

WHAT DO AUDIENCES THINK ABOUT LITERARY
ADAPTATIONS: A RECEPTION STUDY ON TURKISH TV SERIES
AND FIDELITY

A Master's Thesis

by

AYGEN ECEVİT

Department of
Communication and Design
İhsan Doğramacı Bilkent University
Ankara
January 2017

To Soner Cengizoğlu...

WHAT DO AUDIENCES THINK ABOUT LITERARY
ADAPTATIONS: A RECEPTION STUDY ON TURKISH TV SERIES
AND FIDELITY

Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

AYGEN ECEVİT

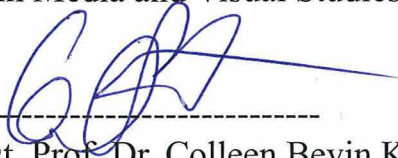
In Partial Fulfillment of the Requirements for the Degree of
MASTER OF ARTS

in

THE DEPARTMENT OF
COMMUNICATION AND DESIGN
İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA

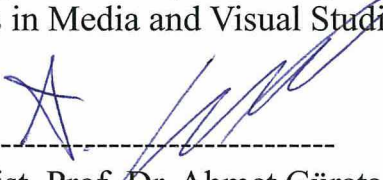
January 2017

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Media and Visual Studies.



Assist. Prof. Dr. Colleen Bevin Kennedy Karpat
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Media and Visual Studies.



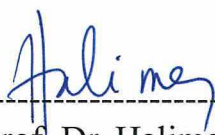
Assist. Prof. Dr. Ahmet Gürata
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Media and Visual Studies.



Assist. Prof. Dr. Sevgi Can Yağcı Aksel
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences



Prof. Dr. Halime Demirkan
Director

ABSTRACT

WHAT DO AUDIENCES THINK ABOUT LITERARY ADAPTATIONS: A RECEPTION STUDY ON TURKISH TV SERIES AND FIDELITY

Ecevit, Aygen

MA, Department of Communication and Design

Supervisor: Asst. Prof. Dr. Colleen Bevin Kennedy Karpat

January 2017

Fidelity discussion has a long history in adaptation studies and despite all negative criticism towards fidelity concern, the discussion about fidelity still remains. This thesis, with its audience based perspective, aims to contribute to this discussion by exploring the spectators' perception about fidelity with a discourse analysis in respect of two main questions: Do audiences care about fidelity? If so, what does fidelity mean according to them? To investigate these issues, two Turkish TV series, *Aşk-ı Memnu* (*Forbidden Love*) and *Behzat Ç. Bir Ankara Polisiyesi* (*Behzat Ç. An Ankara Detective Story*) are selected as case studies and discourse analysis, as a method, is used. In order to gather information about their reception, analyzing *Ekşi Sözlük* (*Sour Dictionary*) entries about these two series' is used as the methodology. *Susers* ', who are also readers and spectators, entries who mentioned their idea about fidelity and adaptation are collected and they compared between these cases. As main results,

it reveals that fidelity care is fairly low for both of them but they have different kind of fidelity notions. Furthermore, this study also demonstrates these *susers* ' comparative fandom behaviors and it attempts to enlighten how do their habit of writing entries and being a part of a specific online community enrich their experience of watching these shows.

Key words: Adaptation, Aşk-ı Memnu, Behzat Ç., Fidelity, Television Series

ÖZET

EDEBİYAT UYARLAMALARI HAKKINDA SEYİRCİLER NE DÜŞÜNÜYOR: TÜRK TELEVİZYON DİZİLERİ VE SADIKLIK ÜZERİNE BİR ALIMLAMA ÇALIŞMASI

Ecevit, Aygen

Yüksek Lisans, Medya ve Görsel Çalışmalar

Tez Danışmanı: Yard. Doç. Dr. Colleen Kennedy Karpas

Ocak 2017

Uyarlama çalışmalarında sadakat tartışmasının başlangıcı oldukça eskiye dayanır.

Sadıklığa duyulan ilgi, zaman içerisinde oldukça eleştiri toplasa da, bu konu bir

tartışma alanı olarak halen varlığını sürdürmektedir. Bu tez, sahip olduğu izleyici

odaklı bakış açısıyla, edebi eser uyarlamalarına dair yapılan kitaba sadıklık

tartışmalarına pratik bir katkı sağlamayı amaçlamakta ve izleyiciler üzerinde

gerçekleştirdiği söylem analizi çalışmasında iki temel soruya yanıt aramaktadır:

“Seyirciler uyarlamada sadıklığa önem veriyor mu? ” “Eğer veriyorsa, onlar için

sadıklık neye karşılık geliyor?” Bu durumu incelemek için, *Aşk-ı Memnu* ve *Behzat*

Ç. dizileri, vaka olarak seçilmiş, izleyici alımlamalarına dair bilgi toplamak için, aynı

zamanda izleyici ve okur kimlikleriyle karşımıza çıkan sözlük yazarlarının bu iki

diziye dair yazdıkları Ekşi Sözlük girileri arasından sadıklıkla alakalı olanlar ayrılmış ve karşılaştırılmalı olarak incelenmiştir. Sonuç olarak edebi esere sadakata verilen önemin iki dizi izleyicileri için de oldukça az olduğu, ancak sadıklığı nasıl tanımladıklarına dair farklılıkların olduğu belirlenmiştir. Ayrıca bu çalışma, bahsedilen sözlük yazarlarının hayransal davranışlarını karşılaştırmalı da anlatmakta, yazarların giri yazma alışkanlığının ve özel bir çevrimiçi topluluğun üyesi olma hislerinin dizileri izleme deneyimlerini nasıl zenginleştirdiği sorusunu da aydınlatmaya çalışmaktadır.

Anahtar kelimeler: Aşk-ı Memnu, Behzat Ç., Sadakat, Televizyon Dizileri, Uyarlama

ACKNOWLEDGEMENTS

Firstly, I would like to express my thankfulness to my supervisor, Assist. Prof. Colleen Bevin Kennedy Karpas for her huge support, guidance and patience. This thesis could not be done without her. Not only through my thesis journey, the support and wise companionship she shows to me since my minor program years in this department as an undergraduate, until my graduation of master degree, means a lot to me, so, I deeply say, “Thank you..” Secondly, I would like to thank Prof. Dr. Ahmet Gürata for his interest and suggestions and providing more sources to me. I am grateful for having Asst. Prof. Dr. Sevgi Can Yağcı Aksel in my committee to let me make use of her insight of Turkish TV. I also would like to thank Prof. Dr. Laurence Raw for his creative questions that make me brainstorm more deeply and develop my horizon.

I owe thanks to some of the special people in my life. Doğan Kahraman, thank you for always believing in me for years in terms of achieving all of my goals including this thesis. My dear best friend Gülce İpci, I thank you to always listen me, make me smile, sharing enjoyable breaks with me and trying to calm me whenever I feel stressed. I am also feeling thankful for being in “K Squad” and our moments in library; Yasin, thank you for sharing a desk with me for weeks while writing our thesis’ as well as our coffee breaks that we motivate each other, Ceren, your friendly

presence in library and our conversations make me feel less anxious and more determined. I hope the best for your bright future. I would like to express my gratitude also to Tuba Şahin, Güliden Alaz Meriç, Sera Abdülaziz, Safa Sanchez, Lindsay Tobin, Şölen Ödül Selvi, Zebra, İlker Ülgen and Gökçe Özsu for their support especially in last period of my thesis.

Without Emrah Serbes' and Halid Ziya's pieces, as well as Ekşi Sözlük *susers*, there would not be such a thesis, so I owe thanks to them too. Last but not least, my special thanks to my family, my mother and my brother for spread their positivity to me, push me to try to do my best and to my cousin Ceren, who, whenever we both feel overwhelmed, reminds her belief that we, as two, can do whatever we want. Finally, I want to express my deepest thankfulness to all, who somehow affected my thesis year positively, but I cannot remember to mention their names now.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZET.....	v
ACKNOWLEDGEMENTS.....	vii
TABLE OF CONTENTS.....	ix
LIST OF FIGURES.....	xii
CHAPTER 1: INTRODUCTION & LITERATURE REVIEW....	1
1.1. Introduction.....	1
1.2. Literature Review.....	4
CHAPTER 2: ADAPTATIONS ON TURKISH TV & TWO SELECTED CASES AND METHODOLOGY.....	16
2.1. The Appearance of Literary Adaptations on Turkish TV and Selected Examples: <i>Aşk-ı Memnu</i> and <i>Behzat Ç</i>	16
2.1.1. Literary Adaptations on Turkish TV.....	17
2.1.2. <i>Aşk-ı Memnu</i>	20
2.1.3. <i>Behzat Ç</i>	24
2.2. The Structure of <i>Ekşi Sözlük</i> and Methodology.....	27

CHAPTER 3: ANALYSIS OF *AŞK-I MEMNU* RECEPTION AND *AŞK-I MEMNU* FANS' BEHAVIORS.....40

3.1. Introduction.....40

3.2. Analysis of *Aşk-ı Memnu* Reception.....43

3.2.1. Fidelity Across Time.....45

3.3. “Fidelity to What?”.....52

3.3.1. (In-) Fidelity to Characters.....53

3.3.2. (In-) Fidelity to Language, Names and Dialogues...57

3.3.3. (In-) Fidelity to Place, Setting and Costumes.....63

3.3.4. (In-) Fidelity to Finale.....66

3.3.5. (In-) Fidelity to Gender Roles.....67

3.3.6. (In-) Fidelity to the Message of The Author.....72

3.3.7. Debate about Popular Culture.....73

3.4. Unique Fan Behaviors of *Aşk-ı Memnu* Fans.....78

CHAPTER 4: ANALYSIS OF *BEHZAT Ç.* RECEPTION AND *BEHZAT Ç.* FANS' BEHAVIORS..... 79

4.1. Fidelity Issue From the Perspective of *Behzat Ç*.....79

4.2. Selected Examples of Entries.....92

4.2.1. (In-)Fidelity to Reality.....92

4.2.2. Infidelity to Other Turkish TV Series.....97

4.2.3. (In-) Fidelity to Narrative.....	99
4.2.4. (In-) Fidelity to Characters.....	101
4.2.5. Comments about Episodes Written by Emrah Serbes...	106
4.2.6. (In-) Fidelity to Ankara.....	109
4.2.7. General Comments about Adaptation.....	112
4.2.8. (In-) Fidelity to Text.....	114
4.2.9. Others.....	115
4.3. Unique Fan Behaviors of <i>Behzat Ç.</i>	115
CHAPTER 5: CONCLUSION.....	126
5.1. Overall Summary and Final Remarks	126
5.2. Limitations of the Study.....	139
5.3. Suggestions for Future Works.....	140
BIBLIOGRAPHY.....	144

LIST OF FIGURES

Figure 1. Fidelity Related Entries Based on Episodic Periods for Aşk-ı Memnu.....	45
Figure 2. The Graph About Distribution of Fidelity into Different Sections.....	92

CHAPTER 1

INTRODUCTION& LITERATURE REVIEW

1.1. Introduction

Adaptations are so common in media. Fidelity is one of the issues in adaptation that many academics aim to interrogate as a measurement for an adaptation's success; however, fidelity discourse is still common among audiences of adaptations. What is meant by "fidelity" is how closely the adaptation "fits" the mold of its acknowledged source according to various criteria. The focus of this thesis will be literary sources that have been adapted to Turkish television series. The most recent trend in the academic literature for adaptation studies tries to move away from fidelity discourse (Leitch, 2003, 2007; Raw, 2015; Connor, 2007; Stam, 2000). These scholars argue that we cannot judge an adaptation's quality by its fidelity or even they cannot agree on what fidelity means. Still, for some reason that they cannot sufficiently explain, fidelity debate continues to appear in academic scholarship as well as popular discourse. (Bortoletti& Hutcheon, 2007)

The fact that there is a difficulty about getting rid of fidelity debate despite countless objections is what makes the fidelity discussions more interesting, challenging, and worthwhile. Furthermore, even though fidelity is a frequent topic in adaptation studies, these discussions usually lack practical support that verifies or disproves the

arguments as they relate to audiences' experience. Fidelity discussions often get blocked in only theories and there is scarcely few applied research that produce data about what audiences think and how they act in relation to fidelity or infidelity of the adaptations that they follow. Thus, it can be valuable to look into this subject with such a manner.

This study proposes a nationally targeted study of audiences, and a focus on television rather than cinema. Adaptations in Turkish TV are frequent and popular, bringing millions of people in front of the screen while only a part of this audience overlaps with the readers of the novels that have been adapted. This thesis, by case studies, will try to address the audience issue in adaptation studies with two main questions: Do Turkish TV audiences give importance to fidelity and what does fidelity mean (in other words, "Fidelity to what?") to Turkish TV audiences? To exemplify, possible answers may be characters, the storyline, time, place and so on.

These two core points may bring at least some of these questions too: Do they think fidelity is required for adaptations, or do they think infidelity can make a series unsuccessful even if it has wonderful qualities on its own as a different piece? If they do not care about fidelity at all, why? Do they evaluate an adaptation with different criteria than they apply to other, "original" (non-adapted) films? Does their focus on fidelity change among various genres of adapted work? Does the level of fidelity care change for non-classical adaptations versus classical ones? So, this thesis deals with audiences' perspectives about such issues and more.

Audiences actively think, talk and write about the television serials they watch and it is a part of our popular culture and everyday life. As described by a recognized academic in fandom studies, Henry Jenkins; (1992) especially in today's world, under effects of technology, popular culture, Web and new media etc. it does not make sense to identify spectators as passive consumers, since rather they are so active and they produce both meanings and new content too while consuming the main material. This thesis will take advantage of comments which were written online and it follows this type of understanding through audiences and fans, therefore I will use Jenkins' arguments as a basis while evaluating fan behaviors shortly, as a side topic of this thesis.

I am aware of the fact that, as a limitation of this study, here I am able to cover only a selected part of the audience, thus this thesis will not provide ideas about fidelity and data about them that surely can be applicable to all audiences, yet still since it is not possible to learn every Turkish audience's thoughts, I will narrow down my corpus by examining comments on the Internet that were written on Turkish version of an urban dictionary: *Ekşi Sözlük (Sour Dictionary)* (<https://eksisozluk.com>.) Commenters on social media platforms collectively create a huge data set that can be evaluated to find answers to these questions I have already stated and according to points that I will declare in following chapters, *Ekşi Sözlük* is the leading place for that, in terms of inquiring fidelity criticism that derives from audience.

Due to the fact that there are many adaptations from literature to Turkish series, it is also necessary to pick some of them to analyze. In order to build a comparison toward attitudes about fidelity, this thesis will look at two case studies that, as adapted Turkish TV series, influence lots of audience and have completely different genre and many different characteristics that I will describe. My first case study will be *Aşk-ı Memnu* (*Forbidden Love*) (2008-2010) was produced by Ay Yapım and aired on Kanal D, adapted from the Turkish classic novel written by Halid Ziya Uşaklıgil and *Behzat Ç. Bir Ankara Polisiyesi* (*Behzat Ç. An Ankara Detective Story*) (2010-2013). So, in order to provide a practical answer about how does the audience look at fidelity issues, I will apply a discourse analysis on *Ekşi Sözlük* comments under these two subjects, which are related with fidelity.

In this thesis, first chapter deals with introduction and literature review of adaptation studies, fandom studies and TV studies, second chapter offers a basic knowledge about these series and the nature of *Ekşi Sözlük* as well as it describes the methodology I use for the analysis, third chapter deals with the analysis of *Aşk-ı Memnu*, in terms of fidelity discussions and also briefly fan behaviors, while fourth chapter focuses on *Behzat Ç.* in terms of similar manners. I also state suggestions for future works and limitations of this study at the end as chapter 5; which is conclusion.

1.2. Literature Review

My thesis has intersections with several academic fields: adaptation studies, audience studies, TV studies and, fandom studies. In this section, I will present a basic historical background of adaptation studies and its relation to fidelity, as well some main ideologies about these fields that are interconnected with this study.

To begin with, adaptation studies is not a new area in film studies or media studies. Through years, many scholars come up with definitions of adaptations and suggestions for how we treat them. Adaptation studies was firstly under the effect of the priority of literature. It was acknowledged that an adaptation's success is based on its faithfulness to the so called original source and fidelity to it is essential.

However, since the well known scholar George Bluestone stated his ideas about how we should look at adaptations by focusing on medium specificity in *Novels into Film* (as cited in Leitch, 2007:3) as “changes are inevitable the moment one abandons the linguistic for the visual medium.”, the perspective to adaptations changes from the idea that adaptations aim to satisfy the representation of literature onto screen under the dominance of literary work or they are only copies of them, to the idea that they are separate works which should evaluate on their own.

Although there is no common agreement about what an adaptation is or is not, of course there are some definitions that are argued in the literature of adaptation studies. For example, for Dudley Andrew adaptation is the “appropriation of a

meaning from a prior text.” (Andrew, 2000: 29) or in *Adaptation Revisited*, Sarah Cardwell defines adaptation, in a traditional sense, by suggesting them “as process of adapting one original, culturally defined standart whole in another medium.” (2002: 19) however she thinks that this definition fails and such adaptations should be evaluated on their own. (2002: 28)

On the other hand, another recognizable academic of the field, Linda Hutcheon, attempts to identify adaptation by three models, while as a process she finds adaptation as matters of creation of reception. These models are “an acknowledged transposition of a recognizable other work or works”, “a creative and an interpretive act of appropriation or salvaging” and “an extended intertextual engagement with the adapted work.” (2006:8)

Furthermore, Robert Stam (as cited in Geraghty, 2008) brings a post-structuralist approach to get rid of one sided relation with adaptation and its so called source since he thinks adaptations are based on intertextuality and transformation.

There are also some attempts to classify adaptations. To exemplify, Louis Giannetti classifies them by three groups: “the loose, the faithful, the literal”. (2002) What he understands from loose adaptation is sticking with the original idea as usually keeping the basic story but creating an adaptation that show both similarities as well as many differences with the adapted text. On the other hand, faithful adaptations have a high tendency to keep the adapted text as it be as much as possible while

bringing it to screen. The literal adaptation is usually seen by theatrical adaptations such as plays or older productions as adaptations, its focus on keeping every aspect carefully and completely, with underlining it by sticking with the very same text with dialogues.

In time, adaptation theorists started to notice more the importance of why do adaptations are important and worth to watch in general for audience. So, adaptation studies, rather than literature based theoretical discussions, lately shows a sociological, cultural turn and starts to focus on audience rather than the adaptation or source itself or sectoral implications of adaptations. For example, Dudley Andrew (as cited in Connor, 2007) and James Naremore suggested that adaptation studies should change its point of view onto cultural sides of adaptation that evaluates audience sociologically i.e. looking at cultural practices of them. (Naremore, 2010:10).

A part of these adaptation theories are related with the discourse of fidelity. Fidelity or infidelity basically imply whether a work, as an adaptation, holds faithfulness to its source or not. Many academics agree on the fact that we should get rid of fidelity discussion as criteria for determination of success of an adaptation, yet still fidelity debate exists and according to them it stays as a problem in adaptation studies and theories. To exemplify, J. D. Connor mentioned this problem in his article “The Persistence of Fidelity” by arising two questions:

Adaptation theory must account for its own blind spot: What has the campaign against fidelity failed to get at? And given this consistent failure to achieve its goals, why do critics persist in calling for an end to fidelity? (2007: 1)

So, when we come to the point of fidelity discussions, this audience based focus is also shared with David Kranz and Nancy Mellerski, as well as Christine Geraghty. According to Kranz and Mellerski, even though academics state that we should get over fidelity issues and it is better to focus on other issues of adaptation, for audience it still matters, by saying (2008:2):

we think it safe to say that the majority of filmgoers nationwide and perhaps worldwide, when they know a film is an adaptation, will compare it to its source and find it at least partly wanting if it lacks a good measure of fidelity.

In that manner, we may argue that it is also safe to argue that this notion may be the same for TV series that are literary adaptations or at least it is a valid reason to search whether it is or not. Furthermore, Christine Geraghty acknowledges that fidelity can be understood via treating it as a production of reception rather a characteristic of a text which appears in textual analysis without underlying the fact that how it does communicate with viewers. She stated, “Fidelity matters if it matters to the audience.” (Geraghty, 2008:3) This thesis can be thought as a work that builds upon this perspective.

Furthermore, in his article “Twelve Fallacies in Contemporary Adaptation Theory” Thomas Leitch asserts that fidelity makes a poor criterion for success because it is impossible for an adaptation to exactly duplicate the original work, suggesting

instead a kind of analogy with translation. (Leitch, 2003: 161) He adds that source texts cannot be accepted as original, because there is always a re-making and re-adapting process so concerning whether an adaptation is faithful (fidel) to their source is meaningless. (Leitch, 2003:161)

Brian McFarlane thinks that, novels with verbal signs work conceptually while adaptation is a difficult area that one can implement all of the signs into visuality as all audience get the same message. (Leitch, 2003: 157). What he suggests is that we should not rest upon this failure of the adaptation and focus on whether the author of the adaptation tends to bring visuality that is depicted in the novel or not. F.D.

Connor also thinks that discussions about fidelity do not make sense because supposing fidelity requires accepting a logically unnecessary assumption: the idea that the responsibility or the aim of an adaptation is reproducing something to the screen which is found as essential as a core of an original, written text. (Connor, 2007:1) These arguments lack research support and build on only theoretical framework.

Kranz gives importance to “fidelity to what?” question. He argues that fidelity discussions generally leave aside this question, and this is what makes the discourse vague and unhelpful. (Kranz, 2008:79) He does not come up with an answer to this question, instead he preferred to turn away from fidelity entirely. Yet, in my opinion, this is an essential question to think about and this is the core interest of my thesis. In similar aspects, Beja (as cited in McFarlane, 1996:8) came up with such questions

that are related to “Fidelity to what” issue: “What relationship should a film have to the original source? Should it be "faithful"? Can it be? To what?” According to McFarlane et al. (1996), there are mainly two parts of fidelity, the message that the author intends to give in the literary source and the soul of the work He suggests that:

there will often be a distinction between being faithful to the 'letter', an approach which the more sophisticated writer may suggest is no way to ensure a 'successful' adaptation, and to the 'spirit' or 'essence' of the work. (1996:8)

Another theorist who underlines “Fidelity to what?” question is Robert Stam by his paper “Beyond Fidelity: The Dialogics of Adaptation”; he tells that:

The question of fidelity ignores the wider question: Fidelity to what? Is the filmmaker to be faithful to the plot in its every detail?... Should one be faithful to the physical descriptions of characters? ... Or is the one to be faithful to the author’s intentions? ... And to what authorial instance is one to be faithful? (2000:57)

So here Stam presents many branches of fidelity in relation with “Fidelity to what?” question. This quote is also one of my inspirations for this thesis before I came up with the exact corpus of my study and by this paper I aim to answer these and more questions by my case studies.

I also took a look into what James Welsch suggests about this fidelity task. He mentions three criteria that can be taken into consideration during evaluation, these are “fidelity, truth and accuracy”, likely to David Kranz. (Welsch, 2007: 24) He also

suggests that none of them is less or more important than the other and all of them are useful ways to inquire adaptation.

As another important theorist in the field, Linda Hutcheon thinks that there is an assumption among people who concerns fidelity. This is the idea that they believe the books have the privilege, since such people call them as original sources.

(Bortolotti & Hutcheon, 2007: 441) She puts the question of in what ways or is there a way that fidelity works while judging the artistic qualities of the movie as an art work of the director to its relation to the culture. (Bortolotti & Hutcheon, 2007: 442)

She thinks there is not. Whether, Hutcheon thinks that after these fidelity discussions, which she argues as tiresome, we should find new perspectives so as to providing new answers and approaches. (Hutcheon: 444)

More recently, Laurence Raw has also argued that “fidelity to what” is an essential question. He thinks that fidelity is usually mentioned because of two reasons: to emphasize the suggested superiority of the literary work by literature-minded people; and in terms of sales or ratings, drawing more people to see the adaptation thanks to its source. But Raw also suggests that an adaptation should be evaluated without considering its relation to its source. (*The Reactionary Turn to Fidelity*, 2015)

As mentioned, few large-scale studies have been done on audiences of adapted works; one widely known one audience study that examines fidelity is the Lord of

the Rings project, which focuses on Peter Jackson's film adaptations of J.R.R. Tolkien's celebrated trilogy of books, with interviews and surveys targeting global audiences (Barker & Ernst, 2012). The question of this study is about visualization of the adaptation in terms of fidelity to the book and imagination of audiences' about the story while they interact with the book, compared to what they see at cinema. However, this paper is not related with TV studies, it has different methodologies and it does not include any Turkish audiences in its corpus, so although both that study and this thesis are about adaptation and fidelity and it is such a valuable and the biggest project related to this literature, they vary a lot too.

In terms of fandom studies, the work of Henry Jenkins will be used in this study to underline fandom behaviors. Henry Jenkins alleges that following a TV program regularly does not make a person a fan on its own, rather transforming that watching activity to broader practices creates the cores of fandom. In his book *Textual Poachers* (1992), Jenkins embraces an ethnographic approach for fans and their relation with media. He analyzes fan culture in terms of reception, re-reading of the source and interpretation; which are qualities that we can think through the reception of fidelity and the usage of *Ekşi Sözlük* as being a member of a distinct community. He states there that, "This book perceive fans as active producers and manipulators of meanings." (1992:1) and this thesis also embraces this perspective towards fandom. For him, "Spectators transform the experience of watching TV into a rich

and complex participatory culture.” (1992:23) and this is exactly what we will see while making use of *Ekşi Sözlük* comments and meeting with two fan groups. Moreover, he suggests that the difference between an ordinary person who follows a series and a loyal fan is about “intensity of their emotional and intellectual involvement”. (as cited in Steiger, 95) In this thesis, I acknowledge these audience-*susers* as fans in this respect. Moreover, Jenkins, et al. (1992:76) emphasized that “fan reception cannot and does not exist in isolation, but is always shaped through input from other fans and motivated, at least partially, by a desire for further interaction with a larger social and cultural community. ” (Jenkins:76) So, in this thesis this community is understood as *Ekşi Sözlük* as commenters who are watching *Aşk-ı Memnu* or *Behzat Ç.* regularly and evaluating the series on the platform while also reading and replying others’ entries, as fans. Similarly, Jason Mittell, whose works are mainly about American culture and TV world. He mentions that watching a TV program, for this study a TV series, is only the starting point of their interaction with it. While he suggests that television fandom has both a social and personal sides, he thinks social practicing of fandom involves fan conventions and social celebrations, which become routines for these audiences and they are experienced under being a part of a broader community. Thus, this habit of entry writing or reading during especially the day of new episode releases, their appreciation of anything about the content of the series that they mention altogether and so on can be thought as related with these opinions.

In that book, “Textual Poachers”, Henry Jenkins came up with five characteristics of his understanding of fandom that we all can see their depictions on *Ekşi Sözlük* *susers*. These are “its relationship to a particular mode of reception, its role in encouraging viewer activism, its function as an interpretive community, its particular traditions of cultural production, its status as an alternative social community” (1992:1) I believe that these essentials of fan behaviors exist in both *Behzat Ç.* and *Aşk-ı Memnu* audience-*susers* and what I will do after expressing these series’ fidelity reception is trying to explain their fan behaviors under these characteristics.

Moreover, Deborah Jones’ acknowledgement about four types of gossip (as cited in Jenkins, 1992: 80) which Jenkins thought all fans use, are applicable for this thesis’ scope too. First one is house-talk which is about domestic life, second one is identified as scandal and based on moral issues, third one is bitching as showing negative thoughts and emotions about restrictive image of women and as fourth characteristic; chatting as means for interactivity of people’s self disclosures. Jenkins thinks that such gossips give a chance to audience to participate in fandom and increase the popularity of a culture related with a particular TV program they devoted in, as well as these different ways of gossiping provide them doing brainstorming with different perspectives. (Jenkins: 81)

Moreover, Fiske in “Active Audiences” underlines that spectators’ own social lives are important in terms of how they interpret the messages by saying: “The reader

produces meanings that derive from the intersection of his/her social history with the social forces structured into text.” (Fiske, 1987:82) He also talks about gender relation and TV watching by claiming: “Men denigrate women’s tastes in television (especially for soap opera) and women’s talk about it, which men call gossip in opposition to their own talk about their programs which they typically refer to as discussion. (Fiske et al: 76)

These ideas of Fiske are especially related with *Behzat Ç. susers*, if we acknowledge them as a group that mostly include male viewers and vice versa for *Aşk-ı Memnu*, which we will analyze in following chapters but before that I will explain the brief history of Turkish TV adaptations and my methodology that I will apply to two case studies.

CHAPTER 2

ADAPTATIONS ON TURKISH TV & TWO SELECTED CASES AND METHODOLOGY

In this chapter, I will give a brief introduction to two literary adaptations that aired on Turkish TV: *Behzat Ç. Bir Ankara Polisiyesi* (*Behzat Ç. An Ankara Detective Story*) and *Aşk-ı Memnu* (*Forbidden Love*).¹ This chapter will also explain how *Ekşi Sözlük* (*Sour Dictionary*) works and the impact created by the series on its user generated content. Additionally, this chapter will also cover the narrow literature of academic works written on *Aşk-ı Memnu*, *Behzat Ç.* and *Ekşi Sözlük*. Moreover, I will share some statistics about the range of interest among spectators who are also *Ekşi Sözlük* members have for these tv series in terms of rather only watching them yet spend time to read and write the entries on these topics. After building the informative background about these series and *Ekşi Sözlük*, the second subsection twill put into practice for my analysis about the entries that knit together under my main thesis question. Audiences actively think, talk or write about the television

¹ The translations of these titles are taken from formal sources and are not owned by the author. Also, for the rest of the thesis “*Aşk-ı Memnu*” (*Forbidden Love*) will be called as shortly “*Aşk-ı Memnu*.” and “*Behzat Ç. Bir Ankara Polisiyesi*” (*Behzat Ç. An Ankara Detective Story*) will be mentioned as *Behzat Ç.*, as well as the name of some other series such as *Yaprak Dökümü* (*Fall of the Leaves*) too.

series they watch and it is a part of our popular culture and everyday life as types of interactions with media. Such practices motivate or increase their desire to watch and follow them because it becomes a richer cultural practice and engagement and it is what we see by *Ekşi Sözlük* users via TV shows they watch.

2.1. The Appearance of Literary Adaptations on Turkish TV and Selected Examples: *Aşk-ı Memnu* & *Behzat Ç.*

2.1.1. Literary Adaptations on Turkish TV

There have been many literary adaptations on Turkish television channels, beginning in 1974 with a TV series based on the novel *Yaşar Ne Yaşar Ne Yaşamaz* (*Yaşar is Neither Alive nor Dead*) written by Aziz Nesin. The first *Aşk-ı Memnu* adaptation was aired in 1975 on TRT and according to critics, it shows more fidelity to the adapted novel than the most recent TV adaptation of *Aşk-ı Memnu* (Akçay, Aksel, Bükler, Erdemir & Nacaroglu, 2011:1) In the middle of 70's to 80's, literary adaptations were popular, but then they perished and returned back to TV with the new millennium. Since then, many literary adaptations from Turkish novels can add a meaningful contribution to fidelity debate, both in general adaptation studies and also in ways that are culturally specific to Turkey. For the purposes of this study, *Behzat Ç.* And *Aşk-ı Memnu* offer a strong corpus for a number of reasons. Firstly, their releasing years are close to each other and they both aired at a time when adaptations increasingly found a place on TV. Especially after the release of *Yaprak*

Dökümü on Kanal D between 2005 and 2010 and the huge reaction it creates in terms of ratings, conversations about adaptations and its reflection on online activities including commenting on *Ekşi Sözlük* too², adaptations take much more interest. For example, until the end of 2010, two days after the finale of *Yaprak Dökümü*, approximately 2150 entries were written and still people keep writing them. (*Son 10 yılda en çok izlenen dizi finali hangisi oldu?*, 2010), (*Yaprak Dökümü Rekorla Döndü*, 2008) (<https://eksisozluk.com/yaprak-dokumu--106349>).

The release of *Aşk-ı Memnu*, in terms of time, followed *Yaprak Dökümü* and then the release of *Behzat Ç.* took place. Other than literary adaptations, there are many cross cultural adaptations too on Turkish TV. So, this was the climate into which the case studies for this thesis were introduced to public.

Setting aside these examples, most adapted series are announced as adaptations and evaluated with this perspective by audience. Two of the most popular ones from recent years offer a contemporary situation for Turkish TV audience reception. So, the aim of this thesis is to study the reception of the soap opera *Aşk-ı Memnu* and the detective drama *Behzat Ç.* as TV adaptations. The aim is to use these different television genres to explore the fidelity perception and inquire the “Fidelity to what?” question. *Behzat Ç.* started in the year which *Aşk-ı Memnu* ended and their

² *Yaprak Dökümü* had a film adaptation in 1967 and TV series adaptation which was aired on TRT (likely to old *Aşk-ı Memnu* TV adaptation) in 1968, before the last adaptation that aired on *Kanal D*. This last adaptation got many positive critics about being faithful to the book in terms of fidelity, compared to more than *Aşk-ı Memnu*.

collective impact can still be assessed using online records such as the entries on *Ekşi Sözlük*. Both series built distinctive fan groups during their runs and the impact of fan discourses were easily noticed in social media forums, face to face conversations, fan meetings, Facebook groups, newspapers and other interactions both online and offline.

These two series also have been selected because they consistently ranked among the most popular pages of *Ekşi Sözlük* entries during years of initial broadcasting. *Ekşi Sözlük* is a huge social media platform specific to Turkey, where people also write about the series they watch and mention their critics, as well as many popular phenomenas other than TV's. More importantly, their genres are distinct from each other, which introduces the question of whether genre has an impact on people's understanding of fidelity criteria. Another point is that, while *Aşk-ı Memnu* is accepted as a classic of Turkish literature, this designation may reinforce spectators' search for fidelity; meanwhile *Behzat Ç.* is based on a more recently published series. This is also why it does make sense to build comparative fidelity research between them.

As it mentioned, the novel *Aşk-ı Memnu* inspired two TV adaptations, separated by roughly 40 years, while *Behzat Ç.* has, so far just one adaptation on TV; however they both have adaptations to cinema. This is another characteristic that shapes the notion of fidelity among audiences of *Aşk-ı Memnu*, since, most of its online fans are young enough to have missed watching the first *Aşk-ı Memnu* in 70s, while the rest

has memories about that. Episodes of the first adaptation are readily accessible through Internet via Youtube (Galip, 2014) thus, there are also people who became curious about it after watching *Kanal D*'s recent production. These cultural and individual memories of audience affect people's perception of fidelity, including how a recent adaptation is compared and/or correlated with a previous one.

Behzat Ç. scenes are set in Ankara, as in the novel, which is another difference between *Aşk-ı Memnu* and *Behzat Ç.* produced in Istanbul. *Aşk-ı Memnu* setting included many indoor scenes, mainly based on the family's house, in contrast, *Behzat Ç.* has many outdoor scenes in many locations in Ankara since the main characters are police officers who investigate murders. This creates an emphasis on naturalness and use of urban spaces for the case of *Behzat Ç.* and especially audience from Ankara may take fidelity to geography into consideration more than *Aşk-ı Memnu* spectators under these aspects. This issue will be another part of the "Fidelity to what?" question comparatively.

2.1.2. *Aşk-ı Memnu*

Aşk-ı Memnu is adapted from the Turkish classic novel written by Halid Ziya Uşaklıgil and it was firstly published in 1900 (Batı, n.d.). *Aşk-ı Memnu* is regarded as

the first Turkish novel which fits into Western style of novel writing.³ As a series, the most recent *Aşk-ı Memnu* adaptation was broadcasted between 4 September 2008 and 24 June 2010 and it was produced by Ay Yapım, aired on Kanal D, which is a nationally broadcast Turkish television channel owned by Doğan Media Group. The series contains 79 episodes split into two seasons. The director is Hilal Saral and the scenarists are Ece Yörenç and Melek Gençoğlu, who became famous in the Turkish television industry especially thanks to literary adaptations.⁴ The series' main characters are played by Kıvanç Tatlıtuğ (Behlül), Beren Saat (Bihter) and Selçuk Yöntem (Adnan). While the subject of *Aşk-ı Memnu* is not directly related to my thesis question, it is adequate to mention the main scenario in a nutshell. *Aşk-ı Memnu* is built on a forbidden love story that emerges after the marriage between a

³ It is accepted that before *Aşk-ı Memnu*, Turkish novels were based more on events and written in an unsophisticated style, which were lack of a strong technique. Halid Ziya ended up the artless kind of novel writing and he firstly offered detailed and deep psychological explanations of characters' inner worlds and emotions, he touched the relationship between human and its environment with integrity in composition and strong writing techniques to the Turkish novel. He also gave place to westernization and its impacts and everyday life of modern, secular people who embraced the lifestyle, culture and aesthetic values of the West during the period where he wrote that book.

⁴ These scriptwriters provide many literary adaptations together for TV, such as *Yaprak Dökümü* (2006), *Dudaktan Kalbe* (2007), *Aşk-ı Memnu* (2008), *Fatmagülün Suçu Ne* (2010), *Kurt Seyit ve Şura* (2014) and so forth. So their specialized area is adaptations which also get attention among the audience as reputating their names with adaptations and even “murdering the classics” among Ekşi Sözlük *susers*. On the other hand, they also got awarded by awards such as *İsmail Cem Televizyon Ödülleri* (*İsmail Cem Television Awards*) thanks to *Aşk-ı Memnu* as best adapted screenplay. Yağcı et al. (2011).

prominent, senior businessman Adnan Ziyagil and a young woman Bihter Yöreoğlu. As the story continues, a secret relationship develops between Behlül, the nephew of Adnan whom he treats like a son, and Adnan's wife Bihter. The other characters that have biggest impacts on the story are the children of Adnan, daughter Nihal (Hazal Kaya) who also loves Behlül, and son of *Adnan*; Bülent (Batuhan Karacakaya). There is also Mademoiselle (Zerrin Tekindor) who cares these children over many years and acts as a surrogate mother. Also, there are Bihter's mother Firdevs (Nebahat Çehre), Bihter's elder sister Peyker (Nur Fettahoğlu) and as one of the servants of the family, Beşir (Baran Akbulut). The 1975 adaptation of *Aşk-ı Memnu* only aired for six episodes, it was directed by Halit Refiğ and it featured Müjde Ar as Bihter, Salih Güney as Behlül, İtir Esen as Nihal⁵ and Şükran Güngör as Adnan. My focus will be on the most recent TV adaptation on television, though comparison will sometimes be necessary between the old version and the recent one in terms of audience perceptions of their fidelity.

About the impact of the recent *Aşk-ı Memnu* for Turkish TV audience, it is worth mentioning that the final episode of *Aşk-ı Memnu* got 67.3% rating share in AB group, started the final episode with 56.8% among prime time AB group ratings, got rate of 49.6% of all audience. The sharing rate was 61.2% at the beginning and reached to 73.7% rating at the very final moment that Bihter committed suicide, in

⁵ The character *Nihal* had much more importance on the story in the preliminary adaptation; this is why these roles became the core elements.

other words; almost three people out of four watching *Aşk-ı Memnu*. Simultaneously, The finale of *Aşk-ı Memnu* on Kanal D, became second after *Asmalı Konak* ⁶(*The Mansion with Vines*), among final episode of all Turkish TV series, in terms of ratings. Simultaneously at that night, Show TV took 2.2% share, ATV had 7.3% share while Star got 4.0% share. Also, during the finale, *Aşk-ı Memnu* became the first among *Twitter* worldwide popular topics category, *Twitter* and *Ekşi Sözlük* faced to over capacity problem. These issues have been acknowledged by newspapers etc. with stating that *Aşk-ı Memnu* broke such records and so on. (Milliyet, 2010) (Radikal, 2010)

While such ratings have not been achieved again, *Aşk-ı Memnu* still reruns years after its ending. The success of the production captured attention from international media, too, and has aired on other countries' TV channels and inspired remakes and cross- cultural adaptations. One of these is *Pasion Prohibida*⁷, which is a Latin American version of *Aşk-ı Memnu* (Hürriyet, 2012). The original series has been shown in 32 countries and become a major hit in a few countries, including Pakistan. (15 Famous Turkish TV Series, 2016) These cross cultural remakes would provide an interesting corpus for further study, however such analysis lies outside the scope of the present thesis.

⁶ This series aired between 2002-2003 for 54 episodes on ATV, final episode on TV before cinema adaptation took %81 sharing in ratings.

⁷Forbidden Passion

Both in the book and the last adapted series, the story occurs in Istanbul; however, that series does not remake 1900's environment of the novel. Rather, they adapt the scenario to today's world. After presenting *Aşk-ı Memnu* and its power in industry and the world of audience, now I will demonstrate *Behzat Ç.* and its impressions.

2.1.3. *Behzat Ç.*

Behzat Ç., as a crime and detective drama, was produced by Adam Film and aired on Star TV, which is likely to Kanal D, another important nationally broadcasted Turkish channel. The series was once a week from 19 September 2010 till 17 May 2013, for three seasons and 96 episodes. (<http://www.imdb.com/title/tt1795096/>) It was adapted from two novels written by Emrah Serbes; *Her Temas İz Bırakır* (*Every Contact Leaves a Trace*, 2006) and *Son Hafriyat* (*Last Excavation*, 2008). The scenarist of the series is Ercan Mehmet Erdem and episodes of *Behzat Ç.* were directed by several people during three seasons, including Serdar Akar, Doğan Ümit Karaca, and Zekeriya Kurtuluş.

The series' protagonist, the eponymous Behzat Ç. is played by Erdal Beşikçioğlu and we see him as a chief inspector. Because of the fact that he rather believes more in his instincts than laws and rules, promotions for him becomes impossible and he remains in his position for years. He works with the police in Ankara as part of the detective force homicide department. His team consisted of six other people: Harun (Fatih Artman), Hayalet/ Ghost (İnanç Konukçu), Akbaba/Vulture (Berkan Şal), Eda

(Seda Bakan), Cevdet (Berke Üzrek), Selim (Hakan Hatipoğlu). His daughter Şule (Ayça Eren) and the attorney Esra (Canan Ergüder) who becomes his love interest, are two of the other important characters. While the team tries to investigate crimes, Behzat Ç.'s own struggles, such as investigating his daughter's murder, also reveal friction with local bureaucracy and government politics.

Behzat Ç. faced some difficulties during its airing. Because of allegedly low ratings, its broadcast schedule changed several times. However, thanks to fans' protests, calls, and messages, the channel switched its air time back to Sunday nights (Yağcı et al. 2011). While it was clear that the show was attracting a significant audience, the ratings shows that a remarkable number of fans watched it via Internet rather than TV. Therefore, it creates some discussions about the (un-)reliability of rating measurement systems and importance of social media ratings. One reason for this tendency is that spectators can access uncensored episodes on the Internet, since the series' content includes abusive language, violence, and extreme usage of alcohol. As a result, Turkish media regulator RTÜK (Radio and Television Supreme Council) forced Star TV to apply restrictions on this content, to such an extent that *Behzat Ç.* came under threat of removal from TV several times. This led to a huge response from fans and campaigns in support of the show, and as the production team argued, the series ended before the production team supposed even if the fans' behavior made this ending period postpone for a few times. (Akbaş, 2010; Koloğlu, 2011; Yağcı, 2011: 132)

The success of *Behzat Ç.* also prompted more TV series productions that are not based in Istanbul. Furthermore, like *Aşk-ı Memnu*, *Behzat Ç.* won a number of industry awards, such as best detective drama of the year or best scenario as a drama. To exemplify, the scenarist Ercan Mehmet Erdem got best scenario award and special award during 2. *Antalya Televizyon Ödülleri* (2nd *Antalya Television Awards*) which was organized by *Antalya Kültür Sanat Vakfı* (*Antalya Art and Culture Foundation*). (*Antalya Televizyon Ödülleri Sahiplerini Buldu*, 2011) It also got “publicity award” thanks to its contribution to introducing and advertising Ankara, from *Kültür Turizm ve Çevre Gazetecileri Derneği* (*Culture, Tourism and Environmentalist Journalists Foundation*) in 2010. (*Behzat Ç. ye Ödül*, 2010) Moreover, after its first season, it became as the first under the best series of the year category, in the survey that milliyet.com organizes; by 50.427 vote. (Yağcı, 2011:132) Furthermore, not by the series but with the first cinema adaptation of *Behzat Ç.*; *Behzat Ç. Seni Kalbime Gömdüm*, (*Behzat Ç. I Buried You in My Heart*), Erdal Beşikçioğlu who played *Behzat Ç.* got the award in best leading actor category in 48. *Antalya Altın Portakal Film Festivali* (48th *Golden Orange Film Festival*) in 2011. (*Altın Portakal “Güzel Günler Göreceğiz” in*, 2011)

In terms of cinema adaptations, this first film I mentioned below released after the first TV season of *Behzat Ç.*, as a continuation of what happened in the series. The second film was released after the third season of TV series: *Behzat Ç. Ankara Yanıyor* (*Behzat Ç. Ankara is On Fire*). However I will not include comparisons of

fidelity in terms of TV adaptation versus cinema adaptations since my main corpus will be television. Also, the script for the movie was written by the novelist Emrah Serbes, whom novel is adapted.

From now on I will explain the structure of *Ekşi Sözlük*; *Sour Dictionary*; the impact of these series directly on *Ekşi Sözlük* and how I will analyze *Ekşi Sözlük* comments under these subjects to gather my data about the audience's reception related with these adaptations.

2.2. The Structure of *Ekşi Sözlük* and Methodology

My methodology will be discourse analysis of *Ekşi Sözlük*/ *Sour Dictionary* entries under two titles: “Behzat Ç.” and “Aşk-ı Memnu”. I am aiming to combine both qualitative and quantitative data about my subject and provide some knowledge about the question that what kind of perspective do they have about fidelity and among people who gives importance to fidelity, what is the criteria they are looking for to acknowledge an adaptation as faithful. Yet, first I will explain what kind of a website and community *Ekşi Sözlük* is, also by means of policies of becoming a *suser*, as well as I will share some points about the platform to make sure that it is important for Turkey's social media followers and popular culture that is spread on Internet and thus worth checking place for such a study.

Ekşi Sözlük is a kind of user-generated online dictionary whose content is built by the registered writers, *susers*; in the parlance of *Ekşi Sözlük*, as an abbreviation used for

sözlük (dictionary) users. The platform gives access to all non-registered readers on the basis of only reading entries while they do not have many rights that registered *susers* have. In order to become a *suser*, the person firstly has to register the system with an e-mail and nickname and approve the community rules before opening an account, then he or she has to write ten entries which will not be published but read by *Ekşi Sözlük* moderators to decide whether s/he has the potential to write accordingly the rules of the community etc. and become a *suser*. There are some periods, which are not known before they happen, in terms of receiving many new *susers*. So, they do not accept new members to the community every day, also since there are thousands of people who want to become a *suser*, there is a huge queue that every person comes across which leads to waiting for at least months and maybe for a year or years to become a *suser*. In other words, even if the commenter writes such great ten entries that perfectly fits into the soul of the platform, the person does not know the date when she or he will be accepted and till that date s/he is named as “çaylak” (“kite”/inexperienced”.) In order to shorten this time, one has to enter the website as much as possible. After the system approves their ten entries and acknowledges that person as a new *suser*, s/he is become able to start writing entries that can be seen by public, attending offline meetings, sending messages to other commenters etc. however that person’s account can be deleted if s/he will not apply to the rules. On *Ekşi Sözlük*, “most asked questions”, “format of entries”, “how to open a new title”, “reasons for kicking off from sözlük”, “suggestions for

newcomers”, examples of wrong entry formats” and so on are explained. (<https://eksisozluk.com/eksi-sozluk-kurallari--1236631>) (<https://eksisozluk.com/entry/177599>)

Since after its launch in 1999 by Sedat Kapanoğlu, people have been aware of the fact that becoming a *suser* is difficult. Therefore, *Ekşi Sözlük* creates an image that can be accepted as an elite, superior and intellectual. Although this image decreases in time in latest years by many new *susers* who are taught as not as much as intellectual compared to older members since they are people who think most of the newcomers are writing in a less sophisticated, childish or wrong formatted way, i.e. lack of a definition about the title’s subject, or troll behavior based entries, this representation of *Ekşi Sözlük susers* who are intellectuals that like to write about popular topics still have some power despite this nostalgia of “old better times”. For years, on many forums etc. people kept asking about how they can become a *suser* quickly and the other urban dictionaries such as *Uludağ Sözlük*, *İtü Sözlük*, *İnci Sözlük* and so on which all launched after the success of *Ekşi Sözlük* acknowledge this image of *Ekşi Sözlük*. (“Lets Be Intellectual Under This Title, Like *Ekşi Sözlük*”, <http://www.incisozluk.com.tr/w/bu-baslikta-eksi-sozluk-gibi-entel-oluyoruz/>; “*Ekşi Sözlük* writers as intellectuals”; <http://www.uludagsozluk.com/k/eksi-sozluk-yazarlarinin-entel-olmasi/>; “The fact that there is no intellectual writers left in *Ekşi Sözlük*”, <https://eksisozluk.com/eksi-sozlukte-entelektuel-yazar-kalmamasi--5256613>)) The latest a few comments in the title “The Approximate

Waiting Time For Kites' Approvals'' are claiming that they waited approximately for 1.5 years. (<https://eksisozluk.com/caylaklarin-ortalama-onay-bekleme-suresi--1066226?p=11>) To exemplify the huge number of people who are waiting, during May 2015, it was announced that 450.000 noobs will be accepted collectively to platform. (Mancar, 2015)

Registered users, *susers*, open titles and propose a definition of a term that resembles common dictionary structure, and this entry can be used as a means to start further discussion about topics. So *Ekşi Sözlük* works by user-generated explanations for popular phenomena and also providing a forum for users to discuss trending topics. Since these commenters, writers of these entries I have been dealing with are audiences of *Behzat Ç.* and *Aşk-ı Memnu*, for ease I will use the term audience-*susers* through the thesis a lot.

Susers are anonymous, but they have consistent screen nicknames. *Ekşi Sözlük* is the first user-generated online dictionary in Turkey and it becomes one of the most popular websites for Turkish people. (Turgut, 2006) According to statistics that *Ekşi Sözlük* moderation provided at the end of 2016, during that year more than 192 million unique visitors viewed more than 4.5 billion pages, (these numbers were 145 million- 4 billion at the end of 2015) and 92% of that is from internet users that located in Turkey, while top cities are Istanbul and Ankara. (Mancar, 2016) In 2015 statistics, it was stated that the number of active users of *Ekşi Sözlük* in 2016 is

supposed to top 60.000 people (Mancar, 2015) but they do not give information about that in statistics of 2016.

The website is essential in Turkey in terms of self expression via online communities and social media and as a guide of what people think about contemporary issues, making it an information crowd of popular culture. It brings many reflections of Turkish people in terms of their thoughts, emotions, common interests, ideologies, personalities and so on. This is also true for fandom and TV culture. For example, on *Ekşi Sözlük* it can be easily noticed that if a TV show is one of the most watched program, especially in the day which that program releases a new episode, it is also in the top subjects which gets most entries on that day. Thanks to its up-to date dynamic circulation, it is always changing thus there is always something new and worth checking. Users who are also fans or followers keep coming to read and write about the same subject by revising or creating a new content about them. Also, the only social media platform which fidelity topic discussed is *Ekşi Sözlük*.

Furthermore, *Behzat Ç.* production team has sought to establish a more formal relationship with *susers*, and sometimes they attend the fan organizations and meetings which are called as “zirve”s (summit) (i.e. *Behzat Ç. sezon finali zirvesi*, 2012). Even if there is not any proof, the series writer acknowledged that the production team would read as many entries they can while *Aşk-ı Memnu* scenarists’ relation to and interest in *Ekşi Sözlük* is not known, it seems clear that between these two series, the *Behzat Ç.* audience has a firmer attachment to *Ekşi Sözlük*.

Using *Ekşi Sözlük* as a ground for an academic study is new to media and cultural studies in Turkey. Building research on social media platforms in media studies or cultural studies is familiar, however only a few studies have been done on *Ekşi Sözlük* specifically, and none of them are related with film or television studies. The major focus of these studies of *Ekşi Sözlük* is the site's user-generated content and its construction, so they do not deal with the entries' content. (*Web Based Authorship in the Context of User Generated Content, An Analysis of a Turkish Web Site: Ekşi Sozluk*, 2009) In the last few years, studies have focused on hate speech on *Ekşi Sözlük* (Yalçın, 2015) or gender bias in the titles (Aslantürk & Turgut, 2015). So *Ekşi Sözlük* can be studied in new media studies, sociology, psychology and so forth.

The only thesis that has done via this corpus in television studies is about Okan Bayülgen's talk show "Dada" and focus on audience practices in terms of engagement and being a prosumer. (Turan, 2013) Therefore, the current thesis does not only aim to pose new questions about fidelity, but also to bring these research methods into the realm of Turkish TV adaptation studies.

On *Ekşi Sözlük*, under the title of "*Aşk-ı Memnu*", there are almost 565 pages that contain 5.650 comments In the case of *Behzat Ç.* there are nearly 22.360 comments. If we look at the statistics provided by *Ekşi Sözlük* in "Ekşi Stats", the number of entries written under titles related to television (scripted series, contests, reality tv programs, etc.), *Behzat Ç.* ranks first by number of entries while *Aşk-ı Memnu* is 12th. (*Kategorisel olarak Popüler başlıklar - Ekşi sözlük istatistik servisi/ categories*

of popular subjects/ Ekşi sözlük statistics service, n.d.) “Behzat Ç.” is one of the top 100 phrases searched on search engines that led to traffic to Ekşi Sözlük in 2012. (Şit, 2012)

Furthermore, without mentioning the exact rank among other top searched phrases, this subject is one of the most shown titles on *Ekşi Sözlük* in the same year. (Şit et al.)

Also, under the category of national TV series and similar statistics about them on the basis of the interest they get measured and stated by *Ekşi Sözlük* in terms of number of entries, searching the titles etc., *Aşk-ı Memnu* is 7th while *Behzat Ç.* retains its leadership. (*Kategorisel olarak Popüler başlıklar - Ekşi sözlük istatistik servisi/ categories of popular subjects/ Ekşi sözlük statistics service, n.d.)*

Although there are many comments on both pages which are completely irrelevant to the question of this thesis, it is also a platform where people mentioned their opinions about the relationship between the TV adaptation and the source text, even share their opinions about the general idea of fidelity. From these entries, I will try to find an answer to “Fidelity to what?” question as a core point of my work.

It should be stated that, after starting the data reading process, *Ekşi Sözlük* protests began and many *susers* of *Ekşi Sözlük* started to delete their entries as a reaction to administration of *Ekşi Sözlük*. (Sol, 2016) These *susers* complained about the fact that the new administration does not give value to their ideas and ask them when an important decision is made such as a new design for the platform. Also, the building

of a side platform “[eksiseyler.com](https://seylet.eksisozluk.com)” (<https://seylet.eksisozluk.com>) which most popular entries take place without permission of the *susers* who wrote them. These problem between *susers* and administration and some *susers*’ response as deleting entries also affect to entries under *Aşk-ı Memnu* and *Behzat Ç.* and provokes disappearing pages of entries. Thus, the number of whole entries, the location of specific entries among pages and the total page number under these titles has constantly changed over the course of this project, which causes vagueness and inconsistency of the quantitative data. On the other hand, even if there is a huge decline of recent entries that are written nowadays years after these series’ finales, still some people write new entries so it is another reason why the overall quantity changes. Therefore, for the purpose of the current study, statistics will be generated using the numbers generated on 19 April 2016 and at this date there are 564 pages and 5638 comments about *Aşk-ı Memnu* and the methodology and the analysis will be applied to these entries. In the case of *Behzat Ç.*, there are totally 22.409 entries and 2241 pages. Entries made after this date will not taken into consideration; so further research can be done for the entries that will be added in the future. There are a few entries about fidelity recorded in this research that have since been dissolved because of this protests. These entries’ first a few lines can be reached via search engines when the first sentence of the entry etc. are typed, however when the link is clicked, the specific entry cannot be found in the page once it existed. I will add such

entries to my corpus because they had already brought value to my research before their disappearance, and give the access date will be given in the references.⁸

To find relevant entries, all entries under each subject were read without the aid of software content analysis programs. This approach, while time consuming, is preferable to computer assisted searches since finding appropriate keywords is hard to determine for *Ekşi Sözlük*; its language usage is too complex, informal and my questions are too detailed to use such a computational program. I separate all entries that tell something about fidelity clearly and explicitly, related with any branch I will examine about the issue, or adapting the literary piece to TV in general.

So as to question fidelity among those entries, I will give importance to such questions: Do they think fidelity is important or required for adaptations, or do they think infidelity can make a series unsuccessful even if it has appealing qualities on its own? If they do not care about fidelity at all, why? Which type(s) of fidelity is (are) important for them; fidelity to characters, place, time, scenario? Does their focus on fidelity change among various genres of adapted work? Does the care to fidelity increase or decrease during different periods of a TV series, such as after the news came that there will be such a production, during first several episodes, the middle and the end. If there are different kind of level of attachments towards fidelity based on time, does it common to both series? Does the answer of the “fidelity to what?”

⁸A print record of all related entries will be saved to address any kind of concerns for future documentation; however it is not possible to reprint them as a part of this thesis.

question change across time, either than any possible change about only the rate of the importance these spectators do give to fidelity? Does the notion of fidelity change from the scope of a classic literature piece versus a contemporary literary piece's adaptation? These are the main questions that guide the analysis in the present study.

Some different fidelity or infidelity notions also appear during my research other than mentioned above, like fidelity to audience's own life, fidelity to author's own reason of writing that literary piece, (in-) fidelity to character names, (in-)fidelity to gender roles and so on, thus I will also talk about these branches. To get rid of these vagueness among entries, I refused to pick entries that may include an implication about fidelity that could be interpreted as such or not according to different people. So, if an entry creates confusion about whether there is a fidelity related content in it or not; I did not include it to my study. Furthermore, I do not include entries that may have acknowledged as having multiple meanings in terms of fidelity or infidelity. Such entries are actually only a few and mainly located under *Aşk-ı Memnu* title since *Behzat Ç.* entries are more direct about their arguments although they are usually more complex and detailed. Thus, in other words, I exclude such entries which can be evaluated as having different meanings by different possible interpreters of such a study.

Moreover, I will provide some quotations from entries with provided translations through the thesis with their original text, regardless of grammatical, linguistic

errors, slang, abusive or otherwise controversial language, etc. during my analysis and conclusions. As a *Ekşi Sözlük* rule, all words in all entries are written in lower cases, a characteristic I will keep. Translations are my own unless otherwise indicated. For the Turkish phrases and metaphors, closest translations will be given, with literary meanings or keeping the meaning with a different phrase. About references, because of the fact that there is no exact criteria of how to give references of *Ekşi Sözlük* entries, the nickname of the user, the date of writing that entry and the link of the specific entry will be given.

Furthermore, comments that are partly or completely related to topic are counted so as to figure out how many unique people wrote these entries from total entries to estimate the overall tendency of people to give value to fidelity. Each nickname was definitely taken as a mark of a unique person for sure, since *Ekşi Sözlük* did not permit more than one nickname per user. Until April 4th, 2012, the rule on *Ekşi Sözlük* was anybody who is noticed by the *Ekşi Sözlük* administration that he or she uses more than one nickname and account will be made quit from the platform with expiration of being a *suser* and this situation was policed carefully. However, after the declaration that it will be possible to use more than one nicknames if the *suser* is accepted to be a *suser* in the community by the draft entries s/he write for each nickname and if not that *suser* uses this right to abuse *Ekşi Sözlük* in some way. (<https://eksisozluk.com/entry/28020360I>) Many *susers* think that this revolution turned into very negative conclusions. Still, there is not a lot to worry about this issue

for these case studies since *Aşk-ı Memnu* took place before that change and many entries were written before that, only 11 entries that are related with fidelity, written by 11 different nicknames, may have result of multiple usages. For *Behzat Ç.*, since I will only analyze the first season of it which I will explain more about it in *Behzat Ç.* chapter, all entries about fidelity were written before 2012.

Besides sharing an analysis of reception via entries, I will also provide graphs to visualize my data and conclusions which also may make the comparison between cases easier to notice.

In addition, I will also collect the entries that develops the idea of community building and tell something about the fact that how does writing entries and feeling the sense of being a part of distinct fan community by being audience *susers* enrich their experience of watching the series. For example, just before the ending of *Aşk-ı Memnu* and *Behzat Ç.* there are some users who suggest that they will miss writing their comments or reading others' about the episodes etc. as a usual activity more than watching the TV series itself.

There is also a major discussion under *Aşk-ı Memnu* title that shows two opposite sides of understanding the show. The first group consists of people who sharply criticize popular culture and transforming classic literature as a TV adaptation and transform it into a popular culture product, while the second group sees nothing wrong or undesirable about this flow of narrative between media platforms. It is

worth mentioning here since some entries under this category are related to my question with the relation of the first side agrees upon that the adaptation can't or won't be faithful and therefore worthless and disrespectful towards the "original".

It is proper to add that before coming up with this thesis I was a part of these series' audience and I enjoyed reading comments, although I am not a -s/ user of the platform and I have not participated any engagement through discussions. An ethnographic, aca-fan approach could also be a useful method for further study. The *susers* of the comments I read and analyzed were not informed of my study before or after commenting, so they acted in their own nature and online environment, which makes them more sincere and reliable for reception analysis. Also, it is ethical to use online comments on *Ekşi Sözlük* because it is open to public and all people can read the entries without using any password, etc.

The general demographics of users, such as their gender, age, status etc., that directly commented under these topics are not available, however after analyzing thousands of entries, still many findings about the perception of fidelity for Turkish TV audience can be derived. Furthermore, this thesis could become more worthwhile to consider if the fidelity debate among audience is analyzed from at least two sources like not only *Ekşi Sözlük* and but also *İtü Sözlük* which has a similar form; however due to time and length restrictions of this thesis, only *Ekşi Sözlük* will be used during the process. From now on, I will begin to explore the fidelity reception of *Aşk-ı Memnu* as my first case study.

CHAPTER 3

ANALYSIS OF *AŞK-I MEMNU* RECEPTION AND *AŞK-I MEMNU* FAN BEHAVIORS

3.1. Introduction

In this chapter I will dig into my analysis of *Aşk-ı Memnu* and *Ekşi Sözlük* comments about this series while keeping these two questions as cores of my exploration: “Do these viewers lay stress on fidelity?” and “Among those who care, which aspect of fidelity are they looking for?”.

To fulfill my aim, I will talk about audiences’ perception of fidelity firstly in four parts; these are (in-) fidelity to characters, (in-) fidelity to narrative, (in-) fidelity to place and (in-) fidelity to time. These parts are singled out because they are some of the standard components of a story, and audience interest in them can be reasonably anticipated. Since these *susers* I examine their comments as After examining the comments in depth, it becomes obvious that these characteristics, in the matter of level of interest and feedback they get, are different between *Aşk-ı Memnu* and *Behzat Ç.* To demonstrate, the setting for *Aşk-ı Memnu* took less part among critics compared to *Behzat Ç.*, since the narration of *Aşk-ı Memnu* is usually bounded by the

house where main characters are living; for *Behzat Ç.*, a detective drama take place in Ankara as a city which had been not on the screen much, for *Behzat Ç.* fans the city is so interconnected with the story, which reflects on fidelity debate and fan behaviors too. Alternatively, fidelity to time and adaptation to today's world are quite common among fidelity related comments for *Aşk-ı Memnu*, since the book is set in the 1900's, while this branch is not so important for *Behzat Ç.*, where only a few years separate the publication of the books from the creation of the TV series.

Beside these points, some place is reserved for other fidelity notions too, since there are some aspects of audiences' fidelity perception that are not so predictable to anticipate that they have taken audiences' reactions. Some of these are exceptional for *Aşk-ı Memnu*, while some are common; (in-) fidelity to language and dialogue, (in-) fidelity to costumes and setting, (in-) fidelity to ending, (in-) fidelity to perceived intention of the novel author through writing the novel and (in-) fidelity to gender roles. Audience reception of fidelity to time for *Aşk-ı Memnu* is highly related with the elements such as characters, language and so on since the time periods of the book and the adaptation are so far from each other.

For discussing how the audience responded to the final episode for the sake in terms of fidelity; I will also take benefit from a few entries written under the *Ekşi Sözlük* title “aşk-ı memnu final senaryosu” (final episode scenario of aşk-ı memnu).

Furthermore, a popular discussion about *Aşk-ı Memnu* is about the fact that literature classics become more famous thanks to television, a situation which some *susers*

who believe in the dominance of literature feel disturbed about. Such people usually explain their thought that the adaptation should be faithful to the book. Type of entries and entries that show opposition to that idea exist in the main title, however I will also apply the “*aşk-ı memnunun kitabı çıkmış*” (*the book for aşk-ı memnu has been released*) title, where the original idea is kidding or not kidding about a person who becomes shocked after seeing the book in a bookshop.

After expressing receptions of the series with regard to fidelity, I will talk about the connection the fans developed towards the platform addressing the issue from the scope of spectators who have a desire to watch, read and write about *Aşk-ı Memnu*. This discussion relates to *Aşk-ı Memnu* and *Behzat Ç.* fan rituals, which is in this case is expressed by contributing critiques to commenting on *Ekşi Sözlük* as users of the website and audiences of the series. This is why in a distinct part of this chapter, I will mention their thoughts about how *Ekşi Sözlük* enriches their experiences of these series and their other fan activities. How does this platform shape the relationship between producers and *susers* and *susers*’ feeling of being a part of a distinct group?; Although this question does not directly relate to my core question, which is “Fidelity to what?”, it is worthy talking about, especially since these two separate fan communities gathering under one online community differ significantly from each other as fans. In this section, I will talk about *Aşk-ı Memnu* fans’ particularities by analyzing of several comments about fandom by some entries under this subject

heading and also several from this heading: “¹ sözlükteki aşk-ı memnu çılgınlığı” (the *aşk-ı memnu* craziness on *ekşi sözlük*).

I will begin by declaring some major statistics about my data, then each category described above will be examined using selected entries to *Ekşi Sözlük*.⁹

3.2. Analysis of *Aşk-ı Memnu* Reception

As it is stated above, my inquiry will focus on comments that are written as entries under the subject of *Aşk-ı Memnu* until April 19th, 2016, as a specific date. Setting a cutoff date is important, since *Ekşi Sözlük* is changeable and flexible by its nature; otherwise comments either can be added or removed during the process, which would create an endless reading, editing and writing period. As of 19/4/2016, 564 printed pages contained and 5638 individual comments below the main title *aşk-ı memnu*.

Of course, there is no way to confirm whether these people commenting about fidelity to the book have actually read the book or not. However, statistics indicate that after the release of *Aşk-ı Memnu* as a TV series, the sales of the book increased, but we cannot say how many commenters read the book, nor whether they completed the book before or during the run of the series.

⁹All entries on *Ekşi Sözlük* are created under different “başlık”s (title/heading) and all of them are written in lower case letters. Capital letters are not used in any circumstances.

Among all 5638 entries under the main title, 174 entries are related with my study (about 3% of the total) and 160 different people who wrote them. It does not mean that all of these 174 entries are supportive to the idea that an adaptation should be faithful to the source or this one will be as such. While most of them demonstrate such a mentality, there are some situations and characteristics where some of the *susers* seek infidelity. It is important to remark that this is a collection of opposite views or different points of views which result in same ideology about fidelity. Furthermore, it does not also mean that all of these entries' writers explained their reasoning fully when they shared their argument about fidelity. Especially there is vagueness in some of entries, about the fact that why those people behave it likely to they do now want to see an adaptation of *Aşk-ı Memnu*. Mainly, talking about the episodes is a far more common topic than criticizing the series in terms of the book. This implies that only a small portion of audience cares about to fidelity or infidelity. However, I do not think that this scarcity would make my thesis in general or study of *Aşk-ı Memnu* meaningless because there remains still a lot of interesting content in these related comments that can contribute the discussion of fidelity in adaptation studies with fruitful sources in practical sense., First, the audience's level of care for fidelity in the *Aşk-ı Memnu* adaptation changes over time. Furthermore, the major answer they suggest to the question "Fidelity to what?" also evolves. I will express these two facts in detail. The underlying "Fidelity to what?" question will from now on my focus.

3.2.1. Fidelity Across Time

Results of this discourse analysis show that the level of importance audience gives to fidelity is not static. Rather, it rises and declines at certain points during the run of the series, even if in general it has a low frequency among all entries. A table of showing the distribution of entries that can be accepted as comments about fidelity and a graph that illustrates the case are given below. Because of the fact that comments were made during 96 episodes overas three seasons between 2008 and to 2010, I prepared the graph based on every different five episodes and number of comments fidelity written in those periods. “B.” resembles for before, “a.” means after, “f.” signifies finale. Furthermore, for the final episode I gave two separate columns: before and during finale (stated as “b./d.” in Figure 1) which address entries after the last episode before the finale, including those posted during the final episode day. After final episode section addresses entries written after the finale day while their content were still about that episode specifically.

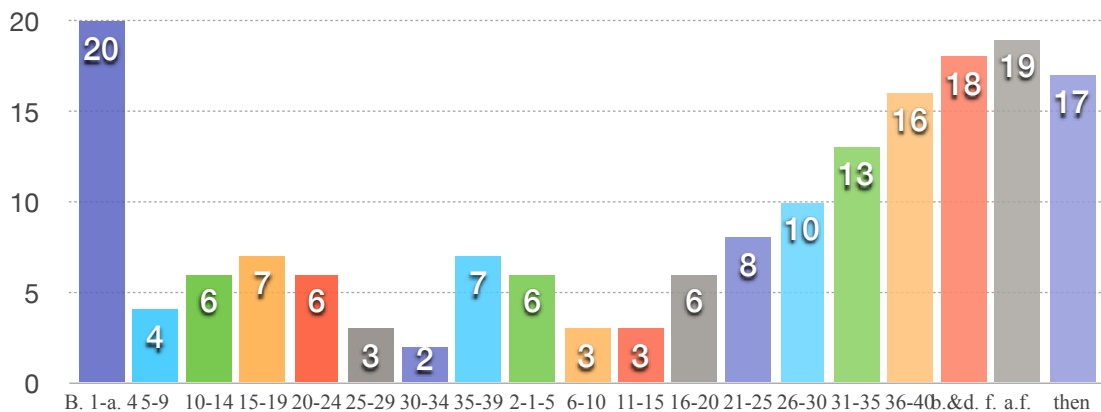


Figure 1. Fidelity Related Entries Based on Episodic Periods for Aşk-ı Memnu

As it can be understood by the number of comments, expectations about fidelity were highest at two points; before the series began and during the first a few episodes; and the finale period, which includes before during, and after the series finale and conversation about final episode after releasing, and before release and first a few episodes. The earliest such comments were posted in late June 2008, just after the news of that a new TV adaptation would be distributed and these early posts continued during the first few episodes of *Aşk-ı Memnu* after its start at début on September 4th, 2008. I did not separate entries dated before release, because in this section almost all entries have negative comments about the production of such an adaptation and express strong doubt that it will be faithful. Then, after release, these expectation began to decline immediately. There is a small increase in fidelity-related comments at the time of the first season finale, which was the 39th episode, which has an open end. Because circulation of the book had increased by this point, one might suppose that people became curious about the mystery, so they want to learn how it was solved in the book rather than waiting for the new TV season to begin. During the most of the second season, there was an increase in fidelity-related comments, peaking before final episode. Since the audience has so much curiosity about how the story will end on TV and whether it will fit into the book's ending or not, there are

people who wish fidelity and also people who wants to see vice versa. While there is no exact proof of this hypothesis, the focus of all entries especially in the middle of seasons are about the occurrences of the continuous story, we may say that people who may keep or kept before (in-) fidelity in their mind while watching episodes were totally concentrated on the story told in the series itself.

It may be supposed that as the episodes kept coming, these commenters started to enjoy other aspects of the series regardless of their relationship to the book; such as plot of the specific episode, actors and actresses, mise en scene, clothes and setting, etc. As they become involved in the series, some of them unintentionally or intentionally may suppress their search for fidelity.

Furthermore, in terms of following the original scenario, the adaptation mostly follows the basic story lines, while they created more content than the novel had. This may be another reason why do such complaints about not seeing fidelity diminishes at the middle of a season for a long time. Fidelity to story will be analyzed deeply in “Fidelity to what?” section. I will talk about the concern to fidelity during last months of *Aşk-ı Memnu* and especially final period at the “Fidelity to what?” section. Now I will demonstrate the beginning and give examples of entries, as examples, that take an extreme stanced opposing the adaptation.

The *susers* on *Ekşi Sözlük*, some of whom claim to have read the book, of the book comment through the sense that the series have to follow fidelity otherwise it would mean destroying a masterpiece of Turkish literature, which they see as disrespectful. However, as it is mentioned above, people who are looking to the issue from this point of view usually do not explain their reasons why they believe this adaptation should be faithful, yet they are clear that they don't think it will be faithful.

They also suppose that this lack of fidelity means the series will be unsuccessful. Still there are some reasons stated, such as they think the writers will add a lot of contrivance for the sake of getting higher ratings, and it will destroy the structure of the novel. Additionally, some commenters also think that the rise of literature adaptations are related to inability of scenarists in the sector who cannot write "original" and creative scenarios and they should write their own scenarios. An example of this perspective can be seen in this entry:

yaprak dokumu sevdiğim bir roman değildi, o sebeple dizileştirip bozmalarına tepki vermedim. dudaktan kalbeyi çok severdim, bu yüzden televizyonda 10 saniye görmeye dayanamıyorum. ama ask i memnuma dokunmayın be, ne olur dokunmayın. reyting ugruna icine edeceksiniz bu kusursuz romanin, cadi kaynana vb unsurlarla damarlara basa basa izleyici bulacaksınız, halit ziya'nin kemikleri sizlayacak, benim icim yanacak. binbir gece falan vardı en son, yeni senaryo yazamaz mi olmuslar nedir?

#13527508 26.06.2008 18:58m g

Yaprak Dökümü was not a novel I like much so didn't react when they were making a series out of it and destroy it. I liked *Dudaktan Kalbe*¹⁰ a lot, therefore I can't endure seeing it on TV for 10 seconds. But please, please don't touch my *Aşk-ı Memnu*, you will mess this perfect piece up for the sake of ratings, with elements such as evil mother-in-law etc you will find audience by tread on their toes, Halit Ziya will turn in his grave, it will tear out my heart. Latest, there was *Binbir Gece*¹¹ and so on, have they become unable to write a new scenario or what?

26.06.2008 18:58m g

So here, the *suser* complains about the fact that a novel s/he likes will be demolished because of such factors. Another type of *suser* who does not explain their reasoning is such:

türk klasiklerinin içine nasıl edilir konulu tez çalışmasına konu olmaya aday eser. duyumlara göre halit ziya uşaklıgil, diğer tarafta senaryo için ek metin yazmaya başlamış bile.

#13531674 27.06.2008 12:45peride...

The case study for a thesis about how to mess up Turkish classics. According to rumors, Halit Ziya Uşaklıgil has already started to write an additional text in afterlife for scenario.

27.06.2008 12:45peride...

Another similar entry also complains about the selection of main cast¹² and demonstrate producing an adaptation as doing a “serious job”:

10. *Dudaktan Kalbe* (*From the Lips to the Heart*) was an adaptation from the book of Reşat Nuri Güntekin, which had same title. It aired on Show TV between 2007-2011.

¹¹*Binbir Gece* (*1001 Nights*) was a popular TV series between 2006-2009 aired on Kanal D, it was not an adaptation.

¹²Beren Saat, who played Bihter, is criticized a lot from the beginning to the late middle's of the series, since many people think that she is not appropriate for the role, sometimes comparing her unfavorably with Müjde Ar, who played same character in previous (TRT) adaptation.

dizi yapılacağını ilk duyduğumuzda ailecek "yine mi bir klasik katledilecek?" diye tepki verdiğimiz halit ziya klasiği... herşeye rağmen, olanca iyimserliğimle belki güzel olabilir diye düşündüğümü inkar edemeyeceğim ancak beren saati görünce kulaklarımdan duman çıkardım resmen. hayır cidden anlayamıyorum, bu hatun bu yeteneksizliğiyle en büyük projelerin orta yerine nasıl düşüveriyor (bkz: hatırla sevgili)? sırf güzel olması her yerden çıkması için yeterli mi yani? madem ciddi işlerin altına giriliyor, en azından kadroya falan daha bir ciddiyet gösterilse nasıl olur? izleyicilere de -en azından belirli bir zeka seviyesinin üzerinde olanlara- saç baş yoldurulmasa, paşa paşa geçinip gitsek? bu arada dizi perşembe akşam yayınlanacakmış efendim.

#13913848 30.08.2008 22:11born4kaos...

The Halit Ziya classic, when we, as a family, first heard that there will be series of *Aşk-ı Memnu*, we reacted like “A classic will be slayed again?” I cannot deny that, despite everything, with as much-positivity as possible, I thought maybe it will be nice, however when I saw Beren Saat, I truly became very angry. No, I can’t really understand, how does this woman fit in the middle of big projects with this lack of incapability. (i.e.: *Hatırla Sevgili*)⁷? Is she really beautiful enough to be everywhere? For as much as they have a tiger by the tail, shouldn’t they at least show more seriousness? Thereby, what if they don’t make the audience, at least the part of them who have certain degree of IQ, tear their hair out and we will get along quite well? By the way, series will be on air on Thursday evenings.

30.08.2008 22:11born4kaos...

So these are three of similar entries. By them, we can see that some *susers* compared the series to a supposedly “successful” adaptation *Yaprak Dökümü* rather than the book or TRT adaptation. *Yaprak Dökümü* as a series (adapted by Reşat Nuri Güntekin’s novel thanks to same two scenarists) aired on *Kanal D* before *Aşk-ı Memnu* starts and it became so popular. It can be said that the family in the story was more familiar to Turkey. This could be related to the fact that *Yaprak Dökümü* adaptation was still so new in people’s memories both as a series and a series that is talked a lot on *Ekşi Sözlük*. Not only its scriptwriters, it’s broadcasting channel was

also same, Kanal D. So big part of the people who became face to face with *Yaprak Dökümü* were the same as people who will watch *Aşk-ı Memnu*. On the other hand, the former *Aşk-ı Memnu* from 1970 have been watched by so less people among these *susers* because of the generation difference. Thus, we can suppose memories about this old adaptation is so old compared to memories about *Yaprak Dökümü*, so even if there are some comments about these two *Aşk-ı Memnu* adaptations after last one started, *Yaprak Dökümü* was coming to people's minds while discussing future of *Aşk-ı Memnu*, before *Aşk-ı Memnu* started to be aired. Moreover, regardless of the book, some *susers* think that *Aşk-ı Memnu* won't be so successful in case of the attraction it will get from spectators since it is based on a story about forbidden love, francophone style of conversations, rich manor houses, a bourgeois family etc. So we can say that these a few entries' *susers* think that this series will not be popular not because of its presumed infidelity to the book, rather since it may not be not a sense that it would be "unfaithful" to Turkish culture and typical way of living. With the huge hit *Aşk-ı Memnu* took, such entries disappear. Here is an entry that was written during the premiere day of *Aşk-ı Memnu*, which was edited one year after that.

sözlüğe yazıyorum: tutmayacak dizi... sezon sonunu görebilirse iyidir... tutmama sebebini de söyleyeyim; böyle burjuva ilişkileri, beyaz piyano'lar, fransızca konuşmalar, köşkler, kokoş kadınlar, yasak aşklar falan filan gelmez bizim halkımıza... yaprak dökümü'nün başarısından sonra büyük bir fiyasko olacak kanal d ve ay yapım için...

edit: (bkz: kapak)

#13949689 04.09.2008 20:57 ~ 26.06.2009 23:59forrestgump...

I am writing to this dictionary: this series won't meet with applause... it will be fine if it will continue until the end of the season...I will tell why it won't become popular and appreciated, such bourgeois relationships, white pianos, French talks, villas, old trump woman, forbidden loves and bla bla won't fit into our public... After the success of *Yaprak Dökümü*, it will be a huge fiasco for *Kanal D* and *Ay Yapım*....

edit: (see: I'm mortified)

04.09.2008 20:57 ~ 26.06.2009 23:59forrestgump...

To sum up, among the thousands of whole entries, the rare amount of comments about fidelity that explicitly or implicitly argue something about the case make it difficult to argue that *Ekşi Sözlük* users watching this show care about fidelity. So, we can say that audience does not show much interest to fidelity even if there some rising moments. However, people who are in television sector and works for any adapted series, as scenarists, directors, actors etc. can make these tendencies over time like this if they want to give the impression that they will stick to source through their adaptation. Thus, we can say that a producer strategy of TV adaptations of especially literary classics may be to act according to this higher tendency to get more positive reaction at the beginning.

3.3. "Fidelity to What"

Spectators underline lots of elements while they are making reference to fidelity.

Their dominant criteria to measure fidelity is therefore not stable. When *Aşk-ı Memnu* started to be aired, commenters who discussed fidelity were focused on how do they apply the story in a faithful way to the TV while changing the time period of it. They also focused on the character's behaviors and relations to each other in

comparison with the book in the beginning. Also, visual characteristics such as setting or costumes were noticed a lot, particularly with regard to fidelity to the depiction of the richness of the family as both related with how it was described in the book and also regardless of that. Then, after people started to engage with the story more and more, fidelity comments becomes much more about the story itself, especially when the finale comes closer.

While discussing some of these subjects, while some part of the audience- *susers* defended fidelity strongly, the others either did not give fidelity that much importance or interestingly they suggested infidelity.

3.3.1. (In-) Fidelity to Characters

In connection with characters, Nihal, Behlül and Bihter got the most recognition related to fidelity and characters as expressed in the book.

In the novel, the story was told from Nihal's perspective and her appearance in the story is more dominant compared to the series. We can also state that, the first series adaptation, TRT production, follows this perspective while the more recent, Kanal D production, made it disappear. This distinction attracts attention from a few readers and part of the audience, however they do not show any positive or negative thoughts about it and they only share the fact. Thus, we can say that fidelity to narrator is not essential among audience.

Some commenters find Nihal's introverted behaviors, her sensitivity and her naïveté, are not appropriate for 2010's. The series tries to represent Nihal's image as it was in the book: she is almost always at home and spends many hours for playing piano in her daily routine, she does not have a social life although she lives in a wealthy waterside house with social people who love to hang out etc. are not found as appropriate for 2010's, according to audience. This attitude of Nihal appears also about her wardrobe, which some people found as unstylish for today. Here are some examples:

kitaplardan dizi yapma furçasının son örneğidir, tamam hersey güzel bu zamana uyarladınız, evler, arabalar, teknoloji felan iyi peki o nihal denen kız neden hala 12.yyda, yahu eğer ortamı, mekanları bu zamana uyarlayacaksanız insanları da uyarlamamız gerekir, o kız uzaya inmiş dünyalı gibi sırtıyor orda gerçi karakterlerin hepsinde bir sırtış var bu anlamda ama en çok nihalde, böyle süzülüşler, ortaçağ insanı hali, av bu zamanda 16-17 yaşında kız öyle mi oluyor allah aşkına, biraz daha gerçekçi, bunun yanı sıra da behlül çok sırtmış ondada gereğinden fazla sululuk bir arada kalmışlık var, yani karakterlerin zamanla uyumunda bir problem var kısacası, izleyip karar vereceğiz izlenecek mi izlenmeyecek mi?

#13954679 05.09.2008 13:17naturevariant

It is the last example of the book adapted TV series glut, ok everything is fine you adapt it today, houses, cars, technology and such ok well then why is that girl called as *Nihal* is still living in 12th century, for God's sake if you adapt to environments, settings to today, you have to adapt that people too, that girl prominently looks like an earthman comes to space, though they all have that prominence in that respect but mostly *Nihal* has it, her behaviors are like a medieval person. For God's sake, is a girl who is 16-17 years old in this time really like that, be more realistic. Furthermore, *Behlül* takes too much attention too, he has so much moistness, he is like a piggy in the middle, that is to say shortly, there is a problem of consistency about time and characters, we will watch and decide whether it will be watched or not?

05.09.2008 13:17naturevariant

güzel kitap, iyi hikaye. eserin orijinali, diziye göre biraz daha düşük tempolu, az entrikalı. sürekli, karakterlerin psikolojik durumları ve iç dünyaları okuyucuya aktarılıyor. nihal kitapta çok çok çooooook daha sinir bozucu. dizide sanki biraz, çok az yumuşatmışlar bu tavrı. elektra kompleksli bir emo düşün, o yani. mürebbiyenin adı mlle de courton. adnan beye aşık falan değil. hizmetçi entrikaları bu kadar abartı değil, çok küçük bir bölüm tutuyor. behlül peyker'i baştan çıkarmaya çalışsa da peyker yüz vermiyor...

<https://eksisozluk.com/entry/15378947> nevroitik pollyanna

beautiful book, good story. the original of the piece, compared to series, has a bit less tempo and contrivance. Continuously, psychological situations of the characters and inner worlds are transferred to the reader.

Nihal is much more annoying in the book, supposedly they tenderize her behaviors just a bit. Think about an emo who has Electra complex, it is her. The name of the governess of the children is mille de courton. She is not falling in love with Mr. Adnan at all. The contrivances of domestic servants is not this much exaggerated, it takes a very small part. Behlül tries to seduce Peyker but she doesn't indulge...

<https://eksisozluk.com/entry/15378947> nevroitik pollyanna

This entry tries to show differences between the novel and the series, in a neutral tone. Similar entries can be found on *Ekşi Sözlük*. Furthermore, these differences among characters also create comparisons between the first TV adaptation of *Aşk-ı Memnu* on TV and this next example doing it by criticizing Kanal D's adaptation cast and characters compared to TRT's. This *suser* stated that s/he has not read the book, much but has seen the TRT adaptation:

kitabı okumadım ama dizinin ilk versiyonuyla karşılaştınca pek bir alakası olmayan dizi. öncelikle nedir bu behlül'ün düştüğü acemi aşık halleri? salih güney behlülken öyle bir halleri vardı ki... peyker ne zaman görünse ona mutlaka laf atan, bihter ile birlikteyken de öyle havalanıp uçmayan, gerektiğinde amcasıyla oturup siyaset konuşan klas bir karakterdi. itici değildi bu kadar, çapkın ama saygın... ya adnan bey? bu kadar pasif değildi, o zamanki adnan bey'e saygı duyuluyor, şimdiki adnan bey'e acıyoruz resmen. matmazel desen, bir kere çolpan

ilhan'ın oynadığı karakterin fransız aksanı vardı ve çok yakıştıyordu. şimdiki matmazel ise sanki daha bir karışıyor her şeye; daha bir belli etmişler adnan beye olan hislerini... bihter'e gelince; şuhluğunu o kadar gözümüze soktu ki beren saat, buram buram seksapel akıyor her bir yanından. müjde ar oynarken bihter'i biraz kandırılmış biraz da çaresiz bir şekilde izliyorduk. beşir desen resmen araptı ve şimdiki beşir'de küçüktü. gelelim nihal'e, şimdiki nihal gayet hoş bir kız ama ıtır esen'in oynadığı nihal'in derinliği yok, onun tavrı, düşünce biçimi ne yazık ki şimdiki nihal'de yok. bazı farklar dizinin zamana uyarlanmasıyla çıkıyor ama karakterlerdeki tavır eksikliği trt'nin aşk-ı memnu'sunu aratıyor.

#17157075 02.11.2009 13:09alalminore...

I haven't read the book but compared to first version of the series, they are not very related. Primarily, what are those situations Behlül faces like an inexperienced and silly lover? When Salih Güney was playing Behlül, he had such manners... Whenever Peyker appears, he always sniped and when he was with Bihter, he wasn't being on cloud nine, he was a classy character that was able to talk about politics with his uncle if required. He wasn't this much repellent; he was a casanova yet he was prestigious... What about Adnan? He was less passive, people was showing respect to Adnan at that time, now we are sorry for him. When you say Mademoiselle, firstly, the character played by Çolpan İlhan has French accent which was quite proper. Mademoiselle now like to intervene everything more, they make her feelings for Adnan more concrete... When it comes to Bihter, she shows her seductiveness by Beren Saat too much that sex appeal flows from her. When she was played by Müjde Ar, we watched Bihter as she was a bit deceived and desperate a bit too. Beşir was definitely Arab and younger than today's Beşir. Let's come to Nihal, Nihal is a quite nice girl but she doesn't have the depth that İtir Esen played, her manners, way of thinking are unfortunately not there in today's Nihal. Some differences appear by the fact that series is adapted to this time, however lack of behaviors of characters cause to search TRT's Aşk-ı Memnu.

02.11.2009 13:09alalminore...

So, here the *suser* makes the first adaptation a reference point and evaluates the other on the basis of that; in other words, s/he thinks that the source, likely to the book, which the *suser* cannot compare, can be used to evaluate today's series' in terms of reflecting the characters truly and calculating the success of actresses and actors,

while on the other hand some people unlike those commenters who suppose that the original source is the only one which is suitable to use for a comparison.

It may be said that what we have our memories as a source to interpret the new version. Still, it should be mentioned that when the subject is about characters, entries showing comparisons to the book are more frequent than entries related with to the first adaptation.

Overall, there are some *susers* who point out the similarities or differences without suggesting either it is good or bad and there are some who see and show them as a negative point of the latest adaptation. Yet, although development of characters in the book and two adaptations as a benchmark for each other take some attention we cannot argue that there is relatively extreme aggressiveness in terms of fidelity to characters itself.

3.3.2. (In-) Fidelity to Language, Names and Dialogues

Under this subject, three points will be declared. One of them is fidelity to text issue which appears, i.e. when in a scene a character completely calls a sentence from the book which some audience who read the book recognize and appreciate. Second is, the style of language, which for some becomes strange and unnatural, in relation with the time. Another one is about the characters' old-fashioned names which are copied from the book, i.e. names such as Behlül, which were not familiar to today's audience and seem out of place in a series that takes place in 2000s. Furthermore,

audience reacted negatively when the spoken language was assumed as too formal. It is important to remark the difference that while audience who were writing comments about fidelity were usually supporting the side of fidelity, for this second and third characteristic they either take a side with infidelity directly or at least the strength of their fidelity expectations decreased. Some of them wonder why do the production company not come up with a series based on same time period which story took place in the book. As long as the audience starts to get used to this language and names of characters after supposedly first season, such entries with negative critics disappear.

Spoken language in general takes the most attention regarding language. Language used in the adaptation firstly creates *susers*' entries which are making fun or showing discomfort about it since the audience must get used to the old Turkish elite language that is more polite than what people now used for formal situations or family talks, especially they are not used to some the use of French language in dialogues. The language Deniz (Mademoiselle) uses to communicate with the children Nihal and Bülent and sometimes Adnan or Behlül is usually too polite and formal compared to street language or usual language among family members and everyday life of audiences, on the other hand it shows fidelity to the book.

Audiences act in a same way through little amount of French dialogues between the kids and Deniz. They claim that her dialogues are not likely to be real in the story since it does not fit in the time, which leads to kidding about some scenes on *Ekşi*

Sözlük. Some commenters wrestle with how to adapt an old literature classic to today's environment, while most of the audience wants to see that the story and characters are as closely rendered possible but also suitable for present. An example is below:

"hoşgeldiniz behlül", "nasılsınız behlül"... böyle bir hitap var mı biri bana söylesin. deniz hanımın behlül'e hitabından bahsediyorum. tamam bugüne uyarladınız ama bu olmamış. kim elinde büyümüş oğlancağıza böyle hitap edebilir? bırak allahına...

#14953563 09.01.2009 00:22whitemamba...

Welcome Behlül" (formal), "How are you Behlül (formal) / How do you do?"... Someone tell me is there really such an addressing. I am talking about the way Deniz addresses Behlül. Ok, you adapt it to today but this isn't ok. Who can call a person who, as a boy, is raised in her hands as such? For God's sake...

09.01.2009 00:22whitemamba...

On the contrary, characters such as Bihter, Behlül, Peyker etc. speak with modern language and this rarely seems strange to the audience too:

şaraplı maraplı, zengin bir öğlen yemeği yedikten sonra hastaneye tahlil yaptırmaya giden adnan bey'e ev sahipliği yapan dizidir. bunun dışında "halit ziya uşaklıgil'in ölümsüz eseri"nden uyarlanan bir dizide bihter'in "süpeer" diyişi, behlül'ün gece klüplerinde votka içişi, adnan'ın "evet bu aralar check-up vaktim geldi zaten." şeklindeki cümlesi açıkçası biraz garip geliyor. yine de güzel giyimli, güzel insanların oynadığı bir dizi olarak iç açmaktadır, perşembe akşamları tercih edilebilir.

#15152553 22.01.2009 23:12patience

It is a series which shows Mr. Adnan who after eating a rich kind of lunch with wine, goes to hospital for some tests. Except this, things such as Bihter saying "supeeeer", Behlül's habit of drinking vodka in night clubs, Adnan's cue "Yes, nowadays my check-up time is coming." actually sound weird in a series "adapted

by immortal piece of art of Halit Ziya Uşaklıgil”. Still, it is cheering as a series in which well dressed, beautiful people act in so it is preferable for Thursday evenings.”

22.01.2009 23:12patience

To sum up, major amount of comments about this topic neither do not argue with infidelity nor support fidelity, when at the same time both sides problematize the situation by time issues. As it is said, first type of entries are more frequent than the second type.

Some readers of the book who are also part of audience gives credit whenever they hear some dialogues completely taken from the novel and want to share their awareness that those lines are from the novel. To exemplify, in the series Behlül says “Behlül kaçır.” in many times, as probably a sentence that comes to people’s mind firstly when they think about him, which is a reflection of the fact that he is almost always tries to blow off his responsibilities. However, this sentence was taken from the novel however it is from in a specific scene, in which Behlül says this sentence only once during his visit to Bihter’s grave. So a commenter came up with an idea that this dialogue in the series might be always a referring to the book while audience did not recognize it, as a preparation to the end of story:

diziye takip edenlerin veyahut denk gelip de bir kaç kez izlemiş olanların da aşına olduğu meşhur "behlül kaçır" repliğinin, romanın sonunda (yeniden her türlü nane

ortaya çıktıktan sonra) behlülün kaçışına bir gönderme olduğunu düşünmeye başladığım dizi zira bu denli sırtan bir mecaziyet pek de sallanmış,denk gelmiş,olur öyle arada gibi olmaz sanki yahut fena bir yanlış içindeyim. (pek bedbaht olurum)

#14997274 11.01.2009 21:46 ~ 30.01.2009 13:12calinmis cagla tadi

I start to think that the cue “Behlül escapes.” which is familiar for followers or people who are watching a few times, is a reference to the case when at the end of novel Behlül escaped after all things happened secretly become clear, since such an apparent metaphor probably cannot be faked up a coincidence or “it happens sometimes”, or maybe I am wrong in a huge mistake. (I would be so sad.)

11.01.2009 21:46 ~ 30.01.2009 13:12calinmis cagla tadi

This one can be supposed as a detail, however the scene which the audience remarked most took place between Peyker and Bihter. In this scene, they were having an argument. The cue directly taken from novel, as a sentence that Peyker said to *Bihter*: “Ben kocamı aldatmak için evlenmedim.” (I didn’t get married so as to cheat on my husband.). Such an entry about this copying is below:

romanı diziye uyarlayanların kitaba sadık olduklarını kitaptan replikleri bölüm aralarına serpiştirerek belirttikleri dizidir. en son peyker bihtere "ben kocamı aldatmak için evlenmedim" demiştir. bu cümle aynen kitapta geçmektedir.

#15042548 14.01.2009 20:39raku

The adaptors of the novel imply that they are faithful to the book by sprinkling cues from book among episodes. Latest, *Peyker* told *Bihter* “I didn’t get married so as to cheat on my husband. This exact statement is exactly mentioned in the book.

14.01.2009 20:39raku

So, here the commenter thought that using same dialogues in a small amount sometimes is a strategy to make the audience believe that the production team is faithful to the book beyond or regardless to coming up with cues that fit to the condition.

Names are another issue about linguistic features. Names of characters as decided by Halid Ziya were kept in the series and it created confusion and seem as weird with the present time, which lead to either desire for infidelity to the book or a desire to see the series set at the time the novel takes place rather than the present. This was one of the features that notified most during a few episodes and even as people people who comment after starting to watch the series. In the entry below, a *suser* complains about both name issues and some other attributions of the serial film:

evet nihayet başlamış ve başladığı gibi de insanı salak etmiş dizidir. sen al koskoca bir dönem klasiğini, getir taşı bu yıllara... son model arabalar, sosyete düğünleri, zenginliğin dibine vurulmuş hayatlar.. ama komedi burada başlıyor zaten. son model arabanın içinden bir adam iniyor.. adı "behlül"... sosyeteye dudak uçuklatacak bir kıyafetin içinde bir güzel kadın..adı "bihter"..bir diğeri "peyker" .. resmen şaka gibi.. behlül adı ve kıvanç tatlıtuğ'un nasıl bir kombinasyon çizdiğini varın siz düşünün. yahu madem aldın bir klasiği, dizi yapacaksın..kolaya kaçma da dönem dizisi yap seyre değsin.. ya da madem o kadar modernleştireceksin ortalığı, bu karakter adlarını değiştir, girişte not düş aşk-ı memnu'dan esinlenilmiştir diye.. yazık oluyor...edebiyata..dönemin güzelliğine.. her şeye..

#13960567 06.09.2008 03:37perid

It has finally began and just as it begins it fools people. It's incredible how they take a period classic and bring it to these years... Top model cars, high society weddings, lives with having such wealth... But this is where the absurdity starts already. A beautiful woman in a dress that stuns high society, her name is Bihter. Another one is Peyker... It's practically a joke. Just imagine the combination of Kıvanç Tatlıtuğ and the name Behlül. since you take this classic to make a tv

series, don't take the easy way out and do a period tv series so that it would be worth the watch. or if you're gonna modernize everything, change character names and make a note that says inspired by *aşk-ı memnu* at the beginning... what a pity... to literature.. to the beautifulness of the period.. to everything...

6.09.2008 03:37perid

Here, an adaptation with time change is called as selecting “the easy way” to adapt a classic. On the other hand, s/he suggested that if they would change only the names for the sake of modernization of the old story, it wouldn't be an adaptation, the book would be only an inspiration for the series. Therefore we can say that even the names of their own may be important to fidelity perception, especially from a perspective that may believe the domination of literature.

3.3.3. (In-) Fidelity to Place, Setting and Costumes

The series' sets in Istanbul, however lots of scenes took place in the main house where the family lives. Some other locations are the office of *Adnan*, the house of *Adnan*'s sister, some night clubs where *Behlül* went and so on. In other words, in the series the public spaces of the city of Istanbul are is not so important in terms of the narrative, while in the book although the storyline is based on the house life, the author talked about Istanbul more frequently to describe the social life of the period etc. which obviously the series was lack of. However, this difference does not get remarkable comments among entries. Because of the fact that the focus was much more on the house, people talked about the setting in the house; such as the decoration, props and as such. Costumes, similarly to the setting, took attraction mainly on the basis of expressing the wealth of the family among the comments

which are related to fidelity matters. Furthermore, problematizing adaptation to different time showed itself again a bit with costumes too.

In general, characteristics of setting and costumes sometimes found as mostly negative at the beginning by *susers* regard to the time matters and representing characters' wealth. However, some costumes on their own, unrelated to fidelity, get their popularity and appreciation in comments, overall in three years such as some dresses of *Bihter* etc. Actually, costumes got more reviews than setting, it may because of while clothing are constantly changed the decoration is usually the same since the story mostly takes place in the house which the family lives in and a few other places' like *Adnan*'s office etc. There are people among audience who confirmed that they are looking at some episodes for only to seeing the dresses. So, in terms of visuals, costumes are the most remarkable factor of *Aşk-ı Memnu*. I will show two examples about these issues. Here is an entry written by a *suser* who complains both about setting and costumes:

sanat grubu yine dökülüyor. zenginlikten tek anladıkları güzel binalar, salonda piyano, duvarda tablo. beyaz piyanonun üzerine kondurduğunuz mor camlı ferforje mumluk, 5 liraya satılıyor şişli'de, sokakta. bir sizin dizide var ondan, bir de fazıl say'ın [A well known Turkish pianist] evinde... kostüm departmanı ayrı bir felaket. bir tek nebahat çehre varlıklı bir kadın gibi giyiniyor. sanırım o da kendi seçiyor ya da müdahale ediyordur kostümlerine. nihal, peyker filan dökülüyor. ednan beyimiz'i kıymış giydirmişler en iyi yerden ama onun da üzerinden dökülüyor, yakışmıyor adama takım elbise.

#14000517 11.09.2008 21:15 ~ 22:01ranini

art team of production sucks again. only thing they understand about are beautiful buildings, a piano in the living room and paintings on the wall...

that purple glassed wrought iron candlestick you put on the white piano is sold for 5 TL at Şişli on street. It is only at two places; your series have it, also it is at Fazıl Say's [a well known Turkish pianist] house. Costume department is another disaster. Only Nebahat Çehre [the actress who played *Bihter's* mother, *Firdevs*] dresses like a rich woman. Probably either she selects her dresses or she interferes her costumes. Nihal and Peyker and such suck. They spend much money to dress Adnan from clothes of the best brands however suits doesn't look well on him.

11.09.2008 21:15 ~ 22:01ranini

Moreover, this comment indicates the idea of how does dressing become major for *Aşk-ı Memnu*, by both stating her or his critics about the series' infidelity and the behavior of still watching it for only the sake of looking the clothes and get relaxed:

son 1-2 bolumunu izleyemedim ama daha onceki seyircilik tecrubeme dayanarak soyluyorum, gerek yayinda kalacagi sureyi uzun tutabilmek gerekse izleyiciyi cephelere bolerek farkli beklentiler ve karmasa yaratmak icin kicindan sacma sapan hikayeler uydurma yoluna giden dizi.

ask-i memnu boyle bir kitap degildir, halid ziya'nin kemikleri sizim sizim sızlamaktadır. nitekim sadece kıyafetler için izler oldum diziyi, nihal'i de insan gibi giydirdiler de iyice zevk alabilsek gorduklerimizden.

#14487495 28.11.2008 16:14holden caulfield

I couldn't watch the last 1-2 episodes however dependings on my earlier audience experience I can say that this series, for the sake of both keeping the episode airing time long and dividing audience in terms different sides to create different expectations and chaos, they are choosing to talk ridiculous stories through their hat. *Aşk-ı Memnu* is not such a book, Halid Ziya is turning in his grave painfully, thus I get used to watch the series for only seeing costumes, I wish they would dress Nihal properly too so that we can enjoy more about what we see.

28.11.2008 16:14holdencaulfield

Overall, beside the critics from several *susers* the characteristics of setting or some costumes of characters do not accurately show their wealth, some of *Nihal*'s some costumes are not appropriate for today, costumes and setting are usually become a part of conversation on *Ekşi Sözlük* in terms of fandom and popular culture, rather than fidelity to the book.

3.3.4. (In-) Fidelity to Finale

Just before the final episode, (in-) fidelity to finale becomes central in the whole discussion since every audience wanted to know what will happen in the episode, in other words they were curious about whether the scenarists will stick to the book or not. Mostly since the original source has an unhappy ending, a remarkable part of the audience, who supported fidelity before, started to change their manner and began to take a side with infidelity for another, happy ending, likely to audience who don't care fidelity. On the other hand, there are still remarkable amount of *susers* who suggested that the series should stick with the book because the finale is "already written" before the series. Under the title of "*Aşk-ı memnu final senaryosu*" (*aşk-ı memnu finale scenario*) there are comments such as some commenters did not understand why people become so curious about the finale while it is already written by novel. There are also some *susers* who thought that the series wasn't faithful to the story in

the novel, so they could be unfaithful again for a happy ending. This *suser* stated confusion about why do people react negatively when the actress told about the finale:

gelen haberlere bakılırsa nebahat çehre'nin ilerleyen bölümlerde bihter'in akıbetinin ne olacağını 'ağzından kaçırmaması' dizinin yapım ekibini ayağa kaldırmış. burdan yapımda ve yayında emeği geçen o kıymetli ekibe bir çift lafım olacak. arkadaşım, şak mısınız lan? 100 yıl önce basılmış kitabın spoiler'ımı kaldı, nedir bu durduk yerde ayaklanmalar? dizideki envai çeşit entrika neyinize yetmiyor, ne bu gereksiz atraksiyonlara girmeler?

--- ı spoiler ?—

bir de intihar olayının sır olarak tutulması gerektiğini söylemişler. hey yarabbim!

bruce parkus 2.4.2010

according to news, Nebahat Çehre blurted out Bihter's sequel and this instigates the production team.

I have some words to the team that have efforts for production and broadcasting. My friend, are you kidding me? How do you call it spoilers when the book produced 100 years ago, why do you work yourself up without a reason? Aren't the contrivances in the series enough, why do you attract pointlessly?

--- ı spoiler ?—

they told the suicide should be kept as secret. Oh my God!

bruce parkus 2.4.2010

3.3.5. (In-) Fidelity to Gender Roles

Another reason they want to see a different finale was that, they desired to see a change about gender roles on the basis of the fact that the women who cheat as a character in the stories most probably gets the worst punishment at the end. Some *susers* think that this notion, while it may seem more normal in 1900 when the book

was written, however it should not be applicable to today's world. We can say that, people who argue like that does not care about fidelity to the book, they believe that adaptation can transform to a different ending if the source is not fit well into adapted environment. Of course, this means some people seeks a different ending for mainly Bihter compared to the book's story, which she committed suicide. Except people who wish a happy ending for Bihter and Behlül or another ending than suicide for Bihter, there are also some susers who thinks that not only Bihter, but also Behlül, should be punished in some way which is more than that. According to the series, Behlül runs away to abroad in the finale episode while in the book the author does not give information about him after Bihter's death. Here are some examples:

senaristlerinin deęişen zamanın hikayesine kitaptakinden farklı bir son yazmalarını istediğim dizi. çünkü, halit ziya uşaklıgil, yarattığı karakteri bir nevi öldürmek zorundaydı. kadın, silahın tetiğini çekse de çekmese de zaten artık yok olmuştu. ama artık böyle bitmesi gerekmez. bihter, konağın demir kapısını çekip çıkabilmeli.

11.06.2010 19:31 bisikletci

I want to see the scenarists write another ending to the story, that takes place in another time than novel since Halid Ziya had to, in a sense, kill the character he created. That woman, either she pulls the trigger or not, is already destroyed but it doesn't have to end like that anymore. *Bihter* should be able to leave the house by shut the iron door.

11.06.2010 19:31 bisikletci

As it can be seen, here the *suser* propose that this series may have a different ending since there is a huge time change and the story should change according to that.

S/-he mentions that during the early 1900s, the positions and conditions woman

experienced led to the result that *Bihter* would suffer so much even if she wouldn't commit to suicide but she should not do that now and rather continue to her life freely. So, we can say that, this commenter does not care fidelity and rather she thinks that there can be changes and alternatives that should implement the adaptation, at least in terms of gender roles.

In the next example, the *suser* creates a funny alternative ending for *Bihter* and then calling the fact that not acting through the changing gender roles as a problem of scenarists:

...ha ben bihter'in yerinde olsam, ednan bey'den boşanır, nafakam ile 'konağın sırları' diye tüm bu olayları afişe eden bir kitap basar, bestseller yapması için tüm medyayı ayağa kaldırır, sonra behlül'den daha yakışıklı, daha eğitimlisini koluma takıp karşılına geçer gülerim.
senaristlerin sorunu da bu ya, romanı 21.yy'a uyarlamak sadece marka kıyafetler ile bihteri rol model haline getirerek olmaz, kadınların rolleri değişti artık, bunu kabul edip cesurca yeni açılımlar yapabilmek lazım.

21.04.2010 20:18 wilwarin

... if I would be in her place, I would divorce with Mr. Adnan, with my alimony I would publish a book which declares every thing happened and name it as "Secrets of This Mansion", alarm all the media to make it a bestseller, then I would take somebody's arm who is more handsome and educated then *Behlül*, settle in front of people and laugh.
this is what the problem of scenarists, adapting the novel to 21st century cannot happen with presenting *Bihter* as a role model with dressing her with smart clothes from well known brands, women's roles have changed, we should accept it and make bold new developments and offer new insights.

21.04.2010 20:18 wilwarin

In the next example, the commenter who thinks about a small possibility about a different ending ended up with believing that it is not possible and s/he compares American series to Turkish series in terms of social norms and gender roles based occurrences in scenario:

sanırsam romanın aksine behlül'le bihter beraber olucak sonunda. ama yok ya yazarken düşündüm de, nasıl ki amerikan dizilerinde hayatta kürtaj yaptırtmazlar kadınlara, bi türk dizisinde de yaşak aşkı destekleyici bişi yapacaklarını sanmıyorum. hem zati o kasanın içindeki münasebetsiz silah bi kere göründü, elbet biri ölücek ama kim işte ondan emin olamıyorum. bekleyip görücez. yalnız o değil de bu dizi gerçekten türk dizilerinin içinde en iyilerden birisi olarak kalıcak akıllarda.

20.05.2010 23:08 venus

I guess, *Behlül* and *Bihter* become together at the end. But no, I thought while writing, likely to the situation that they do not write a scenario in which has a woman who has an abortion, I do not think so that they would do something that supports a forbidden love. Also, the impertinent, improper weapon in that safe is already appeared, surely somebody will die but I am not sure about who will be. We will wait and see. Not only that but this series really will keep itself in minds as one of the best in the Turkish series.

20.05.2010 23:08 venus

In the last example, the *suser* appreciates that the date of the book is 1900, however s/he criticizes the adaptation for keeping up with that ending about *Bihter* or at least not writing a similar fate for *Behlül*. Except fidelity to book and the issue of gender roles in series, s/he also implies that this series is majorly for woman audience or at least becomes more popular in woman's everyday agenda:

nispeten başarılı çekimlerini çok takip edememiş olsam da 2. sezonuyla denk geldikçe izlediğim ve konu itibariyle "bütün kızlar toplandık" günlerinde konuşulcak türden olması gibi sebeplerle eğlenerek takıldığım diziydi...

...halit ziya'nın dönemine göre çok cesur ve sansasyonel bir konuyu işlediği bu romanı her ne kadar yenilikçi olsa da sonunda kadın karakterin öldürülerek kadının temiz ve kutsal olması beklenen toplumsal rolünün altının 'çaktırmadan' çizilmesine de karşıyım. behlül kaçmasaymış be, ölseymiş mesela??”

25.06.2010 10:54 ~ 12:24 paris

a series which despite I could not follow the relatively successful shooting, with its second season I watch it when I come across to it on TV, and hanging around with it because of reasons such as the subject was like the kind that will be spoken during the days when "all the girls are gathered””.

... although this novel, which is a very brave and sensational theme compared to the period of Halit Ziya, is innovative, I am against that, in the series, at the end they kill the female character and by doing that they slily underline the social role expected of a woman to be clean and holy. For example, what if Behlül would not escape but rather die?

25.06.2010 10:54 ~ 12:24 paris

Overall, there is a small part of audience which defends that the same plot does not fit into today's world and therefore should be changed and written in a different way than the book, and there are people who thinks that it should stick with the former ending. There are also some commenters who allege that the series already does not like a faithful adaptation Although it does not get very strong reaction among all reception of *Aşk-ı Memnu* adaptation, underlining the issue of gender roles versus fidelity to book, even for some of the people who in general suggests that an adaptation should be faithful may be familiar and could be valid for all kinds of classic adaptations.

3.3.6. Fidelity to the “Message” of the Author

Some audiences showed that they give importance to the fidelity in terms of whether the adapted series include the same “meaning” that, according to them, the writer intended to bring to the readers by the book. In the case of *Aşk-ı Memnu*, according to writers on *Ekşi Sözlük* who claim that they have already read the book and know the writer’s intention, what Halid Ziya tries to explain by such a living by the character’s atmosphere and surrounding is an example of westernization. In their opinion, Halid Ziya tries to warn people in 1900’s world of Turkey about harms of a Westernized way of living and how people can lose their moral values etc by adapting themselves to such a style as well as people who do not produce something will destroy themselves. Also, some pointed out that he believes in naturalism and this is why Bihter in some sense transforms into Firdevs, even if she doesn’t like her, in terms of they both cheat on their loved ones. According to such *susers*, this series does not have the same message, even it has the completely opposite message about westernization and modernization, their argument is the series encourages such a lifestyle while Halid Ziya is against it and this is why the reason or one of the reasons the adaptation is not successful since it is not rely on the source.

To exemplify, there is such an entry:

yazıldığı dönemin iç dinamiklerini ve toplumsal koşullarını aktarmak kaygısı taşımayan ancak böylesi bir kabulle niteliği git git kaybolan ve eksilen dizi...

#14105059 28.09.200804:48earendl

The series is not qualified since it lacks internal dynamics of the period it was written and it does not aim to present the social conditions of that time...

28.09.200804:48earendil...

3.3.7. Debate about Popular Culture

After the news release that there will be such an adaptation, there is a discussion began about popular culture. The *susers* under the title of *Aşk-ı Memnu* on *Ekşi Sözlük* start to separate themselves into two opposite sides by their comments. One of the sides believes that popular culture is a negative thing and today's popular culture usually implements the novels that they have respect in terms of literature and the writer a lot, in an unsuccessful way that they are harmed by the adapted tv series. There is a high amount of negative criticism about *Aşk-ı Memnu* according to this perspective that they kill according to their term "kill" the novel by the adaptation. These people are either directly or indirectly imply the priority of the literature over the visual art production such as TV and cinema or film and series and they do not want to see such adaptations. They believe that such adaptations are coming into existence because they will easily get some rating or the scenarists are unable to write original, creative scenarios. They criticize the potential audience of *Aşk-ı Memnu* in terms of the fact that they do not read the novel and they will only watch the TV series a distorted and much simplified version of the "original", even

they clearly humiliate these people and make jokes about the people who learned or will learn that there is a novel of *Aşk-ı Memnu* after they watch the series.

Some people were kidding about a young girl who became so surprised in a bookstore when she see the novel and say to her friend with amazement that “Aşk-ı Memnu’nun kitabı çıkmış.” (Aşk- Memnu’s book is produced.”) The comment about this case by *lecterhouse* is:

“bir aklı havada kızımızın, kendi memleketinin edebiyat geçmişine yabancı oluşundan ötesini ifade etmeyen cümle...” 815.9.2009)

“A sentence of a girl who is like a stranger to own literature and whose head and whose head is in the clouds.”

The problem about more than half of comments is the fact that they share their opinion and show their opposition to producing this adaptation while in most cases they do not give their reasoning about why they think that the series cannot be or will not be faithful to the novel and therefore it will be unsuccessful. Also, they do not express why it is bad that there is a potential that they will have unrelated audience that do not or will not read the book or read the book after they watch the series.

While they think that popularization of the novel by the series will decrease its value and reputation, these people are directly or indirectly suppose that literature pieces are dominant and more prestigious than cinema or tv production. The opposite side

thinks that there is nothing wrong about, they defend themselves and some of them are saying that watching it is easier than reading the whole book.

There are also some *susers* who acknowledge that they read the novel so long ago and they do not remember the details other than the big picture, so even if they think for a while that whether a plot event or a character etc. is like that on the novel, they give up to think about questioning its fidelity since they do not know and they want to move on with the series. The fact as a difference between *Aşk-ı Memnu* and *Behzat Ç.*, *Aşk-ı Memnu* accepted as a Turkish classic novel for a long time while *Behzat Ç.* is not considered as such since it is so new, address a different boutique community and so on. This is one of the elements why *Aşk-ı Memnu* audiences who are former readers of the book are more concerned about fidelity because they want to show high level of respect to a classic with this piece, as a value for Turkish literature.

These commenters do not want to see such a piece made a crap and lose its reputation because of the adaptation, in other words there are some people who give credit and value for the adaptation only for the sake of the “original source” if it is faithful to it.

In contrast to *Behzat Ç.* audience shows less aggressiveness about the fidelity issue since they are more open to comments. They do not have a hierarchic system in their minds between the former production, as the books, and second and they do not think that the book has the dominance as lots of *Aşk-ı Memnu* readers while some of them care and some of them do not. There are *susers* who claim that the

series is as beautiful” and “valuable” as the book, so only respect source of audience is not the book itself compared to *Aşk-ı Memnu*, even there are some who wrote such things like before I watched the first episode I was almost sure that “the book is the better”, which is a cliché with which all adaptation theorists are familiar, however after the episode I thought that this one is even better. They behave to the book not as a classic, rather it is a book they love and would love to see more about as an adaptation so most of them have positive tendency. Furthermore, lots of *susers* who are readers thought that series “has a different sense as it should be”. I will talk about such differences more in *Behzat Ç.* chapter.

3.4. Unique Fan Behaviors of *Aşk-ı Memnu* Fans

Before ending the chapter, in terms of the fact that *Ekşi Sözlük* contributes to lots of fan communities by its access to engagement and interaction and definitely *Aşk-ı Memnu* was one of them, people usually talk about the fact that writing entries while, before or after the episodes are enrich their main fan activity which is experiencing of watching the series. There are *susers* who are commenting on the platform while they are watching or lots of people reading the entries during ads time. They sometimes address each other’s comments too and build a separate and more unique class of *Aşk-ı Memnu* fans, and they directly or indirectly mention that this act which is a kind of habit that becomes in time for them important for their

fan identity, and they feel like they are a part of a separate group. This kind of understanding reveals itself most while the final episode is becoming closer and closer while the audience on *Ekşi Sözlük* expresses their sadness that they will miss commenting on *Ekşi Sözlük* under *Aşk-ı Memnu* posts or they even miss the fact that they gather on this platform and share their ideas, suggesting that this activity is more important to them than watching the series itself. For example, one *suser* is afraid that they will become separate parts as watching different series after *Aşk-ı Memnu*. Not under the main title on *Ekşi Sözlük*, but under the “the craziness of *Aşk-ı memnu on ekşi sözlük*” title, a *suser* mentions that reading the comments on that platform are more enjoyable than watching the scenario itself.

This title also reveals a bit more that there are people who are following the sequence at the series’ story by *Ekşi Sözlük* writers, not only while or after watching it but also when they couldn’t or didn’t want to watch. In terms of the relation between the producer team mainly the scenarists with these *susers*, we can say that, as a difference between production team of *Behzat Ç.* and *Aşk-ı Memnu*’s and whether they read the comments and care about them or gather together with them, there is no apparent communication or interaction from the sector side. On the other hand, *Behzat Ç.* scriptwriters, actors, author etc. always have a relationship between *susers* that evaluating that series on this platform. They gather in fan meetings and although this cannot be independently verified, they mention that they are reading

the comments. Thus, it may true that commenters under *Aşk-ı Memnu* title do not believe that what they are saying might change the state of the affairs of the series, while *Behzat Ç.* audience even sometimes write the comments specifically to call out and address the production team, in other words they believe that their comments are read by them, and this motivates their commenting more.

CHAPTER 4

ANALYSIS OF BEHZAT Ç. RECEPTION AND BEHZAT Ç. FANS' BEHAVIORS

4.1. Fidelity Issue From the Perspective of Behzat Ç.

In this chapter, I will examine the *Behzat Ç.* series, *Ekşi Sözlük* entries about them and the people, as fans, readers or audiences, who write these entries. I am keeping my core questions about fidelity constant with the previous chapter, which are: “Do these viewers lay stress on fidelity?” and “Among those who care, which aspect of fidelity are they mostly looking for?” My findings about *Behzat Ç.* audience, both in terms of fidelity reception and fan behaviors show many remarkable differences, as well as some minor similarities, between its reception and *Aşk-ı Memnu*’s.

Yet, I will make those four parts of analysis that I have done for *Aşk-ı Memnu* remain and begin to talk about their reception, they are: (in-) fidelity to characters, (in-) fidelity to narrative, (in-) fidelity to place and (in-) fidelity to time. However, due to the fact that the novels “*Her Temas İz Bırakır*” (*Every Contact Leaves a Trace*) and “*Son Hafriyat*” (*Last Excavation*) were written in 2006 and 2010 and the series were produced from 2010 till 2013. The short time gap is very different from the one

affecting *Aşk-ı Memnu*; the narrative in the series takes place in a very close time period compared to the time in the book. However, rather than fidelity of time, fidelity of sequences are more important for *Behzat Ç.* since the books' chapters are based on different criminal stories and the adapted series does not follow the same chapter sequence for episodes that follow the books. In other words, what attracted viewers' attention, rather than the exact time that the story takes place, was when the exact story criminal stories take place in series and what kind of sequence they use to show specific happenings. This concern among spectators derives from the fact that *Behzat Ç.*'s first episode starts with the last part of one of the *Behzat Ç.* books. Therefore, it creates a kind of suspense in audience about-what kind of pattern they will follow in terms of sequence. Thus, I will mention this characteristic as "fidelity to sequence", which is also linked to fidelity to narrative.

In terms of fidelity to characters and fidelity to story, many comments show strong beliefs that their representations on TV fit into the book; however, there are fewer entries about fidelity to book than there are entries about the characters' fidelity to reality. My analysis shows that fidelity to reality is the most important and most attractive feature of the series and its characters, and fidelity to reality--including fidelity to characters contributes in different ways to the series' reception. Among the entries related to fidelity to book, there are a few commenters that suggest that they see infidelity in relations between some characters, and other commenters write

about whether added characters such as Savcı Esra (Attorney Esra) or added features to familiar characters which are not depicted in the novel work well in the new context. Overall, although there are new characters, new circumstances, and some important changes in story, a majority of people alleged that in terms of its characters and its “soul” or “atmosphere,” the series is truly faithful to the book.

When it comes to fidelity to place and setting, contrary to fidelity to time, Ankara becomes a core element as both the place which the narrative occurs and the culture inhabited by the characters, affecting their lifestyles and language. Therefore there are lots of entries about how people start to love *Ankara* with *Behzat Ç.* or how people from Ankara become so happy to see their city represented on TV, with the streets they always walk, or how people miss Ankara after they watch episodes and so on. It is clear that Ankara is important for the series on the basis of both the story and the fact that such a representation increases the value of Ankara, and it is a reason for many viewers to watch the series; on the other hand, fidelity to Ankara is mostly not taken into consideration with the idea that whether it is faithful to the book or not in terms of the place, rather the *susers* focus on either depiction of Ankara culture or how does seeing Ankara contributes to fidelity to reality.

However, it can be understood from some comments that there is added appeal for viewers in seeing the locations of the criminal stories. A minority of audience on *Eksi Sözlük* gives notifications of the mistakes of production about locations, for example

when the cab team goes a location that is far away from another in a very short time, this can be perceived as infidelity to place(although this representation/ misrepresentation of time and space would not be clear to readers of the book). These are the main ideas about outdoor places. On the other hand, people think that indoor settings, such as the house of *Behzat Ç.* which appears every episode, the police office, the drinking house where the main team (*Behzat Ç.*, *Akbaba*, *Hayalet*, *Harun etc.*) come together suit the book well in terms of their fidelity. To exemplify, there are *susers* who explain that they feel like these environments reflect what they imagined while they were reading the novel. So, regardless of Ankara and its critics, irrelevant to the fidelity to book, place and setting of the series gets overwhelmingly positive feedbacks among all comments.

Fidelity to language is significant for *Behzat Ç.* spectators since Ankara, especially in rural areas, has an easily recognizable dialect. The books represented this dialect by characters' ordinary speeches as well as slang and abusive language, which were used a lot, and the series reflect this kind of language as much as they can within the boundaries of RTÜK (Radyo ve Televizyon Üst Kurulu- Radio and Television Supreme Council) restrictions. We can say that the books create an almost unique language, especially through memorable dialogue that mostly *Behzat Ç.* (Erdal Beşikçioğlu) brings to screen with many repetitions among scenes. This way of expressing themselves spread via the audience and *Ekşi Sözlük susers*, and they

embrace it by both mentioning their sympathy about the language and showing that kind of dialect or language in their writing style. One question that should be considered is whether they like it because of the fact that the language in the series shows fidelity to the language of the book, or because it shows fidelity to the Ankara dialect, or to “natural” language that suggests that the characters use unsophisticated and more everyday language compared to other Turkish series (such as *Aşk-ı Memnu*) whose language usage is more based on aesthetic values that are seen as artificial by *Ekşi Sözlük* *susers*. The answer to this question is not quite clear because not many entries could be used to understand their base idea, and many *susers* have not read the book; however, several people who did claim to have read the book describe their satisfaction that the production reflected its language as much as they could. While they sometimes mention that they want to watch the series without restrictions on the swearing, since television regulations make it impossible to adapt everything completely as same such as the language, cigarette and alcohol usage etc., most *susers* show tolerance to the declaration and accept it.

In terms of the dialogues, reader-*susers* (that is, *susers* who claim to have read the book) point out that the writing team of the series added especially some of the dialogues in crucial points of the story and addresses it to reader-audiences to create more intense emotional feedback during scenes while they watch. Nevertheless because more people haven’t read the novel, especially at the beginning of the series,

entries many entries disregard fidelity to the book, with only a few that analyze the issue within the context of the book.

On the basis of fidelity to costumes, *Behzat Ç. susers* place far less emphasis on this than *Aşk-ı Memnu susers*. However from the small number of entries that do address this issue, it can be understood that the *susers* agree that costumes of series' characters fit what is expressed about them via novels. Still, because verbal and linguistic characteristics are consistently valued more highly than visuals (regardless of criminal scenes) in *Behzat Ç.* compared to *Aşk-ı Memnu*, and both the book and the series keep such visuals simple and elegant¹³, issues like costumes take up very little space in terms of reception of adaptation and its fidelity.

The other points taken up frequently by the *susers* of *Aşk-ı Memnu*, which are, (in-) fidelity to the intention of the novel's author and (in-) fidelity to gender roles, are not taken into consideration from *Behzat Ç.* spectators. For the first of them, this is probably because Emrah Serbes served as an advisor for the series' screenwriters, so unlike *Aşk-ı Memnu*, the author of the book may affect the series' episodes.

Likewise, there is not much discussion about how popular culture destroy the classic novels, since *Behzat Ç.* is at its origin a contemporary work of popular culture.

¹³ Some of the main characters, such as Behzat Ç.'s (usually have the same coat) and Hayalet's (always have the same color of shirt and so on) clothes are basic, very similar or identical between episodes.

Additionally, there is not any belief shared by *susers* on *Ekşi Sözlük* such that the series changes “the essence” or the “message” of the author when they adapt the novel, as what we saw in some comments for *Aşk-ı Memnu*. For *Behzat Ç.* Reader-*susers* sticking to expression style of the book and bringing it to screen is a more compelling framework any so called intention of the author. They rarely point out this issue by indicating that the series captures the same “atmosphere” the book had, etc.

From the standpoint of fidelity to gender roles, *Behzat Ç.* centers on male characters and presents the story from their perspective, we do not see their female characters’ worlds as much as the others and there are discussions about that; however it does not relate with fidelity discussion and adaptation.

With regard to fidelity to the ending, I must state that I am not able to include entries about final episode because with more than 22.000 entries about *Behzat Ç.*, the time and length limitations of this thesis required limiting the corpus to 8700 entries, more than 1/3 of the total and includes the entries written until the start of the second season of the TV adaptation. Thus the time frame starts before the series debut and includes episodes from the first episode that aired on October 19th, 2010, until the 38th episode which was the first episode of the second season that was aired on November, 13th 2011. Furthermore, the first *Behzat Ç.* film adaptation, *Behzat Ç.*

Seni Kalbime Gömdüm (Behzat Ç. *I Buried You in My Heart*) aired in theaters on October 28th, 2011 during a long season break; however I will not include any analysis of entries that focus on the film.

Among people who care for fidelity to book, most important factor for them is fidelity to characters; however, overall, the number of entries that demonstrate concern about fidelity is much less than *Aşk-ı Memnu* and, broadly speaking, extremely rare among all *Behzat Ç.* comments included in the scope of this study. Generally, these *susers* do not expect fidelity, yet when they notice it they appreciate it. On the other hand, they express their desire to watch more episodes written by Emrah Serbes, the author of the novels. Since he almost always only revised the episodes, and writes the scripts for one in every ten episodes, thus people always declare that they are looking forward to such dates. However, it is remarkable that they have stronger attachment to the author's work derived from the book, while *Aşk-ı Memnu susers* show their respect to the author always based on the book.

I have already stated that there is no high fidelity expectation in *Behzat Ç.* yet some stories based on unique criminal cases and characters, such as the story of Gorbacov and Pembo or Red Kit, prompt some reader *susers*' expectation to see these characters exactly how they told in the novel. However, Erdem and Serbes do not adapt these stories for the series; rather, they adapt them to one of the cinema release

of Behzat Ç, “Behzat Ç. Seni Kalbime Gömdüm” (“Behzat Ç: I Buried You in My Heart”). This film is adapted from the second book of Behzat Ç., *Son Hafriyat (Last Excavation)*. In terms of fidelity to book, there is no difference in terms of faithfulness, between the series and the cinema adaptation, both according to the crew and the audience. On the basis of Emrah Serbes’ and Serdar Akar’s ideas, in terms of the content, the film is more political, has more comical and also the language used in the film is more profane. They stated that they had always an idea to do a cinema film of Behzat Ç. too, however since the director Serdar Akar thinks that the second book, *Son Hafriyat (Last Excavation)* is more suitable to transform into a cinema production rather than the first book, they chose a story from that for cinema. In terms of the reviews from audience in general, they see the movie as likely to be a longer episode of the series.

If we will jump into the second question, “Fidelity to what?” according to people who think it is essential or worth considering, the top two answers relevant to the book are fidelity to narrative and fidelity to characters. Among 150 entries that I found relevant for this thesis, only five of them are completely only about fandom behaviors or interactiveness and rest of them are related with fidelity in some ways, while keeping in mind that lots of them cover more than one issue, there are 15 entries that involve commentary related to fidelity to story. In five of them, *susers* are talking about those specific stories and their desire to watch them as I mentioned.

Additionally, nine entries besides these 15 are matched with fidelity to novel sequence, giving a total of 24 entries about fidelity to story. On the other hand, there are 18 entries about fidelity to characters, of which five are criticizing the series for infidelity on the basis of characters' relationships, especially three female characters (Bahar, Gönül, Esra) and their relation with Behzat. One of them talks about how the appearance of Akbaba does not match with the book. There are many other issues that the users write about; however, as I have already mentioned, fidelity to book overall is not so important. What seems essential for these *susers*, and one of the most important reasons to watch the series, is fidelity to reality. Comments on *Eksi Sözlük* state many times that *Behzat Ç.*; its story and characters look like real people on streets and in their lives. What they meant by “reality” in terms of fidelity, has mainly three branches. One of them is fidelity to their own lives, such as the circumstances they live in, the problems they face, and the fact that they embraced the depressed figures on TV and personalize them, presenting ordinary lives of lower middle class people.

Secondly, according to these comments, the characters on *Behzat Ç.* are genuine and natural to them through scenes, their behaviors, by their language. Thirdly, *Behzat Ç.* makes use of many familiar political issues (i.e. 16th episode that aired on January 16th, 2011, which is about assassination of Turkish-Armenian journalist Hrant Dink, 44th episode which aired on December, 18th 2011, focuses on the case of “Cumartesi

Anneleri” [the mothers of people who lost their lives during the military coup at the September 12th period, after experiencing agonising] and so on) now or before that Turkish people have been trying to deal with and although *susers*, by entries, claim to prefer that they would approach not these themes directly, it is appreciated that they either imply or directly have a say on social and political life of Turkey, which these comments frame as brave, compared to the many other series that never address such issues.

Overall, there are 37 entries about fidelity to reality. The very first entry that points out how the series fits reality in these senses was written after the air date of the seventh episode (October 8th, 2010), and such entries continue through whole 96 episodes, comprising a large part of the comments written in the 38 episode of the first season.

When we come to infidelity, one essential factor recurs frequently in the *Behzat Ç.* comments in it might be called “Infidelity to Turkish series”. While fidelity to reality is more essential for them, this kind of fidelity linked to infidelity to the broader genre of Turkish TV series. *Behzat Ç.* commentators agree that this series is completely different from other Turkish TV series. The segmented audience always associates themselves with a community of people who love and follow a Turkish series for the first time in their lives, although they follow foreign productions, which

I will discuss below. Basically, their stated reason for avoiding other TV series connects to their infidelity to reality and the difference between those characters' lives' and their own life. But *Behzat Ç.* is different, since its characters do not live a bourgeois lifestyle in richly decorated manor houses, as they see in series like *Aşk-ı Memnu*. On the other hand, some of them have a sympathy towards *Ezel (Eternity)* which was a series that combine crime, mystery and drama and aired on *ATV*, between Sept 29, 2009 and Dec 27, 2010 and got reviews such as it is unfamiliar to typical Turkish series both its technical qualities of production but also the story. However, there are more negative entries about *Arka Sokaklar (Back Streets)* are than entries about *Ezel (Past Eternity)*, which they have positive reactions in terms of infidelity to Turkish series, likely to *Behzat Ç.* These ideas and fan behaviors will be mentioned in detail in fandom branch of the chapter; however, this notion of *Behzat Ç.* as an exceptional series still related with what the audience understands about fidelity and infidelity.

To summarize the fidelity issue for *Behzat Ç.*, if we consider the book, most remarkable factor for this segmented audience are fidelity to story and fidelity to characters. Entries that anticipate *Behzat Ç.*'s literary adaptation with either positive or negative attitude, also entries about fidelity to the novel sequence are predominantly located in entries that are close to the beginning of the series, (which becomes less towards the end of the first season) with some entries about fidelity to

text. Then, people started to talk about fidelity to characters, fidelity to story and mainly fidelity to reality. Here is a detailed graphic that shows how many entries written about all these issues that I mentioned about fidelity. Then, I will jump into specific examples about them to clarify what I have found and already explained about fidelity and *Behzat Ç*.

The figure 2, in the next page, indicates how many entries were written for the topics mentioned. While “F.” means fidelity (inf. signs to infidelity), there are some other components. Meanwhile, as it is said before, nine out of 24 comments about narrative talk about the sequence of cases. Comments about episodes’ scripts that were written by Emrah Serbes is meant by “C. about Emrah Serbes’ ep.”. Entries that explain fan behaviors and positive criticism or their belief that their entries are read by production stuff of *Behzat Ç*., author, director, actors etc., are mentioned by “fandom/interactiveness” part. “G. C. about Adaptation” column includes entries that are written about adapting this literary text to TV. “Others” part include entries about ratings or RTÜK, treating the series as completely another source neither than secondary, reading the book thanks to series etc. Since there are entries correlated with more than one topic, the total number is more than total related entries.

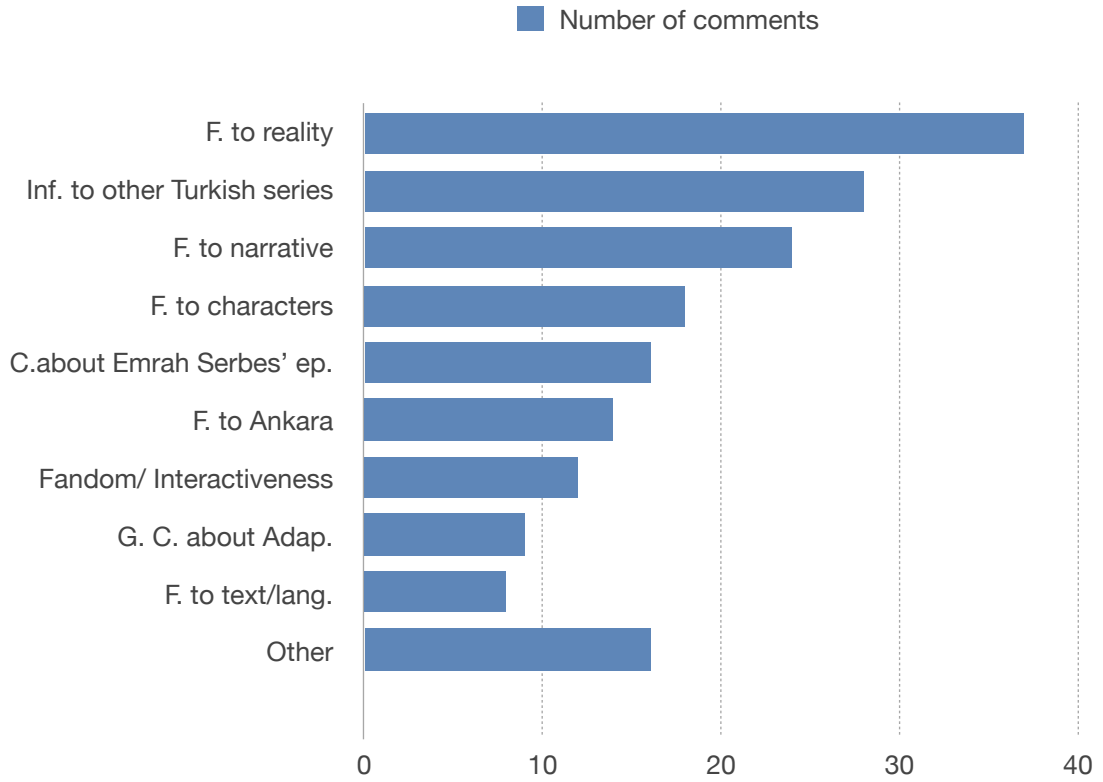


Figure 2. The Graph About Distribution of Fidelity into Different Sections

4.2. Selected Examples of Entries

In this part I will share selected examples of entries about fidelity and fandom behaviors. I will follow the order of the hierarchy in terms of tendency to expect fidelity or notice (in-)fidelity in a certain manner. Then, I will share some entries that enlighten the fan behaviors more.

4.2.1. (In-) Fidelity to Reality

As I have already remarked, fidelity to reality is most important to *Behzat Ç. users* and there are four branches of entries about fidelity to reality. These are fidelity to

Ankara, fidelity to political and social occurrences of Turkey, fidelity to language and fidelity to people's ordinary lives. The last category attracts the most attention from commenters. Some entries in this category are also linked to the fact that audience loves the sincerity of characters. However, there are entries about fidelity to Ankara and fidelity to language that focus on love for and personal attachment to Ankara and Ankara culture. Only a few entries criticize other *susers* for exaggerating this reality issue, and claim that they treat the series as completely real.

Here is an entry in fidelity to reality manner:

tabiri caizse gönülleri fethetmiş dizidir. yıllar sonra çocuklarımızın merakla soracağı bizlerin de zevkle anlatacağı bir şaheserdir. efsane diziler listesine şimdiden dahil olmayı sonuna kadar hak etmiştir. sevmeyenlerine piyasadaki dizileri birazcık izlemelerini tavsiye ederim. allah aşkına yapaylıktan kurtulup gerçek yaşama bu kadar yakın kaç tane dizi var? ya da şöyle sorayım duru, pürüzsüz bir türkçeyle konuşan, küfür etmeyen, her normal insan gibi sinirlenmeyen bir polisiye dizi karakteri çizmek ne kadar gerçekçi olurdu? behzat ç. gücünü, insanların yıllardır dizilerde görmeye hasret kaldığı doğallıktan ve samimiyetten alıyor bu sebeptendir ki şu anda piyasadaki bütün dizilerden ayrı bir yere sahiptir.

01.01.2011 23:28 ~ 02.01.2011 01:27 zezozoze

So to speak, it is the series that capture the hearts. It is a masterpiece that, years after today, our children will ask about with curiosity and we will tell with pleasure. Already now, it pretty much deserves to join the list of legendary series . For God's sake, how many series are there that set aside unnaturalness and become this close to real life? Or, let me ask in that way, how realistic would it be to depict a character for a criminal series, that talks so smooth and flawless Turkish, does not swear and become angry sometimes like every normal person. *Behzat Ç.* got its power from naturalness and sincerity that people who miss so much to see for years, therefore it has a different place among all series in sector today.

01.01.2011 23:28 ~ 02.01.2011 01:27 zezozoze

The *suser* here talks about why they love *Behzat Ç.* this much with high relation to fidelity to reality and also finds infidelity on this point in other series, which is the second factor that is most remarkable for *Behzat Ç.* As I already pointed out, s/he also makes connection with fidelity to language under fidelity to reality discussion. As can be seen, fidelity to novel does not take any place in *suser*'s critics.

Here is another example of fidelity to reality:

şahsen üşüdüğü zaman "ah, ne kadar da üşüdüm! haydi gidelim." değil, "amına goyim götüm dondu la, yürüyün hadi" diyen bi insan olarak, tabi ki kendimden bi şeyler bulduğum, kendime yakın hissettiğim karakterlerle dolu bu dizinin hastası olacam. içlerini hiç görmediğim konaklarda yaşayıp, hiç görmediğim mekanlarda dünyanın parasını verip şarap içen adamlarla dolu dizileri değil, benim gibi sakaryada bira içen adamların dizisi takip ettiğim tek dizi olacak. diyalogları, karakterleri son derece doğal dizi. o kadar doğallar ki, kızıl原因 sokaklarında iki saat dolaşsanız, istemediğiniz kadarıyla karşılaşsınız.

01.01.2011 06:47 ~ 06:48 selim pusat

as a person, who says "fuck, my tail froze, let's walk", rather than "oh, how did I get so cold. Let's walk" (in a kind manner), of course I love this series madly in which I find something from myself and is full of characters I feel so close to mine. Not the series that whose characters are live in mansion houses which I never seen inside of them and they drink wine which costs too much, in places I have never been; this series in which people drink beer in Sakarya ~~İ~~Sakarya Street in Kızılay/ Ankara is popular for beer drinkers and bars~~ı~~ like me is the only one I will follow.

the dialogues and characters are extremely natural. The people in there are as natural as you could come across much more of them than you expected if you walk by and hang around streets in Kızılay for two hours.

01.01.2011 06:47 ~ 06:48 selim pusat

This entry can be evaluated as a comparison, in terms of the reception, between *Behzat Ç.* and *Aşk-ı Memnu*. In other words, it tells how *Aşk-ı Memnu* seems from the perspective of many *Behzat Ç.* followers, since although the *suser* does not

mention *Aşk-ı Memnu* directly, it is known for being such a series and we may suppose that since their airing period intersects¹⁴ *Aşk-ı Memnu* probably is in his mind while writing this entry. For these followers, whether what they see on TV do fit into what they do experience their everyday lives is their criteria for deciding to follow it or not. The *suser* also talks about fidelity to informal language and Ankara dialect, as well as s/he points out the similarity of social status of the characters and themselves in relation to the city.

This entry below implies that being faithful to reality means the series is a successful adaptation, although the commenter states that he is not a reader of the book. It is also linked to fidelity to characters as implied by the term “reflecting the characters.”

Furthermore, this text drawing a parallel between the experience of reading the novel and watching the show.

bin beş yüzüncü kişi olarak samimiyetini vurgulamak istediğim dizidir.
behzat ç'nin en önemli özelliği bu, hep söylüyoruz.
ben diziyi izlerken, behzat'ın vereceği tepkiyi tahmin edebiliyorsam - sanki on yıldır tanıdığım biri gibi - ya da şöyle diyelim, şaşırmıyorsam o bir tepki verdiğinde, yapar bu adam hissi oturuyorsa içime bu dizi gerçektir... karakterleri derindir, doğru yansıtılıyordur, doludur. son bölümde harun ve behzat nejat i.'ye saldırıp akbaba ve hayalet onları tutuyorken "evet, bu adamlar gerçek olsalardı da durum aynen bu olurdu" diyebiliyorum. inanıyorum yani onlara.
devamlılığı kuvvetli bu dizinin. bir hayat izliyoruz gerçekten de. 14. bölümde taa 4. bölüme... (devamı spoiler sonrasında)
--- spoiler ---

¹⁴ As a reminder, *Aşk-ı Memnu* aired between 2008-2011 and *Behzat Ç.* aired between 2010-2013.

harun'un akbaba'ya "kolejli olmayanlar katılmayabilir" şeklinde dördüncü bölümdeki "ben cinayet oldum" sahnesini yaşatan olaya yaptığı gönderme ve akbabanın "benden şüphen mi var la" cevabı...

--- spoiler ---

gönderme yapması gerçek. evet, öyle olur harbiden de. üç ay da beş ay da bir yıl da geçse o durum üzerine arkadaşına laf sokarsın. kaçınılmazdır. bu, doğru bir uyarılama olduğunu da gösteriyor dizinin. yazılı eserlerdeki kurgu başarısı ekrana doğru iletilemediğinde hep şunu söylüyoruz "kitabına göre hayal kırıklığı". ben emrah serbes'in kitabını okumadım, dizi bitene kadar da okumayı düşünmüyorum. fakat diziyi izlerken de genel okuma serüveninde yaşadıklarım benzer şeyler oluyor. karakterleri benimsiyorum, kurguya şaşıyorum, heyecanlanıyor, üzülüyor ya da saçma mutluluklar yaşıyorum.

behzat ç. bir uyarılama başarısı olarak da görünüyor yani kısacası.

bilgi sahibi olmadan fikir sahibi olmak da diyebilirsiniz buna kitabı okumamış olduğum için. ama hayır... bunu anlayabilecek kadar çok okudum, bunu anlayabilecek kadar çok uyarılama izledim...

05.01.2011 14:26 bordolu61

It is the series I want to underline its sincerity as 1500th people who does that. This is the most significant characteristic of *Behzat Ç.*

If, while I watch it, I can guess the reaction of Behzat, as if I've known him for ten years, or let's say, if I won't get surprised when he shows a reaction, if I feel like "Yes, such a person does that.", then this series is real... Its characters are profound, they are correctly reflected and full. At the last episode, during the scene when Harun and Behzat attack Nejat İşler and Akbaba and Hayalet try to hold them, I can say that "yes, if they would be real, the situation would exactly be the same. I mean, I believe them.

This series most probably will continue. We really watch a life. It seems so real that there is a reference to fourth episode.

--- spoiler ---

The reference Harun is making to Akbaba by saying "People from a college may not attend" (as a reference to a previous occurrence between them which creates a scene that becomes popular among audience, by Akbaba's replique "I become the murder itself") with Akbaba's response "Do you feel doubtful about me?" ...

--- spoiler ---

It is so real to make a reference. Yes, it really would happen that way. Even three months, five months or one year will pass, you would make insinuation to your friend about what happened. It is inevitable. It also shows that this series is a true adaptation. We always say "It is a disappointment if we compare the adaptation to

the book. ” when the success of the construct of written piece cannot transferred accurately to screen. I haven’t red Emrah Serbes’ novel. I think that I won’t read it until the series will be over. Yet, similar things to my general reading experience are happening while watching the series. I internalize the characters, I become surprised about editing, get excited, sad or experience ridiculous joy.

Shortly, *Behzat Ç.* looks like an adaptation success too. You can evaluate this as having an idea without knowledge since I have not read the book. but no... I have read a lot, I’ve watched a lot of adaptations, therefore I can understand this.

05.01.2011 14:26 bordolu61

As a final example about fidelity to reality, this entry below explains how *Behzat Ç.* *susers* internalize the series and make it personal, considering their own lives to be as depressed as the series’ characters.

öncesinde pazar akşamlarına doğru girmekte olduğum depresif ruh halini, sayesinde pazar gecelerine ötelediğim, herkesin doğal olduğu, "rol yapmadan nasıl rol yapılır"ı sergilediği, "e ama hadi saati gelsin de başlasın" dediğim, reklamlarda yerimden kalkmak istemediğim dizi.

09.01.2011 18:18 ~ 19:47 phillinosgrist

Before this series, I got into a depressive mood starting Sunday evenings. Thanks to it now I push this mood to Sunday nights. *Behzat Ç.* is the series where everybody acts natural and presents “How to act without looking like acting”. I always want to look forward to its time when another episode is started and I don’t want to leave my seat during ads time.

09.01.2011 18:18 ~ 19:47 phillinosgrist

These entries are a few examples of fidelity to reality Other entries also point out fidelity to real issues in connection with other sections of fidelity, and these intersections will be featured in the coming sections of selected entries.

4.2.2. Infidelity to Other Series

The second most essential characteristic about fidelity reception for *Behzat Ç.* on *Ekşi Sözlük* is the *susers*’ claim that the series does not resemble the other Turkish

series on TV. They position themselves as spectators who have not followed any other Turkish series before, and claim to feel closer to foreign productions. In this respect, as I already mentioned, they usually compare *Behzat Ç.* with *Arka Sokaklar* (*Back Streets*), mainly how they write their scenarios about criminal cases. On the other hand, some of them show their sympathy to *Ezel* (*Past Eternity*) which is another atypical series. Additionally, they sometimes mention that the technical details in production are also not typical to Turkish series, similar to *Ezel* (*Past Eternity*) and they also like it.

I will show two examples of this case:

biraz önce mecburen arka sokakları izlemek zorunda kaldım ve behzat ç.' nin varlığına şükür ettim... yarabbim o ne öyle... azılı suçlulara yat yere yat yere diyolar laa o seni dinleyecek olsa bu işlere bulaşır mı? ...

10.01.2011 21:20 gerisingeri

I had to watch *Arka Sokaklar* (*Back Streets*) and I praise that *Behzat Ç.* exists... Oh my God, what is that... They tell “Get down on the ground, get down!” to the notorious criminals, if they would be such a people to listen to you at that time, would they be caught up in such bad things...?

10.01.2011 21:20 gerisingeri

ezel ile birlikte, halihazırda türk televizyonlarındaki en kaliteli, en izlenesi yapımıdır. sadece bir bölümü bile izlendiğinde bağımlılık yapan, kalitesini hemen belli eden bir dizidir. behzat ve harun karakterini oynayanların performansı hayranlık uyandırmaktadır. hele de arka sokaklar denen hilkat garibesinden sonra, bünyelere ilaç gibi gelmiştir. bu diziyi kral yapan en önemli faktör ise, diyaloglardaki sahiciliktir kanımca dimi lan?”

10.01.2011 22:19 tekyoldevrim

Along with *Ezel*, [*Behzat Ç.*] is currently most watchable and most qualified production of Turkish TV. It becomes an addiction by watching only one episode and it shows its quality simultaneously. Performances of the actors that play *Behzat* and *Harun* are admirable. Especially, after the monster called *Arka*

Sokaklar, it is like medicine to us. In my opinion, the most important factor which makes this series a king is the authenticity of the dialogues. Isn't it?

10.01.2011 22:19 tekyoldevrim

So, both of these *susers* criticize other Turkish series (except *Ezel*) for lack of realism, as a point which they think *Behzat Ç.* has, the difference is first one does it with focusing on the social and political context while the second one relies on the language.

4.2.3. (In-) Fidelity to Narrative

I have already mentioned that fidelity to book took less interest than the other factors described below. However, in terms of the relationship between the series and the book and the ordinary usage of the term “fidelity” in adaptation studies, what we see as the primary interest of the *susers* is fidelity to narrative, if we accept that fidelity of plot order is about fidelity to story. Furthermore, a significant number of these entries are about specific plots that reader-*susers* want to see on the screen adapted from the book. When they directly talk about fidelity to story, they are much more focused on details compared to *Aşk-ı Memnu susers*, and they share their critiques about certain scenes.

hoppa ile karşılaşma sahnesi kesinlikle kitaptaki gibi olmalıydı.
pet shopçu selami ile yapılan efsane pazarlık,
behzat ç. nin sevdiği için değil suçluluk duygusunu bastırmak için hoppa'yı alışı.
bunları görmek lazımdı.

26.09.2010 21:58 agk

The scene with *Hoppa* (the rabbit where *Behzat Ç.* saw in the scene of a murder) should be exactly as it was in the book. The legendary bargaining that he does with *Selami* who has the pet shop, the fact that *Behzat Ç.* brings *Hoppa* not because he likes it but rather because he feels guilty... We had to see them.

26.09.2010 21:58 agk

This shows that the readers of *Behzat Ç.* on *Ekşi Sözlük* are sensitive to details about the scenes they love in the book and want to see fidelity in the series when they are adapted. The desire to see exact scene for such a detailed case can seem very pedantic however there are more than one entry about this particular moment as well as some other, and such comments usually focus on details even more than on the general picture. We may also classify this entry under fidelity to characters secondarily, since entries about fidelity to story and fidelity to characters are almost always connected and difficult to separate i.e.while they still have a focus point they usually indirectly touch the other too.

The next example also shows fidelity to story and it is written by a *suser* who wants to compare the story line in the book with the series to understand the plot in series better and criticize it when it is not faithful. Also, she shows her curiosity about when will they watch or will they be able to watch the plot of *Red Kit*, who is a character in the book that is loved by readers a lot:

yazıldı mı bilmiyorum ama behzat ın kızı berna'nın intiharından yaklaşık bir hafta önce başka bir intihar (1.bölüm-her temas iz bırakır'dan uyarılama olan) vakası olmuyor muydu,hatta berna kızın günlüğünü ya da geceliğini okuyup da karar vermiyor muydu? bi allah ın kulunun "hangi intihar?" dememesi bir yana ilk intihar vakasını araştırırken civardaki mobese-güvenlik kamerası vs araştırması

yapılmamış mıydı? ha o zaman yoktu da 1 hafta içinde mi yerleştirildi?
bilemiyorum,tuhaf olmuş gibime geldi bu haftaki bölüm. nejat işler redkit midir
diye de sorduran bölüm olmuştur.

19.12.2010 23:07 couleur

I don't know whether it is written but didn't such a case happen before the suicide of behzat's daughter Berna that another suicide (which is adapted from the first chapter of *Her Temas İz Bırakır/ Every Contact Leaves a Trace*), besides didn't berna read the diary of that girl and decide to commit suicide? Aside from the point that no one said "which suicide?", was security camera search not done when they investigate the first suicidal case or if it was not there at that time, then does it mean it placed within a week? I can't know, for me this episode is kind of a bit weird. furthermore, it also makes us ask whether nejat işler will play the role of redkit.

19.12.2010 23:07 couleur

Under the light of this entry too, we can say that, compared to entries related to fidelity to the novel of *Aşk-ı Memnu* and the adapted series of it, *Behzat Ç. susers* do not expect fidelity or see it as a requirement for the whole episodes as one source, at least as much as them or we can say that their understanding of fidelity is not ordinary since they focus on specific parts of the story, which is in this case, their favorite criminal characters: *RedKit*, and also *Pembo* and *Gorbaçov*. Of course we can suppose that this difference in perceptions may also relate with the fact that *Behzat Ç.*, in essence and both in the book and the series, create both personal stories and criminal stories that continue simultaneously while *Aşk-ı Memnu* does not have such sections and build on one narrative.

I want to underline that fidelity to story in terms of the final episode of *Behzat Ç.* would contribute this section; however, due to time limits, this thesis only was able

to cover first season of *Behzat Ç*. Further study would be needed to account for all seasons and all entries.

4.2.4. (In-) Fidelity to Characters

Fidelity to characters is the second most common issue among entries that talk about fidelity to book and also fidelity to reality,. Otherwise, we can assume that it takes the first place for the answer of the question “Fidelity to what?” Entries about fidelity to characters has a wide range of different sub topics. At the beginning, it is also visual characteristics of the characters and their critics about whether their appearance are faithful to the book or not; however entries written by such a manner is only a few and they quickly make the transition to mention their evaluations on the basis of fidelity to characters and the relationship between characters in terms of whether they reflect the way they were in the book or not. There are entries about added characters that were not in the book and how the narrative evolves around them, and whether with them and their position with the old characters, the adaptation fits into the book or not are discussed. Generally, people think that characters show fidelity and they notice and appreciate it, so they get high amount positive responses. Nevertheless, plenty of entries such as i.e. “*Behzat* wouldn’t behave as such in such a circumstance in the book”. etc. without many or clear explanation. People are also aware of the fact that all essentials of all characters cannot be directly shown by the adaptation because of *RTÜK* restrictions. As I

already pointed out, despite these small points, reader-*susers* believes that there is harmony on the basis of characters between adaptation and the book.

Furthermore, there is a discussion about *Şule*, who firstly presented herself as a stranger for *Behzat Ç.* who tries to be a friend but then later it appeared that she is *Behzat Ç.*'s daughter and murderer of *Berna*, who was *Behzat Ç.*'s other daughter, and how do the occurrences happen in relation with her, *susers* try to guess what will happen in the story by making references to the book and when something about this character or her position in the story called as weird, some *susers* stated that she is as she is in the book too so it is her “normal” situation, therefore we can say that they imply fidelity to the characters as a norm of adaptation.

When we come to specific examples, this entry below was written after the very first episode and considers the series' fidelity to book on the basis of its characters. Since it is their first appearance, there are also comments about fidelity to costumes and whether they look suitable to the characters as told in the book, not only about visuals and what they do wear on their own, but also in relation with their characters. It indirectly seeks and supports fidelity. Here, although s/-he does not say it quite directly, the *suser* wants to see every character in the book, as adapted on the screen from the first episode. It also talks about fidelity to novel sequence:

koskoca bir kitabı bir bölüme sığdırmaya çalışınca olaylar, mekanlar ve karakterler biraz detaysız anlatılmış ama ilk bölüm için fena değil.
behzat ç: bir insanın ağzına he ve la lafı bu kadar yakışamaz. harun: davranış, konuşma, abur cubur merakı, edaya olan aşkı, sandalyeyi kapıp selime dalması

gayet güzel de tipi biraz fazla düzgün, sakalsız falan pek olmamış.
hayalet: 93 yılında aldığı küf yeşili rengi gömleğini (on dört çift almıştı) gözlerim aradı, ama dizinin diğer bölümlerinde de aynı gömlek ve yelekle görünürse sorun yok.akbaba: çok görünmedi, görüldüğü kadarıyla başarılı. eda: pek sevmezdim, hala da sevmiyorum. selim: her zaman sinir bozucu. belma, selma, şule nerede? olmazsa olmaz benim için. edit: cevdet nerede? ben mi gözden kaçırdım?

19.09.2010 21:53 ~ 20.09.2010 00:24 nedenkendimenickbulamıyorum

when they tried to make the whole book fit into only episode, situations, places and characters are expressed in much less detail but it (the episode) wasn't bad for the first one. Behzat Ç: Utterances "he" [used for answering a call for saying "yes"] and "la" suffix [a suffix used in Ankara dialect a lot] cannot be more suitable for a person's mouth. Harun: The way of her behaviors and talking, loving snacks, his love for *Eda*, taking the chair and fighting with it with *Selim* are all nice (implies that these traits show fidelity to book, but his appearance is a bit too neat, not so proper without a beard etc. Hayalet: My eyes searched to see the lime green shirts that he bought 14 piece of same one, in 1993; still if he will be seen with the same shirt and vest in the other episodes too, no problem. Akbaba: He doesn't appear much, successful during moments we see him. Eda: I didn't like her much, I still don't. Selim: Always annoying. Where is Belma, Selma, Şule? [She is the same person. Şule used different nicknames at the beginning of series for some time.] She is an absolute must. Edit: Where is Cevdet? Did I miss him?"

19.09.2010 21:53 ~ 20.09.2010 00:24 nedenkendimenickbulamıyorum

In this entry below, it was argued that there is a slight infidelity about *Behzat Ç.*'s character:

kitabında behzat ç bu kadar asabi bi' adam değil aslında. yine asabi ama daha bir babacan tavırları da var. dizide ise tamamen agresif, tamamen depresif. adamın bütün espiri yeteneğini kendisinden alıp harun'a eklemişler gibi duruyor. ama öylesi daha güzel olmuştur belki de, nitekim erdal beşikçioğlu harun kadar komik bir karakter olmayı başaramazdı. adamın mizacına ters.

20.04.2011 13:16 giamarie

In the book of it, actually, *Behzat* is not that much aggressive. Yes, he still is, yet he has a fatherly manner. On the other hand, in the series he is completely aggressive and completely depressive. It seems like they take all of his sense of humor and add it to *Harun* but maybe this way is more beautiful, just as Erdal Beşikçioğlu could not be successful at being a character that is as comical as Harun. It is not suitable for his temperament.

20.04.2011 13:16 giamarie

I want to emphasize that these kind of entries are at trace amount among all entries.

In the next example, we can see that there is a bit resistance to the added characters which will disappear in time and complaint about so-called misrepresentation of characters adapted from the book. Such entries are usually about the female characters and their relationship with *Behzat Ç* and compare their situation in the book with the series. In this example below, the commenter thinks that the character *Gönül* was not represented faithfully in the series and s/he tries to strengthen his idea by quoting a passage from the book, This entry also may be discussed under fidelity to texts and language although it is not about fidelity or infidelity of them directly:

....maruzatım gönül'e ilişkindir. gönül-behzat ilişkisinin bu bölümde tamamen saçma sapan yansıtıldığını düşünüyorum. aa tüü kaka denir mi öyle anlamında değil, romanını ayıla bayıla okuduğum ankara polisiyesi ikilemesinde yansıtılan behzat- gönül ilişkisine tamamen ters olduğundan. bunun dışında, bolca türeyen ıssız adam hıyarlarının ağzına yakışacak cinsten "e ben sana yalan söylemiyom ama eki eki" tarzı bir laf amirime uymadı. evet doğrudur, yalan söylemiyordur ama bu cümle ve behzat ı ih yok mümkün değil. behzat amcan mı dayın mı neyin olur yeğenim gönül de bacın mı nedir yani diyenlere şu alıntıyı yapıyorum izninizle:

"karısıyla ayrıldığından beri, karşı cinse olan güveni sarsılmıştı ama gönül farklıydı. bunun nasıl bir farklılık olduğunu tam olarak bilmiyor, ancak alttan alta seziyordu. saman alevi gibi parlayıp sönen duygulardan farklı, içten içe yanan, sönmeyen bir hoşgörü..."

diyecek başka birşey bulamıyorum. anlayanın anlayacağını düşünüyorum. bu

alıntıladığım kuple romanın en sevdiğim kısımlarındandır, iki dakika durup düşündürten sonra hafifçe gülümseten kısımlardan. behzat'ın gönülü bu değil çünkü, belki gönlündeki değil ama o gönül de bu gönül değil.

01.04.2011 19:15 maybe just happy

My request is about *Gönül*. I think that the relationship between *Gönül* and *Behzat* is reflected in a ridiculous and senseless way. I am not trying to slander and ask “Why did *Behzat* say this to *Gönül* but it is completely opposite of their relationship in the book which I read while being head over heels. Except this relationship in the book, such a line “Yes I am taking advantage of you, but I don’t tell lies to you.” only would befit the mouths of lonely men who are afraid of committing in serious love relationships, as a type of people emerge so much nowadays, it didn’t fit well to *Behzat*’s mouth. Yes it is true, he is not lying to her but such a sentence and he; no, no, it is not possible. To the people among you who could ask whether *Behzat* is my uncle and *Gönül* is my niece and do I know them very closely, I want to quote this text from book with your permission:

“Since he broke up with his ex wife, he distrusts the opposite sex but *Gönül* is different. He is not sure about what the difference is exactly but he feels it. It is different than emotions which are a flash in the pan, a kind of tolerance which burns sneakingly and never deflates...”

I can’t find anything else to say, I believe people can understand who are able to. This quotation I made is one of my favorites from the book, which makes you think for a while and then smile. This *Gönül* depicted in the series does not resemble book version of *Behzat’s Gönül*, yes maybe she is not in *Behzat’s* heart (*Gönül* is almost a synonym of heart so s/he is making a reference to it) but this *Gönül* in the series is not that *Gönül*.

01.04.2011 19:15 maybe just happy

Overall, as I stated, *susers* who have read the book give importance to fidelity to characters if they attract by fidelity in general. There are nine *susers* who have written more than one entries about fidelity, and people who touched the issue of fidelity to characters usually also talks about fidelity to reality, fidelity to story and

so on in their other entries. What I have mentioned by especially the second and third entries are exceptions.

4.2.5. Comments About the Episodes Written By Emrah Serbes

Although the audience of *Behzat Ç.* does not take fidelity as a norm, unlike a significant number of *Aşk-ı Memnu* users, the episodes written by Emrah Serbes, who is the author of the books of *Behzat Ç.*, attract a great deal of *suser* attention and expectation. As it can be seen with the aid of the graphic, such comments take high recognition among entries about fidelity discussion, although there is no clear evidence that the fact that Emrah Serbes is writing the scripts once in every ten episodes and people are looking forward to them derives from the fact that people are searching for fidelity and they naturally believe that episodes written by Emrah Serbes will, more than other episodes, fit into the essence, style or soul of the book as well as the development of the story. This could imply a different type of fidelity search that *Behzat Ç.* audience feels and seeks for however they do not directly say that they believe as such or they do want to see more of his episodes since they think he is more talented and is able to write more successful scripts regardless of its nature of being a literary adaptation so I want to left is as a supposition. Most probably, the second reason looks a bit stronger. In both cases, their love for Emrah Serbes is both relevant and irrelevant to the book. Furthermore, nevertheless it may not directly related with adaptation, we can say that, as another difference, while

these fans show their love, sympathy and admiration to Emrah Serbes, *Aşk-ı Memnu* fans show only their respect to Halid Ziya Uşaklıgil, the author of *Aşk-ı Memnu* books. This could be also be mentioned in the fan behaviors. So, here are some entries about Emrah Serbes and his episodes:

artık bu bölüm itibariyle tapındığım dizi olmuştur.
yalvarıyorum sana emrah serbes, 10 bölüm daha bekletme bizi, daha çok bölüm yaz, ne olur ya...

13.02.2011 21:48 ~ 21:57 real fiesta

As of this episode, it is the series that I worship.
I beg you Emrah Serbes, please don't make us wait for ten more episodes, write more, please...

13.02.2011 21:48 ~ 21:57 real fiesta

This is one of the short entries which praises these episodes strongly while it is vague about the reason behind it. The rest of the entry, which I do not put here, is about spoilers and scenes of the episode. Here is another one:

iz bırakanlar unutulmaz şarkısı başladığındaki sahnelerle 30. bölümde zirve yapmış dizi. ayrıca emrah serbes seni kınıyorum ve sana laflar hazırladım, şu senaryoya her 10 bölümde bir dahil olmasanda her bölüm dahil olsan, olmadı 5 bölümde bir dahil olsan o da yeter, bizde hep böyle bölümler izlemiş oluruz.

25.04.2011 04:28 grrdn

when the scenes which the song [“ Her Temas İz Bırakır/ Every Contact Leaves a Trace] , it makes its peak. Furthermore, I condemn you Emrah Serbes and I have things to say you, rather than building the scenario in once in every ten episodes, what if you could featured in every episode's scripts, at least once in every five, then we will always be able to watch such episodes.

25.04.2011 04:28 grrdn

So, these entries express the desire to watch the scripts written by him while they do not explain the reason. These type of entries are the majority in this section. On the

other hand, these excerpts from two different long entries suggest that *susers* want to see such episodes because of his talent:

son bir-iki bölümün yavan geçmesini fırtına öncesi sessizlik olarak yorumlamışım, yanlışmışım. bildiğin kasırga vardı ekranlarda. güncel sorunlara yaptığı göndermelerle kalbimizi kazanan dizi, bugün güncelin tam ortasına daldı. emrah serbes'in kaleminin gücü kendi senaryolaştırdığı her bölümde ortaya çıkıyor istisnasız. bir on bölüm sıkıntıya düşülmeden açılacak konu başlıkları, son derece hassas ve göze sokulmadan açılmış oldu bu bölüm sayesinde.

I evaluate the last 1-2 episodes which were insipid and uninspired as the silence before storm but I made a mistake, there is a hurricane on screens. It carved into our hearts by the references it made to current problems and today it dives the middle of contemporary issues. The power of Emrah Serbes' pen shows up every episode he scripted to, without exception. Thanks to this episode, many new topics are revealed, without inserting it too much, which can be issued in next ten episodes without being hard up.

However by this one below, this kind of episodes are called as “hakiki” (genuine/real/true) and may imply a reference to books or in other words keep them in mind while writing it:

ben de diyordum ulan daha bi hakiki Behzat Ç. olmuş bu bölümde diye, meğersem emrah serbes yazmış bu bölümü...
...star yayından kaldırmazsa 10. ve 20. bölümleri de kendisi yazacakmış. kendisine naçizane tavsiyem şudur ki 10'luk sisteme takılıp kalmasın, bol bol kendisi yazsın.

01.12.2010 10:44 gayrisabit fikir

I was saying to myself that this “Behzat Ç.” today was a more genuine “Behzat Ç.”, now I have found that Emrah Serbes wrote it. If Star TV ~~the name of the~~ channel where the show aired ~~won't~~ discontinue broadcasting, he will write once in every ten episodes. My humble suggestion for him is do not sticking with this system and writing generously.

01.12.2010 10:44 gayrisabit fikir

4.2.6. (In-) Fidelity to Ankara

As I have mentioned before, it is impossible to think about *Behzat Ç.* without noting that it took place in Ankara, and the show both takes a lot benefit from Ankara, and contributes to Ankara culture. We can say that the reception of Ankara for *Behzat Ç.* susers is that Ankara is a like character on its own in it. The entries about fidelity to Ankara have mainly three branches; fidelity to book which is the minority, fidelity to Ankara, and love for Ankara as well as love for seeing Ankara. *Behzat Ç. susers* agree on the fact that Ankara in the book fits perfectly to the story and it is same with the series. In relation with the book, they are happy that they will be able to see some essential places of Ankara by the context of the novel and they are looking forward to seeing them while the story will be kept as same, however above that fidelity to Ankara, the representation of Ankara on its own is more important for them than fidelity to Ankara and they think that in both of these two points, the series is successful. For example, Sakarya Caddesi/ Sakarya Street is used a lot in the series and we see lots of scenes in there on the screen. Furthermore, they easily notice and mention if there is any logical fallacy about places and destinations about Ankara in scripts during the shootings of criminal cases.

Those who live or have lived in Ankara are more likely to personalize both this series and Ankara more, and they summarize the other series as “İstanbul” and *Behzat Ç.* and their own life as “Ankara.” Of course, as a fan behavior, fans of the series who are from Ankara are very glad to see the streets of Ankara thanks to series.

I will take use of one short and one long entry about this issue. First one can be accepted as it is related to fidelity to people's own life: "bu dizide, diğer dizilerde olmayan bi sıcaklık, bi içtenlik var, tıpkı ankara' nın kendisi gibi."

10.01.2011 23:19 venusteki limon agaci

"There is a calmness and sincerity in this series, exactly like Ankara itself."

10.01.2011 23:19 venusteki limon agaci

In this entry above, the *suser* wants to see a district of Ankara which appears in the book so we can say that he expects fidelity to book in terms of fidelity to setting and fidelity to Ankara.

My last example about fidelity to Ankara describes series' contribution to Ankara culture and the match between atmosphere of Ankara itself to the atmosphere represented in the series:

... ankarali adam sever bu diziye ya. aliskin degiliz ki ankara muhabbeti duymaya, adam "mesrutiyet'e cikacakmisiz la" diyor, "nabiyon bebe" diyor, arkada bildigin sakarya'yi goruyorsun, kizilay'i goruyorsun, sevgililer semsiyenin altinda tunali'da yuruyorlar falan.

tabii mevzuyu sadece "aaaa ankara'yi goruyorum, ne degisik" hissiyatina indirgemek haksizlik olur; "ankara kulturu" diye bir sey varsa eger bunu bir sekilde yansitabiliyor behzat c. nasil bilmiyorum, ama oyle. ankara da kirik dokuk, behzat c karakterleri de. ankara da betonarme, gri, sert; behzat c'de yasananlar da. yazarinin, cizerinin, oyuncusunun hepsinin bir sekilde ankara'ya haiz olmasi gerekiyor bunu basarabilmek icin. entry'leri pek okuyamadim ama ankarali olmayan insan bu diziye ayni reaksiyonu veremez herhalde...

22.03.2011 22:47 ~ 23.03.2011 09:43 oblivion

Every native of Ankara likes this series. We weren't used to hearing Ankara themed chats, i.e. the character says "We will go to Meşrutiyet Street." or "What's

up bro?” (with Ankara dialect), you can see Sakarya Street or the center of Kızılay in backgrounds or couples walking through Tunalı under the rain.

But of course we cannot reduce this situation to only the idea “Wow I am seeing Ankara on TV, how different”, it would be injustice, since if there is a thing called as Ankara culture, *Behzat Ç.* is successful to represent it in a sort of way, I don’t know exactly how but it does. Ankara is broken like a rattletrap, so do the characters. Ankara too is armoured concrete, grey and harsh, like the occurrences in *Behzat Ç.* In order to do this, all members of production have to know Ankara well. I didn’t read all entries but people who do not from Ankara probably cannot be able to give same reaction to these series...

22.03.2011 22:47 ~ 23.03.2011 09:43 oblivion

4.2.7. General Comments about Adaptation

In nine entries among these 150, before the series began but announced to public or during the first few weeks of airing, *susers*, generally talked about their reaction the news that there will be a TV adaptation of *Behzat Ç.* by i.e. sharing their presumptions about how it will be, their expectations from the series or what do they think about literary adaptations and so on. Five of them have a positive attitude towards the news from the beginning, in three of them people admit to feeling prejudiced about the adaptation and they thought that it won’t be successful or it will not reflect the book; however after they start to watch they change their idea and accept the series as a faithful and successful adaptation.

Unlike *Aşk-ı Memnu susers*, *Behzat Ç. susers* were much more positive about the latest news about this adaptation before its release. Only one entry collected under this section was negative. I will mention one entry, from a bunch of similar positive entries, written by a *suser* who changed their idea about this adaptation after start to watching it:

dizi başlamadan önce kitabı çok beğenmiş biri olarak ön yargılarımın esiri oldum, dizi güzel olmaz, kitap harcanır, geç olmadan kitabı okuyun, boşverin diziye falan gibi şeyler yazdım, şimdi çok pişmanım, affedin behzat ç. dizisi izleyicileri. ben de geçen hafta izledim, baya iyi dizi olmuş. yine de kitabı okuyun o ayrı :) yani öyle böyle değil baya en iyi dizi. izleyemediğim gün kaçırdığıma üzülüyorum, her izlediğimde o dizide çalışamadığıma üzülüyorum...

04.12.2010 18:23 ~ 25.04.2011 18:07 pirtikafalisin cap cup

as a person who liked and appreciated the books so much before starting to watch series, I become a prisoner of my own bias, I wrote things like the series won't be nice, book will be wasted, you should read the book before it will be too late and forget about the series. Now I regret this a lot, please forgive me *Behzat Ç.* audience. I watched it last week, it become a pretty good series. Still, I suggest you to read the book, but it is a different thing.

In any case, it is the best series. I become sad the days I can't watch it and whenever I watch it makes me sad to not be able to work for that series as a member of production team...

04.12.2010 18:23 ~ 25.04.2011 18:07 pirtikafalisin cap cup

Furthermore, there are entries whose topic derives from the old discussion: “book is better” themed conversations in different ways. There are a few *susers* who think the series is even better than the book, or completely unique while still related to the book. These perspectives are completely absent in the comments made by *Aşk-ı Memnu susers* who claim either that the series would be more successful if they rely on fidelity and it should, or they believe that the series should be evaluated without the fact that it is an adaptation. In other words, there is not any *suser* under *Aşk-ı Memnu* title that suggested the series is better than the book. More than the half of the entries that suggest either the opposite or state that the series should be evaluated on its own for *Behzat Ç.* were written either during the season break, which people

are waiting for new episodes and second season, or period of last episodes of the first season.

4.2.8. (In-) Fidelity to Text

Susers who have read the book notice some important sentences completely taken from the book which are accepted as dramatic and impressive in the plot and used in the series; and they appreciate it by sharing positive reactions about them. However, in the overall picture of fidelity they are a minority, since hundreds of entries that mentioned texts which are used in the series are mainly based on quotations from these dialogues and how beautiful or effective they are or suitable for the scene they are used etc, regardless of fidelity to book. Still, here is an entry that is relevant with texts and being faithful to the book:

cümlelerin bire bir kitaba göre olması çok sevindirici ve niyeyse heyecan verici, son hafriyat'ı henüz okumadığım için bilemiyorum ama galiba artık ondan uyarılma olacak malum, her temas iz bırakır bitti. yalnız sanki emrah serbes behzat ç'yi erdal beşikçioğlu için yazmış ya, bu kadar uyum olur...

22.09.2010 11:50 ne nedir ne ne degildir

The fact that the dialogue in the series is exactly in accordance with the book is very joyful and whatever reason it is exciting, I haven't read *Last Excavation* so I don't know but probably the series will be adapted from there since *Every Contact Leaves a Trace* is ended in series. It is like Emrah Serbes writes the character for Erdal Beşikçioğlu, as it can't be more in harmony...

22.09.2010 11:50 ne nedir ne ne degildir

4.2.9. Others

So, in the graph shown before, here is also a section labeled as “others”. Entries under this section are usually not directly relevant with fidelity, but still a bit related with either the book or the fan behaviors. These entries are about how to do the soundtrack of the series or how the music pieces used in the series fit into the character of the book and the series; in general the story, the discussions of *susers* about ratings and problems between *RTÜK* and *Behzat Ç.*, reading the books during the season break to satisfy their need a bit, buying the book thanks to watching the series, watching the series’ channel, *Star TV*, during the ads too to make the series gain more rating, missing the series a lot while waiting for new episodes and so on. So, I have explained many branches related to fidelity by evaluating many entries according to what they care about most, by showing the frequency of specific fidelity characteristics in the graph, and by discussing how these characteristics and their patterns differ from comments made about *Aşk-ı Memnu* by its fans.

From now on I will talk directly about fan behaviors of *Behzat Ç.*, while focusing on how do these fans act and think differently than *Aşk-ı Memnu* fans, although like all series’ fans they have common points too.

4.3. Unique Fan Behaviors of *Behzat Ç.*

After expressing receptions of the series with regard to fidelity and some other perceptions related to adaptation, this section presents essential characteristics of

Behzat Ç. community on *Ekşi Sözlük*, again drawing on some examples of specific entries.

Behzat Ç. fans show strong unity and support towards *Behzat Ç.*, they show their appreciation much more than *Aşk-ı Memnu* fans, by making more frequent and more constructive comments, by creating huge support through other social media networks, organizing meetings, internalizing the characters and stories of them and so on. They are more loyal to the series, they work for it to make it continue by their efforts and they internalize *Behzat Ç.* more, which we do not see among *Aşk-ı Memnu* fans, even among the biggest fans. They have an interactive relationship with series' production squad, including the actors, author, and screenwriters, while their main communication system is based on this online dictionary. Some members of these *susers*' groups created Facebook groups for the series or provide Twitter coverage too, as well as organizing several meetings that brought that the series production team and *Behzat Ç. susers*. Importantly, the *susers* believe that the team is reading their comments, and this is the base factor of why they are motivated to write evaluations and make their criticism as constructive as possible, even for the times they want to say something negative. This constructive criticism is similar to *Star Trek* fans' as mentioned by Jenkins thanks to a *Star Trek* fan, Joan Marie Verben (as cited in Jenkins, 1992:86) who wrote her opinions in a letter:

... To criticize Star Trek means that we enjoy Star Trek enough to want it to be the best it can be, and we wish to point out flaws in the hope of improvement... if we didn't care, we wouldn't criticize.

So, here we can see that this commenter alleges that she already takes pleasure from watching that production even if there are some deficiencies about it which she comments on them to see the show as more successful. Also, she probably believes that their comments are taken into consideration, these characteristics are seen among *Behzat Ç.* audience- *susers* too.

As it is already pointed out, *Behzat Ç.* as series faced many challenges and risks of being cancelled without finishing the story, and their main support system, during the process, naturally became *Eksi Sözlük* writers who would send mails to the channel or call it, who create several Facebook groups to support and continue to feed and develop *Behzat Ç.* culture, write tweets and support hashtags on Twitter and create fan meetings and screenings of *Behzat Ç.*, to which they would also invite the people from production. Screenings, semiformal interviews, chats between fans etc. are some main characteristics of such meetings. (*Behzat Ç.nin Sezon Finalini Sokakta İzlediler*, 2012), (*Cinayet Büro Sözlük Yazarlarıyla Buluştu*, 2012), (<https://eksisozluk.com/behzat-c-sezon-finali-zirvesi--3429644>)

So, instead of only writing entries and sharing their critics about episodes or ideas about fidelity, *the susers* and their behaviors work more like a secondary mechanism and they succeed in to postpone the final episode date or sticking the day of episode releasing as the same day it began since the day of airings of *Behzat Ç.* changed several times after starting to release on Sundays and then came back to same day

with audiences' support. The production team was aware of their huge support and they show close relationship as positive outcome. This is an important characteristic about how *Ekşi Sözlük* contributes to the audience's practice of watching and liking *Behzat Ç.* and part of how do their relationship become interactive and dual with the team as audiences. On the contrary, *Aşk-ı Memnu* never needed or had such support and it is not known whether the script writers follow *Ekşi Sözlük* because they do not show any sign that they care or do not care, with responding them in a way or gathering with them or they have not working with them cooperatively. Also, although *Aşk-ı Memnu* faced some difficulties with RTÜK too, it did not face huge risks of cancellation. Furthermore, *Aşk-ı Memnu* users do not generally prefer watching series from Internet rather than on TV, which was a preference of remarkable part of the *Behzat Ç.* audience. Despite this preference, when ratings for *Behzat Ç.* started to decrease, putting the show in danger of disappearance, users started to watch it on TV and even they watch or at least does not change the channel during advertisements. This fact creates a discussion of the (in-)validity of the major rating system in Turkey, and suggests that social media ratings could be used as an alternative to usual TV rating system in Turkey which, according to the audience and the actors of *Behzat Ç.* does not represent real and truthful data about how viewers actually follow the series.

As I stated before, the second most essential difference in terms of fandom behaviors under these two series is about *Behzat Ç. susers'* attitude and style while writing these entries, contrary with the majority of *Aşk-ı Memnu* fans. The former group always, without an exception among the entries related with this work that placed under *Behzat Ç.* title, writes the entries with a positive attitude and give importance that even their negative critics have a positive and productive tone. I will give one example about this point by an entry. What I have seen in *Aşk-ı Memnu* comments is if they do not like a characteristics, they treat the series very badly, they are making jokes about them, kidding them etc. On the other hand, *Behzat Ç.* fans state that they write their critiques to make the series' quality higher, i.e. they point out some mistakes of the technical details of production or some discontinuity error between scenes etc. so that such errors are less likely to be repeated. The production team confirmed that they give attention to such warnings. *Behzat Ç.* fan *susers* believe that the production team accepts their evaluations not only about such mistakes, but about everything related to series in general. They see their entries as a kind of feedback mechanism.

Thirdly, although there is not clear statement as evidence to explain the reason, probably because of the fact that they believe their feedback attracts the sector's attention, *Behzat Ç. susers'* entries are sometimes extremely long. To exemplify, there are some entries that are almost 900 words of length. Thus, I wanted to calculate and compare the average word length of entries for these two series.

However, because of the fact that there is not any statistics provided by *Ekşi Sözlük* about complete word count of all entries under a title I couldn't reach such a data and there are many things that should be excluded from this word count, such as word length of ads, nick, date and time etc. that would make a computer base program's calculation wrong. Also it is extremely hard to count words one by one for thousands of entries; so this is why I count the number of words in entries that I categorized as relevant to my thesis. By the data I reached, I found that there are 19.058 words written for 150 entries about *Behzat Ç.* that I analyzed for my thesis, which makes an entry as approximately 127 words. On the other hand, 174 entries about *Aşk-ı Memnu* has totally 18.459 words. This means an average entry length for *Aşk-ı Memnu* is 106 words. Even though the difference seems only 21 words per average, this means 20% percentage, in other words an average *Behzat Ç.* entry equals almost 120% of an *Aşk-ı Memnu* entry. Meanwhile, the reason behind the fact that related entries for *Aşk-ı Memnu* is more than related *Behzat Ç.* entries while the total entries for *Behzat Ç.* is much more than *Aşk-ı Memnu*'s even under the comparison of entries only about the first season of *Behzat Ç.* and all seasons of *Aşk-ı Memnu* is that they are less entries related with fidelity since *Aşk-ı Memnu* audience shows more interest to the fidelity debate. I want to remind that, these datas are collected only from a part of the whole forum and the results from using all of them may be different; however, this data may give a useful, quantitative idea of an observable trend.

Moreover, I want to mention that although it is not underlined in entries neither on the *Aşk-ı Memnu* or *Behzat Ç.* pages on *Ekşi Sözlük*, while it is sometimes uttered in other platforms such as social media platforms or some columns on newspaper, and as a belief of common sense, a majority of people who watch *Behzat Ç.* regularly, as a fan, are presumed male, while there are assumed to be more-female followers of *Aşk-ı Memnu* than male ones. Although there is no exact evidence clarified by admins of *Ekşi Sözlük*, the case is supposedly the same in terms of these two groups of *susers*. The statistics service of *Ekşi Sözlük* is not reliable, and the total *suser* number up to this date and its quantitative distribution to genders are not known. The last known data, though its date of posting is not clear, describes only 19% of registered *susers* are women, and furthermore, we cannot reach any data about gender statistics for *susers* who wrote under specific titles. Also, it is said in an interview that *Ekşi Sözlük* has 50.000 *susers* in May 2015 (a number that can be presumed to have grown since then) without mentioning gender distributions. To sum up, only the presence of more reliable *suser* statistics would make it possible to compare reception for both these series across gender categories.

Furthermore, as another separation between *Aşk-ı Memnu* and *Behzat Ç.*, even though the specific amount of *Behzat Ç.* fan *susers* who are natives of Ankara or who lived in Ankara in some period of their life are not known; it is clear from the comments

that they constitute the majority. As I already stated, for Turkish audiences, seeing Ankara every week on TV was a new experience, and the emotions of Ankara residents about this are attached deeply to their fandom.

Although there are many differences, of course, the main shared point of behavior among these two fan groups is that also *Behzat Ç.* fans are commenting during the series' ads time, after the new episode release, etc. to chat about the series, comment on each others' entries by writing new ones, ask questions, and send private messages to each other, read some entries when they miss the series etc. Therefore, we can say that these opportunities given by *Ekşi Sözlük* to its *susers* are enriching their experience of being a fan and watching the series, as is also likely in the *Aşk-ı Memnu* case.

Below are a few entries that touch on most of these issues I mentioned about fandom behaviors and practices of *Behzat Ç.* fans. First one is written with the belief that their feedback are taken into consideration, with some exaggeration:

çekimlerinin %90'ında, ekşi sözlüğün rolü olan dizi. bu hafta ne yazılsa, ertesi hafta onu düzeltiyorlar. geçenlerde bir yazar, "müsteşarın karısı ercünün koynundan gecelikle çıktı" dedi, bu hafta adamlar öyle bir sahne yaptı ki, star tv neredeyse ekranın tamamını mozaikleyip verdi. güzel dizidir vesselam.

14.02.2011 10:16 ~ 10:17 asidi kacmis cola turka

It is the series where *Ekşi Sözlük* have the 90% role about production of its scenes. Whatever is written as mistakes about episodes, next week they correct them. Last time a *suser* said "The wife of the undersecretary get off bed with

nightgown.” This week, writers produced such a scene that Star TV pixelated almost all of the screen. It is a beautiful series, that’s that.

14.02.2011 10:16 ~ 10:17 asidi kacmis cola turka

As a second example, this entry below written by a *suser* who told the process that *Behzat Ç.* series and audience came across as a person who strongly supported the series, both in and out of *Ekşi Sözlük*:

acıısıyla tatlıısıyla 1 sezonu geride bıraktığımız dizi. insan şu dizinin geldiği noktayı ve ilgiyi görünce gururlanmıyor değil. bu yapım gerçekten halka mal olmuş bir dizi olmayı başardı. türk tv tarihinde eşine az rastlanır bir durumla hayran kitlesi ile ayakta kalan, bu seviyelere gelen bir dizi oldu. diziyle tanışmam gecenin bir yarısı 1.bölümün tekrarını görmemle başladı. 2.bölümden bu yana da hep gününde ve saatinde takip ettim. dizinin 5.bölümden sonra gününün değişmesi, buna takiben de reytinglerinin epey düşmesi behzat ç.’nin ekran yolculuğunu daha en baştan zorlaştırdı. yayından kalkacak iddiaları dolandı durdu. sözlükte bu süreçte diziyi ayakta tutmak için götünü yırtanlardan biriydim. tekrar pazar gününe alınması için şahsi olarak kampanya bile başlatmıştım.

28.06.2011 ~ 02.03.2012 09:30 fictionel

The series which with its beauty and pain, ups and downs, we have finished the period of a season. It is hard to not be proud, at least a bit, when the point it comes to and the interest it draws. This production squad really succeeded in creating a series that is very important for public. Thanks to a mass of fans, it becomes a series which survived and reached these levels by an uncommon way in Turkish TV series history.

“I first encountered the series by seeing a rerun of the first episode in the middle of one night. Since the second episode, I followed it at its running day and hours. The change of its day after the fifth episode and huge reduction of ratings because of that lead to difficulties for the screening journey of *Behzat Ç.* from almost the beginning. Rumors about being removed from broadcasting kept being spread sometimes again and again. I was one of the people who was trying so hard and breaking one’s back to help the series survive by *Ekşi Sözlük* during this process. Personally I started the campaign to make the day of it as Sunday again.

28.06.2011 ~ 02.03.2012 09:30 fictional

Next entry is about the manner the *susers* use while writing their constructive critics and suggestions for the squad:

bu diziden önce sözlükte çok popüler olan dizilere karşı bir önyargım oluyordu. (bkz: aşk-ı memnu) (bkz: ezel). her dizinin sevilmesinin veya çok entry almasının farklı dinamikleri vardır onu bilemeyeceğim. yani aşk-ı memnu hakkında yazılan entrylerin birçoğu diziyi övmekten ziyade yermekteydi. her neyse demek istediğim aslında şu: bu dizi hakkında yazılanların hiçbirisi tamamen diziyi yermek veya övmek üzere yazılmış değil. şimdiye kadar hiçbir dizi hakkında bu kadar yapıcı eleştirilerin yazıldığını görmedim. bunda pek tabi yazarların eleştirilerinin dikkate alındığının hissettirilmesi büyük rol oynuyor ama dediğim gibi behzat ç.'ye getirilen eleştirilerin öznesi olan durumların, ki mesela en önemlisi figuranlardır, herhangi biri başka bir dizide olduğunda sözlükçüler o diziyi tabiri caizse itin götüne sokup çıkarıyorlar ve bir daha da kolay kolay takdir etmiyorlar. behzat ç.'de ise sanki bir arkadaşa öğüt verircesine 'abi bak senin iyiliğin için diyom' minvalinde. demem o ki, tamam sözlükçüler seviyor bu diziyi, her bölümünden sonra 500 entry yazılıyor ama sanılmasın ki körü körüne. hem seviliyor hem dövülüyor. harun gibi la.

14.02.2011 00:21 lamazigogo

Before *Behzat Ç.*, I had bias about the series that become too popular on this platform.

(see: *Aşk-ı Memnu*) (see: *Ezel*). There can be diverse kind of dynamics about why a show is loved by audience or gets many entries, I can't know them, but for example, entries written about *Aşk-ı Memnu* were vilifying it rather than praising it. Whatever, what I am trying to say is actually this: None of the entries written about *Behzat Ç.* is aimed to completely vilify or praise it. Till now, I have never seen this much constructive criticism written for a series. Of course, making the *susers* feel like they pay attention to the audiences' responses is taking a big role for such an evaluation mechanism. Still, as I said, when these *susers* see some similar subjects (such as extras) in *Behzat Ç.*, that normally lead to negative critics for the other series and they call them on carpet and do not appreciate them easily anymore, they act like they are saying some suggestion to one of their friends, in a manner of "Bro, I am doing this for your benefit." In other words, yes people in *Ekşi Sözlük* likes this series, 500 entries are written after every episode (i.e.) but

don't suppose they are doing their evaluation blindly. *Behzat Ç.* is both loved and beaten, like *Harun*.

14.02.2011 00:21 lamazigogo

This last example explains how do they enlarge their watching practice by *Ekşi*

Sözlük and identify the series around them.

reklama girdiği anda sözlükteki başlığını tıklattırıp taze entryleri okutturan, reklam bitince tekrardan kendine kilitleyen, reklama girdiği anda yine sözlükteki başlığını tıklattırıp taze entryleri okutturan, reklam bitince tekrardan..... bölüm bittiği anda tekrar sözlükle başbaşa bırakan, kaçırılan noktaları bir gün sonra web sayfasından izlettiren, bir sonraki bölümünü özleten ve bünyeye adeta geri sayım yaptıran dizidir.

29.12.2010 19:04 ~ 19:06 sick city

It is the series which make people read the newest entries by clicking the title of it on *Ekşi Sözlük*, at the time when the ads start, after the ads make people focus on the series again, and when it will be the advertisement time again it makes you click on the newest entries, and when the ads end, again... It is also the series when the episode finishes it makes you become head to head to *Ekşi Sözlük* one more time and makes you watch in the next day from the website, the points you couldn't catch before, it makes you miss the next episode and count backwards.

29.12.2010 19:04 ~ 19:06 sick city

So, these are essentials of fandom behaviors. As a very basic summary, we can say that *Behzat Ç.* fans are more supportive towards the series, have more attachment to it and show more interaction with the crew.

CHAPTER 5: CONCLUSION

5.1. Overall Summary and Final Remarks

Fidelity discussion has a long history in the field of adaptation studies. While, through time, many academicians brought their perspective and examine the issue by different theories they came up with, especially in the latest period of such discussions, they share the idea that fidelity discussions lead to a tiresome point and adaptations should not evaluate in terms of success by their level of fidelity to its original and they should be treated as completely separate works. However, I noticed that these conservations mostly developed around the limits of theoretical frameworks and they are lack of practical research and data as findings to support their thoughts. In other words, while some of them has an industry based point of views, almost none of them tried to enlighten this issue from viewers' side. There are only a few works which are done in latest years that include case studies that make a connection between adaptation studies with audience studies and almost none of them select these case studies from Turkish TV. Also, I realized that with Internet culture, participatory behaviors of audiences and fans, fidelity issue can be taken into consideration within online social platforms, which made an impact to these followers' offline life too. This fact leaded to find what the core behind this thesis. As a believer in the idea that fidelity is important if it is as such for audience, in this

thesis, I attempted to provide an audience based fidelity discussion to try to fill in such a gap.

In order to do that, I questioned two main facts that whether fidelity is not valued or not for the audience and if it does, which characteristic they seek to find as faithful. To reach my aim, I selected my case studies as *Aşk-ı Memnu* and *Behzat Ç.*, which were both so popular as two Turkish TV series, adapted from literary works, yet still have many differences that I have mentioned. In order to create an audience based analysis, I used the big data created by *susers* who wrote entries about *Aşk-ı Memnu* or *Behzat Ç.* on *Ekşi Sözlük* and read thousands of entries while separating the ones which are related with fidelity.

As main results, these two groups of audiences' care to fidelity to book are both so low and the rates are similar about amount of people who commented about fidelity, so we can argue that fidelity does not matter much, yet people who care give different results about "What does fidelity mean?" question. According to *Aşk-ı Memnu* viewers it is fidelity to story overall in terms of numbers, however both their level of fidelity care and the characteristic that they want to see as faithful most change across time. On the other hand, *Behzat Ç.* audiences give importance to fidelity to reality and infidelity to other popular Turkish series a lot. In terms of fidelity to book and *Behzat Ç.*, if we consider fidelity to plot order compared to book

is a part of fidelity to story, which I think it is but can be evaluated as not such, then we can argue that for *Behzat Ç.* audience too, fidelity to story is the first branch that took most attention under the issue of fidelity to book. However, if we think that they cannot be counted under fidelity to story, then the answer for “Fidelity to what?” based on relations with the book, would be fidelity to characters for *Behzat Ç.* As it has been acknowledged and said before, their level of fidelity care does not change a lot across time, unlikely to *Aşk-ı Memnu* audience-*susers*. We can also emphasize that they want to see fidelity for certain chapters of the book, while they do not behave towards fidelity as it is a norm for adaptations.

There could be some factors that create the fact that they show variances a lot. Thus, in this part I want to underline what they can be. One of the main of reasons could be that *Aşk-ı Memnu susers* watch the series only for having relaxation and fun, as well as gossiping about it, since it is a soap opera based on a forbidden love story and even people who have not red the book before the series began were already heard some characteristics of the novel and aware that the story and characters may not look so realistic because there are so much intrigue every episode. On the other hand, *Behzat Ç.* audience tends to watch it to see some people and events that are likely to be in their own lives, also because of the fact that it touches more to political and social problems and the center of the story is about questioning the sense of justice in a distorted mechanism, it is normal to seek fidelity to reality. Furthermore, *Behzat Ç.*

audience-*susers* are already clearly express that they do not like such soap operas even though they usually do not address direct names of series, by reading these type of entries, we can see that they see such series like *Aşk-ı Memnu* as unsophisticated and they think vice versa for *Behzat Ç.*, so since they desire to see some varied distinct elements to like a TV production, it could be presumptive to see various tendencies for fidelity in these two groups too. We can see signs of this in comments, i.e. there are thousands of entries under *Aşk-ı Memnu* which were written for only making jokes about the series or talk about who do wear what in that episode etc. , on the other hand many *Behzat Ç.* audience-*susers* continuously wrote longer critics which they accept as a serious feedback. Additionally, in terms of their fidelity search, *Behzat Ç.* audiences catch very detailed things in the story rather than looking at the big picture of adaptation.

Furthermore, since the location of the production of *Behzat Ç.* series is Ankara, which was almost invisible on screen before this series, compared to all other which are depicted in Istanbul, *Behzat Ç.* audiences feel more need to and also take more pleasure from fidelity to reality. Moreover, since it is thought that the major audience group of *Behzat Ç.* are consisted of male viewers who are from lower-middle class and such, they would not give much credit to productions such as *Aşk-ı Memnu* whom main fan group is female who are from various classes. Still, for a class based of deep analysis more data is needed. Also, since the life of *Aşk-ı Memnu*

characters represent such a rich, high class profile, we could not expect that its audience watch to series to see fidelity to reality.

Another reason of this separation may derived from the fact that *Aşk-ı Memnu* is seen as a consuming product of popular culture while *Behzat Ç.* has a niche mass audience consisted of people who also state that they did not follow Turkish series before *Behzat Ç.* Moreover, since *Behzat Ç.* as a book is not seen as a classic and it is rather a much new literature piece compared to *Aşk-ı Memnu* which was written a century before now, people are much more flexible about its fidelity. There are two factors related to that. Firstly, there is much probably less amount of people who have read the book before the series, actually, the case is, in general, there are many people who get the book after becoming a fan of the series and treat it as another source rather than primary. Secondly, its non-classic status provides to do not take fidelity for granted as a norm or requirement at least not as much as *Aşk-ı Memnu*. There are many people who believe in the dominance of literature in terms of the book and author of *Aşk-ı Memnu*, so they naturally seek fidelity to book.

What can be more is that, in my opinion, the author of the books Emrah Serbes' opinions as statements such as the adaptation cannot be completely faithful to the book since both he believes in medium specificity (*Serdar Akar ve Emrah Serbes Röportajı*, 2011) and because of RTÜK based issues some characteristics cannot be

moved to the screen, may lead to shape the fidelity search of audiences and their understanding of fidelity at least a bit.

These two groups of audience are, not only on the basis of their entries' content of fidelity or fan behaviors, in terms of literally who wrote them, clearly separated from each other. We cannot see nicknames which are familiar in the other commenters, who commented about fidelity. From the scope of fandom, although I declared that it was not one of aims of the study before starting to write this thesis, however as I suggested while reading these entries I have noticed that I also should write about my perceptions of these two groups' fandom behaviors since although there is not direct relationship with fidelity issue, it indirectly affects the issue. As main results, both of these two groups see entry writing and reading as a part of their watching experience, they do that as a kind of habit that enriching the following to the series, like a routine. On the other hand, there are two main differences. One of them is that *Behzat Ç.* spectators believe that their comments are taken into consideration from the crew so they think they are the third part of the production and they are commenting like a feedback mechanism. They are organizing some meetings with each other or with the crew so they are more interactive and more eager to do offline fan practices. The second characteristic is that their comments are always reproductive even if they acknowledge a negative critic.

If we apply five characteristics that Henry Jenkins talked about fandom, we can see that they are correlated. First of them is about the fact that fans have varied mode of reception compared to other people. (Jenkins; 277) These spectators watch the series with both having an emotional intimacy and concentrated distance in terms of providing critics; also they transform the viewing process into producing content and creating more meanings by reading, writing, discussing and sharing them. In other words, he implies that watching *Aşk-ı Memnu* or *Behzat Ç.* is only the starting point. This is exactly what we seen on *Ekşi Sözlük* by these audience-*susers* and both of them are aware of the fact that their existence on sözlük platform and their conversations by entries among each other transform the experience of watching into a richer process which also involves production. *Aşk-ı Memnu* audience-*susers* are showing less emotional attachment while writing entries especially expressing negative critics although they all suggest that they love watching the series but they also claim that i.e. they will miss reading entries during ads time as a habit etc. As I told before, since *Behzat Ç. susers* also believe that their entries are red by series' crew, they are acting as more serious for providing critics.

Second essential point of fandom according to Jenkins is “involving a particular set of critical and interpretive practices” (Jenkins et al.; 278). So he suggests that every fan group has a distinct style of reading. For him, this requires a learning process in that specific community and it is also related with playfulness and objectiveness. I

have already mentioned that most of *Aşk-ı Memnu* comments include some kinds of jokes that many *susers* embrace and they continue to make that style alive while it is usually not the case for *Behzat Ç.*. They are more interacted with making references to their own lives, which is meant by this “subjectiveness”. In terms of playfulness, they can be seen as playful in terms of how they use and show dialogues from the text.

Third point that Jenkins made is based on activism and fandom. (Jenkins et al. 278)

Fans are aware of their rights on saying their judgments to public to be heard by production to provide them the chance to make the series better, not only for themselves, but also for the ones who do not have the ability to express their opinions to them. We cannot say that this activism part is quite visible in *Aşk-ı Memnu* comments, since there are many more supporters and fans of the series that are not *susers*. Also, they do not have a clear relationship with the crew. Since *Behzat Ç.* needs to more support and their main support mechanism became *Ekşi Sözlük* and many audience of it who are not *susers* are read the platform or engage with *susers* in other social media platforms etc. this essence of fandom is more noticable for this fan group. Here, Jenkins also states that the sector tends to do not take particular group of fans’ responses as representative of the whole audiences and they usually do not care or show their care to their opinion because of the fact that “the media conglomerates do not want fans who make demands... ” rather they desire spectators

“who accept what they are given” (Jenkins et al. 279) This characteristic is similar to what we seen in *Aşk-ı Memnu* crew since although they are aware about *susers* and popularity of their series among them, they mostly remain as indifferent; as opposed to *Behzat Ç.*

The fourth characteristic of fan behavior for him is about creating production that spread the culture of that series more with aesthetic pieces and an outside economy is developed which lead to more consumption. On the basis of *Aşk-ı Memnu*, it spreads a fashion based on visuals such as characters’ clothes i.e. *Bihter*’s boots, hair styles, accessories or decorations of the rooms in the houses such as the poster of Eiffel Tower on the wall of *Behlül*’s room whom copies are bought by so many people. (<http://www.uludagsozluk.com/k/behlül-tablosu/>) It also made some parody accounts appear, many gifs etc. circulates around the Web and so on still after years of ending. For *Behzat Ç.*, if we talk about similar characteristics, *Behzat Ç.*’s rosary became popular as “Behzat Ç. tesbihi” in consumer culture. <https://eksisozluk.com/behzat-c-tesbihi--2721696>) “Zirve” meetings of *Ekşi Sözlük* may also be thought under this section as both production and consumption and other social media practices such as gifs, text circulations, opening Twitter or Instagram accounts about the series etc. similar to *Aşk-ı Memnu* also exist for *Behzat Ç.* In this aspect, Jenkins suggests that there is no clear distinct line between producers and consumers and all spectators have “talents that need to be discovered”, (Jenkins et al. 280)

The fifth characteristic is constituting an alternative social group. (Jenkins et al. 280) which according to him is about celebrating the deep feelings that these series create and pleasures audiences take from them. To exemplify, for *Aşk-ı Memnu*, people react very deeply for the finale altogether with their entries for days especially in the case of *Bihter* and they claim that they do not know what they will do in following Thursday nights after the series' ending. On the other hand, *Behzat Ç.* audience waits Sunday nights to organize a kind of ritual that they completely devote themselves and do something that the characters do, while watching it such as buying beer and waiting the new episode to be started. They also show high reaction whenever the conflicts are so complex about the idea of justice and they attach it with their lives. Additionally, the example of their gathering for watching an episode on street altogether is also celebration of the watching ritual. In general, we can say that almost all of Jenkins' ideas (except activism related one for *Aşk-ı Memnu*) show resemblance to both groups with different levels and different signs.

So, these were most remarkable findings of this study and possible reasons about why do they appear varied answers to "Fidelity to what?" questions, as well as the depiction of correlations between Jenkins' ideas of fandom behavior and these two groups' analysis upon them. From now on, I will shortly summarize what I have done in each chapter. In the first chapter, I offered a literature review of adaptation studies and fidelity discussion. I also include main fandom theories of Henry Jenkins.

In the second chapter, I explained the corpus and the methodology I used in a detailed way, especially since making use of *Ekşi Sözlük* for such a work is not familiar and also to provide an understanding of how I selected the related entries. Furthermore, I gave information about basic working structure of *Ekşi Sözlük*, and what kind of community it is in terms of policies about being a *suser* and the image of *Ekşi Sözlük*, as well as quantitative characteristics of my huge data set. I also state my reasons to pick these two cases; *Aşk-ı Memnu* and *Behzat Ç.*, with underlining their distinctiveness.

In the third chapter, I presented *Aşk-ı Memnu* entries, and other than I mentioned above, I mainly found that they firstly give importance to fidelity to story most, then their attention in terms of fidelity to book jumped to being faithful to characters or not and then their perception comes back to being build on the story again with relation to book. According to my findings, care to fidelity were higher before the series began and the series almost came to an end. I think that these two points can be useful for industry to create tactics while promoting and running a literary adaptation if they want to present their production as an adaptation which either stick to fidelity or wanted to be evaluated as a separate work which only gets some inspiration from the literary piece. They show only a bit more importance to fidelity to *Behzat Ç. susers*. Many sections of fidelity through these *suser*- audiences' perspectives are discussed, thanks to selected entries as some examples.

In the fourth chapter, I examined a discourse analysis for both similar issues and dissimilar branches of fidelity, compared to *Aşk-ı Memnu*, for *Behzat Ç. susers*. I found out that they have even lower interest to fidelity to book, however their understanding of fidelity of book or an adaptation is not ordinary. I realized that for *Behzat Ç. susers* fidelity to reality and their life, in terms of political and social every day life, their psychological mood, language and place are the cores while they put fidelity to book in next order. They also want to see their favorite criminal stories as adapted to screen which can be accepted as a different type of fidelity search. As a fan group, they like to identify themselves on the basis of *Behzat Ç.* and show more attachment. We can argue that, although *Aşk- ı Memnu susers* produce a lot content too, *Behzat Ç.* audience- *susers* are more suitable for calling them both consumers and producers.

Overall, we can say that although fidelity to book does not matter much to both of these audience groups, their perception of fidelity reveals a lot of interesting points and different point of views towards fidelity I mentioned in this thesis. I hope this study contribute to all people who are interested in these topics or also wish to study adaptation studies on the basis of Turkish TV series, which especially focus on audiences. I also hope that the methodology I used will create eagerness to evaluate lots of content on such online platforms like *Ekşi Sözlük* since I think there are so many data there that could be used for inquiring many questions. Furthermore, my

remarks of fan behaviors can develop the horizon of fandom studies of Turkish TV audience in terms of new media and online fandom practices, at least a bit. On the other hand, above academics, this thesis can also be valuable for industry, people who work for such a series, as scriptwriters, directors, producers, public relations manager etc. who want to find a position that they take for their series, which are adaptations, on the basis of fidelity in terms of adaptation and fidelity.

5.2. Limitations of The Study

Although I think that I have reached most of the goals I aimed for this thesis, it still has many limitations, mostly because of time restrictions. Above all other limitations, I should state again that this audience group I used is not representative in terms of all audience groups of these TV series, therefore I do not claim that any findings about their fidelity reception can be thought through such a generalization. Thus, I can assert that this could be accepted as the main limitation.

In the beginning, my aim was reading the entries about these shows on both *Ekşi Sözlük* and *İtü Sözlük* as two biggest online dictionaries that has similar mechanism. However, I ended up with only *Ekşi Sözlük* entries after reading thousands of entries, which I think enough for this thesis and it provides me lots of fruitful discussion, yet I would want to know if there would be any major difference in my findings if I would add *İtü Sözlük* entries in my analysis and compare them with *Ekşi Sözlük* ones.

Also, I couldn't include all seasons and all entries about *Behzat Ç.* that were written before my set date. Although I read thousands of more entries about *Behzat Ç.* than number of entries I read which were written under *Aşk-ı Memnu* heading and I think that results would not be too different if I could add the second and third seasons' related entries, since both their fidelity notion does not change a lot in time like *Aşk-ı Memnu* users and also people become more and more focused on the story of the series itself without making comparisons with the book, still i.e. I couldn't analyze fidelity to final as I did for *Aşk-ı Memnu*.

Before reading the entries, my study also aimed to answer whether fidelity care does change across genre or not. This was one of the main reasons why I chose such different series in terms of their genres. However, I found that by entries, users do not talk about this issue and although I personally believe that it should have an impact in some ways, I do not have any evidence to prove my hypothesis.

During my thesis, I tried to contact with *Ekşi Sözlük* staff several times to gain access to more statistics about these users whom I analyze their entries, however I could not get a response. With such statistics, I could provide more quantitative background and therefore more understanding of these fan behaviors. For example, as I said, it is a part of the common knowledge about these spectators that major part of *Behzat Ç.* users and fans are male, while it is the opposite for *Aşk-ı Memnu* users, however

since I do not have access to gender based profile, I couldn't verify it. Furthermore, I am not able to know the exact amount of people among commenters in terms of how many of them have really read the book while they are commenting about fidelity to book. Lastly, since I determined my corpus as Turkish TV studies rather than cinema, I did not include any reception of two cinema adaptations of *Behzat Ç.*, which surely touch fidelity criticism somehow.

5.3. Suggestions For Further Works

In future, more case studies that contribute to fidelity criticism are required to enlighten the discussions of fidelity. There are already many studies about adaptations, while most of them have non-Turkish content, but many of them do not related with fidelity and the ones which correspond to adaptation in some way are mostly based on cross cultural adaptations and do not want to aim at underline fidelity to book issue, rather they are about cultural changes. There are lots of TV series both on Turkish TV or on international TV channels that can be studied. For example, *Yaprak Dökümü (Fall of The Leaves)*, which was another *Kanal D* production as another popular adaptation, generally acknowledged as a faithful piece to its book and this is accepted as a positive feature, and this issue can be studied. I also think that applying an ethnographic research for fidelity or working with focus groups could also be so interesting and useful.

Also, they are series that state they get the inspiration from the book but they do not truly based on them as adaptations. The spectators' reception of fidelity or how do they see this kind of work audience be studied. Moreover, series which is based on or take inspiration from history and historical figures also can be studied in terms of not fidelity to book, while almost all of them have books too (i.e. for the case of *Muhteşem Yüzyıl/Magnificent Century*) but rather fidelity to history and fidelity to reality in another sense. To exemplify, *Muhteşem Yüzyıl* is the most popular adaptation in Turkey in this respect and there are discussions about whether it does faithful to history or not or should it be and so on. Thus it could be interesting to focus on historical adaptations too.

Moreover, about the fact that how do people adapt the work to today's world which has a story that took places in old times, the way they adapt gender roles in both times and their changes if they are such take attraction of some audience, in my case, some of the *Aşk-ı Memnu* spectators noticed this issue. In that respect, gender roles in adaptations for different times with relation to book can be studied more in depth.

Furthermore, in terms of stars, with relation to fidelity to reality or not, the case of Erdal Beşikçioğlu can be studied too since he gets very high reputation to look real while playing his character in *Behzat Ç.*, since the issue of typecasting, stars and fandom can be examined.

Moreover, not only TV series, but also reality shows which take high amount of feedback from these *susers* on *Ekşi Sözlük*, i.e. the case of *Survivor* and their engagement on the platform can be studied in a further research in terms of both their reception of such shows and their strong fanatic behaviors about contestants that they represent and share by their entries or comments to other entries as another entries and so on.

There is a possibility that *Behzat Ç.* may continue. Such news appeared in August 2016 however the condition still remains as uncertain. (*Behzat Ç. Geri Mi Dönüyor*, 2016) Lately, in late December, Emrah Serbes claimed that the scenario and actors are ready to come back on screen, however he has not been replied from the channel yet. (*Emrah Serbes'ten Kanal D'ye 'Behzat Ç.' tepkisi: Korkuyor musunuz?*, 2016), So, if such a production will occur, any further research can be done in terms of the reception of the adaptation version of *Behzat Ç.* and non adaptation version or Ankara version and Istanbul version in terms of fidelity to reality and language.

For both *Aşk-ı Memnu* and *Behzat Ç.*, fans create a lot of fan accounts or parody accounts, provide memes etc. to share their interests and spread the culture of the series more. These side factors of fandom, likely to writing entries, can be studied in terms of participation culture and fandom.

BIBLIOGRAPHY

- Altın Portakal “Güneşli Günler Göreceğiz”in (2011). Retrieved from <http://www.ntv.com.tr/turkiye/altin-portakal-guzel-gunler-gorecegizin,sxg-haq-CEyeYBNruWNqzg>
- Akbaş, Z. (2010). Behzat Ç.ve Tribün Desteği. *Habertürk*. Retrieved from <http://web.archive.org/web/20130210201738/http://www.haberturk.com:80/medya/haber/575267-behzat-cye-tribun-destegi>
- Andrew, Dudley. (2000). Adaptation. In J. Naremore (Ed.), *Film Adaptation*, (pp. 28-37). New Jersey: Rutgers University Press.
- Aslantürk, G.& Turgut, H. (2015). 8284 Vakası: Ekşi Sözlük’te Cinsiyetçi Kamusallığın Yeniden Üretilmesi/The 8284 Case: The Re-Production of Sexist Public Sphere in Ekşi Sözlük. *İlef Dergisi*, 2(1), 45-76. Retrieved from http://ilef.ankara.edu.tr/wp-content/uploads/id_1_3_3.pdf
- Aşk-ı memnu. *ekşi sözlük*. Retrieved 15 May 2016, from <https://eksisozluk.com/ask-i-memnu-134308?p=565>
- Aşk-ı Memnu*. (n.d). *Ay Yapım*. Retrieved 10 May 2016, from <http://ayyapim.com/ask-i-memnu/>
- Aşk-ı Memnu (TV series)*. *Wikipedia*. Retrieved 11 May 2016, from [https://en.wikipedia.org/wiki/Aşk-ı_Memnu_\(TV_series\)](https://en.wikipedia.org/wiki/Aşk-ı_Memnu_(TV_series))
- Barker, M.& Ernst, M. (2012). Researching World Audiences: The Experience of a Complex Methodology. *Participations* 9(2), 664-89.
- Batı, U. *Aşk-ı Memnu’nun Kitabı da Çıkmış (!): Edebi Bir Eserin TV Melodramı Olarak Profili* (1st ed.). Retrieved from http://www.ugurbati.com/portals/0/makaleler/a45_aski_memnu_kitap_melodram.pdf
- Behzat Ç. Ankara Yanıyor (2013)*. (2016). *IMDb*. Retrieved 14 May 2016, from http://www.imdb.com/title/tt3283714/?ref_=fn_al_tt_1
- Behzat Ç.: Bir Ankara Polisiyesi (TV Series)*. *IMDb*. Retrieved 11 May 2016, from <http://www.imdb.com/title/tt1795096/>

Behzat Ç.: *Seni Kalbime Gömdüm* (2011). IMDb. Retrieved 14 May 2016, from <http://www.imdb.com/title/tt2010914/>

Behzat Ç. *sezon finali zirvesi*. (2012). *ekşi sözlük*. Retrieved 14 May 2016, from <https://eksisozluk.com/behzat-c-sezon-finali-zirvesi--3429644>

Behzat Ç.. (2016). *ekşi sözlük*. Retrieved 15 May 2016, from <https://eksisozluk.com/behzat-c--1918606>

Behzat Ç. *Geri mi Dönüyor* (2016). Retrieved from <http://www.ntv.com.tr/yasam/behzat-c-geri-mi-donuyor,o0NAvwrrS0iwnJn2LdqMFg>

Bortolotti, G.R. & Hutcheon, L. (2007). On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success"—Biologically. *New Literary History* 38(3), 443-458. The John Hopkins University Press. Retrieved January 26, 2017, from Project MUSE database.

Büker, S. Nacaroglu, D., Erdemir, F., & Akçay, Z. (2011). In S. Yağcı (Ed), *Beyaz Camın Yerlileri*. Kocaeli, Türkiye: Umuttepe Yayınları.

Cardwell, S. (2002). *Adaptation revisited: Television and the classic novel*. Manchester: Manchester University Press.

Connor, J.D. (2007). The Persistence of Fidelity: Adaptation Theory Today. *M/C Journal*, 10(2). Retrieved from 12 Jan 2015.

Doğu, B., Zıraman, Z., & Emrah, D. *Web Based Authorship in the Context of User Generated Content, An Analysis of a Turkish Web Site: Eksi Sozluk*. (2009). İzmir.

Erdem, E. M. (Writer). (2010). *Behzat Ç.* [Television series]. Ankara, Türkiye: Star TV.

Emrah Serbes ve Serdar Akar Röportajı (2011). Retrieved from <http://www.beyazperde.com/dosyalar/sinema/dosya-50107/?page=2&tab=0>

Emrah Serbes'ten Kanal D'ye 'Behzat Ç.' tepkisi: Korkuyor musunuz? (2016). Retrieved from http://www.cumhuriyet.com.tr/haber/yasam/651791/Emrah_Serbes_ten_Kanal_D_ye_Behzat_C._tepkisi_.html

- Geraghty, C. (2008). *Now a major motion picture: Film adaptations of literature and drama*. Lanham: Rowman & Littlefield Publishers.
- Fiske, J. (1987) *Television Culture*, London: Routledge. Print.
- Giannetti, L. D., & Leach, J. (2001). *Understanding movies*. Scarborough, Ont: Prentice Hall.
- Haber Sol. (2016). Ekşi Sözlük'te yazarlardan protesto: 230 bin entry silindi. Retrieved from <http://haber.sol.org.tr/medya/eksi-sozlukte-yazarlardan-protesto-230-bin-entry-silindi-148338>
- Her Temas İz Bırakır. Retrieved 11 May 2016, from <http://www.iletisim.com.tr/kitap/her-temas-iz-birakir/>
- Hills, M. (2002). *Fan Cultures*. New York: Routledge. Print.
- Hutcheon, L. A. (2006). *A Theory of Adaptation*. Oxon: Routledge Press.
- Hutcheon (2013). *Theory of Adaptation*. (2nd ed.) New York: Routledge. Print.
- Hürriyet. (2012). Aşk-ı Memnu Amerika'da. Retrieved from <http://www.hurriyet.com.tr/ask-i-memnu-amerikada-21062248>
- Jenkins, H. (2013). *Textual Poachers*. New York: Routledge. Print.
- Kategorisel olarak Popüler başlıklar - Ekşi sözlük istatistik servisi. *Eksistats.com*. Retrieved 15 May 2016, from <http://eksistats.com/index.php?page=entry&list=populer&katid=12>
- Koloğlu, S. (2011). Behzat Ç. Nasıl Kurtulur. *Milliyet*. Retrieved from <http://cadde.milliyet.com.tr/2015/09/25/YazarDetay/behzat-c-nasil-kurtulur->
- Kranz, R., & Mellersky, N. (2008). *In/Fidelity: Essays on Film Adaptation*. Cambridge: Cambridge Scholars. Print.
- Leitch, T. M. (2003). Twelve Fallacies in Contemporary Adaptation Theory. *Criticism* 45(2), 149-71.

- Leitch (2007). *Adaptation Studies at a Crossroads*. *Adaptation* 1(1), 63-77.
- Mancar, B. (2015). *Ekşi Sözlük 2015 Özetini Yayınladı-WebMasto*.
Retrieved 14 May 2016, from <http://www.webmasto.com/eksi-sozluk-2015-ozeti>
- Mancar (2015) *Ekşi Sözlük'te 450 Bin Çaylağa Yazar Yolu Göründü-WebMasto*. Retrieved 20 July 2016, from
<http://www.webmasto.com/eksi-sozlukte-450-bin-caylaga-yazarlik-yolu-gorundu>
- Mancar (2016). *Ekşi Sözlük 2016 Özetini Yayınladı- WebMasto*.
Retrieved 30 January 2017, from
<http://www.webmasto.com/eksi-sozluk-2016-ozeti>
- McFarlane, B. (1996). *Novel to Film: An Introduction to the Theory of Adaptation*.
Oxford: Clarendon.
- Milliyet. (2010, June 25). Tarihe Geçti. Retrieved from
<http://www.milliyet.com.tr/-magazin-1255466/>
- Mittell, J. (2010). *Television and American culture*. New York:
Oxford University Press. Print.
- Naremore, J. (2000). *Film Adaptation*. New Jersey: Rutgers University Press. Print.
- Okay, Meral. (Writer). 2011. *Muhteşem Yüzyıl (Magnificent Century)*
[Television series]. İstanbul, Türkiye: Star TV.
- Özdel, G. (2012, November 1). *Aşk-ı Memnu 1975*. Retrieved from
https://www.youtube.com/watch?v=_BjwNTwA3y
- Raw, L. (2015). *The Reactionary Turn to Fidelity Criticism*. Retrieved from
<http://laurenceraw.blogspot.com.tr/2015/06/the-reactionary-turn-to-fidelity.html>
- Refiğ, H. (Writer). (1975). *Aşk-ı Memnu (Forbidden Love)*
[Television series]. İstanbul, Türkiye: TRT.
- Serbes, E. (2006). *Behzat Ç: Bir Ankara Polisiyesi: Her Temas İz Bırakır*,
İstanbul: İletişim Yayınları. Print.
- Serbes, E. (2008). *Behzat Ç: Bir Ankara Polisiyesi: Son Hafriyat*,
İstanbul: İletişim Yayınları. Print.

- Son Hafriyat*. Retrieved 11 May 2016, from <http://www.iletisim.com.tr/kitap/son-hafriyat/8120#.VzOOoWPHX-Y>
- Son On Yılda En Çok İzlenen Dizi Finali Hangisi Oldu* (2010). Retrieved from <http://www.medyafaresi.com/haber/son-10-yilda-en-cok-izlenen-dizi-finali-hangisi-oldu/56839>
- Stam, R. (2000). Beyond Fidelity: The Dialogics of Adaptation. In J. Naremore (Ed.), *Film Adaptation*, (pp. 54-78). Rutgers University Press.
- Stam (2004). Introduction: The Theory and Practice of Adaptation. In Stam, R., & Raengo, A. (Eds.), *Literature and Film: A Guide to the Theory and Practice of Adaptation*, (pp. 1-52). New York: Blackwell, 2005.
- Steiger, J. (2005). *Media Reception Studies*. New York: New York University Press.
- Şit, A. (2012). *Ekşi Sözlük 2012 istatistiklerini açıkladı. Webrazzi*. Retrieved 15 May 2016, from <http://webrazzi.com/2012/12/27/eksi-sozluk-2012-istatistikleri/>
- TRT. (1975). *Aşk-ı Memnu 1975*. Retrieved from https://www.youtube.com/playlist?list=PL8NsVloFy75AvD5HKfys_g5ZfWf1FHA0w
- Turan, E. (2013). *Yeni medya ortamlarında üre-tüketici ve katılım olgusu: Ekşi Sözlük ve Okan Bayülgen'in Talk Show'unda etkileşim (Prosumer and the fact of participation at new media: The concept of interaction at Ekşi Sözlük and The Talk Show of Okan Bayülgen)* (MA). Başkent Üniversitesi.
- Turgut, A. (2006). Ekşi Sözlük: a Turkish Internet Phenomenon. *Hürriyet Daily News*. Retrieved from <http://www.hurriyetdailynews.com/default.aspx?pageid=43=eksi-sozluk-a-turkish-internet-phenomenon-2006-08-14>
- Uşaklıgil, H. Z. (1900). *Aşk-ı Memnu*, (36thed.) 2015, Özgür Yayınları, 2015.
- Welsch, J., & Lanham, L. P. (2007). *The Literature/ Film Reader: Issues of Adaptation*. Lanham: Scarecrow Press. Print.
- Yalçın, N. (2015). *Sosyal medyada simgesel şiddet: Ekşi Sözlük örneği /*

Symbolic violence on social media: Example of Ekşi Sözlük (MA).
Pamukkale Üniversitesi.

Yaprak Dökümü Rekorla Döndü (2008). Retrieved from
<http://www.hurriyet.com.tr/yaprak-dokumu-rekorla-dondu-9821908>

Yörenç, E., & Gençoğlu, M. (Writers). (2008). *Aşk-ı Memnu*
[Television series]. İstanbul, Türkiye: Kanal D.

Yörenç, E., & Gençoğlu, M. (Writers). (2006). *Yaprak Dökümü*
(Fall of the Leaves) [Television series]. İstanbul, Türkiye: Kanal D.

15 Famous Turkish TV Series (2016). Retrieved from
<http://realestatenewsturkey.com/15-famous-turkish-tv-series/>