

**A COMPARATIVE STUDY OF SHAKESPEARE’S *HAMLET* AND ERKSAN’S
ADAPTATION: INDIGENIZATION AND RECEPTION OF THE PLAY IN TURKISH
CULTURE**

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ABSTRACT: *William Shakespeare’s plays have been vastly adapted to movies by many directors all over the world. Metin Erksan (1929-2012), a Turkish director was one of the mentioned ones. His movie Intikam Meleği – Kadın Hamlet (1977) considered a modern adaptation of Hamlet. This paper intended to present a comparative analysis of Hamlet and its Turkish adaptation with a specific focus on similarities and differences in light of the adaptation theory. Adaptation theory as this study’s main framework will result in finding the news meanings of both Hamlet and its movie. The paper also going to focus primarily on three questions that proposed by Hutcheon and O’Flynn (2013) theory of adaptation including ‘What’, ‘Where’, and ‘When’, since it is quite important to focus on the changes that occur in the transfer from telling to showing mode. The paper aimed also at answering questions such as what features of Hamlet transferred in this adaptation (i.e. Plot, characterization, setting, and themes), how the context of Hamlet is transcoded in this adaptation, finally how did Erksan indigenize Hamlet. In conclusion, what will result from this analysis is that Erksan modified the movie so that it could fit with Turkish society, its traditions, and culture in the 20th century.*

KEYWORDS: adaptation, comparative analysis, transcoding, indigenization, shakespeare’s Hamlet, Erksan’s Intikam Meleği – Kadın Hamlet

INTRODUCTION

Adaptation means the act of adapting a text into another medium. Adaptations, especially those based on literary works, are becoming very popular nowadays. According to Casetti (2004), the relation between literature and film became a matter of many reflections and analyses (p.81). Adaptation can be an alteration practice, molding a specific genre into another public shape

(Sanders, 2006, p. 18). By transferring only some features of the source play, the filmmakers dismissing the original structure, characters relations, style or the language of the selected work, so the most conservative of Shakespeare movies are those that adapt as much possible as of the play's main ideas, characteristics, and the language (Jackson, 2007, p.15). Hutcheon and O'Flynn (2013) state that popular adaptations are those that shift from telling to showing or in other words from printing to performances (p.38). Movie adaptations as the most prevailing type of adaptations are becoming highly widespread all over today's world. One of the main reasons can be globalization as Albrecht-Crane and Cutchins (2010, p. 11) mentioned. Furthermore, movies benefit from special effects (sound and light) which are somehow impossible in a book (Costanzo, 1992, p. 13).

Adaptation and appropriation are two essential aspects of adapting literary works for filmmaking. The adaptation of Shakespeare's plays makes his writing suitable for modern culture. These adaptations attempt to preserve the essential mood of the written text and do not deal with the manipulations of the original text. Yet, some changes are mandatory, such as those related to language, setting, and certain other cinematic basics. Accordingly, it is evident that certain alternations are inevitable, which may result in some problems. When a literary text is adapted for a movie, it cut to fulfill the issue of time and space. As defined by Julie Sanders (2006), adaptation might be transpositional exercise, molding a particular genre into another generic mood (18). Another very useful procedure in moviemaking is appropriation, a process through which a source text is made appropriate for various cultures (Sanders, 2006, p.26).

The adaptation discloses new aspects and is not the same as the original work since this is often considered as a kind of unfaithfulness to the original work. Hence, there can be a comparison between both the source text and its adaptation. In other words, what is required in understanding adaptation is the belief that books and movies are different and so adapters cannot simply transfer a novel or even another movie to the screen. They must interpret the source text and decides which meaning they find most operative, then imagine scenes, characters, plot elements that suit their interpretations (Albrecht-Crane and Cutchins, 2010, p. 16).

However, some critics believe that directors who adapt a literary work (e.g., a novel or play) are new authors and should act independently since they have to bring their own vision into the new production (Costanzo, 1992, p. 20). Indeed, the screenwriters may form certain elements simpler and more acceptable to the audiences or they may neglect other features that are hard to illustrate (Parrill, 2002, p. 12). Hamlet raises some philosophical, psychological, and sociopolitical issues that are interesting for individuals of different cultures. In fact, a deep reflection of human behavior and psyche in tis masterpiece leads to its spread in diverse geographical places, cultures, and times. It touches upon different psychological parts that every man might experience. This has made the character of Hamlet attractive but rather confusing at the same time for those psychoanalysts who have tried to interpret his madness and hesitance. Another reason for its popularity throughout history is the fact that Shakespeare raised many existential and philosophical questions in this play that everyone might ask.

With this background in mind, the current study was an attempt to take a comparative approach toward *Hamlet* and *Intikam Meleği – Kadın Hamlet* (1977), its modern adaptation by the Turkish director named Metin Erksan. This study rested heavily on Hutcheon and O’Flynn (2013) theory of adaptation. Moreover, this paper could certainly act as a bridge between these two artistic works and open new ways of examining the Turkish adaptation of Shakespeare. Although the relevance of analysis to Shakespearean plays has been investigated extensively, there is a dearth of research addressing comprehensive discussions on the play and its adaptation by focusing on similarities and differences in characterization, setting, themes, context, indigenization, transcultural shifts, and the plot. Thus, this essay aimed to fill such a gap. The obvious reason beyond the success of the Shakespearean plots is the fact that the notable themes of Shakespeare’s main tragedies are compatible with any situation and background regardless of the time, space, and the characters in the adapted versions. Finally, the study was targeted toward investigating how *Hamlet* has become transcultural through different adaptations and appropriations by writers from distinct historical and cultural contexts.

Shakespeare in Turkey

Shakespeare has attracted great concerted attention of scholars and artists, including directors and screenwriters, in various fields. Hutcheon and O’Flynn (2013) stated that adaptations of Shakespeare might be meant as tributes or as an approach to supplant canonical cultural authority (p. 93). One of the noteworthy points about adaptations of Shakespeare’s plays is their modern quality (Grady, 2000, p. 1), and how smoothly they can move from their Elizabethan context to the contemporary age to speak about what is going on in the modern world. The history of adaptation in Turkish literary history dates back to the mid-19th century. Turkish audiences’ encounter with Shakespearean tragedies corresponds to the Westernization discourses during the Ottoman Empire.

Turkish audiences’ initial recognition of Shakespeare was in 1867 as *Macbeth* staged by the Naum Theatre Company in Armenian theater, followed by their further performances in Istanbul, and Izmir. *Hamlet* has a notable place in Turkish theatre history as the most regularly staged Western play. The first full stage adaptation of *Hamlet* was in 1911. In the late Ottoman and early republican era (1911-1960), *Hamlet* was staged many times in Istanbul and Anatolia, and parallel to the Westernization trend, most of the adaptations were faithful to the original play. Turkish adaptations of Shakespeare were more transformative from 1960 onwards. One of the most noticeable stage adaptations of Hamlet flourished in this period. As Muhsin Ertuğrul, an eminent Turkish dramatist, begun a female Hamlet stage project between 1962 and 1965, the actress Ayla Algan played Hamlet. Their stage productions revisited the first female Hamlet performance by Siyanüş during the Ottoman Empire, which was then a very revolutionary notion as it presented a counter-Elizabethan view by creating a woman performed the role of a man, particularly that of a Shakespearean protagonist. Although Hamlet in both adaptations stays a male character played in a female body, the idea of presenting a female Hamlet might still be regarding challenging for those times. Siyanüş and Algan’s performances of Hamlet on the Turkish stage can be noted as a significant contribution to the perceptions of *Hamlet* in Turkey as an ever-revolutionary plot (Bilgin, 2015, pp.65-67).

Hamlet vs. Intikam Meleği – Kadın Hamlet

The Tragedy of Hamlet, Prince of Denmark is a tragedy play by Shakespeare written in an uncertain date between 1599 and 1601 and set in the Kingdom of Denmark. This tragedy play has been regarded by many as the greatest and best drama that has been ever written (Foakes, 1993, p. 1). There have been many directors who have noticed its potential for adaptation, such as Metin Erksan. Numerous reasons brought *Hamlet* back from the private to the public world included political reasons and the others however much offered in metaphysical, aesthetic, or psychological terms, tend also to have considerable political undertones (p. 37).

Intikam Meleği – Kadın Hamlet (1977) is a Turkish drama movie directed and written by Metin Erksan. The movie is a modern adaptation of *Hamlet*, set in modern turkey in the mansion of a landowner. It is a different work adapted from Shakespeare's *Hamlet*. The movie started with a man killed with a sniper rifle. Hamlet is presented as the daughter of a wealthy family who studied theater in America returns home after her father died. Immediately after the death of the father who was buried according to Islamic methods, the mother and the uncle married. Hamlet mourns the death of her father. After she learned the truth by talking to the ghost of her father who told his daughter that her uncle was killed him, Hamlet decided to take revenge upon her uncle. In this movie, Erksan has tried to make *Hamlet* suit his society's context. In other words, he has tried to remove all traces of foreignness by altering the title of the play, names of people and places, and replacing all references to western customs or behavior with appropriate cultural counterparts. Thus, *Intikam Meleği – Kadın Hamlet* is a kind of urbanization, which makes its source text appropriate in its new context.

DISCUSSION**Transcoding *Hamlet*'s Plot**

Abbott (2002) states that adaptation to the shorter, continuous forms of stage and screen is a surgical art (p. 108). Hutcheon and O'Flynn (2013) also mention that when an adapter adapts a literary work, his job would be subtraction or contraction (p. 19). Furthermore, dramatization unavoidably involves a certain amount of re-accentuation and refocusing of themes, characters, and plot (p.40). When Erksan wrote the movie's script, he transformed a play of five acts to a movie of 86 minutes.

Hatchuel (2004) stated that a Shakespearean movie includes adaptations, which belong to diverse classification. For instance, adaptations that more or less estimate the plot and the original text; movies that respect the plot but use a translated, adapted text; movies whose framework is inspired by the plot of a play but which may not conserve one single word of the source text; and movies that use Shakespeare extracts but whose structure does not follow the plot of any play (Hatchuel 2004, p. 18). Regarding the adaptation of the Shakespearean play, *Intikam Meleği – Kadın Hamlet* may belong to the first category. This means that Shakespeare's text either completely absent or only exist in a few scenes and there may be many similar and different points in the plots of the literary work and its adaptation.

The play and the movie both follow the same narrative. They narrate the story of the protagonists who are looking for the truth about their father's death to take revenge. As can be seen in the movie, Erksan tried to keep the main features of *Hamlet* but this did not restrict him from altering the character in a way that was more comprehensible for the Turkish audience. He turned the Prince of Denmark's story into that of a daughter of a wealthy/urbanized family in love with a rural/working-class poor boy and she seeks revenge for her father's death. In fact, what makes *Hamlet* an appropriate choice for a Turkish director is that it rightly matches the standards of melodrama that were dominant in Turkish cinema during 1965-1975. Thus, the popularity of the melodrama as a visual narrative genre in Turkish cinema and the demand of the movie market can be regarded as Erksan's main causes for making use of the genre characteristics of the melodrama in Shakespeare's *Hamlet*. It seems that Erksan was attracted to a Shakespearean text owing to the themes that Shakespeare dealt with. Family conflict, a power struggle for the throne, and revenge, love, and madness themes in the text quite suit the melodrama genre features. Shakespeare's universal themes of revenge, love, power struggle, and family tragedy easily locate a place for themselves in the Turkish melodrama conventions of the time. The Hamlet–Ophelia love story adapted into the movie as the love of social inequality and also has its roots in the Turkish melodramatic convention. Finally, power conflict for the throne in the source text finds one of its best contemporary expressions in the film, in the struggle for the land ownership between the brothers in an unknown place in Turkey in the 1970s, where a feudal way of life was dominant. Erksan takes the iconic text of western drama, such as *Hamlet*, and melts it in the local colors of different geography and culture (Sayin, 2011, pp.27-29).

The formal feature in both the play and the movie belongs to the retold storyline, which is the story of Hamlet who is trying to know the truth about his father's death so that he can avenge it. However, *Intikam Meleği – Kadın Hamlet*'s plot has undergone specific changes. Parrill (2002) declares that whenever a literary work is adapted, the screenwriter might have his interpretation of the screenplay, choice of actors, actors' reading of a role, and the choice of settings, and the music. He selects which incidents and scenes should be presented on the screen. He may also omit some characters, invent dialogue, or create dialogue from the narration. The intended audience is also important (pp. 10-11). Hamlet whose father was killed during a hunting trip returns home from drama school in America after the murder of her father and cannot accept her mother's marriage with her uncle Kasim two months after her father's death. The housekeepers of the farm inform Hamlet that at night they could see the ghost of her father. Hamlet decides to wait for the ghost. The ghost appears and tells his daughter that her uncle is the one who killed him and asks Hamlet to take his revenge and she swears that will take revenge but first she wants to have her uncle confess to this murder. Hamlet starts pretending to be crazy to learn the truth. For example, she sleeps in a red nightgown in bed in an open area. Her uncle thinks that these behavioral changes cannot be signs of madness. Hamlet conducts an orchestra that is in the open space and responds to the applause of the absent audience. Hamlet along with her two friends, who visit her in the cage, perform the play 'The Mousetrap' to disclose her uncle's guilt. Hamlet could her intended target and find that her uncle is the murderer. Kasim decides to send Hamlet to America to be killed. Starting with this point, Erksan followed the major outline of the story, which is similar to the narrative line of the play.

While the play was adapted to the cinema, Metin Erksan changed, removed, and added some elements. In the movie, Hamlet is portrayed as the child of a wealthy family studying theater in America. The story also takes place on a farm. Another important difference between play and movie is the very beginning of the movie. In this scene, Hamlet's uncle is shown killing his own brother with a rifle. As can be seen, the movie shows the murderer at the beginning whereas the murderer is presented later in the play. There is also death in Shakespeare's *Hamlet*, but it is unclear who the killer is. Giving this information serves to contribute to the hatred for Hamlet's uncle. Killing his brother treacherously and announcing marriage to his brother's wife with laughter had shown one after another. The movie also leaves the impression that it has a cutout narrative, especially towards the end. The love between Hamlet and Orhan remains in the background, as in the play, but it is not possible to feel the love between the two in the film. Orhan's suicide takes place suddenly, without a scene of his depression with the devastation he suffered. After the scene where Hamlet confesses that she is not mad at her mother and that she starts to play tricks on them (her mother and uncle) and wants to kill her uncle, suddenly the scene starts where Hamlet's uncle told her to go to America for her own safety. It remains unclear whether her mother sends Hamlet's confession to her uncle. Osman, who set up a joint plan with Hamlet's uncle to avenge his brother Orhan and his father, suddenly became aside to Hamlet for no reason when he was shot by Hamlet and asks for forgiveness, as he dies. In Erksan's movie, everything is very simple. This murder, the daughter of the deceased who wants to avenge, the play she prepared behind his emulation of madness and finally the punishment of the wicked. In Shakespeare, Hamlet approaches the truth very hard, step by step because he is afraid to approach.

Erksan omitted many of Hamlet's soliloquies. Hatchuel (2004) claims that Soliloquies are significant because they play an important role in making the actor able to speak to the public. They are also regarded as a way to meditate on the character's psychological and moral state (p. 75). There are many ways for the filmmakers to reconstruct the soliloquies, involving transforming them into a verbal or visual dialogue and even sometimes into both of them (p.78).

“To be, or not to be” from Act 3 ,Scene 1 is regarded as the famous soliloquy in the play, Hamlet was thinking about life, death, and suicide and particularly wonders whether it might be preferable to commit suicide to end one's suffering and to leave the anguish linked with life. In Erksan's movie, there is a madness scene that takes place on a deserted hill; Hamlet is conducting an imaginary orchestra composed of instruments without any musicians. The music that she conducts is Shostakovich and comes from a tape. Hamlet seems no longer to be playing a game to convince the others of her insanity but rather to be bursting out hysterically, as she probably cannot cope with the things in her mind. After the music stops, there is also applause coming from the tape. She bows in reverence for her imaginary audience and utters the “To be or not to be” soliloquy, in the play these lines present Hamlet's meditation on life and death. In the movie, Erksan reads this soliloquy as ‘to be insane or not to be insane’, as the whole scene instead of focusing on the oscillating mind of Hamlet between the questions of life and death, shows her oscillation between sanity and insanity, and in the film Hamlet prefers insanity. She sounds to be completely isolated and detached from the real world.

Erksan alters some structural parts of the play. In the play, Act one Scene one, the play begins with the speech of the guards about the ghost of the dead father and Hamlet did not see his father's funeral. The audience does not know the killer of Hamlet's father. After the dialogue of the guards, Hamlet enters the play in the celebration of his uncle and mother's marriage. The act of murder is not presented, therefore Hamlet's doubts are conveyed to the audience. The audience along with Hamlet make attempts to resolve the riddle that the ghost presents. While in the movie, the opening scene starts with Kasim kills his brother, Ahmet. The audience knows the truth and the murder from the beginning. Thus, there is no secret point in the story for the audience. It could be possible to propose that Erksan attempted to make the Turkish audience familiar with the characters from the very beginning. Then, the scene jumps to the funeral of Hamlet's father. We see the funeral and the reactions of Kasim (Hamlet's uncle) and Gönül (Hamlet's mother). After this scene, we see the marriage celebration scene and Hamlet sounds separated from the crowd. Then, the scene at which the ghost comes was followed by these scenes.

Another important difference between the movie and the play is that in the movie, Hamlet goes near to her mother Gönül and her uncle Kasim whilst they are sleeping on their hammocks and she holds a mirror. She wakes them up makes a speech as if she is mad and puts the mirror and forces them to see their reflection on it and wants them to face their interior world. Hamlet closes her conversation with the word "elveda" (means farewell) and leaves the scene. Indeed, this scene recalls the speech of Ophelia in Act 4 Scene 5 in the play, when Ophelia approaches Gertrude and Claudius and wants to talk to them. She goes mad because of her father's death and Gertrude and Claudius realize her madness. She sings a song on her own and at the end of the scene, she states "Good night, ladies; good night, sweet ladies; good night, good night" while departing the scene. It sounds that the speech and the insane of Ophelia in the play, has conveyed to Hamlet in the movie.

Another significant point is the ending of both stories. Hamlet and Laertes in the play start a fight because of Claudius's setting. Claudius prepares a poisoned sword for the fight since he wants to get rid of both of them, also makes poisoned wine to present for Hamlet if he wins. Hamlet and Laertes are deadly injured. Gertrude drinks the wine and dies. When Hamlet sees his mother is dying, he injures Claudius with the poisoned sword. At the end of the play, all are dead. In the movie, Hamlet comes to kill her uncle with a rifle. Osman attempts to kill Hamlet and wounds her but she kills him. In the next scene, Kasim runs into the forest to escape from Hamlet. Kasim shoots his wife by mistake and she dies, finally, Hamlet kills Kasim. At the end of the play and the movie, both uncles Kasim and Claudius kill their wives mistakenly. Afterward, they were killed by the male and female Hamlets. There is a resemblance in the stories ending as in both versions the characters die in the same vein.

It is evident that Erksan took a lot of care not to mimic Shakespeare but remake each scene and feature in a new way. One of these distinctive features is the changes that the Turkish audience may observe in the movie's characterization, such as the addition or deletion of some characters. The amount of emphasis that has been put on some parts produces other differences. In the movie, only the main characters are seen. In the play, Fortinbras is also an important character because he is the Prince of Norway and he attacks Denmark because he wants to take avenge his father who

was killed by Hamlet's father. In the movie, this character is removed and the parts that are about Fortinbras are not emphasized very much and omitted since there is no reference to such a war between countries or something like that. The movie only focuses on Hamlet's revenge.

Appropriation of Characters and the main themes in *Intikam Meleği – Kadın Hamlet*

In addition to the plot, the characters are also influenced in the shift from the telling to the showing mode. In the mode of reproducing the story, the adapter is usually forced to omit certain characters or add additional characters to the movie (Parrill, 2002, p. 10). When the adapter converts a play to a film, he may omit certain events or parts from the story; therefore, certain characters would be omitted. In other situations, he may even delete a character completely, even in the parts where s/he has major participation.

Hamlet is the protagonist of the play, a male, and a type of passive character, a mournful young man. He is a person who permanently hesitates to do things. Distressed by the death of his father, Hamlet became more frustrated with his Uncle Claudius' inheritance to the throne and the marriage to his mother. When the ghost of king Hamlet appears revealing he was murdered by his brother Claudius and asks Hamlet to avenge his murder, Hamlet becomes obsessed with vengeance. He delayed killing Claudius for he was not sure of his uncle's guilt. When Hamlet has a chance to kill Claudius, he hesitated to do it. He slowly drove insane by his inability to act. Hamlet determines to pretend madness to deceive his uncle Claudius while he discloses his uncle's sin. Hamlet becomes hateful of his uncle, voicing anger at his mother, disappointed with his disloyal friends, and alienating Ophelia with whom he once courted. In Erksan's movie, Hamlet is represented as a female character. There is a notable point to highlight that the name of Hamlet's father is also Hamlet in the play but in the movie, Hamlet's father's name is Ahmet. In both the play and the movie, the ghost is urging to take revenge. Despite changing Hamlet's gender in the movie to a female character, she is wearing male clothes until she begins pretending to be insane when she wears feminine dresses. Furthermore, the indecision in the play, the slowness, and unwillingness that Hamlet showed revenge on his father are not present in the female Hamlet character. The most important difference between the play and the movie can be seen in Hamlet's character. Hamlet in the play is frustrated and exhausted by the cruelty and injustice of the world. The death of his father, as well as the destruction and anger he experienced after his mother's marriage to his uncle, moved further away from life. He experiences bursts of anger from time to time and sometimes he laments because he cannot act. However, in the movie, the female Hamlet experiences bursts of anger and is a warrior from start to end. In addition, she is in grief for her father's death. The female Hamlet also pretends madness to make confident completely of her uncle's sin, she hated him and even becomes angry with her mother and frustrated with her friends Rezzan and Gül and separated from Orhan that she once loved. *Hamlet* and *Intikam Meleği – Kadın Hamlet* are mainly about revenge and betrayal. Hamlet and the female Hamlet's doubts make them inclined to foolish and thoughtless acts, such as murdering their beloved's father. Furthermore, their pain roots in the anger they experience when they find wickedness or treachery.

Claudius is the new king of Denmark and Hamlet's uncle who married the widowed Queen, Hamlet's mother after murdered his brother. When Hamlet has a traveling group put on a play for the court that simulates the killing of King Hamlet, Claudius exposes his sense of guilt. However,

when he recognized that Hamlet is not crazy as he primarily thought, and poses a threat to his crown, Claudius immediately set to plot Hamlet's death and send him to England with Rosencrantz and Guildenstern. Kasim as a counterpart to Claudius in the movie has murdered his brother, Ahmet, and married his wife. Both Kasim and Claudius show themselves as compassionate and gentle uncles. Kasim and Claudius both are ambitious politicians with sexual desires and lust for power. When Kasim realizes that Hamlet is dangerous, he sends her back to America with her friends Rezzan and Gül to be killed by a mafia man, Kasim's friend. Both Kasim and Claudius encourage Laertes and Osman to avenge their father's death. Claudius shows his guiltiness in act three scene three. In his soliloquy, whilst praying, Claudius confesses to his crime. He acknowledges murdering his brother. He admits, "My stronger guilt defeats my strong intent" (Act 3, Scene 3), displaying that he regrets killing his brother and would have rather he had not done it despite what he has acquired. He goes on to mourn not the forfeit of his brother by his own hand, but that he cannot be forgiven for heaven. Later in the prayer, he states, "O, what form of prayer Can serve my turn?" (Act 3, Scene 3). He is sorry and guilty, but his greediness overcomes his sin. In the movie, Kasim does not show such kind of regret and sorrow over what he has done. Even the love that Claudius and Kasim have for Gertrude and Gönül may be honest but it also sounds likely that they married to win the throne. They are so interested in the political benefits that they are ready to disregard even their closest relatives.

Women have constantly been of considerable importance in the world of literature, especially in Shakespearean plays. According to Rutter (2000), Shakespeare generally uses the woman's body in his tragedies to substitute the crisis of masculine self-representation as the play's narrative focus. The thing Hamlet, Lear, or Othello finally understands about themselves is achieved through his catastrophic misunderstanding, a misconstruction of Ophelia, Cordelia, Gertrude, Juliet, and Desdemona. Eleven the main movies of these four plays over the past 50 years have led to important reviews of the parts played by women in a tragedy, both in terms of their performance and narrative function. Some of these performances have reinvented roles by their reinterpretations; others have supplied more local insights, which nevertheless change our understanding of the role forever (p. 251). Gertrude is the mother of Prince Hamlet, King Hamlet's wife, and two months after her husband's death, she married his brother, Claudius. Her marriage is a cause of grief for Hamlet. Gertrude appears to desire the best for her son, encourages him to cheer up after his father's death, and attempt to know his obvious craziness. Yet, her relation with her son has been affected by her marriage to Claudius. Basically, Gertrude and Gönül marriage makes Hamlet and the female Hamlet question the reality and truth of love and life. Like Gertrude, Gönül is not very sad with her husband's loss especially in the scenes where she is sitting and talking with her husband, Kasim. Gönül makes others and especially her daughter suffer a lot particularly by her immediate marriage with Kasim.

In the play, Ophelia is Polonius's daughter and Laertes' sister. She is serene, calm, and depicted as a beautiful young girl, loves Hamlet and her father Polonius who works with Claudius. Ophelia's passion for Hamlet and her sincerity to her father makes disputes and causes catastrophe in her life. When her father died, she gets insane and cannot overcome the conflict between the man that she loves and her father, which finally leads to her suicide. Moreover, Ophelia is such a toy and Claudius uses her as a means to disclose the cause of Hamlet's insanity. Hamlet also uses

her to persuade the spies that he is insane and she has influenced by her own feelings for Hamlet. Yet, her father and brother always beware of her that Hamlet's interest in her is not perpetual.

Ophelia must permanently recall that Hamlet's position probably cannot allow him to marry as he would like but rather as the state chooses. Her father warns her that Hamlet's vows of love are momentary and orders her not to speak with Hamlet but this order is quickly canceled when Ophelia had to play another role, which is a spy on Hamlet's madness. When Hamlet discovers that she is a spy, he rejected his love for her and says that he used to love her once but she was not assumed to believe him. Therefore, he encourages her to join an abbey rather than being a breeder of sinners like his mother. Further, Hamlet thinks all women are undeserving of love. Ophelia also upbraids herself for Hamlet's madness because he considers the changeable mind of people as the reason for his madness and Ophelia considers herself as one of these people (Wright, 1993, p. 41).

Ophelia's gender is changed in the investigated movie to Orhan who is a male character. Despite the gender change in the movie, Orhan features do not change in the movie. He is quiet, not a powerful character who loves Hamlet (the female) and his father, obeys the orders especially those of his father. When his father prevents him to see Hamlet and after a while, he encourages Orhan to talk to Hamlet, Orhan obeys the rules. Orhan is warned by his father and brother to leave Hamlet since the rich girl Hamlet and the poor Orhan cannot be an ideal couple, and they cannot continue this relationship as his brother said to him. Furthermore, he is not a dominant man, and like in the play when he is rejected by Hamlet and after the death of his father, Orhan commits suicide and this point matches the play. Moreover, both characters are the victim of their lovers and their family members, which eventually results in their insanity. He is different from Ophelia in some respects, for instance, when Orhan's father dies, he commits suicide and this happens very soon after his father's loss without any references to his madness.

Laertes is the son of Polonius and Ophelia's brother. When speaking to his sister Ophelia, he plays the role of the concerned older brother, showing advice and not encouraging her to have the romance with Hamlet. Additionally, he showed to be corruptible going with Claudius's plan to murder Hamlet to avenge the death of his father and sister. Indeed, Laertes is used as the latest and better means by whom Claudius can murder Hamlet since he is incapable of murdering himself. Claudius cannot directly kill Hamlet because he knows how much Gertrude loves her son. Thus, he comes up with the idea of poison from Laertes to make sure that Hamlet would die (Foakes, 1993, p. 166). Therefore, Laertes is the best option because he is sufficiently motivated to dislike Hamlet. In fact, Laertes is viewed as the victim of excessive grief, which turned to enrage. He acts passionately rather than sensibly. Even in his murdering of Hamlet, he acts against the instructions of his own conscience, having promised to do so under the influence of violent passion, moves by grief to hate and by hate to avenge (Williamson, 1950, p. 530).

Osman is the equivalent character to Laertes in this movie, advising and even not encouraging his brother Orhan to stay and have a relation with female Hamlet. Additionally, the death of his father and his brother make the pivotal changes in Osman's characterization. After this accident his role gets significant, this accident turns him engaged in a serious quarrel with female Hamlet. Osman seeks to avenge and cope with Kasim to kill female Hamlet and arranges an incidental death for

her. Osman tries to kill female Hamlet because Hamlet killed his father and caused the death of his own brother. In the end, Osman wounds female Hamlet but then she kills him. Both in the play and the movie, the character who plays the role of Laertes has the same fate and is finally killed by the protagonist, Laertes lost his father and sister, Osman lost his father and his brother and are after that getting their revenge.

Horatio is regarded as Hamlet's close friend and the one that Hamlet trusted him fully. Horatio attempted to commit suicide when Hamlet was dying and his actions stem from a feeling of honour. Furthermore, he is an integral portion of the story since Hamlet makes him responsible to narrate his story to Fortinbras in the end. Halil is the equivalent to Horatio, the one whom Hamlet is trusted but Erksan has limited his role in the movie. He brings the news of Orhan's death to Hamlet. There is not a character like Fortinbras, so there is no need to tell Hamlet's story and this led to a change in the ending of the movie. In the end of the play, when Hamlet was dying Horatio was with him and Hamlet asked him to tell his story while in the film, Halil was not there when Hamlet was dying. In fact, this difference is because of the different ending of the movie

Rosencrantz and Guildenstern are Hamlet's friends that Claudius invites to help finding the cause of Hamlet's insane and odd attitude. Claudius orders them to travel with Hamlet to England and carry a letter involving orders to murder Hamlet for the king of England. In the course of their journey, Hamlet reads the letter and finds out Claudius's plan to kill him; he changes the letter instead to kill his friends upon their arrival. Hamlet returns to Denmark, whilst his friends continue their journey. The news arrive that the king has followed Claudius's orders by killing Rosencrantz and Guildenstern. In the movie, the roles of Hamlet's friends are performed by two women named Rezzan and Gül. The roles are not changed so much. These female characters also come to understand what is happening to Hamlet. In the end, they follow Kasim's orders and attempt to take Hamlet away. Kasim sends Hamlet back to the United States to be killed with her friends. On the way to the airport, Hamlet finds Kasim's letter in Rezzan's handbag and reads it. The letter contains Kasim's orders to kill Hamlet. She runs away leaving her friends without changing the letter similar to what happened in the play. Additionally, Erksan left these two characters' fate unknown in the movie.

Themes are among the easiest story component to be adapted. At the same time, it can be mentioned that they are the most essential features in novels and plays (Hutcheon & O'Flynn, 2013, pp.10-11). Segar (1992) states that themes constantly serve and "reinforce or dimensionalize" the story action since the storyline in these forms is supreme (p. 14).

Revenge is a harmful action against a person; it is the most important part of *Hamlet* play. The most eminent theme in Hamlet is revenge. Despite the fact that Hamlet wants to take revenge for his father's death, he is afraid of the consequences of this action. In the play, Hamlet's unwillingness to avenge appears throughout the text; Shakespeare offers this through Hamlet's realization that vengeance is not the right choice. In act 1, the ghost of Hamlet's father appears and talking with Hamlet into taking avenge on Claudius for his death. After the ghost said to Hamlet that Claudius killed him by poisoning him, Hamlet is yearning to seek revenge. However, he ends up having a difficult time carrying out the plan. Hamlet stuck between wishing to take vengeance

and his inner struggle to do what is true. In act 2, Hamlet is not certain whether this ghost is telling the truth because he could be the devil in disguise, so he innovates a plan to make sure that Claudius is sinful. Hamlet declares, “The play’s the thing / Wherein I’ll catch the conscience of the King” (Act 2, scene 2). Hamlet plans to see his uncle’s reaction to the play, *The Murder of Gonzago*. If he acts uncomfortably through the murder scene, then he understands that ghost has told him the truth. In act 3, Hamlet has the opportunity to murder Claudius when he is alone in his room, but he decides not to do so because he thinks he is praying, he expresses his reasons not to kill Claudius right then, announcing that he’d sent him to heaven because he is praying. Therefore, he delays killing Claudius. Laertes is another character in this play that bent on avenge against Hamlet because he has killed his father, Polonius, and caused the death of his sister, Ophelia. This theme also appears in Erksan’s movie. When Hamlet sees her father’s ghost, she believes in whatever he says and never questions the ghost, nor thinks that she is the victim of her imagination. The ghost informs Hamlet of his death truth (he was murdered by his brother) which encourages Hamlet to swear of revenge. *The Murder of Gonzago* or ‘*The Mouse Trap*’ that Hamlet made to reveal his uncle’s innocence or sin in his father’s death is an important part of the play and the movie. In the movie, the female Hamlet with her childhood friends, Rezzan and Gül, and three players arrange a traditional Turkish folk play (*tuluat*), to capture Kasim’s conscience. It was like the murder scene of her father. They stage the play ‘*The Mouse Trap*’. The plan achieves its purpose, reveals that Kasim is a murderer after seeing his reaction and Kasim was caught guilty.

The last events of the movie have taken place in the same forest, where Hamlet’s father was murdered at the beginning of the movie. Osman sets up a plan with Hamlet’s uncle to avenge his brother Orhan and his father’s death. Hamlet is dressed in white and armed with a rifle just like her father at the beginning of the movie. She has been seen through the rifle sniper of Osman, and she is wounded by him. However, Hamlet manages to shoot Osman and he dies. Kasim (Claudius) and Gönül (Gertrude), who have been informed of the bad news by Halil (Horatio), rush to the woodlands. Kasim mistakenly shoots Gönül. Eventually, Hamlet shoots Kasim and like the play, the revenge is achieved.

The second theme is misogyny, this theme is also apparent in both *Hamlet* and *Intikam Meleği – Kadın Hamlet*. It is considered as the major theme in *Hamlet* (Owen & Hoenselaars, 2012, p. 12). Hamlet’s misogynist behavior was fundamentally rooted in his view of his own mother and beloved. Hamlet is shattered by his mother’s decision to marry his uncle shortly after his father’s death, which turns to be ironic about women in general. He regards his mother as a passionate woman with excessive sexuality who lacks morality, he said of Gertrude, “Frailty, thy name is woman!” (Act 1 , Scene 2). He urges Ophelia to go to a nunnery instead of experiencing the corruption of sexuality as she is the symbol of virtue for him but losing any kind of passion. Indeed, his attitude concerning the woman that all were deceitful and dishonest owing to what he perceiving in his own mother’s attitude. Hamlet looks at all women as liars, in a reaction to how Gertrude and Ophelia have pained him. Hamlet thinks that women are not capable of loving and that any woman who offers her love to him is a liar and expects something in return.

Erksan’s film offers a challenge to the earlier misogynistic receptions of the play by presenting female Hamlet hatred toward her mother as much as her uncle. Female Hamlet is a “rival” to her

mother and a lover of her dead father by inverting the earlier “Oedipal” readings of Hamlet with the Jungian phrase “Electra” in this film (Bilgin, 2015, p.68). The way that Hamlet stands on the tree look and gaze at her uncle and mother’s marriage ceremony shows such a kind of hatred towards them. Another significant point in the film is when Hamlet is dressed in Roman, the way she comes to them, her speech towards her mother and uncle when they are sleeping, and then she accuses them as one killer and the other disloyal, all showing her misogynistic attitude towards her mother. Despite the gender change of Ophelia to become Orhan in this film, Hamlet treats Orhan as it appears in the play. She treats Orhan cruelly although he used to console her and wants to stay with her. Hamlet did not accept this from Orhan and asked him to leave her because she is sorrowful about her father’s death and does not know the murderer of him. The other point in which Hamlet treats Orhan badly and shows her hatred refers to the time when Hamlet said to Orhan that he did not love ever and she deceived him. When Orhan asks about his love to her, she answers that such love does not exist, and declares that only one thing is important to her and that is to discover the murderer of her father.

The third and most significant theme is the theme of madness. The theme appears over the whole play, majorly through the actions and thoughts of Hamlet, Ophelia, and Laertes. All the instances of madness start and end with death. Hamlet’s madness or the pretend of madness starts with the death of his father and his father’s ghost. Indeed, Hamlet was not mad but he used the madness as a trick to fulfill what he wanted. Hamlet himself says, “That I essentially am not in madness, but mad in craft” (Act 3, Scene 4). Hamlet did this so he could follow through on his plan to revenge his father’s death. Hamlet also understands that he could not inform people that Claudius killed his father just because a ghost informs him so. Accordingly, Hamlet creates a plan by which Claudius displays his guilt. Hamlet mother’s remarriage to his uncle has a significant role in his madness. Claudius thinks that whatever the cause for Hamlet’s madness, the result of this would be risky. Since Claudius’ fear of what Hamlet could do .In (Act 3 scene 4), Hamlet is speaking with his mother and the ghost whilst Polonius is hiding beyond the curtain, thinks that it is Claudius who is spying on him and his mother, drawing the knife and stabs Polonius. After everyone finds about Polonius’s stabbing, they thought that Hamlet’s attitude was an act of insanity. Therefore, Claudius sends Hamlet to England. Ophelia’s insanity starts with the death of her father Polonius and Hamlet’s rejection of her then she dies. Laertes’ madness is aroused by the death of his father Polonius, and sister Ophelia. Laertes goes mad with revenge because of all the lies that Claudius feeds him. In the end, their many forms of insanity caused in their own deaths either by another or by their own hand.

In this film, the theme of insanity and madness also appears in Hamlet, Orhan, and Osman as it appears in the play. Hamlet wants to take avenge on her uncle who murdered his father and married his mother but first wants to have her uncle confess to this murder. Her craziness begins with the death of her father and seeing her father ghost. Indeed, Hamlet was not mad but she used the madness as a deception to achieve what she wants. Hamlet starts pretending to be crazy to learn the truth. For example, she sleeps in a red nightgown in one of the two cots in an open area, her speeches, and attitudes are perceived crazy, but her uncle thinks that these changes cannot be signs of madness. Even she conducts an orchestra that is not in the open space, and responds to the applause of the absent audience, sometimes Hamlet dressed a Roman clothes with her helmet and

sword. Moreover, another image of her madness when she meets her friends from inside a cage. She states that she is insane but sometimes wise. While Hamlet wanders in the forest with his trumpet, she sees Orhan who paints and destroys his painting because he only paints the visible. After Hamlet murders Orhan's father by mistake, thinking that he is Kasim, Kasim begins to feel the danger of Hamlet's presence, so he decided to send her to America with Rezzan and Gül. Orhan insanity and death originate from his father's death and Hamlet's refusal of him. Orhan's suicide takes place suddenly without a scene of his depression. Orhan's suicide makes his brother Osman look for revenge and cope with Kasim to murder Hamlet because he killed his father and brother. Kasim and Osman make an incidental death like the one Kasim made to kill his brother but the plan backfires, Hamlet kills Osman and is injured by him.

The fourth theme is doubt and delay that belongs to the nature of the ghost Hamlet cannot be sure about its reality. At first, he thinks that he faces a devil-natured creature that is inducing him to do a sinister act. He should first prove his uncle's sin. Hamlet confirms that the ghost is true by making "The Mousetrap" play because it makes Claudius depart the room angrily, and as a result, Hamlet becomes sure that her uncle is guilty. Then, Hamlet decides not to murder Claudius whilst he admits since Hamlet knows if he had murdered Claudius, there he would have gone to Heaven. Erksan uses the ghost in the film as a visualization of Hamlet's suspicious thoughts. "My soul knows the unknown, I thought of this before", Hamlet says when she learns the truth from the ghost. Thus, Hamlet suspicions of her uncle all in all showing in the ghost scene. There is no delay in the film, after performing "The mousetrap" and Hamlet became sure of what the ghost said to her, she decides to take revenge from her uncle.

Transcultural Shifts and Indigenization in *Intikam Meleği – Kadın Hamlet*

Since changes are inevitable and there will be multiple possible causes of change, including the audience, adapters, form, and context. Adaptation is always set in a context. Therefore, it is supposed to depict a specific time, place, culture, language, and society (Hutcheon & O'Flynn, 2013, p.142). Context always modifies meaning. The context of reception is as much of importance as the context of creation in adaptation. Indeed, there is dialogue among the societies in which the adapted text and adaptation are produced and that in which they are received. The transcultural shift in adaptation is not a translating procedure; however, the social and cultural aspects need to be transmitted and adjusted to the new environment (Hutcheon & O'Flynn, 2013, pp. 147-149). Sanders (2006) stated that the adaptation of Shakespeare always makes him suitable for new cultural contexts and distinct political ideologies to those of his own age. As a result, a historiographical approach to Shakespearean appropriation turn in countless respects a study of theoretical movements; many theories which had their intellectual foundation in modern decades like feminism, postmodernism, structuralism, gay and lesbian studies, and postcolonialism, have had a deep effect on the methods and methodologies of adapting Shakespeare (p. 46).

Despite a number of changes, Metin Erksan's adaptation (i.e. *Intikam Meleği – Kadın Hamlet*) is a reproduction of Shakespeare's *Hamlet*. When a story moves in time, place, or both of them, it would be obligatory for the adapter to adjust the story and elements in order to prepare it for the

context of reception. This was the case in *Intikam Meleği – Kadın Hamlet*. Erksan transferred the story in time and place because the play was set in 17th century Britain while the movie was set in the 20th century Turkey. In order to modify the story to be a Turkish movie, Erksan changed the language and characters' names to Turkish. He also conveyed the traditions and values in a way so they reflect an image of the Turkish society. Social and cultural norms have an important role in the adaptation of a movie. *Hamlet* is a vengeance tragedy and is well known for the revenge of the major character for his father's death. Like in the play, in the movie Hamlet seeks revenge for her father's death and strictly against the marriage of her mother and uncle. She declares that this marriage does not let her father rest in peace.

In both the movie and the play, the family bonds are shattered. In Turkish culture, the family is the most important community in society as it used to be in the English society of Shakespeare's age. Family bonds are highly respected. That is why such a betrayal in a family is not approved by society, and this point is repeatedly confirmed in the movie as Erksan's Hamlet repeats her mother and uncle's betrayal and she gets angrier with them. There is an important superstitious belief in the movie. When Hamlet goes to her uncle and her mother's room while they were sleeping in their hammocks, she holds a mirror with her. After giving a speech, Hamlet fractures the mirror just before leaving. She frightens them with the abrupt smashes of the mirror and then declares that the broken mirror explicated as bad luck. This is an important point since this superstition is widely popular and quite common in Turkish culture. People avoid breaking a mirror, as it would bring bad luck.

As a bind to the social standards in the society, Erksan employs a common cliché in Turkish cinema in the movie. The lovers who belonging to various social classes have an impossible love and this theme is commonly repeated in Turkish movies. This status is not only valid for Turkey, but it is also derived from Shakespeare's use of universal themes. Class distinction is another important realistic issue in society. It is not possible to have a society with only one social level. Erksan utilized class distinction issue in this movie, the rich girl Hamlet and the poor boy Orhan cannot be an ideal couple. Erksan portrays the upper class through Hamlet; she is depicted as the child of a wealthy family studying theater in America. This type of class distinction among the lovers seen in most of the melodramas in that period. The film also suits the Turkish movie culture.

Another point of consideration is related to the names of the characters in the film when compared with Shakespeare's play. Erksan only maintains the main character's name, Hamlet despite changing the gender. All the other characters had Turkish names, for instance, Claudius is changed to Kasim, Gertrude to Gönül, Ophelia to Orhan, Rosencrantz to Rezzan, and Guildenstern to Gül, Laertes to Osman, Horatio to Halil. Regarding the father of Hamlet, the father's name is Hamlet in the play, but it becomes Ahmet in the movie. The other point is related to the shift between two different cultures that required a shift in language and the characters' names. When we focus on Erksan's choice of names, we could recognize an important meaning that supplies the audience with particular information about characters. Erksan chose the name "Kasim" to substitute Claudius. Kasim means "to share/divide", and this meaning can be clearly observed in this character. He is full of revenge and always cares for his self-interests. He works to achieve personal interest at the expense of others. Kasim kills his brother, Ahmet, making Hamlet fatherless, and

marries his brother's wife. Likewise, King Hamlet is replaced with Ahmet. Ahmet means 'more commendable' and comes from the word "hamida" which means 'to praise'. Ahmet also means a good-hearted person, his life is successful and people envy him for it. Kasim envies his brother's Ahmet life killing his brother with a rifle at the beginning of the film.

Numerous adapters update the time of the adaptation in order to decrease the gap between the early works and the modern audience and create a work that is welcomed by those audiences (Hutcheon & O'Flynn, 2013, p. 146). When Erksan adapted an Elizabethan play into the Turkish cinema, he modified the story to make it suitable for the Turkish audience. *Intikam Meleği – Kadın Hamlet* (1977) is set in modern Turkey in the mansion of a landowner. This shift in time was necessary to adjust the movie to the target audience so they could feel the events, fashion, and architecture close to them and not strange; for that reason, Erksan transmitted the time of the story to the 20th century Turkey. Moreover, Erksan employed all these changes due to the transcultural shift. When a piece of art is conveyed from the telling to the showing mode, differences in culture, philosophy, religion, gender and race can make gaps that the adapter will fill. Gestures, facial expressions, clothes, and the architecture could transfer the cultural information of the context of reception (Hutcheon & O'Flynn, 2013 p.150).

Erksan's female Hamlet lives in a contemporary environment and sings pop songs. The character of Hamlet, who is male in Shakespeare's *Hamlet* play, is played by a female actress in the movie, meaning that Erksan feminized Hamlet. However, the indecision in Shakespeare's Hamlet, the slowness and unwillingness he showed in revenge on his father are not present in Metin Erksan's female Hamlet. Metin Erksan shoots *Intikam Meleği – Kadın Hamlet* while adhering to Shakespeare's *Hamlet* as much as possible, but there are many additions to the play's original text. For example, in Metin Erksan's movie, the first shot clear shows who the killer is. The film begins with a man killing his brother with a scope rifle. There is also death in Shakespeare's *Hamlet*, but it is not clear who the killer is. There are other differences in Metin Erksan's *Intikam Meleği – Kadın Hamlet*. For example, Hamlet's mother and uncle rest in a hammock. Hamlet appears in Roman disguise holding the mirror in his hand and starts showing it to his uncle's face and his mother's face to make them see their inner face. Hamlet's family is depicted as wealthy farm owners who live in the countryside but have not been separated from modern life. The film, which is completely set in the farm field, takes place mostly in open forest areas. Although the film is set in the 20th century with a modern signs such as symphonic, jazz, and pop music, it follows Shakespeare's tragedy with only some minor changes to fit the action in the contemporary era.

There are plenty of close-ups, surreal images, over-expressionist acting. The beach, the final gunshot in the forest, and the despaired end are undoubtedly new. By looking at the costumes and decorations, there is a picture in harmony with the narrative. Hamlet disguises herself to show her madness deception. She sometimes conducts an imaginary orchestra, sometimes dressed a Roman clothes with her helmet and, and sometimes a tragic character with a skull-patterned cape. The wallless bedroom in the meadow is a very surreal scene, giving the film a surreal and fantastic atmosphere.

Moreover, it can be stated that the use of colors is quite important for Erksan. In the film, red and blue are the most used colors. Red is seen in almost every scene whether in costumes or decor. It denotes passion, ambition in almost every culture, and in this movie, it symbolizes the betrayal and the revenge of Hamlet since it is associated with the blood. At the end of the film, when Orhan's brother shoots Hamlet, she wears entirely white and her blood paint her clothes in red. Blue is commonly shown in the family scene, which can be linked with royalty. It might be a symbol for the royal family, as blue historically represents royalty in Europe. In the movie, blue is shown with a mixture of red, meaning that the royalty of Hamlet's family is threatened with the betrayal.

There is a cultural and wise choice of music in the movie. When Hamlet is resting in her bedroom in the sand, she is listening to the "Makber" poem. It is worth mentioning that this poem is written by a Turkish poet, Abdülhak Hamit Tarhan (1852-1937), and is composed as a song. The poem belongs to the very old Turkish literature. Hamlet is educated in America, she and her family are quite modern but here there is a conflict between the old and the new. Besides, Erksan substitutes "The Murder of Gonzago" with a spontaneous format of a play in Turkish folk literature (Bilgin, 2015, 70). Erksan manages to adjust a story written in the 17th century England to the requirements and expectations of the 20th century Turkish audience. Erksan adaptation makes a new approach to Shakespeare's work through transcultural adaptation. Furthermore, culture-specific additions and modifications to the source text seem to fit this culture.

Hutcheon and O'Flynn (2013) stated that there are different modes to indigenize a story, indeed, they listed three sorts for such transformation (i.e. Historicizing/Dehistoricizing, Racializing/Deracializing, Embodying/Disembodying) (p.158). Erksan has dehistoricized *Hamlet* in different aspects; for instance, he substituted the 17th century British context of creation with the 20th century Turkish context of reception. In this trip amidst those contexts, the story is radically indigenized. In addition, Erksan has removed the background of Hamlet completely and presents Hamlet as a wealthy landowner's daughter, educated in America. She turns back to her family home when she hears that her father is murdered, while in the play Hamlet is the Prince of Denmark, son of the late King Hamlet, who majored at Wittenberg University. Erksan cuts off several characters and events to construct a new historical context and offers a female Hamlet who has a similar story to that of Hamlet. Furthermore, Erksan casts one of the prettiest actresses in Turkey to act the role of female Hamlet.

This step of dehistoricization has led to another kind of indigenization named deracialization in which Erksan altered the race of female Hamlet, presented her as Turkish. By dehistoricizing the female Hamlet's historical background, Erksan adjusted Hamlet to Turkey, altering her history, identity, and race.

In this shift from 17th century Britain to the 20th century Turkey, some specific alternations (e.g., language, setting, names, and cultural traditions) were required. As Turkish people are Muslims, Erksan had put Islam traditions in *Intikam Meleği – Kadın Hamlet*. To do so, Erksan set the movie in the Islamic context of Turkey, he frames this Islam tradition at the funeral of Hamlet's father. People carry the coffin on shoulders, which is closely related to the culture of Islamic societies.

Another Islamic sign in the film is the black clothes worn by family members and people accompanied by the attendance of a religious man, which is a sign of mourning for Turkish society. Although Erksan embodied religion in the film, he disembodied it in certain aspects. For instance, the female Hamlet did not represent the stereotypical image of a Muslim woman covering all parts of her body, particularly on the beach. By following Islamic traditions, Kasim and Gönül embodied religion at the funeral of Hamlet's father while in other parts involving their alcohol drinking, they disembodied religion.

CONCLUSION

Shakespeare's plays have attracted all types of the audience which makes it easy for the movie directors to adjust them into diverse cultural. Therefore, the present essay attempted to portray the transculturation of Shakespeare's *Hamlet* to Turkey. The paper also followed the adaptation theory of Hutcheon and O'Flynn (2013) toward a comparative analysis of *Hamlet* and its Turkish adaptation. The main concern of this study was to show that Erksan has modernized *Hamlet* to fit Turkish society. Through adaptation study, this essay has answered the questions concerning different aspects of the play (i.e. plot, characters, and themes, setting), context of the adaptation, transcultural shifts, as well as the Indigenization of *Hamlet*. To conclude, despite all contradictions, Erksan in this movie recreates Shakespeare's original at the level of language, setting, and plot without diluting the complexities raised by the original play. Hence, Shakespeare would remain alive with us due to these adaptations with his ideas of family relationships, conflicts, disorder, supernatural, gender, and women.

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