

Recontextualization in *Yeşilçam*-Era Turkish Cinema: *Wuthering Heights* and *Derbeder* from the Perspective of Translation and Adaptation Studies

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Comparatively analyzing films through the lenses of translation and adaptation studies may prove to be functional in understanding how texts evolve across different mediums, languages, and cultures. This study attempts to analyze the recontextualization process in the *Yeşilçam* era of Turkish cinema by comparing *Wuthering Heights* (1939) and its Turkish adaptation *Derbeder* (1977) through the perspectives of translation and adaptation studies. Utilizing Per Linell's concept of recontextualization (1998) and Gideon Toury's (1986) descriptive translation studies (DTS), the analysis explores how recontextualized elements operate in their new cultural and linguistic context. As there is no medial difference between the works selected for comparison, the concept of intrasemiotic translation is relied on (Toury 1986). Narrative structures, settings, characters, and linguistic translations are examined to illustrate the shifts made by the screenwriter in *Derbeder* under the impact of the socio-economic and technical challenges of the *Yeşilçam* era. Findings reveal a streamlined narrative, culture-specific character portrayals, and thematic modifications that resonate with Turkish audience values, emphasizing 'rural-urban' and 'rich-poor' dichotomies. As for the linguistic translations, some seem to be well-considered, while others appear to be arbitrary. The paper underscores the crucial role of screenwriters as communicators and the significant impact of interpretive shifts in the adaptation process, demonstrating how adaptations reflect cultural identities and constraints.

Keywords: recontextualization; adaptation studies; translation studies; intrasemiotic translation

1. Introduction

Comparatively analyzing films through the lenses of translation and adaptation studies may prove to be functional in understanding how texts evolve across different mediums, languages, and cultures. However, due to the multiplicity of definitions of 'translation' and 'adaptation,' there are ongoing discussions as to which field serves as a tool for or advances the other (Greenall and Løfaldli 2019, 242; Venuti 2007; Raw 2017, 494), making it challenging to formulate a framework for interdisciplinary and comparative analysis of films. Therefore, this

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(Received 20 March 2025; accepted 4 June 2025)

paper attempts to adopt a balanced approach to the matter by amalgamating the two disciplines on the basis of ‘recontextualization’ by subscribing to Per Linell’s view that “[r]econtextualization involves dynamic transformation of meaning from its original context to another context to assign different values to it” (2001 quoted in Altahmazi 2020, 2), since both are primarily concerned with how meaning is transferred, transformed, and interpreted in new contexts.

As can also be underpinned by intention-based semantics and cognitive theories of communication (Grice 1991; Sperber and Wilson 1995), recontextualization may significantly alter meaning-making capabilities of the audience since it adds new communicative elements, makes existing ones more explicit or implicit, or eliminates them altogether:

It is left to the communicator to make correct assumptions about the codes and contextual information that the audience will have accessible and be likely to use in the comprehension process. The responsibility for avoiding misunderstandings also lies with the speaker, so that all the hearer has to do is go ahead and use whatever code and contextual information come most easily to hand. (Sperber and Wilson 1995, 43)

Moreover, if ‘communication’ is understood simply as requiring ‘intention’ from the sender, then a communication-based approach limits the broader meaning of the term ‘translating.’ However, if ‘communication’ includes semiotics, meaning that “communication of messages” (e.g., Jakobson 1971 quoted in Toury 1986, 1115) is equated with it, then communication terms are essentially the same as semiotic ones, making them interchangeable and translatable (cf., Toury 1986, 1115). On that basis, this paper acknowledges the critical position of the screenwriter as a ‘communicator,’ and aims to explore what kinds of interpretative possibilities, effects, and shifts they can create by comparatively analyzing the film *Wuthering Heights* (1939) and its Turkish adaptation *Derbeder* (1977).

Since there is no medial difference between the two works selected for comparison, the analysis will rely on the concept of ‘intrasemiotic’ translation, a term Gideon Toury offers contrary to “the traditional bias for *linguistic* translating” (1986, 1113; original emphasis), which paves the way for an analysis of domestic adaptation, or recontextualization of a foreign film within the scope of translation studies (cf. Toury 1986, 1113–1114). According to Toury, Roman Jakobson’s tripartite definition of translation, i.e., ‘intralingual,’ ‘interlingual,’ and ‘intersemiotic’ (1959 as cited in Toury 1986, 1114), can be taken further with some

“reconstructions made within descriptive translation studies, [...] [and] allow us to hypothesize translating as a *four-stage process*” (Toury 1986, 1114; original emphasis):

- (1) an indispensable *decomposition* of the initial entity up to a certain, varying level, and assigning its constituents at this level the status of “features;”
- (2) a *selection* of features to be retained, that is, the assignment of *relevance* to some part of the initial entity’s features, from one point of view or another;
- (3) the *transfer* of the selected, relevant features over (one or more than one) more or less defined semiotic border;
- (4) the *[re]composition* of a resultant entity around the transferred features, while assigning to them the same or another extent of relevancy. (Toury 1986, 1114)

Accordingly, Toury (1986) holds that translation can be considered as a “*non-interrupted continuum*” (1114; original emphasis) due to the lack of “*clear-cut*” (1114; my emphasis) borderlines between the above-given phases, which concurs with Linell’s aforementioned assumption that “[t]he dynamic coupling and the delicate intertwining of discourses and contexts [in recontextualization process] can be identified at several levels” (1998 quoted in Greenall and Løfaldli 2019, 246).

In light of these views, section 2 provides information on the selection of the films and their background, while the remainder of the paper is structured as follows: Section 3 provides information about the methodology, section 4 consists of the comparative analysis of the films, and section 5 concludes the overall discussion.

2. Selected Films and the Setting: The *Yeşilçam* Era of Turkish Cinema

What makes Temel Gürsu’s *Derbeder* (1977) worthy of attention for the purposes of this study goes beyond the fact that it is an ‘adaptation of an adaptation’ (i.e., Emily Brontë’s classic *Wuthering Heights* to William Wyler’s 1939 film with the same title)—it is instead the era (*Yeşilçam*) and the context within which it was created.

Considered to start after the transition to the multi-party period of the Republic of Türkiye (1950) and to continue until 1980, “*Yeşilçam* [...] operated under diverging conditions throughout its history, with a network of dynamic connections between particular players, offering a unique form identified with the character and the spirit of the industry” (Savk and Dogu 2021, 194–195). Although the 1950s started with an economic boom thanks to the Marshall Plan—under the influence of the liberalization after the postwar era—the remainder

of the decade was plagued by an authoritarian regime and economic instability (Gale Primary Sources, n.d.). The following highlight by Erik J. Zürcher can be considered as an accurate summary of the atmosphere of the period: “The press, which under the censorship restrictions could not report on the riots, instead gave extensive coverage to the student demonstrations in Korea, which brought down President Syngman Rhee around this time” (2017, 243).

Eventually, a military *coup d'état* took place in May 1960; the civilian control of the system resumed in 1961, and to maintain economic and political stability, the State Planning Organization (*Devlet Planlama Teşkilatı*) was given the task of creating strategic plans towards the development of the country in 1963. As part of these recent policies, the import-substitution industrialization model was adopted, the primary purpose of which was to minimize trade balance deficits (Özaydın and Çevik 2017, 601). However, as underscored in Cem Kaya’s documentary titled *Remake, Remix, Rip-Off: About Copy Culture & Turkish Pop Cinema* (2014), it was not possible to find a domestic equivalent for certain products, including camera films, equipment, props, and many other goods, the lack of which led to serious limitations for the industry. On the other hand, the economic policies backfired in many aspects, leading to monopolization of the domestic market and increasing the need for foreign currencies. Eventually, the economic depression became so severe that some actions had to be taken in 1980, a year which was marked by another *coup d'état* (Karluk 1995 quoted in Özaydın and Çevik 2017, 601).

2.1 ‘Desperate times call for desperate measures’

Although some critics consider the practices of the period as a way of ‘cutting corners’ – to eliminate the need for finding original stories (Scognamillo 1998 as cited in Demirtaş 2024, 1919–1920), it is hard to ignore the fact that the above-mentioned limitations meant *Yeşilçam* “was both financially and structurally weak”: “There were no film schools, no laboratories for film negative development, the equipment was old and beaten up, the films were exposed to a harsh censorship board and working conditions were adventurous and often deadly.”¹

Consisting of approximately a hundred interviews with almost all parties of the era (actors, actresses, directors, filmmakers, technicians, etc.), Kaya’s documentary provides a

¹ “Synopsis,” *Remake Remix Rip-Off*, accessed December 15, 2024, <https://www.remakeremixripoff.com/>.

comprehensive account of the *Yeşilçam* era from ‘primary sources.’ In the documentary, it is highlighted that with only a few screenwriters (according to actor Aydemir Akbaş, one of the interviewees, only ‘three’) and directors available to meet the ever-growing demands of the local market, *Yeşilçam* focused on profit by repeatedly using the same formulas—i.e., often clichés, such as rich man-poor girl love stories, feuds, inheritance disputes, etc. Exploiting the almost nonexistent copyright laws, *Yeşilçam* filmmakers began creating remakes of European, American, and Indian movies by adapting the plots and characters to appeal to the Turkish audience. Despite limited equipment and budget, they compensated with creativity and extensive manpower both behind and in front of the camera. Instead of just copying scenes, they often used original soundtracks and special effects from other films when budget constraints prevented recreating them: as “jet-régisseur” Çetin İnanç sums up in the documentary, they should not be expected to pay for an orchestra to create their soundtracks when they have no budget for catering.

2.2 *Derbeder* (1977)

Directed by Temel Gürsu, *Derbeder* is about the challenging love story between İpek, the daughter of a landowner, and Ferdi, a poor laborer. Although the two lovers grow up in the same village, they are separated when İpek moves to the city. Despite the separation, their love endures. The kinship between Abbas Ağa and Ferdi’s father is strained when Abbas Ağa’s attitude changes upon acquiring wealth, ending their friendship. Ignoring his father’s warnings about İpek, Ferdi heads to the city, believing Abbas Ağa will support him. As Abbas Ağa continues to look down on him, Ferdi endures every insult and hardship for his love.

Realizing that he cannot be with İpek while he is poor, Ferdi concludes the sole possibility for fulfilling his dreams is to go to İstanbul.² The fact that the film is starred by a famous singer, Ferdi Tayfur (as Ferdi), arguably adds a musical dimension to the film, the potential effects of which will be discussed later.

² “Derbeder,” *SinemaTürk*, accessed December 16, 2024, <https://www.sinematurk.com/film/2926-derbeder>.

Figure 1. Posters of the films



2.3 *Wuthering Heights* (1939)

Directed by William Wyler, the story of *Wuthering Heights* (1939) follows the tragic romance of Cathy and Heathcliff, who, despite their profound love for each other, are kept apart by societal constraints and prejudice. They first meet as children when Cathy's father, Mr. Earnshaw, brings the abandoned Heathcliff to their home. After Mr. Earnshaw's death, Cathy's brother, Hindley, becomes the head of the estate and relegates Heathcliff to the status of a servant, making him work as a stable boy. The social class divide creates a rift between them, and Cathy eventually marries Edgar Linton, a wealthy neighbor. Heartbroken, Heathcliff leaves, only to return years later as a wealthy man, but by then, it is too late to change their fates.³

The Oscar-winning film was adapted from Brontë's original by Ben Hecht and Charles MacArthur, who are regarded among "the most talented writers ever to work for Hollywood" (Baines 1996, 613). Besides, the film, despite being the first-ever adaptation of the novel on which it was based, was praised by the critics for its cast, cinematography, and success in retaining the effects created in the original work.⁴

According to Toury, "[e]ven though translatability *is* a constraint, and a very strong one, on translating, no actual act of translating is performed (or occurs) in a cultural vacuum, so that,

³ "Wuthering Heights," *IMDb*, accessed December 16, 2024, <https://www.imdb.com/title/tt0032145/>.

⁴ "Wuthering Heights Reviews," *Rotten Tomatoes*, accessed December 16, 2024, https://www.rottentomatoes.com/m/1024192-wuthering_heights/reviews.

eventually, it is cultural (general and/or specific) *norms* which determine how the act will be carried out” (1986, 1116; original emphasis). In this sense, the fact that *Wuthering Heights* (1939) received an Oscar award in 1940 can be considered as the norm which *Derbeder* (1977) stems from: as mentioned before, the *Yeşilçam* film industry, despite lacking financial resources and time, was profit-driven. Thus, *Yeşilçam* filmmakers might have considered creating a novel solution redundant when established methodologies already exist and are proven effective. Combined, these qualities make *Wuthering Heights* an ideal candidate for *Yeşilçam* filmmakers to base their production, as mentioned in Kaya’s documentary.

3. Methodology

This study employs a qualitative research design that is built upon the comparative analysis of the two aforementioned films, *Wuthering Heights* (1939) and its Turkish adaptation *Derbeder* (1977) within the context of *Yeşilçam*-era Turkish cinema. As highlighted earlier, the analysis is framed through the lens of translation studies and adaptation studies, with a particular emphasis on recontextualization, because “after all, adaptations are like domesticated translations, where target values, conventions, and norms are superimposed on the source text, cultural differences are erased, and the foreign becomes palatable for the local audience” (Chan 2012 quoted in Van Doorslaer and Raw 2016, 198).

3.1 Data Analysis

The analysis of the recontextualization process is intended to operate on multiple dimensions, which are classified under four headings: (i) narrative structure and plot, (ii) setting, (iii) characters and their cultural representations, and (iv) linguistic translations. Initially, a comparative narrative analysis will highlight the alterations made to the narrative structure to reveal the strategies followed by the adapters to make the target text lend itself well to the Turkish context. This will be taken further through an in-depth analysis of the role the setting plays in each film and how the setting-wise recontextualization of *Derbeder* (1977) contributes to the perception of the work by the target audience. Additionally, the differences in the depiction of the characters and their impact on the overall narrative of *Derbeder* (1977), i.e., the extent to which characters are ‘instrumentalized’ in the process of recontextualization,

will be explored systematically. Finally, the linguistic translations in the narrative and character names between *Wuthering Heights* (1939) and *Derbeder* (1977) will be examined to unveil their potential effects in the conveyance of the source-text themes.

3.2 Limitations

This study is limited to the analysis of two specific films and may not generalize to other adaptations (including *Yeşilçam*) or cinematic contexts. Additionally, the limited availability of comprehensive archival material and reviews for *Derbeder* (1977) poses limitations on the depth of analysis.

4. Comparative Analysis of the Films

As mentioned earlier, there is no medial difference between the selected source and target texts, rendering an analysis on medial recontextualization unattainable. However, a brief background information on Brontë's 1847 work in relation to Wyler's 1939 film adaptation may prove to be useful in interpreting the preferences of the screenwriters in the ensuing analysis.

One might take the stance that there are some major differences between Brontë's novel and Wyler's adaptation, the most striking of which emerges from the fact that Wyler considerably shortened Brontë's storyline: While Brontë's novel spans two generations, including complex relationships between the Earnshaws and the Lintons, the film adaptation focuses mainly on the romance between Heathcliff and Catherine, adhering to the first generations of both families. Consequently—with protagonists at the focus—it can be argued that the film is more romantic than gothic, unlike the novel. Additionally, possibly due to concerns with 'performability' (cf. Bassnett [1980] 2014, 128–140), the film simplifies the plot, leaving out Brontë's detailed descriptions in the novel.

4.1 Narrative Structures and Plot

After the title and credits, *Wuthering Heights* (1939) starts with the following note: "On the barren Yorkshire moors in England, a hundred years ago, stood a house as bleak and desolate as the wastes around it. Only a stranger lost in a storm would have dared to knock at the door

of *Wuthering Heights*.” Behind this text on screen, a man (Mr. Lockwood) struggles to walk in deep snow in an attempt to access an estate (*Wuthering Heights*) under severe wind conditions. The scene is dark and gloomy, and the fact that the film is shot in black and white contributes to the atmosphere. Afraid and unsettled, Mr. Lockwood enters inside, introduces himself, and Mr. Heathcliff allows him to stay for the night. As he is sleeping, however, he hears a noise outside. When he looks out of the window, he sees a lady coming in the storm, calling out her name ‘Cathy.’ He immediately calls Mr. Heathcliff, who merely tells him to leave the scene. Curious about all this strangeness, he starts to talk to Nelly, the servant of *Wuthering Heights*, when Mr. Heathcliff runs after Cathy in the storm. Only after Nelly begins her narration does the audience start to see the main storyline with a flashback. Through the end of the film, i.e. after Cathy dies in Mr. Heathcliff’s arms, the narration switches back to Nelly, who finishes her words by expressing the view that Cathy is not a ghost but Cathy herself, as her “love is stronger than time itself, still sobbing for its unlived days.” On that basis, it can be argued that *Wuthering Heights* combines ‘nonlinear structure’ and ‘circular structure’: from the perspective of non-linearity, the above-mentioned flashback is accompanied by multiple perspectives (Mr. Lockwood and Nelly, for example), which Wyler instrumentalizes to enhance the storytelling, adding mystery and deepening character developments. Circularity, on the other hand, is achieved through Nelly—she starts and ends the main chain of events, which creates a sense of closure and symmetry, as well as highlighting the circular nature of life.

Derbeder (1977), on the contrary, starts with a tractor plowing a field under the sun. It is relatively straightforward to infer from the state of the tractor driver (Ferdi) that the weather is very hot. In fact, his initial appearance goes hand in hand with the title of the film, which can roughly be translated into English as ‘down-and-out.’ The scene is accompanied by Ferdi Tayfur’s (the protagonist himself) *arabesque*⁵ song *Huzurum Kalmadı* (can be translated into English as ‘no longer at peace’), the lyrics to which express a sense of deep longing and heartache—just in line with the storyline of the film. The chain of events begins with a transition from the song to the scene where a postman arrives at the farmland with a letter, which turns out to be from İpek (Şahinoğlu). In that sense, *Derbeder* differs from Wyler’s *Wuthering Heights*, as there is no encapsulation of the main chain of events through a flashback and a

⁵ A Turkish folk music genre in which common themes are love, longing, yearning, unrequited love, and pain (see also Stokes 1992).

third-person narrator. Instead, Gürsu arguably adopts a ‘three-act structure’: the section starting with the beginning of the film, i.e. where Ferdi receives a letter and decides to head to the city, and continuing until his visit to Şahinoğlu farm serves as the ‘act one’ (or ‘setup’), which introduces the main characters, setting, and the ensuing conflict. It ends with Ferdi’s rejection by İpek’s aunt, leading to a major disappointment—a typical inciting incident that propels the story forward. ‘Act two’ (or ‘confrontation’) develops the conflict (underlining the status gap between the families of the protagonists) with obstacles and challenges, especially in Ferdi’s attempts to find a job in İstanbul. Finally, ‘act three’ (‘resolution,’ in other words) begins when İpek’s husband Tarık leads to the bankruptcy of the family due to his gambling debts and Ferdi buys their farm.

The shifts, or arguably ‘simplification,’ in *Derbeder*’s narrative structure as part of its recontextualization process can be linked to two primary reasons. The first reason can be classified as societal because of the economic and social instability in the country (as explained in section 2 and section 2.1) at that time: with limited entertainment options available, the cinema became a primary leisure activity, contributing significantly to the rapid growth of the film industry. To ‘keep the wheels turning,’ however, filmmakers had to appeal to everyone; and for that, they had to keep things simple, resulting in the elimination of most of the artistic features (such as flashbacks and gothic elements) or their replacement with musical scenes. Ultimately, elderly family members and children may struggle to comprehend such complexities. The second reason may directly be associated with technical limitations. As mentioned earlier, it was a major challenge to obtain camera films due to import restrictions and other governmental policies during the *Yeşilçam* era. In a setting where directors operated with minimal room for error, lengthy narratives incorporating complex artistic elements were likely unfeasible. These assumptions can also be underpinned by the elimination of some characters or certain significant changes in the plot, which will be discussed in respective sections of the paper.

4.2 Setting

Figure 2. Similar scenes from *Wuthering Heights* and *Derbeder* and their setting-wise differences, *left to right*



When compared to *Wuthering Heights*, differences in the plot of *Derbeder* strike the audience (in fact, right from the beginning; see section 4.1) due to a notable shift in terms of setting: Although *Wuthering Heights* is faithful to the novel, i.e. reflecting the gloomy atmosphere of the Yorkshire moors, it is the exact opposite in *Derbeder* since the entire plot takes place during the summer season—typical of a romance film. In that sense, it can be argued that the setting and atmosphere in *Derbeder* are adapted for Turkish audience. This assumption can be taken further by the multiplicity of locations (Ferdi’s village, Antalya, and İstanbul) as opposed to *Wuthering Heights* (all set in Yorkshire), which highlights and critiques the ‘urban-rural dichotomy’ present in most films of the *Yeşilçam* era (in line with Kaya’s documentary).

Figure 3. Scenes from different settings in *Derbeder*



In that sense, Ferdi's village is a typical rural setting, as it includes farms (e.g., opening scenes), open fields, and scenic views (e.g., Ferdi and İpek's meeting spot next to a waterfall). This portrayal arguably emphasizes the simplicity, traditions, and close-knit communities of rural life: Ferdi's parents, for example, hold onto their traditions and refuse to leave their simple rural life behind to move to the city. Urban life, on the other hand, is portrayed as having plenty of opportunities available while showcasing modern buildings and busy and luxurious places. However, migration to an urban area equally means challenges in adapting to city life and the breakdown of traditional values in most cases: İpek's father Abbas Ağa and her aunt Zeynep, for example, openly reflect their incapability of navigating the dichotomy between their rural origins and their urban new standards, leading to personal and social conflicts. Ferdi, on the other hand, is presented as an exception—despite the hardships (e.g., poverty, betrayal) faced, he perseveres without making compromises on his love and values. Characters and their cultural representations will be discussed in the following section.

4.3 Characters and Their Cultural Representations

In *Wuthering Heights*, Heathcliff, as a dark (where he comes from or goes to become rich is unknown) and vengeful character, seeks revenge against those who have wronged him. He embodies societal outcasts and the consequences of social injustice. In contrast, Ferdi in *Derbeder* rejects revenge and chooses a path of redemption. This divergence in their actions reflects the contrasting cultural values of the source and target cultures. Ferdi's mild approach lends itself better to Turkish society, in line with primarily the sayings provided in table 1:

Table 1. Turkish sayings and their translations

'Ah almak' (Tr.) [1]	A phrase used to express the concept of invoking negative emotional consequences from someone's suffering or displeasure. The word 'ah' translates to 'sigh' or 'cry of grief,' and 'almak' means 'to take.' So, 'ah almak' literally means 'to take a sigh of grief.'
'Başkasının hayrını görmediği maldan hayır gelmez.' (Tr.) [2]	'There is no good in wealth that does not benefit others.'
'Baba sözü dinlemek' (Tr.) [3]	'To listen to one's father's advice' – A phrase emphasizing the importance of showing respect to the guidance offered by one's father (as an elderly authority)

	figure) and acknowledging their experience and knowledge.
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The father figures in both narratives play a crucial role in shaping the protagonists' destinies—but in different ways. In *Wuthering Heights*, Mr. Earnshaw, a seemingly kind and respectable gentleman, adopts Heathcliff into his family and brings him to Wuthering Heights. It is this very action that starts the chain of events primarily shaped around Heathcliff's falling in love with Mr. Earnshaw's daughter, Catherine. After Mr. Earnshaw's death, his son Hindley and his abusive mannerism lead to Heathcliff's transformation into a bitter and vengeful figure. On the other hand, in *Derbeder*, already in love with İpek, Ferdi pays a visit to the Şahinoğlu farm by himself to seek assistance. In return, Abbas Ağa (Şahinoğlu), a *nouveau riche* and arrogant landowner, mistreats Ferdi, therefore setting the example of a corrupted father figure: He does not allow İpek to be with Ferdi, cooperates with Tarık merely because he is rich, resorts to trickery, and paves the way for Tarık-İpek marriage. Although this chain of events fuels Ferdi's determination to rise above his circumstances, Ferdi never practices a deceit or harms anyone in his success story, setting him apart from Heathcliff—instead, he adheres to his father's advice. In other words, it can be inferred that Heathcliff's pursuit of wealth in the 'New World' is seen as a means of achieving social status and exacting revenge, while Ferdi's rejection of material wealth and his focus on personal integrity align with the cultural values of self-reliance and community in his society.

The foils, Edgar Linton and Tarık, further emphasize the cultural differences. In *Wuthering Heights*, Edgar, a well-behaved and honest man, represents the established social order. He and Mr. Earnshaw present sufficient evidence for the audience to conclude that not all rich men are evil figures in source culture, whereas Hindley (and partially Heathcliff) is presented as the only exception(s). On the other hand, Tarık, a spoiled rich boy who resorts to trickery and betrayal, embodies the corrupting influence of wealth and privilege. In fact, almost all rich characters are portrayed as evil figures in *Derbeder*: in addition to Tarık, the entire Şahinoğlu family (except for İpek) underpins the assumption that 'money corrupts people,' thus the 'rich-poor dichotomy.' One might therefore hold that the underlying message to be taken here is 'being rich is not something to be aspired to'—an ideal imposition on society, especially when the socioeconomical status of the era is considered. From that perspective, characters'

actions and motivations seem to be shaped by their cultural contexts and the societal expectations placed upon them.

Cultural differences are not limited to male characters, since patriarchy in *Wuthering Heights* and *Derbeder* operates on different levels. In *Wuthering Heights*, Catherine—or Cathy—is depicted as a woman with fluctuating moods and a complicated love life, torn between two men. The narrative also highlights the rivalry between women, particularly between the sisters Isabella and Catherine. In contrast, *Derbeder* presents İpek as a dedicated and loyal lover, who stands out as the only member of her family not associated with *nouveau riche* status: from the moment she marries Tarık, despite being under pressure, she remains loyal to him until he is shot by Abbas Ağa. Besides, the story also lacks the rivalry between women that is prominent in *Wuthering Heights*—since Sevda’s feelings towards Ferdi are platonic, she merely wants Ferdi to be happy and does not confront İpek at any point. This shift in the nature of female protagonists can similarly be attributed to target culture norms. In Turkish culture, it is generally seen as inappropriate for a woman to be in love with two men under any circumstances. If İpek acted like Cathy, there would be ‘purity’ in their love, rendering Ferdi’s dedication meaningless. Similarly, any steps taken towards Ferdi by Sevda would be seen as an act of seduction (*ayartmak* in Turkish – with negative connotations); thus, it would not be possible to regard her as a ‘decent’ lover.

Other changes in the list of characters include the removal of Hindley, Nelly, and Isabella from the source text and the addition of Mahmut Ağa (Ferdi’s father), Zeynep (İpek’s aunt), and Sevda to the target text. Additionally, Tarık replaces Edgar in *Derbeder*, taking on attributes similar to Hindley, such as gambling and drinking. Overall, the cultural context differs, with *Wuthering Heights* reflecting 19th-century English society and its social class dynamics, while *Derbeder* is recontextualized to depict the traditional Turkish setting of the 1970s with an emphasis on relationships, family, and social norms of the era in general.

4.4 Linguistic Translations

A comparison of character names between *Wuthering Heights* and its Turkish adaptation *Derbeder* may highlight how the recontextualization process has impacted the character names and their potentially associated meanings. Some notable observations include the names of female protagonists: in the source text version, parallels between the name Cathy (Catherine)

and her ‘cat-like’ mood swings can be drawn. On the contrary, in the target text, the female protagonist is named İpek, which translates to ‘silk’ and connotes softness and gentleness. This change in connotation suggests a shift in how the character is perceived by the target audience.

The source text name Heathcliff might be derived from ‘heath’ (moorland) and ‘cliff,’ reflecting his wild and isolated nature. Phonetically, it also connotes ‘heat,’ in line with his aggression. In the target text, on the other hand, the male protagonist is Ferdi Tayfur, a famous singer playing himself. His name and presence, along with his musical scenes, potentially act as the selling point of the film while adding a layer of artistic dimension. This assumption makes more sense if the number of films produced each week in the *Yeşilçam* industry is considered (cf. *Remake, Remix, Rip-Off*).

In the source text, Isabella’s name means ‘devoted to God,’ which can be connected to her suffering in near-‘worshipping’ Heathcliff and enduring his atrocities. Some of her lines support this interpretation: “I can make you happy, let me try, you won’t regret, I’ll be your slave.” Isabella’s target text counterpart is named Sevda, which means ‘strong love’ in Turkish, suggesting a similar focus on her character. As mentioned earlier, her love remains platonic, making her case similar (or arguably more difficult, at least Isabella marries Heathcliff) to that of Isabella. She says even though her love was unrequited, it made her happy,⁶ highlighting her selfless love for Ferdi.

The source text family name Earnshaw suggests an association with eagles, since Earnshaw is a compound “habitational name from a place in Lancashire, named old English as ‘eagle’s nook’ . . . [while] Earn is the old English word meaning ‘eagle’” (Hanks 2003a, 508). In the target text, the corresponding surname is recontextualized as Şahinoğlu, which is a common surname in Turkish and translates to ‘son of a falcon,’ maintaining a similar association with birds of prey. Furthermore, their overall attitude as a family goes hand in hand with the Turkish saying *alacağına şahin, vereceğine karga* (Tr. a falcon when it comes to receiving, a crow for when it comes to giving; my translation).

The English family name Linton links Mr. Linton to ‘flax’ (Old English – ‘lin’) i.e., linen, potentially hinting at his wealth and refinement (reminding the audience of linen suits).

⁶ “Sevgim karşılıksız da olsa mutlu ediyordu beni.”

The word is also associated with hillside (Old English – ‘hlinc’) and settlements found in the Scottish borders, thus overlapping with the setting (Hanks 2003b, 443).

In the Turkish adaptation, the name of his counterpart is Tarık, which means ‘visitor’ or ‘knocker at the door,’ suggesting a more active role: When Abbas Ağa prohibits İpek from seeing Ferdi, Tarık goes to Şahinoğlu farm frequently to deliver Ferdi’s love letters (and eventually starts to change them with his own versions to end their relationship). This shift overlaps with the actions of the characters in their respective storylines: In the source text, it is Cathy and Heathcliff who sneak into Mr. Linton’s property to peek at his party and get caught. Trying to escape, Cathy gets injured and is allowed inside, while filthy Heathcliff is thrown out. Cathy’s feelings towards Mr. Linton start to develop from this moment onwards. In the target text, however, it is Tarık who comes out of the blue and makes deliberate attempts to start a relationship with İpek—for her wealth only, after drying out his father.

Overall, the film embodies a significant number of recontextualization practices, which demonstrate how linguistic translations can significantly alter the connotations and interpretations of character names. While some names retain similar associations (e.g., Mr. Earnshaw and Şahinoğlu), others undergo substantial changes that potentially impact how readers perceive the characters and their attitudes. It can therefore be concluded that a thorough understanding of the decisions behind linguistic translation choices requires diligent consideration of the target culture. Table 2 given below further supports the points made up until this point:

Table 2. Comparison of selected lines from both films

<i>Wuthering Heights</i> (1939)	<i>Derbeder</i> (1977)	<i>Derbeder</i> (Eng.; my translation)
Hindley: “Your curses will come home to feed your own heart. Every agony you’ve given will return.”	Abbas Ağa: “Allah’ın tokadı yoktur insana işte böyle vurur.”	<i>Mot à mot</i> translation: ‘God does not slap but hits you this way,’ meaning: Whatever goes around, comes around.
Nelly: “Master Edgar and his charms and money and parties.” [as reasons to marry him]	Tarık: “Para her pisliği örter, biliyorsun.”	<i>Mot à mot</i> translation: ‘Money covers up all the dirt, you know.’ [overlaps with the portrayal of the rich as evil figures]

Heathcliff: “Remember the time you hit me with the rock, shamed and flogged me as your stable boy.” [to Hindley, informing him that he has his property over in return for his gambling debts]	Ferdi: “ <i>Nasırlı ellerin helal ekmeğiyle büyüdüm. Düşmanım da olsa kalleşçe arkadan vurmam.</i> ”	<i>Mot à mot</i> translation: ‘I grew up with halal bread’ (i.e., money that’s been honestly earned) ‘from calloused hands’ (having callouses is associated with being hard-working in the target culture). ‘Even if it were my enemy, I would never stab anyone in the back.’
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5. Conclusion

Overall, the analysis arguably highlights the multidimensional interplay between adaptation and artistic qualities of a film, revealing some notable shifts in the target text *Derbeder* as a result of the recontextualization process. It can be argued that most of the identified changes result from the screenwriter’s efforts to cater to the Turkish audience, while others can be attributed to limitations of the *Yeşilçam* industry (primarily financial and technical) and the socioeconomic status of Türkiye in the 1970s. Therefore, the narrative structure is simplified (literary and artistic elements are minimized) while setting is emphasized to highlight key themes to resonate with the target audience by mainly addressing ‘rural-urban’ and ‘rich-poor’ dichotomies. Accordingly, character portrayals are made more culturally specific. While some linguistic translations seem to be well-considered, others appear to be arbitrary. Findings of this study solidify the critical position of screenwriter as a ‘communicator’ and underscore the potential impact of the interpretative possibilities, effects, and shifts they create on the target audience.

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