type of TV series.

1.3.2.1. Romanticization

There are many movie titles translated in Turkish literally. "*Minority Report*" (Spielberg, 2002) was translated as "*Azınlık Raporu*", and "*The Kingdom of Heaven*" (Scott, 2005) as "*Cennetin Krallığı*", "*The Sixth Sense*" (Shyamalan, 1999) as "*Altıncı His*", "*The Lord of the Rings*" (Jackson, 2001) as "*Yüzüklerin Efendisi*". These are

some examples of these films. There are also some situations where the translation is not possible, for which "*Eternal Sunshine of the Spotless Mind*" (Gondry, 2004) is one of the best examples. Since the name of the movie is a verse of the poem "Eloisa to Abelard" by Alexander Pope, an unequivalence occurs when it is translated into Turkish as "*Silbaştan*", which mainly refers to the plot of the movie.

There are many other titles that were translated to Turkish differently. Of course, there should be a reason why these movies are chosen and titles are changed accordingly. Since the cinema culture is not well established in Turkey, translators use a tactic by using 'interesting' titles in their way. As Komissavor mentions "the translated message is transferred not only to another language but also to another culture. This fact cannot but influence the translating process." (Komissavor, 1991, p.34) As the translation process is not only about the source language and the target language, and as there's a huge effect of culture as stated before, it shouldn't be taken as translating a title, for example, word by word. The main aim seems to choose the best option in order to arouse curiosity in the target culture. We see translated titles include popular and stereotypical words that may be of public interest. Every week, new TV series with the word "love" start on TV in Turkey. This is actually like what movie title translators do. They choose titles that can entirely attract the attention of the public and make them watch the movies. We can count many titles which were translated surprisingly different. For example, "*Leon*" (Besson, 1994) is one of the movies that got its share of the word "love", although it is not a romantic comedy. Although the film is seen in many countries on the screen as "*Leon*", because it is about the bond between a 13-year-old girl (Natalie Portman) and an assassin (Jean Reno), in Turkey "*Sevginin Gücü*" was the translated title of the movie. Like in this example, there are many cases where the original title is not consistent with the translated one.

Here are some examples from the translated titles which include the word "love" even though in the original title, it doesn't exist:

The Original Title of the Movie	Turkish Translation	Back Translation of the Target Text
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<i>What Dreams may Come</i>	<i>Aşkın Gücü</i>	The Power of Love
<i>Sweet November</i>	<i>Kasım'da Aşk Başkadır</i>	Love is Different in November
<i>The Crow</i>	<i>Ölümsüz Aşk</i>	Immortal Love
<i>The Bridges of Madison County</i>	<i>Yasak Aşk</i>	Forbidden Love
<i>Perfect Sense</i>	<i>Yeryüzündeki Son Aşk</i>	The Last Love on Earth
<i>Loser</i>	<i>Sevgi Seli</i>	Flood of Love
<i>Water for Elephants</i>	<i>Aşkın Büyüsü</i>	The Magic of Love
<i>Smart People</i>	<i>Aşkın Yaşı Yok</i>	No Age for Love
<i>To Catch a Thief</i>	<i>Kelepçeli Aşık</i>	Handcuffed in Love

Table 7. Translated movie titles which include the word of "aşk" [romantic love].

The Turkish language brings about different meanings than the English version of the movies. When one checks an English-Turkish dictionary, s/he can see that there are numerous meanings to the word of "love" for example. Love means "aşırı sevgi ve bağlılık duygusu, sevi, sevda, amor " in TDK, which means excessive love and loyalty when translated word for word. However, this is not the only meaning in the Turkish language. The language has "sevgi" and it is explained as "İnsanı bir şeye veya bir kimseye karşı yakın ilgi ve bağlılık göstermeye yönelten duygu", which means the emotion that leads people to show close attention and loyalty to something or someone. What's more, another meaning of love is "sevda" and it is expressed as "Aşırı ve güçlü tutku, istek," with the meaning of excessive and strong passion, desire. With all of these, it is important to note that the target audience's language has different words related to the word "love." So, it is quite obvious that the translator added the word "love" as a way of attracting the target audience while the original title of the movie doesn't have.

1.3.2.2. Explication

Another issue related to the subject is the tendency of some film title translations to laze the audience. This is done in many examples to inform the target audience beforehand in advance and make them aware of the plot so that they will not need to think and try to understand the plot of the movie. Some examples where the movie title gives clues about the plot of the movie are as follows:

The Original Title of the Movie	Turkish Translation (Explication)	Back Translation of the Target Text
<i>What Dreams may Come</i>	<i>Aşkın Gücü</i>	The Power of Love
<i>Good Will Hunting</i>	<i>Can Dostum</i>	My Dear Friend
<i>Sweet November</i>	<i>Kasım'da Aşk Başkadır</i>	Love is Different in November
<i>The Crow</i>	<i>Ölümsüz Aşk</i>	Immortal Love
<i>Sliding Doors</i>	<i>Rastlantının Böylesi</i>	Such a Coincidence
<i>Edge of Darkness</i>	<i>İntikam Peşinde</i>	In Search of Revenge
<i>The Bridges of Madison County</i>	<i>Yasak Aşk</i>	Forbidden Love
<i>Perfect Sense</i>	<i>Yeryüzündeki Son Aşk</i>	The Last Love on Earth
<i>Wicker Park</i>	<i>Hep Seni Aradım</i>	I've Always Looked for You
<i>The Big Sleep</i>	<i>Birleşen Kalpler</i>	Hearts Coming Together
<i>Loser</i>	<i>Sevgi Seli</i>	Flood of Love
<i>Sleepers</i>	<i>Kardeş Gibiydiler</i>	They were like Brothers
<i>Water for Elephants</i>	<i>Aşkın Büyüsü</i>	The Magic of Love

<i>Best Man</i>	<i>Dört Nikah Bir Soygun</i>	Four Weddings and One Rubbery
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Table 8. Translated movie titles that explicate the plot.

In all these examples, translation is done using explication and even in some of them, the translated title gives us a spoiler about the movie. The original titles of the movies don't give any clue about the plot and moreover, these create a sense of suspense. In Turkish translation of the movie titles, on the other hand, the new titles eliminate that sense and seem like a trailer of the movie to attract the target audience. On this topic, Komissavor states "The most common cause of such adaptation is the necessity of providing additional information in the target text to compensate for the lack of some knowledge shared by the receptors of the source text." (Komissavor, 1991, p.42).

As an example, the movie "*Wicker Park* (McGuian, 2004)" is known as a romantic movie. However, the title doesn't aim to give a clue about its romantic side, Wicker Park is just the name of a neighborhood in Chicago, which reflects the idea that the movie is probably related to the place. When we check the Turkish translation of the movie title, "*Hep Seni Aradım*", it turns out that the movie is about a romantic relationship without doubt, and it has nothing to do with Wicker Park. Also, it is easy to get the feeling of dramatization tone of the translated title which directs us to a presumable plot in which lovers search each other for a long time. While the title gives us clues about its plot, it also dramatizes, which is an issue that attracts the Turkish audience, as is mentioned in the chart placed in the Corpus part.

1.3.2.3. Non-Mainstreaming

These movies and TV series are generally from the mainstream media and they reflect popular culture. On the other side, there are some movies that are known as "Başka Sinema" in Turkey and are less preferred by the audience. When we check the translations of these movies' titles, the titles of this group are more faithful to the original ones. There are some extreme examples, though.

The Title of the Movie	Turkish Translation	Back Translation of the
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(Başka Sinema)		Target Text
<i>A Faithful Man</i>	<i>Sadık Bir Adam</i>	A Faithful Man
<i>Autumn Sonata</i>	<i>Güz Sonatı</i>	Autumn Sonata
<i>Everybody Knows</i>	<i>Herkes Biliyor</i>	Everybody Knows
<i>The Other Side of Hope</i>	<i>Umudun Öteki Yüzü</i>	The Other Side of Hope
<i>The Square</i>	<i>Kare</i>	The Square
<i>Peace After Marriage</i>	<i>Nikahta Keramet Var mı?</i>	A Miracle in a Wedding?
<i>Blue is the Warmest Color</i>	<i>Mavi En Sıcak Renktir</i>	Blue is the Warmest Color
<i>The Look of Silence</i>	<i>Sessizliğin Bakışı</i>	The Look of Silence
<i>The Salt of the Earth</i>	<i>Toprağın Tuzu</i>	The Salt of the Earth
<i>The Search</i>	<i>Arayış</i>	The Search
<i>Corn Island</i>	<i>Mısır Adası</i>	Corn Island
<i><u>Burning</u></i>	<i><u>Şüph</u></i>	<u>Suspicion</u>
<i><u>The Odyssey</u></i>	<i><u>Derinliklere Yolculuk</u></i>	<u>Journey to the Deep</u>
<i><u>Le Chef</u></i>	<i><u>Şeflerin Savaşı</u></i>	<u>The War of Chefs</u>
<i><u>Le Week-End</u></i>	<i><u>Paris'te Bir Hafta Sonu</u></i>	<u>A Weekend in Paris</u>
<i><u>The Hunt</u></i>	<i><u>Onur Savaşı</u></i>	<u>The War of Honor</u>

Table 9. Some examples from the translated movie titles. (Başka Sinema/Non-mainstream)

As can be seen from the chart, most of the original titles are tried to be kept the same or similar. However, the five last movie title translations are like the examples given in the previous sections. In the movie of "*Burning*" (Chang-dong, 2018), for example, one cannot get that there's something related to suspicion, in the Turkish

title, the plot is given directly to the audience. Another interesting example is "*Le Week-End*" (Michell, 2013) which is "The Weekend" in English, but in Turkish translation, it turns out to be "*Paris'te Bir Hafta Sonu*" adding Paris to the title which gives clues about the plot, again.

1.3.2.4. Bringing Forward Horror and Violence

Some movie titles are translated into the target language not only in a non-literal way, but also make the audience feel that the movie is about horror or violence. As having the third row in the related table, horror movies are preferred by the target audience a lot. Therefore, even when the original title of the movie doesn't give a sense of horror or violence, in the Turkish title, this feeling is witnessed. Here are examples of the titles that aim to create a sense of horror/violence in audience:

The Original Movie Title	Turkish Translation	Back Translation of the Target Text
<i>Now You See Me</i>	<i>Sihirbazlar Çetesi</i>	Gang of Magicians
<i>The Accidental Spy</i>	<i>Altın Yumruk İstanbul'da</i>	Golden Fist in Istanbul
<i>Cold Prey</i>	<i>Şeytanın Oteli</i>	The Hotel of Devil
<i>Funny Games</i>	<i>Ölümcül Oyunlar</i>	Deadly Games
<i>The Whole Nine Yards</i>	<i>Komşum Bir Katil</i>	My Neighbour is a Murderer
<i>Men's Best Friend</i>	<i>İçimdeki Düşman</i>	The Enemy Inside Me
<i>Bruiser</i>	<i>Ölümün Maskesi</i>	The Mask of Death
<i>Cabin Fever</i>	<i>Dehşetin Gözleri</i>	The Eyes of Terror
<i>Christine</i>	<i>Katil Otomobil</i>	The Killer Car
<i>First Born</i>	<i>Lanetli Bebek</i>	The Cursed Baby

<i>Apartment 1303</i>	<i>Lanetli Ruhlar</i>	The Cursed Spirits
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Table 10. Translated movie titles with horror/violence sense.

In the table above, the original movie titles don't give us a sense of fear or thriller while on the Turkish translated titles, one can easily think or feel that the movie is about horror or violence. The word choice such as "lanetli", "dehşet", "katil", "ölüm", and "çete" gives us the feeling of these two genres. However, in the originals, the titles seldom give any clues about the type of the movie and the plot, too. The reason for this change most probably is about the target audience's wish and expectation from a movie to be watched.

1.3.2.5. An Overview of the Culture-AVT Relationship Through Movie Title Translations

The purpose of this thesis is to show that the movie titles translated from English to Turkish are influenced by culture, which reflect crucial changes in structure. To achieve a better result, I focus on the most preferred Turkish and foreign films in Turkey in the last five years with the help of the ratings. At the same time, to understand the focus of popular culture better, I have benefited from the most-watched Turkish TV series in the last decade in Turkey. Moreover, I have added some important results of a research made by *Campaign Magazine Turkey* which focused on the watching tendencies of the target culture and society. According to these data, romanticization, explicitation, violence, and fear are the prominent elements in Audiovisual Translation. To determine what people expect from a movie, I have tried to analyze the cultural situation. To attract the audience, translators try to find some keywords like "love" and "death" while giving some spoilers about the plot of the movies from time to time. All in all, it is impossible not to notice the effect of the target audience on Audiovisual Translation related to their wishes and expectations from a movie. Komissavor explains as follows:

Understanding a message means interpreting it on the basis of the required background knowledge. If such knowledge is missing due to cultural differences, it should be supplied or compensated for. The translator renders into another language what the words in the

original message mean in their culture. The cultural specifics influence the way the language units are used and understood. Culture finds its expression in the language and through the language. (Komissavor, 1991, p.42)

As can be understood from the quotation, to understand and perceive a message that is given, a state of readiness, which can be associated with culture and perception in general and having sufficient knowledge, is crucial. While translating, the translator does not only look for the equivalent of a word in her/his language but also aims to find the most meaningful definition or group of words for the culture s/he is in. That is why, it is clear to say that a translator makes a decision by observing or estimating the state of readiness that the target audience diffuses in the target cultural system.

1.4. Translation and Recanonization

Canon, a term that has been used with different meanings throughout history, can be encountered in the form of keeping certain writers or works on the agenda consciously, advertising them, or republishing the works again and again. Canonical structures are of great importance for countries to support some ideologies. Individuals or institutions keeping the authors and their works on the agenda and trying to popularize them for various reasons can be examples of the literary canon created in society. However, this does not mean that there is only one canon in a country or community. In the conscious canonization process, the books of writers or poets included in the canon are internalized by society over time and become the focal point. On the other hand, supporters of artists or books that are excluded from the canon can also be formed and a counter-canon can be formed. This does not only apply to the literary canon, of course; at the same time, this conscious canonization or popularization appears in many areas of life such as politics, magazines, and social life.

In this thesis, it is possible to see that canonization is done over and over again. Because when a text is translated, it is re-canonized. Every time bringing something up is a re-canonization for it; it starts to be talked about, mentioned and kept on the agenda again. It is a theme emphasized throughout this study that written

literary texts enter the canon again through translation and then visually enter the cultural canon by being adapted to the cinema. "Translational recanonization is the act of reintroducing a text or a cultural artifact into another national or transnational cultural canon." (Ergil, 2021, p. 214). As can be understood from the quote above, the term re-canonization through translation is a term that is used to determine the dimensions of canonization process affecting the production of cultural commodities in societies. Emphasizing that the cultural canon includes many canons such as music, literature, and film, Ergil continues as follows:

"In the case of translational recanonization of literary texts, the product is either reintroduced to the same kind of canon, ie, a translated poem is reintroduced to the canon as a translated poem, or it is reintroduced to a different kind of canon in the same target cultural canon, ie, a poem is translated and introduced as a song. It must be noted that "cultural canon," in this very context, refers to all the traditional forms as well as new and digital forms including e-books, hypertexts, digital culture, and blogosphere, which contribute to the making, transformation, and maintaining of canons." (Ergil, 2021, p. 215).

Clearly, the term 'translational recanonization' emphasizes a cross-genre recanonization, such as the translation of a poem and bringing it up as a song, rather than re-canonization within the same genre. In this thesis, from the selection stage of the subject onwards, the focus was on the translation of a written literary work and then bringing it to the agenda as a film and thus re-canonizing it. In this sense, this highlighted term is important for this study.

As a conclusion of the first chapter of this thesis, it would not be wrong to say that translation is directly related to culture, and that the place of the popular in human and social life, of course, also affects the course of translation. Especially for AVT, it should be noted that since AVT is a translation field that is much closer to popular and digital culture, adapting a literary work to the vision and integrating it into popular culture directly reveals the relationship of AVT with popular culture. In addition to these, it is not in vain that in this chapter it is emphasized what kind of movies and TV series the society in Turkey is inclined to watch. In this way, it is

aimed to be a guide on the issues of which novels are chosen by publishers in Turkey and why.



SECOND CHAPTER

2. Literature, E-Books, and Movies

Thoughts, emotions, and dreams are human traits. For this reason, it would be wrong to evaluate a literary work separately from the society to which it belongs. Every field such as art, politics, science, philosophy, economy, religion, history, and any emotion such as love, hate, fear, anger, sadness, joy, desire, love, happiness, unhappiness; everything, in short, that concerns human beings is within the scope of literature. Literary texts are a part of social life and occur in a social environment.

When a literary work written in any period is examined, one can find clues about the lifestyle of the society to which the work belongs. It is possible for it to have social characteristics, to express social problems, and to have a voice in social change. Literature is the expression and mirror of society. When it is distanced from society, it cannot survive; that is why, it cannot remain indifferent to the social problems.

Moreover, literature is an important tool in the construction of social existence and national identity in the field of thought and transferring it to future generations. Everything that deeply affects the life of society such as political developments, wars, migrations, religion, and civilization changes, has had an echo in literature. Every change in human and social life has surrounded literature and is surrounded by literature. It is unthinkable for an author to act independently of social reality while producing his/her work. As the writer carries the cultural codes of the society s/he belongs to, literature is the witness of the social structure in which it was born.

In addition to being one of the fine arts, literature can also be considered as a branch of science dealing with the rules and products of the written or oral forms of art that it has created. As it is possible to see the traces of social, political, economic, literary changes in all texts, literature reveals its products through the relations that

its agents form with various incidents in society. So, the subject of the literary work, which is the basis of literature, is deemed to be human. Therefore, it can be stated that literature has a direct relation to humanity and its written or oral productions.

One of the important elements of every literary text is place. Events occur in a place and bear the traces of that place. Thus, geography is another field to influence literature. Another field with which literature is accepted to be related is sociology. It is people, who live in a society, that produce literary works. That is why, all literary works inevitably reflect the characteristics of the society they are disseminated into. In literary texts, it is also possible to find traces of the psychology of the author, as well. With an in-depth and scientific examination, the works can take us to the spirit world of the authors. Psychological works that emphasize the spiritual world of people analyze the soul of people. These analyses can help better understand the people in each society. Similarly, it would not be wrong to emphasize that literature has a direct connection with different types of art. The relationship between literature and cinema has become quite evident, especially in the modern period.

The cinema is young, but literature, theater, and music are as old as history. Just as the education of a child derives from imitating the adults around him, so the evolution of the cinema has been influenced by the example of the hallowed arts. Thus its history, from the beginning of the century on, is the result of determinants specific to the evolution of all art, and likewise of effects on it of the arts that have already evolved. (Bazin, 2004, 56).

Bazin emphasizes that cinema can be assumed as a child at this point, based on the fact that a child sees elders as a role model in her/his adolescence, and states how "young" cinema is compared to other forms of art.

2.1. Novel-based Movies

2.1.1. The First Literary Adaptations Contributing to the Development of Cinema

Before dealing with the relations between cinema and literature, it is useful to mention that art exists with the association of form and content. Kneading formal and contextual elements enables the work of art to be formed. The coexistence of two

different branches of art, literature, and cinema, has some similar contextual and formal characteristics. There are genres in both art branches, which tell a story with different approaches. The Seventh Art feature of cinema, which is a combination of other art branches, emerge with the elements that are borrowed from literature, theater, painting, photography, and architecture. In this part of the thesis, the interaction of the two branches of art will be discussed in the context of their specific language and types of expression first, and the similarities and differences between published novels and e-books will be evaluated separately under British and American novels.

When the relations between cinema and literature are considered, it is seen that the art of cinema is brand new when compared to other branches of art. Cinema is like a combination of art branches such as painting, literature, music, and theater. Adapted films are, in a sense, reproduction of literary works with the language of cinema. Sometimes the film does not please the reader of the work and drags the audience to the book. If the subject is a film based on a literary work, there is an undeniable relationship with the book, despite its being "independent" from it.

To mold a literary work into a film frame means to reveal the version of that work by the artist, and to filter and add personal experiences to it. Cinema's gaining importance as an art genre begins with story films (Manley, 2011, p. 17). The first films were novel adaptations, where the interaction between literature and cinema came to the fore. The relations between world cinema and literary genres can be traced back to adaptations the inspired by the fictional structure of the novel. In its quest for existence, cinema has created a space for itself by turning to popular works to express itself artistically. Bazin mentions that "Certainly it is not only just now that the cinema is beginning to look to the novel and the play for its material." (Bazin, 2004, p. 154).

The beginning of the relationship between novel and cinema goes back to 1902. Georges Méliès, who made innovations in this field, ensures the narrative integrity in his films with *Travel to the Moon* inspired by Jules Verne's novel.

Although filmmaking was becoming more complicated and experimental, the majority of the popular cinema retold scenes and stories or copied itself. Filmmakers duplicated what was successful, creating more train films (a genre unto itself) and more one-joke gag reels. Filmmakers such as Méliès, Baché and James Williamson began to find creative ways to use the camera and incorporate a narrative into the movie forum. After viewing Méliès' "Le Voyage dans la lune" ("A Trip to the Moon"), projectionist Edwin S. Porter learned that a film could continue from one scene to the next, telling a story with continuity. (Manley, 2011, p. 11).

As Manley mentions, literature seems to be a base, in a way, for this new art form, cinema. That is the first time that a story is told by sequencing various images, and a new narrative language is created out of the scenes that are interconnected with blackout. This work, which is considered the beginning of the science fiction genre in cinema, is a four-minute film consisting of thirty scenes and is considered the first show film with commercial value.

It is a remarkable coincidence that the year 1948 saw the passing of the three most important pioneers of this new art. These were David Wark Griffith, an American; Ernst Lubitsch, a German and Sergei Eisenstein, a Russian. These three in their different ways forged the methods and styles of telling a story through the medium of moving pictures. (Laoghaire, 1953, p. 64).

As also stated by Laoghaire in his article, one of the most important names in making cinema an art form is assumed as David Wark Griffith, an American filmmaker. Griffith transforms the cinema with the film language, camera angles, and natural acting she creates. The first American feature film *Judith of Bethulia* (Griffith, 1914) and *Birth of a Nation* (Griffith, 1915), based on a biblical story, goes down in history as Griffith's masterpiece.

There is nothing wrong with critics reading stories as if they were movies: one of the nicer epistemological features of written literature is that you can read it any way you want to. But that is not the same thing as claiming that the "cinematic" is a definable property in the stories read, and

it is an entirely different thing than claiming that film influenced writing in demonstrable ways. (Eidsvik, 1973, p. 113).

As Eidsvik mentions, there is an important line between a literary piece of work and turning it into a cinematic production. It is an adventure between the writer and the filmmaker that is not easy to reflect on the work during the creative phase, which naturally brings about some difficulties while turning the literary work into a visual one.

In both branches of art, works will continue to be produced in line with the attractiveness of literary texts, that is will always of interest to the movie industry.

A BACKWARD glance over the films of the past 10 or 15 years quickly reveals that one of the dominant features of their evolution is the increasingly significant extent to which they have gone for their material to the heritage of literature and the stage (Bazin, 2004, p. 157).

As is mentioned above, some of the literary works are created to find their place on the screen. Manley mentions it as follows: "This is so true that a great number of American crime novels are written with a double purpose in view, namely with an eye on a Hollywood adaptation." (Manley, 2011, p. 77). A writer may not always aim contribute to the literature, to guide the society and the masses, to give information about the period, to reflect the inner world, to confront the reader with striking facts. Sometimes when writing a book, one of the goals may be creating something that can find a place in cinema by being adapted to a movie.

2.1.2. Differences and Similarities Between Cinema and Literature

Literature and cinema are two communication tools that contribute to the development of a culture. The main types of films that are based on fictional works adapted from literature are drama, science-fiction, musicals, comedy, horror, war, history, western, animation, and film-noir. In non-fiction cinema, we can generally handle genres in the form of documentary films.

The development of cinema differs in some respects from the novel. Before prose narrative reached a wide readership, literary culture had to develop. However,

cinema does not have such a problem because it is connected to a high-level technological structure. Although the novel is based on printing technology, this technology is quite simple when compared to the cinema. The history of the novel is reader-centered, that is, it is closely related to the development of readers' capacities. However, the history of cinema is based on technological developments and does not depend on the capacity of the audience as much as on technical capacity. In other words, while reading a book, one interprets the work in line with his own experience and world view and portrays the events, places, and characters in his/her imagination. In the adaptation of the same book to the cinema, the person is faced with the interpretation of another artist, a filmmaker.

The screenplay of the film is a text with its technique, based on dramatic fiction, stage order, dialogues, and decor changes. The novel, on the other hand, is based on the principle that a narrator conveys the fiction created by structural elements such as event, place, time, and personal staff. Not everything that is described in the novel can be described in the movie. Since the screenwriter of the film cannot adapt the novel to the cinema completely, he may trim and reduce the novel. The dialogues may not be the same in the novel and the film. The side characters in the novel may not be featured that much in the movie. The chronological order of the events in the film and the novel may be different. The physical and spiritual characteristics of the characters may not exactly match in the novel and the film.

In the novel, while the writer reveals his/her feelings and thoughts, he/she deals with the units such as language, spelling, punctuation, sentence, subject, time, place, and event. The function can be achieved with the help of style in a novel. In the film, however, it is possible to state that it is achieved with the image, and elements such as lighting, music, effects, decor, costumes, and colors used. In cinema, besides these cultural elements, there are also connotative expressions created by shooting techniques. Elements such as the shooting angle, whether the camera is pivoting or steady, the bright or gloomy use of light are features that contribute to the side meaning. For example, the sub-angle of an object shows its impressive direction. These shots also reveal a difference between literature and

cinema. This difference is the power of an emotion expressed in long texts to be conveyed by an image in cinema.

While the novel chooses "language" material to achieve its goal, cinema uses "image". The narrative languages of the two branches of art are different. While using the novel "written language"; cinema uses "cinematographic language". While the film contains five different narrative dimensions such as written descriptions, moving images, words, noise, and music; the writing process contains only black letters on paper and the words in the novel turn into images in the cinema. Although the words remain the same in the novel, the image on the screen constantly changes. While the novel is finished at varying times depending on the reader's request, the movie is limited to the real-time section.

Both can have a narrator; however, there are also some differences between them. The novel is based on a story to be told by its main character and a narrator who will present this story. In the film, on the other hand, there is a "showing" and the event is portrayed in detail in front of the viewer. The two branches of art differ in terms of their production. Although literature is an individual production, cinema is a team effort. Cinema, which is a costly art form, has limited time which is not the case in the novel.

The fact that the cinema appeared after the novel and the theater does not mean that it falls into line behind them and on the same plane. Cinema developed under sociological conditions very different from those in which the traditional arts exist. (Bazin, 2004, p. 57).

Bazin mentions that the fact that cinema is a new art form and the literature's history goes back hundreds of years, is not equal to the idea that the cinema falls behind the literature. These two appeared in different times and different conditions. It has already been pointed out that the cinema's arrival is mostly related to technology and as the technology develops, cinema also keeps getting better. However, for literature, the main chore seems to be human-only without the help of even technology.

Actually, the American novel belongs not so much to the age of cinema as to a certain vision of the world, a vision influenced doubtless by man's relations with a technical civilization, but whose influence upon the cinema, which is a fruit of this civilization, has been less than on the novel, in spite of the alibis that the film-maker can offer the novelist. (Bazin, 2004, p. 63).

Bazin, once more, states that the idea that as much as cinema needs novel, the novel also needs cinema doesn't reflect the truth. He clarifies that novel belongs to human relations with each other, which is to say that the source of literature is the human itself, however, it can be accepted that with the thriving civilization, the cinema found a place for itself in the USA.

2.1.3. Movies Based on American Novels

Compared to English literature, American literature is a concept that emerged in the recent past. It is the production of literary work written in the context of America, depicting American culture and themes. Originally a British colony, America was a part of English literature until the country gained its independence, and with its independence, economic, education, literature, arts, culture, and social aspects changed, and the works began to be called American literature.

Novels have always inspired cinema and throughout the history of cinema, many films adapted from novels were met with great excitement and admiration by the audience. Today, this trend continues at full speed, and movies inspired by the classics appear one by one on the screen. There is also another idea that reflects the opposite: what if the novels are affected by the cinema? "It is in fact commonly agreed that the novel, and particularly the American novel, has come under the influence of the cinema." (Bazin, 2004, p. 61) Bazin mentions that especially for the American novel the idea would be inevitable whether Hollywood also affects the literature or not.

From Ken Kesey to Stephen King, many of these novels are American authors' novels from different genres. In this part of the work, a list of American

novel-based film adaptations will be emphasized. These are the novels that are used in this study to find an answer to the research questions.

1. *Drive* (Sallis, 2005)
2. *Inherent Vice* (Pynchon, 2009)
3. *The Price of Salt* (Highsmith, 1952)
4. *The Martian* (Weir, 2015)
5. *The Story of Your Life* (Chiang, 1998)
6. *Call Me by Your Name* (Aciman, 2007)
7. *Red Dragon* (Harris, 1981)
8. *Wild at Heart* (Gifford, 1990)
9. *The Talented Mr. Ripley* (Highsmith, 1955)
10. *Legends of the Fall* (Harrison, 1919)
11. *Rum Bunch* (Leonard, 1992)
12. *Gone, Baby, Gone* (Lehane, 1998)
13. *The Verdict* (Reed, 1980)
14. *Breakfast at Tiffany's* (Capote, 1961)
15. *The Last of the Mohicans* (Cooper Jr., 1826)
16. *Rosemary's Baby* (Levin, 1967)
17. *The Exorcist* (Blatty, 1971)
18. *Jaws* (Benchley, 1974)
19. *The Bourne Ultimatum* (Ludlum, 1990)
20. *Shutter Island* (Lehane, 2003)
21. *Oil!* (Siclair, 1927)
22. *No Country for Old Men* (McCarthy, 2005)
23. *The Princess Bride* (Goldman, 1973)
24. *Do Androids Dream of Electronic Sheep?* (Dick, 1968)
25. *Gone with the Wind* (Mitchell, 1936)
26. *L. A. Confidential* (Ellroy, 1990)
27. *The Short-Timers* (Hasfold, 1979)
28. *The Shining* (King, 1977)
29. *Requiem for a Dream* (Selby Jr., 1978)
30. *The Silence of the Lambs* (Harris, 1988)

31. *Psycho* (Bloch, 1959)
32. *One Flew over the Cuckoo's Nest* (Kesey, 1962)
33. *Forrest Gump* (Groom, 1986)
34. *Fight Club* (Palahniuk, 1996)
35. *The Godfather* (Puzo, 1969)
36. *Little Women* (Alcott, 1968)
37. *Hidden Figures* (Shetterly, 2016)
38. *The Devil Wears Prada* (Weisberger, 2003)
39. *A Scanner Darkly* (Dick, 1977)
40. *The Perks of Being a Wallflower* (Chbosky, 1999)
41. *Silver Linings Playbook* (Quick, 2008)
42. *The Painted Veil* (Maugham, 1925)
43. *The Hunger Games* (Colins, 2008)
44. *Twilight* (Meyer, 2005)
45. *The Green Mile* (King, 1996)
46. *Of Mice and Men* (Steinbeck, 1937)
47. *Dear John* (Sparks, 2007)
48. *What Dreams may Come* (Matheson, 1978)
49. *The Time Traveler's Wife* (Niffenegger, 2003)
50. *Leaving Las Vegas* (O'Brien, 1990)
51. *The Notebook* (Sparks, 1996)
52. *The Fault in Our Stars* (Green, 2012)
53. *Water for Elephants* (Gruen, 2006)
54. *Chocolat* (Harris, 1999)
55. *Memoirs of a Geisha* (Golden, 1997)
56. *Da Vinci Code* (Brown, 2003)
57. *The Shawshank Redemption* (King, 1982)
58. *The Divergent Series: Allegiant* (Roth, 2013)
59. *The Wonderful Wizard of Oz* (Baum, 1900)
60. *The Danish Girl* (Ebershoff, 2000)
61. *Kramer vs Kramer* (Corman, 1977)
62. *Red Sparrow* (Matthews, 2013)

63. *Sleepers* (Carcattera, 1995)
64. *The Bourne Identity* (Ludlum, 1980)
65. *Revolutionary Road* (Yates, 1961)
66. *The Lovely Bones* (Sebold, 2002)
67. *The Wolf of Wall Street* (Belfort, 2007)
68. *The Great Gatsby* (Fitzgerald, 1925)

In the study, 68 American novels are seen to be adapted to films. Some of these adaptations are so known that it is not even known that they are based on a novel, which became more popular after being adapted to a film.

2.1.4. Movies Based on British Novels

What keeps people alive, whether in real or the fictional plane, are other lifetimes they know. Perceiving that other people go through similar processes as well is the only way to endure one's weaknesses. The other way would be to fall into gigantic loneliness, which is not easy to endure. From this point of view, it would not be wrong to say that novels have a vital benefit for people.

Literature encompasses a wide variety of written works, especially those of infinite artistic value, and is not limited to a specific geographic area, but has spread to almost every country. English literature refers to the collection of written literary works in Great Britain and its colonies up to the present day. Since literature is the presentation of the life-oriented expressions of the authors in their socio-economic background, all types of literature describe a particular culture. English literature reflects British culture in all its forms, genres, and styles.

As the history of novels in Britain goes back to early times, these can be accepted as a great source for cinema.

1. *Atonement* (McEwan, 2001)
2. *The Children of Men* (James, 1992)
3. *A Clockwork Orange* (Burgess, 1962)
4. *The Prestige* (Priest, 2006)
5. *Heart of Darkness* (Conrad, 1903)

6. *Sense and Sensibility* (Austen, 1811)
7. *A Walk to Remember* (Sparks, 1999)
8. *One Day* (Nicholls, 2009)
9. *Pride and Prejudice* (Austen, 1813)
10. *The Eagle of the Ninth* (Sutcliff, 1954)
11. *Me Before You* (Moyes, 2013)
12. *The Lord of the Rings* (Tolkien, 1954)
13. *The Other Boleyn Girl* (Gregory, 2001)
14. *Never Let Me Go* (Ishiguro, 2005)
15. *Harry Potter* (Rowling, 1997)
16. *Cloud Atlas* (Mitchell, 2004)
17. *Before I Go to Sleep* (Watson, 2011)
18. *The Hobbit* (Tolkien, 1937)
19. *War Horse* (Morpurgo, 1982)
20. *The Girl on the Train* (Hawkins, 2015)
21. *The Woman in Black* (Hill, 1983)
22. *Fifty Shades of Grey* (James, 2011)
23. *The Beach* (Garland, 1996)
24. *A Room with a View* (Forster, 1908)
25. *Die Another Day* (Benson, 2002)

In total, 25 British novels are examined to find the related answers to research questions. Like American novels, some of the British novel-based movies are well known by the audience while some are popular just by their published books.

2.2. Literature and E-Books

A human is a being that reads, thinks, interprets, reveals new things, expresses, perceives, or applies his thoughts. Everything that writers deal with in their works constitutes the subject and content of literature. It can be said that the human being is the literature itself. Therefore, the history of literature is as old as human history.

Human beings are in feelings that are constantly evolving, changing, and not keeping up to date. We, as humans, feel the need to share this sensuality with those around us. When viewed from this point of view, no branch of art or science on earth

has been integrated with people as much as literature. The purpose of literature can be mentioned as to tell and to express the human mood. Although it does not matter when and by whom it was written when a literary work is received, one can find her/himself reading it. This is most probably because people, no matter where and when, have common feelings and values. It can be accepted as these values that make people read a novel, a story, a poem without getting tired and bored. Most people put themselves in the shoes of a hero in a literary work. It is for this reason that human beings could not break away from literature, regardless of whether they are interested or not.

Therefore, one can never isolate himself from literature. The feelings and thoughts have always been intertwined with literature. Consequently, it can be said that there is no human being without literature, and there is no literature without people in it.

"An electronic book (e-book) is a book published in digital form, consisting of text, images, or both, that can be read on computers or other electronic device readers (e.g. a Kindle)." (Mashhour, 2015, p. 3). As Mashhour clearly states, e-books can be accepted as digital versions of print books with additional features. Even though readers who want to smell the book and who argue that an emotional connection is established by touching, readers in the habit of reading printed books are hesitant, especially with the effect of technological advances that contribute to the attractiveness of the E-Book. Books that were rejected by readers with the thought that it would be the end of printed books in the past are preferred by many book lovers today thanks to the advantages they provide.

Books that are prepared to be published in a digital environment to be read with a computer or special readers are called E-Books. While only books that were previously published were published as E-Books, today, some books can only be published as E-Books. E-Books, which can be prepared in different formats such as PDF, ePub, Mobi, are seen as an important option for people.

"The results of this study support the notion that e-books have firmly established a place in people's lives because they allow people to access their

favorite content in any place, at any time." (Zhang&Kudva, 2014, p. 1705) In the article, Zhang and Kudva clarify that one of the most important advantages of e-books is that these facilities people to reach a book anytime they need.

The acceleration of communication with new developments in technology have led to serious innovations and changes in every field of business, as well as many different trends in the world of books. Organizations such as digital publishing and electronic library have brought with them discussions on the transfer of information resources from printed media to electronic media. Especially in recent years, electronic books, which are described as a revolution in the fields of librarianship and information sciences, will play an important role in this change. This change opens new horizons for elements such as writers, publishers, bookstores, and readers who take part in the process of writing a book to reaching its readers.

Different definitions of electronic books or e-books, which bring many advantages for readers, writers, and publishers, are encountered in domestic and foreign sources. E-books can be explained as technological books that give readers access to the content of any book, any time and anywhere in electronic form. One can read it with the help of an e-reader, the computer, or even with a cell phone which makes this invention improve and spread day by day. Rather than containing paper and pages which may end up being heavy, e-readers are known to have just some space and hundreds of book options in.

Pew Research Center publication (Pew Research Center, 2014) indicated that most adults read a book in the past year; print remains most popular, but e-reading is on the rise, and that most people who read e- books also read print books. DCL and Bowker (2014) in their 2014 digital publishing survey reported that more than 63% of the authors have published digital books and more than 83% are planning to publish digital books. (Mashhour, 2015, p. 4).

As can be understood, print books are still the most popular around the world. However, there has been an important change in the number of people who prefer e-books, and day by day, it continues to rise with the help of accessibility of

technology and e-readers. Likely, not only the people who read but also the authors start to turn their way to digital books rather than print books.

The widespread use of e-book technology and the rapid proliferation of e-book users in the United States have led to the creation of a worldwide market in this field. It is seen that two companies come to the fore in the e-book market. These companies are NuvoMedia and SoftBook Press, which produce e-book reading devices. In various devices developed for reading e-books, it has been observed that lighting that allows reading in dark environments, adjustable font sizes, note-taking, text marking, storing more than one book, and easy transport features are common.

E-books offer a variety of conveniences for readers, as well as some advantages for authors and publishers. In an article, it was mentioned that "Some dedicated e-readers offer Internet connectivity and other high-end functionality, but their main purpose is to display e-books. Other e-readers come equipped with features like Wi-Fi, MP3 support, and full-color touch screens." (Mashhour, 2014, p. 5). It is quite easy to note down that when compared to a print book, with the help of numerous features, e-books both offer a plenty of advantages and disadvantages for the readers, too.

To mention some other advantages of e-books, it can be easily stated that from the point of view of educators, e-books may exclude outdated information. Rather than waiting for updated editions and adaptations of the textbooks, students and teachers can instantly download updated material through online publishers. In addition, another reason to be considered advantageous is the reduction of costs. The production, promotion, and distribution work normally done by publishers have almost disappeared with the e-book.

Moreover, while bookstores may have to return the printed publications to the producer company within a certain period, E-books eliminate this risk by ending the return date for such publications. Also, E-books are supported by environmentalists. Because environmentalists are against the depletion of natural resources and e-books are seen as an environmentally friendly practice because they will not wear out and can be renewed when used.

There is a trend in the traditional book industry to publish interesting and bestseller works by more renowned authors. With the introduction of e-books in people's lives, the possibility of a writer presenting her/his work to a wide audience has increased since the requirement to publish a work has disappeared. One of the most important features of e-books is that they contain dictionaries. While reading an E-book, a person can instantly look at an unknown word and learn it and the sought information can be accessed instantly. Words and sentences that are researched or thought to be important can be made clear as words can be highlighted, explanations can be added, searches for words, and notes can be made. Other advantages can be gathered as being able to adjust the font, providing ease of transportation, and making it possible to store dozens of books in a single device rather than carrying a heavy bag.

On the other hand, however, there are some factors creating disadvantages for both readers and publishers. One of the biggest obstacles to e-book applications is the lack of content. Publishers are reluctant to publish textbooks and related educational materials as e-books until there is a significant demand for e-books from schools. Therefore, there are no e-books for education and training that are of investment value yet. However, this situation has developed very rapidly in the last year with the effect of the pandemic that has affected the whole world. After the beginning of the pandemic, publishers entered a race to create content that can be useful in distance education. As a result, unlike the previous years, e-books have undergone an incredible change and development in terms of content and options to meet this demand.

On the other hand, although a similar situation is valid for printed books, from time to time, e-readers can cause problems such as headaches and eye strain due to prolonged reading time. In addition, the authors themselves must take care of all the processes from the publication of the e-book to its marketing now. Moreover, there is no guarantee of success as in classical publishing. The publishing house factor has disappeared, and the responsibilities of the publishing house have taken over the author.

As a result, in addition to those who argue that it is a privilege to have a printed book, that nothing can replace touching it, feeling the smell, and establishing a close friendship with it, e-books are cheap compared to printed books, easy to carry and easily distributed and sold on the market.

2.2.1. Reading Behavior and E-Books

The reading habit, which is accepted as one of the most important sources of a developed personality in an individual sense, can be considered as an element that socially forms the basis of democratic structure and civilization. Reading is both a component and an accelerator of the efforts of societies in the fields of economy, education, and culture to overcome the problem of underdevelopment.

The habit of reading can vary according to the socio-economic status of the place of residence, age, gender, marital status, education level, education level of the parents, occupation, geographical background, income level, frequency of reading books in the family, and the attitude of the family to this behavior. Phillip mentions as follows: "Almost all the valuable life-enriching habits are given to us by our parents, our peers or our teachers. The people that are culturally closest to us and who are therefore most influential are our parents and our peers" (Phillip, 2009, p. 2). Like nearly all the habits, reading habit also has a connection with the elders in a family. Children take the adults around them as role models and in time, copy and paste their actions, as well as their behaviors and habits.

Rapidly developing information and communication technologies have caused the present age to be called the information age creating important changes in the essence of individual and social life. The information produced in this age loses its validity and becomes up-to-date in a short while. For this reason, the education that is provided by educational institutions becomes insufficient to meet the needs of individual life in short time intervals. Therefore, lifelong learning skill has become a more important education and training tool than in the past.

In this period, just as lifelong learning is important to meet individual and social needs, it is also important for an individual to have a reading habit to gain lifelong learning skills. In other words, reading habit is the basis of lifelong learning.

For an individual to become a lifelong learner, s/he must take on the act of reading regularly for a lifetime.

Reading is an important tool that enhances the language skills of the individual, is needed for thinking more deeply and therefore making more correct decisions, which turns it into an individual activity. In addition, reading has a social function that enables the society to manage events more rationally. Based on its effects, the act of reading can be classified under two types "discontinuous reading" performed only to meet the information need arising over time, and "continuous reading" in the context of a basic vital need. For example, while reading every day for a certain period refers to the type of continuous reading, the non-periodic reading occasionally interrupted by stimuli from the environment is included in the concept of discontinuous reading.

At the same time, reading may differ according to the type of material read. Every individual can choose a wide variety of publications and subject types, from print or electronic resources, such as books or periodicals, to scientific or popular subjects. For this reason, the type and subject of the publication are a few factors that have a role in the development of the reading act and should be taken into consideration in the evaluation of this phenomenon.

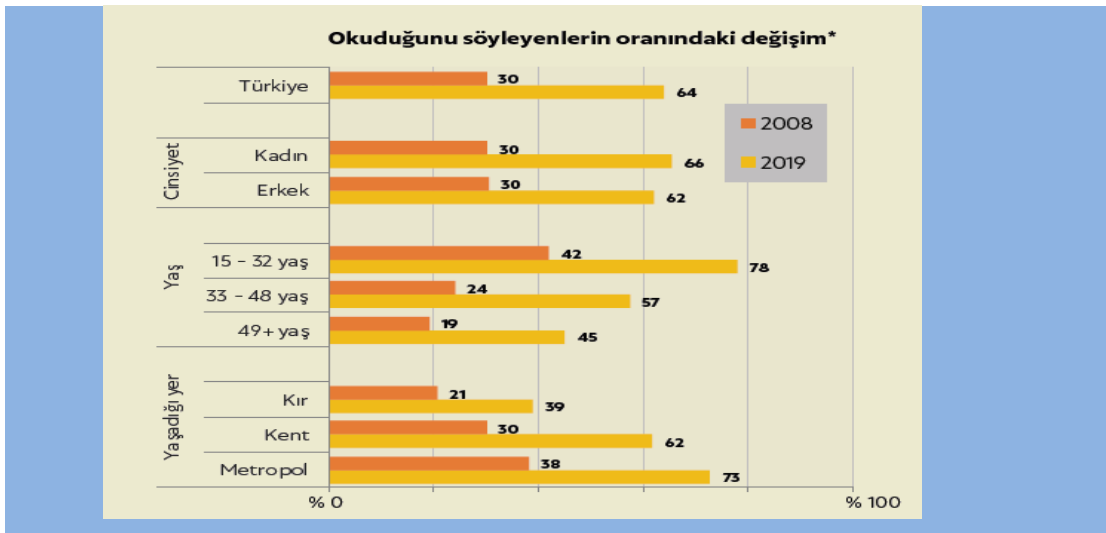


Table 11. OKUYAY, 2019, Turkish Publishers' Association

In 2019, *OKUYAY* published a study that contains detailed information about reading behavior in Turkey. According to it, between the years 2008-2019, there has been a noteworthy change in Turkey's reading habit. "In the last 11 years, there was not a single social cluster that did not increase its reading percentage." (*OKUYAY*, 2019, p. 14). The values of change in the rate of readers are divided into subheadings as the country in general, gender, age, and place of residence. In addition to these, information on educational background and employment status is added, as well. As highlighted, there seems to be a significant increase in the rate of each criterion in the specified period above.

The same study also includes a visual on the types/genres of books people prefer to read most. According to the table above, it is seen that almost half of those who are asked about their preferences mentioned fiction books such as novels -which is the main chore of my study-, stories, and poems, while religious books and textbooks constitutes the first group (*OKUYAY*, 2019, p. 32). As shown in this study, the novel is one of the most preferred types of books in Turkey as in the whole world. Similarly, in another survey conducted with a total of 1580 students to examine the reading habits of university students in Turkey, students reported that they read more (65.1%) novels (1383 out of 1580 students) (*Yakup*, 2020, p. 291). Accordingly, in the same study, the students were asked whether they preferred books written in Turkish or in a foreign language, to which almost 60 percent of the students mentioned Turkish. However, the rate of students with the preference of foreign (American and British) works is almost forty percent, which is deemed to be quite satisfactory for the study to be conducted in this respect (*Yakup*, 2020, p. 289).

With the development of technology today, e-books, which are now very popular, are one of the factors that may cause reading habits to change. In the questionnaire by *OKUYAY*, when asked which tool is used to read the books outside of work, lessons, and school, only 3% of the participants stated e-books (*OKUYAY*, 2019, p. 27). Parallel to that, only 2% of all participants owned an e-book reader, such as Kindle and Kobo, according to the study (*OKUYAY*, 2019, p. 47).

Apart from e-book readers, people can read an e-book in PDF format which can easily be reached by them much easier. With internet access, anyone can find a PDF version of a book on the internet. Therefore, the number of those who have e-

book readers or who indicate that they prefer e-book readers do not yield valid data for the research questions I tried to answer in this study. Because, even if they don't have e-book readers, people can benefit from it thanks to the PDF versions of the books they download from the internet.

While people choose movies that are more relevant to their interests, the habit of reading books is quite low compared to watching movies. The criteria for people to choose a movie, in general, maybe that the movie is not boring. Another important factor can be considered as the purpose of having a good time. When evaluated from this point of view, visual narratives are said to make cinema more attractive in the eyes of people. In this case, it can be said that many people in the 21st century seem to have regular habits of watching a movie with the arrival of the internet and online platforms like Netflix.

Compared to reading a literary work, it is not difficult to say that today's individual prefers to watch rather than read since the visual feast of cinema seems to offer more enjoyable times in a shorter while. While the phenomenon of consuming occupies almost every area of life, it is easy to mention that it includes the leisure time of an individual, too. When cinema is considered from this point of view, it can be regarded as normal that it becomes more attractive as it allows the individual to consume more in a shorter time. Cinema offers adaptations of literary works that are not possible for the individual to perceive in two hours. This explains why there is a correlation between the popularity of cinema and a literary work.

The level of awareness regarding adapted films can be counted as a separate issue. When evaluated in terms of cinema, it can be said that it is very difficult to evaluate the work and the film by comparison, since the ability to speak about the adapted film, which the audience is not even aware of, is only limited to the film. People may consider an adaptation as a good movie, not a successful one, which turns the conceptualization of good and bad into a superficial way of judgement in this manner.

On the other hand, the habits of watching movies have an important place in this thesis, as well. According to a study conducted in 2019, action, comedy, and science fiction are the most preferred types of films in Turkey, respectively. What is

even more important is that when asked about which country the preferred films belong to, 68.3% of the participants stated that they preferred Hollywood movies (Taylan, 2019, p. 3471). This inference is also extremely important, as it turns the adaptations from American and British novels by Hollywood producers a focal point to research in my study.

2.3. Literature and Adaptation

As mentioned in the previous pages, there has been a close relationship between cinema and literature since the birth of cinema. It is known that novels that are widely known, have plot fiction, take place in a certain historical period, and are easy to adapt to cinema are preferred due to their ready-made scripts and higher expectations of commercial success.

Literary works adapted for cinema take place in a wide spectrum, ranging from one-to-one adaptation completely faithful to the text inspiring the script writers. As the cinematic and literary expressions are completely different from each other with the variety of both form and style, adaptation becomes an original creation in the hands of a master director. Sometimes, a one-minute scene in the cinema can be enough to show a mood, atmosphere, etc. while this is realized in tens of pages in a novel. This brings forward the possibility of making bad cinematic adaptations out of very high-quality novels, as well as very striking movies of average novels.

The widespread use of cinema, the emergence of departments providing cinema education in universities, the fact that film criticism has taken the form of a discipline just like literary criticism is directly related to both cinema's reaching an increasing audience and its effectiveness in guiding the society and the increase of its place in people's lives.

However, there occur some problems regarding adaptation, as well. One of the common misconceptions about literary adaptations is that the adaptations are not worth watching. The existence of deformed forms of qualified literary texts that are plundered by the film industry makes way for this idea to be perceived as true. The unqualification has increased as the problem of creativity in industrial cinema has

increased the remake of qualified classics and creating scenarios from popular novels in recent years.

For those who see and watch qualified adaptations, reading the book, while for those who read and love the book, searching and watching the adapted movie by a master director may have a twofold benefit. Today, like other arts, both cinema and literature need a skilled, qualified reader/audience to make sense of the work. Nowadays, making sense of artworks is only possible with a multidisciplinary pursuit and a multidimensional perspective. For example, while watching a movie, knowing the historical background of that period, the culture of that region, and the development of human thought in that period brings understanding with the layers of the work.

Although cinema has created a common language of expression throughout the world today, it continues to resort to literary works, especially novels, as in its early years. However, the differences between the written and visual narratives and the languages of these narratives cause some problems in transferring the literary works to the cinema. Even though cinema creates a unique narrative language, its accumulation of how to tell a story using this language, and its advanced technology, the dynamic and variable structure of literature has caused the problems in its transfer to visual language to remain up-to-date.

Apart from the fact that there are many problems with adaptations, it can also be stated that the problems in transferring a novel to the cinema are not due to the relations between the novel and the cinema but arise from the inability to establish the relationship between image and reality. It is possible to state that films that take a literary novel as their source should stand on the artistic side of the cinema and that the most important element a film should take from a novel is the "literary" feature of the novel.

Despite numerous studies on the subject, academic studies and discussions in Turkey are not yet at a sufficient level. Most of the work on adaptations from novels to cinema revolves around the analysis of the novel and the film separately or focuses on the discussion of whether the film is faithful to the novel. It is seen that

some of the studies are limited to encyclopedic information repeating each other. The lack of competent theoretical studies based on the comparison of written and visual language in theoretical terms and examining the adaptation processes is still felt.

The languages of written and visual narratives are different from each other. In many sources, it is stated that what constitutes the basis of the narrative is words in written narratives and images in visual narratives. Of course, a novel is formed with the words that make up the language, while a movie is made up of parts of the image. However, although there is a fundamental difference between the novel and the cinema in terms of the materials they use, the purpose of both is to tell a story using this different material. But the nature of the narrative environment causes the same story to be expressed in different ways. The analysis of how a story is narrated in a novel or a movie or how meaning is provided or changed in these narrative environments depends primarily on the examination of the basic units that make up the language of both environments and the relationship between these units.

As the image is a typeface, the film made up of images can be considered as a text in the same way as words or sentences cannot be exactly translated in the process of transferring a text from one language into another language. In adaptations made from novel to film, a discussion is generally based on the concept of fidelity to the work, and the success or failure of the resulting film is measured by making a comparison between the novel and the film, whether the film is connected to the source work or not. This idea, which writers also agreed with in the past, has now changed. Because one can speak of converting at the nearest point, and at the farthest point of inspiration, in which the novel is only considered a point of departure. If the director wants to transfer most of the elements in the novel to the film without skipping the framework of cinema aesthetics, it means that he is closer to the point of transformation. Bazin mentions accordingly:

In the margin of this formula, we might also note the existence of the free adaptation of books such as that made by Renoir for *Une Partie de campagne* or *Madame Bovary*. Here the problem is solved in another way. The original is just a source of inspiration. Fidelity is here the temperamental affinity between film-maker and novelist, a deeply sympathetic

understanding. Instead of presenting itself as a substitute, the film is intended to take its place alongside the book-to make a pair with it, like twin stars. This assumption, applicable only where there is genius, doesn't exclude the possibility that the film is a greater achievement than its literary model, as in the case of Renoir's *The River* (Bazin, 2011, p. 141).

As can be understood, it would be an appropriate approach to perceive the novel as only a starting point and a driving force so that the film is overshadowed by the novel. The questions of how and how much of the novel will be used is at the discretion of the director. Bazin clarifies and concludes the topic as "In no sense is the film "comparable" to the novel or "worthy" of it. It is a new aesthetic creation, the novel so to speak multiplied by the cinema." (Bazin, 2011, p. 142). Here, the function of transforming a work of literature into a cinema product does not appear as a problem. An attempt is made to create a second study based on a novel. Thus, there is no need to make a criticism regarding the adaptation in this manner.

As a novel can create different perceptions and associations in the mind of every reader who fills in certain gaps in the novel in the reading process, makes inferences, and reproduces the novel according to his own culture, emotion, and thought world, there is no single meaning and perception; therefore, a director's perception regarding the novel as a reader and the transference of this perception to the cinematic universe should be considered as a subjective way of processing.

Seeing the novel as a starting point for the film or considering the director as one of the countless novel readers, does not mean that the director will save on the film as he/she wishes by moving away from aesthetic values. On the contrary, the director, who makes a film based on a literary novel, whether at a distance or a close distance, is deemed to add the literary and aesthetic aspect of the novel to the most important value.

While the relations between AVT, culture, translation and re-canonization are discussed in the first chapter, the second chapter reveals the focal points in films adapted from literature, reading behaviors in the country and their reflections in adaptation. As literary adaptations is the starting point of this thesis, it is decided that the number of these works has been narrowed down and only considered as British

and American novels adapted to the visual world of cinema, making the aim of this thesis to determine whether the novels translated into Turkish or reprinted after their adaptation to cinema are affected by their paratexts, and an adaptation foregrounds the novel and its author in target culture.



THIRD CHAPTER

3. Publishing and Translation

As a field, literature has accompanied cinema in almost every period since its existence. Although the coexistence of literature and cinema is a highly cited and critical union at the same time, the fact that the cinema does not consider the originality of the literary works while dealing with them is undoubtedly one of the most discussed issues. In this study, while focusing on the questions of originality of the literary works adapted to the cinema and whether the adapted films reflect the originals or not, the audience, and the readers' priorities, watching behaviors, awareness and evaluations will be the main topics to be discussed.

Departing from the question of whether cinema is a reminder of literature in the age we live in, this chapter aims to evaluate the relationship between American and British novels' text and script in adapted films from the perspective of the reader and the viewer in the combination of cinema and literature. In the 21st century, cinema can be considered a suitable vehicle for the age of speed, as it offers the audience more consumption opportunities in a shorter time with visual effects and techniques. While some emphasize that adaptation may cause negative results, others focus on the two-way interaction of the adaptations between these two species. Because of the mutual interaction between them, cinema and literature are often mentioned together. "Specifically, we assume that a film adaptation might produce an increase in user activity on the book adapted and possibly some other changes in user behavior, such as, for instance, a different perception of the book" (Montesi & Aragonese, 2014, p. 226).

Compared to the short-lived captivity of the film, the literary work can be described as a rather long journey. While each page of the literary work is dragged into a different world, each line is accompanied by imagination. Creativity also

develops at the same rate because the person has the freedom to navigate and think in the lines accompanied by his imagination. While the book is considered as images that are animated differently in everyone, the images in cinema may vary according to more than one factor. While literary work is the production of a single person, cinema is a work of many people coming together. When it comes to imagination, a reader is freer than a viewer, as there is no limitation in a literary work. Each reader can infer numerous meanings from the lines read. However, a story visualized in cinema, unlike the book, offers a world of imagination with much more limited and prominent corners.

To sum up briefly, while the relationship of literature with imagination is related to the individual's ability to imagine and create when it comes to film, many factors from the director to the actor, from the location selection to the limited time are important. While the creation process of the character in the mind of the work is mostly completed with the imagination of the individual, the image of the character, even the tone of voice can be considered as an intervention in the imaginary world of the individual. In adapted films, however, it is aimed to make the most effective expression in the time allocated to the film, rather than the originality of the subject. In this case, since the literary work cannot be examined line by line, a new form is created by cutting from the most crucial points of the narrative.

3.1. Publishing Policy

The printing process that is used to disseminate literary works in a literary system is called publishing in its most general form. Publishing houses, which mediate this process of dissemination, are places that distribute books, magazines, and newspapers in line with their publishing policies. That is why, publishing should not be seen as an easy task that a random company can do. In the process of translation, being an indispensable part of the publishing companies, it is necessary that the expert translators translate and prepare the books for publication. In the editorial section, publishers need to do their part to publish works that are correct, spelling-free, and pay the utmost attention to punctuation. Therefore, the publishing house is to be aware that it plays a role in every phase of a literary work, starting from the punctuation to the distribution of a book in a culture.

Based on the roles publishers play in the perception of a literary work, it is safe to say that they are incredibly functional in manipulating individuals and societies. "Publishing is a business, and its business is the publication of content that entertains, educates, and informs" (Greco, 2013, p. 5). Greco clearly states that before anything else, publishing is a business, so one of the purposes is a financial benefit, without a doubt. Greco gives details about this business as follows:

The business's basic goal is to satisfy the wants and needs of readers, end-users to our colleagues in economics. If these goals are fulfilled, ideas circulate in the market place of ideas, profits are made, taxes are rendered, and editors and publishers (and indeed everyone else in this rather complex value chain) are paid a decent wage. (Greco, 2013, pp. 5-6).

As can be understood from Greco's expression, the main purpose is to satisfy the readers who are the target of this sector. Only in this way, each person working for this sector will be able to get the value of their labor. He goes on as the following: "A book is published because an editor believes the manuscript has great literary merit, makes a convincing argument, has commercial potential, or "needs to be published" (Greco, 2013, p. 8). Being able to look at publishing from this point of view, that is, to accept that it is operated in the logic of any private sector institution, will be decisive in terms of forming a clearer idea about how the ideology of a publishing house is determined.

There is stark uncertainty in the book business. Every book is in a tournament fighting for sales and attention against every other new and backlist book. So book publishing is geared to adapt, and adapt rather quickly. If a title falters, if exceptional efforts fail to trigger the sought-after "buzz," then it is likely that another book garners the attention of sales representatives and marketing executives, and in this business, there is a veritable flood of new books. (Greco, 2013, p. 6).

As Greco clearly states, this business is of course subject to competition like all businesses. To survive this competitive environment, publishers inevitably have to determine the books they will choose accordingly. At the same time, as the years pass and the ages and periods change, people's demands, desires, needs, and curiosities also change. Therefore, it can be said that it is necessary to accept that the

priorities of publishing houses are a return of the period. Thompson states in his book as follows: "There are four main stages of financial decision-making in the traditional publishing cycle." (Thompson, 2005, p. 17) After mentioning that there are four basic steps for traditional publishing, he continues with the first one which is "...is usually the point at which the publisher has to decide whether to take on a project." (Thompson, 2005, p. 17)

In this first stage, which was explained in detail by Thompson, the publisher must decide as to whether to take the job, which always poses a risk because it must prepare both time and capital for this job. Hence, it is considered the most critical decision in the entire broadcast cycle. Also, the high level of uncertainty and risk of this decision complicates the situation. Thompson tries to explain this first stage with a "frog model" and emphasizes that the same approach is used by the music and film industries. According to the frog metaphor, the publisher should accept the maximum number of authors and texts it can accept and be aware that most of them will fail. A frog also fertilizes many eggs, but very few survive, so he uses this metaphor as the probability of an egg's survival depends entirely on luck. As such, the publishing house can predict whether an author's book will be successful, that is, whether it will survive or not.

"The second stage in the publishing cycle which requires important financial decisions is the point at which the initial prices and print-runs have to be set." (Thompson, 2005, p. 17) The second stage still contains uncertainty although the publisher has the experience and sources of information in making decisions regarding publishing a literary work. The unpredictability of the number of a book to be sold creates overpricing or underpricing problems for the publisher. Ultimately, if a publishing house prints too many books with high expectations and the book do not receive as much attention as hoped, it will suffer at this point. In the continuation of this stage, the stage of fundamental decisions is specified by Thompson. According to him, a publisher's job is not finished after accepting and pricing the book and offering it for sale, because it must then decide whether to reprint the book when the stock of the first edition runs out, or whether to make changes such as binding in the second or later editions. This stage also involves risks, like the first two stages,

because a book that is shown excessive attention from time to time may not find the attention it seeks after other editions. Therefore, a wrong decision, a book published without any precautions, or an inability to predict the possibility of a sudden drop in sales can cause damage to the publisher.

The final financial decision stage highlighted by Thompson is whether the publisher will take a book out of print. If a book is sold slower than expected, the decision as to what to do is again critical. This last stage is the most risk-free stage for a publisher because the publisher now has information and data regarding the sale of the book.

As is seen above, there are external factors involved in the process of publication, as well. This includes finding a suitable publishing house, finding a successful editor at that publishing house, the process of advertising the book, reviewing it in detail, preparing a suitable book cover, and finally printing it.

The editor of the book is one of the biggest supporters on the road that takes the author to the top in every sense. For this reason, it is indispensable for the author of the book to get the right editorial service. Editing is an "accidental profession. Greco clarifies as follows: "No one is born with innate editorial skills; they must be obtained and polished vigorously and constantly. (Greco, 2013, p. 127). Editing is a detailed job, on the one hand, by scrutinizing the book in every sense, from the fiction of the book to its narration, on the other hand, focusing solely on the spelling and language rules within the text.

It is generally not possible for a publisher to transfer any book to the editorial service in every sense. Therefore, an author should have observed all steps and provided the necessary correction and structuring before submitting his/her work to the publishing house. If it is not a well-known author or the creator of a book that is guaranteed to be sold, publishing houses often sift through insufficient editorial files at the first stage. This brings about making a choice and correct research. This stage is the riskiest process for both the author and the publisher, and Greco addresses this as follows:

There is dual-sided uncertainty about every book. An author or editor does not know with any real precision prior to the publication date whether readers will find and enjoy a specific book, and readers do not know in advance whether they will enjoy a specific book. This means that editors and publishers gamble on whether a book will succeed in a busy market. (Greco, 2013, p. 6).

As can be understood, publishing a book is a risk for the author, publisher, and editor alike. Because although these people have a general opinion about the general audience, it is quite difficult to predict whether a book will receive positive comments and achieve a successful result in this business.

Greco again describes the process between a publishing house and a book as follows:

A publishing house performs a number of discrete functions. They are:

1. Content acquisition: acquiring a manuscript from an author.
2. Content development: developing and enhancing the manuscript via the editorial process.
3. Book design: creating the look of the book's cover and pages.
4. Management of the production cycle: creating cost analysis documents and production cycle estimates.
5. Prepress, printing, and binding: preparing the finished product.
6. Marketing: determining the suggested retail price, crafting a campaign to market and promote the book.
7. Sales: selling the book in the channels of distribution.
8. Fulfillment: managing the warehouse and distribution of books into channels of distribution; supervising all book returns.
9. Customer service: handling all inquiries and orders from customers before, during, and in the after-sale period for new titles as well as for all backlist titles.
10. Other revenue stream: supervising all sub rights, foreign rights, foreign sales licensing activities, special sales, etc. (Greco, 2013, p. 8).

The highlighted first stage is to request an article for a first impression from the author of the planned book. In this way, the publisher has the chance to form a general opinion about the author. Afterward, the entire editorial process of the

determined book is specified. In addition, after a book is accepted by the publisher, the book cover and page design are prepared by the publisher. Financial account management, which is a slightly more technical stage, is also under the responsibility of the publisher and the process in which all possible calculations are made after the book is published. These calculations cover all material issues such as publication costs, projected sales, and returns.

Continuing, drawing attention to book printing, Greco states that printing and binding processes are also the items that are under the responsibility of the publisher. After the product is completely ready, pre-planned marketing techniques are to be activated. The work done to determine the price and increase the recognition of the book is also included in this process. In the continuation of these steps, sending the book to the necessary sales points and presenting it for sale and people at these points, and then controlling the processes such as sales, return, and storage of the books take place respectively. In line with the feedback from customers, making the necessary planning is also highlighted among the responsibilities of a publishing house. Finally, all the rights of the book in the country and abroad, dealing with international sales and supervision of these issues are generally the last points of concern highlighted by Greco.

Editing has been mentioned as one of the most important steps for a book and author. Greco wants the attention to the importance of editors: "One highly experienced editor was once asked what he looked for in an editor. He replied quickly, "Someone who walks on water." (Greco, 2013, p. 127). By drawing attention to the workload of editors in general, Greco emphasized how demanding and important work these people do. An editor has to deal with all the aforementioned details on the one hand, and on the other hand, he/she has to balance the restrictions imposed by the publisher he/she is in and the politics and ideology of the publisher. Therefore, the fact that the editor can walk on water is emphasized as one of the most important characteristics in the quote.

Modern and systematic ideologies that provide people with a strong consciousness have the power to influence and mobilize the masses for the sake of so-called truths. The use of rigid and systematic ideologies for ideological purposes

by literally numbing the masses has the potential to have extremely negative consequences. As emphasized in the previous lines, it is also possible to make ideological translations by using the power of the translation while translating a book written in a different language.

3.2. E-Book Publishing and Its Effects on Traditional Publishing

With the change of the concept of knowledge from verbal culture to the development of writing, from the invention of the printing press to digital publishing, the bookmaking process and publishing policies have also changed. With the digital age, we see that the communication disciplines and the concept of information have shifted to new dimensions, and the use of technology in the fields of informatics, communication, industry, and arts at extraordinary speeds brought about itself the economy to turn to global markets by transborder circulation.

Due to the developments in digital publishing technology and easy access to commercial commodities, desktop publishing has adapted more to today's fast-changing world. Some see this process positively as well as negatively. "The world of book publishing has become an arena of active and ongoing experimentation by organizations which have, or would like to have, a stake in a digital future" (Thompson, 2005, p. 309). As stated, publishing firms have been investing in digital publications to catch up with modern technology and its consequences which affect them directly.

In the globalizing world, mass media, therefore, all kinds of texts published in an audiovisual or literary sense have gradually become vital in the functioning of the publishing process. Not only distribution systems, broadcast systems, audiences and readers have evolved into a global dimension, but also publishing technology has developed with the arrival of the computer, especially the Personal Computer (PC) and the Macintosh (MAC) computer hosting personal broadcasting programs, with the ease of its faster, independent, and minimal structures.

Most persons are surprised, and many distressed, to learn that essentially the same objections commonly urged today against computers were urged by Plato in the *Phaedrus* (274–7) and in the *Seventh Letter*

against writing. Writing, Plato has Socrates say in the Phaedrus, is inhuman, pretending to establish outside the mind what in reality can be only in the mind. It is a thing, a manufactured product. The same of course is said of computers. (Ong, 2002, p. 78).

According to Walter J. Ong, who compared the criticism of the transition from oral culture to written culture with today's computer logic, those who learn that the criticism brought to computers today is the same as Plato's criticism of writing. Plato argues that writing refutes memory and those who are used to writing are dependent on external resources rather than using their resources. The same criticism applies to computers, according to Ong, writing is passive and closed to its own unreal, artificial world, just as the computer is.

Founded in 1995 as the world's largest online book-selling site, Amazon.com has now expanded e-book trade with various e-book reading tools and has made hundreds of thousands of books accessible to the global readership. Today, the digitalized publishing concept is a new and useful format compared to the days when the book was printed by hand and then lined up in the printing house with lead molds. Recognizing that digital publishing provides great convenience technically, and arguing that the important thing is content, it would perhaps be best to continue to follow new publishing approaches by not succumbing to the technological and informatics capitalism, which is expected to be profoundly shaped by digitalization of everyday life.

According to Thompson, there are some effects of digitalization on publishing (Thompson, 2005, p. 312) The first effect of digitalization on the publishing industry is stated as operating systems and information flow. With the arrival of technology in people's lives, many publishing houses now save information on digital platforms, as in many other sectors. While this was not the case in the past, most publishers now keep their financial calculations and issues such as pricing and profit-loss margins calculation in digital media. The mode of communication is now almost entirely done online, whether between publishing employees, customers, or authors. Typewriters, once considered indispensable for a publishing house, have now been replaced by modern computers.

Defending that the content issue is one of the most fundamental points for a publishing house, Thompson says that publishers normally do not have an influence on content creation, because the authors already do this, and do not publish the books they decide to publish, with some exceptions, so they do not contribute during the design and production phase. He suggests that publishing houses are gradually losing their functions. Noting that the publishers' contribution to the value creation process is a matter of debate, he emphasizes that the main goal of the publisher is to acquire, develop, and even manipulate content. Therefore, it is doubtful whether digitalization has a payoff or a downside. "The key activity of the publisher lies in the acquisition, development, and manipulation of content, and it is this content, suitably revised and transformed, which is one of the publisher's principal assets." (Thompson, 2005, p. 314).

Another effect of digitalization can be traced in marketing. Publishers are now trying to create more assertive websites and continue their customer support services on the digital platforms. As there is plenty of data to do market research, content delivery is of critical importance and causes the balance to change drastically as it is considered as one of the most important benefits of digitalization.

However, digitalization has still not created the expected and anticipated impact and rise in the publishing industry, and this has some reasons, according to Thompson. The first major problem is regarding the hardware in digital publishing media. Thompson stresses that this is a problem that turns e-books into expensive commodities, and that people don't enjoy reading on small screens, which make it seem unreasonable to spend hundreds of dollars on these devices. He also states that this problem can be overcome by developing devices with correct pricing, correct use of dimensions, and more functions.

Another important factor is the format of e-books. He states that there was a format compatibility problem between the different devices developed in the years when the book was published. That is why, the issue that needs attention should be the development of a standard format before all. It does not end with the format of the e-books, however. Digital publishing is also considered obscure as whether the author or the publisher has their shares is uncertain when a book is put up for sale on

the online platform. This turns the digital publishing into an unintelligible business process for the shareholders as the contracts cannot be adapted for new digital realities. Stating that the pricing is done experimentally, Thompson believes that the pricing policies should be revised to make a significant difference or rise in e-book sales.

3.3. Paratextual Elements Affecting the Process of Translation Publishing

Translation has been crucial to almost every society, as the importance of transferring from one language or culture to another is so great. In his book, Lefevere (2016) starts with an explanation of how important the work of a translator is:

This book deals with those in the middle, the men and women who do not write literature but rewrite it. It does so because they are, at present, responsible for the general reception and survival of works of literature among non-professional readers, who constitute the great majority of readers in our global culture, to at least the same, if not a greater extent than the writers themselves. (Lefevere, 2016, p. 1)

In this quote, Lefevere defines the importance of a translator even more than the author himself/herself, making way for the reason that a literary work can be adhered to and accepted in culture due to the success and importance of the translator. So, the potential for translation is not limited to language only, but brings about a new approach in terms of experiencing cultural transformation in the society.

While all forms of utterance such as words spoken with a simple definition, way of expression, emphasis, and intonation are important in terms of defining a language, the concept of discourse emerges as an effective method that can be used to identify ideological expressions and styles in translation, as well. "Discourse analysis emphasizes the obvious but as yet not fully explored fact that media messages are specific types of text and talk." (Van Dijk, 1996, p. 5). As explained by Van Dijk, it is to get the message between lines, in a way in a speech, conversation, or talk and continues as follows: "Since dis-course analysis is a multi-disciplinary enterprise, it is also able to relate this structural account to various properties of the cognitive and sociocultural context."(Van Dijk, 1996, p. 5). As is seen, the relations

between translation and cultural, social, political, economic characteristics of society play a great role in shaping the perception of a readership from the first phase of formation of discourse in a literary work on.

The discourse comes to the fore in the dominant ideology in each society as it gains its dynamism in it. Any ideology within the society causes the translated works entering that society to experience a change in the direction of the ideology of the society. The needs of the society determine the ideology of the society or, on the contrary, the ideology of the society determines the needs of the society. This interplay between them creates mutual relationalities with the quality or quantity of translated works. Lefevere clearly states the translator's importance in this relation as follows: "The non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters" (Lefevere, 2016, p. 4). As can be followed, the translator who rewrites a literary text is accepted as important as the writer, which puts him/her in an ideologically superior or equal place in the process of textual creation. That's why it is crucial to mention the role of a translator as a rewriter for the whole society and culture.

When the existence of ideology is questioned in translation, the concept that comes to mind the most is politics, which is enabled to be reflected and materialized with the effect of ideology. Because publishing policies, translator's political beliefs, or the political agenda in the society reveal the ideology of the publisher, author or translator in total.

For translation studies scholars were beginning to show that translations, rather than being a secondary and derivative genre, were instead one of the primary literary tools that larger social institutions educational systems, arts councils, publishing firms, and even governments had at their disposal to 'manipulate' a given society in order to 'construct' the kind of 'culture' desired (Bassnett & Lefevere, 1998, p. 10)

As can be understood clearly, translation has been accepted as an important tool for achieving manipulation even by governments to create a culture as designed, with tools shaped by religious beliefs, political views, cultural agenda, etc.

The dominance of ideology in translation literature is largely shaped in line with the expectations of these factors as there is a hierarchical structure behind the realization of translation affects the activities of translation literature. According to the current ideology expectations, all decisions taken in the process of publication from the selection of works to be translated to determining their relevance in context, increasing, or decreasing the number of foreign works to be translated, considering the expectations of target audience are deeply affected by the dominant ideology.

Publishers, employers, and their policies involved in the translation process can be considered as the most important factors that determine and direct the process. Publishers assuming the duty of employers can be perceived as the highest board that orders the translation act to start. However, being aware of how critical his/her work is in many aspects, translator may have the privilege to show that s/he undertakes an important task that will affect the process, the product, and the target audience. As the translator has the task of mediating between cultures, each of which has quite different realities and ideologies, translation can be seen as a communicative process with the translator at its center in this perspective.

An implication of the contextual view is that translation can be properly understood only within a socio-cultural frame of reference which may well differ among languages, text-types, or cultures. Yet like the concept of context, the concept of culture is open to many assessments. (De Beaugrande, R., Shunnaq, A., & Heliel, M. H. (Eds.), 1994, p. 38)

In this manner, Polysystem Theory, developed by Itamar Even Zohar in the early 1970s, makes crucial contributions with its criticism towards the translation literature and the concept of culture, by drawing attention to the social changes in a society. Polysystem Theory examines translation literature with its cultural dimensions and determines its importance in the target system. In Polysystem Theory, which encompasses all genres of literature, each type of text is assumed to be a system, and the systems interact with each other constantly. The "central" "periphery" positions of these genres are determined by whether the text types are in primary or secondary positions in the system, how much they affect other genres, or how much they are affected by other genres. A central literary genre has the most

impact on other genres. Hence, a central translation is considered “adequate” and a peripheral species are more affected by other species, a translation in this location is “acceptable” (Even-Zohar, 1979, pp. 288-290).

According to Zohar, who proposes the concepts of "respectable literature" and "unreputable literature" due to its central and peripheral position, the texts in the center are in the respectable literature, while the texts in the periphery are in the unruly literature system. He states that when a crisis period is in question, translation literature can be in the primary position when literature is still young and settling, or when literature is weak or both in the center, and when there are crises, turning points and literary gaps in the literature. The fact that translated literature stays in the center in the polysystem does not make it innovative and causes it to remain in a secondary position. (Even-Zohar, 1979, pp. 294-298).

With this approach, translation has gone beyond linguistics and text science, thus expanding the scope and function of translation with the cultural dimension. In this age, by going beyond the cultural transformation, this concept has been entered into more and more theory, and a cultural paradigm, namely the cultural turn has been formed in translation studies.

The cultural turn in translation studies reflects the cultural turn in other disciplines, which is an inevitable result of the need for greater intercultural awareness in the world today. It is greatly to be welcomed, for it offers the best chance we have to understand more about the complexities of textual transfer, about what happens to texts as they move into new contexts, and the rapidly changing patterns of cultural interaction in the world we inhabit. (Bassnett, 2007, p. 23).

As can be understood, the cultural turn and change noticed in translation studies can be considered as a reflection of cultural transformation in other disciplines and fields. Accordingly, the concepts of ideology, poetics, patronage, and the universe of discourse, which Lefevere (2016) puts forward in his approach, appear as very important concepts that should be considered in the transfer of literary works as these are the concepts that cause manipulation in the target system.

The act of translation, which exists at every stage of life and has a very old historical background, has always had a purpose. From the birth of a writer into a culture to the acquisition of the ideologies consciously or unconsciously, selection of a literary work to be translated, translation has always been a purposeful, sometimes manipulative action. Based on the assumption that the translator working with the publishing house has already met on common ground with the aims and policy of the publishing house, the translation of the translated work in its discourse is in line with the purposes that the translator wants to present to the target audience.

This chapter, which is the last chapter before the analysis part of the thesis, mainly focuses on the effects of the publishing policies in the process of selection of works to be translated, e-book publishing and its connections to digital culture, and the effects of paratextual elements on the process of translation publishing. After all these points are analyzed, a bridge is tried to be established between publishing and translation.

FOURTH CHAPTER

4. PARATEXTUAL ANALYSES OF TURKISH TRANSLATIONS OF NOVELS PREVIOUSLY ADAPTED INTO FILMS

4.1. The Wolf of Wallstreet

On the cover of the first edition of the novel in 2007, there is a young man with an invisible face, and holding a whiskey glass in his hand. The man has an irregular-looking tie and suit. The note "I partied like a rock star and lived like a king" is added on the cover with "stock-market millionaire at 26, a federal convict at 36," while the book cover is mostly black.

In another edition from 2007, a man on a yellow background is wearing a suit dress and carrying a suitcase in his hand. This time, there is a description of "Stock Market Millionaire at 26, Federal Convict at 36, I partied like a Rockstar, Lived like a King, and Barely Survived My Rise as an American Entrepreneurial Icon". (Hardcover edition September 25, 2007).

The Turkish translation of the novel has been made as "Wall Street Kurdu-Para Avcısı". On the cover of the Turkish novel, Leonardo Di Caprio, the leading actor of the film, looks at the reader with a confident attitude in a suit. This cover has "A MARTIN SCORSESE movie" note. It is obvious that the emphasis on the fact that this novel has a movie adaptation is in the foreground, after the content information in the first edition and its translation into Turkish. On the cover page, there is a crowd behind the actor showing people having fun in a party atmosphere despite being in an office (2014). The novel was adapted to the cinema in 2013, however, in the Turkish edition, the mystery disappears on the cover of the book compared to the first edition. Now it has become clear who the main character, or "the wolf" in the title of the book, is. The same change applies to the Turkish e-book of the novel as the same book cover is also preferred for the e-book.

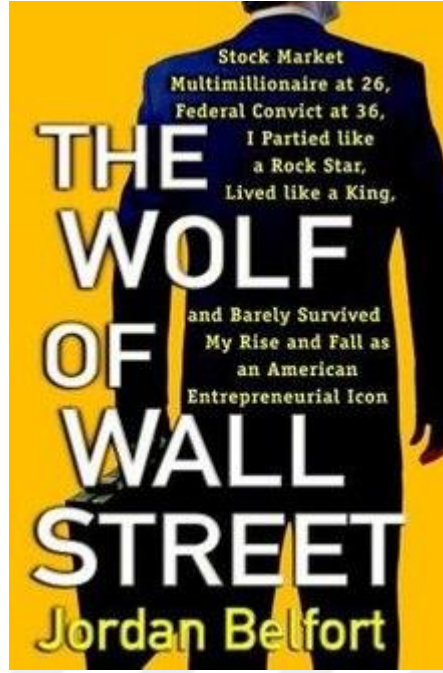


Figure 1. The cover of *The Wolf of Wall Street*, 2007.

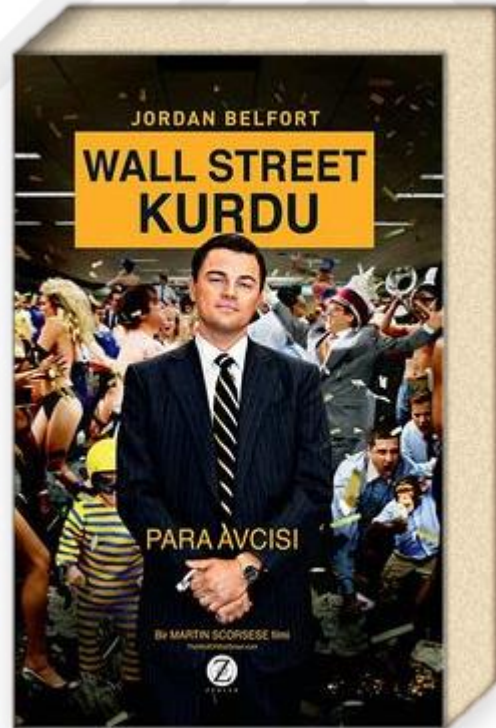


Figure 2. The book cover of *The Wolf of Wall Street*, Turkish translation as "*Wall Street Kurdu*", 2014.

4.2. A Room with a View

The first edition in 1908 has a cover made entirely of burgundy color and does not contain anything other than the names of the novel and author. In the 2011 edition, we see a woman in a white puffy dress playing the piano against a background covered with flowers in a side profile. After the movie was adapted to the cinema from the book with the Turkish title of "*Manzaralı Bir Oda*" in 2002, the names of the novel and author, and a frame from the film were included on the cover. Although no information is given in the first edition, there is an emphasis that this novel is a love story in the adaptation version. Two lovers look at each other in a balcony or window with a view. Considering the period in which the book was written, it does not seem usual for people to reflect their romantic feelings, and that those feelings are suppressed. However, in the adaptation, a clear picture is drawn on the content, and the fact that the book's being adapted to a movie is brought to the fore. The novel has been adapted to the cinema twice, in 1985 and 2007.

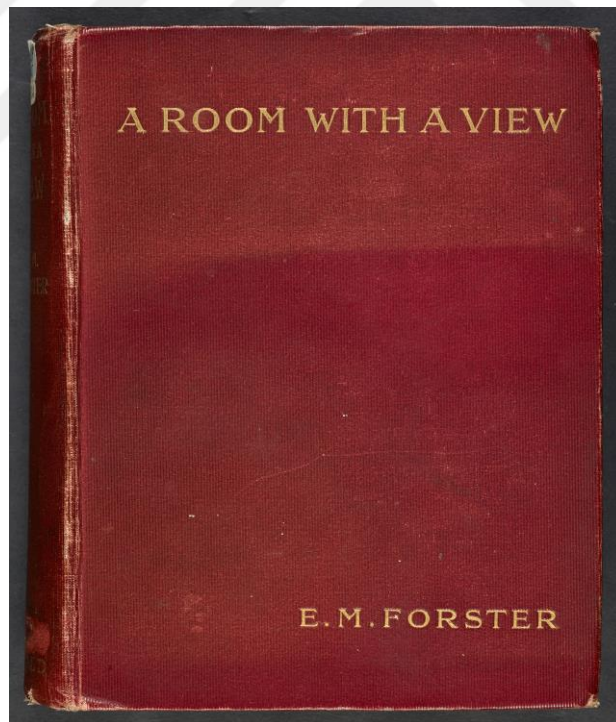


Figure 3. The book cover of *A Room with a View*, 1908

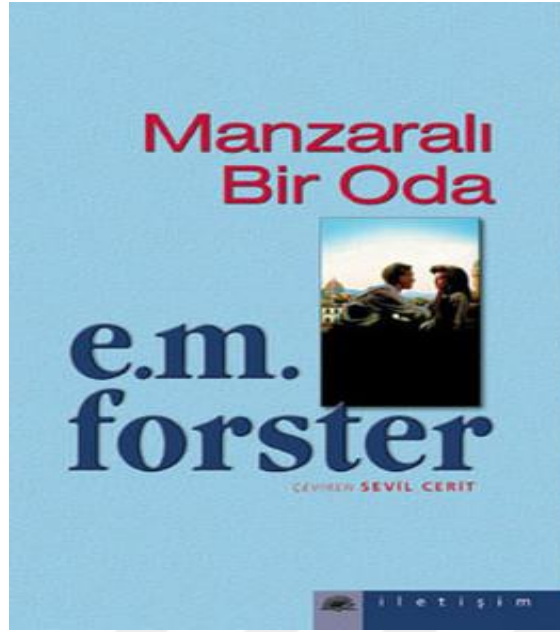


Figure 4. The book cover of *A Room with a View*, Turkish translation as "*Manzaralı Bir Oda*", 2002



Figure 5. The book cover of *A Room with a View*, 2011

4.3. 50 Shades of Gray

The book cover, published in 2011, shows a tie on a gray-black background next to the names of the author and novel. Turkish version of the novel, published after its adaptation to the cinema, is presented to the reader in 2016 with a translation of "*Grinin Elli Tonu*". The effect of this situation is evident on the cover of this edition, with its adaptation to the cinema in 2015. The two characters in the novel took their place on the cover as the lead roles of the movie. The picture is taken from a scene where the couple is passionately making love, which gives an idea about the content of the book. In the original book, there is no clue about the content of the book or its characters; after the adaptation, however, the reader can now visualize the fictitious "Gray" in both the print translation and the e-book format cover and understand what the subject is.

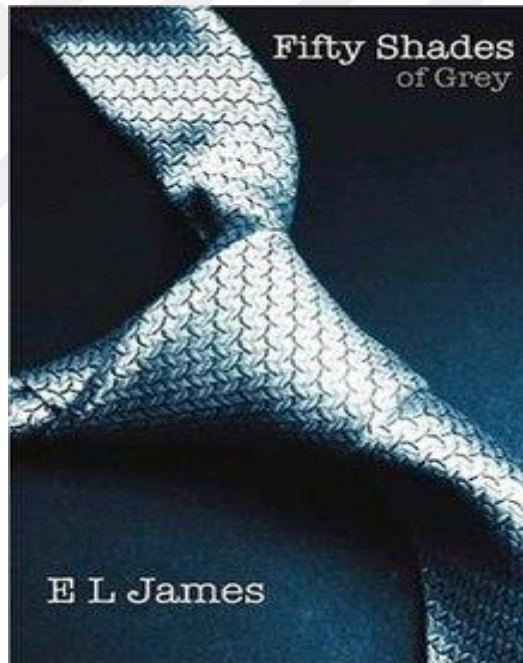


Figure 6. The book cover of *Fifty Shades of Grey*, 2011

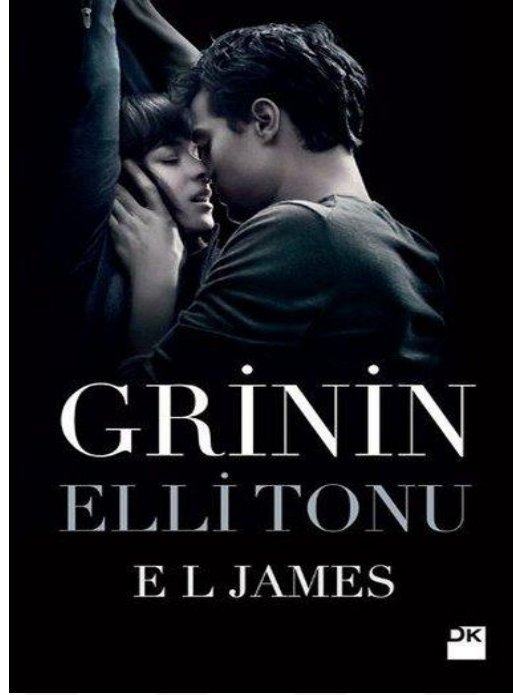


Figure 7. The book cover of *Fifty Shades of Grey*, Turkish translation as "*Grinin Elli Tonu*", 2016.

4.4. The Girl on the Train

The novel, published in 2015, has only a vague landscape on the cover, and the title of the novel is written in large fonts. The cover image presents a view of a person watching outside from a vehicle, and the reader puts herself/himself in the position of the "girl on the train", looking from her point of view. Likewise, the title of the book is created with sliding effects. Additionally, the cover includes a comment by Tess Gerritsen: "So Thrilling and Tense and Wildly Unpredictable, it sucked up my entire afternoon. Not to be missed!". After the novel was adapted to the cinema in 2016, its Turkish translation, which was published in 2017, is called "*Trendeki Kız*". The lead actor in the movie, Emily Blunt, takes up almost the entire book cover. This time the point of view has changed, and the reader is now removed from the role of being "that girl" to observing a girl looking out of the train. In other words, the reader is no longer the person who is actively looking out of the train, but someone else who sees her from the outside. The same is true for the book cover of the e-book format.

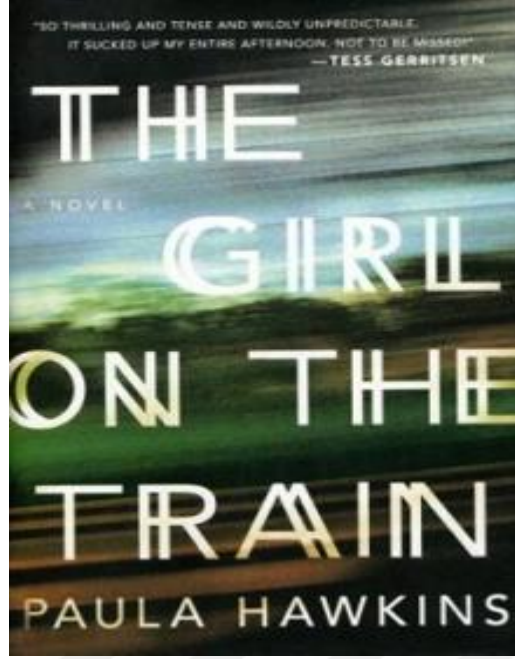


Figure 8. The book cover of *The Girl on the Train*, 2015.



Figure 9. The book cover of *The Girl on the Train*, Turkish translation as "*Trendeki Kız*", 2017.

4.5. The Lovely Bones

In its first version, published in 2002, the cover of the novel has only one bracelet image on a blue background that changes from light to dark. At one point in this bracelet, there is a miniature house. After the adaptation was aired in 2009, the book cover of Turkish translation, "*Cennetimden Bakarken*," featured the leading actors of the film on the cover while a spoiler is added regarding the content. In the translation, the reader makes some predictions about the content of it and encounters a book cover with some scenes from the film, by which a piece of preliminary information is gathered about the course of the novel. However, this was not the case in the original edition as it also features an image of "heaven" on the cover. In other words, a reader who sees the cover of the original edition does not receive any spoilers either from the title or cover, whereas from the cover of Turkish translation, s/he obtains clear content information. This also applies to the e-book cover of the book.

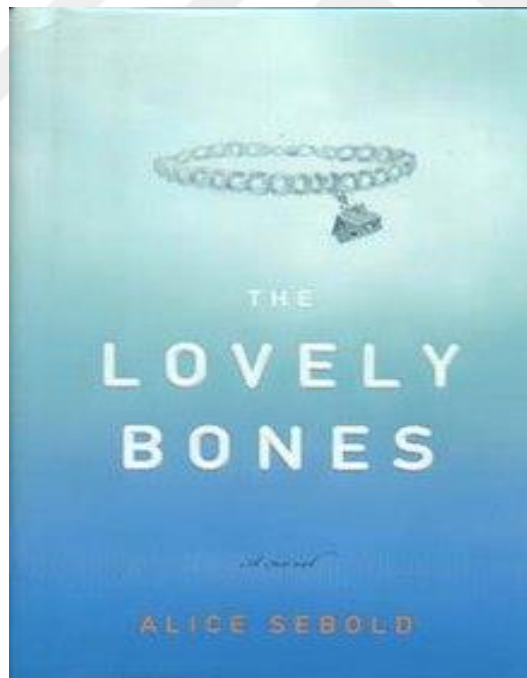


Figure 10. The book cover of *The Lovely Bones*, 2002.



Figure 11. The book cover of *The Lovely Bones*, Turkish translation as "*Cennetimden Bakarken*", 2010.

4.6. The Bourne Identity

The cover of the first edition of the novel has a dark background with only the author-book name on it and an additionally nailed snail shell. Compared to the first edition cover of 1980, *The Bourne Identity* is one of the books whose Turkish cover is highly influenced, as is the case with other examples adapted to a movie. The novel was adapted in 2002, and the Turkish version was published in the same year with the titles of "*Geçmişi Olmayan Adam*". The lead actor Matt Damon is on the book cover with a few scenes from the movie. While the translation of the title is already a spoiler for the readers, the book cover, which shows some scenes from the movie with the actor in the foreground, is designed to overshadow the book's literariness in a way. The same cover is used for the e-book version.

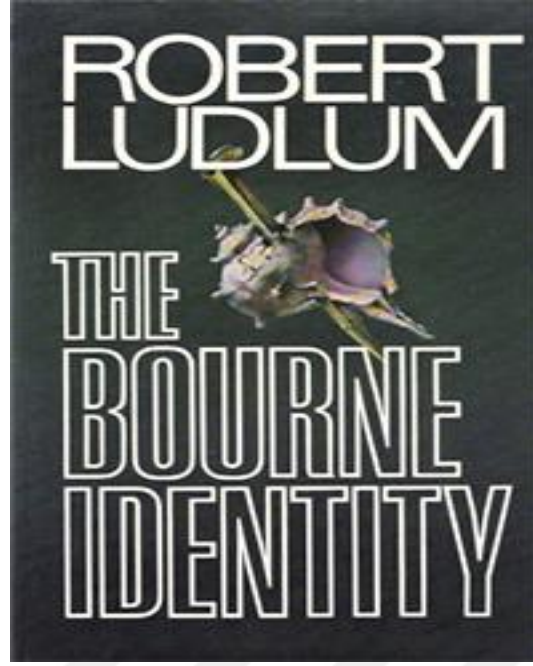


Figure 12. The book cover of *The Bourne Identity*, 1980.

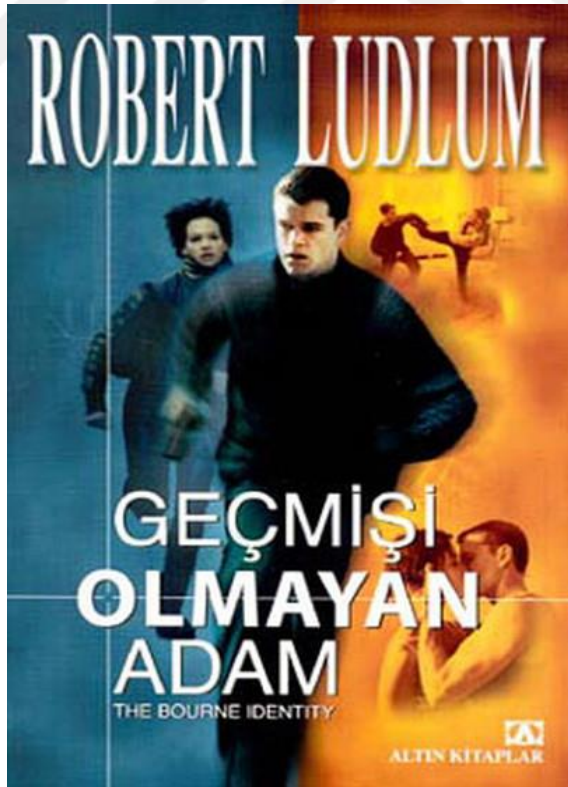


Figure 13. The book cover of *The Bourne Identity*, Turkish translation as "*Geçmiş Olmayan Adam*", 2002.

4.7. Sleepers

In the first cover of the novel, which was adapted to a movie just one year after having been presented to the reader in 1995, one can see four boys lying face down and drawing a happy painting. On the cover, it is emphasized that the novel is based on a true story and the expression of "when friendship runs deeper than blood" is given, which provides preliminary information that the bonds among four children are way beyond friendship. However, the cover of Turkish translation, published in 1998, depicts four adult males, whose happiness on the cover of the original book is replaced by an image of four adult men exhibiting worries. It is quite clear that there is a change of emotion in it. The title is translated into Turkish as "*Kardeş Gibiydiler*," which is a spoiler to the reader as one cannot get the same idea from the title of "*Sleepers*". This cover, which emphasizes the actors in the movie adaptation, is also used in the e-book version.

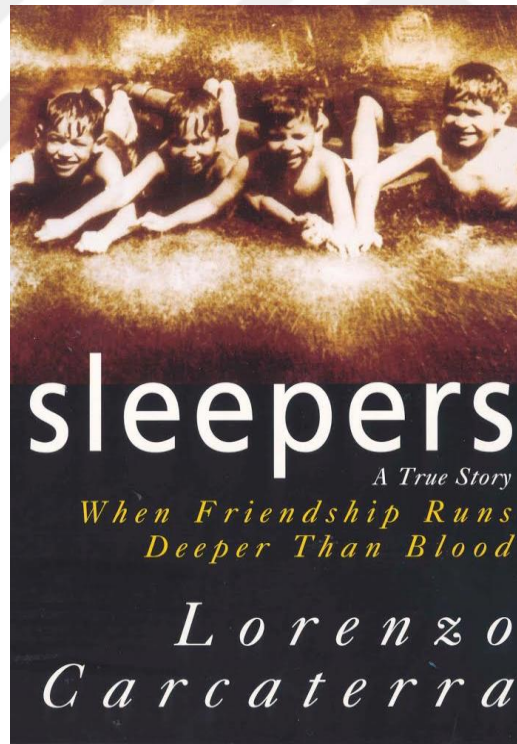


Figure 14. The book cover of *Sleepers*, 1995.

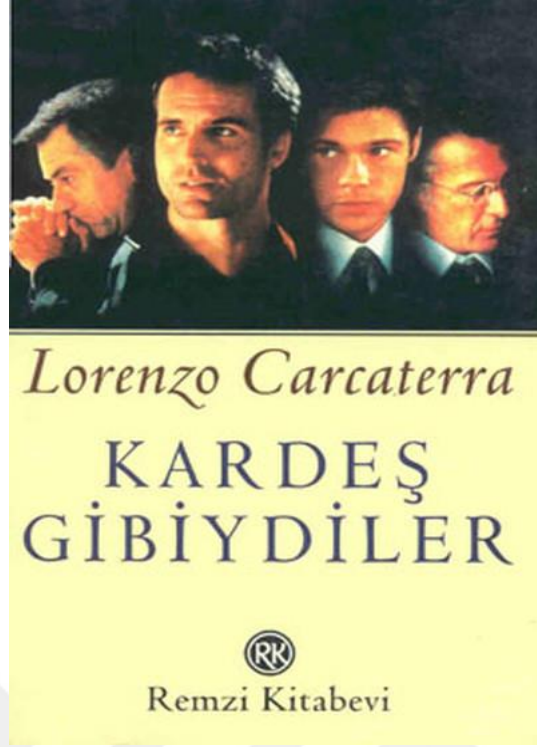


Figure 15. The book cover of *Sleepers*, Turkish translation as "*Kardeş Gibiydiler*", 1998.

4.8. Red Sparrow

The cover of the book, published in 2013, only shows a flying bird with a gray and maroon background. After its release in 2018, its Turkish version was published as "*Kızıl Serçe*", which remains true to its name, whereas the book cover features Jennifer Lawrence, the lead actress of the film. There is also a note stating that it is "a magnificent motion picture", which is put on the cover to attract the target readers. In addition, in the original version, it is given as a New York Times Book Review quotation: "A handbook on 21st-century espionage" which does not provide any clues about the content, while the Turkish readers are made aware of both the content and subject in its Turkish translation. The same book cover is also used in the e-book version.



Figure 16. The book cover of *Red Sparrow*, 2013.

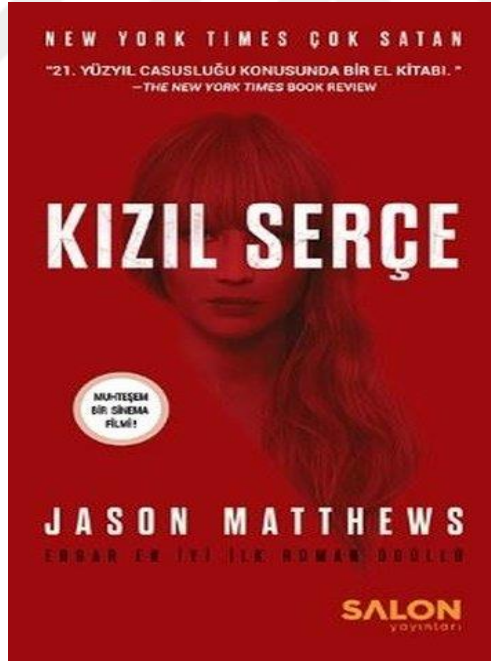


Figure 17. The book cover of *Red Sparrow*, Turkish translation as "*Kızıl Serçe*", 2019.

4.9. The Danish Girl

On the cover of the original novel, published in 2000, there is only a blurred image of a woman's chin and lips. Following its release in cinemas in 2015, the

translation of "*Danimarkalı Kız*" was used in the Turkish edition of the novel in 2016 with a book cover featuring a loving pose of the two actresses from the adapted film. The cover of the novel, which does not give any clues about the subject in the original, has become a source of clue for the reader in the Turkish version. In addition, the same cover is used in the e-book version as well, with the addition of a note stating "2015 Best Supporting Actress Alicia Vikander", which also aims to attract the attention of the readers.

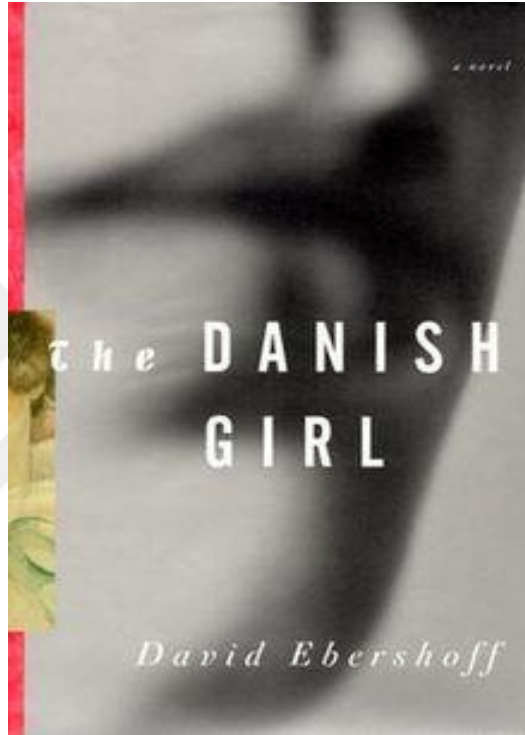


Figure 18. The book cover of *The Danish Girl*, 2000.



Figure 19. The book cover of *The Danish Girl*, Turkish translation as "*Danimarkalı Kız*", 2016.

4.10. Memoirs of a Geisha

In the first edition of the novel on September 27, 1997, a woman appears in profile on the cover of the book, which was adapted to the cinema in 2005. However, in the Turkish edition of the book published in 2006 with the title of *Bir Geşanın Anıları*, the leading actor of the film takes its place on the cover of the book in full length. This time, there is an image of a woman making eye contact with the reader, plus the Washington Post Book World quote "Astonishing, breathtaking. It will blow your mind." The same is true for the e-book version of the novel in Turkish.

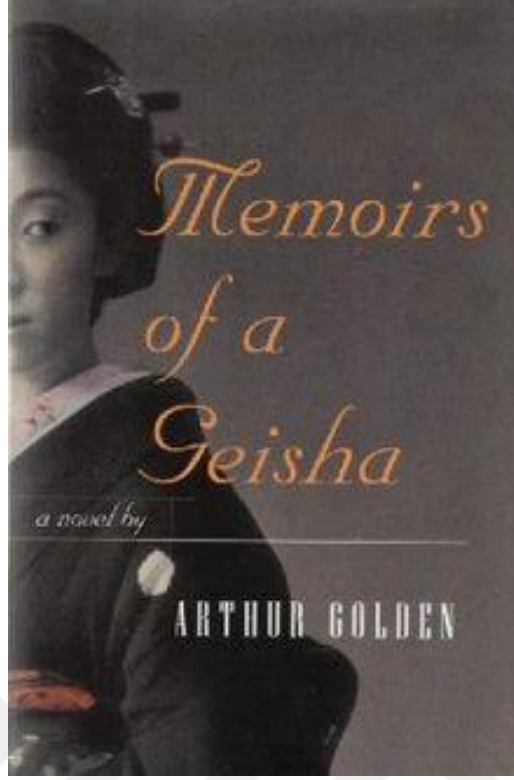


Figure 20. The book cover of *Memoirs of a Geisha*, 1997.

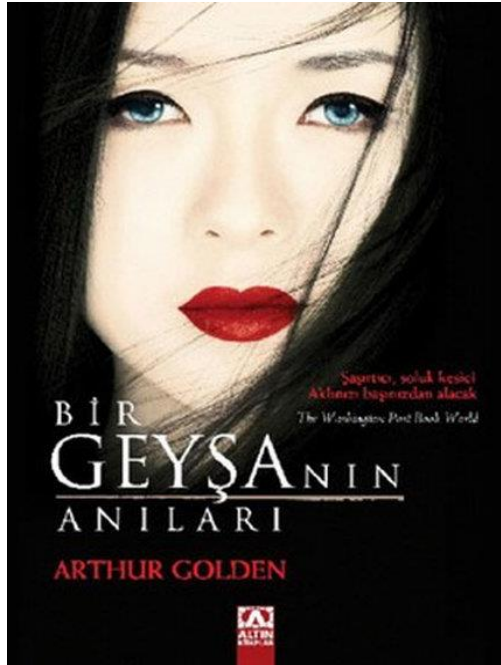


Figure 21. The book cover of *Memoirs of a Geisha*, Turkish translation as "*Bir Geşanın Anıları*", 2006.

4.11. What Dreams may Come

In the first edition of the novel, September 1978, only the title of the book and the name of the author are put on a dark blue background on the cover. The Turkish edition published in 2004 features a scene showing the film's lead actor with a dog beside him from the film adaptation of the novel in 1998. When it was translated into Turkish, additions that were not found in the original were made, and the title was presented as "Yaşamın Ötesinde Daha Fazlası Var AŞKIN GÜCÜ". While the cover in the first edition does not provide any clues about the content of the novel, the cover of the Turkish translation presented some details, which bear the feature of a spoiler for the readers. The same is true for the cover of e-book version, as well.

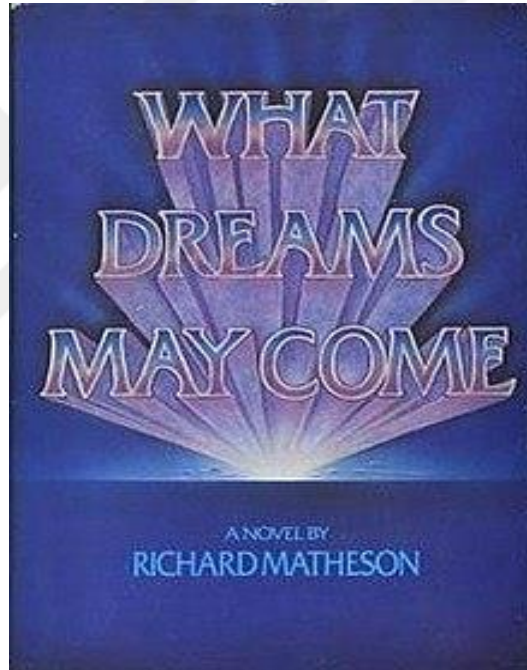


Figure 22. The book cover of *What Dreams may Come*, 1978.

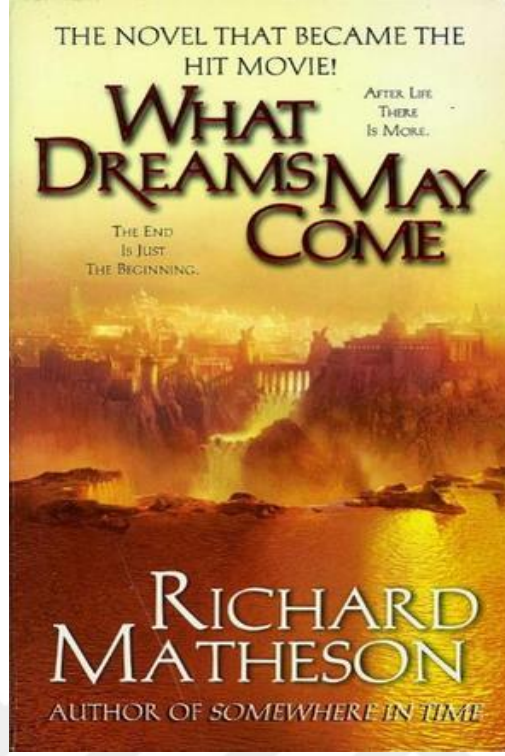


Figure 23. The book cover of *What Dreams may Come*, 1998.

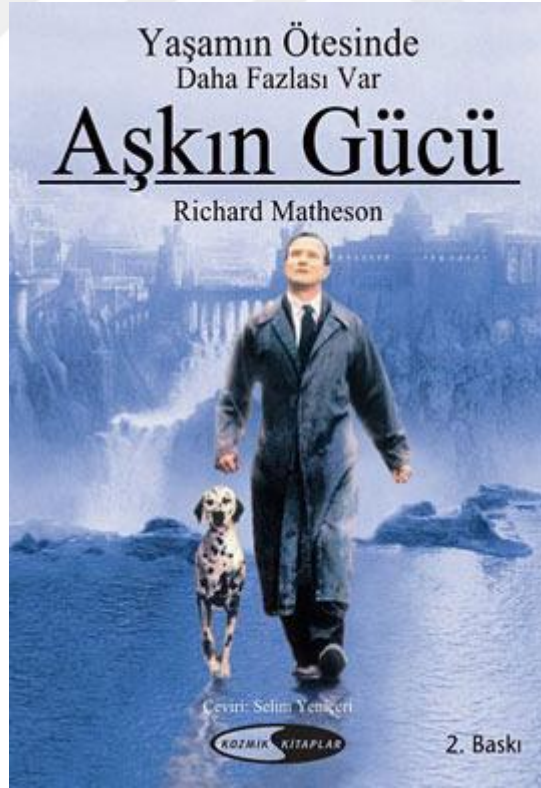


Figure 24. The book cover of *What Dreams may Come*, Turkish translation as "*Aşkın Gücü*", 2004.

4.12. Dear John

In the first edition published in 2007, there is only one view on the cover of the book: A greenfield, two horses, a few trees, and a peaceful sunset. In addition, there is the phrase "A Novel by the NY Times Bestselling Author Nicholas Sparks", which gains importance for the movie adaptation. Although the Turkish translation entitled "Sevgili John" has remained parallel to the original title in its 2012 edition, in the first edition of the book, the advertisement of the novel is based on the name of the author and the reference of another book, while a couple, the lead actors, are showcased on the cover of the translation after the movie adaptation. In addition, a note "Love is not fit in letters" along with "Now a blockbuster movie" is put on the cover to attract attention of the readers, transferring the reputation of the author to the cinema and turning the attention of the readership to the movie. The same is true for the e-book version, as well.

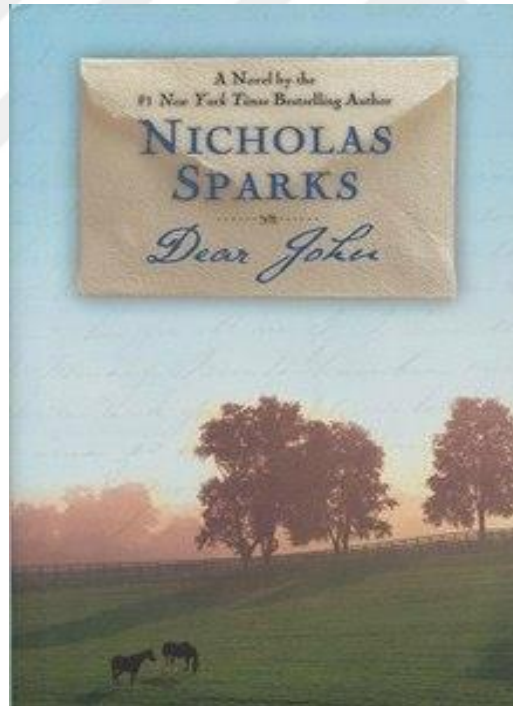


Figure 25. The book cover of *Dear John*, 2007.

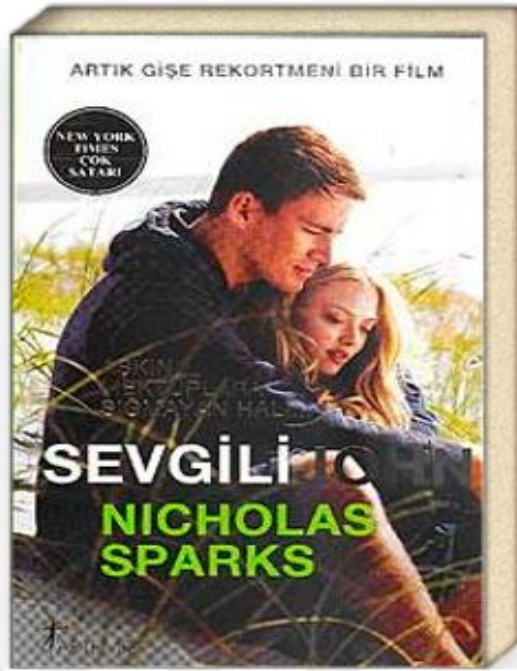


Figure 26. The book cover of *Dear John*, Turkish translation as "*Sevgili John*", 2012.

4.13. The Other Boleyn Girl

On the cover of the novel published in 2001, a part of the body of a woman in a fluffy dress that reflects the period is visible, while her face is turned sideways and can only be seen from the nose down. The effects of adapting the novel to the cinema in the Turkish translation of the novel, which was adapted to the cinema in 2008, are obvious. The three key characters in the film, which were not highlighted on the book cover, have now become a clue for the reader. Also, with the note "The story of two sisters fighting each other for the love of a king", the content is largely revealed for Turkish readers. In other words, while a single woman of unknown identity is emphasized in the original edition, the cover of Turkish translation now emphasizes both the characters and the relationship between the subject of the book and these three characters. The same is true for the cover of e-book format, as well.

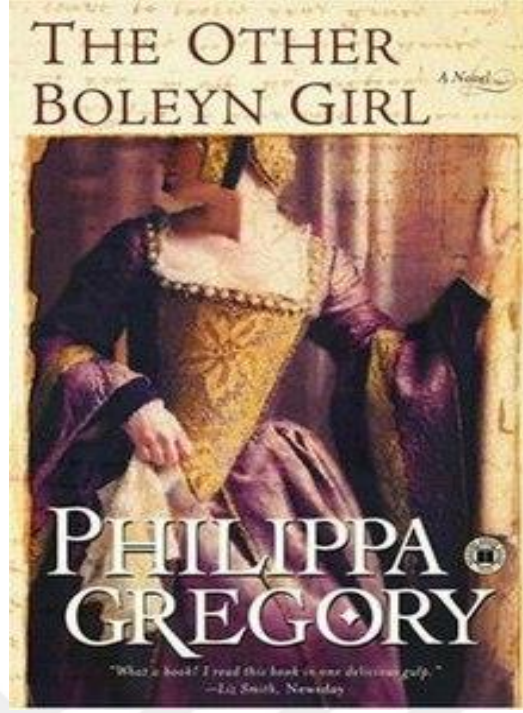


Figure 27. The book cover of *The Other Boleyn Girl*, 2001.

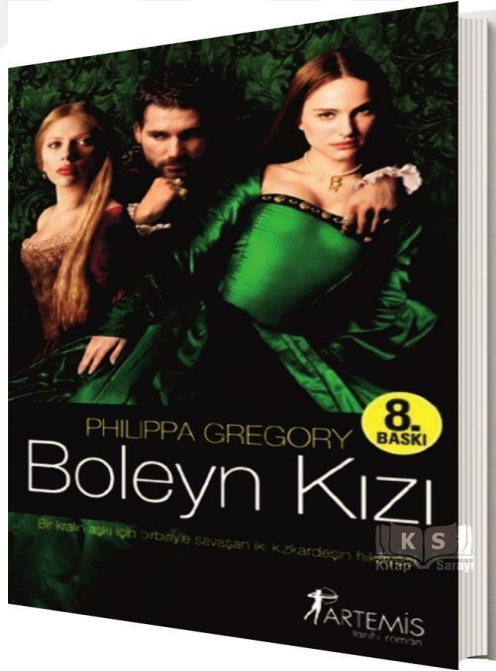


Figure 28. The book cover of *The Other Boleyn Girl*, Turkish translation as "*Boleyn Kızı*", 2007.

4.14. The Green Mile

Released on March 28, 1996, the cover of the book depicts a prison, wires, and watchtowers against a pink and black background. The novel was adapted to the cinema in 1999 and translated into Turkish as "*Yeşil Yol*". The print book cover, which is presented to the Turkish readers after its release as a movie, consists almost entirely of the actor himself. The cover of the book, which depicts a scene from the movie in which Tom Hanks is in the leading role, also has the note "Oscar nominee in 4 categories". In the original version, the main emphasis is on the name of the author written in capital letters, while in the Turkish translation, the author's name is left vague in the background. In addition, the clothes and hat of the lead role provides some clues about the profession of the main character to the reader. The same book cover is used for e-book version, as well.

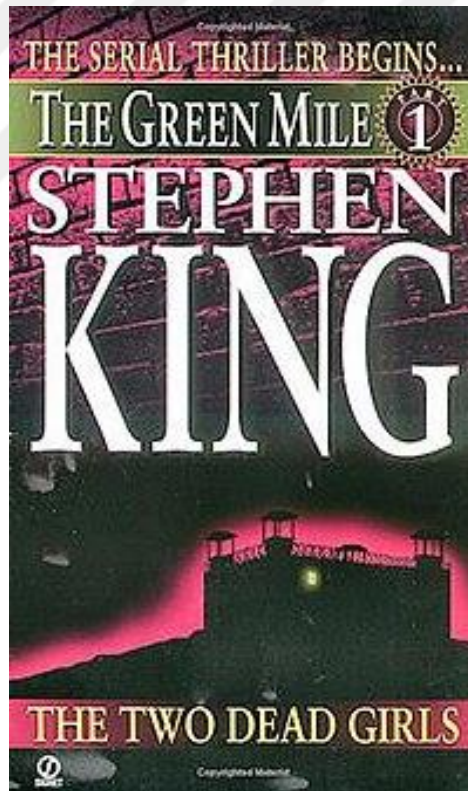


Figure 29. The book cover of *The Green Mile*, 1996.

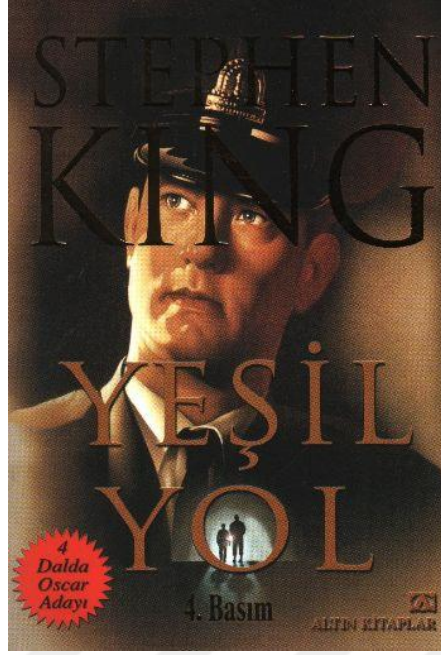


Figure 30. The book cover of *The Green Mile*, Turkish translation as "*Yeşil Yol*", 2009.

4.15. Pride and Prejudice

In the first edition of the book published in 1813, there is no visual, but only the expression "by the author of *Sense and Sensibility*". In another edition, a woman reflecting the clothing and hairstyle features of the period poses with a fan in her hand. The novel was adapted to the cinema in 2005. The first feature that strikes in the 2012 edition, which was translated into Turkish, is the cover that depicts some scenes from the movie with the actors in it, whose faces are left invisible. In its Turkish translation, the title was translated as "*Unutulmaz Bir Aşk Hikayesi AŞK VE GURUR*" by adding some clues regarding the content of the novel. The same cover is preferred as the cover of e-book version, as well.

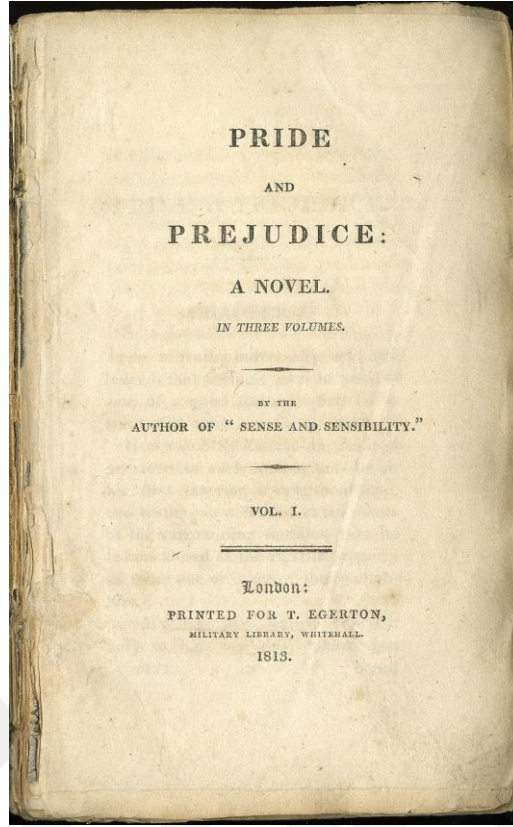


Figure 31. The book cover of *Pride and Prejudice*, 1813.



Figure 32. The book cover of *Pride and Prejudice*, Turkish translation as "*Aşk ve Gurur*", 2012.

4.16. One Day

The book cover of the novel, published in 2009, depicts facing silhouettes of a man and a woman on a white background. The cover color is orange. On the cover, there is the expression of "Twenty years, two people" in addition to the name of the novel and author. The novel was adapted to the cinema in 2011, after which the title of the book, which was published in Turkish in 2015, is translated as "*Bir Gün*". The book cover showcases two characters from the movie with the addition of the note "Now on-screen with Anne Hathaway and Jim Sturgess!" A scene from the movie is used on the cover, in which a couple is kissing on the street. The same is used for the cover of the e-book version, as well.

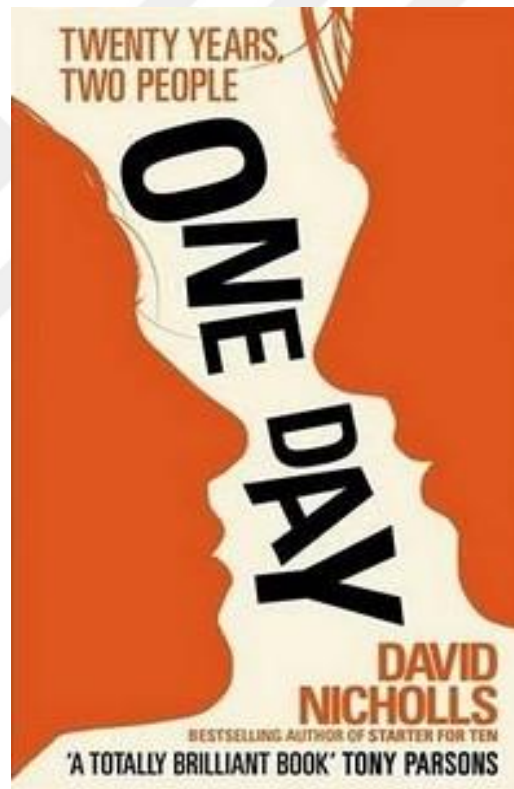


Figure 33. The book cover of *One Day*, 2009.

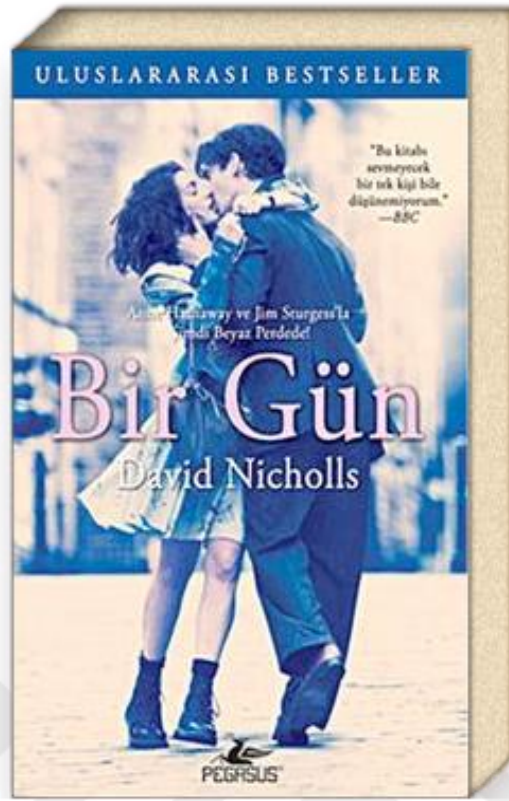


Figure 34. The book cover of *One Day*, Turkish translation as "*Bir Gün*", 2015.

4.17. Silver Linings Playbook

In the original edition of the book, only the name of the author and the title of the book are included on the cover on a white background with a side view of a green flat cap. On the other hand, in the Turkish translation published in the same year after the novel was adapted to the cinema, the name of the novel was presented as "*Umut Işığım*", with a book cover depicting the visuals of the leading actors from the film. The same one is used on the cover of the e-book, as well.

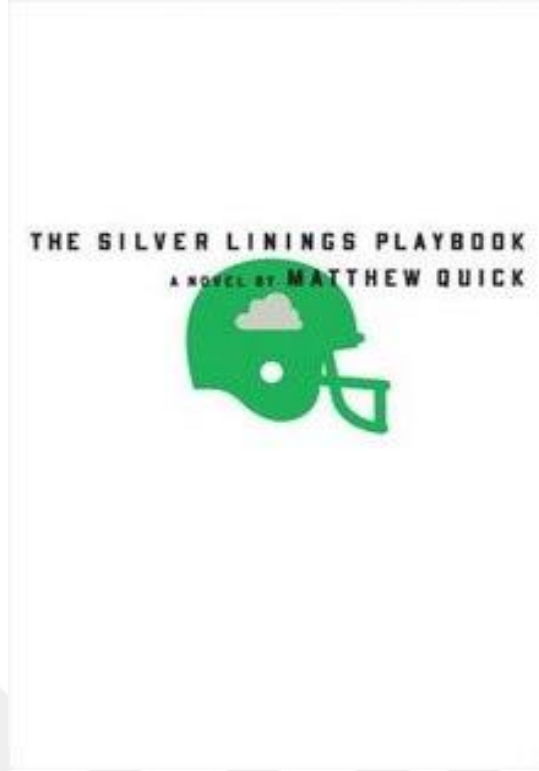


Figure 35. The book cover of *The Silver Linings Playbook*, 2008.



Figure 36. The book cover of *The Silver Linings Playbook*, Turkish translation as "*Umut Işığım*", 2012.

4.18. The Perks of Being a Wallflower

There is an image of a pair of legs and feet in the upper right corner of the book cover, which has a green-yellow background in the 1999 edition. In addition, the name of the book is written in lowercase and font size, while the name of the author is a bit closer to the bottom of the cover. In the Turkish translation of the novel, which was adapted to the cinema in 2012, a book cover showcasing the actors from the film was preferred, which gave way for a book cover that looks much more colorful and fun than the first edition. The same cover is used for the e-book, as well.



Figure 37. The book cover of *The Perks of Being a Wallflower*, 1999.

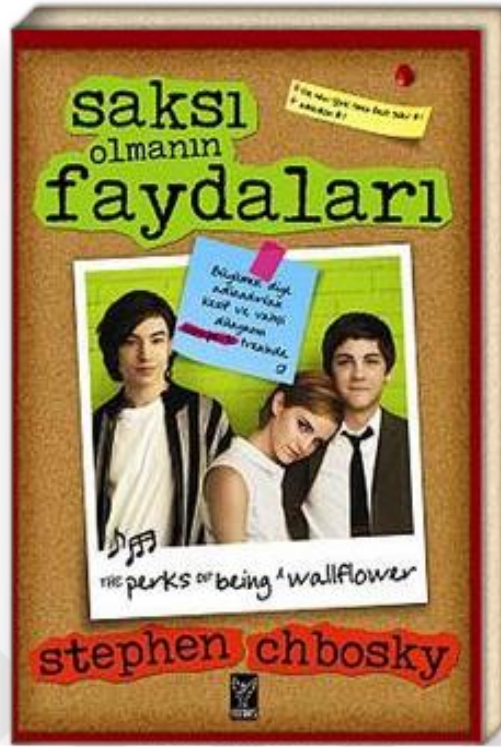


Figure 38. The book cover of *The Perks of Being a Wallflower*, Turkish translation as "*Saksı Olmanın Faydaları*", 2015.

4.19. Forrest Gump

In the first edition of the novel, a male figure with his back facing the reader, wearing a white t-shirt, and sitting on a bench watching nature is used as a book cover. In the Turkish translation published one year after the book was adapted to the cinema in 1994, there is the leading actor of the film, which is again turned back, sitting on a bench, but seen from a wider angle and in profile with his face pointing to the left direction this time. However, the nature image in the first edition of the novel is no longer available in the Turkish translation. The Turkish cover depicts a powdery pink background with a note of "Look at the world through the eyes of Forrest Gump... You will see things change!" With the addition of the note, it is emphasized that the character in the book is extraordinary, which provides some clues to the readership about the plot of the novel in advance. The same cover is used for the e-book, as well.

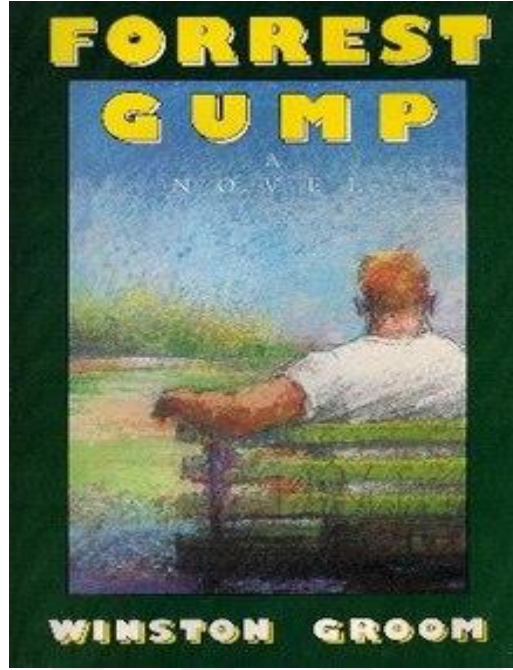


Figure 39. The book cover of *Forrest Gump*, 1986.



Figure 40. The book cover of *Forrest Gump*, Turkish translation as "*Forrest Gump*", 1994.

4.20. One Flew Over the Cuckoo's Nest

On the cover of Ken Kesey's novel, published in 1962, there are no visuals or notes regarding the content of the book. Various colors and a fun font are used. In another edition of 1963, there is a flying bird on a blue background this time. The novel was adapted to the cinema in 1975 and afterward, in the Turkish edition published in 2018, the name of the novel was presented as "*Guguk Kuşu*", while the leading actor of the film is showcased with a size as big as the entire book cover. In the image, there is a wire mesh behind the character, even though this wire mesh offers a few options in terms of predicting the plot of the book; however, with the addition of the note, "Just think about it, maybe the more crazy a person is, the more powerful he is," the possibility of the reader not understanding the subject has disappeared. The story of a person imprisoned in a mental hospital is told in the novel, but no preliminary information is given in the editions of the book before it was adapted to the cinema. The same book cover is preferred for the e-book version, as well.

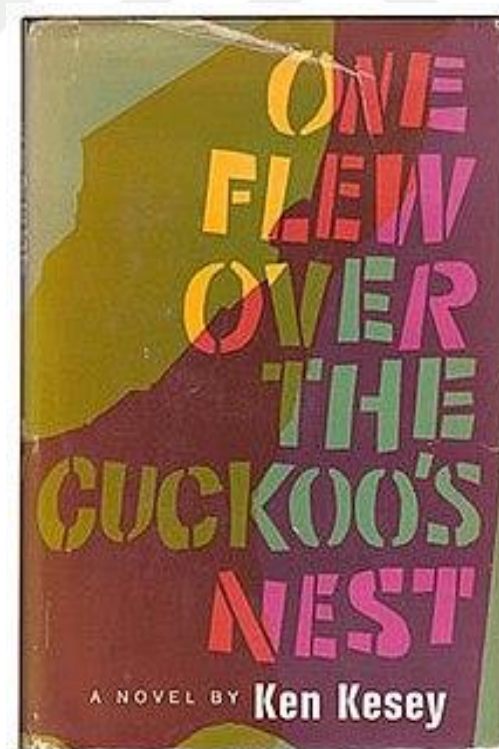


Figure 41. The book cover of *One Flew over the Cuckoo's Nest*, 1962.

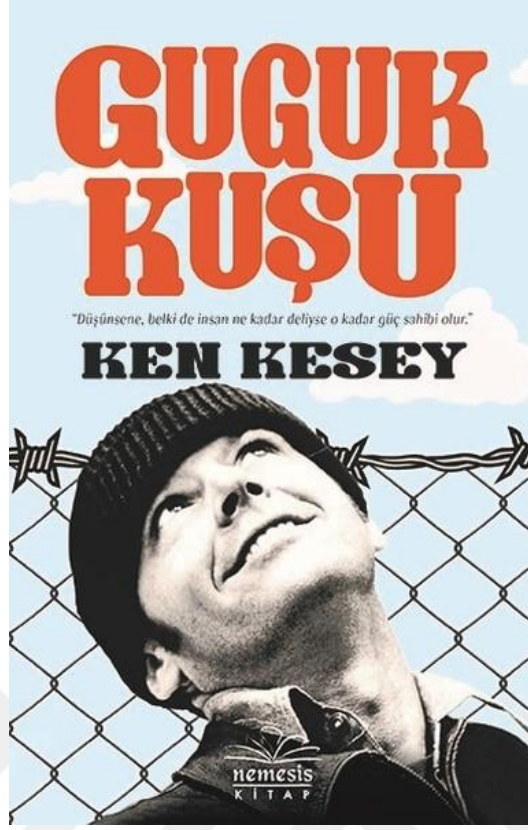


Figure 42. The book cover of *One Flew over the Cuckoo's Nest*, Turkish translation as "*Guguk Kuşu*", 2018.

4.21. Gone with the Wind

This is a novel that was published in 1936 and the story is about the change in American South culture during the Civil War period. In one of the first editions, there are only a few trees, a few people, and a building image on the cover. It does not provide any information about the content. After having been adapted to the cinema, the Turkish translation is presented to the reader as "*Rüzgar Gibi Geçti*" and the leading actors in the film are showcased on the book cover. A long explanation is added to the cover of the book: "Huysuz ve tatlı kadın Scarlett O'hara ile açık fikirli kumarbaz Rhett Butler'in sıradışı ve efsanevi aşk hikayesi". With this explanation, the readers both gain an idea of the content, while the plot is shown as a simple love story. The same cover is also used for the e-book version.

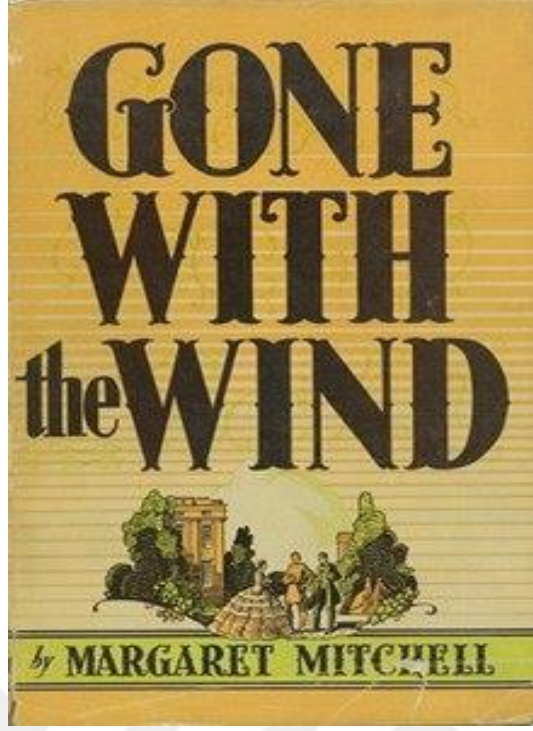


Figure 43. The book cover of *Gone with the Wind*, 1936.



Figure 44. The book cover of *Gone with the Wind*, Turkish translation as "*Rüzgar Gibi Geçti*", 2013.

4.22. Shutter Island

In the first edition of the book, a scary visual depicting a foggy island seen from the sea, and old iron bars and railings is used on the cover. Almost half of the cover is covered with the name of the author, so the emphasis is on the author. The book was translated into Turkish as "*Zindan Adası*" after its adaptation to the cinema. the leading actor in the film constitutes almost the entire book cover in the Turkish version, with Leonardo Di Caprio trying to light a match in his hand in front of an eerie island image. In addition, the note "Now a motion picture" has been added to the cover of the book. The same visual is used for the e-book version, as well.

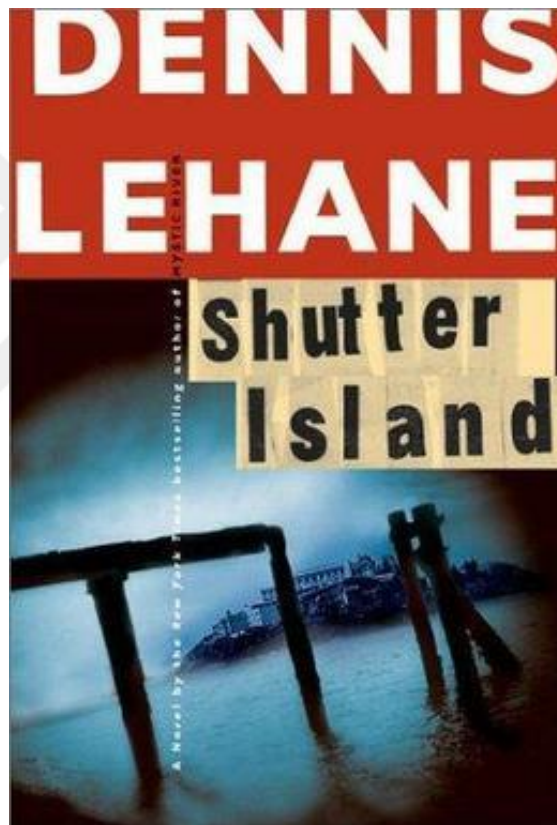


Figure 45. The book cover of *Shutter Island*, 2003.

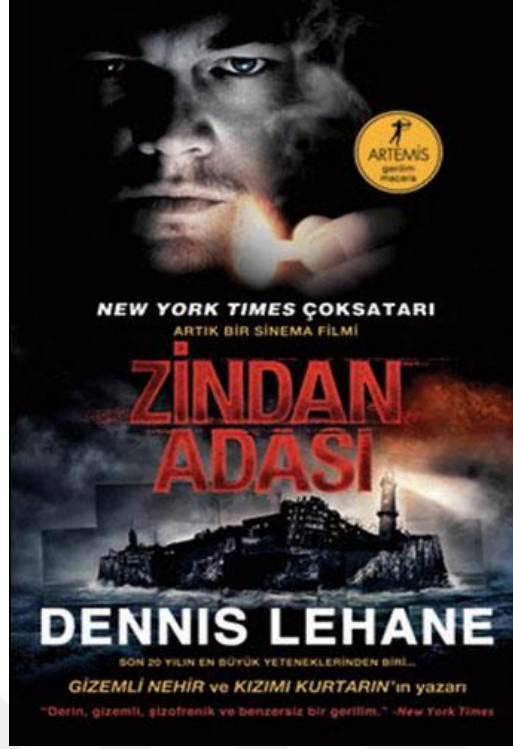


Figure 46. The book cover of *Shutter Island*, Turkish translation as "*Zindan Adası*", 2005.

4.23. The Bourne Ultimatum

The first noticeable detail on the cover of the first edition of the book is the name of the author and the title, while, in the background, there is a silhouette of a man and a bridge connecting two sides of a city. Although the name of the author is still prominent in the Turkish edition published after the movie adaptation, the visual that is showcased on the entire cover is the face of the leading actor from the film, a man with scars on his face next to the phrase "İki cambaz bir ip". The same image and cover are used for the e-book version, as well.

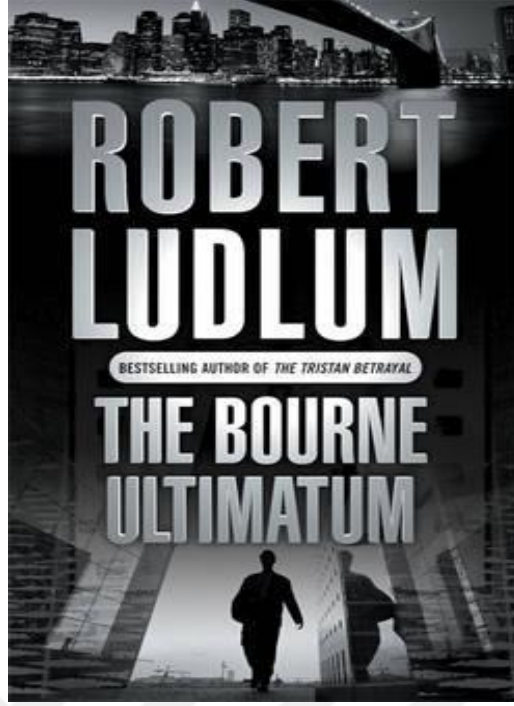


Figure 47. The book cover of *The Bourne Ultimatum*, 1990.

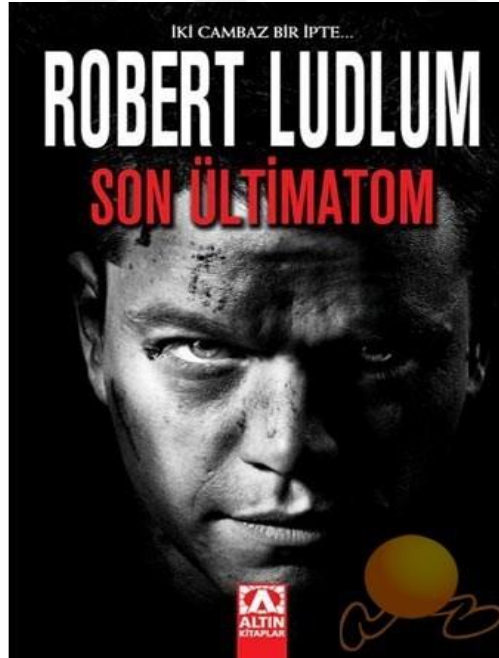


Figure 48. The book cover of *The Bourne Ultimatum*, Turkish translation as "*Son Ültimatom*", 2007.

4.24. Breakfast at Tiffany's

In the first edition of this short novel, only the author's name and the title are showcased on the cover. It was adapted to the cinema a few years later, and the visual that appeared on the book cover of the Turkish translation published in 2016 is the leading actor of the film again. A couple kissing each other can be seen in the background. The same cover is preferred for the e-book version, as well.

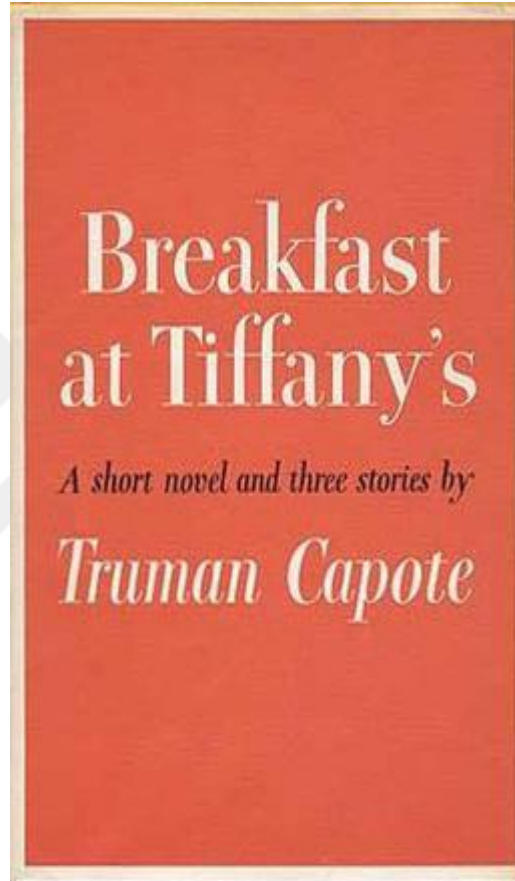


Figure 49. The book cover of *Breakfast at Tiffany's*, 1958.

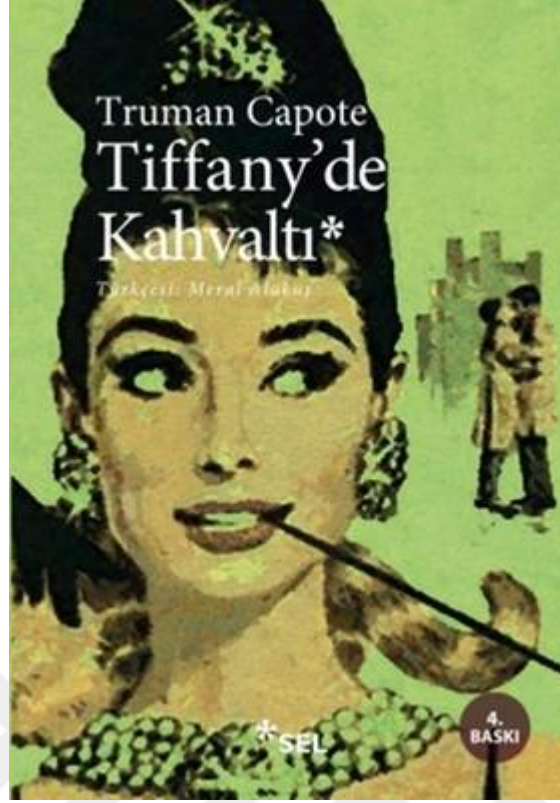


Figure 50. The book cover of *Breakfast at Tiffany's*, Turkish translation as "*Tiffany'de Kahvaltı*", 2006.

The cinema adaptation effect is also evident in the e-book or PDF versions of each of these 24 books. It is also crucial to note that none of these adaptations was taken under the scope of "Başka Sinema" which was mentioned in the first chapter as these are all adapted for the sake of popular culture.

CONCLUSION

At the beginning of this study, the aim was to identify some British and American novels in general and to try to answer a few questions about their adapted and translated versions, which include both written and E-book translations. Based on this essence, first of all, it has been tried to find an answer about how the film adaptations of the novels affect the publishing house policies. As known, publishing requires a very comprehensive study of which books to be published to which points to give importance. In addition, when it comes to translation in publishing, things can get even more complicated. At this point, even the seemingly small details such as which work will be translated, by whom it will be translated, from which point of view, and what kind of language will be used are of utmost importance. As emphasized in the relevant section, each publishing house has a policy and ideology, so when considering different versions of a work that has been translated more than once by different publishers, one can distinguish the more appropriate translation for oneself. In addition, it has been emphasized that publishing is a business at the same time, so it has a financial purpose. While doing this, of course, the expectation of the reader is extremely important; so, it is predominant what kind of books the reader prefers and what type of writing s/he enjoys.

I have included a study I have done on this subject in the first part of this study. In that chapter, to determine the reading-watching tendency of the society we live in, I first tried to reach a conclusion based on which movies-TV series are mostly preferred. In addition, as the titles of some foreign films were translated into Turkish in different ways and aims, I tried to reveal the reason for this diversity. Accordingly, it was clear that the movie title translations were affected by the culture while being translated into Turkish, and some significant changes were made. To obtain a realistic result in this study, focusing on the most preferred Turkish and foreign films, the most-watched TV series were also considered. As a result of the study, it can be clearly said that romance, excitement, violence, and fear are the

leading elements for Audiovisual Translation in Turkey. It has also been revealed that the translators specifically selected some critical words, such as love and death, and included them in the translation. The purpose of this is to attract the attention of the audience because according to the study, the most preferred genre is drama. These words are intentionally added to the movie titles, even if not in the original, to impress the audience. Although this situation sometimes gives false information about the content, it sometimes gives spoilers about it, too. For example, the word "death" being mentioned in the title of a movie creates a prediction in the audience that someone will die in the movie. However, in the original title of the film, such preliminary information is not required, and it is preferred to leave it as a mystery element. As a result, it is an inevitable fact that language use is affected by culture, and it can be easily stated that cultural perceptions are also affected by language use.

Another point was to answer to the question of how a literary work becomes a part of popular culture. The answer to this question, a study is conducted on the publishing policy of the publishing houses. In other words, when people's viewing tendencies are evaluated, the results are of great importance for publishers, because the expectation of the society from the publishing house is revealed, and the publishing houses can decide which books they will make a part of popular culture. In this study, it is also mentioned that the publishing houses shape their publishing policies according to some specific elements such as reader behaviours, financial capital, etc.; so, to achieve success, inevitably, the publishing houses will prefer to be shaped in line with the demands and tastes of the masses.

From the perspective of publishing, translating a book is a risk not only for the publisher but also for the author and the editor as it is not always predictable whether the published book will bring the expected success or not. On the other hand, the subject of E-books, which has become increasingly popular in recent years, forms part of the basis of this study. Although it is not as widespread in Turkey as in the world, E-book versions of books have become more involved in people's lives, especially with the pandemic process. While some consider digital publishing as a positive development, others see it negative. Some of the effects that emerged with the reflection of digitalization on publishing are discussed in detail in the third

chapter of this study. Of course, the value of E-books in terms of easy access and diversity is indisputable. So, what is the connection between American and English novels and digital books translated into Turkish? It would not be wrong to point out that accessing an E-book is much easier and faster than accessing a printed book. Therefore, when we are interested in any book, we can access an E-book in seconds with much less than the time it takes to search or buy it. Especially when we are going to read a book in a foreign language, we can access thousands of books thanks to sites like Amazon. Similarly, accessing the digital version of a novel translated into Turkish can be much easier than reaching the printed version. When we are curious, a PDF file that we can find in a few seconds will increase the time we spend reading. Otherwise, we may have to go around different publishing houses to find the Turkish translation of the book that we're looking for. In addition, most of the websites that offer access to digital books have comment and rating sections. In this way, we also have the chance to obtain information about the language, style, content, and scoring of a book translated into Turkish easily and quickly. In addition, while the chances of authors are lower in printed books, the fact that anyone can publish their book for digital publishing is considered as another advantage.

On the other hand, some find the process of digitalization disadvantageous. The main reasons for this are listed as the disappearance of the feeling of reading, posing a risk for publishers, and adversely affecting the eye of the reader. Since these disadvantages can be seen as side reasons that are not directly related to my work, I can easily state that digital publishing is very important, especially when considering the new generation, since it makes the translated versions of British and American novels more known, and the new generation, who is called the digital generation as well, spend a large part of their lives on the internet and connected devices. Thus, a young person's access to a digital book is easier, faster, and certainly cheaper than access to a printed book. In this sense, it can be said that the effect of E-books on translated books is quite high.

While the E-book versions of the books that existed, in the beginning, were also included in the publishing, this has evolved, and some books now exist only as E-books. However, E-book reading rates in Turkey are extremely low compared to

the other countries based on the data taken from the study conducted by OKUYAY. The main reason for this is explained as the fact that people do not have E-book readers such as Kindle in the country. However, the availability of PDF versions of many works on the Internet makes it easier to access.

Another issue was the debate whether there was an increase or decrease in the artistic value of the novel when it was adapted to popular culture, namely the cinema. In other words, how is the literary value of a novel affected after it is adapted to the vision? According to some researchers, although there are ideas about the loss of literary value, is it that easy to make a clear distinction? Literature is a field that carries traces and is affected by social life, can give us detailed information about the period in which a book was written, can be called a mirror of the society by reflecting all the changes in the society, and has the power to influence the masses. This means that it is an undeniable reality that literature has a direct connection with history because all events that have an important place in history have always affected literary works.

While some argue that literature is intertwined with fields such as psychology and sociology and loses its value when adapted to cinema, others debate that cinema gives it a different dimension. Of course, cinema is a very new art when compared to literature, but it can easily be said that it is a very effective field thanks to the developing technology. According to Eidsvik, the benefit of a "good adaptation" will be for the sake of art. The differences between the two genres -literature and cinema- are emphasized throughout the study, and perhaps the most prominently and most importantly, literature is reader-centered, while the main influencer on the reception and perception of cinema by the audience is created by one person -a filmmaker. In other words, when we talk about cinema, we can emphasize that only what is wanted to be transferred to societies is received. While the reader is guided by the writer's imagination while reading a literary work, the main person who should use her/his imagination in cinema is the filmmaker rather than the audience. According to Bazin, it would not be fair to argue that cinema lags literature since it is a much newer field when compared to literature. However, he also clearly states that while the source of

inspiration for literature is human, cinema is more about technology, which is not an indispensable factor for a literary work.

As a result of this study, it would not be right to emphasize that the value of every literary work has decreased when they are adapted to the cinema. However, it is inevitable to say this for some poor quality and purely audience demand-oriented adaptations. While noting that a literary work will never be overshadowed by the adaptation of the same work, it should be emphasized that sometimes the awareness of a literary work increases with the high viewing rate of some adaptations.

In some of the films adapted from the novel included in the study, it is seen that the director of the film is brought to the fore. The directors or filmmakers, who have an important place in popular culture, preceded the author on the posters of some adapted films. The Turkish versions of some adaptations include clues about the content of the film. This is similar to the results of the study on movie titles. Just as it was stated as a result of that study that the purpose of giving these clues was to attract the attention of the audience and to appeal to more audiences. The purpose of the extra clues given on the adaptation movie posters, which are not on the cover of the novel, is to attract the attention of the audience more. In other words, the mystery on the cover of the novel leaves its place to awareness at the expense of giving preliminary information about the content of the film. From this point of view, the information that is kept in the foreground in the adaptations is important that the novel has a well-known director or an interesting subject, rather than the author's knowledge of the novel or stating that this film is an adaptation from a novel. In addition, a scene from the movie can be added to the covers of different editions of some books after the novel is adapted to the cinema. In other words, the film can be shown as if the novel is the inspiration source of the novel by getting ahead of the novel, while the main source of inspiration is the novel.

Another surprising result that we encounter in some adaptations is that the actor or actress in the adaptation films is too much in focus. The star of the movie can be seen on the book cover of the novels after they are adapted into films. This situation, which turns the sense of wonder in another direction by destroying the sense of mystery and curiosity, can again leave the novel in the shadow of the film or

the leading actor from the film. In very few adaptations from the novels, the editions were not affected by films and continued to be advertised with the author. Moreover, some phrases or sentences used in the originals or Turkish versions of the adapted movie posters are frequently encountered. These often give spoilers and break the magic of the adaptation film. In addition, the influence of cinema, that is, popular culture can be seen in the E-book or PDF versions of all the films mentioned. While the covers of the E-books before the adaptation to the film were generally the same as the covers of the novels, the E-book and PDF versions after the adaptation was also under the influence of popular culture and moved away from the original cover of the novel and were based on the movie posters.

It's obvious that one can mention the "Hollywoodization of literature" with the help of the Hollywood adaptations of novels and in return, their Turkish novel cover editions. While the adaptations of nearly all the novels just stress the author or showcase a very general cover page, after the adaptation and publication in Turkey, it's not even debatable that the effect of Hollywood is inevitable. That's why we can say that Hollywood and AVT affect the literature, without a doubt.

In general, according to this study, it wouldn't be wrong to mention that popular culture clearly affects the literary works in a way that shadows the original novel. It is much easier for the masses to watch instead of reading these days as it is faster to get results with the developed technology. That's why people are eager to consume visuals more than letters. However, it is also important to note that some of the novels are recognized by the masses with the help of cinema, too. To conclude, it would be wrong to view the results only from one perspective; instead, no matter how shadowy the adaptations may be, these may sometimes also help the audience to reach the core of the movies, novels.

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APPENDICES

Appendix 1: British&American Novels Adapted to Film and Translated into Turkish

N.	AUTHOR	NATIONALITY	NOVEL	MOVIE TITLE	TRANSLATED BOOK	EFFECT OF THE MOVIE	E-BOOK	EFFECT OF THE MOVIE
1.	James Sallis	Ame.	<i>Drive</i> (2005)	<i>Drive</i> (2011)	SÜRÜCÜ	"2011 Cannes Film Festivali En İyi Yönetmen Ödülü"	-	-
2.	Thomas Pynchon	Ame.	<i>Inherent Vice</i> (2009)	<i>Inherent Vice</i> (2014)	-	-	-	-
3.	Patricia Highsmith	Ame.	<i>The Price of Salt</i> (1952)	<i>Carol</i> (2015)	CAROL TUZUN BEDELİ	The title: "Carol"	-	-
4.	Andy Weir	Ame.	<i>The Martian</i> (2015)	<i>The Martian</i> (2015)	MARSLI	The actor	YES	-
5.	Ted Chiang	Ame.	<i>The Story of Your Life</i> (1998) (short novel)	<i>Arrival</i> (2016)	GELİŞ	The title	PDF	The title
6.	Andre Aciman	Ame-Itl	<i>Call Me by Your Name</i> (2007)	<i>Call Me by Your Name</i> (2017)	ADINLA ÇAĞIR BENİ	-	PDF	-
7.	Thomas Harris	Ame.	<i>Red Dragon</i> (1981)	<i>Manhunter</i> (1986)	KIZIL EJDER	-	YES	-
8.	Barry Gifford	Ame.	<i>Wild at Heart</i> (1990)	<i>Wild at Heart</i> (1990)	-	-	-	-
9.	Patricia Highsmith	Ame.	<i>The Talented Mr. Ripley</i> (1955)	<i>The Talented Mr. Ripley</i> (1999)	YETENEKLİ BAY RIPLEY	Scene from the movie	YES	-
10	Jim Harrison	Ame.	<i>Legends of the Fall</i> (1919)	<i>Legends of the Fall</i> (1994)	DÜŞÜŞ EFSANELERİ	-	PDF	-
11	Elmore Leonard	Ame.	<i>Rum Bunch</i> (1992)	<i>Jackie Brown</i> (1997)	JACKIE BROWN	Actors-actresses of the movie	-	-
12	Dennis Lehane	Ame.	<i>Gone, Baby, Gone</i> (1998)	<i>Gone, Baby, Gone</i> (2007)	KIZIMI KURTARIN	Scene from the movie	-	-
13	Barry Reed	Ame.	<i>The Verdict</i> (1980)	<i>The Verdict</i> (1982)	-	-	-	-
14	Ian McEwan	Brit.	<i>Atonement</i> (2001)	<i>Atonement</i> (2007)	KEFARET	-	YES	-
15	Truman	Ame.	<i>Breakfast</i>	<i>Breakfa</i>	TIFFANY'DE KAHVALTI	Actress	PDF	Actress

	Capote		<i>at Tiffany's (1958)</i>	<i>st at Tiffany's (1961)</i>				
16	James Fenimore Cooper Jr.	Ame.	<i>The Last of the Mohicans (1826)</i>	<i>The Last of the Mohicans (1992)</i>	SON MOHIKAN	-	PDF	-
17	P. D. James	Brit.	<i>The Children of Men (1992)</i>	<i>The Children of Men (2006)</i>	-	-	-	-
18	Ira Levin	Ame.	<i>Rosemary's Baby (1967)</i>	<i>Rosemary's Baby (1968)</i>	-	-	-	-
19	William Peter Blatty	Ame.	<i>The Exorcist (1971)</i>	<i>The Exorcist (1973)</i>	ŞEYTAN	Scene from the movie	PDF	-
20	Peter Benchley	Ame.	<i>Jaws (1974)</i>	<i>Jaws (1975)</i>	JAWS	-	-	-
21	Robert Ludlum	Ame.	<i>The Bourne Ultimatum (1990)</i>	<i>The Bourne Ultimatum (2007)</i>	SON ÜLTİMATOM	Actor's face	PDF	Actor's face
22	Dennis Lehane	Ame.	<i>Shutter Island (2003)</i>	<i>Shutter Island (2010)</i>	ZİNDAN ADASI	Actor and a scene from the movie	PDF	Actor and a scene from the movie
23	Upton Sinclair	Ame.	<i>Oil! (1927)</i>	<i>There will be Blood (2007)</i>	KAN DÖKÜLECEK	"8 Dalda Oscar Adayı En İyi Erkek Oyuncu En İyi Kurgu" + Book's title translation	-	-
24	Cormac McCarthy	Ame.	<i>No Country for Old Man (2005)</i>	<i>No Country for Old Man (2007)</i>	İHTİYARLARA YER YOK	Actor's face + Scene from the movie	PDF	-
25	William Goldman	Ame.	<i>The Princess Bride (1973)</i>	<i>The Princess Bride (1987)</i>	PRENSES GELİN	-	-	-
26	Philip K. Dick	Ame.	<i>Do Androids Dream of Electronic Sheep? (1968)</i>	<i>Blade Runner (1982)</i>	ANDROİDLER ELEKTRİKLİ KOYUN DÜŞLER Mİ?	-	YES	-
27	Margaret Mitchell	Ame.	<i>Gone with the Wind (1936)</i>	<i>Gone with the Wind (1939)</i>	RÜZGAR GİBİ GEÇTİ	Actor and actress + Scene from the movie	PDF	Actor and actress + Scene from the movie
28	James Ellroy	Ame.	<i>L. A. Confidential (1990)</i>	<i>L. A. Confidential (1997)</i>	LOS ANGELES SİRLARI	-	-	-
29	Gustav Hasfold	Ame.	<i>The Short-Timers (1979)</i>	<i>Full Metal Jacket (1987)</i>	-	-	-	-

30	Stephen King	Ame.	<i>The Shining</i> (1977)	<i>The Shining</i> (1980)	MEDYUM	Scene from the movie	PDF	Scene from the movie
31	Hubert Selby Jr.	Ame.	<i>Requiem for a Dream</i> (1978)	<i>Requiem for a Dream</i> (2000)	BİR DÜŞ İÇİN AĞIT	-	PDF	-
32	Anthony Burgess	Brit.	<i>A Clockwork Orange</i> (1962)	<i>A Clockwork Orange</i> (1971)	OTOMATİK PORTAKAL	Actor's face	PDF	-
33	Christopher Priest	Brit.	<i>The Prestige</i> (2006)	<i>The Prestige</i> (2006)	PRESTİJ	-	-	-
34	Joseph Conrad	Brit-Pol.	<i>Heart of Darkness</i> (1903)	<i>Apocalypse Now</i> (1979)	KARANLIĞIN YÜREĞİ	-	YES	-
35	Thomas Harris	Ame.	<i>The Silence of the Lambs</i> (1988)	<i>The Silence of the Lambs</i> (1991)	KUZULARIN SESSİZLİĞİ	-	PDF	-
36	Robert Bloch	Ame.	<i>Psycho</i> (1959)	<i>Psycho</i> (1960)	SAPIK	-	ÜÇ RUHLU ADAM-SAPIK	"Hitchcock'un filme çektiği büyük korku ve heyecan romanı"
37	Ken Kesey	Ame.	<i>One Flew over the Cuckoo's Nest</i> (1962)	<i>One Flew over the Cuckoo's Nest</i> (1975)	GUGUK KUŞU	Actor's face	YES	Actor's face
38	Winston Groom	Ame.	<i>Forrest Gump</i> (1986)	<i>Forrest Gump</i> (1994)	FORREST GUMP	Scene from the movie	YES	Scene from the movie
39	Chuck Palahniuk	Ame.	<i>Fight Club</i> (1996)	<i>Fight Club</i> (1999)	DÖVÜŞ KULÜBÜ	-???	YES	-
40	Maria Puzo	Ame.	<i>The Godfather</i> (1969)	<i>The Godfather</i> (1972)	BABA	Actor's face	PDF	-
41	Loisa May Alcott	Ame.	<i>Little Women</i> (1868-69)	<i>Little Women</i> (2019)	KÜÇÜK KADINLAR	-	PDF	-
42	Jane Austen	Brit.	<i>Sense and Sensibility</i> (1811)	<i>Sense and Sensibility</i> (1995)	-	-	-	-
43	Margot Lee Shetterly	Ame.	<i>Hidden Figures</i> (2016)	<i>"Hidden Figures"</i> (2016)	-	-	-	-
44	Lauren Weisberger	Ame.	<i>The Devil Wears Prada</i> (2003)	<i>The Devil Wears Prada</i> (2006)	ŞEYTAN MARKA GİYER	-	PDF	-
45	Philip K. Dick	Ame.	<i>A Scanner Darkly</i> (1977)	<i>A Scanner Darkly</i> (2006)	KARANLIĞI TARAMAK	-	PDF	-

46	Stephen Chbosky	Ame.	<i>The Perks of Being a Wallflower</i> (1999)	<i>The Perks of Being a Wallflower</i> (2012)	SAKSI OLMANIN FAYDALARI	A scene of actors/actress	PDF	A scene of actors/actress
47	Matthew Quick	Ame.	<i>Silver Linings Playbook</i> (2008)	<i>Silver Linings Playbook</i> (2012)	UMUT IŞIĞIM	The actor/actress' faces	PDF	The actor/actress' faces
48	W. Somerset Maugham	Ame.	<i>The Painted Veil</i> (1925)	<i>The Painted Veil</i> (2007)	BOYALI PEÇE	-	PDF	-
49	Nicholas Sparks	Brit.	<i>A Walk to Remember</i> (1999)	<i>A Walk to Remember</i> (2002)	UZAKTAKİ ANILAR	-	PDF	-
50	David Nicholls	Brit.	<i>One Day</i> (2009)	<i>One Day</i> (2011)	BİR GÜN	A scene from the movie + "Anne Hathaway ve Jim Sturgess'la şimdi Beyaz Perdede!"	PDF	A scene from the movie + "Anne Hathaway ve Jim Sturgess'la şimdi Beyaz Perdede!"
51	Tracey Chevalier	Ame-Brit.	<i>Girl with a Pearl Earring</i> (1999)	<i>Girl with a Pearl Earring</i> (2003)	İNCİ KÜPELİ KIZ	-	-	-
52	Suzanne Collins	Ame.	<i>The Hunger Games</i> (2008)	<i>The Hunger Games</i> (2012)	AÇLIK OYUNLARI	-	PDF	-
53	Stephenie Meyer	Ame.	<i>Twilight</i> (2005)	<i>Twilight</i> (2008)	ALACAKARANLIK SERİSİ	The actor/actress	PDF	-
54	Jane Austen	Brit.	<i>Pride and Prejudice</i> (1813)	<i>Pride and Prejudice</i> (2005)	AŞK VE GURUR UNUTULMAZ BİR AŞK HİKAYESİ	Scenes from the movie	AŞK VE GURUR	Scenes from the movie
55	Rosemary Sutcliff	Brit.	<i>The Eagle of the Ninth</i> (1954)	<i>The Eagle</i> (2011)	KARTAL	Scene from the movie + Book's title	-	-
56	Stephen King	Ame.	<i>The Green Mile</i> (1996)	<i>The Green Mile</i> (1999)	YEŞİL YOL	Actor's face	YEŞİL YOL	Actor's face
57	Jojo Moyes	Brit.	<i>Me Before You</i> (2013)	<i>Me Before You</i> (2016)	SENDEN ÖNCE BEN	Scene from the movie + "Şimdi sinemalarda"	SENDEN ÖNCE BEN	-
58	J. R. R. Tolkien	Brit.	<i>The Lord of the Rings</i> (1954)	<i>The Lord of the Rings</i> (2001)	YÜZÜKLERİN EFENDİSİ	-	YÜZÜKLERİN EFENDİSİ	-
59	John Steinbeck	Ame.	<i>Of Mice and Men</i> (1937)	<i>Of Mice and Men</i> (1992)	FARELER VE İNSANLAR	-	FARELER VE İNSANLAR	-
60	Philippa Gregory	Brit.	<i>The Other Boleyn</i>	<i>The Other</i>	BOLEYN KIZI	Actor/actresses' faces	BOLEYN KIZI	Actor/actresses' faces

			<i>Girl</i> (2001)	<i>Boleyn Girl</i> (2008)				
61	Nicholas Sparks	Ame.	<i>Dear John</i> (2007)	<i>Dear John</i> (2010)	SEVGİLİ JOHN	A scene from the movie + "Artık gişe rekortmeni bir film"	PDF	A scene from the movie + "Artık gişe rekortmeni bir film"
62	Richard Matheson	Ame.	<i>What Dreams may Come</i> (1978)	<i>What Dreams may Come</i> (1998)	AŞKIN GÜCÜ: YAŞAMIN ÖTESİNDE DAHA FAZLASI VAR	A scene from the movie&actor	PDF	A scene from the movie&actor
63	Audrey Niffenegger	Ame.	<i>The Time Traveler's Wife</i> (2003)	<i>The Time Traveler's Wife</i> (2009)	ZAMAN YOLCUSUNUN KARISI	-	PDF	-
64	Kazuo Ishiguro	Brit.	<i>Never Let Me Go</i> (2005)	<i>Never Let Me Go</i> (2010)	BENİ ASLA BIRAKMA	-	BENİ ASLA BIRAKMA	-
65	John O'Brien	Ame.	<i>Leaving Las Vegas</i> (1990)	<i>Leaving Las Vegas</i> (1995)	-	-	-	-
66	Nicholas Sparks	Ame.	<i>The Notebook</i> (1996)	<i>The Notebook</i> (2004)	DEFTER	-	PDF	-
67	John Green	Ame.	<i>The Fault in Our Stars</i> (2012)	<i>The Fault in Our Stars</i> (2014)	AYNI YILDIZIN ALTINDA	A scene from the movie + "Film özel baskısı"	PDF	-
68	Sara Gruen	Ame-Can.	<i>Water for Elephants</i> (2006)	<i>Water for Elephants</i> (2011)	-	-	-	-
69	Joanne Harris	Ame.	<i>Chocolat</i> (1999)	<i>Chocolat</i> (2000)	ÇİKOLATA	A scene from the movie	-	-
70	J. K. Rowling	Brit.	<i>Harry Potter</i> (1997)	<i>Harry Potter</i> (2001)	HARRY POTTER	-	PDF	-
71	David Mitchell	Brit.	<i>Cloud Atlas</i> (2004)	<i>Cloud Atlas</i> (2012)	BULUT ATLASI	-	BULUT ATLASI	-
72	S. J. Watson	Brit.	<i>Before I Go to Sleep</i> (2011)	<i>Before I Go to Sleep</i> (2014)	UYUYANA KADAR	Actors/actress + "Uluslararası bestseller şimdi beyazperdede"	UYUYANA KADAR	-
73	Arthur Golden	Ame.	<i>Memoirs of a Geisha</i> (1997)	<i>Memoirs of a Geisha</i> (2005)	BİR GEYŞANIN ANILARI	Actress	BİR GEYŞANIN ANILARI	Actress
74	Dan Brown	Ame.	<i>Da Vinci Code</i> (2003)	<i>Da Vinci Code</i> (2006)	DA VINCI ŞİFRESİ	-	DA VINCI ŞİFRESİ	-
75	Stephen King	Ame.	<i>The Shawshank Redemption</i>	<i>The Shawshank Redemption</i>	KUŞKU MEVSİMİ VE ESARETİN BEDELİ	-	KUŞKU MEVSİMİ VE ESARETİ	-

			n (1982)	ion (1994)			N BEDELİ	
76	J. R. R. Tolkien	Brit.	<i>The Hobbit</i> (1937)	<i>The Hobbit</i> (2012)	HOBBIT	-	HOBBIT	-
77	Veronica Roth	Ame.	<i>The Divergent Series: Allegiant</i> (2013)	<i>The Divergent Series: Allegiant</i> (2016)	UYUMSUZ SERİSİ: YANDAŞ	-	PDF	-
78	L. Frank Baum	Ame.	<i>The Wonderful Wizard of Oz</i> (1900)	<i>The Wonderful Wizard of Oz</i> (1939)	OZ BÜYÜCÜSÜ	-	OZ BÜYÜCÜSÜ	-
79	David Ebershoff	Ame.	<i>The Danish Girl</i> (2000)	<i>The Danish Girl</i> (2015)	DANİMARKALI KIZ	Actresses	DANİMARKALI KIZ	Actresses + "2015 En İyi Yardımcı Kadın Oyuncu ALICIA VIKANDER"
80	Avery Corman	Ame.	<i>Kramer vs Kramer</i> (1977)	<i>Kramer vs Kramer</i> (1979)	KRAMER KRAMER'E KARŞI	A scene from the movie + "1980 OSCAR ÖDÜLÜ"	-	-
81	Jason Matthews	Ame.	<i>Red Sparrow</i> (2013)	<i>Red Sparrow</i> (2018)	KIZIL SERÇE	The actress + "Muhteşem bir sinema filmi"	KIZIL SERÇE	The actress + "Muhteşem bir sinema filmi"
82	Lorenzo Carcaterra	Ame.	<i>Sleepers</i> (1995)	<i>Sleepers</i> (1996)	KARDEŞ GİBİYDİLER	Actors	KARDEŞ GİBİYDİLER	Actors
83	Robert Ludlum	Ame.	<i>The Bourne Identity</i> (1980)	<i>The Bourne Identity</i> (2002)	GEÇMİŞİ OLMAYAN ADAM	Scenes from the movie + Actor	GEÇMİŞİ OLMAYAN ADAM	Scenes from the movie + Actor
84	Richard Yates	Ame.	<i>Revolutionary Road</i> (1961)	<i>Revolutionary Road</i> (2008)	HAYALLERİN PEŞİNDE	Actor+actress	-	-
85	Alice Sebold	Ame.	<i>The Lovely Bones</i> (2002)	<i>The Lovely Bones</i> (2009)	CENNETİMDEN BAKARKEN	A scene from the movie	CENNETİMDEN BAKARKEN	A scene from the movie
86	Michael Morpurgo	Brit.	<i>War Horse</i> (1982)	<i>War Horse</i> (2011)	SAVAŞ ATI	The actor	SAVAŞ ATI	-
87	Paula Hawkins	Brit.	<i>The Girl on the Train</i> (2015)	<i>The Girl on the Train</i> (2016)	TRENDEKİ KIZ	The actress	PDF	The actress
88	Susan Hill	Brit.	<i>The Woman in Black</i> (1983)	<i>The Woman in Black</i> (2012)	SİYAHILI KADIN	The actor	PDF	-
89	E. L. James	Brit.	<i>Fifty Shades of Grey</i> (2011)	<i>Fifty Shades of Grey</i> (2015)	GRİNİN ELLİ TONU	The actor and actress	GRİNİN ELLİ TONU	The actor and actress
90	Alex Garland	Brit.	<i>The Beach</i> (1996)	<i>The Beach</i> (2000)	KUMSAL	The actor + A scene from the movie	-	-
91	E. M.	Brit.	<i>A Room</i>	<i>A Room</i>	MANZARALI BİR	A scene from the	PDF	A scene from the movie

	Forster		<i>with a View (1908)</i>	<i>with a View (1985)</i>	ODA	movie		
92	Raymond Benson	Brit.	<i>Die Another Day (2002)</i>	<i>Die Another Day (2002)</i>	BAŞKA GÜN ÖL	The actress and actor	-	-
93	Jordan Belfort	Ame.	<i>The Wolf of Wall Street (2007)</i>	<i>The Wolf of Wall Street (2013)</i>	WALL STREET KURDU-Para Avcısı	The actor	PDF	The actor
94	F. S. Fitzgerald	Ame.	<i>The Great Gatsby (1925)</i>	<i>The Great Gatsby (2013)</i>	MUHTEŞEM GATSBY	The actor	MUHTEŞEM GATSBY	-

Table 12. British & American novels adapted to cinema

*Those marked red: Movie-influenced book covers

* All in red: Books with movie influences on both the book and E-book covers