

7th Webinar



Storytelling in the Digital Age: Adapting vs creating. So, what's that all about?

Storytelling and visual narratives-

- Original vs digital adaptation - who owns it?
- How do you adapt to setting and culture?
- How much culture is significant in the original vs the adapted version and is that a problem?
- We will share and discuss examples of how the same story can be adapted to different cultures and societies.

Join Us:

Wed. Feb. 21st, 2024
5pm CET

ZOOM LINK
<https://us02web.zoom.us/j/88389139301?pwd=Tn02aElpVFo2ekttckZaL1p1Rk90UT09>



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Film photo by freepix.com

Storytelling in the Digital Age

Adapting vs Creating

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SAME STORY - DIFFERENT ORDER

- Today, in the 21st century, it seems that mankind has produced everything that has ever existed.
- As Roland Barthes said, “There is no such thing as creators, there are only those who combine”.
- Depending upon our preferences, urgencies or the impact planned on the side of the audience we might change parts of the main text.
- This means, “What we can produce from now on will only be analogies and reflections of the previous ones”.
- And these previous ones, might even be the text of thousand years, involving the old myths, epics of the past, well known stories of humanity.

SAME STORY - DIFFERENT FEELINGS

- When the «text» is considered it might be very difficult to create and present something new and original since the «figures of speech» in all "texts" have already been produced.
- Because we have similar ups and downs, fluctuations of feelings and thoughts.
- The new text could apply different figures of speech, such as playing with the dozens of certain actions such as contradictions, making use of allegories, fables, exaggeration, simile, personification, etc.
- The main textual items stand still, yet, we may play with the synagmatic and paradigmatic choices.

The Story In The Form of News



Titanic in Ottoman Headlines

April 20, 1912, Tanin



April 19, 1912, Servet-i Fünun



New York American, The New York Times, The New York Herald, The Evening Sun



April 25, 1912, Vazife



The News Leader, The Washington Times, The Daily Mirror, The Times Dispatch

The Story In The Form of Other Media

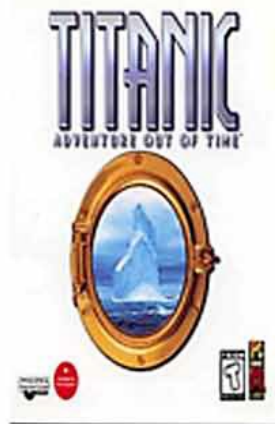


Titanic Image in Popular Culture



Titanic Image In Comedy Films Mocking The Tragedy

The Same Story Today Is Not a Tragedy



Titanic as toys, as an accessory or cards to enjoy the family

The Same Story Today Is Not a Tragedy

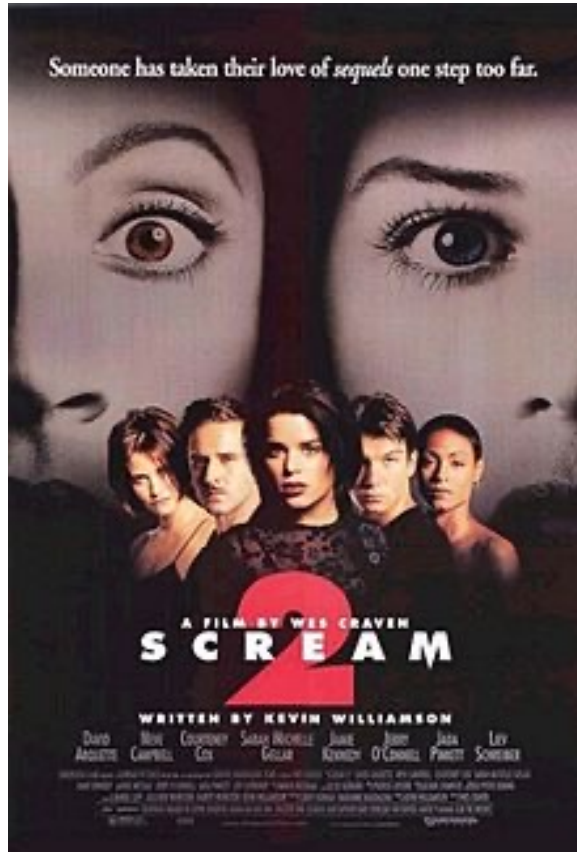


Titanic Theme Park, Restaurant and Shipboard

For weddings & other ceremonies, etc.

SAME ITEMS - DIFFERENT FEELINGS

➤ The Scream and Scary Movie series



Edvard Munch & Scream Serials

- Today, it is also possible to reflect the contradictions and relational reflections through different perspectives, creating counter-heroes, positioning the same story in a different setting, introducing it with different characters, in different places, countries, cultures, etc.
- Yet, it is almost impossible to produce a new, original, different and unique text.
- Therefore, each image, each character, each word, no matter how legal or visible, actually functions as a new brick placed on previous experiences, existing culture, accumulation and dreams.

- Because, the most influential language in the world is the language of stories and it sells well in the market.
- People want to be able to experience not only what happens to themselves, but also what happens to others.
- They want a story! They need a story to compare and contrast, to choose the truth, to feel rich, to feel empathy
- To question what you know, to learn what you don't know!
- When it comes to visualizing the feelings, ideas, events, they need to see the things in a different and perhaps diversified way, to discover the unknown lands, to experience emotions, such as pain, fear and happiness they have never tasted!

- Generally speaking, for a literary work to be discussed, it is essential to take the period in which it was written as a basis.
- In this respect, it is useful to review the literacy rates.
- As is known, literacy is a basic skill and an important measure of the education of the population.
- From a historical perspective, literacy levels for the world's population have increased drastically over the past few centuries.
- For example, while in the 1820s only 12% of the world's people could read and write, today only 17% of the world's population is illiterate.
- Yet, it might be argued that literacy is changing its form and becoming more of type of visual literacy.

- Professor Arnold Baskin of NYU – Tisch School of Arts Cinema Classes, says!
- *The reason why cinema has developed so much in America is the low literacy rate and the lack of ties that bind people together, namely foreignness, being stranger to one another!*
- *People who know each other talk. Unless they have a common language and are illiterate, they have no choice but to follow the others, or the signs.*
- *Visual literacy is the result of desperate situations.*
- The cinema machine was an invention that came to the fore at the same time in almost every part of the world.
- However, some countries have advanced in this regard, while others lagged behind. This was mainly more of a result of a visual literacy developing more.
- Visual literacy rate, which is an important component of literacy rates, also develops in a different way.

Cinema Films and Literature Relationship

- Although Cinema, which is called the seventh art, was fed by the branches of art that existed before it, it has established its strongest relationship with literature and novels, which are the most suitable literary genre for it.
- After the 19th century, popular novels became an indispensable resource for the film industry in the genre of novels that progressed in two different channels, elite and popular.

Cinema and Literature are two different types of narratives

- While literature creates its language with written texts, cinema creates its language with visual texts.
- Cinema has benefited from literature since its early years, and their relationship with the process has gone beyond being one-sided.
- Like the literary works transferred to the cinema, literary texts inspired by the cinema have also been revealed.

There Are Reasons That Lead Filmmakers and TV Series Producers to Literature

- Commercial
- Artistic Concerns
- Time
- Script Shortage
- Registered Works & Approval of Literary Circles
- Creativity
- Awareness / Convenience

Difference Between The Writer and Director

- Linguistic images, which are accepted as potentially contained in a literary text may occur in each reader's mind somewhat differently,
- They are replaced by the visual and auditory dimension in the film, which is less open to interpretation and imagery. They are all packed for the audience!
- For this reason, it is never possible for the reader to find the images formed in his mind while reading a novel as visualized in the film.
- Because each adaptation is one of many possible readings.
- While the director is creating his film, he creates an audio-visual work himself, just as the author creates an original literary text.
- Thus, we may argue that each different version has its own unique qualities.

Difference Between Book and Movie

- Cinema is a branch of art integrated with the knowledge that can offer us important experiences with the magical environments it offers, the past it reminds us of, the emotions it evokes, and the future it constructs.
- This extraordinary participation experience, which has the capacity to add more to a film than a person can experience in his entire life, has encountered very different dynamics from its first applications in history until today.
- Although the traditions and ways of spending time in the society they live in and the importance given to art determine people's orientation towards cinema, the satisfaction and pleasure, information and understanding, the richness it adds and the awareness it awakens can actually be invaluable.
- This is why individuals and societies rush to movie theaters to leave the warm atmosphere of their homes and have a cinema experience at the expense of money.

Cinema as Entertainment Medium & A Part of Creative Industries

- In its first days, cinema was considered to be a form of illusion and a mixture of theatre and music.
- There is definitely an entertainment opportunity suitable for every budget, for people from all walks of life, for all ages, but of course, it is impossible for the events, economic and political situation in the world to affect every country at the same speed and in the same way.
- For this reason, when we look at Turkish cinema, for example, it is seen that a country cinema was emerging in the 1920s, when new films were started to be made at that time. However, a crowd chasing music and entertainment in movies in the West, various comedies and dramas, different lifestyles and social layers have already taken their places.
- In Turkish cinema, on the other hand, we come across spectacles that tell the emotional lives of people who are trying to keep up with a serious social structure change, who have opened their doors and hearts to education, and are mostly based on the element of humor.
- Moreover, in the first period of Turkish Cinema, that is, from 1922 to 1949, there were mostly films produced by civilian filmmakers. This period is called the Private Production Houses Period.
- Nowadays, cinema is a part of the Creative Industries and a part of the big important campaign.

Scary Films are a part of the Creative Industries as well

- The fact that cinema does not come to the forefront with purely artistic or scientific qualities such as psychology, but has a different structure that exists with narratives and includes different dynamics, and that it can contain love, interest, curiosity and all other emotions as well as fear, suspicion, anger, hatred and all these make it very attractive.
- In the past, the fact that today's cinema has an entertainment-oriented side rather than information, gives the impression that movies can be watched and forgotten like soap bubbles.
- However, cinema films undertake a function that leaves lasting effects and that remains in our memory with their images and dialogues.
- Evaluation of cinema as an entertainment medium initially caused it to be identified with illusion shows. Today, an average cinema event stands at a point that evokes a visit to a shopping mall, a meal before or after the movie, sweet, tea, coffee, corn and cola.

Adaptation – Adapted From a Real Story – Based On the Story of....

- According to the dictionaries, “Adaptation” is defined as adapting, the process of changing to suit different conditions:
- Adaptation is a film, book, play, etc. that has been made from another film, book, play, etc.
- Acclimatization , fitting, remake, harmonizing the signs, symbols, in an appropriate way.
- From another point of view, 'adaptation' is the broadest application in the relation between literature and film to describe the transfer of any novel, play or other literary text to film.
- According to the definition of adaptation in Ephraim Katz's film encyclopedia book; *“It is the act of creating a new work of art by transferring elements from another work of art in accordance with the new medium”* .

Original Work	Adapted work	New Work
Oral narrative	Written narrative	Turning fairy tales into written books
Oral narrative	Visual text	Turning fairy tales into cartoons or comics
Oral narrative	Artistic performance	Telling of fairy tales with a Black Sea accent, for example, YouTube Little Red Riding Hood
Oral narrative	Audio text	Adaptations of the oral narrative such as radio theater and sketches
Written narrative	Written narrative	Translation, change of genre, e.g. from poem to story, from story to poem
Written narrative	Visual text	TV series or motion picture adaptations from literature
Written narrative	Audio text	e-book
Written narrative	Artistic performance	Transferring the narrative to the theater
Visual text	Visual text	Remake or adaptations from the cinema to the TV series or vice versa
Visual text	Artistic performance	Theatrical adaptation of a television series or standupshows
Visual text	Written text	Story-tell, Film descriptions prepared for the visually impaired
Visual text	Audio text	Descriptive film for people with disabilities
Audio text	Visual text	Animation of poems accompanied by music and moving or still visuals, installation shows

CASE STORY
La Cara Oculta
Anne With an E
Miracle in the Cell No.7



- Born in 1976 in Salamanca, Spain, Hatem Khraiche is a well-known writer and director worldwide.
- He is the writer of the story 'La Cara Oculta' and thus the films "The Hidden Face" (Gizli Oda) (2011), "Murder 3" (2013), "Öteki Taraf" (2017), and "Perdida" (2019) are all stemming from his story.
- Due to the emerging interest in thrillers recently, all these films brought great box-office successes.
- Through the Turkish adaptation, the film caught a perfect match to the past and history, and the well-known artist Özcan Deniz not only starred in the film but also had the chance of directing this extraordinary Turkish film.

➤ In the 2011 release of the **Spanish-Colombian thriller** "The Hidden Face," which was directed by Andrés Baiz, first, the story focuses on the romance between Adrián and Belén. They were dating up until Belén made the decision to break it up with an aspiring orchestra conductor. Adrián upon her jealousy of Adrián's relationship with one of his violinists decides to pretend she is leaving him. One evening, when Adrián gets home, he discovers a video of Belén informing him that she is leaving. As heartbroken and unsure of how to handle the breakup of the relationship, he begins to consume a lot of alcohol. Adrián gets help from the local police to solve this mysterious case of disappearance, yet, he meets a new woman called Fabiana as he is going through the grieving process for his ex. She moves in with him after they become good friends.

- The 2013 **Bollywood film "Murder 3"** was a remake of the second adaptation of the same story. Even though the setting is identical, this time the tale was written in Indian Hindi and produced by Vishesh Films and Fox Studio. The movie opens in an Indian setting, where a guy called Vikram is employed as a photographer—another artistic profession to be contrasted with the conductor of the previous movie. A hot-shot fashion and wildlife photographer Vikram gets into a relationship with Nisha and Nisha moves into his new home outside the city. Later on she figures out the presence of Roshni in Vikram's life and how she left all of a sudden leaving a little note before departing.
- It was a great success to move a German theme into an Indian setting with almost the same level of mystery and cleverly structured narrative. There were just slight differences between the two narratives. Yet, the movie poster is somewhat highly different from the first version of the film in Germany. On the on the movie poster even if the female images were represented with brighter red-lipped and sensual, male character is reflected only with a single eye. Also, on the poster the name of the film is Murder III – implying that there were the previous ones. It seems that a different campaign is run for the film since the poster has the warning headings such as “How well do you know your lover?” and “This Valentine, Love Will be Murdered”

➤ Here is a strong contrast regarding the **Turkish remake**. Because the role of the woman (Ece) is not clarified or mentioned. Their life is focused on man, they move into a new place and a new house just because of his job, and they live in the way he designs. Even if the reason is that he has to accept a job offer from his ex-girlfriend this does not seem to be a problem, at least at the beginning. If *Öteki Taraf* is a Turkish film, that is the question. *Öteki Taraf* contains several elements that urge us to consider it a Turkish film. Romance, humor, and drama are popular genres in Turkish film. Even if the comic element isn't really highlighted in this movie, it nonetheless provides a taste of Turkish cinema.

	Director	Composer	1 st Woman	Man	2 nd Woman	Duration	Box Office
The Hidden Face (2011) Spanish Columbia	Andrés Baiz	Federico Jusid	Mesera: María Soledad Rodríguez	Adrián: Quim Gutiérrez	Fabiana: Martina García	1 hr 37 min	6,318,409 \$ 2,7 Mn Screening
Murder 3 (2013) Bollywood	Vishesh Bhatt	Pritam Chakraborty	Roshni: Aditi Rao Hydari	Vikram: Randeep Hooda	Nisha: Sara Loren	2hr 4 min	159,798 \$
Öteki Taraf (2017) Turkey	Özcan Deniz	Ulas Pakkan	Ece: Aslı Enver	Çetin: Özcan Deniz	Sara: Meryem Uzerli	1hr 39 min	1,197,507 \$ 7,8 Mn Screening
Perdida (2019) Mexico	Jorge Michel Grau	Enrico Chapela	Ligia: Sonia Franco	Eric: José María de Tavira	Fabiana: Cristina Rodlo	1 hr 46 min	750,192 \$
Rashk (2007) Uzbek	Jalaluddin Joraboyev	Jorabek Janikulov				1 hr 32 min	98Billion Screening
FanFan (1993)	Alexandre Jardin	Nicolas Jorelle	Sophie Marceau	Vincent Perez	Marine Delterme	1hr 29 min	7,949,963 \$
Intrusion (2021)	Adam Salky	Allex Heffes	Freida Pinto	Logan Marshall Green	Sarah Minnich	1 hr 34 min	4,1 B Screening

- **There Must Be Something Different from the Original Work in the Adaptation**
- These shifts were usually pre-determined before the film starts.
- **Relocation:** Germany, Turkey, Mexico, India, Uzbekistan, Franc, USA
- **Time change:** Modern Times vs Older Times
- **Culture change:** The shift from the known to unknown culture, or from high culture to low culture (Geert Hofstede mentions – LC cultures, Low Context Cultures HC Cultures)
- **Change of ownership: Story owner vs Film Director + Music Composer + Actors**

- **Character change:** For example, the house owner changes from one film to another. A character who is more moderate in the original work, for example, may turn into another character who is a little more cruel, selfish in the adaptation. Similarly, the artists like composers, conductors, or photographers could have a mild character but Çetin, as a businessman may sound more of a tough character.
- **Characters added or removed:** For example, there may be no mention of characters that are in historical reality or in the original story, or characters that are not actually in the story are added. The elderly father figure serves as the bride's guardian by opening up his home to them and has to stay with them for at least another week. So, we have a larger family in this film rather than the nuclear family.

Familiarization to the Culture vs Globalization

- During the transfer of intercultural texts from one society to another, some adaptations can be made by the source of information that provides this transfer. It is possible to ascribe to this as a concept of bizationalization (usification) in a general sense.
- For example, the differentiation of place names, hero names, the derivation of variations that are easier to say or more easily accepted, involves this kind of act of bizarre. For example, the transmission of the concept of the secret door from one culture to another one is important.
- The presence of the door is known through a letter or a key, sometimes the old people just murmur about it.

➤ **Film Music & Doze of Scary Scenes**

- The first adaptation movie has fantastic music, both from Adrián's occupation as a talented orchestra conductor and from nature of the film.
- The soundtracks involve “Au Parfum de Ton Regard”, written and performed by Lucio Godoy, Courtesy of De Aquí para Allá.
- The 1hr 37 min. film seems to be a great success regarding the October 4, 2012 release continuing 89 days/12 weeks and reaching up to 6,318,409 \$ worldwide including France, Bahrain, Colombia, Germany, Italy, Lebanon, Spain and United Arab Emirates .

- The plot is comparable and always centers on the same theme, yet it's hard to define what it is: Is it love, passion, jealousy, or the feeling of being trapped? There are always three main characters who contribute to the plot.
- The secret room plays a significant role in the narrative and has historical significance in each version.
- It dwells on the past, particularly the era of threads and it seeks to convey the idea of healing from previous pain. **The past reminds us the times of Nazi SS Officers in German film, the British Army in Indian version or the coupe times in Turkish version.**
- Yet, the main thing is that it opens a window to the most intimate moments of the people, to their bedroom and bathroom. Even in locations that should offer the utmost privacy, such bathrooms and bedrooms, creating the sense that someone is continuously watching you and learning to live with that feeling may be incredibly frightening.

- All the films in general portray females in a weak way always seeking for attention and requiring some kind of revenge in case of jealousy and betrayal.
- Neither of them has enough courage to face the truth or to talk to the men.
- They do not have the bravery to leave the situation that's why they pretend as if they are leaving but they just want to keep an eye on what will happen after them.
- All of the women have to deal with strong separation anxiety.
- Due to their attachment, trust and security problems, they feel bad or jealousy appears with the slightest mention of another female.

- In each story, the trapped female gets freed from the hidden room, but as retaliation, they used the opportunity to trap the other female.
- Even when the person who was saved experienced how terrible it was inside, the character in each movie wants some revenge (eye for an eye)
- But the man is not anticipated to receive this retaliation.
- The female is the target of everyone's rage and resentment.
- Additionally, even when they are aware of something—like the wife being pregnant, as in the Turkish version—the affair lady still refuses to unlock the door, just wants to keep her inside.
- Another resemblance is in the original's last scene: The lady leaves the guy in the Spanish and Mexican versions. This behavior proves how powerful they could become when they figure out their inner selves.

- Another point to be considered is the background of the characters in the film.
- The male's jobs were all different but seemed to be very valuable.
- They mainly dwell on the creative side of their professions such as an orchestra conductor like Adrián or Eric, a photographer like Vikram in Bollywood, or a businessman as in the Turkish version.
- There is undoubtedly a difference between the adaptation and the original work.
- Change of location is compulsory when it comes to different geographies or different cultures. Moving from the big city to a smaller town or vice versa might be necessary to keep the balance in plot. For example, in the film *Intrusion*, the couple moves from Boston to New Mexico. The change in culture could also bring a kind of timid loneliness to the characters that lack trust in strangers or mislead them in a different way.

- Regarding the musics of the film: In each film there were different composers for example, so the same story is accompanied with different themes or lyrics depending upon the desired impact on the society.
- For example, the one in India has a lot to do with alienation and distrust to the other. Thus, the posters and the songs bring the feeling with it.
- The change of ownership also affects the success of the film in the given society.
- For example, the producers of global networks and distribution channels might cause the films to get higher box office rates.
- However, Uzbek film (<https://ok.ru/video/10655040903>) for example is not included into IMDb or box-office evaluations. Instead, YouTube housing the film Rashk, reaches to 98B screenings and
- Turkish version Öteki Taraf reaches to 7,8 Mn screenings and The Hidden Face is around 2,7 Mn which could be a great success when compared with the other films having their own box-office rates.

Adapting to the Image & Culture

- There may be variations of narratives dating back to ancient times, or elements of discourses that vary from culture to culture.
- Today's media and culture seem to have made it almost necessary to visualize almost everything.
- In this context, many different techniques can be used to adapt old tales, narratives, narratives dealing with a certain period into today's visuality.
- Sometimes in aged and retro atmospheres, stage decors and costumes reflecting the clothes, fashion and lifestyle of the period, and sometimes it is possible to adapt the oral or written works to the visual with a perspective that designs the world of the future.

Remake

- A remake can be defined as the reproduction of a previously made film with the same cast or with different actors in the same or similar way for different reasons.
- The plot of the film can remain the same, it is also possible to change it a little while maintaining the theme. If the remake film belongs to another country, some changes can be made in the remake based on social, cultural and religious motives.
- Thus, remake is a formal re-creation from camera movements to light, from layout to costume.

➤ **Remake**

- Two important concepts come up: diachrony and synchrony.
- For example, in the successive remake, a film that was a success at the time of its release is expected to achieve the same success or even greater success in the remake.
- For this reason, films that have made a sound in the history of cinema and are considered cult are primarily preferred for remake. Just as fashion offers retro clothing at regular intervals, there is a similar situation in cinema. The remake features star actors to ensure the success of the film. It is thought that an identified actor will leave a positive impression on the audience. (Sherlock Holmes, i.e.)

“Anne With An E” vs “Yeşil Vadinin Kızı”

“ANNE WITH AN E”

<https://www.youtube.com/watch?v=bdMTKj-V2Tw>



“YEŞİL VADİNİN KIZI”

<https://www.youtube.com/watch?v=S5qJXYNNINo>



- It's been noted that 195B people saw the series teaser by March 2022.
- The Turkish adaptation of the TV series expanding internationally, which was initially sold to Chile and Uruguay, generates a great deal of attention.
- The study was questioning if contemporary realities and literary narratives have any overlap and this requires a positive reply. Most of the realities mentioned in the narrative had something to do with the real realities of those times.
- Having its roots as an autobiography at the beginning and covering most of the events, and perceptions of those times, the narrative couldn't be accepted as a documentary but a narrative yielding valuable and neutral information of the era.
- This implies that issues related to history, society, psychology, and modernity are approached from a fresh angle. With its positive qualities not causing harm or violence, the narrative was also questioning the past of a nation, revealing certain facts into the light even if it is about ten decades later.
- This was the potential of the present time, to hear the whispers of the past, to maintain the cure for the old wounds. Thus, all the Montgomery books provided a good setting in the TV serial addressing the film-audience connection in the best possible way revealing the text's complementary meaning through its social, psychological, political, and historical elements.
- **However, all these were lacked in the Turkish version**

The Adventure of The Text – Still an Open Text

Real Life

Novel

Serial Novel

Canadian TV Series

Effects of Narrative on Real Life

Turkish TV Series

Turkish TV Series Selling Abroad

Real-Life Feedback



- Miracle in Cell No.7, (2019) directed by Mehmet Ada Öztekin, was named Turkey's Best International Film Oscar candidate, according to a statement from the Ministry of Culture and Tourism.
- Aras Bulut İynemli's The Miracle in Cell 7, which had 5 million 316 thousand 933 spectators, was the eighth-most watched film in Turkish cinema history.
- The celebration of the success was announced via the social media and traditional media.

- The film tells a story of love between a mentally-ill father who was wrongly accused of murder and his lovely six year old daughter.
- Due to the class distinction and superiority complex of the highest officer in charge prison will be their home.
- Based on the 2013 Korean original, this movie became one of the most widely adored movies in Turkey.



Final Words

- The more technology and hopes improve the quality, standards, and length of human life, the more addicted they grow to the fantasies of the past.
- Human beings dream of being a human being with better capacity by redefining and positioning themselves and eliminating their weaknesses, thanks to the influence of old oral narratives, epics, and myths that are as old as humanity.
- Life expectancies, **norms**, and new narratives are all cradled by these thoughts and sentiments. Newly created works primarily attempt to nurture these feelings and thoughts as well.
- The main purpose of the media and global productions is the **stereotyped** consumers.
- Since these texts have already been **accepted by wide audiences** they are produced again and again.

Thank You

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