

A Descriptive Critical Analysis on Edgar Allan Poe's The Oval Portrait and Its Adapted Version (1973): Adaptation or Inspiration?

Edgar Allan Poe'nun Oval Portre Başlıklı Kısa Öyküsü ve Film Adaptasyonu Üzerine Eleştirel Betimleyici Bir İnceleme: Adaptasyon mu Esinlenme mi?

Araştırma Makalesi / Research Article

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ÖZET

Adaptasyon, 'ihanet' olarak değerlendirilen bir türden, 'çeviri türü' olarak kabul edilen bir alana evrilmiştir. Bu dönüşüm, uyarlamanın çeviribilim alanındaki araştırmacılar tarafından kuramsal ve kavramsal düzlemde incelenbilmesinin önünü açmıştır (Jakobson, 1959; Cattrysse, 1992; Perdikaki, 2016). Uyarlamayı bir çeviri edimi olarak kabul eden bu çalışma, Edgar Allan Poe'nun The Oval Portrait adlı kısa öyküsü ile aynı isimle 1973 yılında beyaz perdeye uyarlanan sinema filmini incelemektedir. Makalenin temel amacı, Poe'nun sıklıkla göz ardı edilen ancak en önemli eserlerinden biri olan bu kısa öykü ile film arasındaki farkları tartışmaktır. Araştırmada Katerina Perdikaki'nin (2016) önerdiği yönetsel çerçeve kullanılmaktadır. İki eser arasındaki karşılaştırmalı çözümleme, Perdikaki'nin modeli temel alınarak gerçekleştirilmiş ve bu model aracılığıyla farklar, *eserin konusu, anlatı teknikleri, karakterizasyon ve zaman ile mekân olmak üzere dört anlatı birimi* çerçevesinde *adaptasyon kaymaları* olarak belirlenmiştir. Bu kaymalar, Perdikaki'nin sınıflandırmasına dayanarak üç başlık altında incelenmiştir: *modülasyon, değişim ve dönüşüm*. Bu yöntem aracılığıyla çalışma, yaklaşık 1300 kelimelik bir kısa öykünün 90 dakikalık bir sinema filmine nasıl dönüştürüldüğünü betimlemekte ve açıklamaktadır. Bulgular, Perdikaki'nin anlatı birimlerinin araçtan bağımsızlığına ve uyarlamalardaki birimlerin ve gerekçelerin örtüşebilirliğine ilişkin görüşlerini desteklemektedir. Ayrıca tartışma, sunulan örnek üzerinden Perdikaki'nin yöntemine katkıda bulunarak *betimleyici ve yorumlayıcı* bileşenlerin kapsamının genişletilmesine yönelik yeni bir tartışma alanı açmaktadır.

Anahtar Sözcükler: Göstergelerarası Çeviri, Adaptasyon, Adaptasyon Kaymaları, Betimleyici ve Yorumlayıcı İnceleme, Edgar Allan Poe, Oval Portre

ABSTRACT

Adaptation has evolved from a type of 'betrayal' to a 'translation type'. This evolution has paved the way for it to be studied theoretically and conceptually by the scholars from translation studies (Jakobson, 1959; Cattrysse, 1992; Perdikaki, 2016). Accepting it as a translational act, the present paper focuses on Edgar Allan Poe's The Oval Portrait and its adapted version released with the original name "The Oval Portrait" in 1973. The main aim of the article is to discuss the differences between the original short story (1845) and the movie highlighting the not-much-mentioned but one of the most important works of Poe. The research employs the methodological tool proposed by Katerina Perdikaki (2016). The comparative analysis between the two works is carried out within her framework, which enables to be able to identify the differences as *adaptation shifts* among the four *narrative units*, namely *plot structure, narrative techniques, characterisation, and setting*. The shifts are also classified under three types, i.e. *modulation, modification, and mutation* with the help of her taxonomy (Perdikaki, 2016). With the help

of the method, the present paper describes the shifts and explains the way how a 1300-word short story was transformed into a 90-minute movie. The findings support Perdikaki's ideas about the narrative units' medium-independency and the overlapping units and reasons within adaptations. Moreover, the discussion also contributes to Perdikaki's methodology by presenting a divergent case and opening a door for expanding the definitions of the *descriptive* and *interpretive components*.

Keywords: Intersemiotic Translation, Adaptation, Adaptation Shifts, Descriptive and Interpretive Analysis, Edgar Allan Poe, The Oval Portrait

1. Introduction

Adaptation as a concept has been the case among the literati for decades. From the perspective of translation studies, it has been accepted and discussed in several ways. It used to be accepted as an unfaithful or free translation of a source text or the adapted (not translated) version of a source text before the 1970s. It was used interchangeably with the terms such as *imitation*, *version*, or *paraphrase* in contrast with translation proper.¹ With the introduction of the descriptive translation studies, especially with the works of Itamar Even-Zohar (1978) and Gideon Toury (1978), the term started to be utilized as a recognized translation strategy so as to tailor the translated text according to the target culture audience and norms. This led to another point of view in terms of translation, which makes the source text accessible for new readership in the same culture such as children or a specific group of a certain ideology or belief. This shift is certainly arguable to open a new door for the term to be received as a systemic and norm-governed choice of the translator but not a betrayal to the source text.

Following the cultural turn in translation studies beginning in the 1980s, adaptation became again a part of the broader phenomenon of rewriting which was suggested by translation scholars such as Susan Bassnett (1998) and André Lefevere (1992). Since translation was accepted as textual renderings motivated by ideology, patronage or poetics present in the target culture. In a similar vein, Lawrence Venuti (1995) also includes the term in his theorization accepting it as a form of domestication which tailors the text for the norms of the target culture erasing the foreignness of the text for the target audience.

However, the suggestion of the term as a type of translation goes back to the 1950s. Roman Jakobson (1959) broadens the framework of translation studies by the concept of intersemiotic translation, which makes adaptation a distinct type of translation. With this framework, adaptation as a term is used for the translational act between different mediums such as from novels to movies, from comics to games, so on. This point of view may be justifiable with the grounds both translation and adaptation have in common. Naciye Sağlam outlines these commonalities in the current understandings under four different aspects such as their occurrence between at least two different domains, their nature as boundary-defying translational practices, their acts as reclaiming agency from source dominance, and their binary nature of the intertextuality with the source texts and the interpretive and creative features in

¹ For the reception and discussion of the concept during the early republican period in Türkiye, see Devrim Ulaş Arslan's PhD dissertation (Arslan, 2023).

the target texts (Sağlam, 2025: 21-22). Based on the acceptance of adaptation as translation and other scholars' theorization, Katerina Perdikaki (2016) proposes a methodological framework which is instrumental in discussing and studying the intersemiotically-translated works within translation studies.

As it is aimed to be done within the present study, her method is also utilized by the researchers within translation studies both in Türkiye and abroad. The method has been applied to different cases; however, the comparison has been generally made between novels and their adapted versions in these studies. Drawing on the literature, except for the only research by Ghulam Maaz Jaan, Hammad Mushtaq, and Amer Akhtar (2021), the source texts of the cases are novels while their adapted versions vary. Hence, the studies can be classified under four groups according to the genre pairs they focus on. This classification may provide us with an outline for the applicability levels or ways of the method. As for the ones comparing the adaptations from novel to movie, Elifceylan Yağız and Ahu Selin Erkul Yağcı analyze Thomas Hardy's well-known novel, *Far From the Madding Crowd*, and its two screen adaptations made in 1967 and 2005. They utilize Perdikaki's framework within a macro-textual level in order to describe and comprehend the shifts occurred during the transfer from the page to screen (Yağız & Erkul Yağcı, 2022). Merve Örs also utilizes the method in analyzing Margaret Atwood's *The Handmaid's Tale* published in 1985 and its film adaptation produced in 1990 (Örs, 2025).² The second group focuses on the series as the adapted version from novels. Şeyma Zeynep Solak and Murat Özcan examine *Saku'l-Bambū*, the novel of Saûd el-San'ûsî published in 2012, and its series version, which was serialized in 2016 (Solak & Özcan, 2024).³ The other focus of the researchers is on the video games. Tules Önenç investigates the shifts between *Alice's Adventures in Wonderland*, the canonical novel of Lewis Carroll, published in 1865 and its video game version, namely *Alice: Madness Returns* released in 2011. The researcher employs Perdikaki's descriptive and interpretive method in the analysis (Önenç, 2022). The only study different from the above-mentioned ones is the one prepared by Ghulam Maaz Jaan, Hammad Mushtaq, and Amer Akhtar (2021). The researchers focus on short stories as the source text of the adaptation in the same vein with the present study. However, the research diverges from the present one since it does not completely utilize Perdikaki's method; it aims to offer a methodological and analytical tool drawing on Perdikaki's method, and to investigate the shifts between the two short stories of Saadat Hasan Manto published in the 1950s, namely Thanda Gosht [Cold Flesh] and Peshawar Se Lahore [From Peshawar to Lahore], and Manto, which is a Pakistani biographical movie based on these two short stories filmed in 2015.

The literature reviewed upon Perdikaki's methodology reveals that the researchers are able to carry out detailed analysis and to problematize the potential shifts between the source and adapted works. However, it is demonstrated that the studies generally focus on the novel-movie duality within the framework. Consequently, this paper concentrates on a short story and

² For the other studies focusing on the adaptations from novel to movie, see also Akseki, 2019; Şener Erkırtay, 2022; Sungur, 2024.

³ For another research focusing on the series as the adapted version, see also Solak, 2024.

its movie adaptation in order to address a gap in the literature. This approach is likely to test the method proposed by Perdikaki on the transformation of a short story to a feature film and to offer potential constraints and restraints.

Based on this theoretical background, the present article accepts adaptation as a type of translation and focuses on a single case, namely *The Oval Portrait*, the short story published in 1845, and its adaptation, the movie version produced in 1973. The reason behind the choice of the *Oval Portrait* as the case study of the present paper is threefold. The first reason is that it serves as a site of interesting findings even considering the length of the short story and the movie, which revives that the movie is different although it was originally presented as the adapted version of Edgar Allan Poe's short story. The second one is the academic indifference to the short story by translation scholars despite the fame of Poe. The last one is to test and apply the method to an adaptation from a short story to a movie, unlike the existing attitude among translation scholars. Upon choosing that certain case, the present paper, different from the existing studies within the field, investigates how a 1300-word short story turned into a ninety-minute movie, the differences between the two works and the motives behind this production.

2. Adaptation as a Research Subject and Adaptation Shifts to Describe and Justify the Divergence

Adaptation in terms of translation studies has evolved from being betrayal to the source text to being a type of translation. This evolution can be claimed to get off the ground with the theorization of Roman Jakobson (1959). He formulates translation in three different types, namely *intralingual translation* or *rewording*, *interlingual translation* or *translation proper*, *intersemiotic translation* or *transmutation* (Jakobson, 1959: 233). He defines the third type of translation as "intersemiotic transposition - from one system of signs into another, e.g., from verbal art into music, dance, cinema, or painting" (Jakobson, 1959: 238). Upon this brief definition within his typology, he includes the transfer made from a text of verbal signs to a version of a non-verbal sign system, which enables adaptation to be studied as a translational act. Hence, adaptation is now a translational act between different mediums and an adapted version (work) of a source text from different sign systems. It is herein significant to test intertextuality between the source text and the adapted version. In other words, the recreation of the source text in a new medium inevitably brings about new challenges since it involves complex and multi-agential production process, which is more likely to arise shifts between the source and the final texts. Lawrence Venuti suggests the necessity "to focus on shifts, on the additions, deletions and substitutions that come to light in the adaptation when it is compared to its prior material" (Venuti, 2007: 33). Since he argues in the same work that they are not neutral and can express the intention of the agents participating in the production of an adaptation. Similarly, Patrick Cattrysse also discusses adaptation as translation in terms of the need for an applicable methodology. He suggests the notion of *marker*, either explicit or implicit, which can provide some clues about intertextuality and inter-systemic relations between its source text and an adapted version (Cattrysse, 1992: 64). When it comes to film adaptation, it is likely to become more explicit because it is "a highly complex and subjective

interpretation of a written material due to the multidimensionality of the filmic medium and the agents involved in the process who are operating in a specific environment” (Akseki, 2019: 4). Cattrysse regards film adaptation as “a set of discursive (or communicational, or semiotic) practices” (Cattrysse, 1992: 62) referring to the complexity of the medium, too. Hence, it is so important to delve into both the source text and movie so as to describe and justify the production process of an adaptation.

Accepting adaptation as a subject within translation studies and considering the scope of the research, the comparative analysis is carried out by close reading of the short story and close watching of the movie. It is also instrumental to utilize the framework proposed by Katerina Perdikaki as the methodological tool in testing the intertextuality between the short story and the movie which are presented with the same title of “The Oval Portrait”. Accepting adaptation as a translation and composing both on translation and adaptation studies, she includes two main components in her framework: namely, *descriptive/comparative* and *interpretative components*. Based on Grounded Theory (Strauss & Corbin, 1998) as its analytical frame and drawing upon concepts from Kitty van Leuven-Zwart (1989), the methodological tool helps us determine the differences between the source text and its adapted version, and the motives, either consciously or unconsciously, behind them. The descriptive component has four groups of *narrative units*, namely *plot structure*, *narrative techniques*, *characterization*, and *setting*, which are medium-independent constituting the skeleton of a narration (Perdikaki, 2016: 73). Plot structure is the fictional events or the story of a narration. Narrative techniques are “the ways in which the events of the fictional story are communicated to the reader/viewer” (Perdikaki, 2016: 74). This narrative unit is categorized under two sub-categories, *temporal sequence* and *presentation*. The first one means the order or duration of the events while the latter is about the ways how these events are communicated in the adapted version, i.e. either via narration or monstration⁴ (Perdikaki, 2016: 74-75). Characterization is “the character portrayals” of the narration (Perdikaki, 2016: 75). The last category of the narrative units is setting which refers to the space including *temporal* and *spatial aspects* where the fictional events unfold (Perdikaki, 2016: 76). Within Perdikaki’s framework, these descriptive categories are scrutinized according to the adaptation shift types such as *modulation*, *modification* and *mutation*, which are borrowed from the taxonomy proposed by van Leuven-Zwart (1989). Briefly stated, the term modulation refers to relatively minor adjustments which are often at stylistic levels; modification means the significant changes in the narrative units; mutation, the last one of the taxonomy, refers to the radical changes in the adapted version such as addition and omission⁵ (Perdikaki, 2016: 76-82).

⁴ Monstration is a term which is used in theatre and cinema, and means “*showing* in a continuous shot” (Loiselle, 2020: 2) or “the deployment of visuals” (Perdikaki, 2016: 78).

⁵ Perdikaki explains these shift types according to each narrative unit in her methodological framework. In plot structure, modulation subsumes amplification that is the act of highlighting an event and simplification which means downplaying an event while transferring a source text to the adapted version; modification includes alteration which may be used interchangeably with the term itself and means significant changes; mutation may appear in two ways addition and excision (Perdikaki, 2016: 76-77). In temporal sequence within narrative techniques, modulation refers to “manipulation of the duration of the communicated story event”; modulation is

The second component of her method is the interpretive one which provides researchers with the capability to comprehend the motives or grounds behind the choices made during a production of adaptation. She briefly explains three interpretive categories such as *economic*, *creative* and *social reasons*. As their very names signify, economic reasons are related to the commercial and profit-oriented aspects of the production while the creative ones include all the genre's necessities and conventions, and adapter's creative intelligence (Perdikaki, 2016: 82-83). The last group of the interpretive component, namely the social reasons, is "the interplay between a given sociocultural and spatiotemporal context and the adaptation" (Perdikaki, 2016: 84). As Perdikaki also states, both descriptive and interpretive components may not have clear-cut distinction in themselves; hence, it is obvious that the narrative units and the motivational factors may overlap, interact and give rise to one another.

3. Edgar Allan Poe and The Original Oval Portrait

3.1. Edgar Allan Poe

Edgar Allan Poe was born in Boston, on 19th January, 1809. As the son of an actor father and an actress mother, he did not live a wealthy life especially after the abandonment of his father. He was adopted by a family friend after his mother's death. Starting the school at the age of 4, he distinguished himself in his school life and made some trips to England and Scotland and passed several years for education in England, which is said to have affected his poetry and narratology (Hammond, 1981: 4, 7). After returning to his hometown and 5-year service at the army, he left the army so as to make a literary career and started his literary career.⁶ He lived in Baltimore until his death on 7th October, 1849.

about the order of these events; mutation is related to the addition or omission to the plot (Perdikaki, 2016: 77-78). Representation involves changes if it is also narrated in the movie as modulation, changes if it is monstrated in the adapted version as modification, and changes due to the change in the plot structure (Perdikaki, 2016: 78-79). In characterization, modulation arises in two ways, namely amplification and simplification; modification refers to the distinct changes in the characters resulting in dramatization, objectification or sensualisation; mutation is the addition or omission of the characters in the adapted version (Perdikaki, 2016: 79-80). In setting, modulation includes amplification and simplification; modification or alteration refers to the radical changes in setting; and mutation means addition or omission of temporal and spatial elements in the setting (Perdikaki, 2016: 80-81).

⁶ In 1832, his five stories were published. In 1833, his story named *MS. Found in A Bottle* won the grand prize in a competition made by the newspaper *The Baltimore Saturday Visitor*. In 1835, Poe started to publish some of his stories in *The Southern Literary Messenger*, and then he started to work as an editor at the magazine and publish his reviews, which contributed the magazine to become famous. In 1836, he got married with his cousin Virginia, who was only 14 years old at that time. In the stories *Elenora* and *Berenice*, the traces of this relation were seen (Wilson). In 1837, Poe moved to New York and was able to publish his single novel *The Narrative of Arthur Gordon Pym*. However, much hope he set on this novel, he could not gain as much success as he had expected. In 1838, Poe started a career as a freelance journalist in Philadelphia. At that time, he worked as an editor at Graham's Magazine and he also wrote the stories *The Fall of The House of Usher*, *William Wilson*, *The Murders in The Rue Morgue*, *The Gold-Bug*, which are amongst his most important works. Poe published his (short) stories into a book named *Tales of The Grotesque and Arabesque* with two volumes. In 1842, Poe's wife Virginia got stricken with an ailment, which caused Poe to have a living death. Despite those problems, Poe was able to write *The Oval Portrait*, *The Pit and the Pendulum*, *The Tell-Tale Heart*, *The Black Cat*, which made him famous, and some other stories. In 1844, he returned to New York and published *Tales*, for which he sent 70 stories and articles and in which only 12 of them were published, and *The Raven and Other Poems*. In 1845, he owned *Broadway Journal*, which was closed due to the financial problems in 1846, and worked as an editor at the magazine. After Virginia's

3.2. The Oval Portrait as a Short Story

The Oval Portrait tells the story of an injured narrator who seeks a place to pass the night in the Apennines with his valet and finds an abandoned mansion. The narrator is attracted by the paintings which decorate the strangely shaped room walls. He finds a booklet that describes them. After changing the place of the candles, he realizes a portrait with an oval shaped frame which is different from the others and is a portrait of a young girl who has rarest beauty. Then, he finds the passage describing the oval portrait and reads the story of the portrait and the girl: The girl loves and gets married to a painter who loves painting more than everything in the world. She is a lovely and very beautiful girl. She hates only painting and the painting stuff which fall between her and her husband. When he wants to draw her portrait, she accepts without hesitation. While the painter draws the portrait, the girl gets weaker and weaker. The most important thing is that the painter who is highly interested in his job does not realize that her bride is fading away. At the end, when the painter makes the last brush stroke, the painting is extremely alive. However, it does not change the fact that she has already passed away. It seems that the soul of the girl flying from her body devolves on the portrait.

3.2.1. The Originality and Other Versions of the Short Story

The short story was initially published in *Graham's Lady's and Gentleman's Magazine* in 1842 with the title "Life in Death" (Pinto Bellin, 2017: 156). That initial version is a little longer than the circulating versions since there are some omissions. A paragraph of 492 words and an Italian epigraph, which is as follows "Egli è vivo e parlerebbe se non osservasse la rigola del silenzio [He is alive and would speak did he not observe the rule of silence]"⁷, are said to have been omitted in the final version which was first published in 1845 (Mabbott, 1978: 662). The shortened version was firstly published in *Broadway Journal* on April 26th, 1845. Moreover, the short story was reprinted in different journals and magazines for 20 times, and there have been translations of the short story in different languages such as French, Danish, Dutch (Edgar Allan Poe - "The Oval Portrait", 2024), and Turkish.

The short story has been popular among the literati and the other agents within the film industry. This popularity has given the chance to be produced in many different ways such as movies, TV series, animation and short films. Although there are many sources and works which claim to base on The Oval Portrait by Edgar Allan Poe, I include the ones presenting themselves as such⁸:

1. 1910 - Le Portrait Ovale (Short Film)
2. 1934 - The Oval Portrait (Short Film)

death, Poe experienced psychological breakdown; however, that did not prevent him from writing. Hence, he wrote *Eureka*, *Ulalume*, *The Bells*, *The Cask of Amontillado* and *Hop-Frog* before he died at the age of 40 in 1849.

⁷ The translation of the Italian epigraph is cited from Mabbott, 1978: 666.

⁸ These are the ones which I have been able to discover through detailed online research, so the list may be larger and new works with different titles may be added to it.

3. 1973 - Edgar Allan Poe's The Oval Portrait (Feature/Gothic Horror)
4. 1995 - Il Ritratto Ovale (TV Episode)
5. 1997 - The Oval Portrait (Short Film)
6. 2001 - Le Portrait Ovale (Short Film)
7. 2009 - The Oval Portrait (Animated Short Film)
8. 2011 - The Oval Portrait (Short Film)

The movie titled *The Oval Portrait* and released in 1973 is opted as the case of the present paper primarily for its duration since, as it has been mentioned above, the short story consists of solely 1300 words while the movie lasts for nearly 90 minutes, which gives clues of great divergence from the source text. Upon the comparison of both works, the divergence appears to be much greater and much more significant.

4. The Oval Portrait as a Movie Released in 1973

The movie titled *The Oval Portrait* released in 1973 is the loosely adapted version of Edgar Allan Poe's short story. It is a gothic horror movie and is confused to be the same movie with *One Minute Before Death*, which is a movie based on Edgar Allan Poe's another short story, *The Premature Burial*. It is also filmed by Rogelio Gonzalez, Jr. and by almost the same cast, which leads to that kind of confusion (McLennan, 2025). The credits of the *Oval Portrait* are presented as follows: The movie is written and produced by Enrique Torres Tudela based on the short story of Poe. It is directed by Rogelio Gonzalez, Jr. The stars of the movie are Wanda Hendrix and Barry Coe⁹.

In the movie, Lisa Buckingham and her mother, Mrs. Buckingham, arrive at a large country mansion in post-Civil War America in order to attend the reading of the will of Major Alexander Huntington, who is Lisa's uncle and Mrs. Buckingham's brother. He is known simply as "the Major" who has recently passed away. The house is now inhabited by Mrs. Warren and Joseph Hudson. In the mansion, Lisa is drawn to a striking and ominous oval portrait of the Major's daughter and Lisa's cousin, Rebecca, that hangs over a fireplace. The portrait has an uncanny resemblance to Lisa, which unsettles her. As events unfold, Lisa meets Joseph Hudson, who is Rebecca's lover. He initially puts the blame on Lisa for Rebecca's departure and scolds her since he thinks that he is still living with Rebecca in the mansion. However, later on when Lisa puts on one of Rebecca's gowns from a closet, Joseph mistakes Lisa for Rebecca. This resemblance intensifies the mystery and indicates possession or a merging of identities. Later, Mrs. Warren reveals the backstory in a long flashback:

⁹ Moreover, the guest star is Gisele Mackenzie. The co-starring stars are Maray Ayres, Barney O'Sullivan, Doris Buckinham, Pia Shandel, Doris Goldrick, Bill Braden; Ivor Harris, Graham Crowell, Allen Anderson, Dax Logan, Jack Ammon, George Spracklin, Jack Bowdery, Shanna Dickson. The director of photography of the movie is Leon Sanchez. It is edited by Dick Legrand, Sigfrido Garcia. Its associate producers are Herman Allenbach and Verland Whipple.

Rebecca lives in the mansion with her father, the Major, who is both protective and emotionally distant, especially after Rebecca's mother runs off with another man. Joseph Hudson, who is a wounded enemy officer, takes refuge in the mansion during the war. Mrs. Warren and Rebecca hide him from soldiers and from Rebecca's father since her father is an American soldier and also does not want his daughter to keep company with any man. Mrs. Warren recognizes the necklace which Joseph is wearing. Since it is the one she has given to her son whom she has had to leave as she conceives him out of wedlock. Then, she asks him where he has found it. Upon hearing that his mother has given it to him, she, at that very moment, understands that Joseph is her own son. Over time, Joseph and Rebecca fall in love. Joseph wants to get marry to her and begins painting Rebecca's portrait since he is also a painter and paints professionally before joining the army; his love for her is reflected in his art, and the portrait becomes a symbol of beauty, reality and trapped life. In the meantime, Rebecca becomes pregnant. Upon finishing the portrait, the marriage arranged by Mrs. Warren goes awry when a clergyman who has been deceived by Captain Johnson betrays Joseph to authorities. During Rebecca's labor, the Major returns and Captain Johnson, who arrests Joseph, visits him. Despite Mrs. Warren's entreaty, Captain Johnson tells the truth about the enemy officer. Upon learning that the enemy officer has hidden in his own house and had an emotional and sexual relationship with his daughter, he throws Rebecca out of the house and prevents help; the child dies. Afterwards, the Major gets paralyzed and dies in hospital. After the Major is taken to the hospital, Mrs. Warren takes Rebecca back in home; however, she loses her baby and also dies (although the reason for her death is not clearly stated in the movie). Mrs. Warren persuades Joseph to stay with her in the mansion after Rebecca's funeral without confessing that she is his real mother. Upon her departure from the graveyard, Joseph digs out Rebecca's corpse and takes her to the house again beyond her knowledge.

Returning to the present timeline, Lisa seems increasingly influenced by Rebecca's spirit. The portrait's supernatural hold on her becomes more obvious; strange events take place and ghostly figures begin to appear. Gradually, the spirit bound to the portrait possesses Lisa, blurring the boundaries between the living and the dead. When all the heirs arrive at the mansion, the Major's attorney comes to read his will. At that very moment, Mrs. Warren tells them that the Major writes another will after he throws Rebecca out of the house and this second will is testified by Dr. Nelson, who has also died. According to this second will, the Major has left the mansion to Mrs. Warren and other possessions to his heirs. On the same day, everyone in the house sees the ghost of Rebecca and leaves the house on the following day except for Mrs. Warren and Joseph. In the climax, Joseph attempts to reunite with Rebecca's corpse in some macabre way. Mrs. Warren confronts them and shoots her own son, who is insane after losing his love. She confesses having forged the Major's will in order to stay at the house with her son, which she thinks is the only way for her son to remain with her and Rebecca. At the end of the movie, Rebecca and Joseph's spirits are implied to be reunited in death.

5. Describing the Adaptation Shifts between the Two Works

The adaptation shifts between the short story and its adapted version are examined within the framework of Perdikaki. Before the detailed analysis, it is beneficial to introduce the works

from a wider angle in order to comprehend to what extent a source text can be tailored during the adaptation process. As it is mentioned above, the short story is a 1300-word one while the movie lasts for nearly ninety minutes, which explicitly implies the noticeable changes between them. These changes can appear in all the narrative units through the three adaptation shift types as proposed by Perdikaki.

5.1. Plot Structure

The comparative analysis of the plot structures of the two works reveals almost no connection between them since they have profound differences rooted in the differing semiotic and communicative systems of literature and cinema. It is clear even in their summaries given above. Based on Perdikaki's methodology, these structural shifts in the narrative units are not simply deviations from an original but constitute acts of *recontextualisation* which reshape the story's communicative purpose and ideological texture in another semiotic system.

On the one hand, Poe constructs his 1300-word short story in a double-layered plot, namely the outer and the inner frames. The outer frame tells the story of an unnamed narrator who is wounded and takes refuge in an abandoned château in the Apennines. He gets fascinated by a portrait of a young girl in an oval frame and by a book that explains it. The inner one is the narrative which is directly quoted from that book. It tells the tragic story of the young bride and her husband. In the inner frame, the young girl depicted in the oval portrait dies in front of her husband who is obsessively devoted to his art.

The 90-minute movie, on the other, tells the story of Rebecca, a young girl, depicted in the oval portrait despite its similarity in the double-layered structure. It starts with the story of Lisa Buckingham and is disrupted by Rebecca's, and ends with the story of both. Upon the death of her uncle, Lisa and her mother arrive at her uncle's house where she gets possessed by the ghost of her cousin, Rebecca, in order to attend the reading of her uncle's will. During their stay at the house, Lisa experiences some macabre events around the house and feels herself as its part due to her cousin's ghost. This feeling arouses Lisa's interest in her cousin's life about which the audience is informed by another character in the movie, Mrs. Warren. As presented through flashback, Rebecca falls in love with an enemy officer taking refuge in their house and gets pregnant by him. Both her lover's status for her country and her father's obsessively protective personality towards her make her love and life doom. The ghostly and haunting acts of Rebecca are to cause a similar end to Lisa but it is prevented by her relatives and Mrs. Warren. However, Joseph, her lover, cannot survive since the loss of his lover and child drives him insane and is finally shot by his own mother, Mrs. Warren. After the death of Joseph, the spirits of the two lovers get united forever.

As the above-mentioned summaries and comparison reveal, the plots of the two works differ notably from each other with significant changes, which makes it impossible for the readers to link the movie with Poe's short story without the movie posters and the statements during the credits. The movie is presented as "chilling adaptation of his most popular short story" in the poster depicted in Figure 2.

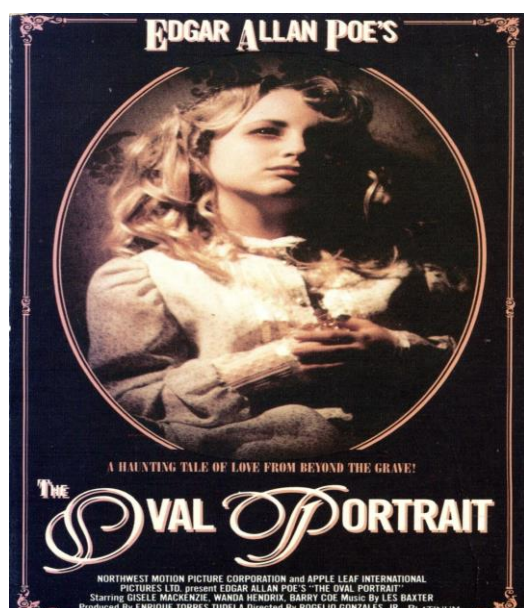


Figure 1: *The Movie Poster (1973)*

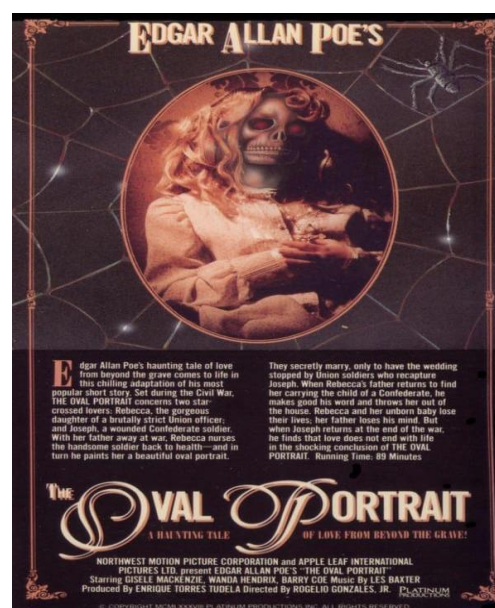


Figure 2: *The Movie Poster 2 (1973)*



Figure 3: *The Presentation of the Adaptation within the Credits Shown in the Movie (González, 1973)*

With such alteration of the story in the plot, the adapted version becomes a gothic horror movie. The alteration of the plot of the adapted version to such an extent can be accepted as modification within Perdikaki's lens since she also uses alteration interchangeably with the term itself (Perdikaki, 2016: 76-77). However, as it has been explained above, she does not include a case with such a significant variation in her proposal. In other words, her method is somewhat claimed to fall short in describing so many differences made in the adaptation process. Hence, the comparative analysis between the short story and the movie proves the need for a new concept so as to explain and distinguish that kind of variation from what she calls modification. Based on the results obtained from the comparison, I suggest the term "divergence" as an adaptation shift type in order to define that kind of variation contributing to her methodological framework. As it is revealed, the plot structure of the adapted movie version of the *Oval Portrait* is transformed into a disparate one due to different motives. This divergence makes it impossible for the readers and audience to relate it with what Poe creates and cannot be accurately described as modification within Perdikaki's conceptualization.

5.2. Narrative Techniques

According to Perdikaki's methodology, narrative techniques subsume as temporal sequence and presentation, the events themselves and the way they are communicated, respectively (Perdikaki, 2016: 74-75). The comparison of the temporal sequences of both works reveals significant divergence as it does in the plot. The narratives in both works bear no similarity in terms of the events except for a single case: the painters both in the inner frames of the short story and the movie want to paint their lovers' portrait. However, a single example cannot provide us with significant data for further interpretation. As for their duration, they are also significantly different. On the one hand, the events in the outer frame of the short story unfolds around the wounded narrator within a night and the inner frame has a longer duration since it is stated that the painting process of the oval portrait depicting the young girl lasts for many weeks. On the other hand, the movie has a much longer duration. Its outer frame telling the story of Lisa Buckingham takes much longer time than the short story does as the exact evidence for this is the letter from Regina, Lisa's cousin, telling that her husband and she will arrive in a week (González, 1973). The inner frame of the movie has the longest duration, more than a year, considering the period in which Joseph takes refuge and recovers in Rebecca's house, which is stated to last at least three months by Captain Johnson who comes to arrest Joseph on their wedding day, and Rebecca's pregnancy. Moreover, the frames merge at the end of the movie, which also extends the duration of the events. This significant alteration of the duration of the events may be easily related to the modification shift applied in the plot since it is impossible to make an analytical comparison between such different units. In other words, the case of the present paper is unique among the ones discussing adaptations. Except for the painters' desire to make their lovers' portraits in both works, there is no link or similarity between the source text and the adapted version. The only connection or relation between the two works is constructed through the movie's presentation to the audience as it is seen in the posters shown in Figure 1, 2 and the credits shown in Figure 3. However, Perdikaki's formulation does not include a shift type to be used for so much fundamental alteration as she discusses temporal sequence in terms of duration, order, addition and omission of the events. Although it can at first sight be thought to be possible to label that type of shift as mutation, i.e. addition or omission from Perdikaki's lens, it may not be instrumental since the temporal sequences have nothing in common except for the titles.

The other sub-category of the narrative techniques is presentation within Perdikaki's formulation. The term denotes "the mode of communication of the story" (Perdikaki, 2016: 78). The short story has a double-layered narrative which intersects the short story since the short story starts with the narrative of a wounded narrator – the outer frame – and ends with the one of the portrait – the inner frame. Both structures are constructed through verbal narration, via first-person narration and narration from a written piece, respectively. This dual structure establishes a metafictional and interpretive distance between event and narration. Moreover, the narrator reads the related part from the book which is given in quotation marks while he observes the artefacts. This dual narration constructs an epistemological framework in which art, perception, and interpretation merge. The inner story of the young bride does not unfold in

real time but is retrospectively summarized, producing a sense of detachment and revealing compression of the narrative time. Since it creates a new story within the story absorbing the reader while compressing the painting process lasting for weeks in a few sentences. Moreover, Poe's thematic obsession can be seen in the point of junction of artistic obsession and death in both stories. Both the outer and inner stories show parallelism in the passion for art. The narrator gets fascinated by a portrait even in a fatally wounded condition while the passionate painter cannot even realize that his wife is dying as he is striking the brushes on the canvas.

The movie differs from Poe's story in presentation sweeping out his double-layered narrative. Instead, it is constructed through monstration, i.e. visual narration (Perdikaki, 2016: 78), consisting of an interwoven structure of the present time narrative with a long flashback sequence. Besides, the movie employs sound effects, terrifying voices, and soundtracks, which increases the tension and horror effect. The movie starts with the story of Lisa Buckingham and goes on with Rebecca's. The audience gets informed about Rebecca's story through flashback which is narrated by a character but is followed by monstration. This is the only part in the movie that is communicated via third-person narration lasting only for ten seconds (González, 1973). Thus, this extremely limited third-person narration is not significant enough to be considered in the discussion, and the shift applied in terms of presentation can be classified as a combination of *modification* and *mutation*. The removal of the narrator and the story-within-the-story structure constitutes a radical structural mutation, while the use of monstration and film dialogue exemplify modification. In other words, the movie's polyphonic interplay of image, sound, and performance creates a layered semiotic texture erasing Poe's singular and controlled narrative voice.

5.3. Characterization

The comparison between the short story and the movie also reveals significant differences in terms of characterization. The short story unfolds among four different characters in Poe's story which are the wounded narrator, Pedro - his valet, the young girl depicted in the oval portrait and the painter in addition to two other names mentioned in the narrative, i.e. Mrs. Radcliffe and Sully. Although these two names are not active in the events, it is important to mention them since these two are important for Poe's artistic pursuit. Greicy Pinto Bellin claims that Poe may make reference to the painter Thomas Sully (1783-1872) as he is in the same position with Poe in search for artistic identity since he makes the portraits of notable personages of the United States as well as the pictures of landscapes (Pinto Bellin, 2017: 157-158). Besides, Gary Richard Thompson suggests that the reference may be made to Robert Sully, who is his friend. Robert Sully makes the portrait of Julia Sully of Richmond, his granddaughter, which is said to be highly realistic (2004). The reference to Ann Radcliffe is likely to be due to her gothic fiction style since Poe and his contemporaries accept her as a competitor to overcome while having been highly influenced by her (Pinto Bellin, 2017: 157). Thus, characterization in Poe's narrative is static, typological, and instrumental. The figures exist to articulate ideas, not to embody evolving consciousness and events. The story's brevity and framed structure enforce distance and detachment, aligning it with the moralized abstraction typical of Poe's short allegorical mode.

Unlike the short story including only six characters, the movie has a relatively wide casting, namely Lisa Buckingham, Mrs. Buckingham, Mrs. Warren, Joseph, Rebecca, Paul, Regina, Captain Johnson, Doris Mullin, Mr. Ashcraft, Major Alexandar Huntington, Dr. Nelson, the priest, the bandymen, the officers, the soldiers and the crowd attending the funeral. The recontextualization of the short story via augmenting the characters makes it character-driven storytelling (Cavazza, Charles, & Mead, 2002). This feature is actually inherent in the medium and amplifies the plot and enriches the narrative. The modification shift in the plot and narrative techniques based on so many alterations in both narrative units is followed by another one in characterization. The characters are presented mostly by their names and surnames and by their professions as well. This type of presentation contributes to the (re)contextualization of the story in a new sphere making the gothic allegory of art's fatal power become a tragic study in love, obsession, and the human cost of creation. Although these changes may be said to be as amplifications, modifications, and mutations motivated by the communicative demands of cinema, the cultural re-evaluation of gender and emotion, and the creative agency of adaptation through Perdikaki's lens, it lies beyond its scope since the works Perdikaki discusses in her formulation do not have such divergence between their source texts.

One of the two apparent shifts in characterization to be comprehended within Perdikaki's conceptualization is that the refuge-seeker wounded soldier-narrator¹⁰ in the short story is transformed into the refuge-seeker wounded soldier-painter in the movie. In other words, the main character of the outer frame of the short story interchanges with the one of the inner frame of the movie in some aspects. This shift can safely be accepted as modification in Perdikaki's terms. The second one is the amplified young lady in the portrait. The one in Poe's short story is mute while the one in the movie spreads fear among all the people around the house. The characters are mainly presented with the adjectives and adverbs in Poe's short story while the ones in the movie are communicated via dialogues in the movie. In other words, the short story's static, emblematic figures become, in the movie, dynamic human subjects, whose emotions and conflicts are rendered through visual and performative means. Moreover, while the opposition of death versus artistic obsession and perfection is at the forefront in the short story, the movie employs the approach for attracting the audience in line with the conventions of its medium. Thus, it may be possible to speak of a type of shift but not in terms of Perdikaki's methodological framework.

5.4. Setting

Perdikaki subsumes setting under temporal and spatial aspects, the time or context and the space in which the fictional events unfold, respectively (Perdikaki, 2016: 76). The analysis of the outer frame of the short story in terms of temporal aspects reveals, on the one hand, that the first one takes place in a war period since the narrator is wounded and seeks refuge. It is not clearly stated in the short story within the present paper's scope. However, it can be inferred from the wounded condition of the narrator, and the first version of the short story also includes

¹⁰ Although it is not clearly stated in the short story, his wounded condition and the quick glance at its first version (Poe, 1842) gives clear clues about the temporal aspects.

that the narrator is in a battle in Constantinople (Poe, 1842). On the other hand, the inner frame has no information about the setting as if it takes place time-independently. The comparison of both works in terms of temporal aspects reveals that modification shift occurs during the adaptation process although there is no certain date or year in both works. Like the transformation of the refuge-seeker wounded soldier-narrator into the refuge-seeker wounded soldier-painter, the inner frame of the movie takes place in a martial context while there is no information about the time in which the outer one passes, interchanging the temporal aspects with the outer and inner frames.

As for the spatial aspects, Poe touches upon the long journey among the Apennines; however, does not include any information about the exact location of the chateau where his valet and he take refuge. However, he depicts the apartment in which they are in line with his writing style. He describes its dimension and features as “the smallest and least sumptuously furnished apartments of the chateau” (Poe, 1845); moreover, he expands his depiction as

It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque (Poe, 1845).

As it can be seen in the depiction of the apartment, Poe's *The Oval Portrait* is almost claustrophobically confined to a single interior space. However, he does not give any descriptive information about the space where the inner story takes place, it is a story of two lovers in which the life of the young lady is sacrificed for the sake of the painter's passion in his art. The movie version has a similar setting with the one depicted in the outer frame of Poe's narration. The difference between the short story and movie in terms of setting distinguishes since both the outer and inner stories of the movie take place in the same mansion, the house of Major Alexander Huntington, and around it. By situating the scenes within a recognizable domestic setting, the movie converts Poe's metaphoric space into a realistic and physical environment - a site where human emotion, rather than abstract moral principle, is enacted. In addition, there are also few battle scenes (González, 1973: 22.00-22.43) while the inner story is visualized through the flashback in the movie. Although there is no clue about the specific location of the mansion, it can be referred via the close watching of the movie that it is in the United States through the clothing of the soldiers.

In general, the spatial and temporal dimensions are similarly expanded in the adapted version of the short story. The weeks-long painting process, compressed into a few lines in the text, becomes an extended narrative in the movie. Such amplification shifts respond both to the visual potential of cinema and to the necessity of maintaining narrative rhythm over a feature-length movie. Poe's claustrophobic turret chamber - confined, symbolic, and gothic - is replaced by a wider cinematic space including gardens, corridors, and sunlit interiors. In other words, the space is reconfigured when narrative meaning moves from verbal abstraction to visual embodiment. This transformation of the single apartment in Poe's story into a broader spatial feature can be accepted as modulation, namely amplification, and mutation in terms of Perdikaki's conceptualization.

6. Interpreting the Adaptation Shifts

Perdikaki's methodology offers a means for comprehending the motives behind the adaptation shifts in addition to mapping them. As it has been explained above, she discusses the motives behind the adaptation shifts through three different categories, namely economic, creative and social reasons. She also suggests that there is no clear-cut distinction between these categories which can overlap for a single shift. Hence, it is safe to discuss the reasons under the categories of narrative units and shift types within them so as to be able to see the overlapping ones if it is the case.

In the adapted version of the *Oval Portrait*, the modification shift in plot structure may be explicable through different reasons. For example, the choice of horror film as the genre may be due to the low-cost characteristics of the genre (Hutchings, 2004: 13), which can be accepted as the economic reason. The popularity of the horror movies at that time (Brooks, 1976) may have also contributed to more financial gain while its popularity may be accepted as the social reasons for their relation to the status among the people of the period. Moreover, Rogelio A. González (1920-1984), the director of the movie, is famous for his horror films, which is the creative reason behind the significant alteration through Perdikaki's lens. In addition, the expanding of the plot to such an extent can be explicable both with the conventions of and expectations of the film industry which can be discussed under creative reasons.

As discussed above, the events in the adapted version are greatly divergent since the plot is determinant on them. The love story inserted into the movie is due to the economic and social reasons, which can contribute to the financial gain and meet the expectations of the spectators from a movie, respectively. The duration of the events is much longer than the ones in the short story; that type of adaptation shift in duration can also be explained through the conventions of the movie, namely creative reasons. Presentation, the other sub-category of narrative techniques, of the events is carried out via monstration and dialogues eliminating the third-person narrator, which is surely a significant alteration changing the structure of the presentation process. This type of shift which can be accepted both as modification and mutation, can be safely claimed to be due to creative reasons, namely the conventions of the genre. In addition, monstration as a type of modification in narrative techniques is also explicable with the economic return due to the popularity of the cinema industry.

The third narrative unit in her methodology is characterization, namely the agents in the adaptation process. The most striking shift in terms of characters between the two works is their number in the movie since the movie includes thirteen active characters being mentioned by their names and surnames and profession in addition to the supporting casting while the short story has only six characters. This type of alteration is inherent for the movie since the plot is generally set up via casting instead of a narrator, for which the creative reasons arise. Moreover, the casting of the movie is also important in its success, and the producer hires highly famous actors, actresses and supporting cast. It is safe to explain it as economic reason since the famous casting leads to greater success bringing about financial gain. The other shift in characterization in the movie is the transformation of the refugee-seeker wounded soldier-narrator into the refugee-seeker wounded soldier-painter, which can be accepted as the scriptwriter or director's choice,

namely creative reason. The other shift, namely the transformation of the mute young lady in the oval portrait into the fear-spreading and powerful woman in the movie, can be explained through social reasons. This transformation aligns with social context, namely mid-twentieth-century cinematic tendencies to acknowledge female subjectivity within patriarchal frameworks (Mulvey, 1975; Gledhill, 1987).

The last category of the narrative units in Perdikaki's methodology is setting which is subsumed under temporal and spatial aspects. As it has been revealed, modification shift occurs in the period in which the outer and inner stories take place in temporal aspect of setting. The outer and inner frames of both works interchange between each other. Within the scope of the present paper, it is not possible to determine a certain reason; however, it may arise due to creative reasons, namely the scriptwriter or director's choice. It is clear in the comparative analysis that the spatial aspects are amplified so as to respond to the conventions of the movie industry. In addition, there are new spaces in the movie, which can be accepted as mutation within Perdikaki's methodology. This mutation can be explicable with the creative reasons since setting may be influential in depicting the scenes.

6. Conclusion

The present study focuses on Edgar Allan Poe's *The Oval Portrait* published in 1845 and its movie version filmed in 1973. This adaptation at first glance shows fundamental clues about the interesting process behind the final work since the 1300-word short story is transformed into a 90-minute movie. Departing from this view, the present paper aims to discover the differences and the motives behind them. To achieve its main aim, the present paper employs Perdikaki's descriptive and interpretive method (2016) in the analysis of adaptations accepting adaptation as a type of translation. Within this scope, the paper first identifies and classifies the adaptation shifts in the narrative units, i.e. plot structure, narrative techniques, characterization, setting, and then interprets them in the light of three different titles proposed by Perdikaki, namely economic, creative and social reasons.

Adaptation shifts in Poe's *The Oval Portrait* and its 1973 movie adaptation demonstrate how adaptation functions as both translation and transformation since the movie diverges significantly from Poe's short story, even making it almost impossible for the audience to determine the link between the short story and the movie. The movie stretches Poe's short story into a feature-length narrative with additional gothic and horror elements adapting its central motif and genre. In other words, the adaptation transforms Poe's compact, metafictional allegory into a linear, dramatized gothic tragedy. In Perdikaki's terms, such a shift is not a betrayal but an act of translational negotiation since the medium of cinema necessitates a reconstitution of human presence, turning symbolic types into embodied subjects (Perdikaki, 2016). The adaptation, therefore, translates not merely language into image but concept into emotion, in other words, a quintessential intersemiotic transformation. Consequently, it can be claimed for the case of the present paper that the plot is determinant and influential in the other narrative units since such an alteration in the plot leads to a greater characterization, narrative techniques and setting together with the profit-oriented aspects, economic motives in

Perdikaki's terms. However, that does not mean they are the only reasons behind the adaptation. The movie can be said to have been tailored according to different aspects such as the conventions and expectations of the film industry which may be easily associated with characterization, narrative techniques and setting, and the social expectations for the woman figure determining the woman figure's powerful profile in the movie. Hence, some shifts, as it has been revealed above, may align with more than one group of reasons, which verifies the Perdikaki's formulation as she also suggests that "adaptation shifts can be examined and interpreted by multiple angles and some categories of reasons may overlap. There is no one-to-one relationship neither between shifts and reasons nor between reasons and paratexts" (Perdikaki, 2016: 84).

Based on such comprehensive details and analysis, her methodology may be beneficial for the researchers to describe and comprehend the adaptation shifts between the works with traceable similarities and differences. However, it may be concluded from the analysis on the case of the present paper that Perdikaki's formulation may fall short in describing a case that is highly divergent from the source text presented as such. Hence, it can be instrumental to expand, at least, the definitions of the narrative units of the descriptive component, adaptation shift types and/or the reasons of the interpretive component, or to contribute to the methodology with new ones. For example, as seen in the present case, the narrative units may be so divergent that both the source and adapted version are not relatable. Based on such a fundamental shift, the borders of the narrative units may be re-determined, and the relations between them can be described much more clearly. As it has been explained above, Perdikaki uses the term 'modification' for significant changes or shifts made in the adaptation process. However, the ones determined in the case of the *Oval Portrait* and its adaptation are much greater than what she identifies as modification in her cases, which can be claimed to arise the need for rethinking the adaptation shifts types and their scopes. For instance, the shift type within the plot structures of both works analyzed here may be classified as "divergence" considering the great difference and its effects on the other narrative units, i.e. narrative techniques, characterization and setting since the changes revealed here are greater than what Perdikaki terms modification. With such a suggestion by introducing a unique case that illuminates previously unexamined analytical possibilities, the present paper hereby opens a new door for rethinking the concepts and their scopes proposed by Perdikaki, and for contributing to the methodology with new and different cases of adaptations within translation studies. Hence, the origin of the shifts, their types and the reasons behind them can be safely discussed and comprehended. Otherwise, it will be much easier to describe it as inspiration from a source text rather than an adaptation.

Considering the scope and the constraints to reach the paratextual elements about the movie since it is highly old, the present paper concludes that the discussion and findings may be much more prolific and may also change with the paratextual sources that were produced around the movie, which is also included in Perdikaki's formulation (Perdikaki, 2016: 83). These inquiries can unearth other agents or elements having patronage or active in the industry.

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EXPANDED SUMMARY

Adaptation has evolved from a type of betrayal to a translation type. This evolution has paved the way for it to be studied theoretically and conceptually by the scholars in translation studies (Jakobson, 1959; Cattrysse, 1992; Perdikaki, 2016). Accepting it as a translational act, the present paper focuses on Edgar Allan Poe's The Oval Portrait published in 1845 and its adapted version released with the original name "The Oval Portrait" in 1973. The main aim of the article is to discuss the differences between the original short story and the movie highlighting the not-much-mentioned but one of the most important works of Poe. The comparative analysis is carried out by close reading of the short story and by close watching of the movie. The research also employs the methodological tool proposed by Katerina Perdikaki (2016). She subsumes her method under two different components, namely *descriptive* and *interpretive* ones. The comparative analysis between the two works is carried out within her framework, which enables to be able to identify the differences as *adaptation shifts* among the four narrative units, namely

plot structure, narrative techniques, characterization, and setting. The shifts are also classified under three types, *modulation, modification, and mutation* with the help of her taxonomy (Perdikaki, 2016). By utilizing her method, the present paper is able to describe the adaptation shifts between the two works and to explain the way how a 1300-word short story was transformed into a 90-minute movie. The comparative analysis reveals that the two works diverge from each other in terms of narrative units. The movie becomes a gothic horror movie with the alteration in the plot structure to such an extent that the two works cannot be relatable without the way the movie is presented in the posters and credits. In other words, the movie stretches Poe's short story into a feature-length narrative with additional gothic elements adapting its central motif and genre, and transforming Poe's compact, metafictional allegory into a linear, dramatized gothic tragedy. This divergence may be due to the economic, social and creative reasons. The narrative techniques are also divergent in the movie, which may be related to the plot structure and the conventions and expectations of the movie as a genre. With the expanded plot and the recontextualization process of the short story for a new medium and context, the characterization is considerably modified by augmenting the actors, actresses and supporting cast, which may align with the financial consideration. The transformation of the mute young girl into the powerful one in the movie can be explicable with the social perspective for the woman at that period. The setting can be claimed to be spatially altered so as to meet the expectations of the film industry rather than a single-apartment setting in Poe's narrative. The findings of the comparative analysis demonstrate that adaptations can be analyzed from various angles and have some overlapping shifts types while having overlapping reasons behind these shifts. Hence, the results support Perdikaki's ideas about the narrative units' medium-independency and the overlapping units and reasons within adaptations. Moreover, the discussion also contributes to her methodology with a divergent case since the cases in Perdikaki's formulation have much in common with their source texts unlike the one in the present paper. This may lead to expanding the definitions of the narrative units and of the reasons behind the adaptation shifts. Otherwise, a work altered to such an extent can be defined as an inspiration rather than adaptation.

