



INTEGRATING MULTIMODAL ADAPTATION INTO TRANSLATOR
TRAINING: A THEORETICAL RATIONALE

Uyarlamanın Çevirmen Eğitime Dahil Edilmesi Üzerine Teorik Gerekçeleştirme

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Araştırma Makalesi/Research Article

Makale Bilgisi

Geliş/Received:
23.06.2024
Kabul/Accepted:
09.09.2024

DOI:

10.18069/firatsbed.1503623

Keywords

translation, translator
training, adaptation,
intersemiotic translation,
multimodal translation

ABSTRACT

With evolving multimedia communication, traditional translation studies focusing on fidelity are being transformed by the need for multimodal and intersemiotic approaches. Extending this discussion to translator training, this study argues for the necessity of teaching adaptation skills in the training of future translators in line with the needs of the multimedia age. By viewing translation as a process of re-creation, the study stresses the often-overlooked creative potential of translation. At this point, the inclusion of adaptations in translator training offers the opportunity to experience the inherent creative potential of translation and emphasizes the intersemiotic dimension. The paper first offers a theoretical justification for this approach, then discusses methods of implementation as well as potential benefits. Integrating adaptation into translator training can be approached theoretically, analytically, and practically. It offers advantages such as broadening the scope of translation beyond language, bridging the gap between training and market needs, and enhancing interdisciplinary knowledge.

ÖZ

Gelişen çoklu medya iletişimiyle birlikte, sadakate odaklanan geleneksel çeviri çalışmaları, çok modlu ve göstergelerarası yaklaşımların gerekliliği doğrultusunda dönüşüm geçirmektedir. Bu tartışmayı çevirmen eğitime genişleten bu çalışma, geleceğin çevirmenlerinin eğitimi sırasında uyarlama becerilerinin öğretilmesinin, çoklu medya çağının gereksinimlerine uygun olarak gerekli olduğunu savunmaktadır. Çeviriyi yeniden yaratım süreci olarak gören çalışma, çevirinin sıklıkla göz ardı edilen yaratıcı potansiyeline vurgu yapmaktadır. Çeşitlenen yeni iletişim yöntemleri bu bağlamda uyarlama ve çeviriyi birbirine yaklaştırmaktadır. Son yıllarda yapılan araştırmalar uyarlama ve çeviri pratiklerinin ortak yönlerine odaklanmaktadır. Bu noktada, uyarlamaların çevirmen eğitime dahil edilmesi, çevirinin içsel yaratıcı potansiyelini deneyimleme fırsatı sunmakta ve göstergelerarası boyutu öne çıkarmaktadır. Çalışma, bu yaklaşımın teorik bir gerekçeleştirmesini sunduktan sonra, uygulanabilecek yöntemler ve olası faydalar üzerine tartışma yürütmektedir. Uyarlamanın çevirmen eğitime dahil edilmesi, teorik, analitik ve pratik yönlerden ele alınabilir. Bu yaklaşım, çeviriyi dilin ötesine taşımak, eğitim ile piyasa talepleri arasında köprü kurmak ve disiplinler arası bilgi birikimini artırmak gibi faydalar sunmaktadır.

Atf/Citation: Sağlam, N. (2024). Integrating Multimodal Adaptation into Translator Training: A Theoretical Rationale. *Fırat Üniversitesi Sosyal Bilimler Dergisi*, 34, 3, 1205-1214.

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1. Introduction

The interaction between translation and adaptation is drawing more attention in today's multimedia-rich environment, which is full of new forms and creative reinterpretations. Adaptation studies seems to be experiencing a renaissance, propelled by the continuous innovations in the multimedia landscape. In contrast, to those less familiar with the field, translation studies might seem to be losing its edge, overshadowed by the leaps in artificial intelligence and machine translation technologies. However, this view of translation studies deserves a closer look. Far from declining, the field of translation studies is evolving from linguistic to intersemiotic, deepening its interdisciplinary connections, a fact that creates a common ground with adaptation studies.

Several scholars, including Robert Stam and Lawrence Raw, maintain that the concepts of adaptation and translation cannot be equated. However, the 2000s witnessed scholars including Cattrysse (2019), Cutchins (2018), Krebs (2012), and Venuti (2007) advocating for enhanced communication between the disciplines due to the abundance of similarities they observed (also see: Greenall and Løfaldi, 2019; Giannakopoulou, 2019; Dusi, 2015; Cutchins, 2018; Petrilli and Zanoletti, 2023; Brodie and Cole, 2017; Laera, 2019; Voigts-Virchow, 2014). These similarities are in features, methodologies, processes, and perspectives, both in practice and at disciplinary level. Laera (2019: 28) identifies translation and adaptation as “practices essentially resting on the same process of intertextual interpretation,” noting that their definitions may vary with historical and social contexts. This perspective is supported by several cases where both terms describe the same practice. Oittinen (2000: 77) similarly questions the distinguishability between adapting and translating, citing their resemblance at the practical level. Chesterman (2019: 273) reinforces this view, stating “all translation is adaptation—in the sense of adapting a message to another audience”. These insights suggest that it is largely the scholar's perception that determines whether these practices are viewed as distinct or similar. When Oittinen (2000: 80) argues that the difference “lies in our attitudes and points of view, not in any concrete difference,” and Krebs (2012: 73) notes that defining a work as either adaptation or translation “depends on the legal, ideological, and hierarchical status of the practitioners involved,” they both highlight the subjective nature of this categorization.

Kaindl (2020) underlines the potential for a transformative dialogue between adaptation studies and translation studies, framing it as an exemplar of future collaboration within two “transfer” fields. This use of dialogue is crucial, suggesting a mutual exchange that transcends appropriation of ideas from one field to the other. Greenall and Løfaldi (2019: 2) further elaborate on this relationship by differentiating two approaches concerning the relationship between the two disciplines: one as borrowing concept in a “toolbox kind of fashion” and the other suggesting deeper form of unification reaching to the adaptational and translational core in meaning making. This research adopts the second type of relationship as its starting point and suggests the integration of adaptation into the translator training by highlighting the inherent similarities as well as acknowledging the differences as beneficial. While this study draws on a wide range of scholarly viewpoints to support its arguments, it primarily adopts a theoretical perspective, concentrating on the foundational concepts and implications of incorporating adaptation into translation studies. Consequently, a detailed exploration of pedagogical literature or design of specific curricula falls outside the immediate scope of this study. Instead, the emphasis is on exploring theoretical frameworks, with the aim of informing and inspiring future pedagogical innovations in both fields. To understand the interaction between adaptation and translation, it is essential first to define each practice within its own context. After establishing this theoretical background, the study will address the contemporary challenges faced by translation and explore how adaptation can serve as a tool for viewing translation from a broader perspective, particularly within the context of translator training.

2. Translation as a Recreative Practice

Translation has been a fundamental practice since the beginning of communication, with its disciplinary roots in linguistics. The field of translation studies emerged in the 1970s, and initially focused on the concept of “bringing across” words, sentences, and texts into another language. Even today, dictionary definitions of translation do not go beyond translating words or texts into another language, and this leads to a reductive understanding towards translation (See also Marais, 2019). However, the etymology of “translation” carries layers of meaning that invite a deeper appreciation of the process. The prefix “trans-” signifies moving across

or beyond, while “lātus,” the passive participle form of “ferō,” means to be borne or carried (see Boria and Tomalin, 2020, 14). This duality hints at a richer interpretation of translation: it is not merely about transferring content from one language to another but involves a process of rebirth, where the translated material transcends its origins. Thus, translation is more than only bringing texts across another language; it signifies a creation that is born anew, reaching beyond its source material. This perspective broadens the traditional view of translation, framing it not only as a transfer on language level but as a recreation embodying intersemiotic exchanges.

This often-overlooked perspective is not a recent development; it has roots in earlier scholarly discussions but has only recently gained prominence. When Jakobson (1959: 233) suggested three methods of interpreting a sign, he noted that “it may be translated into other signs of the same language, into another language or into another, nonverbal, system of symbols” referring to intralingual, interlingual and intersemiotic translation types respectively. Given the classification of Jakobson (1959), it seems that translation is not limited to “bringing across” words or texts. It implies a wider understanding of the practice that has become more apparent with various new media tools in the last few decades. The new media expanded the definitions and today text or language does not refer only to linguistic material any more. Text refers “not only to messages in a natural language but also to any carrier of integral textual meaning to a ceremony a work of the fine arts or a piece of music” (Lottman at all 2013 [1973]: 58 as cited in Kourdis & Petrilli, 2020: 80).

If our understanding of text and language has undergone changes, then it necessitates a corresponding transformation in practical approaches to translation and ultimately should be reflected in the translator training. Since its development in the 1970s, translation studies have evolved from focusing on the linguistic aspects of translation to embrace cultural, philosophical, sociological, and semiotic aspects. Along with these developments, texts have come to be perceived not as static artifacts but as open platforms for various interpretations. This shift towards an interpretive lens has led to the understanding that translation represents “one of many possibilities to render the original text” (Torop, 2008: 255).

The field of translation studies, while having evolved significantly, continues to confront challenges related to its core identity, particularly in the evolving landscape of communication. Zheng et al. describe this position as standing “at the crossroads”:

On the one hand, it has successfully established itself as a valid field of study with interlingual translation as a selling point. On the other hand, various developments – technological and social-cultural – as well as in research, e.g., biosemiotics, have made it untenable to continue to focus exclusively, or even primarily, on interlingual translation. (Zheng et al, 2023: 174)

This evolving landscape is evident in the latest scholarly contributions to translation studies. Research exploring the multimodal dimensions of translation (Kaindl, 1999; Borodo, 2015; Zanettin, 2008) and intersemiotic translation (Campbell & Vidal, 2019; Dusi, 2015; Giannakopoulou, 2019; Kourdis, 2020; Kourdis & Kukkonen, 2015) emphasizes a broader engagement with multimodal meaning-making in translation. To give some examples, the fifth edition of *Introducing Translation Studies* (2022) added terms such as audiovisual translation, the multimodal source text as well as paralinguistic codes (Munday, et al, 2022, p. 234). Similarly, the most recent *The Routledge Handbook of Translation Studies* (2023) includes specific chapters on intersemiotic approaches, multimodal, intermedial, and interdisciplinary approaches.

It is apparent that the intersemiotic aspect of translation, first introduced by Jakobson in 1959, are gaining increased relevance. Although some scholars in the field have approached this concept with skepticism, the contemporary definition of translation allows for discussing “the translation of any semiotic system into any other semiotic system.” (Eco, 2001: 67; Marais, 2019: 4). This broader definition, applicable beyond interlingual translation, emphasizes the creative potential inherent in translation, reflected in its etymological meaning of “beyond.” This moves the discussion beyond issues of fidelity, contrasting with the prescriptive approaches that characterized the early stages of the discipline and therefore it brings the practice closer to adaptation.

3. Future Challenges in Translation: Adapting to New Communication Modes

Marais (2019: 53) posits that translation studies must evolve beyond their traditional focus on language to remain relevant, as the world increasingly embraces diverse, non-linguistic forms of communication. I attempt to extend this inquiry to the pedagogical strategies employed to prepare future translators for a rapidly changing

field. In light of these transformations, how are university translation departments adapting to new challenges? Educating Generation Z, digital natives with a pronounced focus on financial pragmatism in this shifting environment, necessitates innovative pedagogical approaches that reach beyond linguistic based fidelity approaches. The evolving market increasingly values a translator profile that can engage with changes introduced by artificial intelligence (AI) and the diversification of source materials. Therefore, translator training may benefit from focusing on adapting to AI technologies and addressing multimodal translation. It is widely recognized that the integration of AI technologies into the translation process has influenced market dynamics. Machine translation tools, which offer instantaneous translations and provide a base level of accessibility across languages, pose challenges to human translators. While machine translations may still struggle with conveying deep meaning, they are increasingly accepted by the majority, leading to a perception that machines can perform translations on par with humans. This shift highlights the need to adapt translator education to these evolving expectations. The second aspect, and the primary focus of this research, involves the growing reliance on multimodal forms of communication. This trend suggests that traditional translation teaching methodologies, which have largely concentrated on linguistic material, require revision. In light of these developments, integrating multimodal and intersemiotic translation practices into pedagogical strategies becomes increasingly important.

While not advocating for a comprehensive change in the translator training, an endeavor that lies outside my purview, this article proposes a modest yet potentially influential adjustment: integrating adaptation practices to overcome linguistic biases and fidelity discussions in training future translators. This approach involves exploring adaptation and its development as a complementary field to enrich translation studies with diverse perspectives. The article examines the potential of adaptation studies to introduce new viewpoints, and suggests ways of integrating adaptation into translator training, detailing the benefits of such integration

3.1 Why Adaptation?

Integrating adaptation into translator training can be justified with two key characteristics inherent to adaptation. First, adaptation's re-creative potential can illuminate new avenues for creativity in translator training. Second, the field of adaptation studies, which distinguishes itself by rejecting fidelity for interpretative freedom, offers a valuable viewpoint to translation studies, and enriches translator training.

The concept of adaptation, while seemingly related to social interaction, is relevant across diverse fields, from biology to ecological sciences, with its Latin origins suggesting a process of fitting or adjusting. Dictionary definitions describe adaptation as a process of change to fit a new situation. This definition indicates a process that inherently involving at least two different environments; the source and the target. It may also expand into a triadic relationship that includes the adapted object, its source domain, and the new domain. Besides this threefold structure, the scholarly definitions of adaptation as making "texts relevant or easily comprehensible to new audiences" (Sanders 2006: 19) indeed connect the practice with translation. Adaptations are "re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another" (Hutcheon, 2006: 16). This framing emphasizes the complexity of adaptation, which goes beyond mere relocation, and establishes a deep connection with translation based on the fundamental principle of recreation.

In its relation to translation in the early stages, adaptation was associated with "subversion of the image" whereas translation was linked with the equivalency (Raw, 2012: 1). However, one could also argue from an alternative perspective that translation may "often not seen as a highly creative endeavor when compared to more creative practice of adaptation" (Brodie, 2017: 159). However, the past decade has witnessed a flourishing relationship between adaptation and translation, particularly within media, film, theatre, and translation studies. Therefore today, the relationship between the two practices is complementary rather than contradiction. Minier (2014) notes both research discourses function through dyads and triads. While both adaptation and translation function between source and target, forming the dyadic structure, employing a semiotic approach allows for the recognition of a triadic dimension in both practices. Scholars today agree that the difference between adaptation and translation is largely academic, as they are similar in practice (Chesterman, 2019; Eco, 2001; Laera, 2019; Krebs, 2012; Oittinen, 2000). The interdependency of the two concepts, where each is used to define the other, has also led to the emergence of hybrid terminologies such as

“transadaptation” (Gambier, 2003), or “semiotransadaptation” (Chesterman, 2018), a development also showing the overlapping structure.

Built on the common ground, the influence of the disciplines on each other has been a topic of debate as well, though it depends on the position of the researcher. Scholars including Venuti (2007) and Tsui (2012) find translation studies beneficial for adaptation. While I firmly share their viewpoints, I further argue for recognizing bidirectional impact these fields have on one another. Their reciprocal influence fosters a transformative effect that advances both domains. Translation studies, as the relatively older discipline, offer insights into analyzing adaptation practices. In turn, the emphasis on the inherent re-creative potential within adaptation plays a role in interpreting translation in current trajectories. The evolving role of translation and translators, particularly regarding intersemiotic translation has yet to be mirrored in educational methods designed to equip students for emerging types of translational phenomena. Therefore, integrating adaptations into translation studies curriculums provide a fresh perspective to understand the recreative potential of translational practices, a notion that adds value to the translator training.

The evolution of Adaptation Studies, in contrast to Translation Studies, provides the second crucial context for my discussion. Translation Studies initially focused on norms of equivalence, later expanding its scope to include intersemiotic aspects and a preference for recreation over fidelity. On the other hand, Adaptation Studies is establishing itself by immediately moving away from fidelity concerns, prioritizing re-interpretation as its core principle. Particularly evident in the 2000s marks a collective agreement among scholars to perceive adaptations as independent and creative works, rather than mere derivatives or secondary versions of original texts (Hutcheon, 2006; Sanders, 2006; Leitch, 2011). This viewpoint inevitably results in the rejection of fidelity norms. The most notable case could be Leitch’s (2011) use of “Vampire Adaptation” analogy to deconstruct the view of adaptation imposed from outside. Similarly, in her continuum, what Hutcheon (2006:172) calls as adaptation proper is distinguished by its extensive reinterpretation and recontextualization of the original work. This approach allows material to transcend its original temporal, spatial, cultural, medial, or modal contexts, and enables its recreation in new settings while maintaining ties to its origin. The process of recreating thus involves a multidimensional practice, including decoding, deep interpretation, adjusting the deep meaning into the new context, and expressing creatively. This layered process is inherent in translation as well and thus forms the bridge between adaptation and translation.

This multilayered structure allows translation to act on behalf of the source, whereas adaptation also represents it alongside the presence of the source, offering a more liberating approach to its treatment. Even though both are often assessed based on their secondary roles, the inherent process of re-creation tends to be overshadowed by still prevalent hidden issues of fidelity. In this context, adaptation challenges traditional notions of fidelity and has the potential to elevate its status through the unique interpretations it brings to texts. Translation, while still deeply engaged with these traditional concerns, offers its own form of creative expression. As Kaindl (2020: 54) asserts “the verbal fixation continues to have a firm grip on translation studies to this day”. Consequently, translation is frequently taught with a focus on linguistic equivalence, which may obscure its broader transformative potential. However, the integration of adaptation into translator training could help unlock this potential by encouraging a more interdisciplinary approach, as advocated by Raw (2012: 32), who calls for questioning fidelity to foster new research, teaching, and learning methodologies in both translation and adaptation studies.

4. Proposal

As a profession at the intersection of linguistic expertise, cultural understanding, multimodal and intersemiotic meaning-making, and technological innovation, the role of translation is evolving. This shift presents challenges for translators, yet it reflects current realities that require the development of new skills. Thus, equipping future translators with the necessary skills is not just a pedagogical innovation but an essential evolution in a field increasingly shaped by multimodal communication, digital transformation, and broader perspectives beyond purely linguistic paradigms. To equip translators with essential skills, this fostering independent learning and critical reflection (Marczak, 2018: 7) particularly on intersemiotic translation practices. Introducing adaptation as a component of translator training is a strategic step in this direction, offering students a more comprehensive understanding of translation’s theoretical and practical dimensions. By recognizing both adaptation and translation as creative and transformative processes that reinterpret and

enrich content in new contexts, students are encouraged to appreciate the commonalities between these disciplines, better positioning them to meet the dynamic demands of the market.

In his article “Teaching Screenwriting as Translation and Adaptation: Critical Reflections on Definitions and Romanticism 2.0” Cattrysse (2022) proposes an innovative approach to screenwriting education and suggests viewing screenwriting as translational and adaptational practices. This research is an indicative of new paths for pedagogical advancement through incorporation of adaptation techniques but also highlights a previously neglected convergence within the pedagogical dimensions of these disciplines. As this interaction between translation, and adaptation is relatively new, only being discussed in the last decades, the full potential of such an integration is yet to be realized in educational methodologies. This context stresses the significance of my research, and emphasizes its necessity for developing and refining teaching strategies that embrace this interdisciplinary nexus.

Globally, the exploration of the intersection between translation and adaptation in pedagogy has been more prominently pursued by media and communication departments, indicating a stronger interest in this interdisciplinary area. Universities such as Bristol¹, and University College London² have theatre departments that offer courses in translations and adaptations. Similarly, institutions like Australian National University³, and Monash University⁴ provide courses focusing on screen adaptation and translation. Beyond these, departments such as English Studies, Linguistics, or Modern Languages and Cultures, as seen in Volda University College⁵, University of Valencia⁶, or University of Warsaw⁷, increasingly include adaptation and translation in their curriculum, highlighting the broader academic recognition of this interdisciplinary area.

In the most recent years has there been a noticeable increase in engagement with translation and adaptation within translation studies departments, although indicating the area’s significant potential. Queen Mary University’s graduate program⁸ in translation and adaptation, the inclusion of adaptation in the University of Oxford’s Master’s degree program⁹, and the University of Bologna’s course on Adaptation and Intersemiotic Translation¹⁰ for the 2023-2024 academic year are indicative of this emerging trend. Despite these advancements, many departments specializing in translation studies still approach the adaptational aspect with caution, concerned that it may obscure the distinctions between different practices. This is where Marais’s observation becomes particularly relevant:

If the line between translation and other intertextual activities is in danger, that is the last thing that should concern us: if the line is blurable, it should be blurred and will inevitably be blurred sooner or later. One cannot deny that conceptualizing translation in terms of complex adaptive systems represents an advance in translation studies, exactly because it allows one to see what is in between systems, or sub- systems, or the parts of systems (Marais, 2019: 32).

This perspective is especially pertinent in today’s new media environment, where the blending of fields has become the norm rather than an exception. Marais’s stance can be interpreted in line with the necessity of adapting translator training programs to accommodate this evolving landscape. I advocate the inclusion of adaptation practices in the translation studies curriculum can be implemented in various practical and theoretical ways. The following points can be taken as initial considerations about how and in which ways this can be realized¹¹. These suggestions may be integrated into an existing course or incorporated into the curriculum as new courses.

At the theoretical level, integrating scholarly works that explore the shared territories of translation and adaptation studies could be beneficial. Including theoretical texts that discuss adaptations and translations from

¹ <https://www.bristol.ac.uk/unit-programme-catalogue/UnitDetails.jsa?ayrCode=23%2F24&unitCode=THTR30007>

² <https://rl.talis.com/3/ucl/lists/687157E9-18F7-D123-753E-38489C3592E2.html?lang=en-GB>

³ <https://programsandcourses.anu.edu.au/2023/course/ENGL6067/Second%20Semester/7259>

⁴ <https://guides.lib.monash.edu/theatre-performance/translation>

⁵ <https://www.hivolda.no/en/emne/ENG203/7295>

⁶ <https://www.uv.es/uvweb/master-advanced-english-studies/en/courses/specialised-module/traslating-adapting-english-literary-texts-ideology-culture-power-1285909439961.html>

⁷ https://informatorects.uw.edu.pl/en/courses/view?prz_kod=3200-M2-PF-FPK

⁸ <https://www.qmul.ac.uk/postgraduate/taught/coursefinder/courses/translation-and-adaptation-studies-ma/>

⁹ https://www.ox.ac.uk/sites/files/oxford/MSt_in_Comparative_Literature_and_Critical_Translation__2023-24entry_13Oct2022.pdf

¹⁰ <https://www.unibo.it/en/study/phd-professional-masters-specialisation-schools-and-other-programmes/course-unit-catalogue/course-unit/2023/482679>

¹¹ Consequently, aspects such as faculty expertise, technological requirements, and financial implications merit separate analysis in future research.

intersemiotic, intermedial, or multimodal perspectives lays a strong conceptual foundation for aspiring translators. These scholarly efforts, including book-length works such as *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys between Media* edited by Campbell and Vidal, *Translation Adaptation and Appropriation* edited by Raw (2012), *Translation and Adaptation in Theatre and Film* (2014) edited by Krebs, *Adapting Translation for Stage* (2017) edited by Brodie and Cole, and *Translation, Adaptation and Digital Media* by John Milton and Silvia Cobelo offer valuable chapters on several different aspects of the collaboration between translation and adaptation. Incorporating course content that explores this intersection is important to set the stage for students to forge interdisciplinary connections between the two fields and, therefore, practices.

Case studies can be used to analyze both the overlapping and distinguishing features of these remaking practices. Analyzing a movie adaptation of a novel, for instance, can provide an initial platform to apply the theoretical common ground covered between translation and adaptation. Such analysis also reveals how translation methodologies can be explored at an intermedial level. Furthermore, case studies offer students the chance to observe the sense of freedom in recreations and potentially shift perspectives away from the fidelity debates. Additionally, discussions on the translation process may be initiated by comparing two different versions of adapted texts and accordingly the strategies employed, and how meaning is translated and recreated in another medium. This approach may be applied as an alternative to comparing two different translations within a traditional curriculum. Exploring the translation of visual art into verbal descriptions can also be integrated into the curriculum to challenge the verbocentric approach to translation. Through this practice known as ekphrasis, it is possible to explore how nonverbal forms can also be translated into verbal forms.

Throughout case studies, discussions can be led by the instructor based on comparing the differing and overlapping strategies between interlingual and intersemiotic translations provides students a chance to position themselves in the market. In addition, through these discussions, students may have a chance to explore the balance between fidelity and responsibility as a fact improving their critical thinking skills. These discussions may also be enlightening considering the responsibilities and freedoms within the process.

The connection between translation and adaptation can so far be explored from theoretical and analytical perspectives. After receiving the necessary background information concerning the overlaps and distinctions, as well as the analytical perspective towards other adaptations, students can be encouraged to adapt a text into another medium by practicing translational strategies. Examples can be translating a short story into a graphic novel or recreating a video game based on a short story. Such practice-based course content enables students to experience the creative freedom associated with adaptation at the same time, maintaining a connection with the source material.

In addition to various adaptation practices, technological aspect can also be embedded into the process. The introduction to specialized software and advanced digital tools for adaptation-related tasks such as screenplay writing software, video editing platforms, and game development environments may be used for developing the skills required in today's dynamic adaptation and translation markets. In the same line, introducing transmedia storytelling tools into translation studies curriculum can also provide students a chance to adapt narratives across various digital forms. As digital natives, students will have an opportunity to translate multimodally and practice combining them with the digital skills. Through this practice, it is also possible to observe how a single source text can receive various interpretations and be recreated by the students themselves. Accordingly, being inside the practice of adaptation helps students to move beyond one-to-one equivalences on the word level. It also contributes to an expansion in their understanding concerning what translation embodies by experiencing the challenges and strategies of recreating a story which nevertheless remaining coherent across various media. Within the limits of the students' capabilities, classroom assignments may also be transformed with the collaborative projects with the industry. Such initiatives may include joint adaptation projects in which students can practice translation and adaptation skills to recreate material in different media contexts under the supervision of a lecturer within industry. This can give students the chance to experience real life challenges of the market.

Integrating adaptation into the translator training can lead to experimental approaches and widening the scope of translation to include diverse paths such as eco-translation and adaptation practices or gender-based adaptations. Aligned with biosemiotic approaches (Marais, 2019), eco-translation and adaptation integration acknowledges not only human-centric translation efforts but also translational activities within biological and

ecological systems. Moreover, the principles of eco-translation and adaptation encourage focusing on translating or adapting texts in ways that honor ecological and environmental considerations. This approach can include projects that reframe literature with pronounced environmental themes, urging students to reflect on how translation and adaptation methodologies can play a role in promoting sustainability and enhancing environmental consciousness. Similarly, practicing gender-based perspectives in adaptations can enhance students' comprehension of the practice and contribute to interdisciplinary research.

As can be seen so far, numerous different paths can be opened by integrating adaptation practices into translation studies curriculum. With this initiative, translation studies can be expanded to include not only interlinguistic translation practices but also intergeneric and intermedial adaptation practices. This enables embracing new media, technologies, and interdisciplinary approaches based on code-switching and recreation practices. The specific gains from such collaboration can include expanding the scope of translation beyond language, thereby enriching the future translators' toolkit, bridging translation teaching methods with industry demands, and contributing to interdisciplinary knowledge, artistic production, and academic collaboration.

Acknowledging the shared territories of adaptation and translation broadens both fields' boundaries, enhancing students' perception of translation beyond as a linguistic task but as a complicated process of multimodal recreation. Compared to translation, in which interlingual aspect have already been largely explored, adaptation demonstrates the type of translation revolving around changing mediums, time periods, genres, and other boundaries, with an emphasis on recreating a work of art. This perspective contributes to a universal understanding of translation that goes beyond language barriers and enriches the intersemiotic dimension. Therefore, the practice of translation is open to a broad range of practices irrespective of a requirement of fluency in any second language.

Secondly, incorporating adaptation into the translation studies curriculum contributes to revising the methodology in line with the evolving needs of the industry. If educators continue to focus solely on a verbocentric approach and overlook the broader market needs, including practices beyond linguistic translation, the field may risk becoming introspective. By embedding multimodal translations and their real-world applications into the curriculum through adaptations, students gain practical experience in intersemiotic aspects of translation and it prepares them for their future careers. Various adaptation practices overlap with translation, and offer a shared ground. Exploring this intersection equips students with the competencies required in today's multimodal translation market. Familiarity with a range of intersemiotic translation forms and digital remaking techniques prepares students for the roles across various markets associated with media and communication.

Adaptation studies and translation studies often intersect with various disciplines from literature to media studies. This collaboration contributes to interdisciplinary studies and is beneficial for both fields. While translation theories provide frameworks and methodologies for analyzing adaptational practices, adaptation studies in turn, offers a rich practical landscape which can be explored in training of the translators. This interdisciplinary approach can enhance students' analytical abilities and critical thinking. Using adaptation as a bridge, collaboration between academic departments can foster interdisciplinary partnerships, leading to joint courses, research projects, and publications, thereby facilitating theoretical, practical, and pedagogical aspects. Additionally, case studies in adaptation provides a chance to reflect on the concepts of fidelity, originality, and the ethics of representation, and thereby enriches the intellectual debate within the interdisciplinary field. Such collaboration can also lead to the development of new joint pedagogical tools and strategies, and improves the process.

5. Conclusion

This paper argues that adaptation practices from various media types can enrich translator training and advance pedagogical methods and professional competencies in Translation Studies. The multimodal understanding, becoming increasingly popular in recent years, lays the groundwork for suggesting the integration of adaptation into translation studies pedagogy. It seeks to balance educational methods with the dynamics of global communication and artistic expression, thereby equipping students for the shifting demands of the translation market. Recognizing translation as a form of recreation rather than transfer is the natural outcome of moving beyond linguistic transfer. Considering the creative and interpretative freedoms in translation enables to see the overlaps between translation and adaptation. Incorporating adaptation into translation studies curriculum

therefore provides a platform for students to explore the boundaries of translation, which intersects with adaptation.

The multidimensional benefits of integrating adaptation into the translation studies curriculum cover theoretical, practical, and disciplinary aspects. The theoretical knowledge so far reached has the potential to guide students in their quest to connect the two practices. On the practical level, the two practices have already been tackled with reference to each other. Analyzing different case studies, both on individual and comparative basis, opens new paths for students in their understanding of fidelity as it offers to analyze intersemiotic translation practices. Furthermore, engaging in their own adaptation practices provides students a tangible context to assess their work against traditional interlingual translations. This integration advocates for a dynamic and inventive methodology for comprehending and applying translation in a multimedia age, pushing the field's limits, and acknowledging translation's multidimensional and re-creative nature as both a scholarly discipline and an art. On the disciplinary basis, fostering connections between these overlapping areas strengthens interdisciplinarity, promoting cooperative, cross-disciplinary research endeavors.

The integration of adaptation into translation studies is not without limitations. It should be kept in mind that incorporating adaptation into the translator training may unlock potential for artistic or literary translations, where there is enough room for creative interpretation. However, this approach might not be equally applicable to technical translations where accuracy remains paramount. Additionally, the complexity of measuring the impact of adaptation may pose challenges in terms of assessment, or controlling the degree of recreation. Therefore, future research may address these limitations and further refine this integration. Advancing research in this area will promote a dynamic and inventive methodology for applying translation in a multimedia age, pushing the boundaries of the field, and reinforcing the interdisciplinary connections between translation and adaptation.

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