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AN INTERTEXTUAL GLANCE FROM HELEN KELLER'S LIFE STORY TO THE SILVER SCREEN

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ABSTRACT

Since its advent, cinema continues its use of many incidents or works such as novels, comic books, real-life stories, historical facts, theatre, poetry as well as original scripts. Its means of adaptation are by sometimes reflecting these sources quite similarly to the original, sometimes reflecting them directly, and sometimes reflecting them by means of free form. Nowadays, remake films that take the previous films as reference are also in great demand. Especially notable productions are being re-shot as remake films, gaining new meanings by the political and socio-cultural structure of the period in which it exists and thus sustains its popularity. In this study, *Black*, and *My World* films, adapted as a remake of *The Miracle Worker*, and *My World*, which are adapted from Helen Keller's autobiographical life story, were analyzed comparatively in the context of intertextuality in terms of characters, themes, time and space, storyline, narrative construction, and cultural structure. It is aimed to determine how and by which method the original text was conveyed in the films, and what meanings the similarities and differences revealed in the films. In this respect, real-life stories and their importance in box office success were first mentioned in the adaptation works in American and Turkish cinema, and then the autobiographical *Life Story of Helen Keller* and the comparison of these three films adapted from this story to cinema were given. The 1962 film *The Miracle Worker* successfully reflected the period and the story as a film adhering to the original text, while the 2000s film *Black* and its remake, *My World*, made some adjustments and changes in the story specifically to the political, cultural and socio-economic structure. Thus, it is understood that the original text continues its popularity today by gaining new meanings in different films.



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STRUCTURED ABSTRACT

Cinema is a branch of art that interacts with many fields such as literature, theatre, and painting. Literature is one of the most important areas it constantly interacts with from past to present; this is because cinema productions significantly incorporate literary materials as a source text and jointly uses many concepts such as narrative genres, narrative perspective, intertextuality. Various literary texts such as memoirs, autobiographical stories and novels are adapted to cinema sometimes to a certain extent, sometimes directly, and sometimes with a free style. Just like literary texts, new texts that acquire a different form when adapted to cinema are open to various readings.

Remake films, in which different versions of the same film are shot, are recently in demand as well as literary text adaptations. Thanks to these remake films; the same work develops richness through different productions and keeps its timeliness alive. It is seen that science fiction and fantasy genres are more preferred in today's Hollywood adaptations such as Star Wars and Harry Potter series, in which usually a free style can be employed as a commercial trend in the original text.

In the study the films *The Miracle Worker*, which is the adaptation of the real life story of the blind, deaf and mute Helen Keller to the cinema, and *My World*, which is the remake of the film *Black* based on the same story, are examined in the context of the adaptations of real life stories in American and Turkish Cinema. In this study where real life stories of both countries' cinemas were examined, the films *The Miracle Worker*, *Black* and *My World* were analyzed in the intertextual context in order to compare adaptation and remake films. In the analysis, it is aimed to determine how and in what way the original text is transferred, and what meanings the similarities and differences construct in the films.

It is understood that among the films, which were compared in terms of characters, theme, time-space, plot, narrative construction and cultural structure by means of intertextuality method, the US adaptation and the 1962 production film *The Miracle Worker* was more loyal to the original text than *Black* and *My World*, which were later released in the cinema (when it is considered in the context of these elements). The film, which reflects Helen Keller's life in USA through the choices of place, furniture and apparel appropriate to the cultural conjuncture of the period, also deals with the Civil War, which has started in 1860 between the northern and southern states of America regarding the conflict between them about slavery and gain.

In *The Miracle Worker*, in line with Hollywood's classic action-based narrative structure, some scenes are shown longer to keep the dramatic expression strong. For example, to emphasize a teacher's patience to educate her student, Helen Keller's struggle to avoid eating with a spoon and some of the scenes in which she opposed her teacher were shown for a longer period of time. The film was later released in 1979 as a TV movie, in 2000 as a cinema film, and in 2006, 2008 and 2019 as a TV series.

It was observed that in *Black* and its remake *My World*, shot in 2000s, some changes were made in the original story in accordance with the political and socio-cultural structure of the period. Both films are similar in many respects, such as dialogues, themes, basic criteria in

choosing of the characters though not their names, plot, narrative construction. Thus, it was understood that the original text preserved its popularity to the present with new meanings it obtained through different films.

The similarity between *The Miracle Worker*, *Black* and *My World*, and Helen Keller's real-life story is most evident in the message conveyed throughout the film. This message is that one can achieve many impossible things through endeavour. The blind, deaf and mute leading character, despite all this perseveres and adds a lot of achievements to her life story.

When all three films are examined within the scope of the real-life story of Helen Keller through intertextual context, it is found that *The Miracle Worker* deals with Helen Keller's childhood in which she spoke only her first words. It can be said that the films *Black* and *My World* are more focused on Helen Keller's adulthood. Considering that Kristeva and Barthes saw text as open to different productions and a structure with wide connections, the films *Black* and *My World* have re-transformed a number of events in the original text about the period in which Helen Keller was a young adult girl.

The actions which were transformed into an original story in the films *Black* and *My World* in order to strengthen the dramatic meaning and to impress more audiences are scenes and events such as the father character's thinking of putting Michelle/Ela in a sanitarium when she was a child and beating her, Michelle/Ela's teacher being a man and her one-sided love for him, Michelle/Ela's teacher Debraj/Mahir's having Alzheimer and Michelle/Ela's fighting for him this time, Michelle/Ela's failures one after another and her graduating from university at the age of 40. These details, which are not in the real life story of Helen Keller, have created so to speak a new work of art while dramatizing and enriching the story.

Another point that draws attention in the context of intertextuality is that each country's cinema reflects Helen Keller's real life story according to its own political and socio-economic conditions. For example, in the American production of *The Miracle Worker*, Helen Keller's childhood in the United States in real-time and appropriate atmosphere is provided. Since India was a British colony at that time, the film *Black* takes place during a time close to its real time with motifs more specific to the West. And in the film *My World*, since the war and socio-economic conditions of Turkey at that time were not appropriate, periods which are more proper to adapt the story such as 1952, 1973 are preferred. Therefore, it can be stated that in the films examined in the intertextual context in terms of characters, theme, time and space, plot, narrative construction and factors of cultural structure, interpretation practices are constructed to provide the most realistic and impressive adaptation to the audience. It is foreseen that in the similar works to be produced in this context, countries can enrich a text in numerous ways and create different works of art with arrangements in accordance with their own dynamics without subverting the basic structure of the original text.

Keywords: Helen Keller, Adaptation, Remake, *The Miracle Worker*, *My World*.

HELEN KELLER'İN HAYAT ÖYKÜSÜNDEN BEYAZPERDEYE METİNLERARASI BİR BAKIŞ

ÖZ

Sinema var olduğı zamandan bugüne özgün senaryolar kadar kaynak metin olarak roman, çizgi roman, gerçek yaşam öyküsü, tarihi gerçekler, tiyatro, şiir vb. birçok olay veya yapıttan faydalanışını sürdürmektedir. Faydalandığı bu kaynakları kimi zaman aslına oldukça benzer kimi zaman birebir yansıtarak kimi zaman da serbest bir stilde aktarma yoluna gitmektedir. Günümüzde kendisinden önceki filmi referans alan yeniden çevrim filmler de büyük rağbet görmektedir. Özellikle ses getiren yapımlar yeniden çevrim filmler olarak tekrar çekilirken bulunduğu dönemin siyasi ve sosyo-kültürel yapısına uygun yeni anlamlar kazanmakta ve böylece popülerliğini canlı tutmaktadır. Bu çalışmada Helen Keller'in otobiyografik hayat hikâyesinden uyarlanan *The Miracle Worker*, *Benim Dünyam* filminin yeniden çevrim olarak uyarladığı *Black* ve *Benim Dünyam* filmleri karakterler, tema, zaman-mekân, olay örgüsü, anlatı inşası ve kültürel yapı yönünden metinlerarasılık bağlamında karşılaştırmalı olarak incelenmiştir. İncelenen filmlerde orjinal metnin nasıl ve ne şekilde aktarıldığı, ortaya çıkan benzerlikler ve farklılıkların filmlerde hangi anlamları inşa ettiğini tespit etmek amaçlanmıştır. Bu doğrultuda öncelikle Amerikan ve Türk Sineması'ndaki uyarlama eserlerde gerçek yaşam öyküleri ve gişe başarısındaki yerine değinilmiş, daha sonra Helen Keller'in otobiyografik hayat hikâyesine ve bu hikâyeden beyazperdeye aktarılan bu üç filmin metinler arası bağlamda karşılaştırılmasına yer verilmiştir. Çalışma sonunda elde edilen veriler karakterler, tema, zaman-mekân, olay örgüsü, anlatı inşası ve kültürel yapı açısından değerlendirildiğinde; 1962 yapımı *The Miracle Worker* filminin orijinal metine sadık bir film olarak dönemi ve öyküyü başarılı bir şekilde yansıttığı; 2000'li yıllarda çekilen *Black* ve remake'i *Benim Dünyam*'da siyasi, kültürel ve sosyo-ekonomik yapıya özgü hikâyede bazı düzenlemeler ve dönüşümler yapıldığı görülmüştür. Böylelikle orijinal metnin farklı filmlerde yeni anlamlar kazanarak popülerliğini günümüzde de sürdürdüğü anlaşılmıştır.

Anahtar Kelimeler: Helen Keller, Uyarlama, Yeniden Çevrim, *The Miracle Worker*, *Benim Dünyam*.

Introduction

Characters from real life and real-life stories have been the inspiration for many fields such as literature, painting, poetry, sculpture. Real characters and stories that have the opportunity to be reinterpreted in the areas they exist, have lived through the ages and provided the emergence of new works. In these works, it was inevitable that the arguments about the appropriateness to reality would arise in various circles.

Cinema, a field of art, is also an important tool in the expression of real characters and events from the 19th century, because it is important for the audience to know, as much as the facts of life, which facts have survived to the present day, and how the names who have achieved great success while dealing with the various truths of live managed to do so. Here, cinema is a magical touch to the complex

order of life that exists in real-life stories, while it can also induce the feelings of positivity and beauty in the audience.

The adaptation of important literary works, real characters, and stories which were experienced as well as completely fictional productions in cinema, create a new awareness in the audience as well as gaining their great interest and appreciation. In addition, when some audiences get the opportunity to know the literary works they have learned from the series and films they have watched or the people who are well-known, they become fascinated and then want to investigate them more closely.

Films adapted from real-life stories are often preferred in cinema for both box office success and audience appeal, even updating their popularity with remake films. In this study, *My World*(2013) was examined in an intertextual manner. This film is a remake film of *The Miracle Worker*(1962) and *Black*(2005) which are adapted from two works of American pedagogue Hellen Keller, *My Story* and *the Story of My Life*, published in 1903. Since the film *My World* is a remake of the Indian film *Black* (2005), the film *Black* is also included in the study based on its comparative intertextual relations with the other two films.

In the study, the intertextual method was employed to identify similarities and differences between films compared with the autobiographical real-life story of Helen Keller, who was blind, deaf and mute, and to identify semantic changes and transformations in the data obtained. The study aims to determine how the relationship between texts is established in terms of characters, themes, storyline, time and space, narrative construction, and cultural structure and what gains are achieved by the constructed interpretation practices.

The importance of the study is to know the practice of interpretation in adaptation and remake films of different countries and to experience the gains of it will draw a road map for the research to be done in this field. Helen Keller's 'My Life Story' and 'the story of my life' works within the scope of Turkish and American cinema real-life story adaptations related to the general theoretical framework; *The miracle Worker* (1962), *My World* (2013) and *Black* (2005), characters, themes, storyline, time and space, narrative construction and cultural structure in terms of intertextual analysis are the limitations of the study.

Real Life Stories In Modern Turkish Cinema

Cinema is a cultural means of transfer, which also makes the presentation of truth fascinating in its artistic aspect. Formalist film theorists such as Rudolf Arnheim and Hugo Munsterberg have addressed the importance of cinema in transforming reality to prove its maturity as an art. According to Aslı Daldal, cinema is more based on physical reality than any other art branch, and with the processing of the subjects, Lukacsvari reaches a critical reality (such as Turkish social realism or Italian new realism). Daldal states that in cinema, positivist reality outweighs its observer and recorder side; with the selection of the items to be featured on the stage, different meanings are constructed and cinema has intricate relations with economics and politics. According to Pier Paolo Pasolini, cinema describes reality not with symbols, but with reality itself. Metaphors with a mental context, therefore, need not have metonymic directions which are in a way connected with objective figures (Daldal, 2005:38-39).

According to Oğuz Adanır, since cinema is both inside and outside reality, its imaginary dimension and aesthetic principles come to the forefront. Adanır also states that cinema deeply affects the spiritual structure of people when it changes and transforms the hideousness in the real world by changing it in terms of content and form (Adanır, 2015:173).

Turkish cinema covers real-life stories to a certain extent to impress the audience within its artistic structure. In this respect, historical events and characters constitute an important place among the events and characters such as war, drama, political events, and disaster. Therefore, as in other countries, cinema, from the first time at the local cinema showing the *Conquest of Istanbul*, the *War of*

Independence, the Balkan Wars, Gallipoli War, Korean War, Cyprus Peace Operation, such as many war movies and heroic epic of the Turks from ancient times to the present day it seeks to tell you the struggles in their lives are largely loyal to reality (Işık and Özdemir, 2017: 128).

Although the films that take on historical events have been reinterpreted from the director's point of view, they are often based on actual events. For this reason, historical events or characters that have lived and left traces in our past have become the center of attention when presented impressively with the artistic style of the director, along with their relevance to the essence. Along with it, historical events, saints, famous names with important contributions (Fatih Sultan Mehmet, Atatürk, Yunus Emre, Hacı Bektaş-ı Veli, etc.) have received great acclaim in cinema with their real-life stories.

Erus refers to the fact that directors do not take risks in adaptations in Turkish cinema to a large extent. For example, Erus stating that in the adaptation of literary works, since many critics and the powerful literary community still consider it a good adaptation to film when the novel is adapted as is to the cinema, says that due to this directors strictly adhere to the novels. (Erus, 2005:185-186).

Although the novel is the most preferred genre for adaptation to domestic cinema from the past to the present, many genres of works such as fairy tales, poems, stories, epics, theatre plays, historical legends or narratives have been a source to cinema script texts (Abak, 2017:65). In recent years, it is seen that the success stories of Turkish veterans, artists and athletes who have taken an important place in domestic or foreign history have started to appear in domestic cinema. In adaptations of real-life stories in the past, usually important historical and religious events and characters are in the foreground, while successful names and stories that make names in different areas today, events of the recent period can also be featured in films. It can also be seen that the names whose real-life stories are adapted are still alive in these films and that at the end of the film they are given their speeches and the important moments they have experienced. This keeps the audience's interest in the characters after the film, along with the detailed information they learn from the living witnesses on their behalf.

Depending on the period, the state of real-life stories in cinema has also changed. While during the theatre period of 1919, during which the first film examples of the local cinema emerged, the works of the Independence War and literary works in this direction were given place to, since the 1950s, when the cinema language began to form, more politico-social events and characters in line with the social realism movement were put in the forefront. With the 1980s, when the effects of globalization were felt, individual and social stories were popular in cinema, while the development of technology and the adaptation of real-life stories to the cinema with digitalization gained new dimensions since the 1990s.

With the law No. 5224 passed in 2004, the increase in domestic film production has led to the emergence of significant productions that have achieved box office success in real life stories. Following films are some of those; Gelibolu (2005), Vali (2009), Dersimiz Atatürk (2010), Hür Adam: Bediüzzaman Said Nursi (2011), Fetih 1453 (2012), Kelebeğin Rüyası (2013), Birleşen Gönüller (2014), Son Mektup (2015), Ekşi Elmalar (2016), Ayla (2017), Bizim İçin Şampiyon (2018), Müslüm (2018), Çiçero (2019) The abbreviations to be used in the articles should be based on the TDK rules.

Table 1: Films Exceeding 5 Million Viewers In Turkey

	Film	Distributor Company	Screen Date	Week	Total Audience
1	Recep İvedik 5	CGV Mars D.	16.02.2017	25	7.437.050
2	Recep İvedik 4	Çoklu	Çoklu	20	7.369.098
3	Düğün Dernek	UIP	06.12.2013	40	6.980.070
4	Fetih 1453	Tiglon	16.02.2012	52	6.572.618
5	Müslüm	CGV Mars D.	26.10.2018	23	6.474.080
6	Düğün Dernek 2: Sünnet	CGV Mars D.	04.12.2015	21	6.073.364
7	Ayla	Çoklu	Çoklu	46	5.589.872
8	Aile Arasında	CGV Mars D.	01.12.2017	33	5.289.051

Source:(www.boxofficeturkiye.com,2019).

When we look at Table 1, it is seen that the number of films among Turkish films from past to present, exceeding 5 million is eight. Five of these films, which have the most box office success, are comedy films (Recep İvedik 5, Recep İvedik 4, Düğün Dernek, Düğün Dernek 2: Sünnet, Aile Arasında) while three of them are films that feature real-life stories or events. (Fetih 1453, Müslüm, Ayla)

The overwhelming superiority of these films, especially those that achieved high box office success in the 2000s, can be considered as the result of audiences' habit of seeing cinema as a means of entertainment, escape from the stress of the day and resting. Audiences have shown great interest in comedy productions which they find successful in cinema. According to the box office success, Recep İvedik, Düğün Dernek and Eyvah Eyvah are comedy films which are released as serial movies and draw the attention of the audiences.

When we check the films produced in the last fifteen years and which have achieved more than 5 million viewers and box office success, it is seen that the films that are the subject of real-life stories or events are the ones produced in the last three years. As it is known, domestic productions started to be supported for the first time in the 2000s by the Law No. 5224 on the evaluation and Classification of Movies “which was issued in 2004, and it enabled domestic productions to take the place of overwhelmingly superior foreign films. The average number of domestic films, which entered the top 10 in box office success since 2005, is adapted from the real-life stories of two films. Other films are also often in the comedy genre.

The box office success of adaptations of real-life stories and events in domestic cinema in the last decade has started a trend towards increasing the production of these works in Turkish cinema. Mustafa Uslu, producer of films adapted from real-life stories such as Ayla, Müslüm, Çiçero, says the following for his new films in an interview (Anadolu Ajansı, 2018):

Our film 'Cicero', directed by Serdar Akar, will be released on January 2019. Can Ulkay's, director of Ayla and Müslüm, film 'Turkish'i Dondurma' will meet the audience in March. Meanwhile, the shooting of our film 'Gülsüm Anne' starring Binnur Kaya in the lead role will

start soon. Turkish Hercules: Naim Süleymanoğlu will be released again in 2019 on November 18, the date of his death.

In addition to the film projects of producer Mustafa Uslu, lives of following names will be filmed: National Wrestler Ahmet Taşçı who won the Kırkpınar 9 times, (www.golcukvizyongazetesi.com, 2019), famous singer Ahmet Kaya (www.t24.com.tr, 2019), famous arranger Ahmet Erteğün (www.takvim.com.tr, 2018), Barış Akarsu who died in 2007 (www.aksam.com.tr, 2019) and Selda Bağcan, the popular name of Turkish Folk Music (www.ntv.com.tr, 2019).

Real Life Stories In American Cinema

Since old times, in American cinema productions, as in many cinema productions, a great number of works have been introduced to the audience through copying, quoting, inspiration, adaptation. This process emerges in a variety of ways, such as the adaptation of a literary text, a mythical theme, or a true story; re-processing of previous scenarios; adaptation from another audio-visual tool, parody, sequel or series. While these films are considered to be the adaptations based on non-cinematic works, it can be said that series of films that sustain the theme or characters of the previously screened movie can be the sequels in which certain texts are adapted more than once. On the other hand, as can be seen in the James Bond series and The Terminator sequels, while there may not be a connection between the series in terms of setting, character, and subjects, a narrative continuity can be seen between the sequels (Mazdon, 2000: 2).

In classic American cinema, even during the tough days of the industry, while American cultural structure and society are often reflected in the cinema with a more realistic style and understanding (Grant, 2008:10) in these adaptations, the collaboration between the director and the writer is evident. In today's Hollywood cinema adaptations, some texts are more preferred in terms of its form, while others that are ascribed as unusual can be seen in films, which are more eligible to adaptation in terms of the content and form especially in films adapted from classics. On the other hand, with the advent of blockbuster (movies with high grossing) mentality (Erus, 2005: 24-30) in the American cinema industry during the 1970s (Erus, 2005: 24-30), the film industry entered a process also called New Hollywood, in which it acquired a new source of income through the possibilities of video technology, as well as turning the popularization of television into its own advantage (Özen and Çelenk, 2006:81-82).

In America, films from industrial sectors such as Hollywood are the ones that target the box office as commercial cinema. Besides this, independent productions are generally considered art cinema. While originality is not the main concern in sectoral films, which prefer direct adaptations that are not quite under the control of directors, independent directors have been able to transform their adapted works into completely different forms with their unique styles. (Mirza, 2016:55).

While Hollywood audiences generally do not consider direct adherence to the source text as a notable element in the adaptation, directors and producers tend to reinterpret the work through different perspectives (Boozer, 2008: 2). Sarah Cardwell states that in adaptations, formal and aesthetic sensibilities should not be ignored, albeit reinterpreted. Cardwell in this context; points out that factors such as music, the rhythm of the film, where events are skipped, the sequence of events, and sudden changes are important not only in terms of narrative but also in terms of sensuality and visuals affecting the audience (Cardwell, 2007: 57-58).

William Mooney states that in the films adapted from the memories and other autobiographical works, the reality of the author is rarely used as a guide and that the adaptation cannot be a common product of the filmmaker and the author and therefore the creation of the same character is not a matter of question. According to him, in these films, while the memories/experiences of the character are presented in the present moment, the work produced is appreciated by the audience according to their

goodwill and the success of what is revealed in the subjective perspective of the director (Mooney, 2007:285).

Instead of strictly adhering to the source text in the adaptations, the examples, in which the source text remains alive by being reproduced in different ways (Leitch, 2007: 12-13) are increasing day by day in Hollywood productions. In the adaptations transferred from a real event or an artistic work to the cinema, which changes are applied in the source work are examined mostly with an ideological, socio-cultural and popular attitude. In this respect, they often question thematic attitudes, differences in character, changes in space-time, similarities between the source work/event and the film in terms of narrative and aesthetics. (Pasin, 2016: 328).

Table 2: Top 10 US Films According to Worldwide Revenue

	Film	Distributor Company	Revenue in US	Revenue around the world	Year
1	Avatar	Fox	\$760.5	\$2,788.0	2009 (multiple)
2	Titanic	Par.	\$659.4	\$2,187.5	1997 (multiple)
3	Star Wars: The Force Awakens	BV	\$936.7	\$2,068.2	2015
4	Avengers: Infinity War	BV	\$678.8	\$2,048.4	2018
5	Jurassic World	Uni.	\$652.3	\$1,671.7	2015
6	Marvel's The Avengers	BV	\$623.4	\$1,518.8	2012
7	Furious 7	Uni.	\$353.0	\$1,516.0	2015
8	Avengers: Age of Ultron	BV	\$459.0	\$1,405.4	2015
9	Black Panther	BV	\$700.1	\$1,346.9	2018
10	Harry Potter and the Deathly Hallows Part 2	WB	\$381.2	\$1,341.7	2011 (multiple)

Source: www.boxofficemojo.com, 2019

According to Table 2, the top 10 U.S. films have grossed over \$1,300 billion in American films from past to present. Six of the top-grossing films are in the fantasy-science fiction genre (Avatar, Star Wars: The Force Awakens, Avengers: Infinity War, Jurassic World, Marvel's The Avengers, Harry Potter and the Deathly Hallows Part 2), while three are in action-adventure (Furious 7, Avengers: Age of Ultron, Black Panther) and one is in drama (Titanic).

While Avatar and Furious 7 are science-fiction, Star Wars: The Force Awakens, Jurassic World ve Harry Potter and the Deathly Hallows Part 2 are adapted from novels, Avengers: Infinity War, Marvel's The Avengers, Avengers: Age of Ultron ve Black Panther from comic and Titanic is adapted from a real-life story. This can be thought of as the reason why the American films aiming for high box office success prefer the novel, comic books, and adaptations made with real-life stories than the entirely fictional films.

The concept of remake occurs when another film is taken as a source work in film productions. The adaptation film is considered to be a remake or adaptation film based on the original text or the previous adaptation film source (Pasin, 2016:303). As well as adaptations from literature, television, comic books, real events and legends, American remake films are now in great demand. These films can be remake films of silent films, Hollywood classics, foreign films, by the same director or Producer Company. According to Büyükyıldırım, both original and remake films have an interspecies structure. According to him, source films have approached more action-based Hollywood films, especially after the 1990s. On the one hand, track, armed action scenes, the whole truth, reflective films narrative structure understood at the end of the story when the remake zoom in to source movies, on the other hand, is more associated with Hollywood cinema and popular culture began to resemble each other in artistic direction with the leading European theater (Büyükyıldırım, 2005:154-155).

Future adaptations of original texts and texts with perhaps all thematic connections in high culture films have some problems. Because in the adapted universes of the source, the relationship between film and text and their complex intertextual relationships with culture and society as a whole should be put forward in a way that will be understood clearer in the future. (Sherry, 2012:389). For example, during the remake stage, as original films are reconfigured in Hollywood understanding, there is a cross-cultural interaction (Büyükyıldırım, 2005: 36) and America's popular cultural codes are re-circulated. Every country should not ignore this situation when it wants to reflect its cultural codes.

Erus who compared American and Turkish cinema adaptations, says that a freer style is seen in American cinema, and that subject and character changes are the rules, not the exception. Erus points out that in Hollywood productions, adaptations made from classics are more dependent on the original text, and in Turkish cinema, he states that the director is more adhere to the written source. Erus also states that the adaptations made from classics for commercial purposes in American films are preferred in the adaptation of bestselling books and the latest more outlier films, while the adaptations in Turkish films are more intense in popular works and Islamic films, followed by artistic and television productions (Erus, 2005:182-185).

Summaries of Story of My Life and Story of My Life Everything Started with Water:

Helen Keller was born on June 27, 1880, in Tuscumbia, a small town in northern Alabama. Her father, Arthur Keller, is a captain in the Allied Army. Her mother Kate Adams is considerably younger than her father and was her father's second wife. She has two half-brothers and a sister named Mildred. Helen takes her name from her grandmother's name. She was a descendant of Caspar Keller, who settled in Maryland from Switzerland. One of her Swiss ancestors wrote books for the hearing impaired as a teacher of the hearing impaired. Helen begins to talk about herself after giving information about her family and relatives, such as her mother, father, grandfather, aunt.

She says that she was able to see and hear during the first nineteen months of her life and then lost her abilities due to an acute stomach and brain congestion. She states that in the first months she was able to say the word water, with the ability to imitate and to express what she wanted with certain movements. She mentions that Martha Washington, the younger daughter of her cooks, understands her signs and their friendship. She cites the good times she spent with her hunting dog Belle, her baby Nancy, her gardeners, her struggles to achieve his wishes, and the events she was misbehaving about. Helen states that her father, who is a captain and also an editor at the newspaper, is a hunter-savvy, homesick and interesting man, and loves to tell stories and listen to the stories told by Helen. Helen experienced her first suffering from the death of her father in 1896. She expresses her mother as always being very jealous of her newborn sister. However, she mentions that she and her sister later got on well. A letter was written to Mr. Anagnos, of the Perkins Institute for the Blind in Boston, on the advice of Dr. Alexander Graham Bell, and asked if there was a teacher who could undertake Helen's education. Teacher Anne Mansfield Sullivan undertakes this task.

Helen Keller mentions that the most important day she remembers in her life was when she met Anne Mansfield Sullivan at the age of 7, March 3, 1887. Her teacher first teaches her to write baby on her palm and then to write words such as needles, hats, water, mother, father, sister and teacher. With Sullivan's influence, she learns, in less than a month that everything has a name. Thanks to her teacher, she gets rid of her gruff demeanor and tells of the period that she learnt to love and became docile. Later, at the Perkins Institute for the Blind in Boston, where she went, she would be happy to see friends like herself writing and reading in relief letters. The American Foundation for the Visually Impaired allows Helen to make cruises to the Near East, Far East, Canada, South, and Central America. She describes her vacation experiences after school, the places she visited, such as Cafe Cod, Weed Quarry, New England Village, Washington, Niagara, World Fair, Midway Plaisance.

She mentions that she began to learn speech devices since 1890. Helen mentions that she was inspired to start speaking by Ragnhild Kaata, who is deaf and a visually impaired in Norway. Her teacher Sullivan also supports her in her efforts to speak to Mrs. Sara Fuller, the principal of the Horace Mann School. She decides to write a story. She sends her story, *The Ice King*, to Mr. Anagnos, director of the Perkins Institute for the blind. But the story causes her to go through a hard time due to its similarity in opinion and language to Mrs. Margaret T. Canby's story *The Ice Fairies*. She is questioned on suspicions that she had deliberately stolen the story earlier. She later learns that the story had been read to her long before. That would take her away from writing. She only begins to write compositions in her way.

A year after she wrote *The Ice King*, she begins taking notes for the work *My Life Story*, in which she tells her life story. She begins to learn French, Latin, and German. To further develop herself, she attends the Wright Humason School for the hearing impaired in New York City in 1894. Here she takes courses such as geography, mathematics, alongside language courses. In 1896 she enrolls at the Cambridge School for young girls to prepare for Radcliffe College. As she grows up, the university becomes her greatest desire to study. She has a dream of going to Harvard. Helen enrolls at Cambridge School. Ms. Sullivan goes into classes with her and helps her understand what's being told by writing it in her hand. The books that are not written in the alphabet of the blind (braille) are also passed on to her by her teacher Sullivan with great devotion. Her sister Mildred also begins studying at Cambridge. They do not stay apart for the whole six months. In 1897 she takes the preliminary examinations required to attend Radcliffe College, and succeeds. She receives honors degrees in German and English. When she gets sick during her sophomore year at Gilman School, her mother picks her up from school along with her sister Mildred. She then begins taking private lessons from Mr. Merton S. Keith of Cambridge.

In 1899, she takes the final exams of Radcliffe College and succeeds after a certain arduous process. She is asked to work with Mr. Keith for a year before going to university. She would finally be able to start college in 1900. She writes what she learned at school at home on her typewriter. Mr. William Wade and Mr. Allen, director of the Pennsylvania Institute for the Blind, help him by finding prints of some books in embossed letters. She graduates with commendation from Radcliffe College in 1904. She mentions the books she loves with the feelings they awoke admiration, around the tree, from items such as flower, reading from the experience, swimming, rowing, canoeing, sailing, museums, theaters and art galleries to go to, knit, game processing, checkers, chess, and card games and having a good time as play with the children from the beasts of the field, finally, refers to friends and the people who matter in her life.

Apart from these two works in which Helen Keller tells her life story, she has received awards for her biographies, books, articles, and works in which she addresses certain sections of her life, concepts such as optimism, religion, happiness.

Evaluating the *Miracle Worker*, *Black and My World* films in an Intertextual Framework

'Intertextuality' has found its use with the obligation to transfer from the earliest times of oral and written formation. Someone else's habits, his or her testimony or testimony of his statement transfer

to current expression to be desired to give a new shape to be original or 'good-aesthetic', claiming to give effect to, profit, and other text-based reasons were consistently preferred. While the relationship between texts serves to bring the literary work of the past to the present, the texts written or produced by those who manage this relationship are open-ended texts that contribute to the process. Although the relationship-oriented structure of intertextuality, which is based on how rather than what question, is accepted by many theorists from Bakhtin and Kristeva, there is no consensus in the literature on the proportions and levels of this relationship. (Bulut, 2018:3-7).

When considering cinema, which has ties to many disciplines such as literature, art, theatre and is known as the seventh art, discussions about the level of intertextual relations are inevitable. Because nowadays, a literary text, a real-life story, a play, a product of oral culture, poetry, a historical character, a famous politician, a disaster, an event in short everything that comes to mind can be a film scenario. In particular, a commercially successful literary work, a dramatic life story of a famous artist, a successful and classic film can turn into a good opportunity. For this reason, adapted and remake films seem to lose nothing from their popularity even if time passes.

Although it is difficult to talk about the sharp distinction of film adaptation and remake films, some differences can be expressed as follows: The works of adaptation, which some may call a re-reading in a metaphorical sense with literary and aesthetic value, indicate the transition from one series of indicators (e.g. literary works) to another series of indicators (e.g. cinema). The remake, contrary to the adaptation, which also referred to as a remake, has the goal of achieving success and commercial gain based on the work of a sound film or director. A previous film in the remake does not have to be repeated. There are some subcategories involved. For example, a script and a movie, or text and a movie can be repeated. In the latter case, there is an inter-indicator transfer due to the differentiation of the mediation. In this sense, the Remake can be seen as problematic intertextuality. (Aktulum, 2018:62).

When we look at films examined in the light of the abovementioned information, it is stated at the beginning of the Turkish film *My World* (2013) that it was adapted from the Indian film *Black* directed by Sanjay Leela Bhansali. The film follows a similar course because it is a remake film with *Black* film in many aspects such as the plot of events, theme, subject, narrative construction. The 1962 US film *The Miracle Worker*, which was first adapted from literary work to cinema, departs from the other two films at certain points. The following is a comparison of these three films in terms of characters, theme, Time-Space, storyline, narrative construction and cultural structure in the cross-text context.

Characters: Helen Keller, Michelle in the Indian film *Black*, Ela in the Turkish film *My World*, while in the US film *The Miracle Worker* (1962) took her name (Helen) by the original. The childhood of the characters Ela and Michelle is taken up more briefly in the film, often focusing on the period when they were preparing for college. In the film *Black*, characters named as mother Catherine, father Paul, sister Sara, teacher Debraj while in the film *My World*, characters named as: mother Handan, father Rafik, sister Ayla, teacher Mahir. In the original story, the main character Helen Keller is from the United States due to living in northern Alabama, a territory in the U.S. State of Alabama. In the *Miracle Worker*, Helen Keller's family is originally named after father Arthur Keller, mother Kate Keller, sister Mildred, teacher Anne Mansfield Sullivan, stepbrother James/Jimmie, and the father mentions that he has two sons.

In the *Miracle Worker*, you can see Helen's childhood and learning her first words, then the film ended, so she could not move on to the period when she was an adult. As in the original story, Helen is a child who is combative and jealous of her sister to achieve her wishes as a child of a noble family. She's smart, sensitive and curious. She always adds new things to what she learns. She's naughty and enjoys her misbehavior. Therefore, she gives her family members and her teacher a hard time. Father Captain Arthur is a hard-tempered, stubborn, prejudiced character. The teacher responds to Sullivan's

criticism and his style in his wishes to be alone with Helen and asks her to send him away. He thinks Helen needs to be put in a mental institution. He is far from the savvy father figure in the original story. Mother Kate is a savvy, devoted, compassionate mother. The sister is still a baby in the film. Stepbrother Jimmie / James thinks in the film that Helen, like her father, is unstable, should be sent to a mental hospital. However, no half-brother in the true story is in this opinion. Only Helen mentions their existence. She doesn't go into that kind of elaboration. Her teacher Sullivan is a determined, determined, patient, selfless and understanding character who lost his eyesight at the age of 9, who can see as a result of his surgeries but has to use sunglasses against the light. When he was 9, he and his 7-year-old brother, James, who had been put on crutches, were sent to a foster home resembling a mental hospital. Sullivan, who lived here in separate wards from his brother, is also deeply saddened by the moments when his brother came to his mind. Because he lost his brother in a short time in this place where they lived under harsh conditions. He doesn't want Helen to suffer a similar fate. Sullivan, who is fighting hard for Helen's upbringing, manages to educate her. As a result, Helen responds to education and becomes a docile child more open to development.

The characters Michelle and Ela have also been docile, loving young girls, accompanied by their teachers, when they were a vicious, mischievous child. They are equally intelligent, sensitive, curious, open to learning. Michelle is the eldest child of an Anglo-Indian wealthy family based in Shimla. Ela is the daughter of a wealthy family from Büyükada. The father is hard-tempered, stubborn and prejudiced at first, as in the *Miracle Worker* in both films. Instead of being a savvy father, he thinks putting his daughter in a mental institution will solve the problem. Both father characters have a more moderate attitude when they see the development of their daughters later in the film, such as in the *Miracle Worker*. Women in patriarchal societies must obey the norms of patriarchal ideology and should not act contrary to the rules taught to it (Çalışır and Uncu, 2019: 107), so mother characters is again altruistic, compassionate and understanding.

Teacher Anne Sullivan turned into a male teacher in the film *Black and My World*. Debraj in the film *Black*; Mahir teacher in the film *My World*; shows up as characters who have given themselves to alcohol due to the lack of understanding of their values as teachers and their experiences. They give life to the characters Michelle and Ela, who are determined, determined, patient and can't see, hear, talk with their combative personalities. The characters Michelle and Ela develop themselves as a result of their efforts and begin to read and write. They win college and graduate. The characters Sara and Ayla in place of Sister Mildred are jealous of Michelle and Ela in their infancy, while in their youth they are jealous of the attention of their older sisters, but think that they are more in the background, but in essence, they love her very much. The half brother character is not in the films *Black* and *my world*.

Theme: The main theme in all three films is that no obstacle can stand in the way of a person after She/he wants and perseveres. Helen, Michelle, and Ela were blind, deaf and dumb, but with the support of their teachers, they were able to develop themselves seriously instead of resenting themselves. While Michelle and Ela won and graduated from a famous university where normal students studied, they did not leave their teachers suffering from Alzheimer's disease alone in their difficult days. The films instill hope against all kinds of obstacles, with the emphasis that there is nothing impossible after a struggle in life.

Time-Place: In the *Miracle worker*, Helen is 7-8 years old. The story of the film has a linear narrative on the main axis. In the film, a flashback to the teacher Sullivan's brother James and the children's home in the past lived in a very short silhouette of the images are displayed. Other than that, no situation would interfere with linear expression. Everything proceeds chronologically. There is no mention of Helen as an adult. It is understood that the story and the film convey the same times in parallel to each other. Locations have also been chosen accordingly. In 1880 when Helen Keller was born; the family is at Tuscumbia, the small town of North Alabama in the United States. Anne Mansfield Sullivan of the Perkins Institute takes the Old Black River&Western Railroad train to New York. He

teaches Helen in a small hut near the house where she lives. In the film, dialogues about the effects of the period's Civil War also express time harmony with the original text.

Michelle and Ela say they have lived in the dark for 40 years. We can tell from this discourse that they are in their 40s. Both characters mention that they have been waiting for their teacher for 12 years and encounter their teacher on their way home 12 years later. When they learn that their teacher has Alzheimer's, this time they start to take care of their teacher. After that, we go back to the past and Michelle and Ela tells about how their teachers brought them to the present day and the events they experienced. Then, Michelle and Ela's graduation and visiting their teachers from the past to the present situation is reached. The film *My World* is given exact dates, unlike *Black*. Ela is still a baby in 1952. The process of starting the University in 1973 is explained. Considering that he graduated at the age of 40 and came to his teacher, it is understood that he was in 1992. Where Debraj and Michelle seen in *Black*, the poster for Charlie Chaplin's films *The Kid* and *the Gold Rush* (*Gold Rush*) are seen which are beginning to play in 1921 and 1925. This suggests that in the film *Black*, Helen Keller's childhood and youth (in her real life, in the 1920s, Helen Keller is in her 40s, and in the film, she says it took her 40 years to experience the joy of getting a diploma) was attempted to reflect on the recent history.

When we look at both films from a spatial frame, Michelle and Ela, children of wealthy families, live in a beautiful house with a garden and pool outside, with servants. Michelle's teacher Debraj is from the school for the blind in Dehradun, Uttarakhand state, India. The college Michelle went to is King Edward University. Ela lives with her family in Istanbul Adalar. His teacher Mahir comes from a private school in Ankara. He graduated from a university in Istanbul. Reflecting the era in the *Black* film; the church, the old shops, the entertainment venue illuminated by candles and old lamps are seen, while the film *My World* shows more modern goods, clothes, and space used by the years 1952 and 1973, which are given as more advanced periods.

Storyline: The plot in the film *The Miracle Worker* focuses on Helen's childhood. Helen is blind, deaf, and mute child, and her father intends to send her to a mental hospital because of the aggressive behavior she unconsciously performed while she was of school age. Her mother does not agree with this and convinces her husband to bring home a teacher from the Perkins Institute for the Blind. If the teacher fails Helen's education, Helen will go to a mental institution. Anne Sullivan, the teacher, fights hard for Helen's education as she knows the pain of being hospitalized similar to her own brother's that Helen is not mentally disabled. Eventually, Helen learns the meaning of the words, and as she begins to say her first words, her family and teacher experience great joy.

Black and *My World* movies have a parallel plot of events. The characters Michelle and Ela tell her life story on a typewriter while writing it down. They tell their stories with the joy of seeing their teachers back home after 12 years of separation and state the work their teachers have done for them since childhood. In the storytelling, which focuses on youth rather than childhood, the characters Michelle and Ela, who are blind, deaf, mute during their childhood, like Helen in the *Miracle Worker* film, are asked by the father to be admitted to a mental hospital. The mother is against it. A teacher is brought from an educational institution about the blind. This teacher is Debraj in *Black* and Mahir in *my world*. Michelle and Ela learn their first words and begin to dream about college on time. Thanks to their teachers, they take the first step to university, but it takes them a long time to graduate. When they reach the age of 40 and graduate, they appear in robed clothing in front of their teacher, who is suffering from Alzheimer's and is in a hospital. Their teachers, who remember nothing, are happy to see her students in robes, and they remember "water", the first word they taught Michelle and Ela.

Narrative: In narrative construction, the action-based narrative prevalent in the Hollywood classic narrative is featured in the US-made film *The Miracle Worker*. Especially during training, Helen's resistance to her teacher Anne Sullivan is strikingly reflected in the long scenes. What the outcome of the character's combative behavior and desire to learn will be observed from the beginning

to the end of the film keeps the viewer's sense of wonder alive, while at the end of the story the viewer reaches a happy ending. The closest narrative to the original story is seen in the film *The Miracle Worker*. In the film, it is observed that the characters, places, and events in Helen Keller's autobiographical story are tried to be accurately reflected in parallel with the understanding that the social realistic style of American cinema of the classical period does not require much intervention in texts that are easily submitted to adaptation.

Although the film does not include information about Helen Keller's travels, the story of *The Ice King*, some characters she met, and her period after childhood, it does include basic information about her childhood in its outline. While there is a linear narrative in the narrative structure by chronological order, Sullivan's return to his childhood days is given by short-term chain mix transitions, so that he is not disconnected from the main story. To give the characters and the event in their general outline, Helen's parents are seen in her infancy. From a third-person perspective, events are reflected from an objective point of view. The nodal point at which the character is resisting is about whether he will respond to training. In all three films, the father character sees the teacher as a servant, thinks that his child should be admitted to a mental hospital, but in two other films, except the *Miracle Worker*, he can not control his anger and beat his children are given as a bad character. But the father, who later begins to believe the teacher, has an entirely good portrait. The characters of the father and stepbrother, who are positioned against the good characters and try to partially prevent their teacher's struggle in the narrative construction, are defeated by Helen's success at the end of the film who are blind, deaf and dumb daughters. Teacher Anne Sullivan, the good character who helps her resolve, is glorified in the film and is seen with Helen in the happy ending. Therefore, many features in the classic narrative, such as the introduction of the characters and the event, the separation of good and bad characters, introduction-development-result, closed narrative, and the end are constructed in a manner appropriate to strengthen the narrative in the film.

The similarity of *Black* and *My World* films to each other in terms of subject matter, theme, dialogues, the plot of events is also seen in terms of narrative construction. In both films, which follow a parallel course in representing the original story, some factors of fiction are added to the childhood and youth period. Unlike the *True Story*, female teacher Anne Sullivan was replaced by male teachers Debraj and Mahir. In the movie, some dramatic scenes added about Ela and Michelle who are blind, deaf and dumb with the aim of strengthening the narrative. In the true story, Anne Sullivan is also present in Helen's college life but has not had Alzheimer's. Also included in the actual text and met are some characters, travels, various impressions and depictions, information about the *Ice King* story work; it is not featured in the films *Black* and *my world*.

The point of view of the narrator in the film is classified according to the narrative of events from outside the story or from inside the story through the eyes of someone (Sözen, 2008: 586). In the films *Black* and *my world*, there is objective narrative from the first-person point of view as we listen to events through the eyes of Michelle and Ela, one of the main characters in the story. Instead of showing emotions in eastern culture, it can be stated that dialogues, oral culture is used more effectively (www.oggito.com, 2018). In both films, events from Michelle and Ela's dialogues have been attempted to be presented more effectively. Also, the black and white balance, i.e. light and dark emphasis, is reflected very effectively with candles, lamps, lampshades. With the lighting used, the characters' mood changes, hopelessness, happiness, questioning such meanings are understood. Michelle and Ela, for example, have their faces turned to light at the movie opening. We are purposely left in the dark and subjected to a question: "how long can you live in the dark? A few minutes, hours, days? I've lived in this darkness for 40 years".

The events in both films with classic narrative are not chronological. Occasionally, flashbacks are connected with certain transitions in a way that does not disrupt the integrity of the event. It is possible to see factors of the classic narrative such as the introduction of the characters and the event,

the closed end, the introduction-development-result, the separation of good and bad in the film. In the film's introduction, the characters Michelle and Ela say, "that day my teacher came back to me. I found him 12 years later... but he had forgotten everything ... even me. I'm writing this story for him. He tells my teacher" about the subject of the film. Events are built on this duo so that the audience's attention throughout the Film focuses on the success story of the Michelle - Debraj, Ela-Mahir to describe the perseverance and struggle between them. Whether Michelle and Ela can learn the meaning of words, whether they can graduate, whether their teachers can remember something, when the knots are decoded and the happy ending is achieved, the audience is instilled in the idea that every obstacle can be overcome when they struggle. In slow motion, the action scenes in which the characters Helen, Michelle, and Ela resist their mentor escalate the tension from time to time. In these films, where Pastel colors dominate, the emphasis of black and white always comes to the fore. In the music and songs used, a dramatic style prevails in such a way as to support the narrative.

Cultural Structure: The Miracle Worker, Black, and My World films have some differences in terms of cultural indicators. The Miracle Worker film shows factors related to the Christian faith, such as the sounds of bells, praying according to the Christian faith before the meal, attributing the divine concept to cleanliness, making pilgrimage symbols and consecration signs, and nuns. The Film follows a parallel narrative to the original story to convey Helen Keller's family, her experiences, the period, and the venues by her reality. Long dress in clothes, inner skirt, tail, hat; men's clothing and accessories of the period, such as stylish suits with stiff collars, ties, wide trousers, as well as furniture and items are noted.

In the film Black, the symbols are more specific to the Christian faith as cultural symbols. Michelle says she stayed away from her teacher and prayed every Sunday for 12 years to see her teacher in the church. Sunday, which is considered sacred to Christians, spends its days in worship in churches and cathedrals. Michelle, who said she understood her prayers would be answered that day, had painted a pilgrimage icon on the car when she got out of the car. When he sees Debraj, his teacher, opposite the pool in their garden, there is a pilgrimage symbol on the wall. There are also some scenes which draw the attention on the Christianity such as the Christmas, the white cross-shaped iron shadow behind Debraj's hospital bed, Sara's marriage at the church, Debraj's "the thorns that drag the crown of Jesus" words and some paintings of Mother Mary all the film. Even these paintings are more prominent in the background as her mother, Catherine, bathes Michelle in the bathtub and has fun. When she learns that her mother Michelle is blind, deaf, mute, only the table is illuminated, where the Virgin Mary is sad and kneeling. While the lighting serves entirely to the construction of the story, it also contributes to the inclusion of religious symbols in the memory. Debraj's lullaby to Michelle, "sleep, baby, when the wind blows over the trees, the Cradle Will Rock" is a part of the Folded Flags song by British musician and composer Roger Waters from the 1986 film when the Wind Blows. For many years, factors unique to its culture were not featured in the film, except for the religious belief of India, which was a colony of different countries such as Portugal, England, etc.

The film My World features factors unique to Indigenous culture. Büyükadalı Ela, as a means of transportation on the island frequently used horse-drawn carriage passes to his house and his teacher in the pier instead of the church is waiting for 12 years, he states. At the large table where they eat, the guests of Handan Hanım would like to serve Huriye Hanım the indispensable flavor of Anatolian cuisine before it is filled with olive oil. On the wall of the hospital where Mahir is located, a photograph of Dilek Tunca, famous for his hush sign in nurse's clothes, is seen. The wedding ceremony of Ayla and Semih takes place outside by Turkish procedures, accompanied by a municipal officer. A skillful Teacher of the old gramophone in the 1950s Turkish art music song "Yine O Menekşe Gözler," try to find solace with this song as a lullaby of Elam and of popular songs of the 1970s "Aşk Sende Buldum" the song that was playing in the background, and dancing with the law, lute that uses music and dramatic narration are peculiar to Eastern cultures such as Native Instruments, which is adorned with melodies.

Conclusion

The intertextual context between Helen Keller's autobiographical *Life Story*, *The Miracle Worker*, *Black and my world*, which tells the story of a blind, deaf and mute child, is most evident in the message delivered throughout the film. This message is that man can achieve many things called impossible if he wants and struggles. The American film *The Miracle Worker* is the closest film to the original text in terms of characters, theme, Time-Space, event plot, narrative construction, and cultural structure.

Helen Keller's life in the United States is presented in the film, which addresses the social realities of American cinema in the classical period, with a selection of places, goods, and clothes suitable for the cultural conjuncture of the period. The film also deals with America's Civil War about slavery and conflicts of interest between the northern and southern states, which began in the 1860s, focusing on the childhood of Helen Keller, blind, deaf and dumb, when she first began to unravel the meaning of words. While the real-life story was adapted to film on the axis of Hollywood's action-based classic narrative structure, some scenes remained on screen more in the name of keeping the dramatic narrative strong. For example, some scenes in which Helen Keller opposed her teacher were given a longer duration, and in this way, it was desired to emphasize the patience of a teacher to educate her student in the relationship between the work and the texts.

In today's Hollywood adaptations such as *Star Wars* and *Harry Potter* series, where a freestyle can be adopted, which are often changed in the original text as a commercial trend, science fiction, and fantasy genre adaptations are more preferred with the development of technology. As well as adaptations in American Cinema, remake films have grown in popularity by the day. In this way, the same works can be re-drawn in the socio-cultural structures of different times and thus the source text can be re-raised with its new meanings constructed in the context between the texts. The *Miracle Worker* film was released as a 1979 TV movie with the same name, a movie in 2000, and a TV series in 2006, 2008 and 2019.

Black and the remake film *My World* is similar in many ways, such as dialogues, themes, basic criteria for choosing characters, the plot of events, narrative construction, and even this situation has been criticized by some circles. In fact, in adaptations in Turkish Cinema, One-to-one adherence to the original text is an observed and generally preferred way from the past to the present. In this, many critics, audiences and sometimes directors may see it as disrespectful to the work. It is assumed that the author of the source text or the person whose real-life history has been adapted would not want it. Several factors play a role, such as a possibility that changes will also bring commercial failure.

When considered in terms of the films studied and Helen Keller's real-life history, *The Miracle Worker* film only dealt with Helen Keller's childhood. *Black* and *My World* films are more focused on the period when Helen Keller was an adult compared to the intertextual context. Kristeva and Barthes said that the inter-textual relationship should be open to different productions, rather than seeing the text as an object doomed to exhaustion and finished, and should be seen as a broad structure of connections. Considering this axis, the films *Black* and *my world* have remade several acts in the original text in the episode about Helen Keller's period when she was an adult teenage girl. In these films; some scenes and events which do not exist in the original story dramatized, such as the father character thinking about putting Michelle/Ela in a mental institution as a child and beating her, Michelle/Ela's teacher is a man and falling in love with her one-sided, Michelle/Ela's teacher Debraj/Mahir having Alzheimer's and Michelle/Ela's struggle for her this time, Michelle/Ela's failures in a row and graduating from college at the age of 40. These details, which are not in the real-life story, have created a new work by dramatizing and enriching the story more.

The point of attention in the context of intertextuality is that the cinema of each country conveys the real-life story of Helen Keller according to its own political and socio-economic conditions. For example, in the American film *The Miracle Worker*, the story provided an atmosphere appropriate to the real Times and places in which Helen Keller lived her childhood and youth in America. The film *Black* dates back to its real-time again with more Western motifs as India was under British exploitation. In the film *My World*, considering that Turkey's war and socio-economic conditions at that time were not suitable, a more right time frame was preferred to narrate the story, such as 1952, 1973. Therefore, it can be stated that in the films we examine in terms of characters, theme, Time-Space, event structure, narrative construction and cultural structure factors, the practices of meaning are constructed in a way that will provide the most realistic and impressive transfer to the audience. This made *Black*, *My World* and *The Miracle Worker* films successful, sound in the cinema and generate significant box office revenue, although there were differences in terms of cultural structure as well as certain factors such as time and space.

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